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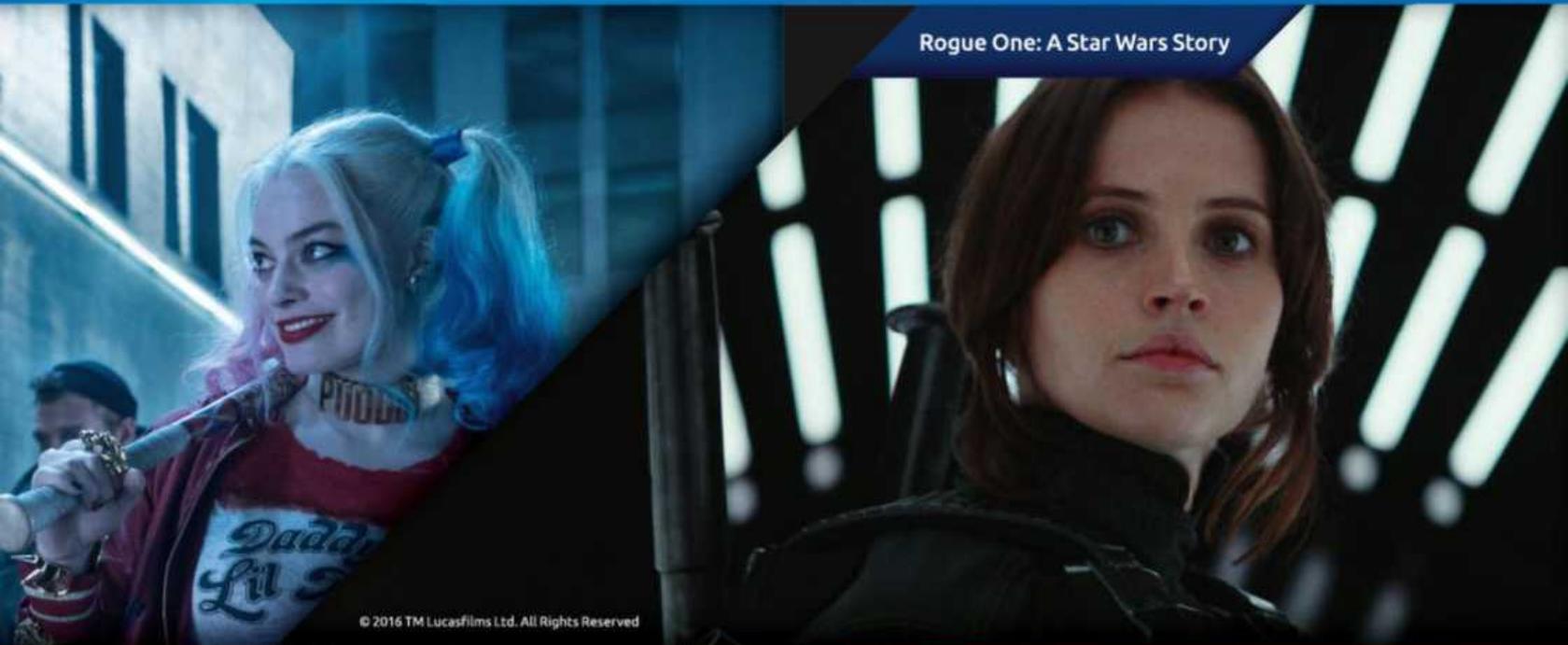
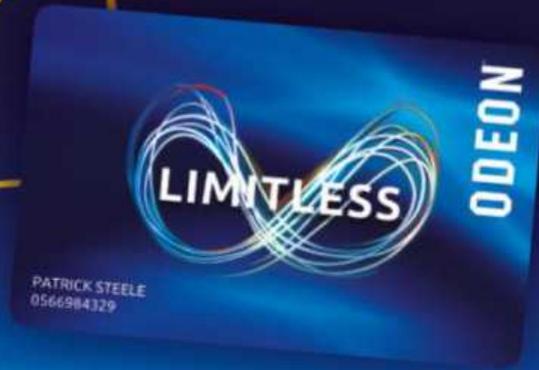
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THE 12 FILM

What do you wish you had amnesia for? Tell us yours@totalfilm #bourne

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WELCOME TO THE SMARTER MOVIE MAGAZINE

TOTAL FILM has evolved.

We've always been as passionate about movies as you – and as dedicated to getting right to the heart of any story, to reviewing every new release honestly and intelligently. But now we're re-booted to be bigger, better, faster, more. Like J.A.R.V.I.S. post-Ultron, Gandalf post-Balrog, Obi-Wan after Vader's slice 'n' dice...

Here's how..

01 WE'RE NOW BIGGER THAN THE COMPETITION.

Size DOES matter. Which means more space for gorgeous pages and movie stills.

02 WE'RE BETTER LOOKING.

We've overhauled the entire mag to make it easier to navigate and easier on the eye.

03 WE'VE GOT 4 GREAT NEW SECTIONS.

Teasers for news, *Big Screen* for new release reviews, *Small Screen* for DVDs, BDs, toys and OSTs and *Total Film Buff* for trivia, quizzes and film legacy.

04 WE'RE SMARTER.

And that makes you smarter. Our reviews are the most honest in the business. Our features are in-depth and up-close. All ensuring you don't spend hard-earned cash on turkeys!

*You made the smart choice,
now get stuck in...*

WELCOME TO TOTAL FILM THE SMARTER MOVIE MAGAZINE



Like the Bourne franchise, *Total Film* has had a reboot – been, ahem, re-born. Same universe, same imperative – but we've upped the ante. All your favourite elements of *TF* are here (but shinier and sparklier) plus some new surprises. Which is why roguish badass Jason Bourne is our perfect cover star – all business, no messing, and in relentless pursuit of the truth (rather like our reviews and features). This month we caught up with Matt Damon and Paul Greengrass to swap notes on re-generation, went on set of your new obsession, *Suicide Squad*, hung out in Abstergo with Michael Fassbender for *Assassin's Creed*, and talked *Tomb Raider* with his significant other, Alicia Vikander. We also watched filming on the bombastic *Independence Day: Resurgence* (and had amazing Margaritas). Plus I tried not to talk abs with Alexander Skarsgård, and we played sleight of hand with the *Now You See Me 2* crew. Let us know what you think of the re-tool...

ENJOY THE ISSUE!

Jane Crowther, Editor-in-Chief

CALL SHEET THIS ISSUE'S EXTRAS



JORDAN FARLEY
NEWS EDITOR

Enjoyed visiting the *Suicide Squad* set for this month's feature. Glad I wasn't the journalist who fell into Killer Croc's lair and got soaked head to toe in sewer water...



MATTHEW LEYLAND
REVIEWS EDITOR

This month I was stoked to go on set of a superhero movie; I was photographed interacting with the set (not as incriminating as it sounds) and had two puddings...



MATT MAYTUM
FEATURES EDITOR

Had a brilliant chat with Matt Damon for our *Jason Bourne* feature, and learned that his go-to drink is an ice-cold vodka, on ice. Presumably not shaken or stirred.

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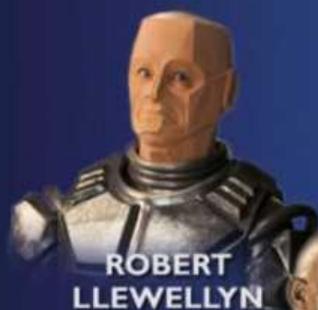
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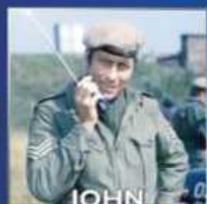
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ON ELM ST.



PAUL BLAKE

STAR WARS
A NEW HOPE



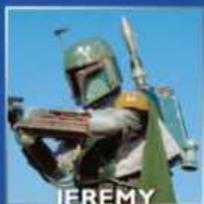
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Dialogue

Mail, rants, theories etc.



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TF'S CINEMATIC AGONY
UNCLE HAS YOUR BACK.

DEAR WINGMAN

I love horror but my girlfriend is a total wuss and won't watch anything with jumps or big scares. She hides behind the sofa at the mere sight of blood and is far happier watching documentaries and romantic comedies. What movies could we watch that would satisfy both of us so we can actually have a date night on the sofa?
GEORGE WELLS, FARNBOROUGH

WINGMAN SAYS...

George, you have my sympathies – everyone wants a sofa buddy to watch films with every so often rather than lone torture-porn marathons while your other half is watching *EastEnders* in the bedroom. Why not try a more date-y, funny horror like *Warm Bodies* or *Life After Beth*? (Maybe not *Nina Forever* – more claret than a French wine cellar). Have a Q only the Wingman can A? Email me at the usual addy!



STAR LETTER

★ With *Captain America: Civil War* tearing up the box office, which two characters would you like to see have a dust-up on screen? Judge Dredd vs Batman? Rorschach vs the Joker? Or perhaps the intriguing combination of E.T. vs the Alien Queen? I'd wager that E.T. imploring his adversary "Be good" would fall on deaf ears...
Tim, Coventry



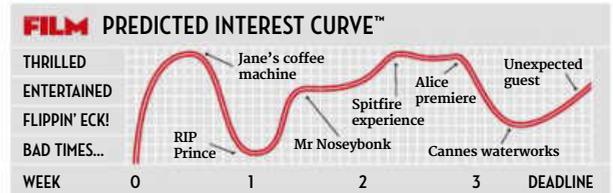
Liking your pitches, Tim – though we're a little versus-ed out at the moment; we'd like some movies that give peace a chance: 'Kramer Vs Kramer: Trying To Make It Work'; 'Captain America: Civil Partnership'; 'World Of Arts And Crafts'. Tim and everyone with a letter printed here will receive a copy of *Vinyl: Season 1*, available on Blu-ray and DVD on 6 June via HBO Home Entertainment. Didn't send an address? Email it!

DEATH FISH

I got so excited when I read in *TF* that Jason Statham was in talks to appear in *Meg* that I swear a bit of pee leaked out! I've been waiting for what seems like forever for *Meg* to come to the big screen, and now that the Stath is going to be involved I'm practically foaming at the mouth. Can you imagine it? One is a relentless, dead-eyed killing machine and the other is a 60ft shark! Great stuff!
Owen Hollifield, Caerphilly

We too felt a funny tingle; our only concern would be that the director, Jon Turteltaub, has a CV steeped more in romps than chomps: the *National*

FIGHT CLUB
Which other movie characters would you like to see scrapping?





Cinema trips were more dangerous in the 1800s.

➔ **Treasure movies, Cool Runnings, 3 Ninja Kids... even his surname sounds like a nice refuge for sea creatures.**

GOING THE DISTANCE

You asked about the furthest readers have travelled to watch a film [TF246]; I've made a couple of big journeys in my time. The furthest would be to LA last Easter to pay respects to Paul Walker. My wife and I travelled from Newcastle (5,285 miles!) specifically to watch *Fast & Furious 7* at the world-famous TCL Chinese Theatre on Hollywood Boulevard; we sobbed uncontrollably a record four times. The other journey took place this year: I flew from Newcastle to London at 8am to watch *The Hateful Eight* in 70mm at Odeon Leicester Square, before having to make a mad dash to the airport for the return flight 60 minutes after the movie to attend a surprise birthday party for a relative. Outstanding film. Stressful day!
Chris Goodall, West Boldon

Back in 2005, my wife and I honeymooned in Canada; while in Banff we saw *Revenge Of The Sith* (best of the bunch of those prequel abominations!) The Canadian viewers were the quietest, most polite people I've ever seen in a cinema until Hayden Christensen's resurrection. On the word "rise" one person let out the loudest laugh I've ever heard, which set off a chain reaction. I make that about 4,278 miles from where I live in Kingston upon Hull.

Mark Coates, Willerby

The furthest I went was to LA for *The Rock*. We just decided to go and see it after watching TV footage of the premiere on Alcatraz when we were in San Francisco. Would have been 5,045 miles flying if we'd decided on it from home... Unfortunately, only about 400 miles driving. Though there was an independent film we went to see in Paris called *Mortem* - approx 545 miles flying!

Scott A. Macgregor, via email

OFFICE SPACED

Chatter 'gems' overheard in the Total Film office this month...

"If the BBFC certified a day in the office, would we get an 18?" * **"I would hold a tiny turtle, given the opportunity."**

* "I'm too unconfident to not wear shoes in the office." * **"I just remembered 'goolies' is a word! Let's bring it back!"** * Room for a short one?



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www.gamesradar.com/every-silly-secret-deadpool-movie-hides-under-your-nose

Prep for the merc's home-ent arrival this month with our guide to all the cameos and hidden shout-outs.



OBI-WAN MOVIE THINKPIECE

www.gamesradar.com/why-an-obi-wan-movie-could-redeem-the-forgotten-hero-of-star-wars

We make the case for a stand-alone Kenobi movie that fills in the pre-*Episode IV* wilderness years.

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AN R-RATED WOLVERINE 3! THOUGHTS?

<https://twitter.com/totalfilm/status/729977289254014976>

"See what you've started with all gore, Ryan Reynolds?!" @StevenJohnstone; "The X-Men franchise is a mess" @JStables93



SOLO BLACK WIDOW MOVIE: DISCUSS

<https://twitter.com/totalfilm/status/73143944003237920>

"None of the Marvel movies are solo movies anymore" @iamzeppelin; "[It'll happen] in 20 years when they recast. Pfft." @TellDeBatz



ASSASSIN'S CREED TRAILER: YOU REACT

<https://twitter.com/totalfilm/status/730650229670809600>

"Is there going to be a scene where he evades enemies by, erm, sitting down in a market? #authenticity" @omen121

TV REVIEWS



Game Of Thrones: S6 is going strong and so's our coverage; check out reviews and our discussion show *Last Night's Watch* at GamesRadar.com/TV

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Outstanding, readers. Now, does anyone have any weirdly apt/ironic travel anecdotes? Eg, missing the start of *Speed* because your bus miscalculated the leap across that unfinished dual carriageway?

RE-NAME AND SHAME

Having recently noted the renaming of movie titles in *Dialogue* (in relation to BVS), and having just watched *Magic Mike XXL*, I felt compelled to contact my local Trading Standards. I am pleased to confirm that a successful action has now been pursued by them under the Trades Description Act: Disingenuous Titles Code. Henceforth the film *Magic Mike XXL* must be renamed 'Mundane Mick Petite S' or 'Money Miking XerciSe'. If other readers have encountered similar cinematic malapropisms, I'm sure Trading Standards would be glad to hear from them. On a different matter, any chance of a crossword or movie quiz appearing in your preeminent mag?

Davey Warwick, via email

Your wish is our command – see p137 for our new quiz section (together with an extra bit that's the most fun you can have with your trousers on and pen lid off). BTW, don't tell Trading Standards what we said about wishes/commands – don't want them tongue-lashing us for not creating instant world peace, giving you an Iron Man suit, making it rain chocolate bunnies etc.

AGE RAGE

Have you ever watched the newest film in a series, only for it to ruin your opinion of the ones that came before? I recently saw *Captain America: Civil War* and it actually made me dislike *Avengers: Age Of Ultron*. I originally liked A2, but all the things I thought it did well (balancing a big cast, showing rifts between characters), *Civil War* did much, much better. (It can work other ways too: *The Matrix Reloaded/Revolutions* destroyed the first one, so much so I find it incredibly difficult to watch that perfectly fine movie.) Did anyone else have the same reaction?

Rian, Clonsilla

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Well, we do wish they'd stop improving the simian FX in the *Planet Of The Apes* films; it's starting to make the Oscar-winning original look like 'Gorilla Grams: The Movie', minus birthday balloons, saucy rhymes and inflatable bananas.

DISC SPACE

Re: Ben Crooks' Star Letter [TF245]. I know where he's coming from, but looking at my DVD

collection, there's so many films there I doubt it's mathematically possible for me to fit them all into my lifetime, especially if I want to watch new releases too! And they have taken over my living room... There's a lot to be said for streaming services. The total cost per year has to be cheaper than buying all those DVDs or Blu-rays and with instant access, it's like you own them anyway. Plus you don't have to get off your sofa! (Ok, now I'm being lazy). From now on, I'll only be buying Blu-rays to add to existing collections, such as MCU/DCU movies.

Russ Tribe, Via Email

Yes! I too still enjoy owning physical copies of my favourite films on Blu-ray (and books for that matter) and they'll pay their dues one day – as per my response to my mum when she asked what I'll do with them all: "build a house!"

Ruby, London

Ruby has raised a fascinating philosophical question: if you were building a house from movies, what would go where? *Fast & Furious* boxsets for the garage? A kitchen with *Salt*, *Heat*, *Pan* and a packet of *Seabiscuits*?

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 Are special effects getting too good?

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01: Jaws 02: The Terminator 03: Jaws 04: Halloween 05: Dredd 06: Troll Hunter 07: Whiplash 08: Temple of Doom 09: Back to the Future 10/11: Star Wars 12: Jaws 13: Rocky III 14: Aliens
15: Back to the Future Part II 16: Aliens 17: Big Trouble in Little China 18: High-Rise 19: Groundhog Day 20: Blade Runner 21: Ex-Machina 22: Blade Runner 23: The Blues Brothers 24: Temple of Doom
25: Rollerball 26: Alien 27: Children of Men 28: What We Do in the Shadows 29: Kill Bill 30: The Karate Kid 31: Jurassic Park 32: The Thing 33: The Usual Suspects 34: Robocop 35: Reservoir Dogs 36: Big
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- * This year's **cutest movie kitten** p21
- * The new **Han Solo** has arrived p20
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EXCLUSIVE

UNDER THE HOOD

ASSASSIN'S CREED | Knives out for the savage videogame adap

Michael Fassbender has just woken up from a lethal injection and, even more confusingly, he's woken up with Marion Cotillard watching over him – and he's still in a grump. Then again, you might be too if you'd been 'resurrected' in a facility populated by patients babbling "your blood is not your own" with so much neurotoxin in your veins your legs feel like Cheesestings.

Making a dash for the nearest open window, Fassbender's Callum Lynch pauses to consider the 200ft plunge beneath him. "You're not a prisoner here, Callum. I'm here to protect you," says Cotillard's Sophia, the daughter of Alan Rikkin (Jeremy Irons), visionary

leader of the Abstergo Foundation, "a private organisation dedicated to the perfection of humankind." As if that wasn't ominous enough, a suicidal Callum is urged to jump by another patient, Moussa (Michael Kenneth Williams), before he cryptically

mumbles, "we eat our food, take our pills and wait to die. The war is over pioneer." As far as opening sequences go, *Assassin's Creed* sinks its hooks (or should that be blades?) in bone deep.

In an industrial warehouse outside London, *Total Film* has just finished exploring Abstergo for ourselves before sitting down with director Justin Kurzel in a corner so dimly lit we could be talking to the on-site barista and not know the difference, presuming they had Kurzel's characteristic Australian drawl. He is, perhaps, the last person

SILENT ASSASSINS

Callum Lynch (Michael Fassbender) is joined by female fighter Maria (Ariane Labed).

you'd expect to direct a videogame adaptation; not only given the genre's fetid reputation, but the knockout quality of his debut combo: *Snowtown* and *Macbeth*. It's a sentiment Kurzel broadly agrees with.

"It crept up on me. I never thought I'd be making *Assassin's Creed*," Kurzel concedes. "I knew of the iconography, you walk past posters and there's something so cool and mysterious about it. But it wasn't until I really invested in playing the game... I mean, there were bibles of the history of it. It really shocked and surprised me how rich it was."

TRADITIONAL HEROES

Kurzel, like Fassbender (who recruited his *Macbeth* director and co-star after their experience working together on the Scottish, er, film), had never played the games before, but was drawn to the world because of the key concept at its core. "The notion that you can somehow touch your past, that you can have some kind of relationship with

your DNA, I think is really great," Kurzel says. "The film is an origin story. It's about a man who discovers he's an assassin in the present day, and comes from a long tribe of assassins and belongs to something."

Claiming that the present-day story plays a "huge part" in the evolution of Lynch's character, but that they "go back to history quite a bit throughout the film", *Assassin's Creed* splits its time between contemporary Madrid, where Abstergo is based, and 15th-Century Spain, where Callum's Assassin ancestor Aguilar spends his days freerunning across the city's rooftops and locking horns with the local branch of the Knight's Templar. Fassbender plays both roles, with Lynch reliving his antecedent's memories through a machine called the animus, enabling users to access genetic memories, and a prehensile mechanical arm, which allows present-day Fass to act out the near-superhuman physical feats of his highly trained forbear.

Crucially, however, the assassin's aren't superheroes, which was a key part of the appeal for Kurzel, who wanted to create as much of the film

in-camera as possible. "What's amazing about the games is that they're not superheroes. They're people who have come from a line of schools of tradition," he says. "It's really important to embrace the humanity in it, and also what's possible. It's why we wanted to do so much for real, so that it feels like a piece of cinema rather than a heightened, impossible world." That last sentence is crucial and may be key to *Assassin's Creed* finally breaking the terrible-videogame-movie curse. "I've always looked at it as, 'How am I going to recreate these worlds as a piece of cinema, for real?'" Kurzel continues. "My approach has been to shoot as much as possible on location, and shoot the stunts for real, so that the film has something grounded about it."

Several months later, we're shown a short fight that reinforces Kurzel's claims as Aguilar and female assassin Maria (Ariane Labeled) fight off the Templars and hulking henchman Ojeda (Hovik Keuchkerian) in tight confines.

Bone-crunching choreography plays out in satisfyingly clear, shaky-cam-free long takes, with moments of mad visual invention thrown in for good measure, including one

shot where we see the action from the perspective of Aguilar's bow.

For Fassbender, who also serves as producer for the first time here, balancing a healthy respect for the fans and doing whatever it takes to make a good film was a priority. "First of all it's a film, not a videogame - they're two very different things," Fassbender says. "We respect the core elements that are in the game, and they're very central to the film. But as I'm sure you know, these are all new characters. So, we want it to be fresh. In a way we're disrespecting what's already there to bring something that really provokes people and excites them. Having experienced that with the *X-Men* franchise, we're dealing with very loyal fanbases... We're bringing our own elements to it, but as long as you respect the core things, then we'll do it." **JF**

ETA | 26 DECEMBER / ASSASSIN'S CREED OPENS LATER THIS YEAR.



BELOW
Director Justin Kurzel oversees the carnage.





ABOVE
Entering the fray
as 15th-Century
assassin Aguilar.

LEFT
Callum is watched
over by Sophia
(Marion Cotillard).

FAR LEFT
Aguilar can hold
his own in battle.



EXCLUSIVE

BEAUTY AND THE BEASTS

THE NEON DEMON | Cannibal supermodels? Welcome to Nicolas Winding Refn's horror movie.

Nicolas Winding Refn: great director, awkward bugger, given to sitting through interviews in his sunglasses and supplying similarly impenetrable answers. Is *The Neon Demon* going to be as stylised as his last movie, *Only God Forgives*? “You can tell me how you felt [after you've seen it].” Are you going for an emotional violence or graphic bloodletting? “That's for you to see. I wouldn't tell you what you're getting for Christmas.” Why Elle Fanning as the lead? “She has that one indescribable ‘It’ from God.”

By the time you read this, you'll know the answers, for *The Neon Demon* is set to premiere at the Cannes Film Festival this May, making it Refn's third film in the main competition after *Drive* (which won the Best Director's Prize) and *Only God Forgives*. For now, though, all we have are a bare-bones

Demon, insists Refn, is not a satire on the superficiality of Los Angeles, though it does deal with “vanity as part of identity”. There have been whispers of cannibalism, but Refn of course won't confirm if it is literal or metaphorical, while the film's composer Cliff Martinez has namechecked *Valley Of The Dolls* and *The Texas Chain Saw Massacre*. “Oh yeah, both films are references,” is all Refn will give on that.

What the writer/director will confess is that he “loved” every moment of the production, and that he now believes he's put his own stamp on “the most cinematic genre.” But can *The Neon Demon* light up Cannes and win its highest prize, the Palme d'Or?

“I would love to win the Palme d'Or!” he chuckles. “I was so certain I was going to win it with *Only God Forgives*. I was like, ‘Duh – it's a no brainer.’ Because it's a film from the future, and Cannes represents the future; it is the place to go to find all kinds of cinema alive in one spectrum.” He ponders. “It's all about the jury. Having been on the jury, I know that. But it's not so much about winning as playing a great game.” **JG**

I'VE HAD THE IDEA TO DO A HORROR FILM FOR MANY YEARS' NICOLAS WINDING REFN

plot – aspiring model Jesse (Fanning) moves to Los Angeles, where her youthful allure is coveted by a group of beauty-obsessed women – and a stroboscopic trailer.

“I've had the idea to do a horror film for many, many years,” says Refn. “When I was doing *Only God Forgives*, I decided I should do it next, and it should be a teenage horror film. *Only God Forgives* was about a man crawling back into his mother. So I was like, ‘Of course, now I can be reborn as a 16-year-old girl and make this horror film that I've always wanted to make.’”

Also starring Christina Hendricks, Jena Malone and Keanu Reeves (“He's just so fucking supercool”), *The Neon*

ETA | 8 JULY / THE NEON DEMON OPENS NEXT MONTH.

SOLO OUTING

Ehrenreich will play a young Han in the *Star Wars* prequel.


 HOT RIGHT NOW

ALDEN EHRENREICH

BRUSHES UP ON HIS NERF-HERDING SKILLS...

I think it's just luck," is how Alden Ehrenreich explains his career ascendancy. And if he already sounds like a certain space pirate ("Oh yeah, well, I call it luck..."), here's a Kenobi-esque comeback: there's no such thing as mere luck...

Since Spielberg talent-spotted Ehrenreich in a bat mitzvah home vid in 2003, the LA native has gone on to do cowboys, hunks, previously beloved characters *and* comedy. He might even be good to make the Kessel Run in less than 12 parsecs, if he absorbed some aviation skills playing Frank Forbes in Warren Beatty's incoming (and as-yet untitled) Howard Hughes biopic.

All of which are promising for his reported upcoming gig as a young Han Solo in the *Star Wars* anthology entry from *Lego Movie* sharp-wits Phil Lord and Christopher Miller. Ehrenreich beat a reported 2,500 competitors to play the Corellian rogue, but don't chalk it up to luck alone. Some canny career manoeuvres brought him here.

Besides Beatty, he's worked with Francis Ford (and Sofia) Coppola (*Twixt, Somewhere*), Woody Allen (*Blue Jasmine*) and Park Chan-wook (*Stoker*) already. But he dazzled most in the Coens' *Hail, Caesar!*, imbuing movie dolt Hobie Doyle with sweetness, swagger and, crucially, swift comic chops for the deliciously funny "would that it were so simple" set-piece. Sparring with Ralph Fiennes wasn't even the hardest bit. "From the horseback riding to the gun twirling to the trick roping and everything, trying to lasso spaghetti was definitely the most complicated because there's no precedent," he said.

He had a book-form precedent for 2013's YA adap *Beautiful Creatures*, though Solo is one huge leap in the star-making character stakes. "I don't really know what it's like when you have a big breakout thing happen," Ehrenreich said not long ago. But he will. To quote someone else, "Here's where the fun begins..." **KH**

ETA | 25 MAY 2018 / THE UNTITLED HAN SOLO STAR WARS ANTHOLOGY MOVIE OPENS IN TWO YEARS' TIME.



CAT COMEDY
Clarence (Keegan-Michael Key) and Rell (Jordan Peele) with furry friend Keanu.

EXCLUSIVE

HELLO KITTY

KEANU | Comedians Key and Peele go on a most excellent adventure...

This really arose from a couple of us writing our dream movie," says Jordan Peele, talking about *Keanu*, his first movie outing with comedy partner Keegan-Michael Key. Famed for their Emmy-nominated sketch show *Key And Peele*, their film debut is every bit as unique, as two middle-class cousins Clarence (Key) and Rell (Peele) go on the warpath in Los Angeles when drug-dealing gangsters steal their kitten Keanu.

With hip-hop artist Method Man leading the gangster pack, "We wanted to do a movie where a couple of regular guys like us go in the high-stakes, heightened cinematic world of *New Jack City* or *The Wire*," says Key, "and see if we could fend for ourselves – or not." From homebodies to homies, it's like a reverse *Straight Outta Compton* as Clarence and Rell go undercover, calling themselves 'Tectonic' and 'Shark Tank'.

Then there's Keanu, "the spirit animal and a mascot for the movie," says Key. While Rell doesn't specifically name him after Keanu Reeves, it couldn't be after anyone else, right? So the

story goes, when Reeves' sister saw the trailer, she sent it to her actor sibling. "He got a kick out of it," says Peele, "and thought, [in a credible Keanu voice], 'I should be involved in some way.'" The next thing they knew, Reeves was recording a voiceover for a hallucinogenic sequence where Clarence believes Keanu can talk.



On set with director Peter Atencio.

Curiously, the plot feels like a spin on Reeves' own *John Wick*, in which he plays an assassin who goes on the rampage after his dog is killed. "It's coincidence," says Key, who reveals Peele and his co-writer Alex Rubens began writing three years ago, before the 2014 thriller came out. It was only through their assistant that they knew about it. "I was certain somebody had got a look at my script and had done the non-ironic version of it," laughs Peele.

WEIRD WORLD

From Clarence convincing his new gangsta buddies about the merits of George Michael, to Anna Faris playing a crack-addled version of herself, *Keanu* is on the weirder side of funny. "We're not the type of guys who would want to make a very typical studio comedy," argues Peele. "We always want to do something that is pushing the boundaries, that is different from what you've seen before, from what you expect. And I think we've done that. *Keanu*... there's nothing quite like it." **JM**

ETA | 15 JULY / KEANU OPENS IN CINEMAS NEXT MONTH.

TOTAL FILM TOP 10

TF's ever-evolving 2016 movie league table...



01 CAPTAIN AMERICA: CIVIL WAR

Marvel do bruising family drama with incendiary results as Cap and Iron Man go head-to-shellhead. This is more than just 'Avengers 2.5' – it's easily one of the studio's best yet.

02 ROOM

03 CREED

04 DEADPOOL

05 SON OF SAUL



06 SING STREET

Once director John Carney's '80s-set musical about an Irish school band had us weeping and dancing in the aisle. We're keeping our eye on the ace Lucy Boynton.

07 SPOTLIGHT

08 THE REVENANT

09 10 CLOVERFIELD LANE



10 MIDNIGHT SPECIAL

Stylish, weird, ethereal; Jeff Nichols' Carpenter-esque sci-fi is something special, featuring a blistering turn by Michael Shannon as a dad protecting his 'gifted' kid.



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HOME TRUTHS
Tony (Robert Downey Jr.)
is shattered by secrets
about his parents.

CAN WE TALK ABOUT...?

THE STARKS' DARK NIGHT

How *Civil War's* parental reveal got Tony real mad...

**SPOILER
ALERT!**

They sniped like brats in earlier MCU entries, so something big was needed to make Steve Rogers (Chris Evans) and Tony Stark's (Robert Downey Jr.) *Civil War* count. Vengeful string-puller Zemo's (Daniel Brühl) revelation that Tony's parents were killed by Steve's buddy Bucky (Sebastian Stan) was just the ticket...

When Stark parks his snark in *Civil War's* climax, having discovered that a brainwashed Bucky savagely offed his parents back in 1991, it's not a sudden about-swerve: it's an emotional pay-off for eight years of long-game thinking. "I never got to say goodbye to my father," Tony reflected back in *Iron Man* as he struggled to reconcile himself with his pop's example. So when the truth about Tony's parents collides with his issues

with Captain America, the pile-up of guilt, loss and rage has a lot to draw on.

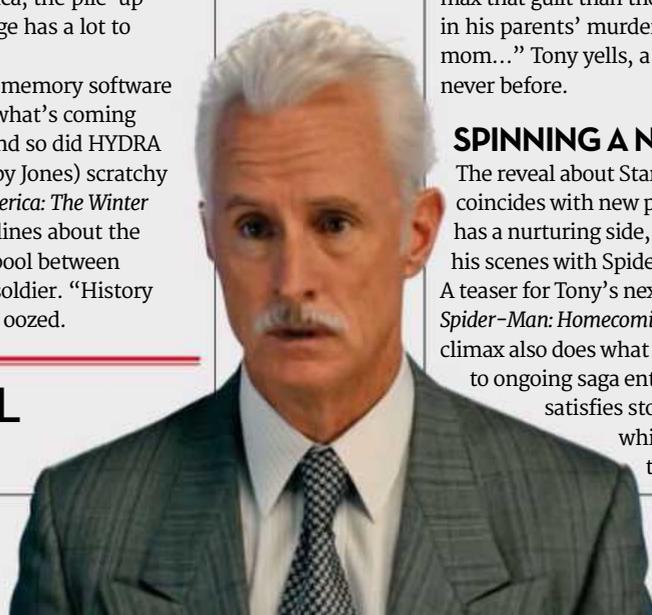
Cleverly, Tony's memory software serves clues about what's coming early in *Civil War*. And so did HYDRA scientist Zola's (Toby Jones) scratchy video in *Captain America: The Winter Soldier*, where headlines about the Starks' deaths unspool between images of Bucky's soldier. "History was changed..." he oozed.

And in *Civil War*, Zemo's reveal of Bucky's über-brutal actions changes Tony, his "textbook narcissism" stripped back to raw emotion. And as his guilt over the Avengers' collateral damage turns into rage, who better to max that guilt than the relative innocent in his parents' murders? "He killed my mom..." Tony yells, a man undone like never before.

SPINNING A NEW WEB

The reveal about Stark's parents coincides with new proof that Tony has a nurturing side, as glimpsed in his scenes with Spidey (Tom Holland). A teaser for Tony's next appearance in *Spider-Man: Homecoming*? *Civil War's* climax also does what good endings to ongoing saga entries should: satisfies story-threads while opening doors to new ones... **KH**

**'ZEMO'S BIG, BRUTAL REVEAL
SURE CHANGES TONY'**





EXCLUSIVE

BLUE SKY THINKING

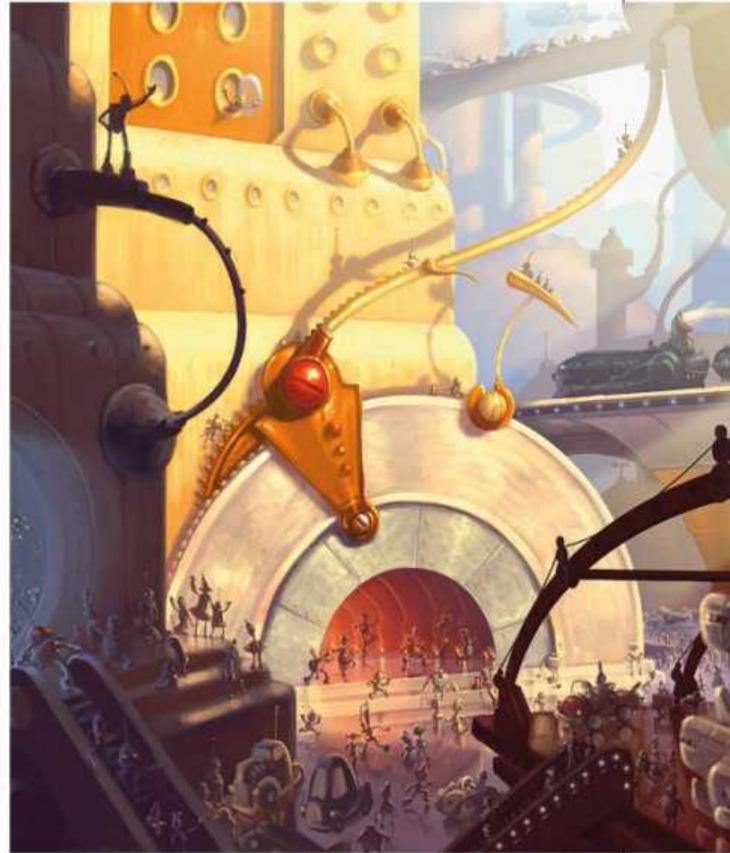
Ice Age: Collision Course | Ahead of the latest, cosmic *Ice Age* sequel, *Teasers* takes a tour through 15 years of Blue Sky history and reveals awesome rare art

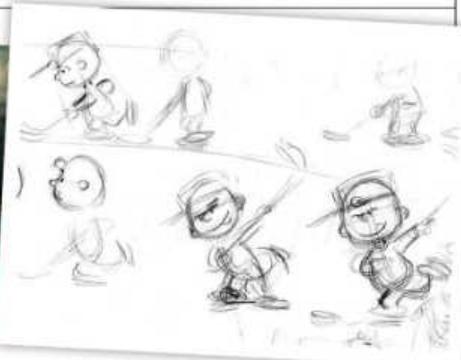
START FROM SCRAT

I Founded in 1987, Blue Sky began life as a visual effects house working on the likes of *Tron*, *Armageddon* and *Titanic*, until co-founder Chris Wedge realised a long-held dream by creating *Bunny* – a CG short which went on to Oscar glory in 1998. A full-length CG toon was the logical next step. “On *Ice Age*, I was so confident in what I wanted to do,” says Wedge. “I felt because of the Oscar maybe no one had to tell me what to do. But on every subsequent movie, I learn more and more about how little I know and how much help I need to get something done.”

NEW METAL

2 Blue Sky’s *Ice Age* follow-up, *Robots*, was set in a complex mechanical world. “I thought a world of mechanical people would be fun because we could do all these intricate patinas and design all sorts of buildings,” Wedge says. “Engineering a story into that world was the biggest challenge.” Steve Martino would go on to direct *Horton Hears A Who!* and *The Peanuts Movie*, but started at Blue Sky as art director on *Robots*. “I’d see a piece of construction equipment and go ‘Oh, that could be a character!’” he says. “The world came to life for me in a different way because of that film.”





SMALL WORLD 📌

5 Wedge returned to the director's chair for *Epic*, a film that offered a verdant alternative to the glacial landscapes of *Ice Age*. "We were trying to think of worlds to go to, and the Victorian fairy paintings were what got us started," Wedge says. "I just wanted to go there and explore." Wedge enlisted *Ice Age* producer Lori Forte who brought an outsider's perspective to a project 15 years in the making. "I wanted to be there because I saw Chris' passion over years," Forte adds. "No matter what he was working on, he just wanted to tell that story. It was an amazing world with this wonderful father/daughter relationship."



GOING NUTS 📌

6 Blue Sky's most recent release was another adaptation – *The Peanuts Movie*, based on Charles Schulz's comic – which Martino was called back to direct. Once again, the challenge (and thrill) was staying faithful to another artist's style. "Schulz only drew the characters in six poses," Martino explains. "What that developed into was strong poses that you connect with, because you've seen those drawings, and then snappy action to the next pose. It was strangely liberating to put limits on yourself." It was also important that *Peanuts* remained true to the schoolyard scale of Schulz's strips. "It's a smaller story. No aliens are going to attack and destroy the neighbourhood. He's not going to save the world from some giant villain. And yet the stakes of the film are still powerful."

DOCTOR'S ORDERS 📌

3 With three original movies under their belts, Blue Sky's next feature was an adaptation of Dr. Seuss' *Horton Hears A Who!* "I held his original artwork and I studied the pen strokes," Martino says of studying Seuss' style. "Why do his things look like they're loopy intestines? Because they have these wrinkles. He'll draw things that look like architecture, and yet they're almost organic. We could bring it to life yet not overpower the form he drew."



FLYING HIGH 📌

4 Multi-cultural macaw adventure *Rio* was a passion project for *Ice Age* co-director Carlos Saldanha – a born and raised Brazilian. But it started life with a very different bird at its centre. "I had the idea of it being about a penguin for a long time," he says. "When I was ready to make it, there were a gazillion movies that came out with penguins!" More important was staying true to a city close to his heart. "I wanted the Brazilian public to really connect to the movie."



DEEP IMPACT 📌

7 Out next month is *Ice Age: Collision Course*, which sees squirrel Scrat endanger the planet by wreaking havoc in space, the seeds of which were sewn in the first movie. "If you recall, there was an ice museum with a spaceship," Forte says. "This is the telling of that story." **JF**

ETA | 15 JULY / *ICE AGE: COLLISION COURSE* OPENS NEXT MONTH. THE ART OF BLUE SKY STUDIOS RUNS UNTIL 18 SEPTEMBER AT THE ART LUDIQUE MUSEUM IN PARIS.

MASTODON



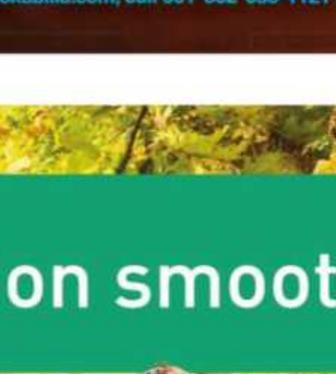
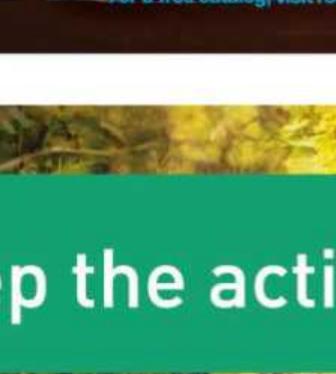
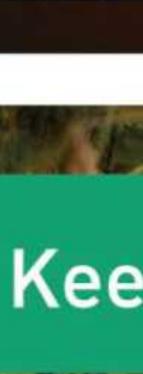
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IT SHOULDN'T HAPPEN TO A FILM JOURNALIST

Editor-at-Large JAMIE GRAHAM lifts the lid on film journalism.

THIS MONTH
WHEN SCREENINGS GO WRONG

Few things rile film journalists more than when a screening goes wrong. Imagine the horror of giving up a whole two hours of your evening to see a movie early and for free only to have it not run smoothly.

A couple of weeks ago, me and a roomful of colleagues lost 15 minutes of our lives when Studio Ghibli's swansong, *When Marnie Was There*, played in the dubbed version. Informed of his faux pas, the projectionist apologised and was met with silence punctuated by a couple of under-breath tuts – we were furious. Then *Marnie* started again, in Japanese with English subtitles, and we had to sit through 15 minutes of action we'd already seen with only our glasses of free wine and plates of free crisps for comfort.

ARTISTIC VISION

I've suffered through four, maybe even five, botched screenings in my 20 years as a film journalist, with each mishap so psychologically scarring that my fellow survivors and I still talk about them with wide eyes and heavy hearts.

Bizarrely, one of these setbacks was at a Sunday morning screening of another Ghibli movie, *Ponyo*: the screen went all funny like someone was twiddling the colour knob on a '70s TV. The 10 minutes it took to fix it felt like an eternity and a day, for the dickheads – sorry, amateur troubadours – who had been hired to entertain kiddies in the foyer beforehand took it upon themselves to storm the stage

Botched screenings can be traumatic.



dressed as pirates and jellyfish to start a singalong.

And then there was the time that the final reel of *Flubber* burnt up in the projector – probably the only time that a screening screwed up without a single complaint.

These are first-world problems, of course, and there is an upside to screenings going south – sometimes it can amusingly highlight what a pretentious bunch of tools us critics can be. During *The Tree Of Life*, a two-minute sequence somehow got caught on



'THE SCREEN WAS STILL BLACK AND I WAS CONGRATULATING THE DIRECTOR ON THEIR VISION'

a loop, showing a child crossing the road again and again and again until somebody finally went out to complain. "The first couple of times it happened, I thought Malick was commenting on the fragility and mutability of memory," admitted a colleague when we spilled out afterwards.

I would have laughed at this la-di-da buffoonery had I not recently been at a screening, I can't recall the film, in which the screen started off pitch-black as the actors spoke urgently. Two minutes in, the screen remained black, and I was mentally congratulating the director on the boldness of their vision (or should that be 'non-vision'?). Five minutes in, still black. Wasn't this device, neat as it was, being over-stretched? Or maybe the whole movie was like this, in which case Derek Jarman had got there first with *Blue*. Then the film was switched off and started again, this time with pictures.

COLOUR CALAMITY

All of which reminds me of the time when I was 17 and finally got hold of a battered VHS of the then-banned *A Clockwork Orange*. The picture throughout possessed a tangerine tint, and I assumed it was a) tied in to the title, and b) of great symbolic import.

Orange is the colour of creativity, ambition, drive, desire, sexuality, pleasure, domination and aggression, I told my mates (after looking it up). It's also, I said, in this particular case, the colour of Kubrick's genius. Only when *A Clockwork Orange* emerged 10 years later did I realise my error, and by then I was a fully-fledged member of the film industry, where such windy rhetoric is part and parcel of the job.

Jamie will return next issue...
For more misadventures follow:
[@jamie_graham9](https://twitter.com/jamie_graham9) on Twitter.


BETWEEN TAKES

JODIE WHITTAKER

THE ADULT LIFE SKILLS
STAR TALKS LIFE ON SET

What's the first thing you do when you get to set?

Introduce myself by name to everyone.

What do you take on set?

I have a reusable cup because I hate polystyrene. I drink gallons of mint or redbush tea. And dark chocolate. I'm quite a kid, so when I lack energy, I don't want coffee, I want chocolate.

Do you have any on-set superstitions?

I'm not that superstitious but I don't like jinxing stuff. I'd never say, "Ooh, this scene's going well..."

Hot or cold lunch?

I really struggle with the fucking Sunday lunch-style dinner at one o'clock, when we all need to work in the afternoon. What are the options? Fish and chips, burger, pasta... I want that for my dinner, not my lunch.

Sleep or don't sleep on set?

Don't sleep. The solitude of the trailer

is not good for me. I'll generally hunt someone down. I usually go to the make-up truck. *[Adopts annoying voice.]* "Hiya, what ya doing?" There were no trailers on *Adult Life Skills*. There was a green room and we were all in it.

Do you use your phone on set?

I'm awful with my phone. My WhatsApp says, 'Last seen one minute ago.' On set, I'm really good. I've had bad news on set, so I want my phone close by to be contactable, but I'm not on Twitter. My phone will be in the green room or my trailer, if I've got one.

What's on your rider?

What's a rider? *[laughs]* Do you mean in your contract? Redbush tea. I don't drink water so I need it.

What's the longest day you've ever spent on set?

The night shoots on *Attack The Block* felt neverending. It was February in Elephant and Castle and it was freezing.



GETTING OUT
As Anna in *Adult Life Skills*.

Best wrap party?

[New Paddy Considine movie] Journeyman. Good music and karaoke. First person up, sober. I think I can sing but I can't. I do 'Boom Boom Pow' by The Black Eyed Peas without looking.

Most embarrassing moment on set?

When we did *Venus*, we were walking across Sloane Square and the camera was far away. Peter *[O'Toole]* was like *[posh, mortified voice]*, "Why are you shouting in my ear?" I was like, "Because the camera's miles away." I had no concept we were being picked up. **JG**

'THE NIGHT SHOTS ON ATTACK THE BLOCK FELT NEVERENDING'

ETA | 24 JUNE / ADULT LIFE SKILLS OPENS THIS MONTH.



INDIE SPOTLIGHT

DERANGED MARRIAGE

MAGGIE'S PLAN | Greta Gerwig plays cupid in Rebecca Miller's unconventional romcom

It's a comedy of re-marriage," says Greta Gerwig, gamely trying to describe writer-director Rebecca Miller's first stab at the romcom. "It feels almost more like a [Éric] Rohmer movie. I don't know what category to put it in! It has big time jumps. I don't know how to define movies until other people start saying, 'This is what it is!'"

Certainly, coming from Miller, whose films include indie gems *The Ballad Of Jack And Rose* and *Personal Velocity*, don't expect hearts and flowers. Gerwig plays the titular careers advisor, who plans to get pregnant using a sperm donor, only to fall for Ethan Hawke's married father-of-two John. But three years on, Maggie falls out of love and decides to reunite John with his Danish wife Georgette (Julianne Moore).

Based on the unpublished novel by Karen Rinaldi, Miller felt she wanted to do something different with the romantic-comedy. "I was interested in the whole idea of genre," she says, "and if I could try and use the genre to talk about where we are right now. What is the female experience? What's the family experience? What's a family now? What do we mean to each other?"

With her unique Scandinavian accent, one of the film's pleasures

lies in seeing Moore, who featured in Miller's last film, 2009's *The Private Lives Of Pippa Lee*, in a rare comic outing. "I think she loved the idea of playing this woman who took what she wanted to take in life," adds Miller, "and she's also a wonderful comedienne, and she hasn't gotten to do that for quite a long time."

Yet it's not all directed towards the funny-bone. Some scenes go further south, as Gerwig recalls the moment John slowly undoes every button of Maggie's nightgown. "Ethan was like 'Is that sexy or not?' All the women, crowded around the monitor, they were like, 'Yes!' Because a guy who takes the time, to unbutton every single button, without touching them, that's a guy you want to be fucking! That guy gets it!" **JM**

ETA | 8 JULY / MAGGIE'S PLAN OPENS NEXT MONTH.

LOVE TRIANGLE
In love, out of love; Maggie (Greta Gerwig) embarks on some rather complicated matchmaking.



Q&A

JULIANNE MOORE

Did you base your character Georgette on anyone you've met?

She's completely made-up, first of all. She's not based on anybody I've ever met, ever. Rebecca wrote this character and we started putting her together. For me, it was very intriguing that she was European. Rebecca and I both have mothers from other countries. Her mother was from Austria. Mine was from Scotland. So we're familiar with that idea of having a mother that everyone thought was weird, because they had an accent!

What did you make of Georgette?

I just thought she was really compelling. She leads with her id. She becomes less formidable the more you know her, because you know she's not pulling any punches. She's simply saying what she thinks. She's not hiding anything! So what you see is what you get.

Is it true that you won your Oscar just before your first day on set?

Yeah! The Oscars are a Sunday night, so I was up all night. Then I flew back on Monday, went to bed, then got in the van and went to Brooklyn, and Ethan and I were on set on Tuesday on ice-skates. It was pretty nutty. And I don't skate! But it was OK - there were railings to hold onto. **JM**



EXCLUSIVE

RED STATE

THE PURGE: ELECTION YEAR | Frank Grillo is back fighting the future...

Once a year in the USA, murder is legal. At least, it is in the *Purge* films, where 21 March heralds 24 hours of bloodshed. “I always said it’s a completely absurd B-movie idea that Roger Corman could’ve made,” laughs director and franchise creator James DeMonaco, “but I started to realise people think that this could actually occur!”

Not least during an election year like 2016, when Donald Trump is running for President and the numbers say he could actually (gulp) triumph. “People are now speculating, if Trump wins, what will happen to America?” DeMonaco marvels, his speech as rapid-fire as the bullets that fly in his action franchise. DeMonaco’s nightmarish prediction takes the form of *The Purge: Election Year*, the third film in the series, which reunites us with gun-toting badass Sergeant (Frank Grillo) two years after the events of *The Purge: Anarchy*. Having sworn off vengeance, Serge is now bodyguard to presidential candidate and Purge-opponent Charlene Roan (Elizabeth Mitchell), whose political stance could

see her campaign bloodily curtailed on 21 March.

“You’re not only dealing with violence on the street now, which was *Purge: Anarchy*,” Grillo tells *Teasers*, “now you’re dealing with the powers that run the Purge, that are trying to kill these people.” Which means that, alongside the usual knuckle-splitting scraps, *The Purge: Election Year* will also answer big questions about just who the puppet masters of the Purge-verse really are.

“People will get answers – whether they like them or not, they’ll get them!” DeMonaco laughs during a break from a gruelling editing session (“we’re trying to squeeze every penny out of every dollar”). “The idea was

ABOVE
All Hell breaks loose on Purge night.

BELOW
Serge (Frank Grillo) is back for another round of anarchy.

to really amp up the political side of it,” he adds, citing *Three Days Of The Condor* (1975) as a key influence. “We knew we were getting into this very ’70s-like Alan Pakula conspiracy thriller [terrain]. We were excited to do that; we were going from Walter Hill’s *Warriors* to this Pakula thing. It was fun to blend all these genres together.”

And with *Election Year* looking likely to be a trilogy-capping final outing for the franchise – DeMonaco is now working on a world-expanding 10-part mini-series – all bets are off. “It’s a true descent into madness,” he reveals. “It paints this picture of Dantean hell that the capital of America has turned into. It has this Fellini-esque, Baroque quality to it; the masks, the costumes. What I’m depicting terrifies me. I’m totally purging.” **JW**

ETA | 15 JULY / THE PURGE: ELECTION YEAR OPENS NEXT MONTH.



‘IT PAINTS THIS PICTURE OF DANTEAN HELL THAT AMERICA HAS TURNED INTO’



YOU TALKIN' TO ME?

Film quotes pose as questions. Film stars try to cope.

IN THE CROSSHAIRS THIS MONTH: **CLANCY BROWN**

You talkin' to me?

Oh yes. I'm talking to you. I don't see anyone else here. I must be talking to you.

Do you like what you do for a living? These things you see?

I like what I do for a living, I don't necessarily like the things I see. All these superhero movies, I'm getting a little tired of them. I love the geekocracy, I love that the nerds have taken over, but you know what's gonna happen in every movie, it's just a matter of how big the explosions are now.

You talk the talk, do you walk the walk?

Well, I walk the walk in *Warcraft*! I loved it so much. We did mo-cap, which was a new experience for me and it was so spectacular. We worked a long time on that walk, but I'm not really a talker. Which is why I loved *Warcraft* and my character Blackhand so much; it was all about the physicality.

You can either surf or you can fight...

I'd rather surf. We had some good fights on *Highlander*. I made great friends with Bob Anderson, the sword master on that, and he was the greatest guy. I was 25, he showed me how to be a gentleman. It didn't really take.



'THE HIGHLANDER REBOOT WILL BE GREAT - I'LL PLAY SEAN CONNERY!'

Do you feel lucky punk?

I am the luckiest punk there is. I was a punk once, not anymore. I keep waiting for somebody to wake up and discover that I have no idea what the fuck I'm doing. It hasn't happened yet so I'm just gonna keep my head down and try to keep fooling everybody.

What's the last thing you do the remember?

Ah man, not the '80s. I remember they tried to make *Highlander* into a franchise but the producers fucked up; they were knuckleheads. I think the reboot

is going to be terrific. If they want to give me a cameo, I'll play Sean Connery's part, that'd be great!

Have you ever danced with the devil in the pale moonlight?

I love the way Nicholson delivers that line. I suppose some time in the '80s I probably danced with the devil, but he's given up on me. He said, "Nah, you're too boring."

It's better to burn out than to fade away...

Yeah, that's from Neil Young, but I was listening to Def Leppard at the time and that was on my soundtrack for *Highlander*... It is better to burn out than to fade away, but as long as you can burn it long... I've been able to burn it for a long time and I'm not anxious to fade away just yet. My last one, I'll burn out, don't you worry. I'll go out with a bang. **JW**

ETA | 18 JUNE / THE 4K RESTORED HIGHLANDER PREMIERES AT EDINBURGH FILM FESTIVAL HIGHLANDER IS OUT ON DVD AND BLU-RAY ON 11 JULY



KRUEG KURGAN
Clancy Brown is a badass immortal in *Highlander*.

SHORT CUTS

What's stopping, what's starting in movieland...

SPACE INVADER

Could Tom Hardy be making a cameo in *Star Wars: Episode VIII*? In the wake of Daniel Craig's scene-stealing Stormtrooper aside in *The Force Awakens*, rumour has it Hardy's got in on the action, too, for a small role in Rian Johnson's currently shooting eight-quel. Well, he's got the beard for it...



LOOK HUGH'S TALKING

Wolverine 3 will be "a very cool, different film" according to producer Simon Kinberg, who promises that Hugh Jackman's final outing as the adamantium-clawed hero will cut closer to the bone than ever. "It is an R-rated movie," he says. "It's violent, it's kind of like a western in its tone."

HOUSE BOUND

Maika Monroe (*Independence Day: Resurgence*) will fight the future in sci-fi *Tau*, from producer David S. Goyer and director Federico D'Alessandro (a former Marvel storyboard artist). Her street-smart swindler must escape a drone-guarded house after being kidnapped by Ed Skrein's AI expert. For more Monroe, turn to p88.



TRICK OR TREAT

Joe Hill's inter-dimensional comic-book series *Locke & Key* is heading to TV. "The six books of the series are very like six seasons of a cable TV series," says the author, who's scripting the pilot episode and hopes the show - set in a spooky mansion - will "scare the pants off viewers".

VERSATILE CAREER

Toby Jones' diverse list of credits include stage performances as well as roles on the small and big screen.



On the bigger films, you're being hired to perform your role.

You've played Alfred Hitchcock and Truman Capote. Is there more pressure portraying real-life icons?

No. There is no definitive version of someone's life, so there's always interpretation. There's a paradox in a biopic – the only reason to make any interesting biopic is to tell you stuff you don't know, or to see [*the subject*] in situations you don't normally see them.

Infamous and Capote were made on the same topic at the same time...

We were rehearsing in New York and the director said, "I should mention, there's another film being made about Capote." I said, "Oh, right. What's it about?" And he said, "It's about the writing of *In Cold Blood*." I said, "That's really bad news," but he was like, "No, no, no, it's fine." [*Co-star*] Daniel Craig had actually read the *Capote* script with a view to being in it, and he was very confident that our script was as good.

Did you feel that Philip Seymour Hoffman's Oscar-winning performance stole attention away from your own achievement?

Philip Seymour Hoffman was a hero of mine. I loved him in *Happiness*, in *Magnolia*. I didn't feel any sense of competition with him because it was so unlikely... Six months before *Infamous*, I was making theatre in London. The idea of playing an iconic American character in a film with the cast we had – it was so ridiculous.

Have you ever asked Craig to get you a role in a Bond movie?

Of course I'd like to be in one! From what you're saying, it sounds like you're ruling me out of the chase to play the next James Bond. I'm leaving myself very much in the running... [*laughs*].

Finally, tell us about playing Dobby...

I had no idea what an important character Dobby was when I was offered the part. I knew what a big deal *Harry Potter* was, but Dobby clearly occupies a very special place in the readers' imaginations. The people I get approached by are not children but parents who try to do the voice when they read it... I'm often asked to do the voice and I rather churlishly never do. *JG*

ETA | 17 JUNE / TALE OF TALES OPENS THIS MONTH.

THE HERO

TOBY JONES

The pint-sized actor with a huge talent...

Aclaimed for his work in theatre, TV and film, Toby Jones, 48, has appeared in the *Captain America* and *Hunger Games* franchises, and memorably voiced Harry Potter's loyal CGI helper, Dobby the House Elf. But it's his character-based work that dazzles in movies like *Infamous*, *Berberian Sound Studio* and now grisly fantasy *Tale Of Tales*...

How did you get cast in *Tale of Tales*?

I heard they were sending me the script. I knew who [*director*] Matteo Garrone was. Not just from *Gomorra*, which everyone knows is a cast-iron masterpiece, but I'd also seen *Reality*, which I loved. I thought *Tale Of Tales* would be set in Naples or something. And it couldn't have been more different. I loved the mixture of clowning and the macabre and the pathos of it.

You play a king who feeds a pet flea until it's the size of a pony...

Yes. The different sized fleas were all puppets, and then one was a big latex puppet. It was disconcerting to see someone climb into the backside of a flea that big. They'd grease up the backside and then you'd see this operator wedging himself in [*laughs*]. All kinds of nightmarish associations

came to mind. I felt a huge admiration at the commitment of these puppeteers.

You've worked on huge franchises, but do you consider the smaller, meatier roles to be your wheelhouse?

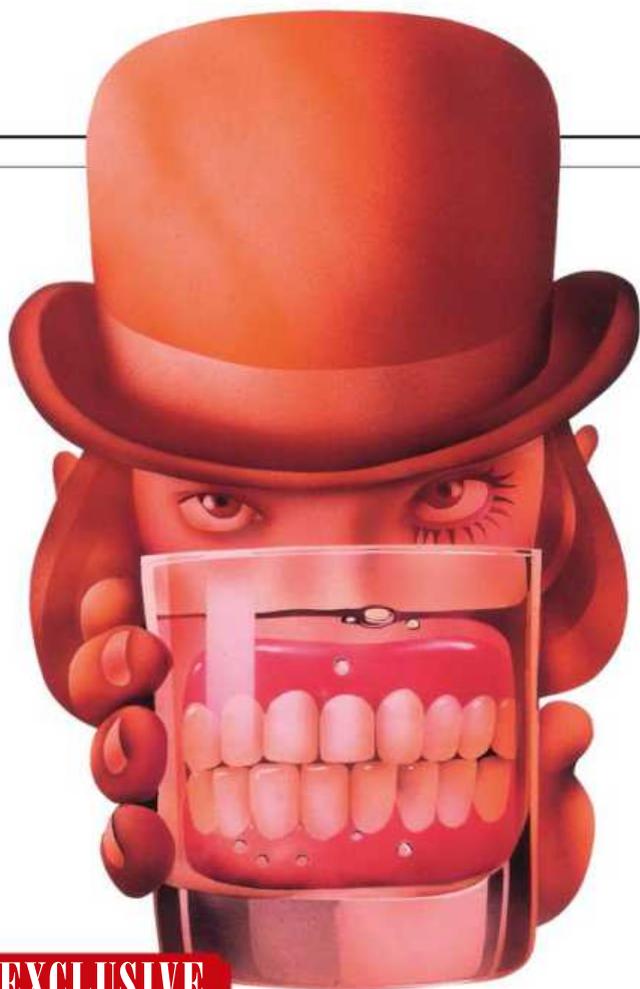
The great privilege of the job is getting the contrasting challenges. That's what I love. On stuff like [*currently shooting Brit thriller*] *Kaleidoscope* and *Berberian Sound Studio*, you get a sense of being a filmmaker. They're filmed at such a pace and under such strict conditions that you're having to come up with practical solutions to problems. It's hands on. You're all part of the process.

'IT WAS DISCONCERTING TO SEE SOMEONE CLIMB INTO THE BACKSIDE OF A FLEA...'



TOBY'S TURNS

(Top to bottom) Starring as Truman Capote with Isabella Rossellini in *Infamous*, in *Tale Of Tales* out this month, Dobby the House Elf in *The Chamber Of Secrets*



EXCLUSIVE

STAN'S PEOPLE

DAYDREAMING WITH STANLEY

KUBRICK | Eyes wide open for London's fascinating new Kubrick exhibition

Stanley Kubrick was a filmmaker who constantly strived to innovate, so it's only appropriate that a new exhibition featuring works inspired by the master director would deviate from the norm.

"I didn't want it to be something literal," says James Lavelle, the exhibition's curator and one half of trip hop duo UNKLE. "It's not Jack Nicholson jumping through a door. I wanted this to be a wider experience, a wider palette and canvas to work from." To that end, *Daydreaming With Stanley Kubrick* will feature Kubrick-themed pieces created by contemporary artists from different styles, ages and cultures, and includes a new piece painted by Kubrick's widow Christiane. Here, Lavelle talks *Teasers* through just a couple of the exhibits many curios...



Ω MAT COLLISHAW

☛ "It's like a hologram within the space suit, alluding to 2001 - it's going to be really interesting. Mat's a very, very interesting artist. I really love his work and what he's done with the science tropes and how he integrates film within his work. It's always very neat. I think it's going to be really interesting to see it when it's done."

A CLOCKWORK ORANGE POSTER

PHILIP CASTLE

☛ "Philip worked for Stanley on *Full Metal Jacket* and *A Clockwork Orange*. I asked him if I could see a work in progress; I saw these and thought they were really great pieces of artwork. It was part of the [original] process, but it was stuff that didn't get used. But it's also incredibly powerful."



IN AND OUT OF SPACE

CHARLOTTE COLBERT

☛ "This one's a younger perspective on how Kubrick has influenced somebody's work. It's important that we have within the show the 'establishment' as well as people who are coming through and have that opportunity to be part of the show. There's a repertoire of artists involved."



STANLEY KU BRICK

NANCY FOUTS

☛ "Kubrick had an amazing way of dealing with serious subjects. He always had humour. A lot of directors who emulate Kubrick, that's what they lose; the humour. [Nancy's] brilliant. We're trying to create a real experience. I don't want it to be a traditional art show." **JF**

ETA | 30 JUNE / DAYDREAMING WITH STANLEY KUBRICK TAKES PLACE AT SOMERSET HOUSE, LONDON FROM 30 JUNE - 29 AUGUST.

LISTEN UP

HOLLYWOOD

This month, the new live-action **Scooby-Doo**. Teaser pitches four possibilities...

SCOOBY-WHO

In this crossover genre-splicer, a stoned Shaggy meets The Doctor when he confuses a police box for the Mystery Machine. With the Time Lord eyeballing Daphne as his new companion, a jealous Fred uses the TARDIS to go back in time, which somehow results in two Scooby-Doos...

SCOOBY-DO THE RIGHT THING

A gritty new origin story directed by Spike Lee. Tensions run high in Scooby's neighbourhood when a turf war breaks out over black market dog food. Shaggy intervenes and has a bloody fight with Scrappy-Doo, but when Shaggy's killed, Scooby incites a riot. Hard-hitting stuff.

SCOOBY THAT-THING-YOU-DOO!

Mystery Inc. form a band, but their song - 'Doggy Style' - turns out to be a one-hit wonder. When a meddling music agent (played by Colin Hanks) attempts to rebrand them, they discover he's been swindling them. "I would've gotten away with it, too, if it weren't for you meddling crooners..."

SCOOBY-DOON'T LOOK NOW

In a spooky spin-off, Scooby and Shaggy holiday in Venice, but they're haunted by a creepy kid in a red raincoat. Investigating, they discover it's actually Velma, suffering a serious case of FOMO. **JW**



SOUND BYTES

Quotable dialogue from this month's movies - and their stars

"[JENNIFER LAWRENCE] PUNCHED ME IN THE VAGINA ONCE. I DIDN'T ASK HER TO, EITHER. IT JUST HAPPENED."

Sophie Turner had fun on the set of *X-Men: Apocalypse*.



"I was 30 before I became well known. I've watched it ruin people. By the time they're 30, they're through."

Michael Caine is worried about young actors in Hollywood.



TASTY TEASER

George R.R. Martin released a new excerpt from his long-in-the-writing sixth *Game Of Thrones* novel, *The Winds Of Winter*. Divine torture.



GOOD THING
BAD THING



COMIC CRISIS

Marvel's female heroes can't catch a break - Agent Carter's TV show has been axed and Black Widow will have to wait at least four years to get her own movie. Le sigh.

"I HAVE TALKED TO MICHAEL [KEATON] AND I HAVE TALKED TO WINONA [RYDER]... BUT THERE'S NOTHING CONCRETE YET."

Tim Burton is in no hurry to make *Beetlejuice 2*.



13.6

Percentage of British films directed by women between 2005 and 2014.



181 MILLION

Number of dollars **Captain America: Civil War** took in its record opening weekend.

"The film is designed to seriously scare the shit out of you."

Russell Crowe is excited about playing Dr Jekyll in Tom Cruise's reboot of *The Mummy*.



"WELCOME TO THE SPANISH INQUISITION..."

Sophia Rikkin (**Marion Cotillard**) riffs on Monty Python in *Assassin's Creed*.

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★★★★★ DELIGHTFUL

★★★★★ V.PLEASANT

★★★★★ FINE

★★★★★ UNAGREEABLE

★★★★★ NASTY

EDITED BY MATTHEW LEYLAND

BIG SCREEN

THE WORLD'S MOST TRUSTED MOVIE REVIEWS



38

40

THE NICE
GUYS

Gosling and Crowe
get on the case...



NEW RELEASES

OUT NOW

Alice Through The Looking Glass	★★★	p42
The Angry Birds Movie	★★★	p50
Bad Neighbours 2	★★★	p51
A Beautiful Planet	★★★★	p45
The Darkness	★★	p50
Departure	★★★	p46
Minuscule: Valley Of The Lost Ants	★★★★	p50
Money Monster	★★★	p50
X-Men: Apocalypse	★★★	p54
Holding The Man	★★★	p49
The Measure Of A Man	★★★★	p49
Me Before You	★★★	p45
Misconduct	★★	p49
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Only Yesterday	★★★★	p46
Race	★★★★	p49
Versus: The Life And Films Of Ken Loach	★★★★	p51

7 JUNE

Blood Orange	★	p47
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10 JUNE

The Boss	★★	p48
Embrace Of The Serpent	★★★★	p45
Fire At Sea	★★★★★	p47
Learning To Drive	★★★	p46
Miracles From Heaven	★	p48
Mother's Day	★★	p45
When Marnie Was There	★★★★	p44
Where To Invade Next	★★★★	p50

17 JUNE

Bang Gang (A Modern Love Story)	★★★	p49
Barbershop: A Fresh Cut	★★★★	p51
Cemetery Of Splendour	★★★★	p49
The Girl King	★★	p51
Gods Of Egypt	★	p47
The Keeping Room	★★★	p51
Long Way North	★★★	p48
Tale Of Tales	★★★★	p51
The Violators	★★★	p49
Where You're Meant To Be	★★★★	p46

24 JUNE

Adult Life Skills	★★★★	p47
Crazy About Tiffany's	★★★★	p45
Elvis & Nixon	★★★	p47
Ma Ma	★★	p51
No Home Movie	★★★★	p46
Poor Cow	★★★	p48
Remainder	★★★★	p48

ALSO RELEASED

We couldn't see them in time for this issue, so head to gamesradar.com/totalfilm for reviews of the following:

TITLE	RELEASE DATE
Breaking The Bank	3 June
The Conjuring 2	17 June
Independence Day: Resurgence	24 June
The Secret Life Of Pets	24 June
TMNT: Out Of The Shadows	Out now
Warcraft: The Beginning	Out now

For more reviews visit gamesradar.com/totalfilm

CERTIFICATE 15 **DIRECTOR** Shane Black **STARRING** Ryan Gosling, Russell Crowe, Matt Bomer, Margaret Qualley, Kim Basinger
SCREENPLAY Shane Black, Anthony Bagarozzi
DISTRIBUTOR Icon **RUNNING TIME** 116 mins

THE NICE GUYS

To laugh and die in L.A...

★★★★☆ OUT 3 JUNE

L aurel and Hardy. Abbott and Costello. Crowe and Gosling? Entertainment may be littered with classy double-acts, but only the wisest sage could've foreseen the *Gladiator* star and *Drive*'s cucumber-cool Gosling hooking up together to tickle our funny bones. But it's their partnership that forms the beating heart of Shane Black's '70s-set caper comedy – a buddy movie where one breaks the other's arm in the first five minutes, causing him to squeal like a stuck pig.

SEE THIS IF YOU LIKED...

L.A. CONFIDENTIAL 1997

Crowe and Basinger's first date – in Curtis Hanson's slick California crime saga.

KISS KISS BANG BANG 2005

Black's sharp private-dick story, with Robert Downey Jr. throwing punches and zingers.

DRIVE 2011

Gosling under the twinkly L.A. lights again, this time as the coolest getaway guy in town.

FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

Set in 1977 in a seedy, smoggy L.A. of porn stars, hit-men and fish-killing low-lives, *The Nice Guys* is a lurid tale that starts as it means to go on. A car, driven by stag-film star Misty Mountains, crashes through a suburban house. A boy, who just so happened to have been admiring a naked picture of said adult actress, then gets to see her sprawled in the same pose on the bonnet, gasping her last breath and spluttering: "How do you like my car?"

This, as we soon discover, was no accident. Who killed Misty is just one of the mysteries in Black's tale, co-written with his old pal Anthony Bagarozzi, which rarely stops for breath across its 116 politically incorrect minutes. Gosling stars as Holland March, a private detective hired to find Misty by her goggle-eyed aunt, who is convinced the girl is still alive. Crowe's Jackson Healy is a tough-guy schlub who meets March when he's hired to steer him away from the case.

SHADOWS AND SMOG

After breaking Holland's arm, Jackson is soon teaming up with him. The



reluctant partners are forced to go looking for Amelia (Margaret Qualley), an anti-smog activist connected to Misty whose boyfriend Dean has already turned up dead, burnt to a crisp. Everyone, it seems, is after Amelia, and the 'experimental' film she and Dean made, and that includes Department of Justice honcho Judith Kutner (Kim Basinger, weirdly inexpressive).

Daughters are also prevalent, with Gosling's offspring Holly (Angourie Rice) tagging along for the ride, when she really shouldn't. As Crowe says in his opening voiceover, "There's

something wrong with kids today – they know too much." Indeed, innocence is a precious (read: non-existent) commodity in *The Nice Guys* – not least when Matt Bomer's automatic weapon-wielding hitman John Boy (no, not the kid from *The Waltons*, we're told) pays a house call.

Black, who practically invented the buddy comedy when he penned 1987's *Lethal Weapon*, knows what it takes to sustain such breezy affairs, and the Crowe-Gosling chemistry is peachy. Gosling, in particular, shows a real prowess for physical comedy. From fumbling a gun, cigarette and a magazine on the toilet to falling over a balcony trying to impress a party girl, he's a clowning, comic delight.

A grisly and rather portly Crowe is

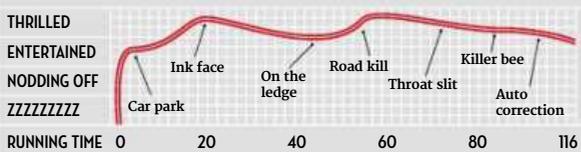
'GOSLING IN PARTICULAR SHOWS A PROWESS FOR PHYSICAL COMEDY'

40

Ryan was more chuffed with his new wheels than Russell...



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never quite as quicksilver as his partner, but his loser-bruiser act is nicely judged. He even finds a note of poignancy in one scene where Holly (almost) witnesses him permanently silencing a villain, and he's forced to lie about his murderous activities. Perhaps this is his *L.A. Confidential* cop Bud White, gone to seed after years on the beat. Telling stories about a one-time heroic act in a diner, he exudes a down-at-heel, deadbeat quality.

BOOGIE NIGHTS

While the dialogue is delivered deadpan ("You made a porno film where the plot was the point," is one choice line), Black strikes a neat balance with the action and noir-ish plot that manages to embroil our two nice guys in corporate/legal corruption. As for the '70s setting, there's an almost surreal, hallucinogenic feel at times, notably at a porn party filled with contortionists, colour and craziness.

Musically, it might be argued Black goes for the obvious – from The Bee Gees' 'Jive Talkin'' to Kool & The Gang's 'Get Down On It', but it's a toe-tapping soundtrack that helps conjure the film's funky soul. You half expect Shaft to walk in at any point. There are other blink-and-you'll-miss-

'em pointers to the era (a *Jaws 2* billboard), but Black never overplays the decade that style forgot.

Whether Black's boy-ish sense of humour will appeal across the board remains to be seen. You may also tire of Gosling's one-too-many pratfalls and a story that revels in chaos rather than coherence. But for a knockabout farce, *The Nice Guys* scores high on the charts. Admittedly, setting itself up for a sequel may be overly optimistic: these guys aren't *that* nice... **James Mottram**

THE VERDICT

Should be called 'The Funny Guys'. The Crowe/Gosling partnership drives Black's lurid comedy at top speed. Enormously entertaining.

CERTIFICATE PG **DIRECTOR** James Bobin **STARRING** Johnny Depp, Mia Wasikowska, Helena Bonham Carter, Sacha Baron Cohen, Rhys Ifans **SCREENPLAY** Linda Woolverton **DISTRIBUTOR** Disney **RUNNING TIME** 108 mins

ALICE THROUGH THE LOOKING GLASS

The land before Tim...

★★★★☆ OUT NOW

Why did the Mad Hatter go mad? Why did the Red Queen fall out with the White one? And why does the former have such a humongous head? These and other questions you probably haven't been asking are answered in *Alice Through The Looking Glass*, a return visit to the 'Underland' of Tim Burton's imaginings.

SEE THIS IF YOU LIKED...

THE TIME MACHINE 1960
H.G. Wells' contraption gets a design nod from *Alice*.

THE DICTATOR 2012
Sacha Baron Cohen lording it up in an impressive hat.

X-MEN: DAYS OF FUTURE PAST 2014
Wolverine steps back in time to rewrite future history.

FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

Rather like the recent *The Huntsman: Winter's War*, this sequel creates a backstory for characters that didn't particularly need one. Chalk that one up to Lewis Carroll himself, whose episodic, haphazard follow-up to *Alice's Adventures In Wonderland* required screenwriter Linda Woolverton to fashion a whole new framework for an adapt that, once Mia Wasikowska's Alice has re-entered Underland through the titular mirror, jettisons any attempt to reflect its source. Instead, the film gives Alice what might in Carrollian terms be called a Mission Impossible: travel back in time to find out what happened to the Mad Hatter's family, the unresolved fate of which has driven him to the edge of despair.

Movies have been made on flimsier pretexts than this. And at least this one enables incoming director James Bobin to play his trump card: Sacha Baron Cohen as the embodiment of Time, presented here as a testy, pernickety fusspot who, for reasons probably best known to the *Borat* and *Grimsby* star, utters his pronouncements in the meticulous Germanic inflections of filmmaker Werner Herzog.

It is this domain that Alice must penetrate if she is to pinch the "chronosphere" that, when not

powering "the great clock of time", allows her to sail on the "oceans of time" in a gyroscopic, steampunk version of Doc Brown's DeLorean. But that's only the beginning of an adventure that not only has Alice encounter juvenile incarnations of Johnny Depp's Hatter and Anne Hathaway's White Queen Mirana, but also sees Helena Bonham Carter's Red Queen endangering all of Underland by interacting with herself – something she would have known was a no-no if she'd ever bothered to watch *Timecop*.

It's no surprise to find SBC and HBC providing the lion's share of the entertainment in a film that receives an additional jolt of energy whenever either appears on screen. What does surprise is how muted Depp is in comparison. Then again, perhaps that's to be expected from a subplot that reduces his demented force of nature to a sad sack with daddy issues.

On top of all the above, room also has to be found for regulars like Tweedledum and Tweedledee (Matt Lucas), the Cheshire Cat (Stephen Fry) and, touchingly, Absolom the caterpillar turned butterfly (Alan Rickman in his final, voice-only performance). Small wonder *ATLG* is busier than both of Bobin's Muppet movies combined.

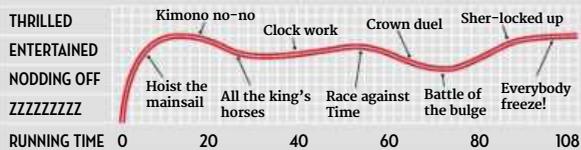
The result is an always diverting, never dull fantasy that rarely stays still long enough for the viewer to pick holes. There is a hole, though – the one Burton left when he traded the director's chair for a producing role, taking his baroque whimsy with him.

Neil Smith

"Ha! Ha! Ha!
Who helped you
with your make-up?"



FILM PREDICTED INTEREST CURVE™



THE VERDICT

James Bobin's attempt to fill Tim Burton's shoes generates a lively but ersatz sequel that only truly ticks when Baron Cohen and Bonham Carter are around.



At least she was sleepwalking in her nightie this time.



SEE THIS IF YOU LIKED...

REBECCA 1940
VERTIGO 1958

Accidental or deliberate, the Hitchcock echoes don't stop with *Marnie's* title.

KIKI'S DELIVERY SERVICE 1989

Another Ghibli heroine leaving home; here, she's an apprentice witch.

ONLY YESTERDAY 1991

Childhood memories haunt a trip to the country – see p46 for re-release review.

FOR FULL REVIEWS OF THESE FILMS VISIT TOTALFILM.COM/REVIEWS

WHEN MARNIE WAS THERE

It's sayonara from Studio Ghibli...

★★★★★ OUT TO JUNE

There are rumours that this may be the last ever feature to emerge from the revered Japanese animation house Studio Ghibli. Let's hope not. Over the past few decades the studio has created some of the most beautiful, exhilaratingly imaginative, lovingly detailed animated films ever made.

Still, if *WMWT* is their final offering, it can't quite be claimed that Ghibli is going out at the top of its game: Hiromasa Yonebayashi's film never quite attains the soaring narrative scope of Ghibli cofounder Hayao Miyazaki's finest (*Princess Mononoke*, *My Neighbour Totoro*, *Spirited Away*), nor does it plumb the tragic depths of Isao Takahata's *Grave Of The Fireflies*.

CERTIFICATE U **DIRECTOR** Hiromasa Yonebayashi **STARRING** Sara Takatsuki (subtitled version)/Hailee Steinfeld (English dub), Kasumi Arimura/Kiernan Shipka, Hitomi Kuroki/Vanessa Williams **SCREENPLAY** Keiko Niwa, Masashi Ando, Hiromasa Yonebayashi, David Freedman **DISTRIBUTOR** StudioCanal **RUNNING TIME** 103 mins

Even so, it's a warm, highly appealing film, full of quiet grace, and executed with all the unforced charm and painstaking visual subtlety we expect from Ghibli. Like Yonebayashi's previous film *Arrietty* (based on Mary Norton's classic *The Borrowers*), it's adapted from an English young-adult novel – in this case by Joan G. Robinson. Voiced by Sara Takatsuki in the subtitled version and Hailee Steinfeld in the English dub, Anna's a shy 12-year-old who suffers from asthma and is convinced – partly because she's an orphan, living with foster parents – that she doesn't belong. "In this world," she muses, "there's an invisible magic circle. There's inside, and outside. And I'm outside."

Worried about her health and her depressed state of mind, Anna's foster mother sends her off to stay with relatives in a coastal village. There, in a seemingly derelict marshland mansion, she meets a girl dressed in old-fashioned clothes called Marnie (Kasumi Arimura/*Mad Men's* Kiernan

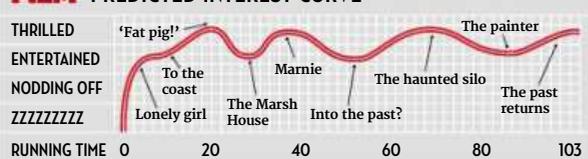
Shipka). They become friends – but Marnie keeps mysteriously vanishing. Is she a ghost? A time traveller? Or an imaginary companion dreamt up by a lonely girl? The mood, for the most part gently wistful, now and then turns darker: a storm sequence in a ruined silo even gets scary. But for all her lack of self-confidence, there's a resilience to Anna that tells us she'll come through; she's a Ghibli heroine, after all, and the studio's at its best with spunky female characters.

As ever with Ghibli, the glowing immediacy of the images is what enchants. Wind on water, a train seen from way overhead snaking through the countryside – there are vivid, tactile details to dwell on in every frame. Anna's journey to self-discovery and acceptance, as she gradually discovers what it is that links her to Marnie, is traced with sympathy but shuns sentimentality. Yonebayashi's film may not give us Ghibli at the height of its powers, but there's an emotional depth and maturity to it that leaves most conventional animation work looking trivial by comparison. **Philip Kemp**

THE VERDICT

A gentle tale, tinged with melancholy told with all the loving attention to detail you expect from Studio Ghibli.

FILM PREDICTED INTEREST CURVE™





The cheesy smile competition looked set to be a thriller.

CERTIFICATE 12A **DIRECTOR** Thea Sharrock **STARRING** Emilia Clarke, Sam Claflin, Charles Dance, Janet McTeer **SCREENPLAY** Jojo Moyes **DISTRIBUTOR** Warner Bros **RUNNING TIME** 110 mins

ME BEFORE YOU

When Daenerys met Finnick...

★★★★☆ OUT 3 JUNE

Arriving just as Euro 2016 kicks off, this take on Jojo Moyes' hit novel feels like intuitive counter-programming. Yet it does enough to avoid being pigeon-holed as a stereotypical romantic weepie.

Sam Claflin plays Will Traynor, embittered after an accident left him paralysed. Emilia Clarke is the sunny Lou Clark, the ex-waitress brought in by his parents (Charles Dance, Janet McTeer) to keep his spirits up. Figuring out the plot development isn't much of stretch: soon enough, feelings blossom between Will and Lou. Yet Will wants to end his life at Dignitas, the real-life assisted suicide facility in Switzerland. Imagine that in a Richard Curtis movie.

Scripted by Moyes and helmed by experienced theatre director Thea Sharrock, *Me Before You* may be too glossy for some (castles, private jets, exotic holidays), in places recalling French mega-hit *The Intouchables*, which similarly featured a wealthy soul confined to a wheelchair. But Clarke and Claflin forge a believable bond that all but the most cynical audiences will be able to resist. With moments of pain and poignancy undercutting the 'seize the day' theme, *Me Before You* digs into your heart by the end. **James Mottram**

THE VERDICT

The tone doesn't always sit well, but Clarke and Claflin are very watchable, right up to the tear-soaked finale.

45



A BEAUTIFUL PLANET

★★★★☆ OUT NOW

Shot by astronauts from the ISS and screened in IMAX 3D, this is a short (46 mins) but overwhelming experience: a doc exploring not just Earth's magnificence, but how we take it for granted. It's a balance of spectacle and warning, one that director Toni Myers (*Hubble 3D*) – via Jennifer Lawrence's narration – executes with reverence and an optimism that things can change. **Stephen Kelly**



EMBRACE OF THE SERPENT

★★★★☆ OUT 10 JUNE

Colombian writer/director Ciro Guerra's mesmerising film follows Amazonian shaman Karamakate (Nilbio Torres and Antonio Bolívar) on two journeys 40 years apart as he helps explorers search for a sacred plant. A late plunge into cannibalism is terrifying, but for the most part the mood is contemplative, as Guerra explores the differences between natives and outsiders. **Tom Bond**



MOTHER'S DAY

★★★★☆ OUT 10 JUNE

Valentine's Day, New Year's Eve... Garry Marshall has been stealing holidays from the slasher-film canon and replacing them with equally exploitative romcoms. He ploughs on with four intertwining stories illustrating the blessings and curses of motherhood, played by stars like Julia Roberts and Jennifer Aniston. There is less depth to this film than a petrol station greeting card, but it's essentially harmless. **Ken McIntyre**



CRAZY ABOUT TIFFANY'S

★★★★☆ OUT 24 JUNE

Given the associated sophistication, there's an accessible vibe to this doc exploring the Tiffany's history and cultural impact. In fact, several of the talking heads (Jessica Biel, Sam Taylor-Johnson et al) are caught off-guard mid-interview. Pepped up with clips from *Sex And The City* and *Breakfast At Tiffany's*, Matthew Miele's film is as stylish and playful as Tiffany's signature packaging. **Matt Looker**



Mum was far too excited about mother-daughter day at school.

CERTIFICATE PG **DIRECTOR** Isao Takahata **VOICES** Daisy Ridley, Dev Patel, Ashley Eckstein **SCREENPLAY** Isao Takahata **DISTRIBUTOR** StudioCanal **RUNNING TIME** 119 mins

ONLY YESTERDAY

Thanks for the memories...

★★★★☆ OUT 3 JUNE

In 1989's *Kiki's Delivery Service*, Studio Ghibli gave a young witch's city-set self-discovery a joyous telling. For their next trick, the Japanimation giants executed a typically fluent reversal. Toggling past/present, dream/reality and youth/adulthood, Isao Takahata's 1991 manga adap makes great work of a woman's journey from city to country: add a broom and it could be *What Kiki Did Next*.

In this new dub, Daisy Ridley engages as 27-year-old Taeko, an office worker whose childhood memories flood through her when a farming vacation dangles life-changing prospects involving farmer Toshio (Dev Patel). It sounds like a simple journey, but subtle riches rise as Takahata honours the pull of the past without candy-coating.

Expressive animation renders Taeko's memories near-tactile, from the taste of fruit to a father's slap. Periods are delineated subtly: city scenes hum in deep purple, the past whites out at the edges, the country seems fertile. What emerges from the weave of time and place is an achingly tender meditation on change, couched in images that glow with the poignancy of memories fading and forming. Either way, this rare gem is ripe for rediscovery. **Kevin Harley**

THE VERDICT

Away from fantasy, Ghibli retains its magic with this heartfelt beauty. Ridley's star continues to rise...



WHERE YOU'RE MEANT TO BE

★★★★☆ OUT 17 JUNE

This affectionate doc sees ex-Arab Strap frontman Aidan Moffat touring Scotland with modernised folk songs, only to face opposition from traditionalists. Of particular note is his run-in with a woman whose dislike of Moffat's re-interpretations spark a rumination on the passage of time, but the real highlight is Moffat's on-stage banter: affable, fun, foul-mouthed. **Matt Looker**



DEPARTURE

★★★★☆ OUT NOW

Andrew Steggall's sensitive debut is pitched between raging teenage hormones and midlife regret. Alex Lawther is a steady lead as 15-year-old Elliot, who we meet packing up a family holiday home with mum Bea (Juliet Stevenson). As both share romantic interests in a local lad, Steggall indulges watery metaphors, but draws emotive work from Stevenson and pinpoints the uncertainty of life's tipping points. **Kevin Harley**



LEARNING TO DRIVE

★★★★☆ OUT 10 JUNE

This heartfelt exploration of middle-aged companionship is both meet-cute romcom and sensitive character study. Newly single literary critic Patricia Clarkson befriends Indian driving instructor Darwan (Ben Kingsley), who's considering an arranged marriage. Kingsley essays both authenticity and humour, but it's often hard to know what's steering the story. **Matt Looker**



NO HOME MOVIE

★★★★☆ OUT 24 JUNE

You feel every second passing in Chantal Akerman's record of her last conversations with her mother, Auschwitz survivor Natalia. The camera soaks up the stillness of the apartment, broken by fond Skype chats or winding reminisces about Judaism and childhood. Deliberately uneventful and domestic, it's a fiercely private piece given extra poignancy by Akerman's own death last year. **Kate Stables**



ADULT LIFE SKILLS

★★★★☆ OUT 24 JUNE

Friends since uni, first-time writer/director Rachel Tunnard and star Jodie Whittaker team for this tale of Anna, who's staring 30 in the face and living in her mum's shed. Tunnard clearly eats Sundance movies for breakfast, but this is well-crafted with a genuine heart beneath the surface quirk. Knock a star off if you're feeling cynical, but otherwise surrender to this fun, funny, spirited debut. **Jamie Graham**



FIRE AT SEA

★★★★★ OUT 10 JUNE

Winner of the Golden Bear at Berlin, Gianfranco Rosi's documentary shines a powerful spotlight on the migrant crisis. Filmed on the Sicilian island of Lampedusa, it provides a snapshot of local life as migrants pass through the area. Rosi offers a simple, stark contrast between quiet moments of everyday life and tragedy as mass fleeing results in sunken boats, horrific injuries and death. **Matt Looker**



ELVIS & NIXON

★★★★☆ OUT 24 JUNE

Liza Johnson's speculative take on a real-life 1970 meeting between Presley (Michael Shannon) and Pres (Kevin Spacey) is an amusing but slight snapshot of two men disconnected from their personas. Much of it feels like amiable padding, but Spacey's spot-on Tricky Dicky and Shannon's convincing-in-wig-alone Elvis spark when they meet: cue giggles as the latter karate-kicks around the Oval Office. **Jane Crowther**



BLOOD ORANGE

★★★★☆ OUT 7 JUNE

Iggy Pop plays – what else? – an ageing rocker living in rural Spain with his younger wife Kacey Barnfield (Neil's sister from *The Inbetweeners*), who's also having an affair with pool boy Antonio Magro. Into this awkward threeway stumbles old flame Ben Lamb, but the unsavoury sexual politics snuff out any chance of engagement. The result is part charmless *Bigger Splash*, part soporific *Sexy Beast*. **Matt Glasby**

CERTIFICATE 12A **DIRECTOR** Alex Proyas **STARRING** Gerard Butler, Nikolaj Coster-Waldau, Brenton Thwaites **SCREENPLAY** Matt Sazama, Burk Sharpless **DISTRIBUTOR** eOne **RUNNING TIME** 127 mins

GODS OF EGYPT

Lords have mercy...

★★★★☆ OUT 17 JUNE

Staring at scuttling creatures in a tomb, Brenton Thwaites' acrobatic thief Bek asks: "Where do you ever get that many scorpions?" Possible answer: from a computer. This year's *Jupiter Ascending*, this tale of mortals and gods from Alex Proyas (*Dark City*) is a grand folly that fritters away a reported \$140m budget on an eye-searing overload of CGI.

In an alternative Egypt, Man and God live together... though in the first of many ridiculous sights, the humans are several feet shorter. The story sees Bek desperate to bring his slain love Zaya (Courtney Eaton) back to life, with the help of Horus (Nikolaj Coster-Waldau), a god who has been blinded by his king-slaying uncle Set (Gerard Butler, 300 lite).

Bek helps retrieve one of his eyes, under the belief Horus will resurrect Zeya, as they look to bring Set down. By the time we get to Horus' grandfather Ra (Geoffrey Rush), up in the stratosphere peddling away on what can best be described as a space-tricycle, *Gods Of Egypt* has truly lost it. It's penned by the screenwriters behind the hopeless *Dracula Untold* and *The Last Witch Hunter*, who must be really good in pitch meetings because this is utter nonsense. **James Mottram**

THE VERDICT

A calamitous adventure that, try as it might, doesn't even fall in the so-bad-it's-good category.



The She-Ra audition wasn't going well.

He was already regretting not getting somebody in to help with the DIY



CERTIFICATE 15 **DIRECTOR** Omer Fast **STARRING** Tom Sturridge, Cush Jumbo, Ed Speleers, Arsher Ali **SCREENPLAY** Omer Fast **DISTRIBUTOR** Soda **RUNNING TIME** 103 mins

REMAINDER

Recalling the shots...

★★★★☆ OUT 24 JUNE

A twentysomething man (Tom Sturridge) awakens from a coma with his memory all but gone and £8.5m compensation in the bank. Returning to his Brixton flat, he's visited by ghosts of his past life – Greg (Ed Speleers), claiming to be his best friend, and Catherine (Cush Jumbo), his apparent girlfriend.

Numb, disconnected, he uses his money to buy buildings and hire actors to stage re-enactments of his vague recollections in the hope they will trigger his memory. When scenarios play out perfectly, he finds himself momentarily plugged back into the world and abuzz with excitement, a buzz that only intensifies as new, evermore dangerous memories form until he's orchestrating a daring bank heist...

Based on Tom McCarthy's excellent same-titled novel, this clever adaptation is both strikingly faithful and different; paradoxically, the book's linear narrative is twisted into a figure-eight structure even as a thriller dynamic propels the action forward. Marking the confident debut of renowned video artist Omer Fast, *Remainder* is thrillingly realised on a small budget. Sturridge is note-perfect as a protagonist who is suspicious, emotionally cut off, and intent on bending all about him to his considerable will. That he also wins our empathy is one of the film's many triumphs. **Jamie Graham**

THE VERDICT

A Brit-thriller that evokes memories of *Memento* and *Synecdoche, New York*. Once watched, it's hard to forget.



MIRACLES FROM HEAVEN

★★★★☆ OUT 10 JUNE

Though the title guarantees uplift, this gruelling drama spends an hour dragging you into a well of depression as Anna (Kylie Rogers) contracts a stomach illness. Cue graphic scenes of tears, spasms, and vomiting. Though Anna's church-y mother (Jennifer Garner) tries everything to save her, it's – spoiler alert! – divine intervention that saves the day. But not the film. **Ken McIntyre**



POOR COW

★★★★☆ OUT 24 JUNE

Ken Loach offers an intriguing snapshot of working-class London in this re-release of his 1967 debut. Barmaid Joy (Carol White) gives birth, sees her crim husband (John Bindon) go to prison then shacks up with his best friend (Terence Stamp). There are too many stylistic quirks (voiceover, Donovan soundtrack) for this to be quintessential Loach, but as a portrait of a struggling mum it's spot-on. **James Mottram**



THE BOSS

★★★★☆ OUT 10 JUNE

Based on a character she created while part of improv group The Groundlings, *The Boss* is Melissa McCarthy's baby. Shame, then, that like *Tammy*, it squanders her comic brilliance. McCarthy plays Michelle Darnell, an Oprah type who falls from grace and rediscovers her humanity on the way back up. It's not funny or inspirational, just loud and trite. At least Peter Dinklage has fun as the baddie. **Ken McIntyre**



LONG WAY NORTH

★★★★☆ OUT 17 JUNE

Like a mixture of *Mulan* and *Tintin*, Rémi Chayé's Victorian adventure propels its feisty Russian teen heroine on a quest for her missing explorer grandfather. If the storytelling and English-language voice work are a bit functional, the visuals dazzle. Lovely use of block colour gives the film a travel-poster look, and the North Pole sections are atmospheric, all tumbling ice-cliffs and turquoise glaciers. **Kate Stables**



HOLDING THE MAN

★★★★☆ OUT 3 JUNE

Tender, unabashedly explicit and tear-jerkingly sentimental, this adaptation of Australia's most famous gay love story follows sweethearts Tim Conigrave (Ryan Corr) and John Caleo (Craig Stott) from their high-school hook-up through to Sydney in the age of AIDS. Though it never shakes off its stage-play origins, it's a touching piece, clear-eyed about the temptations, disapproval and tragedy the couple endured. Anthony LaPaglia and Guy Pearce provide classy support as the boys' baffled fathers, but only Corr gives the film energy, his witty Tim refusing to be crushed by homophobia. **Kate Stables**



BANG GANG (A MODERN LOVE STORY)

★★★★☆ OUT 17 JUNE

Pop-promo helmer Eva Husson issues a stylish calling card with this frisky feature debut. Like *The Diary Of A Teenage Girl* in bed with Gaspar Noé's *Love*, Husson's Biarritz-set drama focuses on high-schoolers who form a summer shagging gang. As the synth score shimmers over the sex binges, any risk of exploitation is offset by explorations of social media, a female POV and bold performances, notably from Marilyn Lima. The confused focus and over-easy climax prove more problematic, but Husson might still be one to watch. **Kevin Harley**



RACE

★★★★☆ OUT 3 JUNE

The on-the-nose title gives fair warning that this biopic of African-American Olympian Jesse Owens won't be subtle. Yet Stephen Hopkins' take on the Alabama athlete who caused a sensation at the 1936 Berlin games is an engrossing look at a crucial moment in history. Events are split between Owens' (*Selma*'s Stephan James) rise under the eye of Jason Sudeikis' coach and the hand-wringing over whether America should boycott in light of Nazi Germany's extreme policies. James is a sturdy Owens, but the revelation is Sudeikis, far from his comic comfort zone in a surprisingly explosive turn. **James Mottram**



CEMETERY OF SPLENDOUR

★★★★☆ OUT 17 JUNE

Set in a limbo between mundanity/mysticism and past/present, *Uncle Boonmee* director Apichatpong Weerasethakul's latest hybrid enigma is a thing of beauty, laced with heart, humour and hushed power. Jenjira Pongpas Widner plays a volunteer caring for soldiers with sleeping sickness; turns out their hospital sits on a burial ground for ancient warriors devouring their resting energies. Slow as the pace is, Weerasethakul's radiant images, magical digressions and surprise knob gags keep things fresh and alert, anchored by a sense of sighing sorrow for personal/political traumas. **Kevin Harley**



THE VIOLATORS

★★★★☆ OUT 17 JUNE

Set on and around a council estate in Cheshire, Helen Walsh's debut is a decent kitchen sinker with a drip-feed of thriller twists. With mum gone and dad in prison, 16-year-old Shelly (Lauren McQueen) struggles to look after her two brothers, and finds herself gravitating towards a middle-aged pawn shop worker (Stephen Lord) and a well-off teen (Brogan Ellis), both of whom offer financial and emotional support. But might they be harbouring ulterior motives? *The Violators* suffers from inevitable comparisons to Andrea Arnold's *Fish Tank*, but is anchored by McQueen's terrific performance in her feature debut. **Jamie Graham**



MISCONDUCT

★★★★☆ OUT 3 JUNE

"It's better to go too far than not far enough," says Al Pacino's Southern (we think) lawyer. In which case, bravo. Debut director Shintaro Shimomura (formerly a producer on TV's *The Following*) presents his guilty-pleasure thriller as a slick *Wall Street/Fatal Attraction* mash-up that quickly veers off into Razzie territory as lawyer Josh Duhamel is seduced by old flame Malin Åkerman, and drawn into a battle between Pacino and Anthony Hopkins' bickering local bigwigs. The result is pacy, patchy and, at the last, plain old slapdash: if anyone can work out what the eventual villain did - or why - please let us know. **Matt Glasby**



THE MEASURE OF A MAN

★★★★☆ OUT 3 JUNE

French filmmaker Stéphane Brizé's deeply affecting sixth feature is centred on a stunning turn from his favourite leading man Vincent Lindon, who rightly picked up the Best Actor award at last year's Cannes Film Festival. Lindon plays unemployed fiftysomething Thierry, who finally lands work as a security guard only to find himself having to side with fat-cat bosses against shoplifters who act out of a desperation he knows only too well. Watch Adam McKay's flash and funny financial crisis movie *The Big Short* and then turn to *The Measure Of A Man* to see the human cost. **Jamie Graham**



They had to stop him boycotting a screening of *Batman & Robin*.

CERTIFICATE 15 **DIRECTOR** Jodie Foster **STARRING** George Clooney, Julia Roberts, Jack O'Connell **SCREENPLAY** Jamie Linden, Alan DiFiore, Jim Kouf **DISTRIBUTOR** Sony **RUNNING TIME** 99 mins

MONEY MONSTER

Mixed returns...

★★★★☆ OUT NOW

With *The Wolf Of Wall Street* and *The Big Short*, Hollywood drew satirical capital from post-credit-crunch rage. In Jodie Foster's thriller-comedy, the interest is softer. Flipping channels of reference between telly-com *Broadcast News*, satire *Network* and classic crimer *Dog Day Afternoon*, *Money Monster* is a diluted hybrid of all three: its sums don't quite add up.

That it remains a watchable investment is mostly down to a cast fronted by George Clooney as Lee Gates, clown-host of a fiscal TV show taken hostage on air by Jack O'Connell's working-class time-bomb Kyle. Julia Roberts convinces as Patty, a producer taking calm control, Clooney rivets as Gates loses control; but Foster's tonal grip wobbles.

The rapid-hustle action and dialogue can't disguise a core mismatch between gags - erectile cream, shot-framing - and the tragedy of a man desperate to know why his stock flopped. Creditably, Foster acknowledges fat-cat culpability, but Clooney's turn to decency drains sting from the satire and tension from the hostage set-up. It also leads to a familiar net result: O'Connell/Kyle get short-changed while the big guys (and stars) run off with the show. **Kevin Harley**

THE VERDICT

Foster's fiscal lark offers post-recession cinema: brisk and gamely played, but muddled in its tonal maths.



MINUSCULE: VALLEY OF THE LOST ANTS

★★★★☆ OUT NOW

If Ant-Man's ever looking to recruit, there are plenty of heroic critters in this charming French live-action/CGI-animation hybrid. Playing like a cross between *A Bug's Life* and *The Lord Of The Rings* (no, really), it sees a lost ladybird joining forces with black ants to fight some red ones, leading to an ace siege that stirs memories of Helm's Deep. **Josh Winning**



WHERE TO INVADE NEXT

★★★★☆ OUT 10 JUNE

In a cheery travelogue, documentarian Michael Moore trawls Europe (and Tunisia) for socially conscious solutions to things America botches, be it race relations, workers' rights, women's rights, healthcare... Idealised? Sure, but Moore admits he's out to "pick the flowers, not the weeds" and the end result is witty, moving and brimming with passion and purpose. **Kevin Harley**



THE ANGRY BIRDS MOVIE

★★★★☆ OUT NOW

Though it feels about four years too late, the movie adap of the gaming app wisely loads up on gags and lets loose. Centred on Red (Jason Sudeikis) and co attending anger-management classes, the origin stuff drags, but things liven up with the arrival of a porcine peril. Pixar can sleep easy, but this is a fun flutter of madcap invention with little time for sappy messages. **Kevin Harley**



THE DARKNESS

★★★★☆ OUT NOW

In this latest horror from Blumhouse Productions, Kevin Bacon and family come home from a trip bearing the load of a supernatural curse. A greater commitment to exploring how the domestic tension is exacerbated by the son's autism and daughter's bulimia might have made up for the limp scares, but *Darkness* favours generic mumbo-jumbo about inter-dimensional demons. **Stephen Puddicombe**



BAD NEIGHBOURS 2

★★★★☆ OUT NOW

Nicholas Stoller's sequel to 2014's frat-attack romp sees Zac Efron's ex-fratboy Teddy now languishing in post-hip limbo with his former nemeses Mac (Seth Rogen) and Kelly (Rose Byrne). The bad neighbours terrorising our heroes this time are a sorority fronted by Shelby (Chloë Grace Moretz), a gender spin that nods to campus sexism... then extends little further than a) a cheeky movie in-joke and b) tampons weaponised for campus warfare. The old gang save the day, especially Efron, whose bond with his gay buds and confusion over boiling eggs show a rare light touch. Otherwise, it's dildo gags all the way. **Kevin Harley**



BARBERSHOP: A FRESH CUT

★★★★☆ OUT 17 JUNE

Twelve years on from *Barbershop 2*, Ice Cube's Calvin Palmer returns with familiar faces in tow. But it's the new hairdressers who give Malcolm D. Lee's film its spark, including Rashad (Common) and Draya (Nicki Minaj), whose flirtations threaten the former's marriage. The sitcom scenarios rub shoulders with more serious matters: Calvin and co. organise a 48-hour ceasefire in the 'hood, offering free haircuts to all. If it sounds lame, it plays well-judged on screen. The barbs are scissor-sharp, making this a threequel that delivers what you want while throwing in some surprises. **James Mottram**



MA MA

★★★★☆ OUT 24 JUNE

At his late-'90s peak, wiggy Basque auteur Julio Medem (*Lovers Of The Arctic Circle*) directed with heart and art on his sleeve. Heart capsizes his schmaltzy Penélope Cruz team-up, leaving the head far behind. Cruz commits herself as a single mum hit with breast cancer, but forced plotting and relentless uplift undermine her conviction. As she shacks up with a bereaved man and embraces pregnancy despite worsening cancer, a mawkish tragi-portrait of resilient earth-mother radiance emerges in whiffs of pure cheese. You'd call it offensive if the faux-deep dialogue and karaoke-singing gynaecologists were not merely ludicrous. **Kevin Harley**



THE KEEPING ROOM

★★★★☆ OUT 17 JUNE

Director Daniel Barber harks back to his Oscar-nommed short *The Tonto Woman* with this compelling western featuring three female leads. Set in 1865, it sees the members of one South Carolina homestead – Augusta (Brit Marling), sister Louise (Hailee Steinfeld) and their slave Mad (Muna Otaru) facing Yankee scouts (Sam Worthington, Kyle Soller) who think nothing of harming every Southerner who crosses their path. The build-up to the inevitable shoot-out can feel trying, but Julia Hart's script has perceptive things to say about race relations and women's role in wartime. **Neil Smith**



VERSUS: THE LIFE AND FILMS OF KEN LOACH

★★★★☆ OUT 3 JUNE

If politics and conflict are the essence of drama, as Ken Loach argues, Louise Osmond's docu-celebration of the Brit-film veteran's 50-year career more than fulfils the brief. Loach emerges as a softly spoken radical; his self-effacing surface harbours burning convictions. The director's early days are thoroughly detailed here; if his later career is rushed over, an impressive trawl of talking heads (Gabriel Byrne, Cillian Murphy) keeps thing lively. So does Loach, who recently left retirement to direct again. **Kevin Harley**



THE GIRL KING

★★★★☆ OUT 17 JUNE

Eighty years after Greta Garbo dazzled as a 17th-Century Swedish monarch in *Queen Christina* (1933), this considerably less glamorous retelling of the royal's life suffers through creaky production values and even creakier storytelling. Newcomer Malin Buska delivers a compellingly anguished turn as Queen Kristina, though, whose sexual ambiguity and bookish obsessions make her a riveting lead. Sadly, nothing else comes close: when Mika Kaurismäki's film isn't drifting into *Blackadder* territory, its religion vs science debates draw unflattering comparisons with superior Scandi drama *A Royal Affair*. **Josh Winning**



TALE OF TALES

★★★★☆ OUT 17 JUNE

For his English-language debut, Matteo Garrone (*Gomorra*) splices together three yarns by 17th-Century Neapolitan writer Giambattista Basile who, like the Brothers Grimm, creatively reworked traditional folk tales. Characters from each strand show up in the others, but there's no narrative intertwining à la *Into The Woods*; instead, Garrone cuts from one to the next. The visuals are sumptuous and the whole cast (including Salma Hayek, John C. Reilly and Toby Jones) immerse themselves in this fantastical world. Dark, gory and gruesome, this isn't kids' stuff. As a work of gothic imagination, it's a rare treat. **Philip Kemp**

CERTIFICATE 12A **DIRECTOR** Bryan Singer **STARRING** James McAvoy, Michael Fassbender, Jennifer Lawrence, Oscar Isaac, Sophie Turner, Nicholas Hoult, Rose Byrne **SCREENPLAY** Simon Kinberg **DISTRIBUTOR** 20th Century Fox **RUNNING TIME** 144 mins

X-MEN: APOCALYPSE

The horsemen whisperer...

★★★★☆ OUT NOW

At least we all agree, the third one is always the worst,” concludes Jean Grey (Sophie Turner) after seeing *Return Of The Jedi*. It’s a bold gag, but *X-Men: Apocalypse* never quite disproves her assertion. Not that we’re in *The Last Stand* territory, as far as X-trilogy closers go, but this never quite reaches the bar set by *First Class* and *Days Of Future Past*, prequels that threw Marvel’s mutants into period settings with élan.

SEE THIS IF YOU LIKED...

THE MUMMY RETURNS 2001

Ancient Egypt is overwhelmed by a limp bad guy and a deluge of CGI.

THE HUNGER GAMES: MOCKINGJAY - PART 1 2014

Jennifer Lawrence is the sullen, reluctant face of an uprising.

AVENGERS: AGE OF ULTRON 2015

Lots of superheroes vs a shiny villain trying to destroy the world for some reason.

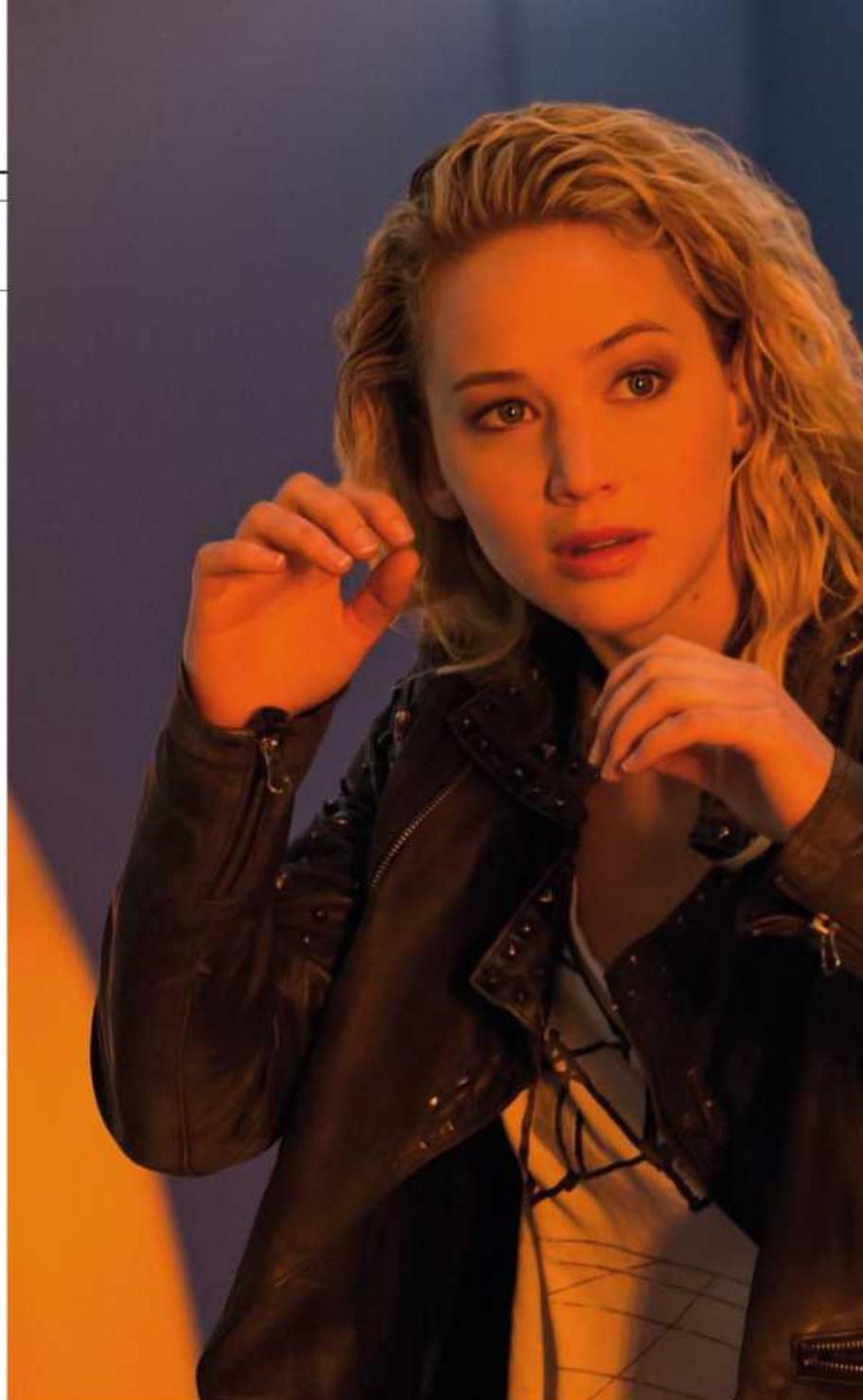
FOR MORE REVIEWS VISIT GAMESRADAR.COM/TOTALFILM

Directed by Bryan Singer, the franchise’s trusted leader, *Apocalypse* doesn’t lack ambition, pitting the team against their biggest opponent yet. The titular big bad is an ancient Egyptian, believed to be the first mutant, with godlike powers and a following to match. His knack for transferring his consciousness into younger vessels makes him near immortal.

A full-pelt opening set in the Nile Valley, 3600 BCE, sees *Apocalypse* in the midst of taking over a younger body (Oscar Isaac, briefly glimpsed out of make-up), before rebels interrupt the ceremony, trapping him underground. He reemerges in 1983, looking to recruit ‘Four Horsemen’ to assist in his plan to cleanse the world of its weaklings before starting afresh.

PYRAMID SCHEMES

Meanwhile, Mystique (Jennifer Lawrence) is hiding in non-blue human form after becoming a mutant icon for saving President Nixon at the end of the last film, some 10 years ago; Charles Xavier (James McAvoy) is enrolling new recruits into his school;



and Erik ‘Magneto’ Lensherr (Michael Fassbender) is living an idyllic family life in Poland, keeping a low profile with factory work. And that’s not to mention a whole other bunch of familiar faces, both new and returning... The roster is vast enough to make *Civil War* look like a two-hander. *Apocalypse* comfortably feels like the biggest X-movie yet, and Singer, master of the ensemble, does a decent job of keeping it just about coherent as we globetrot between plot strands.

The action is similarly huge, from the pyramid-raising antics of the opening sequence to a final multi-

mutant smackdown on a scale that dwarfs previous entries. When you have a villain who’s all but omnipotent, it takes a lot of heroes to go up against him. In fact, there’s so much going on that it becomes a bit exhausting at times, and anyone lacking a half-decent grasp of the mythology thus far should probably sit it out. It doesn’t exactly welcome newcomers.

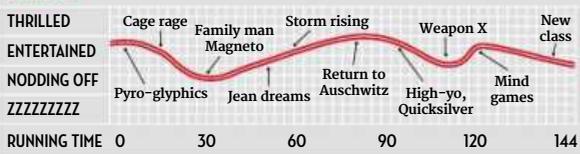
With so many characters to serve, some are inevitably shortchanged. It helps that *First Class* was so well cast, with McAvoy, Fassbender and Lawrence slipping back into their roles with ease, bringing gravitas to go with the backstory baggage. The new class is also extremely appealing; Tye Sheridan makes for a cooler Cyclops than James Marsden, Kodi Smit-McPhee is a spot-on Nightcrawler (turns out that

‘APOCALYPSE COMFORTABLY FEELS LIKE THE BIGGEST X-MEN MOVIE YET’



All that hairspray made them particularly antsy around a naked flame.

FILM PREDICTED INTEREST CURVE™



bamf-ing is still a hell of a lot of fun), and *Game Of Thrones*' Turner brings the required poise and angst to Jean Grey. Of the Horsemen, Psylocke (Olivia Munn), Storm (Alexandra Shipp) and Angel (former *EastEnders* Ben Hardy) certainly look the part, but there's no time to give them anything like discernible character traits.

DARK ANGEL

Apocalypse similarly fails to carve out much in the way of distinctive

characteristics. Isaac has recently proved himself incredibly versatile, but buried as he is under masses of make-up and body armour, he's unable to convincingly sell the baddie's motivation or powers. Quite why he actually needs the Horsemen is never clear. And when his world-ending plan starts to come into effect, there's little in the way of perspective to put it into context, making it hard to appreciate the magnitude of the stakes in a way that never troubled the history-specific climaxes of its predecessors.

With their sprawling casts, the *X-Men* movies have always been at their strongest in the beats between the big set-pieces. *Apocalypse* features some surprisingly dark violence (Angel's 'upgrade' will have younger viewers squirming), balanced out by some nice

one-liners. With armageddon imminent, the humour prevails. Quicksilver (Evan Peters) even gets to reprise his slo-mo superspeed, even if it's not as thrilling as *DOFP*'s sequence.

By the end, we're still some way from joining up with Singer's 2000 *X-Men*, so there's plenty of scope for plugging the gap. On the evidence of this offering, it might be wise to spend more time focusing on the core line-up at the X-mansion before looking outwards again: going home before going bigger. **Matt Maytum**

THE VERDICT

The biggest *X-Men* movie yet doesn't scrimp on carnage, but lacks the heft of Singer's previous instalments. Slightly naff baddie too.

BOX OFFICE CHARTS 18.04.16 – 15.05.16



CAPTAIN AMERICA: CIVIL WAR

Two end-credits stings: in the first, Vision lists the 110 minor typos in the Sokovia Accords; in the second, Tony Stark says he'll implement the corrections but then gets Spider-Man to do it.



MOTHER'S DAY

Conversation about Garry Marshall's film has been dominated by Julia Roberts' wig, which first appeared in *Notting Hill*. At least it's in good company with all the other recycled material...



MONEY MONSTER

TF was as surprised as anyone to find this is a topical thriller, and not the name of a *Sesame Street* character who keeps borrowing from Big Bird to pay Oscar and learns that "i" is for "insolvent".

UK TOP 10

Pos	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT
1	Captain America: Civil War ★★★★★	£32.2M	£32.2M	5
2	The Jungle Book ★★★★	£29.4M	£39.3M	3
3	Bad Neighbours 2 ★★★	£3.7M	£3.7M	2
4	Eye In The Sky ★★★★	£3.5M	£4.6M	5
5	The Angry Birds Movie ★★★	£2.2M	£2.2M	1
6	Zootropolis ★★★★	£2.2M	£229M	8
7	Bastille Day ★★	£1.9M	£1.9M	4
8	Florence Foster Jenkins ★★★★	£1.9M	£1.9M	2
9	Friend Request ★★	£1.2M	£1.2M	4
10	Eddie The Eagle ★★★★	£1.1M	£8.4M	7

US TOP 10

Pos	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT
1	Captain America: Civil War ★★★★★	\$295.9M	\$295.9M	2
2	The Jungle Book ★★★★	\$208.2M	\$311.8M	5
3	The Huntsman: Winter's War ★★★	\$44.5M	\$44.5M	4
4	Barbershop: A Fresh Cut ★★★★	\$31.2M	\$51.4M	5
5	Mother's Day ★★	\$28.8M	\$28.8M	3
6	Zootropolis ★★★★	\$24.3M	\$331.8M	11
7	The Boss ★★	\$20.7M	\$61.1M	6
8	Keanu N/A	\$18.6M	\$18.6M	3
9	Batman V Superman: Dawn Of Justice ★★★	\$16.9M	\$328.2M	8
10	Money Monster ★★★	\$15M	\$15M	1



THE ANGRY BIRDS MOVIE

There are all kinds of spin-offs ripe for adapting: 'Angry Birds Go!' (racing birds), 'Angry Birds Epic' (armoured fighting birds); 'Angry Birds Stella' (birds getting lairy on Belgian beer - no wait...)



BAD NEIGHBOURS 2

Deleted scene alert: 'Joan Of Arc' escaping her flaming pyre! Outrageous revisionism. But so long as no one says the *Bill And Ted* bit where Joan leads a fitness class never happened, we're cool.



BARBERSHOP: A FRESH CUT

Despite strong reviews, takings have been down on previous *Barbershops*, despite satisfied customers leaving tips by the till and breezily promising to come back again in a few weeks.

STILL OUT, STILL GOOD... OUR PICK OF THE MOVIES OUT NOW



EVERYBODY WANTS SOME!! ★★★★★

"Richard Linklater's 'spiritual sequel' to *Dazed And Confused* is an absolute blast. Everybody in *Everybody* smashes it out of the park... Prepare to be amazed and amused."



LOVE & FRIENDSHIP ★★★★★

"A lesser-known novel by Jane Austen becomes an auspicious foray into costume drama by Whit Stillman. Kate Beckinsale shines, carrying off her role with wit."



SING STREET ★★★★★

"Like the best pop bands, the latest from director John Carney is more than the sum of its parts; like the canniest pop songs, it transcends a familiar formula with charm."



GREEN ROOM ★★★★★

"*Blue Ruin* director Jeremy Saulnier's second salvo is a siege movie that cuts straight to the bone. It's also that rare thing; a horror movie that doesn't act like one."

COMING SOON THE BIG HITTERS ON THE CARDS FOR NEXT ISSUE



55

GHOSTBUSTERS

OUT 15 JULY

Twenty-seven years after the last bout of big-screen 'busting, the third *Ghostbusters* movie finally arrives; and just to be clear (because even star Melissa McCarthy was a bit confused by the trailer's '30 years ago' line), it's a reboot, not a continuation, though you can expect cameos/implicit blessings from Aykroyd, Murray, Weaver, Ernie Hudson, Slimer and, um, Ozzy Osbourne.

It's already set records: the trailer is the most 'disliked' in YouTube history (oh dear), probably thanks to a few trolls more 'fraid of ladies than paranormal entities. Still, the pedigree – i.e. lots of talented funny people of the *SNL* variety – suggests the filmmakers will have the last laugh.



NOW YOU SEE ME 2
8 JULY

The gang's not all here! No, Isla Fisher isn't back for the magicians-behaving-badly sequel, but there are newbies like Daniel Radcliffe and Lizzy Caplan. Will the Horsemen be hired by a big blue Oscar Isaac? Will Morgan Freeman nod off in another TV interview? For none of the answers see p92.



STAR TREK BEYOND
22 JULY

The gang is all here! Even J.J. Abrams, though he's just producer now, ceding the captain's chair to *Fast & Furious* whizz kid Justin Lin. Hopefully that means lots of unpretentious vehicle pile-ups, rather than *Beyond* portending some camp encounter with 'God' à la *Star Trek V*. Big Idris is the big bad.



THE BFG
22 JULY

Disney, Dahl, Spielberg... this film couldn't be more family-friendly if it came with free tickets to Peppa Pig World. It's the 'Berg's reunion with *Bridge Of Spies* Oscar-winner Mark Rylance and *E.T.* writer Melissa Mathison (who died last year). Expect more technical wow than the '89 ITV version starring Del Boy.

WORDS MATT MAYTUM PORTRAITS FRANK OCKENFELS

FIGHTING

RETURN

AFTER A SPIN-OFF HICCUP AND NEARLY A DECADE, THE ORIGINAL TEAM ARE BACK TOGETHER TO KICKASS IN **JASON BOURNE**. BUT CAN THE GAMECHANGER FRANCHISE THAT TOOK BOND TO SCHOOL UP THE STAKES AGAIN? **MATT DAMON** AND **PAUL GREENGRASS** TELL TOTAL FILM HOW THEY'RE MATCH READY AND **PULLING NO PUNCHES...**

JASON BOURNE



COVER STORY

W

Why would he come back now?" growls high-ranking CIA suit Robert Dewey (Tommy Lee Jones), when Jason Bourne reappears on their radar. Fair question. The amnesiac assassin with a very particular set of skills has been MIA for some nine years, after plunging into New York's East River at the end of 2007's *The Bourne Ultimatum*. Sure, he swam off, but in story terms it felt like the character had come full circle, discovering his true identity and filling in the crucial blanks in his past. Unconscious, suspended in water, the end of that trilogy had a satisfying symmetry with the opening scene of 2002's *The Bourne Identity*. It seemed like Matt Damon and director Paul Greengrass (who took the reins on *The Bourne Supremacy*, making the franchise his own and creating the now-trademark frantic visual style) were done.

"There were times where I definitely felt like there was zero chance it would ever happen," Damon tells *Total Film* now. "I'd made my peace with it. But in the back of my mind, I was always hoping." After an attempted Part 4 fell apart in 2008, the franchise continued with 'sidequel' *The Bourne Legacy*, following Jeremy Renner's chemically enhanced black ops agent Aaron Cross. Opening in 2012 to middling reviews and box-office figures that didn't compare favourably to the Damon/Greengrass efforts, the franchise looked like it might have hit the end of the road. After all, the original series of Robert Ludlum books from which the films were loosely adapted only ran to three volumes (before the continuation series padded it out after Ludlum's death). Greengrass himself admits, "I sort of felt we'd finished it... I thought a couple of years later about trying to do one, and then in the end I thought, 'No, I can't feel it.'" So, it was no small surprise when Damon/Greengrass fourquel, *Jason Bourne*, emerged from the wilderness



like the rogue agent in September 2014, taking the summer 2016 release spot originally proposed for a mooted Aaron Cross follow-up...

November 2015. London. It's lunchtime and *Total Film* is stepping out of our Paddington office to grab something to eat (probably a sandwich from Pret, if you're interested). Oh, and popping by the set of *Jason Bourne*. It's not often we only have to travel steps away from our desks to observe Hollywood at work but as we follow signs for 'JB5' to Paddington Basin we find a full brigade of extras being prepped for action. Hair is sprayed into place, make-up is applied, and an increasingly large army of gawkers amass hoping to catch a glimpse of Damon, who's here to film a crucial

LONDON CALLING
(above) Paul Greengrass directs Matt Damon just around the corner from the *TF* office.

TOP CHEESE
(right) with CIA agent Robert Dewey (Tommy Lee Jones).

interrogation scene. The atmosphere's electric, but the location, next to grubby Paddington Station and a busy A&E, is somewhat unglamorous. Then again, Bourne has always been grounded in the real world, rather than a polished version of reality.

Months later, Greengrass returns to the area with the movie's new antagonist, Vincent Cassel, to film a scene next to the unsalubrious canal by St Mary's Hospital. "There was a particular requirement that I had for that sequence – which you'll see when you see the movie – that Paddington Basin absolutely has," explains Greengrass with a chuckle when we catch up with him in April 2016. "It was a fantastic location."

With his long grey hair, round-framed specs, and casual t-shirt/jeans look, the softly spoken director has such

'IF YOU DO ANOTHER BOURNE MOVIE, IT'S GOT TO HAVE A CERTAIN SCALE – THE BAR'S ALREADY HIGH' *PAUL GREENGRASS*





a dad-like quality that *TF* half expects him to drop us off at football practice after our interview. “That’s like one of the smartest sequences,” concurs Damon. “That’s one of those situations where Bourne has to think his way out of a situation. It’s a really good set-piece and a really nice scene where Bourne’s trying to get information from this operative and hanging him off a roof at Paddington. All of our stage work was [*in London*]. Paul’s from London and he tries to work locally.”

Such is Greengrass’ laidback demeanour, you wouldn’t necessarily pick him out in a crowd as the man responsible for impossibly tense, breathless actioners, including politically-charged, real-world likes of *Captain Phillips*, *United 93* and *Green Zone* (also with Damon).

He certainly has a knack for creating, gritty, intelligent – yet unapologetically thrilling – films that engages brains as much as pulse. No wonder Damon went on record stating that he wouldn’t reprise his most famous role without Greengrass behind the camera.



So, what got the director back on board? For one thing, Damon's enthusiasm – and that of the fans – was a spurring factor. "I remember saying to Matt, 'But why would we do one after so long? What would be the point of it?'" recalls Greengrass. "I remember him saying this very clearly. He said, 'Well, because people really want one.' [laughs]" That privilege struck a chord. "People would come up to us on the street and always ask, 'Are you guys going to make another one of these movies?'" adds Damon. "Just that alone, and being in the movie business long enough and realising what a gift it is, what a big deal it is to have an audience that is actually there and really wants to see something – it's not to be taken lightly."

Wary of denigrating the Bourne franchise with a half-baked comeback, Greengrass began discussions with co-writer (and long-time editor) Christopher Rouse.

"Chris and I started to kick some ideas around. In the end, it was sort of like, 'This feels like it could be something we could do,'" the director says. "It felt like we were in a different world from the old films.

So when the two came together, I thought, 'Fuck it, let's do it.'"

"I was obviously talking to them throughout, and giving my two cents," says Damon. "It was just saying, 'Yes. Yes. Yes,' to it. It's a pretty good way of going. They were on the right track." It all sounds a lot simpler from uber-producer Frank Marshall (Indiana Jones, *Jurassic World*). "We just didn't have the story," he shrugs. "Once we got the story, we got the band back together!" But concocting a new Bourne chapter – that respects what came before while also pushing forward – was anything but simple.

"There were a number of problems," says Greengrass, pausing. "Certainly, I felt that if we were going to do one, we needed to be true to the story that unfolded in the three films... So it became about creating a story that would be true to the character and not feel like you're treading water."

The intervening years, and the shift in the political backdrop, helped. "Part

MYSTERY MAN
New 'asset' Vincent Cassel is gunning for Jason Bourne.

of the most interesting thing about doing the film was it made you think just how dynamically the world has changed since 2007, 2008," he adds. "You were able to set Bourne in this quite new landscape with different concerns and different loyalties."

Those concerns? Online privacy for one, with the shadow of NSA whistleblower Edward Snowden looming large over the plot, ensuring that this instalment continues the trend of Bourne reflecting audience anxieties and fears back at them. "[Greengrass is] just on top of what's happening in the world and is very dialled in," says Damon. *Ultimatum*, he says, was about the Bush administration and the war on terror, which is why the action was set in London, Madrid, New York, cities that were attacked. A plan to shoot the opening scene of *Jason Bourne* on the Greece-Macedonia border had to be changed as it became a migrant camp shortly before filming began. "Dramatically, he's just very rooted in

'WE MEET BOURNE FIGHTING THE DEMONS OF HIS PAST WHILE TRYING TO STAY UNDER THE RADAR' *FRANK MARSHALL*



WHAT HAPPENED IN VEGAS?

Stunt supremo Gary Powell (*The Bourne Ultimatum*, *Skyfall*) on Jason Bourne's standout set-piece.

ALL IN

"It was massive. We shut down over half a mile of the Strip. And it wasn't the outskirts of the strip; it was the back, the middle, right outside [*luxury hotel and casino*] the Bellagio. To be able to get permission to do that is a feat in itself. And then we're smashing cars all over the place."

NO GAMBLERS

"I think we went out there four times on reces, because we had to be very specific with where things were going to happen, how long we were going to be on the road... Obviously, it's the biggest road in Las Vegas. There's a lot of crossing the 't's and dotting the 'i's that had to be done."

STACKING THE DECK

"It has to be on the Strip. To go down the back streets, you might as well be in LA. It was just one of those one-off things where you've got this car like a plough:

it's ping-pong these cars up in the air outside the Bellagio and the fountains. It doesn't really get much better."

TRUMP CARD

"The plough' was only one take. We'd normally get there at 11 o'clock at night, and we had to be off and have it cleaned up by 6 o'clock in the morning. We put lots of cameras on it, and we got it in the one take. When we shot that and it went through the rushes, they were like, 'We've got to use that in the trailer,' so you know they were happy with it."

DANGER ZONE

"Where our concern was, is at two or three o'clock in the morning, you get drunk people coming out of the casinos. So we just had to be very careful. We did have someone saying, 'F- you, I'm going through the barricade, whether you like it or not.' So that was more our concern, rather than something actually going wrong on set."

SCORES AND ODDS

The Vegas sequence in numbers...

7 Months of planning

17 Nights of filming

300 Cars on the road

60 Cars crashed (not including rehearsals)

45 Stunt drivers

250 Extras

COVER STORY

the world that we're living in." A continuation of the first three films, there's no crossover with *The Bourne Legacy* for now. "It's not anything to do with us at all," confirms Greengrass. "It was important to me that that not be part of our equation. That's a different deal. What I wanted was another film that would sit with [the *Jason Bourne* trilogy]. And that's all we had to think about or worry about."

So what has Jason Bourne, the \$100m weapon, been up to in the last nine years? "I guess I could say in broad terms that he's not in a good place," laughs Damon. According to Marshall, he's been "fighting demons of the past, but also just trying to exist and stay under the radar". When we pick up with Bourne (or David Webb, to use the real name that he rediscovered in the previous films), he's thrashing out his anguish in bare-knuckle fights in Greece. "We talked about where we had to find him," continues Damon. "If the movie starts and he looks like a 45-year-old suburban dad who's been living well and has four kids, then we're in deep trouble."

Getting into peak Bourne shape was imperative for Damon, and it marked another big change since the franchise began. "Being 29 and being 45 is just completely different," he chuckles. "Those two aren't even on speaking terms." At least he has a friend he can share the pain with. "I spoke to Ben [Affleck] about it when he did *Batman*. We said, 'What a luxury.' It's only really actors that get to do that. What regular person gets to do something so indulgent that they have four hours a day to work out and specific things and see what the body can do at 45? I get to do that. So I enjoy that. And now I'm enjoying not doing that at all!"

Lean and on the lowdown, Bourne is surviving life via brutal bouts when another franchise returnee reappears to draw him back into an unravelling conspiracy. Julia Stiles appeared in all three of Damon's previous *Bourne* films as Nicky Parsons, a former technician for Treadstone, the secret programme that turned David Webb into a super soldier.

"She's been in hiding," explains Stiles. "[*She and Bourne*] had gotten into trouble in Tangiers [on *The Bourne Ultimatum*]. Bourne put her on a bus and told her it'd get easier being on the run." But she hasn't been twiddling her thumbs: "She's trying to figure out a way to seek justice or revenge for the



things that she knew were foul play by the CIA." Armed with new information of particular importance to Bourne, Parsons tracks him down and gives him intel that carries global ramifications. Not bad for a character who was killed off in an early cut of *The Bourne Identity*, before reshoots earned her a recurring role in the series. "It's remarkable to me that this series has been my entire adult life," she muses.

This time around, Parsons gets closer to the action than she has before, on the backseat of a motorcycle during a high-speed chase through Athens. It was an experience Stiles describes with a laugh as "terrifying... No disrespect to Matt Damon as a driver, but when you're the passenger on a motorbike, you have very little control over what happens, and I'm not really a big fan of motorcycles to begin with!" Ah, yes.

BOURNE BIKER
Burning rubber in the streets of Athens.

For all the current-affairs gravitas and political awareness let's not forget that *Bourne* is an actioner. A game-changing, ruthlessly efficient actioner. And every subsequent Damon outing as Bourne has continued to up the ante in inventive stunts and combat.

"You know if you agree to do a Bourne movie, the bar's high," admits Greengrass, "and that was something that worried me, of course." And the action and stunts needed to be up to the Bourne gold standard. "It's got to have a certain scale. It's got to have a certain intelligence. It's got to have a certain élan. It's got to have pace, but clarity," says Greengrass of his set pieces. "I think maybe that's the x factor in our films. It's not the pace but the clarity of it. You understand what the character's doing, why he's doing it and it's clear." Ever since Bourne tore through the

'THE FIRST THREE NEVER FELT LIKE WE WERE DOING A TRILOGY. I DON'T KNOW WHERE WE'LL END UP' *MATT DAMON*



TOP TARGET
Cassel's mysterious new baddie has skills to match Bourne's.

At the end of the day, it's your responsibility as the curator of this franchise: do you give them more of the same, or do you try to give something totally different without betraying what people want or what this thing really is?"

"We've got to view this as like, this is one of audience's favourite books, and we've got to write the next chapter," adds Greengrass. "We're not writing a new book. We just got to write a new chapter. You can't just do the same thing with the same characters. You need to meet some new characters, and they've got to feel authentic." One of the three new characters is another silent-but-deadly 'asset', played by Vincent Cassel. "He's a character like Bourne who comes out of these black ops programs," explains Marshall. "They're just highly trained weapons. He's scary. You feel he does have the skills to be an equal to Bourne."

In person, Cassel is a uniquely intimidating presence that seems like the perfect fit for an asset

(previous assets include Clive Owen, Karl Urban and Edgar Ramirez). Skipping pleasantries (he brusquely asks, "What would you like to know?" at the start of our interview), he's tough, frosty, and clearly won't be giving much away about his character. He has previous form as a Damon antagonist in *Ocean's Twelve* and *Thirteen*, and he has no qualms about squaring off against a guy routinely considered one

streets of Paris in a Mini during *Identity*, the series has had a reputation for visceral, next-level car-nage, which was amped up again in bruising high-speed pursuits in *Supremacy* and *Ultimatum*.

Jason Bourne promises more of the same with that two-wheeled chase across Athens and also an epic car chase and pile-up on the Las Vegas Strip. "It's like the other ones, except given a ton of steroids," boasts Damon. "When I first heard that idea, I thought it was too ambitious. Having shot in Vegas, I know how tough it is... I'm shocked in the best possible way at how the car chase turned out."

While size obviously matters, the Bourne films have always favoured brains over bombast. Bourne has skills and smarts, but not superpowers; this is a guy who's made lethal weapons out of magazines, bios and hardback books. "We definitely felt like we needed to go big," confirms Damon, "and we did, but hopefully in the right way. It always comes back to story. There's

a cleverness to it. I think it's always fun to see him think his way out of situations in which he's at a disadvantage."

Fourteen years ago, when *The Bourne Identity* landed, it redefined the genre, becoming an action blueprint and teaching the Bond franchise a thing or two about upping its game. Daniel Craig's darker, meaner Bond owes much to Bourne's kinetic, bone-crunching and claustrophobic fisticuffs that took audience's breath away. That success gave the Bourne franchise something of an identity crisis for this comeback. "A lot of things that we did 15 years ago kind of became the norm since," says Damon. "We had a lot of conversations about that. Like, do we try to do something totally new? Or is that betraying the franchise itself?"





of the most likeable people in Hollywood. "I'm an actor and I'm a professional, so it's not like if the guy is nice I've got a problem to do a fight scene with him," he scoffs. "These are very physical movies. It's the kind of movie you feel in your body afterward."

And while he's clearly in opposition to Bourne, Cassel won't classify the character as anything so straightforward as a villain. "Well, the thing is, he's a villain compared to who?" he laughs. "They all work for the government, so who's the villain really? It's kind of blurred. It's one of the trademarks of that franchise." Damon describes

Cassel as "the bad guy out of a Don Siegel movie... He's got that 1970s [quality]... He can convey incredibly intelligence without saying very much, which is a hook of these Treadstone guys."

Two more supporting actors – Oscar-winners, no less – are Tommy Lee Jones and Alicia Vikander. "That's part of the freshness to it," asserts Marshall of the newbies, who keep up the tradition of the *Bourne* world's strong supporting cast of character actors. "Tommy Lee Jones plays

MUSCLE BOUND
Damon talked to buddy Ben Affleck about bulking up.

a director of the CIA, which we've seen before, but he brings a whole other take on that position. You're not sure whose side he's on." Vikander, meanwhile, plays a young CIA specialist, and "represents the cyber generation". Damon elaborates: "Paul felt like we really wanted to have a new element, introduce a new, young character representing this new generation... This new formidable area in which to operate, and this area of warfare."

Apt, for as film about espionage and covert operation, no one's giving plot specifics away – or conceding to box-office hopes for this film.

BOURNE'S BEST

JB's 14 key moments over 14 years.

SPOILER ALERT!



EMBASSY ESCAPE

IDENTITY

At this point, we knew that Bourne was multi-lingual, fast with his fists and had a safety deposit box full of fake passports, but this sequence revealed the extent of his fleet-footed wits – evading guards and making use of a well-timed fire alarm to conceal his vertiginous exit.



SUBWAY SPRINT

SUPREMACY

Not all of the franchise's chases take place on wheels as Bourne legs it through Berlin. "Paul and Matt have a running joke where they say, 'No time to explain!'" says Julia Stiles. "Characters are always being chased – they don't have time to sit down and talk emotions."



DINER DETAILS

IDENTITY

Bourne tells companion Marie (Franka Potente) that he knows the license plate numbers of all the cars outside, that the guy opposite knows how to handle himself, and where to look for a gun. "How can I know that and not know who I am?" Nothing summed up the character better.



GUARDIAN ANGEL

ULTIMATUM

Bourne guides reporter Simon Ross (Paddy Considine) around London's Waterloo station, before the latter gets a bullet in the head. "I wanted London to be a place where you could shoot proper big-scale international thrillers, but not make it glamour locations," says Greengrass.



OUT OF THE PAST

ULTIMATUM

"It was difficult for me... with you. You really don't remember, do you?" Nicky (Stiles) reveals that there was more history between her and Bourne than he (or we) knew. It's a rare glimpse of backstory, delivered with extreme economy and zero showboating.



ROLL UP, ROLL UP

SUPREMACY

Of all Jason Bourne's makeshift weapons, of course *TF* is going to have a soft spot for the rolled-up magazine used as a baton. After giving an assailant a beating, the rag is then popped in the toaster to ignite an explosion. Please don't try this at home (at least not with a *Total Film*).



THE PARISIAN JOB

IDENTITY

Setting the standard for the series' car chases, Bourne tears through the cobbled streets of Paris in Marie's orange Mini, handbrake-turning his way down alleyways, pavements and stone steps, with the odd stretch in the wrong direction on a one-way road.

JASON BOURNE



Will *Jason Bourne* feel like a final chapter, or the start of a new series? And will Bourne go on to meet up with Jeremy Renner's Alex Cross?

Cassel's definitely not the person to ask: "I'm not enough of a geek to tell you that... I have no idea." "I think it's evolving," teases Stiles. "I thought *Ultimatum* was going to be the last one, so who knows?" Damon says he'd love to work with Renner ("he's one of the best actors out there") but has concerns about finding the right story. Marshall confirms that "the

Jeremy Renner series is on hold, and it's really up to the studio to decide whether to precede with that or not. I think it [Jason Bourne] will leave the door open for other episodes. We complete this story but there's definitely room for another adventure."

"The first three never felt like I was doing one of a trilogy," remembers Damon. "We always kind of did a one-off each time we did it. I don't know where we'll end up. We all have stuff to do. But if people love this, then maybe we'll be able to come back to it again in a couple of years." Greengrass certainly seems confident that

ACTION TIME
(left) Alicia Vikander joins the fight and (above right) Bourne is armed and dangerous.

audiences will like what they see. When we speak, he's just watched a rough cut and spoke to his star after the screening. "I said, 'I think we've done it. I think we've acquitted ourselves well.'" He knows the film's quality will ultimately be judged by others, but feels that the sequel has been made in the right way, for the right reasons. "We haven't just turned up cynically," he concludes. "If we were going to do that, we'd have done it years ago. We did it because we had a way of moving the story on..."

JASON BOURNE OPENS 27 JULY.



DUTY CALL *SUPREMACY/ ULTIMATUM*

Besides careening cars and crafty weaponry, another *Bourne* trademark is the sneaky phone call revealing he has the upper hand. *Ultimatum* pulls a trick by revealing the call he makes to Pamela (Joan Allen) in *Supremacy* ("You look tired") was actually a flash forward. Whoa.



HAIL, CAB! *SUPREMACY*

Bourne's in a yellow taxi (no Aston Martins for this spy), pursued across Moscow by Kirill (Karl Urban) before eventually, spectacularly, ramming the future Dredd into a concrete barrier. "It's one of the things I'm most proud of, even in my career," says stunt coordinator and second-unit director Dan Bradley.



STAIRWELL SHOOTOUT *IDENTITY*

Having confronted Treadstone bigwig Conklin (Chris Cooper), Bourne fights his way out the CIA safehouse. In one of his more brutal displays of resourcefulness, he uses the body of a chunky goon to cushion his multi-storey drop. Still hurts, mind.



REVERSE BAY *ULTIMATUM*

Making an escape from a CIA office in NYC with top-secret documents, Bourne heads to the rooftop car park, where – under heavy fire – he gets away by reversing his motor off the edge of the building, landing on the vehicles below. Cue classic "He did what?!" phone chat.



GOING. GOA. GONE. *SUPREMACY*

Offing Bourne's partner Marie in the opening scenes of *Supremacy* gave him a reason to come out of hiding, and sent a message to viewers that no character is safe in this universe. It's also a prime example of the films' plot-driven action; no explosion for an explosion's sake.



SHOOTING TO KILL *LEGACY*

The Jeremy Renner sidequel didn't hit the highs of the earlier trilogy, but it had its moments. A standout, sequence doesn't even involve Aaron Cross as a brainwashed researcher opens fire at a biochem lab in a disquieting scene, with Rachel Weisz' doc the only survivor.



LEAP OF FAITH *ULTIMATUM*

A rooftop chase in Tangiers ends with Bourne leaping through a window and into one of the most brutal scraps of his career. The shot became a trailer favourite, and its influence is felt in James Bond's motorcycle jump in *Quantum Of Solace*. **MM**

Alicia in Wonderland

It does feel quite unreal still..." It's May 2016, and Alicia Vikander's February Oscar win for *The Danish Girl* hasn't sunk in yet. "Since that night, I left straight to go back to Europe and start filming. That's been a little mad... It was a wonderful night, especially having my friends and family there. It was extraordinary."

Extraordinary is one word you could use to describe the remarkable hot streak the 27-year-old Swedish actress has been on following 2012's *A Royal Affair*. And 'a little mad' might describe her work ethic: since her breakout turn in that Oscar-nommed period piece, she's shot no less than 14 films. A couple might have been forgettable (*The Fifth Estate*, *Seventh Son*), but she wowed in the double-whammy of *Testament Of Youth* and *Ex Machina*, released just one week apart in the UK. In the latter, she was the face of another 2016 Oscar – for Best Visual Effects – as eerie, enchanting AI, Ava.

An appreciator of science-fiction herself – her father read sci-fi and fantasy stories to her as a kid –

She's played royalty and robots, and now **ALICIA VIKANDER** is indulging her inner fangirl, bringing Jason Bourne up to date and leading the Tomb Raider reboot. Total Film meets the Oscar winner taking the world by storm.

WORDS MATT MAYTUM PORTRAITS PAL HANSEN

Vikander's Ava might have earned a place in the genre's hall of fame, but it's unlikely to be the only defining role of her career. Next up on the breakneck schedule is *Jason Bourne* – the return of Matt Damon's brainwiped assassin – in which she represents a new generation of the CIA that encompasses technological and cyber warfare.

Damon recounted the casting process; "Paul Greengrass [*director*] decided that Alicia was his first choice," he remembers. "He sent me a one-line email with the name Alicia Vikander. I was like, 'Oh my God, that's a great idea!' She's so white-hot, she can really do anything. And then as it turns out, she was a fan of the movies. So it was great. We were like, 'Come play with us.'"

When *TF* catches up with Vikander, it's during a break on Wim Wenders' romantic thriller, *Submergence*, as production moves from Normandy to Berlin (where she's headed straight after our interview). With her crisp, eloquent, English-sounding accent, Vikander beams throughout, in unvarnished awe at the projects she's involved with. A self-confessed fan of the Bourne series – which may



ALICIA VIKANDER





seem something of a surprise if you only know her corseted roles – Vikander was eager to get involved in a different type of espionage movie to her dip in the spy waters with last summer's *The Man From U.N.C.L.E.* “When that first Bourne came out, it was a shift from what had been considered to be the spy genre before,” she says. “It morphed into something very fresh and new.” In fact, she was so fond of the series that she found herself turning into a giddy fan with Damon on set. “This was one of the [film series] that me and my girlfriends used to watch,” she smiles. “They’re films people have seen many times; you can go back and re-watch them. I did have a rush in my veins when I walked on set and I saw Matt coming, hiding his head under a cap, and I was like, ‘Oh my God, it’s Jason Bourne!’”

Vikander describes her hot shot CIA specialist character as “the new era after the kind of black suits of the CIA have left. It’s a new world, and it’s ruled by tech people.” Alongside the thrill of working opposite Bourne himself was the scarier prospect of sharing a number of scenes with CIA director Tommy Lee Jones. “He is quite intimidating,” she admits. “But he’s also a tremendous actor that I’ve looked up to, and to get the privilege to have so many scenes with him was extraordinary.”

Another challenge – par for the course on a Bourne film – was having to spew complex information without slowing the pace. Greengrass’s reality-based, docu-style approach to filming may have helped on that front. “When we worked as the CIA, most of the extras who were in the control room had done this for a living in real life. I tried my hardest just to remember all these terms,” she explains, stifling a giggle. “I kind of relied on someone else next to me for sounding like a convincing scientist.” Plot secrets being classified, she won’t be drawn on details, but will admit that she gets involved in the series’ trademark action. “We all go out on adventures,” she teases. “It’s back to the traditional theme of moving into different countries and that kind of world.”

When it comes to this sort of physicality, her background in dance is handy. Growing up in Gothenburg, Sweden, Vikander studied ballet from



BOURNE AGAIN
(above) with Matt Damon
in *Jason Bourne*; (right) in
as Ava in *Ex Machina* (2015).

‘It’s wonderful when you get the chance to push yourself and your boundaries’

the age of three up to her late teens, often appearing on stage. It informed her poise and presence in *Ex Machina*, and it’s something that’s sure to come in handy while she preps for her next major blockbuster, taking the lead as videogame icon Lara Croft in the new generation *Tomb Raider*. The project offers Vikander another chance to follow her fangirl instincts. After her passion for *Jason Bourne* reportedly prevented her from taking a role in videogame adap *Assassin’s Creed* alongside real-life boyfriend Michael Fassbender, *Tomb Raider* offers her the chance to revisit her joypad-tapping childhood, and promises to be a much more action-packed role than anything she’s had before. “I hope so,” she grins. “But what I know from the game, that should be [the case]...”

Tomb Raider will take its cues from the rebooted 2013 game, which follows a fledgling Croft on her first survival adventure. The likes of Daisy Ridley, Emilia Clarke and Cara Delevingne had been linked to the role, with

Vikander winning out in April. The film will team her with Norwegian director Roar Uthaug, who helmed 2015 disaster thriller *The Wave*. “I’m excited about stepping into [it],” she continues. “Working with Roar. I think it’s incredible what he’s been able to do in genre films on such small budgets back in Norway. He stays true to the genre of film, and yet he pushes boundaries getting deep and emotional with his main character, and having a strong emotional storyline at the heart of it.”

And of course, there’s the physical challenge... “I danced for many years. I really enjoy the aspect of being able to work with my physicality. In one way, I can probably do that unconsciously. But in this, it’s going to be a whole other level. It’s always wonderful when you get the chance to try things out that you never thought you would be able to do, to push yourself and your boundaries.” Going swiftly from recent Oscar-winner to Lara Croft is a path that a certain Angelina Jolie also took, not that Vikander is following in her footsteps on purpose. “I was aware that she’d won an Oscar and that she’d done *Tomb Raider*, but I hadn’t really clocked that [comparison] until someone told me.”

Unlike many actors cast in videogame movies, Vikander has experience with the game, having grown up playing it. “I kept it secret – I didn’t have many girlfriends who shared that interest, but I really loved it. I did play *Tomb Raider* back then, even though my parents said I wasn’t allowed to.” Not that it needs to be kept a secret now. “I got a text from my dad,” she adds. “He read the news that I was going to do it. He was like, ‘Wow, that beats anything you’ve done!’ I was happy that my dad was excited.”

As a strong, capable woman, Croft meshes with Vikander’s own ambition and drive – and she isn’t confining her female empowerment to on-screen having recently launched her own production company, Vikarious. In an industry that still has a long way to go in gender equality, she hopes it will enable her to put her clout behind the sort of films she wants to star in.

First out the gate will be *Euphoria*, in which Eva Green will play her sister, and Lisa Langseth (who coaxed early turns from Vikander in *Pure* and *Hotel*) will direct. Vikander promises “compelling females voices”, and asserts that *Euphoria* is “packed to the rafters with female talent on both sides of the camera”.

Also on Vikander's slate is *The Light Between Oceans*, a romantic epic adapted from the bestseller in which she stars alongside Fassbender as post-WW1 couple mourning a number of stillbirths, who discover a baby washed up on their lighthouse island in a boat. It'll be a rare public outing for the private couple (they dodged the kiss-cam at the 2016 Baftas, where Vikander was double-nommed). An admirer of director Derek Cianfrance's *Blue Valentine* and *The Place Beyond The Pines*, Vikander was "so happy when I got the chance to meet him. Michael was on board, and Rachel [Weisz] was going to come on... I felt very privileged being a part of it." Having seen the film, Vikander calls it "a very emotional story... a classic big drama." Possible scope, then, for a second round of gongs.

And then there's *Submergence*, which will wrap 10 days after our interview, much to her dismay. Prepared for working with Wenders since her mum sat her down in front of *Wings Of Desire* and *Paris, Texas* as a 10-year-old, Vikander says she's loved playing a bio-mathematician on a deep-sea-diving mission opposite James McAvoy's engineer taken hostage in Somalia. "I just love the script was able to make science sexy, really," she enthuses. In Berlin she'll be shooting in a submersible that goes 10,000m below the surface, and, as on *Jason Bourne*, she's feeding off experts. "To be out on the ship filming with real scientists and seeing their work is pretty extraordinary. It's almost like real sci-fi!"

Busy as she is though, there's at least one role that she *hasn't* signed on for: Lisbeth Salander (AKA the girl with the dragon tattoo) in the sequel/reboot of the franchise, based on the recently published fourth novel. Vikander had been linked to the Swedish hacker in reports... "I love the books and I read them. I think Rooney [Mara] did an amazing job, but Noomi Rapace was an actress that... during that time, I hadn't worked abroad; I just started to work in film in Sweden. So seeing her and her brave and raw take on that part was something I looked up to. I haven't read the book [The Girl In The Spider's Web], but I've heard it's worth reading." Maybe she can pick it up if she ever gets any downtime...

JASON BOURNE OPENS 27 JULY. THE LIGHT BETWEEN OCEANS OPENS IN JANUARY 2017.



ON SET



70

BAD CO

WORDS JORDAN FARLEY



71

MIDWINTER

Get ready for the wrong 'uns... With DC's fledgling cinematic universe on the back foot following critical indifference to *Batman V Superman*, Total Film hits the set of **SUICIDE SQUAD** to find out how the supervillains are stepping up to save the day...

A giant IKEA umbrella isn't the first thing you expect to see on a film set, particularly on a day where the sun has made a rare appearance in Toronto. But when it's being held by a 6ft 5in cannibal crocodile it becomes the kind of umbrella that couldn't seem more conventional by comparison. It's July 2015 and *TF* is taking shelter under a gazebo at Buttonville Municipal Airport, where the cast and crew of *Suicide Squad* are 55 days into a 94-day shoot. We're here to witness DC's anti-Avengers assemble – the super-criminals thrown together to save the world from something worse than them, while DC's marquee heroes wait for justice to dawn.

Decked in orange Belle Reve prison uniforms and flanked by 150 heavily armed military types, each member of the Squad is wheeled, dragged or dumped into the middle of an open-top emergency response base and reunited with the clobber confiscated when they were sent to the supermax slammer. For Killer Croc it's a well-worn leather jacket and knife, both of which he licks possessively while eyeing up potential threats and/or snacks. For Deadshot, he stares down the sights of his wrist-mounted .357 Magnums. While in Harley Quinn's case it's a trunk full of costumes and weaponry, including a giant wooden mallet, which she tosses aside in favour of a baseball bat emblazoned with a poem to her Puddin' – the Joker – who's nowhere to be seen.

Tucked away in the corner and surrounded by a bank of monitors is David Ayer – *Suicide Squad*'s writer/director. Ayer may seem like an unusual choice to helm a comic-book blockbuster given his CV – urban crime thrillers and a WW2 tank drama – but the former US Navy submariner grew up on the comic strips and saw a superpowered team-up movie as a natural progression from the universe-building he'd already dabbled in. “*Fury* was about world creation, you can't just go down to your car dealership and rent tanks,” Ayer tells *Total Film* after sidling up to our shady haven between takes. “It taught me about creating a cohesive visual world, and I wanted to bring my eye for detail and style to DC comics.”

Q&A

JARED LETO

THE JOKER HAS THE LAST LAUGH...

What is your comic-book background?

When I was very young, a family friend gave me and my brother a cardboard box filled with old comics. I remember all of these different characters – and worlds. My imagination ran wild.

Were you a fan of the Joker before you signed up?

Like so many people I was always intrigued by the Joker. I think the only villain who may be more infamous is the devil. The Joker is an icon, a legend, the baddest of the bad and seems to be having the most fun. Hard not to be a fan of that.

The Joker is widely regarded as the greatest comic-book villain of all time. Did the magnitude of the job faze you at all?

I didn't realise he had been written about for 75 years, and that there were so many different variations of who he was and his origins. It was an absolute honour to be asked to play him. And I didn't take it lightly. I felt a responsibility to work as hard as I could and do the best job possible. There are so many people who care deeply about these characters and I have a lot of respect for that. I knew I was going to have to dive deep and go to a place I had never gone before.

How did you first react when David asked you to play The Joker?

We sat outside at his house and talked and it was clear to me that he wanted to make something really different. He wanted to break some rules, and that's very compelling. I got the sense he was on a mission. This wasn't just a movie for him. He had a lot of passion and ideas. He was also very decisive, which is needed when you're walking upon trepidatious ground. His ideas and energy were infectious and I knew I had to be a part of the adventure. **JF**





Ayer's involvement stretches back to early 2014. With the five-year plan for DC's extended universe still at the Post-it note stage, the director was invited to meet Warner bigwig Greg Silverman to talk about the studio's library. "He mentioned *Suicide Squad*, and the light bulb went off," Ayer recalls. "It was like, 'I have to do that.'" The reason? *Suicide Squad* isn't another comic-book property where a goodie-two-shoes hero saves a cat from a tree – here the heroes *are* the bad guys. "With a good guy you automatically like them because they do the right thing," Ayer explains. "But with the bad guys it's more of a creative challenge – how do you get an audience to like a villain?" Consider the surprise success of the irreverent *Deadpool*, and *Captain America: Civil War*, which positions half its heroes as villains depending on your allegiance, and it's easy to see why *Suicide Squad* suddenly seems like a more lucrative proposition than ever.

For Warner, hiring a director with a voice as distinctive as Ayer's was a clear way of differentiating their comic-book universe from the producer-driven approach Kevin Feige

commands at Marvel. Ayer in turn pitched a radical street-level take on the superhero genre, where costumes and clown make-up are employed as psychological warfare. "You have to be true to the source material, but at the same time, I want to give the characters a real psychology and make them feel of our world," Ayer says. "For me, the fun is creating the illusion that you can walk down the street and

run into Harley Quinn, or see the Joker driving along." In staying true to the source material Ayer drew from the Cold War paranoia of John Ostrander's influential '80s *Squad* run and the more recent *New 52* for its additions to the ever-changing line-up. "The fans are going to be surprised by how much orthodoxy is in

there, which I think is very important."

Essential to any *Suicide Squad* story is Belle Reve – which, despite being half-dismantled when we step foot inside, still occupies a sizeable chunk of Pinewood Toronto. The maximum-security penitentiary was built to house the worst comic-book villainy has to offer, each cell tailor-made to keep its inmate incarcerated. Firestarter El Diablo spends

'BAD GUYS ARE MORE OF A CREATIVE CHALLENGE'

DAVID AYER

ASSEMBLED
(above) The Squad get ready for action.

HOT WHEELS

Under the bonnet of the Joker's ride with picture vehicle coordinator Bill Boyd...



CUSTOM MADE

"It's a bespoke car for the character – everything's bespoke when it comes to the Joker. He wouldn't drive a car anybody else could. Anybody can buy a Lamborghini, but nobody has one of these. So that's how we think of it. Like we would get a custom-made suit, he would get a custom-made car."

BODY BUILD

"It's called a Vaydor 35 [a custom fibreglass body fitted over an Infiniti G35]. The guy who makes these is a proprietor... He'd usually take a year to build each one, but he built three of them in six weeks. We shipped them up here and we finished all the cosmetic stuff."

his days in a claustrophobic cylindrical vault that can be flooded in seconds if he tries to flame on, and Killer Croc has his own waterlogged sewer, which *TF* inspects while carefully navigating a thin walkway littered with goat bones, the bleaters lowered in live every few days. Ruthless government official Amanda Waller (Viola Davis) is the brains behind it all. "Amanda doesn't need a weapon because her mind is her weapon," says producer Charles Roven. And a powerful weapon it is too – typically employed to coerce people into doing things against their own self interest. In the case of Task Force X – the formal name for the Squad – Waller forces them to embark on a suicide mission by stuffing nanite bombs in their necks. Crafty.

The exact nature of this suicide mission is being kept behind locked lips, but we do know it involves a mysterious force known as the Eyes Of The Adversary. "Let's just say,

when they're called in to do this mission by Amanda, these are one of the things they encounter," Roven reveals. "They don't know how they got here, but they're weird and dangerous and yet they're wearing military uniforms." As Ayer puts it "nobody's safe" against the Eyes Of The Adversary. Indeed, if the film follows the basic tenet of the comics, expect a high body count on both sides.

The squad's human characters, led by Joel Kinnaman's highly skilled military man Rick Flag, are in more danger of imminent death than most. "He thinks that this is a horrible idea," Kinnaman says of the plan to babysit bad guys. "He wants to solve this with his team of operators that he can trust, but now he has these psychopaths that do not follow orders. Over the course of the movie he sees how effective they are and also that they have a moral foundation that they stand on." Flag has protection in the shape of personal bodyguard Tatsu Yamashiro (left), AKA Katana, played by newcomer Karen Fukuhara.

"She's got my back," Kinnaman grins. "We have a history but it doesn't really get explained." Fukuhara, however, knows much more about her character's backstory than we'll see after Ayer filled her in on Tatsu's past. "Her journey is trying to find people she can trust," Fukuhara says, the lively 24-year-old bearing little resemblance to the sombre samurai she plays. "She starts off a lone wolf, but by the end of the movie she's really become part of a family." Katana's most distinctive feature is her sword – the Soutaker – which, as the name implies, steals the soul of every person it's used to kill (including her husband) leading to an unusual relationship between Katana and her weapon of choice.



BRIGHT LIGHTS

"We probably have 300ft of LED lighting, including underneath. All the ceilings light up, the doors all light up and it's all hand sculpted, so it's pretty cool."



SPEED DEMON

"It drives really well. It has a special stunt brake in. For performing we don't go any higher than 50-60mph, [because] you wouldn't see it... But you'd get 120mph out of it. It sounds really cool."



REPTILIAN

(above) Killer Croc (Adewale Akinnuoye-Agbaje) in his lair.

The relationship between Flag and the Squad on the other hand is predictably antagonistic. Instead they turn to Will Smith's Floyd Lawton, AKA expert marksman Deadshot for guidance. "He's kind of the rational one of the group," Ayer claims – a bold statement for a character who carries enough firearms to equip a small militia. "He's the one you could sit down and have a beer with. There's a quality about him as a leader." Deadshot, like most SS characters, is traditionally a Batman baddie. As is Killer Croc (Adewale Akinnuoye-Agbaje), whose soft-spoken manner and explosive rage could see him pull a Drax The Destroyer and emerge as a surprise highlight.

Captain Boomerang (Jai Courtney) meanwhile has no superpowers to speak of. Other than being a super-asshole.

'THIS PROJECT IS RESONATING WITH PEOPLE ON A DEEP LEVEL'

DAVID AYER

"He's sexist, he's racist, he's a total piece of shit and that's something I've embraced fully," Courtney deadpans. "It's Boomer's job to state the obvious, do the wrong thing and annoy everybody with his ignorance." He's also handy with a bendy stick, and carries one for all occasions – explosive, remote controlled or sharp. Slipknot (Adam Beach) has a similarly silly, but surprisingly useful skill. "I'm a master of ropes," Beach brags, having spent months learning to tie knots. "If we need to get out of a situation, nobody can fly. But with my equipment I can fly pretty fast."

El Diablo (Jay Hernandez) is the only metahuman of the group, a former LA gang member who swore off using his powers after hurting innocents with his temper. He's also a character who brings a different flavour. "There's almost a religious, zen-like quality to him. He's turned his back on his lifestyle," Hernandez explains. "Part of the story is waiting for the moment when he decides to fight so you can see what he can do. When it happens it's phenomenal." As a character who's less well known, Ayer was able to put his own spin on El Diablo. "The stories he's told delve into the





SCENE STEAL
(above) The Joker
(Jared Leto); (right)
Harley Quinn
(Margot Robbie).

seedy underbelly of humanity and he's bringing some of that into this movie through my character," Hernandez says. "It's such a unique thing to see in a superhero movie."

Absent from set today, lending weight to the theory that she's not part of the Squad, but rather the target of the mission itself, is Cara Delevingne's Enchantress. Delevingne was the first person cast because, according to Ayer, she's "uncensored" and "wild", and plays dual roles – Enchantress and archaeologist June Moone, who's possessed by the ancient sorceress after discovering her desiccated heart. And there's evidence of a devastating supernatural force at play on the streets of Midway City found on the backlot at Pinewood Toronto – a Humvee cleaved in two, with black secretions jutting out of a long crater on the floor. All that's missing is a bit of "Enchantress woz ere" graffiti.

But the real story of *Suicide Squad*, if the headlines about dead pigs, live rats and used prophylactics are any indication, is Jared Leto's Joker and his psychotic squeeze Harley Quinn (Margot Robbie).

During our time on set, despite his absence, the shadow of the Clown Prince Of Crime looms large. "I saw Jared do his scenes and, God, you just got goosebumps," Beach enthuses, high praise for a performance that's set to follow Heath Ledger's definitive Ace Of Knives – part of the reason why Ayer found him the hardest character to write. "You're looking at one of the best-known villains in western literature. He has to be very respectful and elegantly crafted, because you are following in the footsteps of giants. He's very loyal to the canon, but with some modern twists." As for Leto, Ayer offers some insight into the madness behind his method. "With Jared, it's interesting because how do you come at that character? It's like treading on hallowed ground. It requires a strange combination of both respect and fearlessness. I don't want to reveal too much about the magic trick, but his work and preparation began prior to anybody's, and it's been complex. I hope one day he'll be able to tell the story of how he's been able to go to this amazing place with his work."



AXIS OF EVIL

How bad can the Squad be and still be likeable? We sort cinema's antiheroes and wet blankets...



LIKEABLE

BAD

GOOD

- Beetlejuice
- Don Corleone
- Hannibal Lecter
- T-1000
- Daniel Plainview
- Cruella de Vil
- Child Catcher
- Loki
- Deadpool
- Mad Max
- Travis Bickle
- Gollum
- Catwoman
- Dirty Harry
- Tony Montana
- Doc Ock
- Kylo Ren
- Riddick
- Jack Torrance
- Hans Gruber
- Voldemort
- Child Catcher
- Han Solo
- Star Lord
- James Bond
- Hit-Girl
- Iron Man
- Ellen Ripley
- Harry Potter
- Wolverine
- Jack Sparrow
- Napoleon Dynamite
- Anakin Skywalker
- Jason Bourne
- Rey
- John McClane
- Superman
- E.T.
- Judy Hopps
- Amélie
- Katniss Everdeen
- Mary Poppins
- Juno
- Short Round
- Bella Swan
- Jar-Jar Binks



HATEABLE

The Joker is more wild card than full-fledged Squaddie, but here he comes as a pair with clinical psychiatrist turned maniac pixie dream girl Harley Quinn – the first live-action incarnation of the fan favourite to hit the big screen. As opposed to the Joker, Ayer found Harley the most fun to write because of her “anarchic joy for life”. Back on set we get a sense of this as Harley gleefully snips away at her long blonde prison locks with a lethal looking pair of scissors and brings the entire base to a standstill while getting dressed – Robbie stands statuesque with a t-shirt over her head for so long we start to wonder if it’s a practical joke. After all, today is also her birthday, with filming pausing for the crew to present the Aussie with a cake covered in Harley Quinn icing.

“She is a very cheerful, bubbly sort of person,” says Robbie, speaking to *TF* in pig tails and a dressing gown. The actress was oblivious to Harley’s popularity before being cast, and turned to the web for advice. “A lot of the comments were like, ‘She has this unflappable sense of humour. She’s so bubbly. She loves the Joker so much.’ So I definitely didn’t want to lose that. Having said that, David’s approach is the much darker side of the story, so it’s a bit of both.” That darkness stems from her defining relationship with Mistah J, which is more messed up than you might imagine. “Harley’s story is about her relationships – not just with him, but finding herself and her independence. Their relationship is nuts. It’s terrifying. She’s co-dependent with the Joker, and when you see that, you start it seeing as a mental illness.”

‘HARLEY QUINN’S STORY IS ABOUT FINDING HER INDEPENDENCE’

MARGOT ROBBIE

The film will flashback to Harley before her psychotic break as young, idealistic psychiatrist Dr Harleen Quinzel, who’s assigned the Joker as a patient in Arkham Asylum. Another key player in the flashbacks is Ben Affleck’s Batman, who has a tragic history with the killer clown. We get a small taste of Batfleck’s wrath when shown the Joker’s flashy purple supercar [see *boxout* on p74], which has been peeled open like a tin of tuna over the driver’s seat. For Ayer, watching the Dark Knight walk onto set was one of the biggest thrills during filming. “As a filmmaker you get very

jaded. ‘OK, that just blew up. Oh, that car crashed. Oh, yawn,’” Ayer says mock-wearingly. “But all of a sudden, Batman is standing there. I felt like a seven-year-old kid. There’s something very magnificent about that character.”

As for the intense media scrutiny surrounding the film

– including rumours of reshoots to add more humour and Jared Leto’s much publicised in-character antics – Ayer is well aware of the headlines and, in one way, welcomes them. “I do have to be dad a little bit. When you’re making a movie and it’s like, ‘OK, go to bed now. Stop goofing around. Eat your peas.’ Sometimes you just don’t want to know what’s going on. But the attention’s great. The worst is when no one wants to talk about your movie, but there’s something about this project that is resonating on a deep level with people.”

SUICIDE SQUAD OPENS 5 AUGUST.

A WHOLE NEW LIGHT

With Panasonic's 4K Pro HDR technology, you can see movies just as their directors envisioned them...

When you're watching a film in your living room, are you seeing it how the filmmakers intended? Are you catching every background detail, every texture, every carefully selected colour that the director and cinematographer have been poring over in the mastering suite?

"When we are filming movies, we use extremely good cameras," explains award-winning colour grading artist Dado Valentic. "So what we were seeing in mastering suites were some beautiful images in a professional environment, on monitors that cost thousands of pounds. Now what's really exciting is that we can see that material being shown on consumers' screens."

Valentic, who describes his colour grading work as "similar to what a Photoshop retouch artist does for still images", has worked on the likes of *Exodus: Gods And Kings* and Netflix's *Marco Polo*, so he's aware of the effort filmmakers put into perfecting their visuals at every stage of production.

With Panasonic in pursuit of the best picture for the ultimate home-viewing experience, Valentic has been working with cinematographer Vanja Cernjul on a short film to demonstrate the potential of 4K Pro HDR technology. *Converging Beams* (watch at Panasonic.co.uk/4KTV or in store at a Panasonic dealer) shows what's possible in terms of image quality on a home cinema system when played on Panasonic's top-of-the-range DX902 4K television and UB900 Ultra HD Blu-ray player. Colours pop. Hidden details come alive. It's your window into the director's vision.

Panasonic worked closely with the filmmakers to develop its 4K HDR line, but you don't need to be a technophile or a cinematography buff to appreciate the upgrade. "It looks more lifelike,"

explains Valentic. "That's all it is. It really looks very close to how images look on set."

So, even if you didn't know that 4K refers to the resolution (the number of pixels per square inch) and HDR means High Dynamic Range (referring to the quality of those pixels, in terms of colour and brightness), seeing is believing. "The resolution, the dynamic range, the quality of the images, the detail, it's just so much better," says Valentic.

"And, emotionally, our reaction is different because we feel more like we're involved in the action."

With the DX902 and UB900 THX-certified for picture quality and passing the Ultra HD Premium standard, it'll be much truer to the director's vision.

For a limited time period, the UB900 comes with Ultra HD discs of *Mad Max: Fury Road* and *San Andreas*.

When Valentic demonstrates George Miller's dusty, road-rage epic on the 65-inch DX902, it revs into life in a whole new way, the screen's high-contrast capabilities and range of colours revealing the grime on the actors' faces, the dust in the tyres.

With 4K HDR on the rise, in new Ultra HD discs and screening services such as Netflix and Amazon Video, it's something you are going to see more and more of. "We all feel challenged to push ourselves to get things looking better than they've looked before," says Valentic. "But also we can tell the story in a better way because we have the tools..."



FOR MORE ON THE MAKING OF PANASONIC'S NEW CAMPAIGN AND 4K HDR, VISIT PANASONIC.CO.UK/4KTV



Panasonic

MAKING OF

80

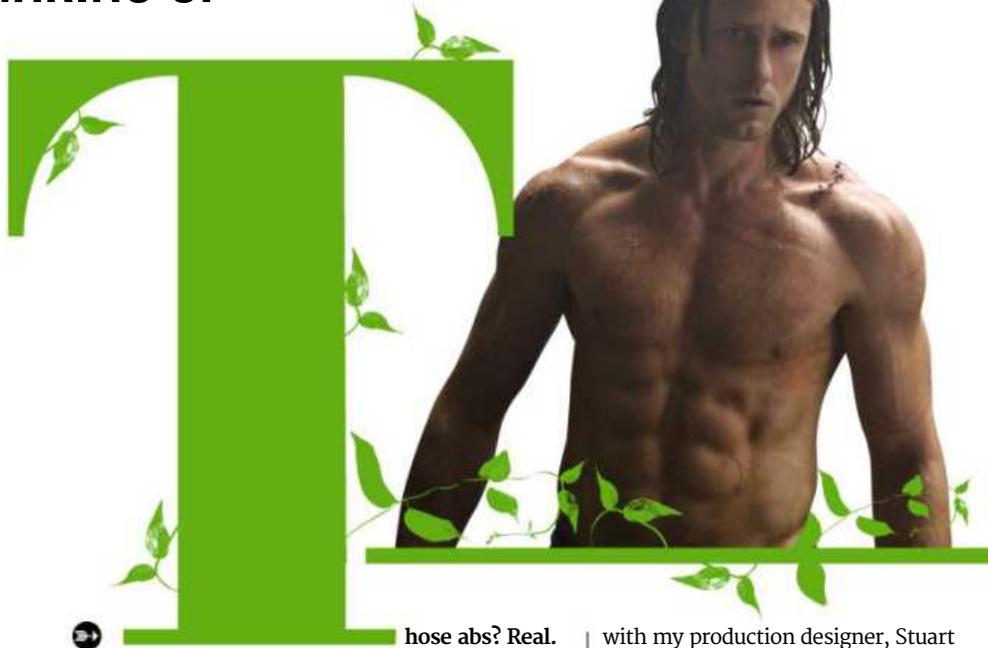


CONCRETE *Jungle*

How to re-boot a classic literary character in the superhero arena? Harry Potter's David Yates and his cast tell Total Film about building fake rainforests, CGI critters and solid franchise foundations in north London in the hope of transporting audiences with **THE LEGEND OF TARZAN** 🎬

WORDS JANE CROWTHER **ADDITIONAL REPORTING** JORDAN FARLEY

MAKING OF

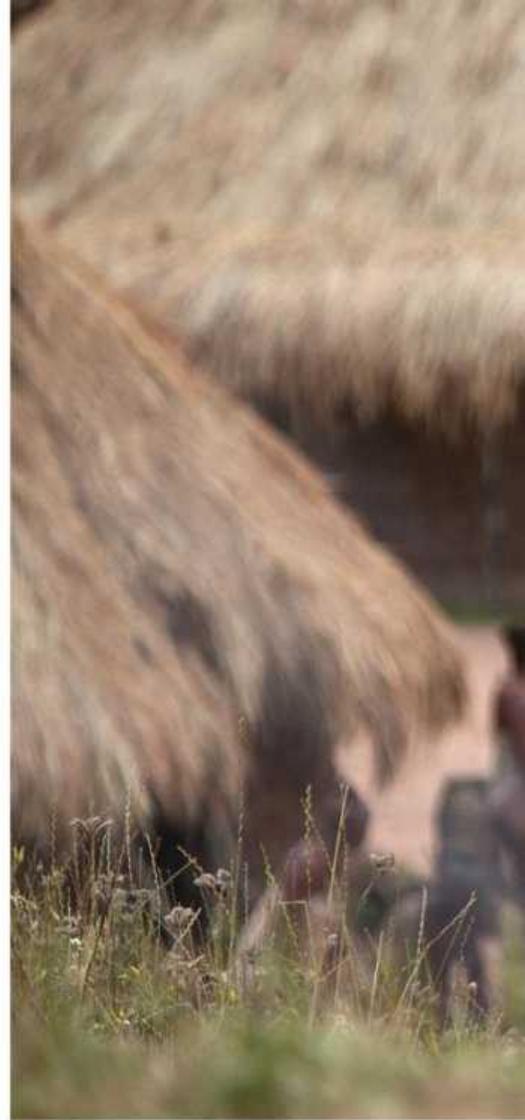


Those abs? Real. (Four month pre-shoot training and diet.) That lush, verdant jungle? Less so. When director David Yates finally got the ball rolling on production of a film that had been passed around for years, there was one thing he was certain of to make *Tarzan* and his Congo homeland feel authentic... he was going to fake it.

Having location scouted in Gabon, South Africa and Kenya, Yates was wary not only of the costs of filming in remote places, ("We looked at the numbers and it was insane,") but of the discomfort for what he saw as a romantic adventure romp – not *The Revenant*. "I went into the jungle of Gabon with about a half a dozen crew, for about an hour. By the time we came out we were knackered, covered in ants, sweat and things that dropped on us. I said, 'I can't bring any actors into this...'" Logistics aside, aestheticist Yates wasn't sure the verisimilitude of the rainforest would even bring him the torrid look he was after. "I watched every movie you can think of that had been shot in a jungle

with my production designer, Stuart Craig. The really interesting thing was, when you watch one of my favourite movies, *The Emerald Forest*, where they went on location for months... It doesn't look great. There's no depth. There's nothing iconic or pleasing to the eye. It's a mess. It's dense." The answer to both cash and visual niggles? If you build it...

Taking over two huge sound stages at Leavesden Studios near the less-than-exotic Watford in 2014, Yates and Craig fashioned their own version of the jungle and an African village complete with hand-reared grass, multi-gallon waterfall and a quasi-community of African tribespeople (extras were workshoped for weeks and hung out creating relationships on-set two weeks before principal photography). "You have complete control," Yates enthuses later when we meet in London's Ham Yard Hotel. "So what you build and design in visual effects gives you something that's much more pleasing, romantic and expressive to the eye." Though DoP



Henry Braham later took six 4K cameras to Gabon to match Leavesden footage with real African vistas, Yates' jungle vision was essentially created in London. Well, he would know about the realities of evoking gorgeous visuals having steered four Harry Potters to fruition. "Ultimately, it's got a romantic and a heightened quality because of the way we shot it. And with the animals, our reference points were always real animals. The animators weren't watching an actor being a lion. Because an actor being a lion gives you a certain performance and a certain personality.

FRIENDS AND FOES

(below) Tarzan (Alexander Skarsgård) and George Washington Williams (Samuel L. Jackson); (below right) Captain Rom (Christoph Waltz) and his men.





We would watch real animals, real footage of primates and lions and crocodiles. It's that marriage between trying to find some truth, but also expressing a story so people can have a great night out when they go and see a movie."

The carefully created results were astounding to actors who had previously seen the big sets on *SPECTRE*, *Suicide Squad* and *True Blood*. "It was pretty incredible," says Tarzan himself, Alexander Skarsgård, blue eyes widening when we catch up with him in LA. "They had two airport hangars – over 200 hundred yards long with jungle sets – real trees, real bushes, real soil, a river, like a *mountain*. It was trippy when you were in there shooting all day, and then you step outside and you're in an industrial neighbourhood in north London. And then on the back lot, they planted a whole field of African grass, a year before we shot the movie, to let it grow in with African flowers. It was incredible, I've never seen anything like it before."

Margot Robbie, Tarzan's Jane, is equally saucer-eyed; "They built a jungle, a 90ft boat, a river for the boat to go in, a colonial town, a waterfall that has tons and tons of water coming out every second... It was the most insane thing I've ever seen."

RETURN JOURNEY
Tarzan goes back to the jungle.

BODY TALK

Yates was equally single-minded in his casting. Inheriting the project – told from the perspective of the feral man turned civilised and living in London as John Clayton, Lord Greystoke and only tempted back to the Congo by an invitation of King Leopold II of Belgium via nefarious fixer Captain Leon Rom (Christoph Waltz) – from a line of would-be directors that included Guillermo del Toro and Stephen

soldier and slavery abolitionist, George Washington Williams (Samuel L. Jackson) added, Yates knew he'd found his king of the swingers. Though a series of would-be loin-cloth wearers were mooted (among them, according to reports; Tom Hardy, Charlie Hunnan and Olympic swimmer Michael Phelps), he remained convinced by rangy Swede, Skarsgård. But despite an impressive body of indie work, he was an untested, tentpole leading man.

'THE SETS WERE INCREDIBLE, I'VE NEVER SEEN ANYTHING LIKE IT BEFORE' ALEXANDER SKARSGÅRD

Sommers, he was sure of the look and angle he was going for with this umpteenth interpretation of Edgar Rise Burroughs' classic creation.

"When it came to me, it was a combined script from Craig Brewer and Adam Cozad," Yates recalls. "And then I spent a year with Adam working on it – upping the romantic elements, deepening the characters. I made sure it had enough gear shifts throughout." With historical elements of slavery, genocide, colonisation and a real-life character of civil war

"Finding a really good actor who also had a great body, who wasn't the wide, square, big-necked..." Yates shakes his head. "I didn't want to do a Tarzan that was all about width and muscle and couldn't get through a door. I wanted a Tarzan that had grace, poise, elegance and verticality. Every time I sat down with an actor I'd go, 'God, this is a great actor. Wouldn't he be great?' but I just couldn't see them in the role. For me, it started with Alex, and we stuck with him."

After much deliberating, the studio asked for a screen test to convince them



DASTARDLY DEEDS
Captain Rom on a mission to exploit.

of Skarsgård. Yates shot three key scenes, edited them together, sent them to the suits – while Skarsgård set off on a month-long trek with Prince Harry to the South Pole for *Walking With The Wounded*. He was aware of the chance Yates was taking, and what the \$185m budget role could do for his career. “Obviously it’s very exciting to do a huge movie because hopefully people will actually go see it – which is sometimes tough with a tiny indie.”

condition (as Waltz points out; “sex certainly has a big role to play. Why would Alexander have to take his shirt off right away?”). A point not lost on co-star, Margot Robbie, well used to playing eye candy. “It’s a role-reversal,” she laughs, a twinkle in her eye. “And one that I was revelling in, wearing more clothes than him, getting to eat whatever I want. It was so, so lovely.”

Having come off *The Wolf Of Wall Street* and *Suicide Squad* playing sex

‘Margot, what’s the point of this workout?’ I was like, “It’s the 19th Century. If she’s got a bit of weight on her, it was probably a good thing.” I’m not going to look thin just for the sake of it. No, she should have a woman’s body. So yes, I was very defiant for selfish reasons. I just wanted to go everywhere and try every pub!”

And like her Harley Quinn persona in *Suicide Squad*, Robbie was just as keen to ensure Jane wasn’t depicted as a classic wimp – at one point in the film telling Waltz’s baddie contemptuously that she won’t scream ‘like a damsel’. “The way that John’s physically very strong, I wanted her to be incredibly emotionally strong. I didn’t want to be a babbling mess, I wanted her to be fiercely independent, incredibly defiant.”

‘I WANTED A TARZAN THAT HAD GRACE, POISE, ELEGANCE AND VERTICALITY’ DAVID YATES

When he returned to a tiny Russian base with ancient dial-up internet, Skarsgård read his emails and discovered he’d have to get even fitter than a South Pole trek required. After all much of the film is dedicated to shirt-free flexing. “We didn’t want Tarzan to look like a bodybuilder,” he says now, “It was important to be agile and flexible, which I’m not. A big part of the training was just being able to touch my toes!”

But let’s not be coy. Much of the attraction of a Tarzan film is the appreciation of a topless male in peak

objects, Robbie was keen to enjoy her downtime while filming in her adopted home city of London. More specifically, enjoying British pints. “A good friend of mine was the trainer on the film for me,” she confides. “He was doing his absolute best to keep me in line and get in shape. I was like a naughty school kid. I would just run off and go to the pub. He would be like,



POTTER PRESSURE

It’s this kind of modernisation that the cast and Yates hope will swing Tarzan into the 21st Century to fight alongside superheroes in the multiplex – having previously been accused of racism and misogyny over a public consumption lifetime of 26 books and numerous films and TV shows since Burroughs’ first tale, *Tarzan Of the Apes* in 1914.

THE LEGEND OF TARZAN



“Instead of all those old movies where it’s about taming the beast,” says Skarsgård, who grew up watching old Weissmuller movies with his dad, Stellan, “it’s about releasing the beast. It’s that interesting dichotomy, being a human being and an animal at the same time.” Waltz feels that the historical elements are what makes this version sing. “Did I watch any of the movies prior to this? No. I’m not a film historian. It’s surprisingly accurate, historically, that the Belgian king pretended to be a charitable benefactor to this African nation, giving some form of independence, making the people self-reliant and educated. But the long and the short of it was he wanted to ruthlessly exploit the natural resources. Nothing that we’re not familiar with in this increasingly fucked-up world.”

“Once you’ve swung through the jungle a few times, you’ve kind of swung through the jungle a few times,” admits Yates. “But introducing an audience to the politics of the Congo in 1858? It’s quite interesting – and surprising.” But don’t let that put you off... “We still do some really cool fighting. He fights a gorilla. He fights a train full of soldiers. He saves Jane at the last minute. He’s able to communicate with the animals...”

In the current climate where *Deadpool*’s post-modern potty mouth and the *Avenger*’s animosity reigns BO supreme, re-booting a literary character with no real super-powers (apart from super-large hands) is something of risk. Especially if you’re a director coming off a run of critically and commercially acclaimed franchise movies. Yates admits a self-imposed pressure to repeat the Harry Potter magic. “You

BATTLEGROUND
Tarzan and George
get ready for a fight.

go, ‘Should I make that interesting, beautiful, nuanced drama script I really love? Or do I need to prove to myself I can make an arena picture on my own terms?’ So [Tarzan] was me saying to myself, ‘I’ve got to try and make a big movie that a lot of people might want to see’. It felt like it was spun together in a fresher way than most of the scripts I was reading about cities being blown up. I was getting a bit tired of that stuff – even though people love it. And there’s still a lovely drama script I can do the next year or the year after or in four years’ time...” Or indeed, if usual tentpole plans come to fruition, a sequel to this – should it be a success. “If we get enough people coming to see the movie, we’ve got an outline for *Tarzan 2*,” Yates admits, one that features bringing back a cutting room floor

appearance by John Hurt as Tarzan’s grandpa. “I’ll let you know in July,” says the pragmatic Skarsgård. “I want to do one where he’s older and not fit, so I’m still Tarzan but I can relax a bit!”

One thing’s for sure, if Tarzan doesn’t do the business, Yates certainly has a good fall-back, one that that involves plenty of critters, exotic worlds and preternaturally gifted protagonists. “I showed Jo Rowling the first cut of *Fantastic Beasts And Where to Find Them* yesterday,” he admits (he was editing *Tarzan* while prepping on *Beasts*). “And she was so excited and moved. You don’t have time to think about [the pressure of success on Tarzan]. You just go for it, and then you just hope that people respond...”

THE LEGEND OF TARZAN OPENS ON 8 JULY.



ON SET





PARTY LIKE IT'S
1996

After the roaring success of Jurassic World's reboot, it's no wonder studios are looking to revive '90s money-spinners. But is bigger necessarily better? And can Independence Day: Resurgence mount a similarly triumphant comeback? Total Film invades the New Mexico set to find out...

WORDS JOSH WINNING

Just 200 miles north-west of Roswell, *Total Film* is having a close encounter of the creepy kind. In an office that looks like it was once occupied by Fox Mulder, aliens stare at us from walls plastered with spaceships and scenes of devastation. One image shows the interior of an enormous mothership. There's a view of a scorched Washington DC, another of a school bus hurtling through an exploding landscape – and a close-up of an alien face like an e-fit mugshot.

"It's a little bit like with *Alien* and *Aliens*," explains director Roland Emmerich, buzzing with enthusiasm as he swings by the art department at Albuquerque Studios to talk up his latest blockbuster, "you have to show a bit more." Going by the incendiary concept art we've been eyeballing, 'more' is exactly what *Independence Day: Resurgence* – the super-belated sequel Emmerich never thought he'd make – looks set to deliver. More city-smashing, more aerial battles, more rousing speeches and – yes – more aliens.

Twenty years after *Independence Day* destroyed the White House (and much more besides), the aliens are back for round two. But in a decade when nostalgia can equal big bucks – both *Star Wars: The Force Awakens* and *Jurassic World* blitzed over \$1bn worldwide – *Independence Day: Resurgence* isn't coasting blithely on the 'nostalgia wave'. "Nobody can plan that," Emmerich reasons, "but yeah, there's some sort of a feeling of nostalgia at the moment in our movie world. Maybe that works for this, too. Nostalgia wasn't my driving force – my driving force was to revisit a movie that was very dear to my heart and I thought, 'I have to finish. I have to tell more of that story...'"

EXPANSION PLANS

It's a sweltering day in Albuquerque, New Mexico. Crickets chirp and giant wasps drone lazily. It's June 2015, and the self-proclaimed 'most visited place on Earth' (bug-eyed 'greys' are all over town – in diner signage, museums, road signs) has welcomed an ET invasion of the Hollywood variety. "They really believe in aliens here," chuckles Emmerich, relaxed in a green cap, white shirt and jeans on the set of *Independence Day: Resurgence*. "I always say it's the land of crystals and crystal meth."



Today, the German filmmaker is shooting a scene on Stage 8. He's halfway through the 16-week shoot and the 46,000 sq ft space has been transformed into a military base. Fighter pilots bustle around the Moon Shuttle Bay, so called because in this imaginary 2016 – set two decades after the events of *Independence Day* – humans have colonised Earth's nearest neighbour. On one side of the hangar: the 35ft Moon Tug. On the other: a fighter jet branded with the letters 'ESD' – Earth Space Defence. Yes, things have changed a bit since extra-terrestrials exterminated 3bn homo sapiens in the War Of '96, using 15-mile-wide flying saucers to demolish 70 per cent of the planet.

"It's an alternate universe," Emmerich explains. "It's like this – we came up with something which is really cool; we cannot recreate alien technology, but we can harvest it. There were so many alien attackers left behind and we have a lot of their weapons. We have their anti-gravity devices, which we put in the more important aircraft, building alien-hybrid fighters." He pauses, aware that this changes the game slightly. "It's really important to expand a movie like *Independence Day*, because you can't play it the same way as the first one; it'd be too boring."

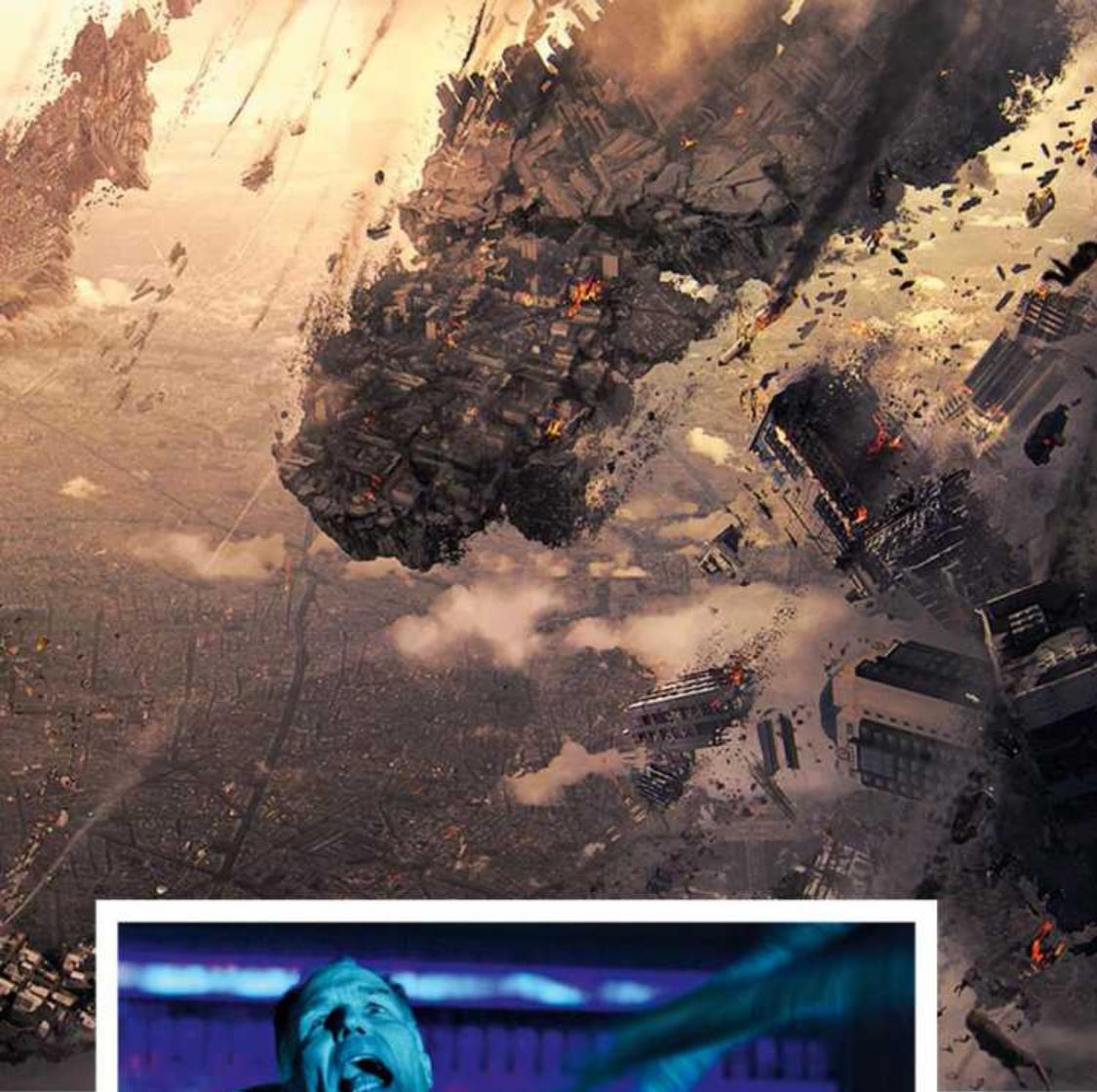
BLOW UP

Devastation rules in concept art from *The Art And Making Of Independence Day: Resurgence* (out 21 June from Titan).

It's unsurprising that the problem of expanding a colossus like *Independence Day* took two decades to solve – by Emmerich's own admission, "it's very rare that a movie after 20 years gets a sequel." Though it was written in just four weeks (by Emmerich and returning producer Dean Devlin), the 1996 disaster epic enjoyed a perfect storm of ingredients – it had a director looking to spread his wings after 1994 sleeper hit *Stargate*, the charismatic Fresh Prince Will Smith making a break for the big screen and city-levelling special effects. "We sure didn't expect it to be that big of a success," Emmerich marvels now, the film's \$817m haul clearly still difficult to comprehend.

A sequel seemed inevitable, and though it took Emmerich over a decade to find a concept that got him twitching, by then, he'd lost his leading man. Will Smith is the hole at the heart of *ID:R*; at the time he was approached

"THE SCALE OF THE FILM IS UNBELIEVABLE"
JESSIE USHER



Q&A

MAIKA MONROE

What was it like going from indie films to a blockbuster like this?

The sets were absolutely insane! It was intimidating at first. I mean, it was the first time for me shooting with blue screen, but you come to really like it; it's almost like a play.

Were you a fan of the first film?

My dad was a big fan, so when I was about 10 years old, he showed it to me and there's something so special about it. It's such a massive film, yet the comedy and the characters are great. I just remember really loving it.

What is your character Patricia like?

She lost her mum in the first attack, which made her a lot tougher, and she grew up in the limelight as the President's daughter. She definitely wants to prove herself; she's not where she is just because of her father.

Were you in awe of meeting Jeff Goldblum?

Yes, absolutely, I was a huge fan of Jurassic Park and Independence Day, so meeting him for the first time was exciting. We had 18-hour days where we were working our butts off and everybody was kind of tired, but he'd keep the energy up.

Did you have fun on set with Liam and Jessie?

We had a really good time. We were filming in Albuquerque and there's not a lot to do there, so we would have skateboards on set, basketball, soccer. Me and Jessie stole golf carts...

Would you be up for doing Independence Day 3?

Yeah, definitely. I think Roland could do something really cool with it, so yeah, I would love to do it. *JW*



to star, the actor was sci-fi-weary after making back-to-back duds *Men In Black 3* and *After Earth*. "The first time Will said no, I said, 'Let's not do it,'" Emmerich reveals, unable to envision his planned two-part trilogy-maker – then titled *ID4 Forever* – without fighter pilot hero Stephen Hiller.

Two things changed his mind. One: filming end-of-worlder *2012* in 2008. "I realised all of a sudden what you can do with computers," he says. "And I said, 'Fuck, we could do so much cool stuff with another *Independence Day*...'" Two: the Big Willie situation. "When it was clear Will would not be in the film, that was a blessing in disguise," the director admits. "I said, 'Let's not replace him with one actor, it's impossible. Let's replace him with a whole generation.'"

NEW GENERATION

Furious set-building is going on around Liam Hemsworth, but *The Hunger Games* star is cool as a cucumber. Massive blue screens hang behind him and, across

a floor littered with bits of set, a stunt person dangles from a plane door, prepping a set-piece that may or may not involve Vivica A. Fox. "You don't want to underplay anything in this film!" Hemsworth jokes, his blue eyes sparkling. "Nothing subtle about it!"

As one of the 'next gen' ID heroes, he plays Jake Morrison, a maverick fighter pilot relegated to working a forklift on the moon. In *ID:R*, an entire generation has been trained up to battle the aliens should they ever return, and Jake leads the pack. Or he used to. "He has a bit of a chip on his shoulder," Hemsworth says. "He makes a silly mistake when his ego gets in his way and he has his wings clipped temporarily. And then stuff kicks off!"

Quite literally, in the case of his rivalry with a certain Dylan Hiller. Played by Jessie Usher (*TV's Survivor's Remorse*), Stephen Hiller's step-son was a kid in '96, but he's now all grown up and following in his step-father's footsteps. As we watch him shooting a scene back on Stage 8, there's





Q&A

JEFF GOLDBLUM

What has changed for David Levinson in the 20 years since the first one?

David was a passionate environmentalist and a scientist, but kind of an underachiever with his cable TV job, and then of course he helped save the world, so he got this big... promotion I guess you'd call it. I'm the director of the ESD, the Earth Space Defence.

So you're prepared for a second attack?

The hostile forces that visited us may visit us again, according to my calculations and intuition, so it's my job to prepare. I work with weaponry technology and we've got kind of an elaborate defence system but who knows, who knows... They're even stronger than we encountered last time, so, 'Oh boy!'

Was this a very different experience to the first film?

It was fun, because it's the same people. Roland Emmerich loves actors and he's very kind and sweet and playful and creative. You get on set and find that he's been very well prepared, but he's spontaneous and trying to make things work. That's a lot of fun.

Were you sad about Will Smith's character getting killed off?

Yeah. We had a great time, I love acting with him and of course my character is very sad. One of the things that probably happens in the years between is that he and I become very close, I think we're meant to be very good friends, and his death was horrible.

Do you ever see Ian Malcolm returning to the Jurassic World movies?

I don't know. Let me see. Who knows? Let's see, how could that character... Who knows, I don't know. I guess I haven't thought about it. *MM*



definitely a little Will Smith in his swagger. "I wasn't afraid to kind of embrace the Stephen Hiller character and embody him a little bit," Usher admits, "but at the same time I wanted Dylan to be his own character, his own person."

He's aware there will be comparisons, though. "Not only will people be looking at me in a sense of, 'Oh, you're stepping into Will's shoes in the film,'" he adds, "but also, 'How are you going to follow the film up?' Because you've seen what Will's done over the last 20 years!"

He's got (inter)stellar support, though, in fellow newbie Maika Monroe, also making her blockbuster debut after indie hits *It Follows* and *The Guest*. As pilot Patricia Whitmore, she's the daughter of Bill Pullman's ex President, Dylan's best bud, and she's engaged to Jake. It's just a shame the latter two young guns don't get along.

"I'm kind of the middle man between the two of them," Monroe says. Adds Hemsworth: "There's a bit of a triangle there. When Jake realises Dylan's number one, and he's the son of the guy who saved the world, it starts to weigh on him. There's some stale air between them." Of course, when new ships appear in the sky – bigger and badder than before – priorities change and the trio find themselves pitched into a battle with the intergalactic scourge.

While Usher enjoyed improvising insults with Hemsworth, he was more concerned about not stepping on the



toes of *Independence Day* survivors Jeff Goldblum, Judd Hirsch, Vivica A. Fox and Brent Spiner, all of whom reprise their roles for the sequel.

"It was intimidating because I'm a newcomer – you never know if they're

looking at you thinking, 'This kid better not ruin our movie,'" he jokes. He needn't have worried – on-screen mum Fox, whose one-time stripper Jasmine is now a hospital director, approves, promising: "You're gonna fall in love with the new generation warriors we teach to kick alien butt."

Of all the original players Emmerich wanted to bring back, Goldblum was top of the list, especially after a Facebook poll revealed he was the first film's most popular character. Taking a break on an African ranch set on the studio's backlot, Goldblum embodies the same live-wire energy of his character, scientist David Levinson, who's now stationed on the moon as the head of Earth Space Defence. "I never like to count my chickens," he says of anticipating the sequel, and according to him, not much has changed in 20 years – not least the

"FINISHING THE FILM IS NERVE-WRACKING"
ROLAND EMMERICH



a four-legged alien, and it's all comfortably *Independence Day*, from the knowing humour to Spiner's bonkers Dr Brackish Okun ("he steals the movie," says Emmerich, who has been in a coma for two decades.

If nostalgia is on *ID:R*'s side, though, it can only take things so far, and brand recognition is no guarantee of a runaway hit. For every successful franchise relaunch, there are five stuttering failures. *Predators*, *Terminator: Genisys*, *The Amazing Spider-Man...* even the recent *Batman V Superman* floundered. Studio execs may be nervous, but Emmerich has the key to what makes a cracking *ID* film.

"I think *Independence Day* was so successful because you saw the whole world coming together," he muses. "Big movies have to have an idea which people find interesting, and I think people can relate to that." As for the potential for further films... "There's a whole other element in *Resurgence* that makes the universe bigger," he reveals. "It's not only our fight."

Secrecy, it seems, is still possible in an age of internet spoilers. "There's a lot of shit I'm not showing yet," Emmerich teases. Even Will Smith wasn't aware of his character's fate until the trailers were released. ("It was terrible when I found out my character died," the actor said.) Which begs the question: if even Stephen Hiller isn't safe, what does that mean for our returnees? Should we expect further shock deaths? "Yes," Emmerich says bluntly, before chuckling mischievously. "It wouldn't be *Independence Day* otherwise!"

INDEPENDENCE DAY: RESURGENCE OPENS ON 23 JUNE.

sequel's scale. "It's a skyscraper, it's a big thing," he marvels. "It's going to be shiny and impressive at the end."

END GAME

At the end of April 2016, a weary Emmerich could be forgiven for his slightly grumpy demeanour. It's the tail end of post-production and just under 50 per cent of the film's effects are still unfinished, with four weeks to go before he has to deliver his final print (at present, the film's a little over two hours). "It's nerve-wracking because you can't extend the deadline," he sighs. "You have to abandon the film, not ever finish it. You hope you can abandon it in a form you're proud of!"

Effects houses around the world are busy completing the film's visuals, with

New Zealand-based Weta Workshop (*The Lord Of The Rings*, *Avatar*) tackling all things creature. The world has evolved since 1996, and so have blockbusters. Almost 70 per cent of *ID:R* utilised blue screen, and the alien puppets are long gone. "It's totally changed," Emmerich marvels. "I chuckle when I think back because we did everything with models before. Now, if you want to have a building fall apart, you can do it so well with CG."

Those new tools have helped up the ante. With Goldblum promising a "battle royale" this time around and Usher revealing "the scale of the film is unimaginable", Emmerich is cooking up something spectacular. Footage screened for *TF* features the destruction of Tower Bridge and an attack by

ON SET
(above) Director Roland Emmerich calls the shots;
(left) Dylan Hiller (Jessie Usher).



STAR GAZING

Roland Emmerich on his other '90s sci-fi reboot...

"*Stargate* was my first original movie in America and I had a really hard time getting it made; then it was the sleeper hit of 1994. It spawned a TV series which was enormously successful. I always thought it would make a great franchise – it has such a great premise, that you go through a ring to other worlds. I always felt it should be a film series, and if I do it or other people do it, I just think it deserves a reboot, especially with modern technology, because that was even more old-fashioned than *Independence Day*! We've just finished the first script and turned it into MGM. They like it a lot. It's the same characters, but James Spader and Kurt Russell are as old as I am, so we'll have new actors, but I would love to have them both in the film in some sort of function. The story is still about Egyptian mythology and war heroes – it always has to be – but this time it delves deeper into it. How we got created, where we come from, where our culture comes from, the whole thing... I love the original film; I'm even prouder of *Stargate* than *Independence Day*!"



JUGGLING ACT



Assembling Lex Luthor, Harry Potter and Hulk, **NOW YOU SEE ME 2** sees the Horsemen fighting injustice using real-world magic. Total Film steps behind the curtain...

WORDS PAUL BRADSHAW



You can't have a whole city block levitating. That's just... silly." Director Jon M. Chu might want this year's starriest super-ensemble sequel to land with a bit more heft than it's predecessor, but he definitely doesn't want to make *Age Of Ultron*. People are disappearing into puddles, fists are catching fire, raindrops are flying back up into the sky and minds are about to be seriously blown, but these superpowers are *real*.

And by real, of course, we mean fake – with *Now You See Me 2* taking us back into the tricky wool-pulling underworld of professional magician/bank robber outfit The Four Horsemen, last seen jumping off a skyscraper in 2013 and dissolving in a shower of money.

\$351.7m to be exact – beating *Pacific Rim*, *The Wolf Of Wall Street* and *Olympus Has Fallen* at the box-office, Louis Leterrier's blockbuster heist guaranteed its own sequel from the opening weekend alone. The only problem was, the film was a bit... meh.

Knotted with baggy-sleeved story twists, a daft ending and, as Woody Harrelson puts it, "a whole lot of holes that got glossed over because it moved so damned fast", no one wanted to make a film that rehashed the same old tricks.



MAKING OF

With Leterrier stepping down to work with Sacha Baron Cohen on *Grimsby* (and Isla Fisher stepping down to work with Sacha Baron Cohen on their third child), the Horseman banded together off-camera to make sure *Now You See Me 2* could still pull off the ultimate switcheroo – turning a half-decent idea for a franchise into the most unmissable show in town.

Mostly known for the *Step Up* series (and the slightly better *G.I. Joe* sequel) die-hard magic fan Jon Chu still had a fair amount to prove – even after he wowed the suits in Hollywood with his fresh, grounded, take on the script that promised more set-pieces for half the plot holes.

“I came out thinking, great, I’ve got the job!” laughs Chu, fast-talking and full of beans. “And then they told me that I’d have to fly around the world to meet each and every one of the actors to get their approval before I was signed... So I flew to Berlin to meet Woody, to London to meet Mark Ruffalo, Jesse Eisenberg was in Atlanta, Dave Franco was in New York, Morgan Freeman and Michael Caine were elsewhere... it was a terrifying two week job interview... But at the end of the day, they all just wanted to do something new – no one would have got involved if this was just another sequel.”

Thankfully, *everyone* got involved. Pitching the film as a reverse of the first film, Chu lured the whole cast back for a second act that moves the action off stage and back behind the curtain – with the gang blackmailed into pulling off a high-tech heist by a mystery mogul, kicking off a revenge-laced cat-and-mouser on the streets of London and Macau. “The trick is on our magicians this time around and they’re



FOUR HORSEMEN
(l-r) Jack Wilder (Dave Franco), Lula (Lizzy Caplan), Daniel Atlas (Jesse Eisenberg) and Merritt McKinney (Woody Harrelson).

the ones that need to get out of the box,” explains Chu. “In the first film they’re sort of forced together, but in this movie, they have to choose to be together. They have to use their magic skills to get out of this big, elaborate entrapment – and they can only do it by working together as a team and using real-world, off-stage solutions.”

For Eisenberg, Chu was an obvious choice – finding a director who fully understood the fine line that a comedy/thriller/action/magic heist movie has to tread. “The first movie felt like there were a lot of experiments... figuring out what kind of jokes would work, which emotion would feel appropriate...” muses the actor amid a stammered stream of self-deprecation. “It has to be serious and, at the same time, it has to have an irony to it. The characters are magicians, they’re illusionists who are using their skills to do real things – and I think inherent in that is something theatrical and funny. So to navigate that specific tone... winking at the audience at the same time as creating real stakes... is very difficult. But I think it’s why this sequel is so good. It feels at once very fun and also very tense. Jon Chu is just fantastic in that regard. He’s a very funny guy, and

he takes his work very seriously. He was perfect. It doesn’t take more than five minutes with him to see that.”

Returning to the role of Danny Atlas, the front runner of *The Horsemen* and the de facto leader of a group consisting of Ruffalo’s undercover FBI agent/con-artist, Harrelson’s smart ass/mentalist and Franco’s hothead/card-sharp, Eisenberg jumped at the chance to get back into character.

“It’s really the strangest experience,” he mumbles, sounding like he’s in another Woody Allen film. “I think probably most actors feel this way although it’s difficult to articulate... it’s impossible to play a role and not have that character’s attitude or feeling or emotional experience not infect your own personal life. Most of the characters I end up playing, by virtue of me seeking them out, are depressed, troubled, struggling people. So this character is the opposite. Danny’s confident, he’s skilled, he’s self-assured... all the things that I’m not. So when I play this role it’s the biggest relief in my life. It’s the time I look forward to the most, because I know I won’t have to contemplate my own trauma for at least five months...”

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‘THE TRICK IS ON OUR MAGICIANS THIS TIME AROUND’ **JON CHU**

Unmasked as the sort-of-baddies of the first film, Morgan Freeman and Michael Caine both make a comeback for the sequel, but Chu’s biggest challenge was finding a new foil – someone who could unseat the Horsemen as the mogul son of Caine’s Arthur Tressler.

“We had this character who’s been burnt by magic and has turned to technology instead,” explains Chu. “We needed someone who was just going to go in and just kill it – someone we could drop into this group and completely shake it up... Obviously, it had to be Daniel Radcliffe.”

Burying *Harry Potter* with the likes of *Kill Your Darlings*, *Horns* and upcoming *Swiss Army Man*, Radcliffe’s big return to the magic world comes with an unlikely twist – playing a failed wizard who messes up every trick he tries. “It’s a fun perspective,” laughs Chu. “Daniel comes in and owns it. He’s just delicious. It’s definitely a Daniel Radcliffe you’ve never seen before.”

Casting him alongside Lizzy Caplan (TV’s *Masters Of Sex*), Jay Chou (*The Green Hornet*) and Henry Lloyd-Hughes (*The Inbetweeners*), Chu was keen to bring in as much new blood as possible

– literally in Caplan’s case, tailor-making her role as gory geek magician Lula to trade places with Fisher in the lead line-up. “Since she’s the only girl in the team, I really wanted to get away from the idea of her being this sort of sexy magic chick in revealing clothing,” says Caplan, on Chu’s radar since he saw her in the short-lived sitcom, *Party Down*, back in 2010. “I wanted something different,” Chu says. “So I pushed to make her a bit irritating. Lula does gross-out magic, which is usually gory and upsetting – but there’s no edit button in her head when she speaks either!”

The whole point of magic is that you see that it’s not a trick,” he goes on. “So everyone made a pact before we went into the movie that we would hold each other accountable for keeping it real. There’s one trick in the movie that we built this huge, expensive, very complicated contraption for. In CG, it would have been some string, a green screen and about two seconds on a computer. Even the studio got angry about it – asking why we bothered doing it for real. But you can *feel* it. You can feel the weight, the gravity. It’s what makes the movie magic.”

Great news for the audience, but terrible news for the cast – who had to try and remember all the lessons they forgot three years ago when they were last slicing bananas with playing cards (Franco) and hypnotising chat-show hosts (Harrelson).

MAGIC MOMENTS

(top to bottom) Arthur Tressler (Michael Caine), Dylan Rhodes (Mark Ruffalo), Merritt (Woody Harrelson); (below) three Horsemen and Allen Scott-Frank (Henry Lloyd-Hughes).





“I did actually keep it up for a little while after the first movie, and then it kind of petered out...” drawls Harrelson, who was tutored by mentalist expert Keith Barry for the second time. “But, y’know, it’s just a mathematical formula. You do this, you do that, you get *that*. There’s a psychological aspect to it I guess, but it’s pretty boilerplate. The hard part is when you find a sceptic who’s really trying to foil your trick before you even get it off the ground. That’s tough. My daughter’s nine but she might as well be Sherlock Holmes.”

“My guilt complex outweighs my skillset,” adds a gloomy Eisenberg, true to form. “I have a fundamental problem with not revealing how things are done. I can’t really perform a trick for somebody and revel in their ignorance. But it’s a fun thing to practice. I have a piano in my house and it always seems like a better thing to do to play piano than look at the internet. I think of magic the

same way. But the interesting thing is, you end up learning really specific things that you wouldn’t really notice when you watch the movie. I think the best scene is when the illusionists have to smuggle this card shaped computer chip out of a lab. There are moments in that scene that took me *weeks* to learn. But if you watch it, you probably wouldn’t even notice.”

One thing you definitely will notice is Eisenberg drowning in a puddle.

Now a precedent for *Now You See Me* films after Isla Fisher almost blacked out in a tank of water during the first film’s shoot, one of the sequel’s biggest set-pieces saw Eisenberg floundering underwater in the middle of a soggy London crowd – after making the rain fly back up into the sky.

“I don’t know what the word is for ‘temporarily drown’...” considers Eisenberg, spending the next few minutes genuinely trying to think of one. “I had to be submerged underwater for like two seconds, which, for me, is three seconds more than I want to be submerged underwater for. But there’s another scene when I had to go underwater and swim to the bottom of the Thames

and I was actually struggling then, in a very real sense. On the upside, I guess there’s no way to second-guess your performance when you’re trying to not drown.”

Between Eisenberg’s “near death” experience, the entire production having to shutdown because of the (real) London rain, one stuntman knocking himself out on a plate glass window in a Chinese marketplace and a string of complex magic fights involving fire, mirrors and rogue white doves, it wasn’t exactly an easy shoot. Yet everyone involved is already buzzing about the confirmed plans for the trilogy closer.

“The actors are really happy with this movie, the studio is really happy, I’m really happy...” laughs Chu, “and the few people that we’ve showed it too have been *ecstatic* – like, through the roof – so we’re definitely already planning part three. There’s a so much more you can do with the idea, and with these guys.”

And, more importantly, so much more for Jesse Eisenberg to get excited about. “I really, *really* hope we get to make the sequel soon,” he falters, “I just want to be able to lower my medication again...”

NOW YOU SEE ME 2 OPENS ON 8 JULY

‘THERE ARE MOMENTS THAT TOOK ME WEEKS TO LEARN’ **JESSE EISENBERG**



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MEETING OF MINDS
The Four Horsemen and Dylan Rhodes plan their next move.



DANIEL RADCLIFFE

PLAYS HIS CARDS RIGHT

How does Walter fit into the story?

Walter is a tech entrepreneur, a young guy who is really at the cutting edge of technology. He is obsessive and slightly crazed and as soon as he finds out there are people in the world who are more advanced or have greater capabilities than him he wants to co-opt them and use them. He tries to acquire the Four Horsemen and use them to help him do his bidding.

In the first film, the Horsemen were always a step ahead of us. With your character, it now seems as though we're a step ahead of them...

I think that is what he is trying to be. Walter always wants to give the impression that he is all-knowing and all-powerful and has more information than the Horsemen. That is the battle of the film and for the characters and audience as well. Part of the tension is trying to figure out who is playing whom, and who really has the upper hand.

Your character is in Macau. Is the real place glamorous or tacky?

I have to say that Macau is so glamorous you stop seeing the glamour. There is glamour everywhere. It is so insane. Everyone says that it is Vegas on steroids. It does nine times the turnover of Vegas and Atlantic City combined. In terms of how much money they make off gambling.

Did you have a flutter?

Absolutely. The game over there is baccarat. That is what everyone plays and God, did I get into baccarat. The other person who really surprised me with how into it they got was Jesse Eisenberg. I don't if I am imagining this but Jesse had some sort of card counting method. I did all right. It could definitely have been worse.

Is playing Walter a new departure for you?

It is definitely something I have not played before and that was one of the most attractive things about it. I have always wanted to play a good fun, supporting character in a great ensemble movie.

Did you learn any magic while making the film?

Yes. I don't have to do much in the movie so there wasn't any reason for me to learn it other than because it was so cool and we are on set with amazing magicians. I learnt a couple of bits. I can do a bit of card throwing. I am nowhere near as good as Dave Franco. Dave is genuinely fucking amazing. But the trick you see me screwing up in the trailer, I can actually do really well. *LH*



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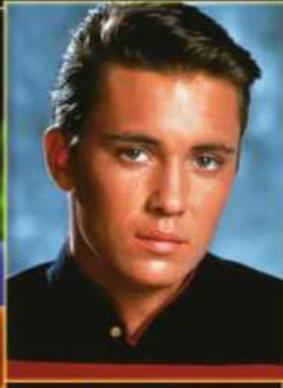
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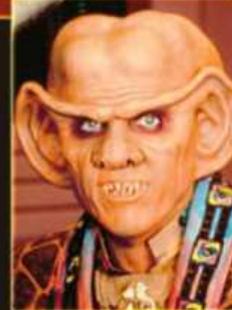
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I FEEL LIKE I'VE
GOT A LONG CAREER
AHEAD OF ME...
YEAH, I'M RIGHT
WHERE I WANNA BE



ICE CUBE

Rapper. Actor. Producer. With almost three decades in showbiz, the artist formerly known as O'Shea Jackson's career has seen him go from pioneering hip-hop outfit N.W.A. to last year's hit *Straight Outta Compton*. Back with *Barbershop: A Fresh Cut*, one of numerous franchises under his belt, it's left him in a sweet-spot.



L

ike the name suggests, Ice Cube is below-zero cool. A hip-hop legend, he was one of the first modern-day musicians to make the crossover into Hollywood, after John Singleton singled him out to play Doughboy in 1991's *Boyz N The Hood*. At the time, Cube – real name O'Shea Jackson – was barely out of his teens and still a part of N.W.A., the incendiary rap group that came from South Central, Los Angeles, where Cube had grown up.

Already, N.W.A. had shocked the world with the 1988 debut album *Straight Outta Compton*, in particular the law-baiting track 'Fuck Tha Police'. "Marilyn Manson, Eminem, *South Park*," says Cube. "All these edgy, edgy, edgy shows wouldn't even exist without N.W.A." Internal squabbles saw Cube leave the band by 1989 – but the seeds were sewn. Solo albums

followed, but praise for *Boyz N The Hood* (critic Roger Ebert called it "one of the best American films of recent years") led this son of a groundskeeper at UCLA to carve out a Hollywood career like few urban artists have managed.

Impressively, Cube wrote his first movie – 1995's weed-dealing comedy *Friday* – by his mid-twenties. By the time the sequel came around, *Next Friday*, he was producing, too. It's been like that ever since, with Cube (who turns 47 this month) overseeing franchises like *Ride Along* and the *Barbershop* series – his, ahem, cutting tale of Chicago scissor-smith Calvin Palmer. The first movie alone, directed by Tim Story in 2002, made \$77m, on a \$12m budget.

Perhaps it's testament to Cube's pulling power that *Barbershop* is back for a third outing, a dozen years after the 2004 sequel. This time, there's a serious edge to it, with a wave of gun-related violence afflicting the 'hood – and the employees at the shop deciding to hold a 48-hour vigil to promote a ceasefire. The only disappointment comes when his co-star Common shows off his breakdancing skills – Cube doesn't follow suit. "Ha!" he exclaims. "No. I was the rapper, remember?"

When *Total Film* meets with Cube, he's dressed in a black baseball cap, munching on M&Ms and choosing his

words carefully. He speaks in a slow West Coast drawl, but don't let that fool you: like his *Three Kings* co-star Mark Wahlberg, another working class guy made good, he's as savvy as they come. Last year's N.W.A. biopic *Straight Outta Compton* ("a labour of love", he calls it, starring his son O'Shea Jackson Jr. as Cube), took over \$200m worldwide – a hit that surprised the world.

True, there have been flops – taking over Vin Diesel in the *xXx* franchise for 2005's sequel *State Of The Union* the prime example (although he is rumoured to be returning for a cameo in next year's *Xander Cage* reprise).

But his ability to flip between laugh-fests like *21 Jump Street* and hardcore dramas, such as 2011's corrupt cop tale *Rampart*, is beyond doubt. Comedy, though, remains his first love, and post-*Barbershop*, he'll be getting into a *Fist Fight* with Charlie Day. For an actor who came from the streets, there couldn't be a more aptly-titled movie.

It's been a long time since the last *Barbershop* movie. Did you ever think it a third episode would happen?

Yeah, it's been 12 years. I didn't think it was going to happen. I thought MGM had lost their taste for it. I was totally wrong when they came to me and asked me if I wanted to do another one. I told them, "No." We didn't really lock in why – what's the reason you do a third one? And then I saw an article about a guy who had a barbershop who was doing a ceasefire. It was perfect. Chicago is dealing with a lot of gun violence, and Calvin now has a son who is 14 and we could find a story here and that's what really convinced me to come back.

So you thought that was a good hook for the movie?

Yeah, it was like a good reason to do the movie. This movie, on the surface, just looks like guys in a barbershop roasting different celebrities. But that wears off after a while. You've got to have a movie that has some substance and a reason to be. That to me was a great reason to do this movie. It felt natural and it fit like a glove.

Was the series originally inspired, at least on some level, by *Coming To America*, and the scene where Eddie Murphy is playing multiple roles in a barbershop?

I think it was. Anybody who loves that movie, loves that scene. And people love that scene because it's so real – how people talk in a barbershop. So that movie really set the tone and planted a seed in all

BIG-SCREEN DEBUT

Ice Cube (here with Chris Tucker) co-wrote and starred in 1995's *Friday*.





of our heads. But also in the audience's heads – that a movie wrapped around this one place could work. Also, it shows people talking about complex issues. And the fact we're not out of step, and we all got our different opinions about the same things. That's something that's great that this movie displays.

How important is the issue of gun violence to you?

Well, I want to figure out a way to get less guns manufactured and definitely less guns on the street. I don't know how you do that, but I'm all for that. It's terrible to be afflicted by things that you have no control over. We don't make alcohol. We don't make cocaine. We don't make guns. All these things are pumped into our community and we become victims of all these things and it's just a shame we don't have any control over that.

Why do you think America has such a difficulty taking guns off the streets?

Well everybody thinks the reason we have

a country is because the citizens were armed. It's the only reason we exist as a sovereign nation. And people really believe that. So they feel like it's their duty to have a gun because you never know when you have to fight for your country. We're only 200-and-something years old and that's the way of thinking. So how do you combat that culture, which people think is a major reason we even exist? It's hard to get that out the fabric of people's minds.

Is it a complicated issue for you?

What you have is strong lobbyists who fight to keep

guns going. You have people who don't like gun violence, hate the shootings... but they still don't want you to take their gun away! America is 300m people and half of them are crazy! They think people will come in their house and you're not going to have a way to protect yourself. So they think the gun is the great equalizer. I don't know how you get that out of their minds. It is fear and culture mixed together with a lot of money.

Alongside the gun issue, the movie also deals with gangs, which you previously dealt with in *Boyz n the Hood*. Was it important to get that in the film?

Yeah. Any time you can do a movie and try to teach somebody the right path or the way to go... You might not get to the generation that's doing all the violence, but you might get to the younger generation. You might have the nine, 10-year-old kid and decide they don't want to be like that. So whenever you can get an 'in' and it's not preachy or there to tell a message but it is part of a story, you owe it to the youth to get in in there.

You have four kids. Were you ever worried about them joining gangs? Or did you ever come close to joining a gang?

I did. I never worried about my kids joining because they grew up totally different from me. They grew up in a nice neighbourhood and they had all the nice necessities they needed. So there was really no reason for them to join a gang, so I was never really worried about them. But me... there was peer pressure to join every day. You just gotta be a strong individual to say 'no'.

ALL OF MY MOVIE DREAMS CAME TRUE ON STRAIGHT OUTTA COMPTON



**FIVE
STAR TURNS**

BOYZ N THE HOOD 1991
Convinced to take on acting by the forceful script, Cube committed fully to John Singleton's melodrama of South Central black teen strife; he nails every note as Doughboy.

FRIDAY 1995
Pass the joint. Cube adds writer, producer and comic straight man to his CV in a likeable porchfront stoner-com, his languid lead nicely balancing Chris Tucker's verbose dope-head.

THREE KINGS 1999
Despite off-screen face-offs, on-screen anarchy and starry leads, Cube holds his dramatic own as a sergeant in David O. Russell's post-Gulf War satiri-drama.

BARBERSHOP 2002
Rooted in likeable characters and clipper-sharp puns, this is the little hairdressers' comedy that could. Cube's mild makeover lifts the do-the-right-thing messages.

22 JUMP STREET 2014
Cube's poker-faced cop phase (see also *Ride Along*) scores: a superior *Street* sequel peaks as his cop unleashes the self-styled "Captain Dickson tsunami" on a buffet. *KH*



Did music save you?

Yes. Music saved me a lot. It gave me something to do other than hang out. It gave me something to look forward to. I think that's the reason a lot of our youth get involved in gangs, because they have nothing better to do – they're hanging out anyway. So they might as well call themselves something and then they start thinking of things to do that are not productive, and then they're a gang.

What were your school days like? Were your teachers tough on you?

There were a few, a few teachers in our school that were pretty rough. I call them 'grab you by the collar' teachers. They didn't care who you were. Once a month, you'd hear about a teacher slamming a student up against a locker.

Are you strict with your kids?

I'm firm but fair. I respect my kids and I think a lot of people need to take that approach. It's not a dictatorship at all times. You've got to realise your kids are their own individual human beings. Just because they're little, it don't mean they don't have the same feelings as adults do. A wise person told me: be good to your kids because you're going to be old one day and you'll want them to be good to you. So keep that in mind.

Do you think this world your kids live in is better than the one you grew up in?

Than this one now? Hell, yeah. But the world is not a better place. The world is still as mixed up as it was when I grew up. It's true of all the confusion going on here. Our pursuit of money is so ferocious that everything falls to the wayside in that pursuit. Things are trashed and damaged and polluted and tore up because we're all trying to get our hands on another dollar. So that to me is the problem with the world. Everybody is chasing the dollar and nobody cares about what's going on around [them].

You experienced a massive hit with *Straight Outta Compton*, which you produced and your son [O'Shea Jackson Jr.] starred in as you. How was that?

All my dreams, so far, have come true on that movie. It was hard. It wasn't like a cake-walk at all. With a movie like that being done at a big studio, sometimes people had their own visions of what the

movie should be. And they could just taint what you're trying to do with their 'money-vision' of what the movie should be. Why do you have Dr. Dre crying? You should have him on turntables. Wait a minute – Dr. Dre cries too, like everybody else. It was just being able to show we were real people and we were five guys who tried to do something cool together. And then it all turned out as well as we could imagine – it was a dream come true. I'm so happy for my son. This could've been a disaster for him. His whole life could've gone from being a cool youngster, spending his daddy's money, to being an internet dartboard, where people told him, "Just stay O'Shea's son – stay off the screen, you messed up the movie!" He could've got a whole internet barrage of hate if he didn't do well and do a great job. He ended up emerging as the best person you could find to do the job. All these things turned out... we landed on our feet, the stars aligned, all that good stuff. Everything else is gravy from here.

It brought you back together with director F. Gary Gray, who directed you in *Friday*, your first film as a writer...

We have been working for years even before *Friday*. He shot at least three or four of my videos. We've done some commercials together, short films and PSAs. So it was cool to work with him again. It was either him or John Singleton. I wouldn't have to show them anything about N.W.A. They would already know what the group means to the people, and we could just concentrate on executing the film.

Was it strange to see your own personal history on screen?

It was! I'm extremely proud on so many different levels; not only that we were able to tell this story about my history but that my son has a great opportunity to step into the business. And to show he is second-generation Hollywood and he belongs here. It's great that he has such a great project to introduce his talent to the world.

When you were growing up, how much hassle did you get from the police?

A lot. Especially on tour, they would tell us all the things we couldn't do on stage: obscenity laws and all this shit. Basically threaten us to do a clean PG show – and we never listened! We never did it when they

LAUGHING IS A BIG PART OF MY LIFE; ALL OF MY FRIENDS ARE FUNNY





asked us to do it. We were like, “We’re going to do this shit how we feel it and if you want to us arrest us after the show...” And after a few shows, we did get arrested and it was like, “So what? They can’t stop us.”

Do you think N.W.A. will reform? There have been rumours...

It’s just a rumour. It all hinges on Dr. Dre. Nobody wants to hear an N.W.A. album not produced by Dr. Dre. I think it hinges on that. I’m down to do it – I’m ready to go.

Even before you left N.W.A, you were 20 when you landed your first role, in *Boyz N The Hood*. Was acting something you dreamt of doing?

No. I didn’t think I was qualified to act. I thought it was something you had to go to school for and study, just like you’d have to study to be a doctor or a lawyer. I was naïve to the whole industry. I was just discovered by John Singleton, who knew I could do it. He worked with me, and helped me become good enough to do *Boyz N The Hood*.

***Barbershop: A Fresh Cut* has a number of musicians in it – including Common, Eve and Nicki Minaj. Is Hollywood very open about making the transition from music to film?**

It used to be a stigma, for people who don’t understand Hollywood. If you look at the history of Hollywood, you had to be able to sing, dance, act, juggle, whatever! You had to be able to do a thousand different things before a person would consider putting you on the screen. So it’s not too far-fetched that entertainers from other fields are actors too, or can act, or can show their range. It’s the tradition of Hollywood to me.

What do you like about acting instead of music?

I love it because it’s a great way to tell the story. And in hip-hop, I was always attracted to the MCs... it’s cool to rap, rhyme and riddle... but it’s better when you have a story, when you can tell a story through a rhyme. Storytelling rappers to me are the best and it’s an art that’s not really done as much now as it was when hip-hop first started, when I got into it. So to me this is the extension of that. Instead of a storytelling in an audio way, there is no bigger canvas for an artist to have than a movie. To me, it’s the ultimate way to tell a story. That’s why I get turned on by acting.

ICE CUBE IN NUMBERS

16

Ice Cube’s age when he sold his first song (to N.W.A.’s Eazy-E)

\$1.86bn

Total gross of movies Ice Cube has appeared in at the worldwide box office.

20

Days taken to film *Friday*

6.5

Years younger than Laurence Fishburne, who portrayed his father in *Boyz N The Hood*

\$140m

Ice Cube’s estimated net worth



• **One of your biggest moments in the '90s was Gulf War drama *Three Kings* with director David O. Russell. What appealed about that?**

To shoot something real... especially something as horrible as war. Why put the cherry on top when you're talking about war? Let's shoot it as it really happens. For David to do that really attracted me to the movie, knowing he wanted to shoot it how it really happened.

Would you like to work together again?

I wish - we've been trying to work together, but we haven't found the right project. I love David. I love how he directs. Hopefully we'll find something to do in the future.

Are you surprised you sustained an acting career? Many musicians don't...

It hasn't surprised me, because I quickly became a producer. I have my destiny in my own hands, so I have total confidence in myself to know what the people want. I put myself in a position to deliver and give the people what they want. If I wasn't producing, then I'd be surprised. Most of the movies that are hit movies for me, I've had my hand in producing.

Those include several franchises: *Ride Along*, *Friday* and *Barbershop*, of course. Is there something appealing about returning to familiar characters?

Franchises are what it's all about. Anytime you can get one, it's great. You have a movie that the fans like. And you already know your character, so the next time you shoot it, you don't have to discover who the guy is. Everything is great about having a franchise.

Do you want to direct?

Yeah... but I don't want to be bogged down on one project. As a producer, you can have a lot of things going, but as a director, you have one thing going. I don't want to lock in like that yet.

What made you gravitate towards comedy originally?

Back then we were into comedy and having fun and a sense of humour... our records, a lot of them do have a dark sense of humour and tone too. So laughing has always been a part of my life and I've always enjoyed funny people. A lot of my friends are funny. A lot of people around me - all of them can make you laugh at any time. So that's always been a big part of my life. With the music, and hip-hop, we start talking about things that were affecting us mentally, physically,

emotionally... things we had to grow up with and make sense out of. And by putting it in music and examining it in our own way... it was our own type of therapy. But I felt with music, that's my past. With movies, at some point people gotta release; people have to enjoy themselves even through tough circumstances. You can't just keep beating the same drum about how bad it is, without recognizing also how good it is. Because that's reality. Reality is that it's not bad all the time. Sometimes you do laugh, have a good time, have fun... we are human. I'm not trying to be a persona or an image or gimmick or anything... I'm just trying to be an artist who chooses different canvases and tell my stories. So this [acting in comedy] is a part of me that I love that people get a chance to see. If not, it would be strange to think about how they think of me without seeing me in these movies. They'd probably think I was just some dude waiting to be pissed off about something.

You're next up in *Fist Fight*. Is that another comedy?

Yeah, it's fun, y'know? It reminds me of working on *21 Jump Street*, *22 Jump Street*... anything goes. Let it rip. It's cool. It's in my wheelhouse for sure. It's what I've been doing lately mostly and I'm comfortable doing this kind of comedy.

You play a teacher who scraps with a colleague, played by Charlie Day. Were there any injuries from the fight scenes?

Nah... I'm a young buck! Eight days of stunts... I worked on *xXx: State Of The Union*... I don't know if we did eight days of stunts in a row [on that]. A couple of bruises, nicks, pulls... I had a masseuse out [in *Atlanta*] earning her money. It's going to be a hell of a movie.

SHOP TALK
Ice Cube returns for *Barbershop: A Fresh Cut* with newbie Michael Rainey Jr.



What about the new *xXx* movie, *The Return Of Xander Cage*, which brings back Vin Diesel. Are you connected?

There is... I may be summonsed. You never know.

Is there a character you'd still really like to play?

I haven't thought about it. I have so many cool things on the horizon,

I really haven't thought about what I'm not doing! So not really.

You made *Rampart* back in 2011. Will you return to more dramatic work?

I'm gonna do it, it's coming... *Compton* has opened Hollywood eyes to let them

know what kind of filmmaker I really am. I just believe that they'll be more receptive to dramas from me. When I take a drama, everyone is like, "Can we do a comedy first?" because they know that's going to make money. Then we get to the dramas. Usually people want what they know is going to work, as opposed to something that could feel new to an audience. But I feel like I've got a long career ahead of me, and we'll start swinging this pendulum towards the dramatic.

It feels like you are in a perfect place right now...

Yeah, I'm right where I wanna be.

BARBERSHOP: A FRESH CUT OPENS 17 JUNE.
FIST FIGHT OPENS 4 FEBRUARY 2017.

MUSIC SAVED ME – IT GAVE ME SOMETHING TO DO

ICE CUBE FAN CLUB

"I knew Ice Cube was a movie star before he knew it. He embodied that role [*Doughboy*, in *Boyz n The Hood*]."

John Singleton

"No pun intended: Ice Cube's the coolest dad."

O'Shea Jackson Jr.

"The first thing we wrote [*on 21 Jump Street*] was we want the guy who wrote 'Fuck Tha Police' to play the captain in our movie. He's the man."

Jonah Hill

Fabian De Gaillande

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Deadpool really didn't want that parking ticket.

110



excess story

THE MERC WITH A MOUTH GIVES IT BOTH BARRELS...

DEADPOOL 15

FILM ★★★★★☆ EXTRAS ★★★★★☆

OUT 13 JUNE DVD, BD, VOD EXTRAS Commentaries, Making Of, Deleted/extended scenes, Gag reel



SEE THIS IF YOU LIKED..

MYSTERY MEN 1999

Dorks assemble! Kinka Usher's satire is a super-silly treat.

THE INCREDIBLES 2004

Pixar picks apart superhero clichés with serious style.

KICK-ASS 2010

Matthew Vaughn's adap maxes the meta mayhem.

Wading through the gags about clown porn and chlamydia, the commentaries and 80-minute *Making Of* on this well-stuffed disc show how much love went into slapping Marvel's mucky-mouthed merc on screen – the sex montage alone was perfected over 76 rewrites. Recording his natter-track with writers Rhett Reese and Paul Wernick, Ryan Reynolds offers to hand-pleasure his scribes for their work.

As for director Tim Miller and character co-creator Rob Liefeld's commentary, you can almost hear the helmer blush at Liefeld's enthusiasm over the film.

Deadpool may play the goofball, but it takes commitment to cook up such a unique comics adaptation in these superhero-stuffed times. Sure,

Deadpool isn't wholly original in its parts. *Guardians Of The Galaxy* piled up pop and snark. *Kick-Ass* swore up a storm; *Civil War* nodded to *The Empire Strikes Back*; and *Batman V Superman* went large on honouring the noble knob gag (only kidding).

But few films have combined all the above to such bracing, bankable effect,

and that's before you throw in the other factors that make *Deadpool* unique. Building a scabrous, oddly romantic star/character vehicle from a throwaway line in a comic (Wade Wilson was compared to Reynolds crossed with a Shar Pei in a 2004 strip), *Deadpool* emerges from the need to fix a previous film's botched treatment, plus a test-reel leak, fan campaigns, an untested director, fidelity to a tricky comic source and lashings of splatter. Factor in the R-rating and it's clear that, minor shortcomings aside, *Deadpool* took winning risks to do right by a comic that always went for broke (writer Joe Kelly figured it could get cancelled at any time anyway).

GAME OF TONES

The risks pay off in unexpected pleasures. Reese and Wernick ('The Real Heroes Here' scream the none-



tragedy, romance, violence – gets its due without the pace ever stalling to allow one tone to capsize another.

DAYS OF FUTURE SNARK

The risk of Deadpool becoming “relentlessly annoying” is equally well navigated. His trademark fourth-wall-busting and pop-culture refs are given full rein with appealingly reckless disregard for viewers who might only know *Cocoon* as a “really old movie”. But in the absence of ‘Pool’s straight-man comics nemesis/buddy Cable, X-dudes Colossus (Stefan Kapicic) and Negasonic Teenage Warhead (Brianna Hildebrand) provide winningly poker-faced/unimpressed contrasts. As well as cracks about X-movie timelines.

Gina Carano is equally handy as Angel Dust, so it’s a pity Baccarin’s Vanessa isn’t developed beyond the ‘Hot Chick’ title credit. After *Wonder Woman*’s *Dawn Of Justice* wardrobe and Vanessa’s get-up in their respective climactic dust-ups, here’s an idea: how about banning the ‘upskirt shot’ from superhero films? Another shortfall is its villain: Ed Skrein’s Ajax gives good toxic smirk but the role doesn’t extend beyond the film’s ‘British Villain’ gag.

Yet with *Deadpool* now established, there’s scope to enrich Vanessa at least by introducing alter-ego Copycat in the sequel. Whether a sequel is wanted, though, is debatable. *Deadpool* works because it feels like a one-off: its *X-Men* tie-ins are handled lightly and it doesn’t sweat “building a universe”. But one rule ‘Pool can’t break is that success = sequel. If Miller, Reynolds and the other “asshats” involved manage to pull that challenge off, it’ll surely be hand-jobs all round. **Kevin Harley**

more-meta titles) capture the comic’s reckless spirit with the zinger-flinging fizz of their *Zombieland* script without neglecting to add characters you actually warm to. Quips fly faster than bullets up Main Street in the opening freeway shake-out. When the air clears, time is spent getting us to like Reynolds’ mouthy merc, a job done without compromising on close-to-the-bone gags about shared histories of abuse between Wilson and his lover Vanessa (Morena Baccarin).

It’s a pity *Deadpool*’s pansexuality isn’t explored beyond the strap-on moments he shares with Vanessa, but Miller does right by the combination of murkier character beats and rampant

puerility that follows. Wilson’s cancer diagnosis and body-horror mutation are played largely straight, with T.J. Miller’s Weasel on hand to provide the necessary balancing stuff of inappropriate gags about avocados.

Encouraged to tell an origin story by Reynolds, Reese/Wernick make that old chestnut work by cutting briskly between ‘Pool’s birth and a revenge plot. They also nail the tonal mix, something Miller frets about on his commentary, recorded before the theatrical release proved he’d got it right. Extreme slaughter? “Not funny,” he deadpans. Cancer? “Not so funny,” he adds. Yet the tonal stew works because every element – comedy,

TOP
“Haha, remember how bad that third *X-Men* film was?”

MIDDLE
He couldn’t understand why he’d failed his doctorate.

‘DEADPOOL TAKES WINNING RISKS TO ADAPT A COMIC THAT ALWAYS WENT FOR BROKE’

Hugh Glass
(Leonardo DiCaprio)
is out for revenge.



cold warrior

DICAPRIO GRIMACES AND BEARS IT...

THE REVENANT ¹⁵

FILM ★★★★★ EXTRAS ★★★★★

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SEE THIS IF YOU LIKED..

AMORES PERROS
2000

Animals, violence and bitter fate drive Iñárritu's debut.

GRIZZLY MAN
2005

Herzog's doc pits helpless man versus angry bear.

THE NEW WORLD
2005

Emmanuel Lubezki hones his flair for frontier visuals.

On Oscar night, *The Revenant* was left for dead. Up to that point, the film had everything going for it: critical praise, box-office success, and the kind of suffer-for-your-art shoot that has already passed into Hollywood legend. And then... outfought by *Mad Max: Fury Road* and outpaced by *Spotlight* to Best Picture, it scored only three wins from 12 nominations. Surely that wasn't enough for Alejandro G. Iñárritu's revenger?

It doesn't matter. Like Leonardo DiCaprio's Hugh Glass, *The Revenant* won't be left out in the cold for long. Cinema this muscular, this memorable, will last. The title doesn't only refer to the hero's dogged determination but to a whole strain of uncompromising filmmaking that many thought obsolete in the digital age. For all its CG-assisted bear mauling, Iñárritu brings an undeniably old-school swagger, rivalling Herzog and Coppola for the sheer hardship he puts his actors through and capturing sequences of staggering visual bravura. It's hard to argue against Iñárritu's Oscar, except

on the grounds that (after winning for *Birdman* last year) he's now hogging the Best Director category.

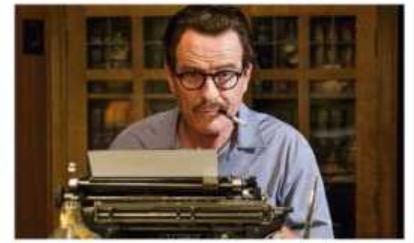
RAW MEAL

As for DiCaprio, the star gamely huffs and puffs his way through situations so desperate the stage directions should probably read: 'exit frying pan, enter fire.' With Glass' throat slashed, DiCaprio gives a predominantly physical performance. Bizarrely, he replays, completely straight, the same incapacitated floor-shuffle that got big laughs during *The Wolf Of Wall Street*. Sceptics may mock that DiCaprio won

his long-overdue Oscar for eating raw bison liver, but that's to devalue his ability to hold the screen without speaking. And with Tom Hardy out-Bane-ing Bane for incomprehensibility as the film's villain, this could be a silent movie.

Certainly, with cinematographer Emmanuel Lubezki notching up his third (consecutive) Oscar, it's the imagery that stands out. There are long takes here of remarkable potency, the camera so immersed in the physical environment that the screen itself becomes as bedraggled as the beaten-up hero: rain and blood fall on the lens, and the camera gets close enough to DiCaprio for the actor's breath to fog our view. Yet unlike *Birdman*, the set-pieces are punctuated by contemplative framings of those awe-inspiring landscapes. Japanese auteur Yasujiro once specialised in such mood-markers, which came to be known as 'pillow shots', except here they're shorn of their comfort to heighten the film's elemental menace.

All that's missing, really, is the thematic weight to match the spectacle. The script speaks of courage



TRUMBO 15

FILM **★★★★☆** EXTRAS **★★★★☆**

OUT 13 JUNE VOD 20 JUNE DVD, BD
EXTRAS Featurettes

If you told Dalton Trumbo that his life story would later be told by the director of *Meet The Fockers*, he probably would have been slightly surprised. More so that his life story was getting told at all – since most of his writing credits on some of the greatest movies ever made were scrubbed off by the anti-communist blacklist, leaving him a footnote of Hollywood history. Jay Roach directs a brawny, bullish Bryan Cranston in a fizzy biopic that doesn't peek under as many rocks as it should but does a solid job of unearthing Trumbo's genius. Two featurettes, totalling six minutes. [Paul Bradshaw](#)



TOP
Meeting with Captain Henry (Domhnall Gleeson).

MIDDLE
Tom Hardy's villain John Fitzgerald is out for blood.

DAD'S ARMY PG

FILM **★★★★☆** EXTRAS **★★★★☆**

OUT 30 MAY DIGITAL HD
13 JUNE DVD, BD

The gags creak like old knees in Oliver Parker's warm but wan homage to the Home Guard Beeb-com. Steeped in tea-cosy nostalgia, Parker and writer Hamish McColl's redraft doesn't lack amiability, or game casting. Toby Jones (who humanises Mainwaring) and Michael Gambon are spot-on, while Catherine Zeta-Jones vamps up a journo role as the pre-D-Day plot apes spy movies via low-grade sex farces. But with the twists signalled from afar, the groaning catchphrases lack the comic vim needed to take up the slack. Even Bill Nighy's arched eyebrow looks weary. [Kevin Harley](#)

and honour, and the narrative duly dismantles notions of both to depict a bitter war of racist assumptions and imperial aspirations. Meanwhile, *Glass*' quest is tinged with the realisation that he's corrupted himself simply by choosing revenge as a motive. All well and good, except that there's nothing new here beyond *Iñárritu*'s admirable decision never to telegraph the themes. There are no captions, voiceovers or big speeches; the imagery carries the ideas.

THE SNOW MUST GO ON

Harking back to past *Iñárritu* films, notably *21 Grams* and *Biutiful*, is the spiritual thread whereby DiCaprio has persistent dreams and visions of his tragic backstory. Arguably, the artistry falters because *Iñárritu*'s symbols are second-hand. From levitating women to animals in ruined churches, this is the familiar realm of Malick and

Tarkovsky and such ruminative transcendence works better without the showboating. All credit to *Iñárritu*, though, for remixing these unlikely, obtuse influences into a brisk, brutal exploitation pic, and being rewarded with a hit movie, if not – quite – the Oscar-buster many expected.

Chief extra is a 45-minute Making Of doc – 'A World Unseen' – as stately as the film. *Iñárritu* goes full-Herzog discussing his anti-capitalist themes ("you can't eat money") while DiCaprio, disconcertingly chatty after *Glass*' silence, muses on environmental issues. With bitter irony, production was halted for five months due to lack of snow, casting a bittersweet pall on the majestic drone photography that spies on the shoot. Is time running out for the next *Iñárritu* to go wild? Here's hoping filmmaking this ballsy isn't left for dead. [Simon Kinnear](#)

'ALEJANDRO G. IÑÁRRITU BRINGS AN OLD-SCHOOL SWAGGER TO HIS FILM, CAPTURING SEQUENCES OF STAGGERING VISUAL BRAVURA'



The hug was a clever ruse to get at his dinner

fiennes and dandy

RALPH LETS IT ALL HANG OUT...

A BIGGER SPLASH 15

FILM ★★★★★ EXTRAS ★★★★★

OUT 27 JUNE DVD, BD, DIGITAL HD EXTRAS Commentaries, Featurettes



Luca Guadagnino's sun-baked, sex-tinged melodrama is a veritable flesh-fest, as a wealthy quartet of holidaymakers finds erotic tensions sparking around their Italian swimming pool. The director's prowling, restless camera licks around voiceless rock-singer recluse Marianne (Tilda Swinton) and roams over toyboy Paul (Matthias Schoenaerts).

It admires the manic, naked antics of her old flame Harry (Ralph Fiennes) and rubs up against the latter's daughter Penelope (Dakota Johnson). As the quartet bond, bonk and betray one another, the film unrolls their entanglements in sun-bleached fragments, flashbacking with brio to singer Marianne's Bowie-cum-Björk years with record producer Harry.

Like Guadagnino's breakout hit *I Am Love*, also obsessed with Italian food and forbidden love, it's a stylish, sultry film whose rocky landscapes set off the foursome's pagan pleasures nicely in

this handsome transfer. Though less indulgent than the similar *By The Sea*, it's a languid, purposely uneasy piece, its soundtrack darting from opera to the Rolling Stones. Crackling with subtext, it's atmospheric, though the plot is somewhat self-involved. What keeps it motoring is Fiennes' garrulous Harry, whose relentless troublemaking is a delight, a new twist on the comic chops flaunted in *The Grand Budapest Hotel*. Switching late on to thriller mode, though, the film's gears grind a bit as it struggles to reconcile murder and melodrama. **Kate Stables**



BY THE SEA 15

FILM ★★★★★ EXTRAS ★★★★★

OUT 20 JUNE DVD, BD EXTRAS Making Of, Featurette, Deleted scenes

Brad Pitt and Angelina Jolie star in this '70s-set oddity about martial discord in a French coastal town. Jolie writes, directs and plays Vanessa, a former dancer sliding towards depression. Pitt is hubbie Roland, a boozy, blocked writer. When the pair aren't bickering, they're spying on the couple next door (Mélanie Laurent, Melvil Poupaud) through a convenient peephole. More anaemic than erotic and more self-indulgent than sexy, it feels like a backwards step for Jolie after the sweep of her last film, *Unbroken*. **James Mottram**



TRIPLE 9 15

FILM ★★★★★ EXTRAS ★★★★★

OUT 27 JUNE DVD, DIGITAL HD, BD EXTRAS Featurettes, Deleted scenes

Is there anything left to say in the cops vs criminals genre? John Hillcoat makes a semi-decent stab at shaking up the *Heat* template with his unusually structured tale about a straight cop (Casey Affleck) who becomes a pawn in heist-meister Chiwetel Ejiofor's plans. The resulting roundelay of stories gives a remarkable cast plenty to chew on – not least Kate Winslet as a brassy villain – but is undone by its ambition. Once the subplots cancel each other out, what's left is disappointingly timid. Bar a compulsive SWAT showdown, it's a little short of firepower. **Simon Kinnear**



YAKUZA APOCALYPSE 18

FILM ★★★★★ EXTRAS ★★★★★

OUT NOW DVD, BD EXTRAS None

Takashi Miike lobs a grenade into his own head for his latest opus – an unfiltered splurge of stupid ideas and ultra-violence that's sort-of good fun. A vampire mob boss bites his henchman (Hayato Ichihara) after being beheaded by a man dressed as Guy Fawkes, creating a blood-sucking monster who vows revenge on a syndicate of mutants. With one chap sporting a bird beak and a girl who grows babies in a greenhouse, Miike's Grindhouse horror hybrid is the oddest thing he's ever done. Which is saying something... **Paul Bradshaw**

the round-up

Dancing, dead radio guests and dodgy dream sequences...

Set in late-noughties Iran, *Desert Dancer* (★★★, out now, DVD) sees personal freedoms in short supply under the religious regime – but student Afshin (Reece Ritchie) is desperate to cut a rug. An unusual, true-life tale...

A ghost takes over the airwaves in the Neil Marshall-produced *Dark Signal* (★★★, out now, DVD, Digital) when a dead girl contacts a local radio show to solve her own murder.



Effective scares but it lacks soul...

Sombre western *The Timber* (★★, out now, DVD, Digital) follows brothers hunting their estranged father: a simple premise rendered strangely disjointed...

"What's going on?" howls a soldier in gloomy WWI drama *The Fear* (★★, out now, DVD); with its grotesque dream sequences, you'll be asking the same...

Despite the title, *Battle For Sevastopol* (★★, out now, DVD) is a biopic of a WW2 sniper so notorious she became the first Soviet citizen to be received by a US president. The film's let down by its cheery execution.



RATTER 15

FILM ★★☆☆☆ EXTRAS ★☆☆☆☆

OUT NOW DVD, DIGITAL HD

EXTRAS Deleted scenes

Remember kids, don't leave your laptop open – else an evil techie hacks your computer and uses the webcam to spy on you in the shower. It's as good a moral as any to pin on Branden Kramer's gimmicky thriller – a film that hinges everything on one grad student's (Ashley Benson) seeming inability to do *anything* out of the convenient viewing angle of her phone and computer. Benson gives good mental breakdown, and there's a decent stalker story hiding somewhere in here, but watching an 80-minute Skype conversation is about as exciting as it sounds. **Paul Bradshaw**



PRIDE + PREJUDICE + ZOMBIES 15

FILM ★★☆☆☆ EXTRAS ★★☆☆☆

OUT 27 JUNE DVD, DIGITAL HD, BD

EXTRAS Featurettes, Line-o-rama, Deleted Scenes, Gag reel

Half a decade of false starts has left its mark on this long-stewing adaptation of Seth Grahame-Smith's genre mash-up, a film that asks us to chortle afresh at a one-joke premise. Still, you have to salute the gusto with which Lily James, Sam Riley et al hurl themselves into Burr Steers' gory reimagining of Jane Austen's romance, even if its budget isn't big enough to do its period pastiche justice. Matt Smith fares best as a pompous preacher whose comedic beats, tellingly, are all Austen's own. **Neil Smith**



THE FOREST 15

FILM ★☆☆☆☆ EXTRAS ★★★☆☆

OUT 20 JUNE DVD, DIGITAL, BD EXTRAS

Commentary, Featurette, Production gallery

There's probably an intelligent film to be made about Aokigahara forest, Japan's notorious suicide spot. But this trashy horror, from first-time feature director Jason Zada, is not it. Natalie Dormer stars as Sara, an American whose twin (also Dormer) has been lured into the forest – portrayed here as a place where ghosts trick you into killing yourself. Given the real-life context, the premise feels particularly crass. It would help if the film attempted to understand either Aokigahara or the people who die there – but that would get in the way of the next hackneyed scare. **Stephen Kelly**



CONCUSSION 12

FILM ★★☆☆☆ EXTRAS ★★☆☆☆

OUT 6 JUNE DVD, BD, DIGITAL HD

EXTRAS Commentary, Deleted scenes, Featurettes

It's a shame when a film doesn't live up to its lead's performance. Will Smith gives a superbly understated portrayal of Dr. Bennet Omalu, the pathologist who uncovers a link between the long-term brain damage of American football players and the concussions they incurred on the field. Sadly, director Peter Landesman's heavy-handed approach oversimplifies the real story. Still, Smith's turn and the tackling of a genuine conspiracy score points, even if the film isn't quite a touchdown. **Matt Looker**



CHRONIC 15

FILM ★★☆☆☆ EXTRAS ★☆☆☆☆

OUT NOW DVD, DIGITAL HD

EXTRAS None

The innermost secrets of the terminally ill are explored in Michel Franco's bleak whiteout of a film. Tim Roth is a powerful presence as David, a nurse who cares for the dying, morphing into their lives in a way that makes his patients' relatives deeply uneasy. David's own life is explored in little detail – an ex-wife and stepdaughter exist on the fringes – and his dispassionate expression leaves his inner life a mystery. Yet he shocks us at the finale, and it is this that makes *Chronic* a worthwhile, if disturbing, watch. **Cassie Whittell**



MOONWALKERS 15 TBC

FILM ★☆☆☆☆ EXTRAS ★☆☆☆☆

OUT NOW DVD EXTRAS None

On the (artificial lunar) surface, first-timer Antoine Bardou-Jacquet's film has the makings of a madcap, psychedelic romp. Too bad for all involved that a leaden script keeps the filming of a faked Apollo landing nailed to the ground. Unnecessarily gory violence and wannabe Guy Ritchie direction leave Rupert Grint's failing band manager, and PTSD-suffering CIA man Ron Perlman, trapped in an opium haze. The story's inspired by a conspiracy theory involving Kubrick, who's surely spinning in his grave. Stick to *Capricorn One*; *Moonwalkers* is lost in space. **Matt Anderson**

ABBA were going through a bit of an identity crisis



rebel alliance

LONG-LOST WORK FROM ONE OF BRITAIN'S BEST...

DISSENT & DISRUPTION: THE COMPLETE ALAN CLARKE AT THE BBC 18

FILM ★★★★★ EXTRAS ★★★★★

1969-89 **OUT NOW** DVD (two volumes), BD **EXTRAS** Commentaries, Documentaries, Outtakes, Introductions

Mention the name Alan Clarke, and chances are the film that explodes to mind is *Scum*, the unflinching Borstal-set drama in which a young Ray Winstone's new kid on the prison block announces himself as the daddy via two snooker balls in a sock.

Dig a little deeper and three more titles might occur: *The Firm*, featuring Gary Oldman in coruscating form as football hooligan Bexy; *Made In Britain*, in which Tim Roth makes his startling debut as Trevor, a racist skinhead who gobs in the face of any 'support' offered by the inept system; and ebullient-but-bleak dramedy *Rita, Sue And Bob Too!*, set in and around the notorious Buttershaw estate in Bradford as a married man (George Costigan) repeatedly shags two teenage babysitters (Siobahn Finneran, Michelle

Holmes). 'Thatcher's Britain with her knickers down' read the tagline.

The rest of Clarke's work, though, has been hard to see – which only makes this stunning BFI release all the more vital. Sorted into a pair of six-disc DVD boxsets or a 13-disc Blu extravaganza, it collects together 30 works (all surviving material) from his career at the BBC. *Made In Britain* and *Rita, Sue And Bob Too!* are absent, the former commissioned by ITV, the latter by Film4. But both versions of *Scum* are here (Auntie banned his 1977 take,

so he remade it for theatrical release in 1979), plus a one-two gut punch of *The Firm* – a never-before-seen director's cut reinstalls the handful of scenes trimmed by the BBC, including Bex taking a beating from his wife (Mike Leigh favourite Lesley Manville).

But the discoveries are the big sell. The consistent quality of Clarke's work proves startling, while the very best titles on offer – *Penda's Fen*, *Christine*, *Elephant* – are flat-out masterpieces. Also consistent is the socio-political commitment demonstrated by the anarchic filmmaker, who bloodies the nose of military academies (*Sovereign's Company*), the Church (*The Hallelujah Handshake*), courts (*To Encourage The Others*), and psychiatric hospitals (*Funny Farm*), while *Psy-Warriors*, *Contact* and *Elephant* focus on The Troubles.

Using long takes, a roving Steadicam and authentic locations, Clarke often gives a voice to the downtrodden – drug addicts, criminals, the mentally ill – and his legacy can be seen in the work of Shane Meadows, Clio Barnard, Andrea Arnold and more. This release confirms he's one of the true daddies of British cinema. **Jamie Graham**

SEE THIS IF YOU LIKED..

NIL BY MOUTH 1997

Oldman directs and Winstone stars in a Clarke-esque drama.

ELEPHANT 2003

Gus Van Sant's Palme d'Or winner is named in homage to Clarke's '89 work.

THE SELFISH

GIANT 2013
Clio Barnard's fiction hit mixes Clarkeian grit and wit.



DOOMWATCH 12

FILM **★★★★★** EXTRAS **★★★★★**

1972 **OUT 20 JUNE** DVD, BD

EXTRAS None

If *The Wicker Man* had been directed by an off-colour David Cronenberg, it might resemble this 1972 feature, spun from the original BBC *Doomwatch* series. Ian Bannen plays Dr. Del Shaw, investigating an oil spill for the titular eco-agency on the fictional island of Balfe, off Cornwall. Predictably, the locals close ranks as Bannen and local teacher (Judy Geeson) discover strange goings-on in the wake of the disaster. Directed by Peter Sasdy, the film has dated badly, and not just because the prosthetics look like plasticine. Lacking in dramatic tension, it's a somewhat, ahem, doom(ed) watch. **James Mottram**



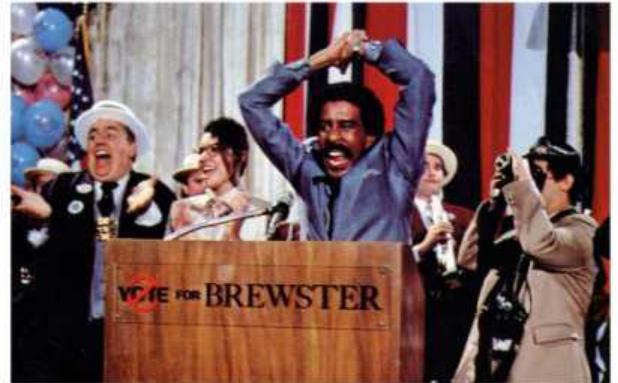
THE SOUND BARRIER U

FILM **★★★★★** EXTRAS **★★★★★**

1952 **OUT NOW** DVD, BD, VOD

EXTRAS Interviews

A massive hit in its day, David Lean's restored tale of peacetime test pilots tackling air speed records has aged in a way his better-known works haven't (sample line: "What's so ruddy peculiar about the Sound Barrier?"). Dedicated to RAF flyboys – one of them "the late Trevor S. Wade" – it combines balletic aerial footage with dodgy back projection to stirring effect, even if the only thing stiffer than star Nigel Patrick's upper lip is the class system. Appropriately, Lean spends the disc's interview smoking like an engine exhaust. **Matt Glasby**



BREWSTER'S MILLIONS PG

FILM **★★★★★** EXTRAS **★★★★★**

1985 **OUT NOW** DVD EXTRAS None

The seventh adaptation of George Barr McCutcheon's novel is arguably the most famous. Not that Walter Hill's version has worn particularly well. Richard Pryor is Brewster, a minor league baseball pitcher given a ludicrous task by his recently deceased great-uncle: spend \$30m in 30 days and he'll inherit \$300m. Easier said than done when you can't leave any assets, or tell your friends. John Candy co-stars as Brewster's teammate, but this is hardly his or Pryor's finest hour. Both seem dialled down, although the middle-of-the-road script does them few favours. If you have fond '80s memories, don't tarnish them with a re-visit. **James Mottram**



THE ZERO BOYS 18

FILM **★★★★★** EXTRAS **★★★★★**

1986 **OUT NOW** DUAL FORMAT

EXTRAS Commentary, Featurette, Interviews, Booklet

"I'm 5ft 6, I love tennis and I fuck on the first date..." Greek B-movie maverick Nico Mastorakis' (*Island Of Death*) none-more-'80s action flick doesn't contain many lines as great as this, but it's still worth a watch for anyone who might be missing the era's eyebrow-raising sexism and terrible sportswear. Ace paintballers the Zero Boys cruise out to the country only to find themselves caught in a survival flick that segues into slasher territory. Still, lucky they brought those Uzis... The film's shot-in-17-days aesthetic is matched by charming – if ramshackle – extras. **Matt Glasby**



RAN 12

FILM **★★★★★** EXTRAS **★★★★★**

1985 **OUT NOW** DVD, BD

EXTRAS Interviews, Featurettes

Akira Kurosawa's final masterpiece sees a 75-year-old warlord (Tatsuya Nakadai) divide his kingdom between his three sons (Akira Terao, Jinpachi Nezu, Daisuke Ryû), birthing jealousy, betrayal, insanity – and vast, battles under roiling clouds. Yes, it's King Lear transposed to 16th-century Japan, and is here given a glorious 4K restoration. Best of the extras is an interview with DoP Shôji Ueda, who tells of how Kurosawa's storyboards came with detailed written instructions, meaning the master hardly needed to speak on set. **Jamie Graham**



SYMPTOMS 15

FILM **★★★★★** EXTRAS **★★★★★**

1974 **OUT NOW** DUAL FORMAT

EXTRAS Documentary, Interviews, Booklet

Hard to credit, but this long-lost chiller by Spanish eroticist José Ramón Larraz (*Vampyres*) was Britain's entry for the 1974 Cannes Film Festival. Like a homegrown version of *Let's Scare Jessica To Death* (1971), it's the slowburn tale of the psychologically fragile Angela Pleasance (daughter of Donald) losing the plot amid the melancholia of a deserted country pile. Despite a beautiful BFI restoration, striking performances (including *Straw Dogs*' Peter Vaughan as an odd-job man), and plentiful extras, it's a bit of a trudge, and more curio than classic. **Matt Glasby**



full cycle

GET YOUR BLU-RAY PLAYER RUNNING...

EASY RIDER 18

FILM ★★★★★ EXTRAS ★★★★★★

1969 **OUT NOW** BD **EXTRAS** Commentaries, Documentaries, Newsreel footage

Hollywood never knew what hit it. A little biker movie had audiences queuing round the block and kick-started the indie boom of the '70s. There'd been biker movies before – Brando in *The Wild One*, Roger Corman's *The Trip* and *Wild Angels* – but none that so explicitly raised a middle finger to conformist America. "They're scared of what you represent to them," Jack Nicholson's lawyer explains to bikers Billy (Dennis Hopper, co-starring and directing) and Wyatt (Peter Fonda), "freedom."

The plot's the least of it. Wyatt and Billy buy coke in Mexico, sell it in LA and head for Florida to live high on the proceeds. En route they get stoned in New Orleans, meet Nicholson in jail and incur the hostility of every straight citizen and redneck they meet. What counts is the mood it captures, at once carefree and defiant – the dying embers of the '60s hippie dream.

Criterion has done *Easy Rider* proud. This new UK edition offers a flawless 4K transfer and a shedload of extras:

two commentaries, one from Hopper solo, one from him plus Fonda and production manager Paul Lewis. There's also footage of the film's enthused reception at Cannes, and a booklet essay from Matt Zoller Seitz. Best of all are two retro docs packed with testimony from those involved (except, alas, Nicholson) on the joys of working with the mercurial and frequently doped-up Hopper. Co-star Karen Black doing a wicked Dennis is worth the money alone. **Philip Kemp**

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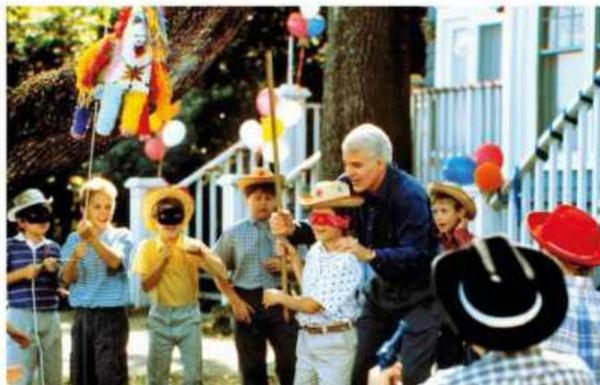


THE NINTH CONFIGURATION 15

FILM ★★★★★ EXTRAS ★★★★★★

1980 **OUT NOW** DVD, BD, VOD
EXTRAS Commentary, Interviews, Intro, Deleted scenes/outtakes

Talk about a Pepsi challenge: the drinks giant stumped up half the budget, but William Peter Blatty's thriller-cum-farce didn't set the box office fizzing on first release. Since then, this outlandish drama – set in a military asylum, with Stacy Keach as its in-house shrink – has picked up a cult following – in part due to its jaw-dropping visuals and smart dialogue. If Blatty's *Exorcist* was about the reality of evil, this is its flipside, exploring the possibility of pure altruism. **Ali Catterall**



PARENTHOOD 15

FILM ★★★★★ EXTRAS ★★★★★★

1989 **OUT NOW** DVD **EXTRAS** Production notes

Don't let the zany cover art of a grinning Steve Martin hoisting up two moppets by the ankles fool you: Ron Howard's dramedy of parental dysfunction is just as angsty as you remember. It's certainly not without insight, running the gamut of an extended family's child-rearing problems from precocious toddlers to grown-up wastrels, but it feels dated in places. The cast is uniformly good, including the always-reliable Dianne Wiest (Oscar-nommed here), but the most intriguing thing about the re-release is marvelling at early performances by Keanu Reeves and Joaquin 'Leaf' Phoenix. Insultingly paltry extras. **Matt Maytum**



SCOTT OF THE ANTARCTIC U

FILM ★★★★★ EXTRAS ★★★★★★

1948 **OUT NOW** DVD, BD, VOD
EXTRAS Interviews, Featurettes, Home-movie footage, Booklet, Stills gallery

As the recent *Eddie The Eagle* shows, the Brits love a heroic failure – and few failed bigger than Robert Falcon Scott, beaten to the South Pole in 1912 by Norwegian explorer Amundsen and dying heroically on the return journey. Or that's the way it's told in Ealing's version, with John Mills maxing the stiff-upper-lippery as Scott. In fact, it's all a bit stiff, but the polar landscapes (shot in Norway and Switzerland) are majestic, and Vaughan Williams' score is glorious. **Philip Kemp**



IN A LONELY PLACE 12

FILM ★★★★★ EXTRAS ★★★★★

1950 **OUT NOW** BD

EXTRAS Commentary, Documentary, Interview, Radio Play

Humphrey Bogart gives his best performance in Nicholas Ray's film noir, playing a screenwriter who's a drinker and a brawler with terrible self-esteem and an even lower opinion of others. Suspected of killing a young woman, he's provided with an alibi by his wounded neighbour (Gloria Grahame), and the two fall in love. But can their romance survive his violent temper? Set in a diseased Hollywood, Ray's claustrophobic, fatalistic picture looks pinpoint perfection on this UK Criterion Blu. Ace extras – the doc features plenty of Ray, who says it's vital "the hero is just as fucked-up as you are". **Jamie Graham**



CREEPSHOW 2 18

FILM ★★★★★ EXTRAS ★★★★★

1987 **OUT NOW** DVD, BD

EXTRAS Interviews, Featurette, Stills gallery

Creepshow 2: the sequel that was so cheap, it had to ditch two of its stories just to stay afloat. What's left hardly justifies the loose change. (And definitely not the 18 certificate.) Once again boasting perversely impressive horror credentials – stories by Stephen King, screenplay by George A. Romero – its most effective segment is 'The Raft', in which teens are chased by a menacing oil slick. The creepiest thing here, though, is King's cameo as a truck driver attending the scene of a hit and run – presaging his own near-fatal road accident by a dozen years. Spooky. **Ali Catterall**



BULLSEYE! 12

FILM ★★★★★ EXTRAS ★★★★★

1990 **OUT NOW** DVD **EXTRAS** Interview

Everyone's a loser in this Michael Winner stinker, a laughter-banishing crime caper that asks those noted chameleons Michael Caine and Roger Moore to take on double roles: a couple of nuclear scientists out to flog their cold fusion formula to the highest bidder, and a pair of con-artists out to relieve them of it first. The ensuing antics are lowbrow even by this filmmaker's subterranean standards, though Eddie Kidd's stunt-biking does at least enliven a Scotland-set last third. The only reason to even contemplate a purchase is a tacked-on Moore interview, in which he happily concedes it's not much cop. **Neil Smith**



SHERLOCK HOLMES: THE HOUND OF THE BASKERVILLES/THE SIGN OF FOUR 15 PG

FILMS ★★★★★ EXTRAS ★★★★★

1983 **OUT NOW** DVD, BD, VOD (separately)

EXTRAS Commentaries

Way before Downey Jr. and Cumberbatch's Sherlocks, Ian Richardson donned the deerstalker for these two TV features. As definitive as *Sherlock* adapts get, *The Hound Of The Baskervilles* and *The Sign Of Four* hang off Richardson's every announcement; stuffy and smug in all the right places, he keeps Arthur Conan Doyle's avenger reassuringly old-fashioned. Both discs pack chat-tracks by *Sherlock* scholar David Stuart Davies. **Paul Bradshaw**



BEAT GIRL 15

FILM ★★★★★ EXTRAS ★★★★★

1960 **OUT NOW** DUAL FORMAT

EXTRAS Alternative/extended versions, Interview, Short films, Booklet

A seething tale of teen rebellion set in the dive bars of 1950s Soho, the newly restored *Beat Girl* has been scrubbed up nicely to reveal, if not a forgotten pearl of British cinema, then a beguiling B-movie with a brilliant score by John Barry. An underage Gillian Hills stars alongside Adam Faith, a slimline Oliver Reed and a young Christopher Lee as suave villain Kenny King, owner of the Les Girls strip joint. Extras include multiple versions of the film, complete with saucy and supernatural short films. **Ali Catterall**



SNOW WHITE: A TALE OF TERROR 15

FILM ★★★★★ EXTRAS ★★★★★

1997 **OUT NOW** DVD **EXTRAS** None

Upholding the dark overtones of the original story, this TV-movie version of the Snow White tale really is Grimm in places. Sigourney Weaver plays a more sympathetic evil stepmother, who's consumed with insane jealousy after Lilli (Monica Keena) proves to be a spoilt brat unwilling to accept her nobleman father's (Sam Neill) new wife. The traditional story unfolds in disturbing ways, such as the witch's black magic reviving a still-born baby, and one of the seven 'dwarves' threatening to rape Lilli. Just don't leave it on your kids' Disney shelf... **Matt Looker**

What do you mean? The cameraman will never find us if we hide here!

ON
LOCATION



making history

FIVE THINGS YOU NEED TO KNOW ABOUT MARCO POLO: SEASON 2...

IT HITS THE GROUND RUNNING

1 The first season of Netflix's historical epic built to a thrilling, action-packed finale – but en route was bogged down by slow pacing. It took several episodes to establish 13th-Century traveller Polo (Lorenzo Richelmy) and his role among the major players in the Mongol court of Kublai Khan (Benedict Wong). “The first season set the table for the feast,” explains creator John Fusco. “We’re dealing with the unfamiliar, exotic world of Mongol politics and it takes time to set up those characters and rules. With that out of the way, we can hit the ground running!”

KUBLAI KHAN'S WORK IS NOT OVER YET

2 The finale of Season 1 saw Kublai Khan achieve what even his grandfather, Ghengis, could not: become the first non-native emperor to conquer all of China. But now, according to Fusco, he faces “a new challenge from the motherland, from Khan’s own Mongol roots and

culture”. Anyone familiar with the history will know this means the rebellion of Khan’s cousin Kaidu (Rick Yune) and nephew Nayan (Ron Yuan), a Mongolian prince who accuses the Emperor of abandoning traditional nomadic values. “There’s a natural, historical chronology that drives the story forward,” says Fusco.

MARCO'S GOING ON ANOTHER ADVENTURE

3 The Marco Polo who arrived at the court of Kublai Khan is not the same Marco Polo who – according to the series – goes on to become an essential part of the Yuan dynasty. “He was 17 when he first left Venice and 21 when we finish in Season 1,” says Richelmy. “Here we’re entering the 21–26 years, and he’s becoming more cynical and sceptical.” Another change this series is Polo being sent away on a mission. “What I can tell you is that he will not be in a court,” says Richelmy. “It’s more of an adventure story, and he’s going to be alone with another character that we have never seen with him before...”

THERE'LL BE A LOT MORE HUNDRED EYES

4 As Fusco says: “More battles, more intrigue, more Hundred Eyes!” Throughout Season 1, the blind Taoist monk became one of the show’s best characters: a wise old master. He’s played by Chinese-British actor Tom Wu, a real-life expert in karate and Wing Chun. “The kung fu in *Marco Polo* is like a musical,” he says, “the fight sequences are dance pieces.”

DON'T EXPECT A HISTORY LESSON

5 Some of the series’ critics have been historians, one labelling it “riddled with errors”. But writer and producer Patrick Macmanus says that’s the nature of historical fiction. “John [Fusco] has an encyclopaedic knowledge of this world, but we’re not making a documentary,” he says. “We’re trying to introduce people to this history by twisting it just enough to make it compelling.” *Stephen Kelly*

ETA | 1 JULY / MARCO POLO: SEASON 2 BEGINS NEXT MONTH ON NETFLIX.



The truth is out there
Scully... look, it's up there!

moment of truth

IS THE QUALITY STILL OUT THERE?

THE X-FILES: EVENT SERIES 15

SHOW ★★★★★ EXTRAS ★★★★★

2016 **OUT 13 JUNE** DVD, BD

EXTRAS Commentaries, Featurettes, Deleted/extended scenes, Short film, Gag reel

It says something about the massive impact of the original *X-Files* series that, long after the show became entangled in its own conspiracy throughline and bogged down in Mulder's muddled mythology, there was still hope for a revival. After all this time, fans still want to believe.

But what this event series delivers is a mixed bag. The first episode struggles as original creator Chris Carter attempts to get audiences up to speed before wiping the slate clean to introduce a new, stakes-raising threat.

As a result, there's crammed exposition and a lengthy speech explaining a new level of conspiracy that sounds like the absurd rantings of a madman. And yet, this reboot gets by on good grace and nostalgia. Even given

the clichés – many of which the show invented in the first place – it's hard not to grin when Mark Snow's spine-tingling theme tune starts up.

It is perhaps telling that across the six episodes here, the best is the comedy instalment starring Rhys Darby as a 'were-monster'. (It's also the only ep with a Duchovny/Anderson commentary.) Perhaps if *The X-Files* could take itself a little less seriously, we could trust in it again. **Matt Looker**



FOLLOW THE MONEY 15

SHOW ★★★★★ EXTRAS ★★★★★

2016 **OUT NOW** DVD, BD

EXTRAS None

ADanish renewable energy company – what could be more virtuous? But this is Nordic noir, so of course the Energreen company and its CEO Alexander Sødergren (Nikolaj Lie Kaas, *The Killing*) turn out to be deep sunk in fraud, blackmail and eventually murder. *FTM* runs up against a few clichés, but it's worth sticking with as the plot thickens. Two woefully inept car thieves provide comic relief, and the most dangerous character is a grey-bearded hitman who looks like a college professor. **Philip Kemp**



HOMELAND: SEASON 5 15

SHOW ★★★★★ EXTRAS ★★★★★

2015 **OUT NOW** DVD, BD

EXTRAS Featurette

After a shaky fourth season, *Homeland* is back to its best with a tightly constructed fifth that reasserts the show's unsettling habit for prescience by featuring a terrorist attack on a European metro system. Berlin's history of espionage bleeds effectively into a plot that sees both Carrie Mathison (Claire Danes) and Peter Quinn (Rupert Friend) imperilled by murderous conspiracies. Showtime's paranoia-fest has successfully recovered from its post-Damian Lewis slump. **Neil Smith**



THE TUNNEL: SABOTAGE 15

SHOW ★★★★★ EXTRAS ★★★★★

2016 **OUT 6 JUNE** DVD

EXTRAS Making Of, Featurettes, Deleted scenes, Photo galleries

This second outing for Stephen Dillane's dry-witted detective and Clémence Poésy's super-smart but socially inept police commander breaks free from its Nordic-noir-remake roots into original territory. As a crashed plane reveals connections to a kidnapping, the charmingly awkward pair uncover a criminal trail that touches on the major pressure points of current affairs. An addictive slow-burner with hugely enjoyable spikes of action. **Matt Looker**



ORANGE IS THE NEW BLACK: S3 15

SHOW ★★★★★ EXTRAS ★★★★★

2015 **OUT NOW** DVD, BD, VOD

EXTRAS Commentary, Featurette, Gag reel

Season 2 of *OITNB* was mostly driven by new inmate, Vee, but Season 3 is a hotchpotch of sub-plots, ranging from a devastating rape storyline involving Pennsatucky (Taryn Manning) to Black Cindy's (Adrienne C. Moore) laboured conversion to Judaism. Despite the richness of its characters, the series ends up less than the sum of its parts – additions like Ruby Rose's charmless romance with Taylor Schilling's Piper is a prison sentence in itself. **Stephen Kelly**



BOOKS

THE ART OF THE JUNGLE BOOK

BOOK **★★★★☆**

ELLEN WOLFF | TITAN BOOKS



The bear from *The Revenant*, the tiger from *Life Of Pi*, the monkeys out of *Dawn and Rise*

of *The Planet Of The Apes*: yes, Disney's new *Jungle Book* is the Avengers of CGI creature features. Indeed, director Jon Favreau freely confesses as much in his foreword to this lavish hardback tie-in, admitting it was the effects of *Pi* and

Weta's work on *Apes* that convinced him the final full-length cartoon to be made under Uncle Walt's watch could withstand a modern retelling.

How that reimagining came to life forms the meat of a tome that, wisely perhaps, lets the images do most of the talking. It's easier, for instance, to see a series of photos showing how the film's Peace Rock and Lazy River 'sets' were put together from real-world locations,

digital scenery and artists' drawings than to follow a written explanation, while concept sketches and storyboards are always going to be more engaging than a guy with a perplexing job title (virtual production supervisor, anyone?) detailing what he got up to.

That said, there are times when 1,000 words is worth more than a picture: the section about a specially created motion-control rig dubbed 'The Faverator', for example, or the filmmakers' thoughts on the 'uncanny valley' that often undermines the mo-cap experience. The only shame is that, with phrases like "breathtaking action sequences" and "majestic landscapes", you could be forgiven for thinking you're reading a press release rather than a making of. **Neil Smith**

two more

Data, dots and (decent) dad jokes...



STAR WARS DOT TO DOT/ GRAPHICS

★★★★☆

Number of Anakin action figures: 72. Chewie's mid-chlorian count: 7,200 - enough to become a Jedi! These facts and a gazillion more (approx.) await in *Star Wars: Graphics. No Force Awakens* info, though. Meanwhile, *Star Wars: Dot To Dot* packs 120 detailed designs for adults; could be that dot-to-dot is the new colouring-in...



STAY AT HOME SCARFACE

★★★★☆

...though there's still life in the format yet if this parody colouring-in/activity book is anything to go by. Seems Tony Montana didn't die after all; he got out of the drugs trade and became a full-time father. Sort of 'Breaking Good', then, though Tony needs to watch his language in front of the moppets. Bonus game: find the hidden Goodyear Blimps!

122



INTO THE DARK: THE HIDDEN WORLD OF FILM NOIR, 1941-1950

BOOK **★★★★★**

MARK A. VIEIRA | RUNNING PRESS

Starting at *Citizen Kane* and ending on *Sunset Boulevard*, this beautifully illustrated tome finds room for 80 more noirs that range from the usual suspects (*Out Of The Past*, *Laura*) to delightfully obscure curios (*Lost Weekend* gender-swap *Smash-Up*, Lucille Ball's *The Dark Corner*). Each entry has pictures, reviews and amusing feedback from theatre owners. All this plus Bogie: what's not to love? **Neil Smith**



BURT REYNOLDS: BUT ENOUGH ABOUT ME

BOOK **★★★★☆**

BURT REYNOLDS AND JON WINOKUR | BLINK

Burt Reynolds has lived a charmed life, or at least that's the way he tells it. He's effusive with his praise and scathing with his criticism, with timely scorn reserved for Donald Trump ("someone born on third who thought he hit a triple"). There are fascinating anecdotes about *Deliverance* and *Boogie Nights*, and though the book mostly offers showbiz stories with little depth, Reynolds can sure tell a tale. **Tom Bond**



HER AGAIN: BECOMING MERYL STREEP

BOOK **★★★☆☆**

MICHAEL SCHULMAN | HARPER

Every superhero needs an origin story, so Michael Schulman digs one up for Meryl Streep in an unofficial biography of the Iron Lady's rocky road to her first Oscar in 1980. With no involvement from Streep herself, Schulman is left to rake through a gossipy mix of exes and anecdotes that feels intrusive, obsessing over the shape of Streep's nose and poking into her relationships. It's all a bit too tabloid for comfort. **Paul Bradshaw**

EXTRAS



GAME OF THRONES POPS

COLLECTIBLES **OUT NOW**

Now that we're well into season six, you can stack your mantelpiece with these season five figures without fear of visitors crying "spoiler!" The new range's must-have is Daenerys riding dragon Drogon, though it's pricier than the others. The Night King is pricier, too, but glows in the dark, for those after the scariest night light ever. Available from hboshopeco.com.



GAME OF THRONES USB STICKS

HARDWARE **OUT NOW**

OK, so they're not the most flattering likenesses in the world – Tyrion looks like a missing member of Abba, Daenerys like she's fallen out of a Russian doll – but there's something very *Game Of Thrones* about yanking a character's head off with casual abandon. Can store 16GB of data or – thanks to the dog tags – be used as an alternative to fluffy dice. Get 'em from hboshopeco.com.



SUICIDE SQUAD ROLE-PLAY WEAPONS

TOYS **COMING SOON**

You've got the bunches and dunked your face in baking flour; now you need to accessorise – which is where Factory Entertainment (www.factoryent.com) come in with the latest in its SWAT (Soft Weapons And Tactics) line: Harley Quinn's Good Night Bat and Mallet. Modelled on the movie props, they make noises when swung about or at something (not someone, as our lawyers have asked us to stress).

STAR WARS: C-3PO

COMIC **OUT NOW**

Finally, we have the answer to *The Force Awakens*' biggest riddle – what's with 3PO's red wing? Truth be told, *The Phantom Limb* (you'd think they'd leave the 'P' word alone, but...) isn't an essential read, but if you like droids, giant spiders and droids fighting giant spiders, grab a copy.



MARVEL SOCKS

APPAREL **OUT NOW**

There's nothing remotely sexy about socks... until you put a cape on them! And with summer here you don't have to hide your newly heroic calves under trousers, but can let them flap away as you strut around the beer garden. And if you're torn between Thor socks and Loki socks, why not wear one of each and say something about the duality of human nature and all that? Available from sockshop.co.uk.



fresh spins

TF scores the latest soundtracks...



CAPTAIN AMERICA: CIVIL WAR



Team Cap scoring frontliner Henry Jackman multi-tasks energetically for the Avengers' fall-out. 'Ancestral Call' flutters with fresh character and 'Zemo' pulses like the ghost of Eastern Euro-spy movie scores before the symphonic end-stretch brings on the big guns: newly urgent, emotive slants enrich the MCU's big, parping hero motifs.



THE JUNGLE BOOK



Old, new, borrowed, Baloo... Sculpting organic soundscapes for CGI worlds, Disney vet John Debney refreshes Sherman Bros motifs vigorously. Energetic, symphonic and characterful (Indian percussion and bamboo flutes feature), this is verdant scoring given rich voice: Scarlett Johansson (dead-eyed coo) and Bill Murray (tipsy croon) are certified jungle VIPs.

CLASSIC SOUNDTRACK



Purple Rain won the Oscar for Best Original Song Score.

purple rain

PRINCE AND THE REVOLUTION (WARNER BROS, 1984)

Dig if you will the picture... Prince had released five albums already by 1984, gaining attention as a staggeringly talented, startlingly lewd funk'n'roll believer. But when he addressed his "Dearly beloved" at his sixth album's start, the number of acolytes before the purple flag blossomed. Prince created a world in his own image on the soundtrack to his self-mythologising film, splicing hot nuggets of R&B, gospel, psychedelia, rock, dance-pop and more in celebration of his astonishing versatility. Sure, the film traded in superstar origin-story clichés. But the soundtrack made you believe in Prince.

With impeccable sequencing smarts, he nails it from the opening call to life alone. After a from-the-pulpit intro, 'Let's Go Crazy's funk-fried blast of explosive, seize-the-day thinking is so thrilling, it makes worshipping the "purple banana" seem like the only option. And you don't have to wait for the afterlife for the reward: 'Take Me With U' delivers buoyant pay-offs in sweet, swishy flutters of psych-pop.

'The Beautiful Ones' is one of Prince's finest ballads, lush and seductive even as his guitar shreds

the climax. The dirty synth-funk of 'Computer Blue' and hot, sweaty, art-burlesque grind ("grind grind...") of 'Darling Nikki', meanwhile, nail Prince's flair for syncing style to saucy content: even without the lyrics, the filthy things he does on his guitar leave no doubt what's on his mind.

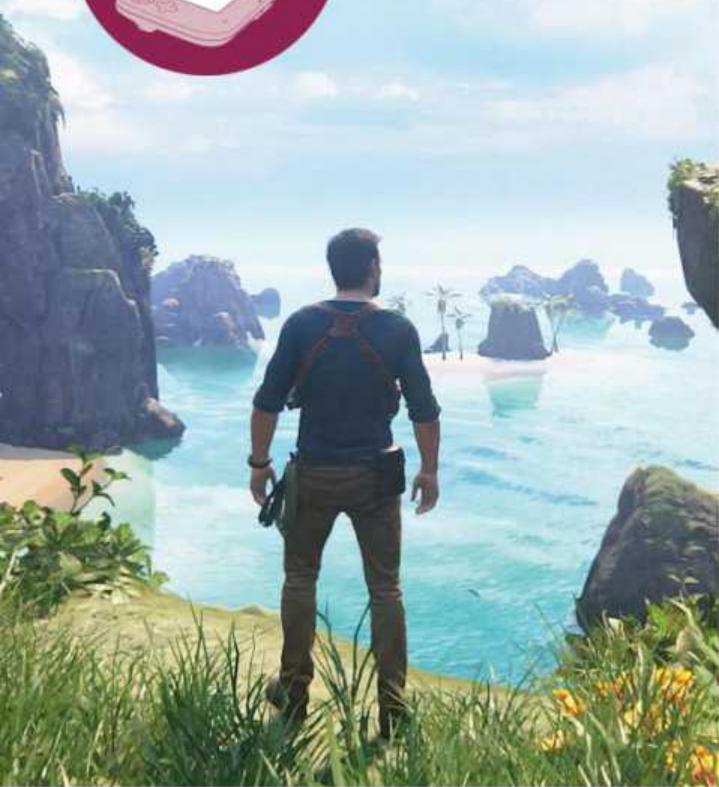
A tight meld of sound/subject also drives 'When Doves Cry', its bass-free arrangement evoking the tension in its fretful lyrics about family anxiety; only Prince could turn so oddball a gambit into a hit (holding the US number-one

slot for five weeks). The next two tracks are victory runs. Whether it's about God or a lover, 'I Would Die 4 U's glitter-ball disco-funk froth is gloriously feelgood. And as 'Baby I'm A Star' keeps the joint jumping with its rising synth-line and giddy vocals, Prince sounds like he knew the '80s were – rightfully – his for the taking.

VIOLET IN BLOOM

Anything more might seem indulgent. But just as the bass-less 'When Doves Cry' proves Prince knew when to rein it in, the title-track shows he knew when to let it pour, too. Played everywhere since his 2 soon death, 'Purple Rain' is a transcendent beauty, a hymnal plea bathed in religion and romance where his hair-raising vocal ("Honey, I know, I know...") makes Prince-world seem like heaven on earth. "Let me guide you to the purple rain," he offers. Amen to that. **Kevin Harley**

GAMES



man of steal

ONE LAST JOB FOR DRAKE. JUMP TO IT...

UNCHARTED 4: A THIEF'S END

GAME ★★★★★

OUT NOW PS4



Sic parvis magna: “greatness from small things”. As seen in *Uncharted 4*, Sir Francis Drake’s motto could equally apply to the series itself, which in the space of three games has evolved from a decent *Tomb Raider* rip-off into a bona fide blockbuster, marrying technical achievement with some of the medium’s sharpest scripts.

A change in personnel at the helm, with *The Last of Us* directors Bruce Straley and Neil Druckmann taking over, suggested a closing chapter of a darker hue. And to a point that’s what we get, as wisecracking thief and ruin-wrecker extraordinaire Nathan Drake finds himself torn between domesticity and adventure with older brother Sam, back from 15 years in the

clink having been given three months to find pirate loot by a violent drug lord.

No prizes for guessing that Drake Jr plumps for Option B, and despite the moments of introspection, *Uncharted* hasn’t abandoned its pulpy origins. It’s wittier and prettier than ever, and the set-pieces are as ludicrous as they are exhilarating: an astonishing pursuit involving jeeps, motorbikes and an armoured truck is worthy of applause. Despite some fine work by voice actor Troy Baker, Sam is more interesting for the conflict he represents than as a character in his own right. But any missteps are forgiven by the time Naughty Dog brings the journey to a close. Drake is good at this jumping lark so it’s only fitting his makers should nail the landing. **Chris Schilling**

TOTAL FILM competition

WIN! A LONDON FILM SCHOOL VOUCHER AND LAPTOP WITH TRUMBO!

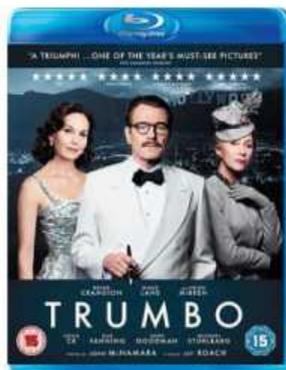
Earlier this year Bryan Cranston earned his first Oscar nomination for *Trumbo*, the true story of one man’s struggle against the Hollywood system in the darkest days of the blacklist. Cranston’s outstanding performance as screenwriting icon Dalton Trumbo is backed by a quality cast: Helen Mirren, Diane Lane, Elle Fanning, John Goodman and Louis C.K...

The movie will be available on digital download from 13 followed by DVD/Blu-ray on 20 June. To celebrate, we’re offering one lucky reader the chance to win *Trumbo* on Blu-ray, an Asus EeeBook 14in 2GB laptop and a £200 voucher for the London Film School so you can write your own screenplay! And ten runners-up will receive *Trumbo* on Blu-ray.

Celebrating its 60th anniversary in 2016, the London Film School is a non-profit educational charity, offering Masters programmes and intensive short courses in filmmaking, screenwriting and International Film Business.

For a chance to win, visit www.futurecompetitions.com/TF247 and answer the following question:

THE LONDON FILM SCHOOL
— lfs.org.uk —



OUT ON DIGITAL 13 JUNE; DVD/BD 20 JUNE

COMPLETE THIS BREAKING BAD QUOTE: “I AM THE...”

A DANGER

B ENEMY

C MILKMAN

TO ENTER ONLINE GO TO WWW.FUTURECOMPETITIONS.COM/TF247

TERMS & CONDITIONS You can enter this competition at any time between 3 June and 1 July 2016 by entering online at www.futurecompetitions.com/TF247. By taking part in the competition you agree to the competition rules, which are summarised below but can be viewed in full at www.futureplc.com/competition-rules. By entering you confirm you are happy to receive details of future offers and promotions from Future Publishing Ltd and carefully selected third parties. If you do not want to receive information relating to future offers and promotions, follow the instructions online. Competition helpline number 01225 442244. Late or incomplete entries will be disqualified. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the competition is open to all GB residents of 18 years and over, except employees of Future Publishing (including freelancers) and any party involved in the competition or their households. By entering a competition you give permission to use your name, likeness and personal information in connection with the competition and for promotional purposes. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (amongst other things) the competition rules. You acknowledge and agree that neither the company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.



WATCHMEN 18

FILM ★★★★★

2009 FROM 7 JUNE | NETFLIX

With Zack Snyder's conflict between Bats and Supes still reeling from the critical punches, now's a good time to revisit the director's first encounter with superheroes. Adapted from Alan Moore and Dave Gibbons' graphic novel, *Watchmen* is a disenchanting film noir set in an alt 1985, where retired heroes Rorschach (Jackie Earle Haley), Nite Owl (Patrick Wilson), Ozymandias (Matthew Goode), Silk Spectre (Malin Åkerman)

and the omnipotent Dr. Manhattan (Billy Crudup) investigate the murder of their former colleague The Comedian (Jeffrey Dean Morgan).

Snyder's version streamlines its source, but with its non-linear narrative and embrace of Moore's revisionist sensibilities, the film maintains much of the original's intelligence and brutal disillusionment.

There are a few pitfalls certainly – that divisive changed ending – but

ABOVE
The Comedian (Jeffrey Dean Morgan) is always a barrel of laughs.

Snyder shows a remarkable fidelity to the printed page. He mounts note-perfect reproductions of Gibbons' most iconic panels – Dr. Manhattan's origin story – and delivers a title-sequence montage that encapsulates the scope of Moore's universe in just a few stunning minutes (the length of Bob Dylan's 'The Times They Are A-Changin').

After the low bar set by *From Hell* (2001) and *The League Of Extraordinary Gentlemen* (2003), it might seem no great shakes to anoint *Watchmen* as the best Moore adap. But you could also say Snyder's film was ahead of its time – only now, with *Deadpool* and *Suicide Squad*, are R-rated heroes looming as large as a full-sized Dr. M. **Matt Looker**



BLOW OUT 18

★★★★★

NOW | NETFLIX
Splice Coppola's *The Conversation* with Antonioni's *Blow-Up* and the result is Brian De Palma's ace 1981 thriller, with John Travolta on top form as a sound recordist who stumbles on a murderous political conspiracy. Meta and show-offy in all the best ways.



DIRTY ROTTEN SCOUNDRELS PG

★★★★★

NOW | NETFLIX
Steve Martin and Michael Caine compete to swindle heiress Glenna Headley in Frank Oz's brilliant caper. It's been adapted for Broadway/the West End, but there's no replacement for Martin/Caine's gleeful chemistry.



IMMORTALS 15

★★★★★

5 JUNE | AMAZON
The phrase 'mad as a hatter' has never seemed more apt: the exotic headwear steals the show in this epic from Tarsem Singh (who dubbed it "Caravaggio meets *Fight Club*"). Henry Cavill flexes his super-peccs and Mickey Rourke is pure ham in a helmet.



SPY 15

★★★★★

NOW | SKY
Ahead of this summer's Paul Feig/Melissa McCarthy team-up (*Ghostbusters*), here's last summer's, a spy romp worth it for the wigs alone. Jason Statham, meanwhile, proves he's not just an angry face with his string of hilarious hard-nut anecdotes.



STRAIGHT OUTTA COMPTON 18

★★★★★

17 JUNE | SKY
The rise and falling-out of N.W.A. makes for one of the best recent musical biopics and the best thing director F. Gary Gray has done full stop (boding well for *F&F8*). The music scenes all fizz with finger-on-the-pulse intensity.



TITANIC 12

★★★★★

NOW | NETFLIX
Not even the force of *Star Wars* could dethrone James Cameron's epic from its number-two slot in the box-office rankings; if some of the CGI's dated, the Leo/Kate romance retains its charm. And no one moustache-twiddles like Billy Zane.



VACATION 15

★★★★★

24 JUNE | SKY
Ironically, the reboot of the holiday-centric franchise plays best at home. Ed Helms and Christina Applegate inherit the Chase/D'Angelo mantle with gusto, while Marvel hero Chris Hemsworth is once again upstaged by an impressive appendage. Ahem.

126

EDITED BY JANE CROWTHER



TOTAL
**FILM
BUFF**
CINEMA CELEBRATED AND
DEBATED. BOOSTING
YOUR MOVIE GENIUS
TO SUPERHERO
LEVELS...

this
issue

HOW DID LARS VON TRIER
CAPTURE SUCH BEAUTY?

USING A HORSE AS
A SLEEPING BAG

ARE ALL BOXING MOVIES
THE SAME?

GETTING THE LOWDOWN
ON DIRECTOR'S CUTS

WHICH BOND VILLAIN
ARE YOU?

CAPTAIN AMERICA: CIVIL
WAR. BEATEN UP

INVESTIGATION

IS IT BOLLOCKS?

Film Buff investigates the facts behind outlandish movie plots.

THIS MONTH THE HORSE SLEEPING BAG IN THE REVENANT



In Alejandro G. Iñárritu's Oscar-winning epic, Leonardo DiCaprio's left-for-dead fur trapper Hugh Glass escapes -30c cold by gutting his dead steed and slipping between its ribs for a bloody snooze. Is this really a good way to cheat hypothermia?



SCOTT HEFFIELD

FORMER ROYAL MARINE COMMANDO AND HEAD OF INSTRUCTOR SURVIVAL TRAINING AT BEAR GRYLLS SURVIVAL ACADEMY.

"A cold environment is extreme and people die very quickly when they are exposed – they can be unconscious and dead within 30mins, so the key thing is protection. It's all about getting out of the elements, especially the wind chill. You've got to get as much of your body under cover as possible, you lose as much as 13 per cent of your body heat from the head and neck, so if all you have is the carcass of a horse, get in it. Gutting an animal like that is fairly easy – once you go through the stomach lining all the innards just fall out. It probably takes you five minutes. The horse in *The Revenant* had recently died so its organs would stay warm for about 40mins to an hour, then you'd be left with your own body heat. You're going to have to balance it up with the horrendous stench, plus Glass has open wounds so there may be a risk of infection, but as it's fresh that's less likely than from rancid meat. There would be a significant risk of bears and wolves being attracted to the carcass and finding an easy kill. A snowhole is good because you get warm digging it and snow is a good insulator. But if the horse is there, it's definitely viable." www.beargryllssurvivalacademy.com

VERDICT NOT BOLLOCKS

**ALTERNATIVE
BOX OFFICE**

THE BIGGEST BLOCKBUSTER MOVIES...
FEATURING **BALLOONS**



1	Spider-Man (2002)	\$822M
2	Up! (2009)	\$731M
3	Oz The Great And Powerful (2013)	\$493M
4	Ocean's Eleven (2001)	\$451M
5	The Mummy Returns (2001)	\$433M
6	Batman (1989)	\$411M
7	The Mask (1994)	\$352M
8	Superman II (1981)	\$190M
9	Octopussy (1983)	\$184M
10	Parenthood (1989)	\$126M

ON LOCATION



REEL SPOTS BEHIND THE CAMERA



WHAT? Kellerman's Hotel, the scene for a summer of love for virginal Baby and bad-boy hooper Johnny in *Dirty Dancing* (1987)

WHERE? Mountain Lake Lodge, Blue Ridge Mountains, Virginia www.mtnlakelodge.com

GO? The hotel is completely unchanged from when the crew filmed there. So you can merengue in the bandstand, do the lift in the lake, sit in a corner in the restaurant... And the kitchen is used to people asking to borrow a watermelon

Snapped a film location? Send us a pic and the details at totalfilm@futurenet.com

TOP 10

PHONED-IN PERFORMANCES

Cameos on the blower...



01

1 PANIC ROOM

You want panic? How about losing your leading lady 18 days into filming? David Fincher's thriller lost Nicole Kidman when she busted her knee, prompting Jodie Foster to step in. Instead, Kidman voices the squeeze of Meg's ex-husband, who answers when Meg calls for help.



02

2 BATMAN V SUPERMAN: DAWN OF JUSTICE

Zack Snyder's *Watchmen* buddy Patrick Wilson got a plum role in *BVS*, cameoing as the US President, who orders a nuclear strike against a space-scraping Doomsday and Superman via conference call.

3 10 CLOVERFIELD LANE

Fresh from voicing Rocket Raccoon, Bradley Cooper was clearly in the mood for vocal work, taking a tiny role as the dulcet tones of Mary Elizabeth Winstead's boyfriend, who's phone-dumped at the start of this non-sequel sequel.



03

4 K-11

Jules Stewart (mum to Kristen) made her directorial debut with this low-budget prison drama and cannily cast her daughter. Sadly, K-Stew dropped out, but placated mummy by voicing the secretary Raymond Saxx Jr. (Goran Višnjić) makes his chokey phonecall to.



04



05

5 SOURCE CODE

"Oh boy," breathes Colter's (Jake Gyllenhaal) father down the blower when the army pilot takes a call from him. His Pops sounds suspiciously like that chap from *Quantum Leap* – probably because he is, with Scott Bakula reprising his catchphrase from the series.



06

6 LOCKE

Before he slipped into his Spidey spandex in *Captain America: Civil War*, Tom Holland flexed his acting muscles opposite Tom Hardy in this mostly one-man road movie. Holland voices the Method man's son and mostly prattles on about sausages.

7 STUCK IN LOVE

Trust Stephen King to crop up in the last place you'd expect to find him. In Josh Boone's not-very-good romcom, the horror granddaddy calls up Nat Wolff's hopeless writer to praise his story, *I've Just Seen A Face*. Fittingly, Boone's next film will be King's *The Stand*.



07

8 SPOTLIGHT

This may be Mark Ruffalo and Rachel McAdams' film, but their real-life characters would be nothing without the help of Richard Sipe – the former monk and psychiatrist who provides vital information to expose abusive priests – who is voiced by Richard Jenkins.



08



09

9 A SINGLE MAN

There's a devastating phone call at the centre of Tom Ford's luscious drama as George (Colin Firth) is told his partner Jim has been killed in a car accident. The less-than-sympathetic informant is Jim's cousin, otherwise known as smooth operator Jon Hamm.

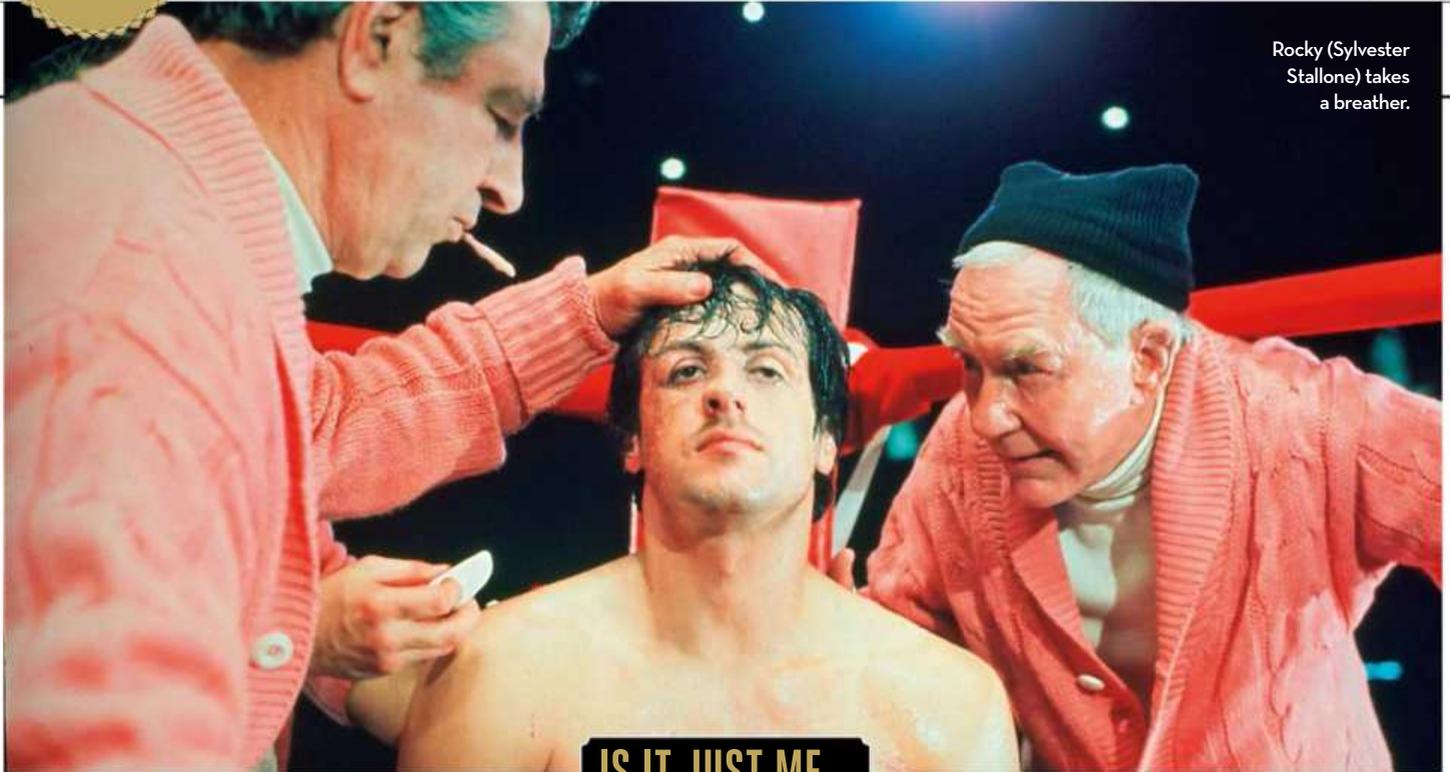


10

10 HER

Kristen Wiig purrs into a handset for a hilarious hands-free encounter. As the brilliantly named SexKitten, she's the kooky phone sex worker attempting to get Joaquin Phoenix's lonely writer off with come-ons like "choke me with that dead cat!" *JW*

Rocky (Sylvester Stallone) takes a breather.



IS IT JUST ME...

OR ARE ALL BOXING MOVIES BASICALLY THE SAME?

asks Paul Bradshaw

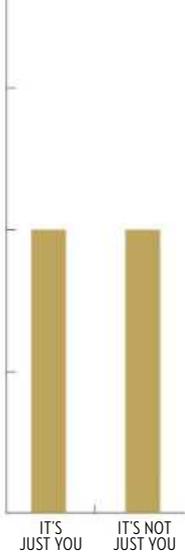
According to literary critic Christopher Booker, there are only seven basic plots in the world. Watch a boxing movie, and you'd think there's only one. Good or bad, old or new, forgettable or Oscar-winning, with Stallone, Gyllenhaal, robots or a guy in a kangaroo costume – as soon as the first bell rings we know exactly what we're going to get: a punch-dunk genre that keeps hitting us with the same old uppercuts.

Ever wanted to be a screenwriter? All you need is HBO and a notebook. Open Act 1 with a hard-luck story: some down-and-out who needs an obvious metaphor to show us how much they're willing to fight for in life. Have them take a beating in Act 2, throw in a grizzled trainer and a

neglected personal relationship and you're ready for the big showdown. Essentially the Schrödinger's cat of movies, the final fight in a boxing film only has two outcomes – and they're both exactly the same. If the hero wins, he wins. If he loses, he still wins (even if he's a she and she ends up asking Clint Eastwood to kill her), with sporting failure framed as a triumph that tightens a blingy belt of closure around everyone's personal problems.

Blame *Raging Bull* or *Rocky*, but no other genre remains so resistant to change. Maybe it's because everyone loves an underdog, or because it's fun to watch people getting hit in the face. Last year's *Creed* was brilliant – but it was the seventh time the same story had been told. *Southpaw* offered up decent performances, but was it really

OFFICE-OMETER
THE TF STAFF VERDICT IS IN!



that different from *Cinderella Man*, *The Champ* or... *Creed*? Critics lambast Marvel for sticking to the same basic formula, but there's a difference between basic formulas and repetition.

Predictability should be the enemy of filmmakers as well as audiences, and boxing has been done. The best examples of the genre (*Raging Bull*, *The Harder They Fall*, *Rocco And His Brothers*, *The Fighter*, *On The Waterfront*) are actually about something else.

If you still want to write a boxing movie, rewatch every *Rocky* film (*Creed* included). If you find yourself writing the words "cut to a training montage", please, get out of the ring. The boxing genre is KO... or is it just me?

Share your reaction at www.gamesradar.com/totalfilm or on Facebook and Twitter.

LAST MONTH UNBREAKABLE IS STILL THE SUPERHERO FILM TO BEAT

JAMES POWER
Great movie, but it's just you.

FARRAH HARMER-SMITH
I watched this a couple of years after it came out and thought it was utter shite. Maybe it's worth a watch as an adult.

PARIS BARBER
Great concept, crap execution. Ludicrous.

KENNY BENOIT
I wish they'd make a sequel.

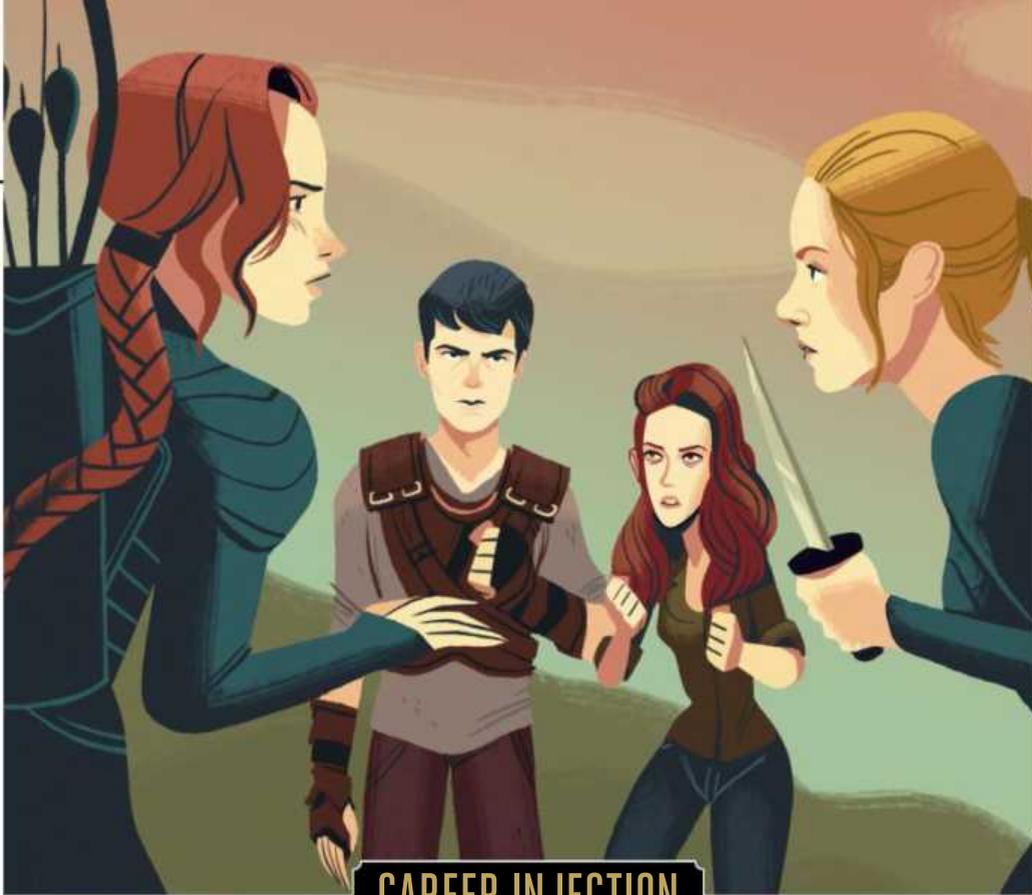
DUKE CONNAUGHT
Superman II is the one to beat.

LEE DAVID PAUL BOWLER
Gosh it's boring.



MICHELLE LARSEN
Terribly underrated. Brilliant!

KEVIN WHELAN
Still the fourth best after Nolan's trilogy.



CAREER INJECTION

YOUNG ADULT FILMS

Is it time for YA movies to whistle a refreshing new tune?

When even the grand finale to the prime franchise in a movie trend suffers from plummeting box-office figures, it's hard not to draw conclusions. In this case, shocking though it may sound, it seems that viewers' appetites for watching kids moping/suffering/dying in drab dystopian settings (and drab clothes) can be sated. Who knew?

Is it exaggerating to say Katniss' success story, erm, Peeta'd out with *Mockingjay - Part 2*? Maybe, but box-office returns for *The Hunger Games*' climax slipped below the tallies for preceding series entries. There are worse games it could have played too. *Divergent: Allegiant* tanked with critics and cinema-goers. *The Maze Runner: The Death Cure* stalled for sadder reasons (Dylan O'Brien's on-set injury), but *The 5th Wave* and *The Giver* stalled for basic ones: they stank.

True, this isn't the first time YA pics have spluttered to a halt. Post-*Harry Potter*, fantasy franchises from *Eragon* to *Narnia* were obliterated in Hogwarts' shadow. After *Twilight*, rom-horror fantasies from *The Host* to *Vampire Academy* succeeded only in looking paler than K-Stew.

We shouldn't gloat over this: after all, the YA scene has often been one of the few places in the event-pic market where you can find female-led tentpoles. But that's only one element in the YA grinder, which too often cranks out films more conformist than the societies their heroines take up bows against. And, equally often, cranks them out laboriously. Does anyone long for another Chosen One arc, or yet more expo-drops about convoluted caste systems?

Maybe long-form TV is a better context for such explication-heavy sagas, in which case: YA hopefuls, get thee to a Netflix. But dystopian films may also have hit the city walls, leaving one answer at least: start thinking outside them.

There's nothing wrong with teen-centric trial-by-fire films, unless the kids are stuck in the same clothes, triangulated love complications and city-wide rubble as other films on the block. On these terms, something like *The Orphanage*/*The Impossible* helmer J.A. Bayona's incoming riff on Patrick Ness' dark fable *A Monster Calls* looks like rich soil for refreshed YA thinking. Is the YA movie dead? Not necessarily, but it could use a makeover. **KH**

FIVE POINT FIX

1 Give us rich, flawed, complex and vulnerable leads, not blandly unblemished and photogenic Chosen One types.

2 Direct with style, not slavish devotion to the source/other YA benchmarks. Fresh vision is a prerequisite.

3 Ditch love triangles. Sure, romance is relatable: but YA movies have practically calcified in the cliché.

4 Consider TV. Long-form storytelling might suit longer-form narratives: bring on Jack Thorne's *His Dark Materials* adap.

5 As Morrissey almost sang, burn down the dystopia. The YA market desperately needs to up sticks.

TOTAL FILM'S CONFESSIONS

DIRTY LITTLE SECRETS OF THE TF TEAM.

THIS MONTH... GREAT MOVIES WE'RE ASHAMED TO HAVE FALLEN ASLEEP IN

Steve Jobs
Dr Zhivago
The Shining
It's A Wonderful Life
Joy

The Master
Blade Runner
The Godfather
Inception
Lincoln



HINDSIGHT CORNER!

Stars eat their words...



JOSS WHEDON

AVENGERS: AGE OF ULTRON (2015)

APRIL 2015: "For me, it's all about: can I push myself as a filmmaker? Can I push the actors? Can I expand the Marvel universe in a way that it should be expanded?"

APRIL 2016: "There were things that did not meet my expectations of myself and then I was so beaten down by the process... I [came] off of it feeling like a miserable failure."

PLAIN TALKING

Learn the movie lingo

THIS MONTH: CODA

Marvel's speciality, a coda is a scene that rolls out during or after a film's closing credits. Without the coda, we wouldn't have that *Avengers* diner scene ("You ever tried Shawarma?") or *Toy Story 2*'s musical ditty. Codas can go wrong, though: Skeletor's "I'll be back" at the end of *Masters Of The Universe* promised a sequel that never happened.

THE BIG SHOT

LARS VON TRIER'S MOOD PIECE IN MELANCHOLIA

Von Trier's study of depression and doomsday – as the planet *Melancholia* heads for collision with Earth during the nuptials of a numb bride (Kirsten Dunst) – opens with a series of slo-mo fore-shadowing tableaux set to woozy music ('Forgive' by Burial). A mother sinking on a golf course, a black stallion collapsing, birds falling from the sky, a burning painting and this gorgeous, Ophelia-evoking shot of Dunst floating, in bridal wear, amid lush vegetation in a stream. It's a pre-title appetiser for the mood and motifs to come in von Trier's most polished (and most personal) film.

The project was inspired by von Trier's experience of depression and a therapist explaining to him that depressed people tend to react more calmly in extreme circumstances because they already expect the worst. So as Dunst's Justine finds beauty and a strange peace amid Armageddon, this sequence condenses that feeling. Chilean-

born DP Manuel Alberto Claro (who also worked on *Nymphomaniac*) used a Phantom camera to capture extreme slow-motion so that the shot recalled paintings. The Phantom can shoot frames at thousands of frames per second rather than the usual 24. "What's captured is slowed down tremendously and as a result it becomes possible to see things that would be invisible at a normal speed," Claro told *Film Quarterly*. "Lars wanted the sequence to be as slow as possible, so the images are almost stills that have just a trace of movement. These extremely slowed-down images have the quality of anxiety sometimes, and I think it's the case that sometimes the world seems like this to Lars himself." Dunst agrees, having suffered from depression herself. "Not many movies can portray depression. Watching depressed people is not interesting. They are tired, they don't want to take a shower. They don't want to eat. Lars took something that's not easily done in cinema and made it interesting." Torridly, beautifully interesting. *JC*

BOOSTING YOUR MOVIE GENIUS
TO GOD-LIKE PROPORTIONS.



INSTANT EXPERT

DIRECTOR'S CUTS

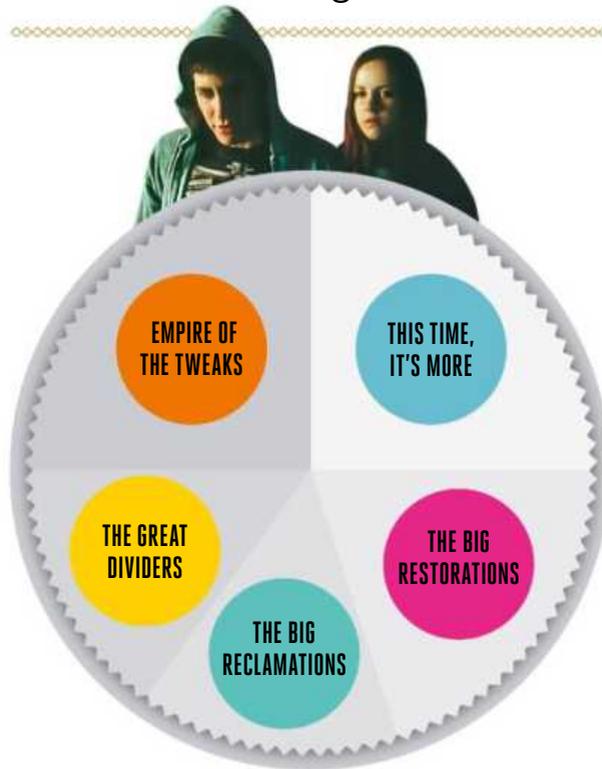
Never-ending stories...



George Lucas said his digi-tweaks to the *Star Wars* trilogy were intended to “have the thing finished the way I originally wanted”. Some worked (the improved sandcrawler, say) but fan forums thrive on the debate of Greedo and who shot first. A peak of tweaking is Ridley Scott’s *Blade Runner*. The Director’s Cut improved on the theatrical release and its studio-imposed voiceover, but was bettered itself by 2007’s Final Cut.



Opinion-splitters include *Apocalypse Now*’s 49-minute-longer Redux expansion. It’s a joy to spot the tweaks, but the plantation “love” scene and dinner-table debate botch the pacing. Other divisive director’s cuts include *E.T. The Extra-Terrestrial*, which replaced guns with walkie-talkies (a tweak Spielberg later recanted) and Richard Kelly’s *Donnie Darko* reissue, which explained too much and ditched Echo & The Bunnyman’s ‘The Killing Moon’.



Ridley Scott reclaimed 45 minutes for his *Kingdom of Heaven* disc release, making a dull film near-fair. Guillermo del Toro reclaimed the personality of his studio-tampered *Mimic*. Richard Donner gained more Brando for his *Superman II* cut, bettering the larkier Dick Lester sequel.



James Cameron is king of the longer cut. His Special Edition of *Aliens* set a trend for extended re-issues, adding 17 minutes cut at Fox’s request as “too much nothing”. *The Abyss* and *Avatar*’s extensions are dubious, but Peter Jackson’s expanded Tolkiens are the saga’s definitive urtexts: *The Lord Of The Rings* isn’t the same without the piss-up at the Green Dragon. Other aggressive expansions include Oliver Stone’s multifarious *Alexanders*.



Far from cash-ins, some director’s cuts are salvage jobs. US distribution cut Fritz Lang’s *Metropolis* (1927) from 153 minutes to 115 until, 80 years on, an original negative was found in Argentina and restored. Film critic Richard Schickel oversaw a loving “reconstruction” of Sam Fuller’s WW2 epic *The Big Red One*. Other justified restorations include Sergio Leone’s *Once Upon A Time In America* and Orson Welles’ *Touch Of Evil*. **KH**

KEY MOVIES



THE BIG RED ONE

1980/2004 **★★★★**
Hewn from his own harrowing experiences, Sam Fuller’s epic vision of war’s horror regained its surreal wallop in Richard Schickel’s 44-minute-longer ‘Reconstruction’.



BLADE RUNNER

1982/1992/2007 **★★★★**
The 1992 Director’s Cut removed the controversial voiceover, restored some dreams and seeded Deckard-ian revelations, but 2007’s Final Cut wins out: now with digi-fixed unicorn horn!



ALIENS

1986/1992 **★★★★**
State of the bad-ass art. Cameron serves the maximalism: more Newt, more emotion, more drool. Ignore the Hicks/Ripley name exchange and brave the tension-raising sentry-gun scenes.



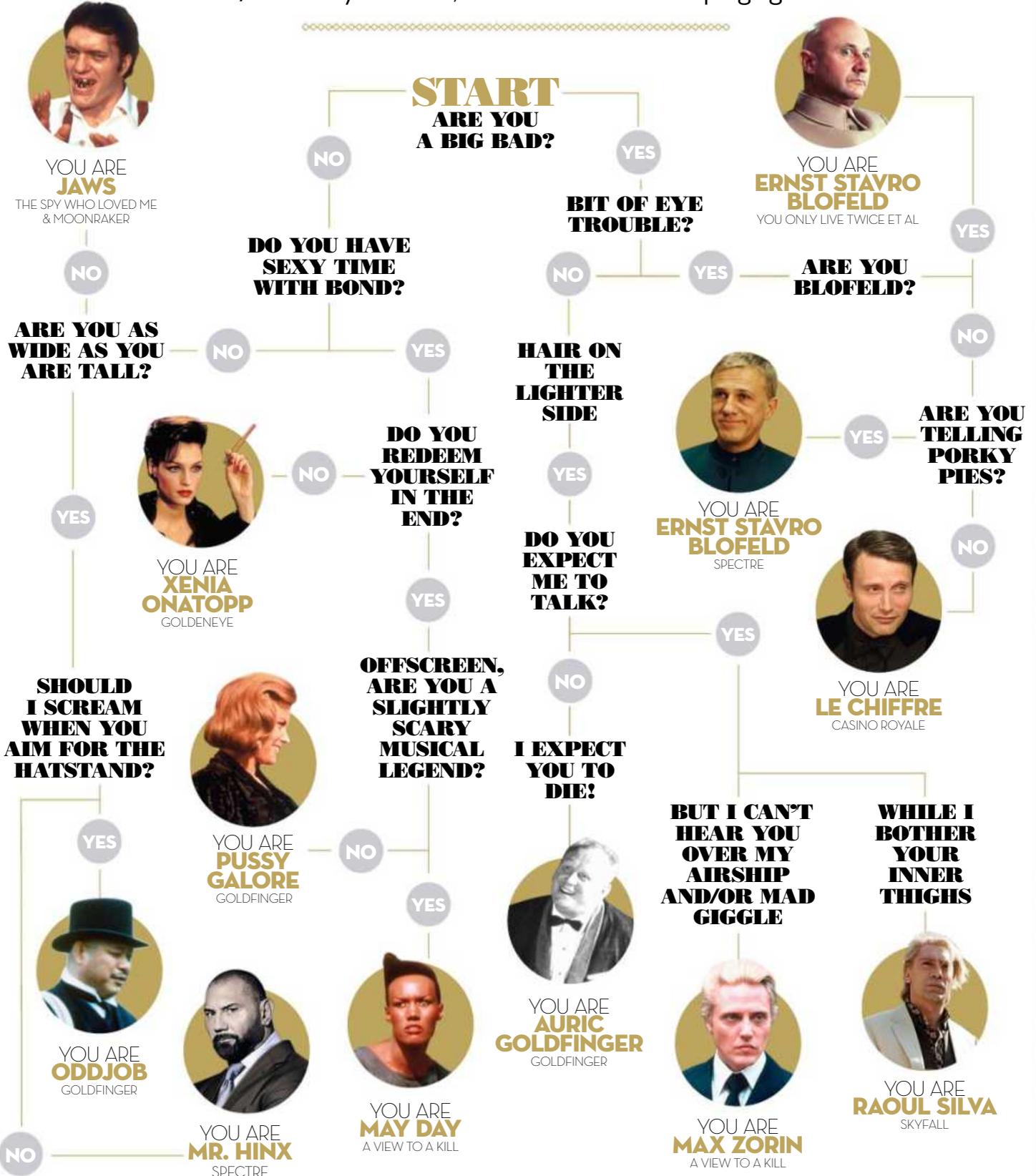
THE LORD OF THE RINGS

2001-2004 **★★★★**
Peter Jackson’s Middle-earth gained welcome texture in extended form, as well as key details: hobbits sing, Saruman dies and Sauron’s mouth scowls.

TF TEST

WHICH BOND BADDIE ARE YOU?

You hate 007. But are you blond, bowler-hatted or bumping uglies with him?





Arnold's spa day got out of hand quickly after the mud pack.

CLASSIC SCENE

PREDATOR

Arnold goes mano-a-(space)mano...

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01

DUTCH COURAGE

The endgame of John McTiernan's muscular 1987 sci-fi starts with last man standing Dutch (Arnold Schwarzenegger) setting traps in the trees and attacking the Predator (Kevin Peter Hall) with arrows before escaping to the water. Originally set on the alien's ship, this climax was rewritten up until shooting to save money.



02

LEAVE YOUR HAT ON

Man and beast fight, but Dutch gets badly beaten. As if to even things up, the Predator removes his helmet. "You're one ugly mudderfucker," Dutch decides. Despite the Predator costume being cumbersome and hot, Hall was so patient that McTiernan rewarded him with a cameo as a helicopter pilot.



03

HARD CLAY'S NIGHT

In Predator-vision they fight through the jungle, until Dutch hides in a booby-trapped cave. Blades out, the Predator follows to finish him off... Arnold had to be covered in pottery clay that caused him to shiver uncontrollably; heat lamps dried out the clay, so he took to downing schnapps (but that got him drunk).



04

SLAM DUNK DA TRUNK

"Do it!" entreats Dutch! "Kill me! I'm here!" The Predator suspects a trap and comes round the other side, but Dutch kicks away the support and his enemy is crushed by a tree trunk. *Terminator* ace Stan Winston came up with the monster's iconic rasta look, while James Cameron suggested giving it mandibles.



05

JELLY OF THE BEAST

As Dutch raises a rock to kill the Predator, the latter mimics his voice, repeating "What the hell are you?" The Predator's blood was a mixture of the liquid found inside glowsticks and KY Jelly. The team were Oscar-nominated for their work (losing out to the only other film on the shortlist, *Innerspace*).



06

RUNNING MAN

The Predator laughs as it sets off a nuclear explosion. Dutch runs for safety, the jungle lighting up around him (an image that came to McTiernan in a dream). As the smoke clears, he finally gets to da choppa... The location for the final sequence had been damaged in a forest fire so it was spray-painted black. *MG*

ALLSTAR

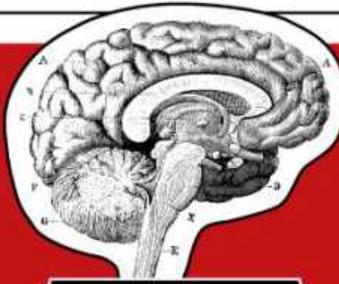


EASY

- 1 What science-fiction film is a loose adaptation of Shakespeare's *The Tempest*?
- 2 Which famous scientist was E.T.'s face partly modelled on?
- 3 Which of these titles is not the name of one of the acts in Stanley Kubrick's *2001: A Space Odyssey*? A) 'The Dawn Of Man', B) 'Jupiter Mission', or C) 'Enter The Void'.
- 4 Which 1902 space adventure directed by Georges Méliès is considered to be one of the first ever sci-fi films?
- 5 Who played the monster in Universal's 1931 film *Frankenstein*?

MEDIUM

- 1 Name the three robots in *Silent Running*...
- 2 Who voices GERTY, the ship's AI in *Moon*?
- 3 What links *Blade Runner*, *Total Recall* and *A Scanner Darkly*?



THE TF BRAIN
SCIENCE FICTION

Aliens! Scientists! Space!
Test your knowledge in our
out of this world quiz.

- 4 Which classic science-fiction movie originated the much-referenced phrase "Klaatu barada nikto"?
- 5 Veronica Quaipe, Stathis Borans and Seth Brundle are characters in which film?



HARD

- 1 Which science-fiction film was inspired by Chris Marker's short film *La Jetée*?
- 2 What is the name of the search engine that gave Nathan (Oscar Isaac) his fame and fortune in Alex Garland's *Ex Machina*?
- 3 Which science-fiction film takes its title from the abbreviations for DNA markers?
- 4 Which actress played the same character in a Spanish-language sci-fi and its US remake?
- 5 Who are TARS, CASE and KIPP?

ANSWERS:
Easy 1. *Forbidden Planet* 2. Albert Einstein 3. C) *Enter The Void*
Medium 1. Huey, Dewey and Louie 2. Kevin Spacey 3. All three films are based on stories by Philip K. Dick 4. *The Day The Earth Stood Still* 5. *The Fly* Hard 1. *12 Monkeys* 2. Bluebook 3. Gattaca 4. Penelope Cruz in *Abre Los Ojos* (*Open Your Eyes*) and *Vanilla Sky* 5. The robots in *Interstellar*

DOT-TO-DOT

MOVIE MINDFULNESS

Join the dots for cinematic meditation.



60 Second Screenplay



SPOILER ALERT!

TF SAVES YOU A NIGHT OUT EVERY MONTH. THIS ISSUE: WE BREAK APART **CAPTAIN AMERICA: CIVIL WAR...**

FADE IN:

EXT: LAGOS

Led by **CHRIS EVANS**, whose film this totally is, **THE AVENGERS** race to stop the theft of a lethal biological weapon you don't need to worry about.

SCARLETT JOHANSSON creates a diversion by taking repeated suicidal dives off tall buildings.

SCARLETT JOHANSSON

[bouncing off concrete]

It's OK, I only fell 10 storeys; if it had been 11 I'd be a goner!

CHRIS EVANS

ELIZABETH OLSEN! Use your random powers to somehow get the plot going!

Going full jazz hands, **ELIZABETH** turns **FRANK GRILLO** into a giant firework that knocks down a hotel.

INT: AVENGERS HQ

Unsympathetically moustached Secretary of State **WILLIAM HURT** is keeping the Avengers in double detention.

WILLIAM HURT

OK, Sam Jackson's not in this one so I'm doing the bollocking.

[Plays MCU showreel on loan from Kevin Feige.] Look at all these horrific casualties that you never actually see on screen. You need to find more unpopulated areas in which to cause mass destruction. Evacuated airports, abandoned castles, that sort of thing.

ROBERT DOWNEY JR.

Got it. By the way, well done on being asked back after that Hulk film we sort of pretend never happened.

WILLIAM HURT

...Also, apart from Tom Hiddleston, all your baddies are a bit rubbish. So we've come up with a solution: beat the shit out of each other.

The FX team takes the next 17 hours off while the team try to make their bickering sound more earnest and thinky than usual.

CHRIS EVANS [receiving text]

Sorry guys, gotta run – Hayley Well-old has finally, finally died!

CHRIS jets across the pond to pay his respects... by totally perving over Hayley's niece **EMILY VANCAMP**. Right in front of the casket and portrait and everything!

EMILY VANCAMP

So that's one of your supporting characters dead, and now here I am, back for exposition and an awkward snog! 'Your' movie, my arse! There are more scenes of people flirting over paprika than there are of me!

CHRIS tries to retain control of his sequel by finding his brainwashed, rogue-bomber BFF **SEBASTIAN STAN**, but the latter is upstaged by **CHADWICK BOSEMAN**'s Prince Gimpy Catsuit-Guy.

SEBASTIAN STAN

Aargh! Not fair! I know Chris, let's share some shoehorned-in reminiscences about WW2, that'll wow the crowds!

Everyone is arrested then runs off after **DANIEL BRÜHL** utters the trigger words: "Fight! Fight! Fight!"

ROBERT DOWNEY JR.

OK, let's pick teams; we need to make sure there's an equal weight of minor

sidekicks and people with no/crap/incomprehensible powers on each side. I'll go fetch Spider-Man – if the inter-studio wrangling doesn't work out, delete the scene!

EXT: LEIPZIG/HALLE AIRPORT

The Avengers good-naturedly knock seven shades out of one another; it's all fun and games until someone loses a hanger-on.

PAUL BETTANY

Sorry Don Cheadle, I was busy thinking about Elizabeth's spice rack...

INT: HYDRA FACILITY, SIBERIA

CHRIS EVANS

GO AWAY ROBERT YOU'VE HAD YOUR TRILOGY LET ME FINISH MY MOVIE BY MYSELF!!

DANIEL BRÜHL

I've been pulling all the strings! It took a lifetime's worth of preparation. Which I started last summer.

More fighting, but with serious faces and limb/shield/battery-power loss this time.

CHRIS EVANS

[writing] "Hey Robert. Just to say sorry not sorry about everything and don't you dare leave me out of *Infinity War* – that's a two-film payday, FFS! Also, this is me having the last word, so don't even think about sneaking back for mid-credits bantz, asshole. Love you, C."

FIN

NEXT ISSUE: X-MEN: APOCALYPSE

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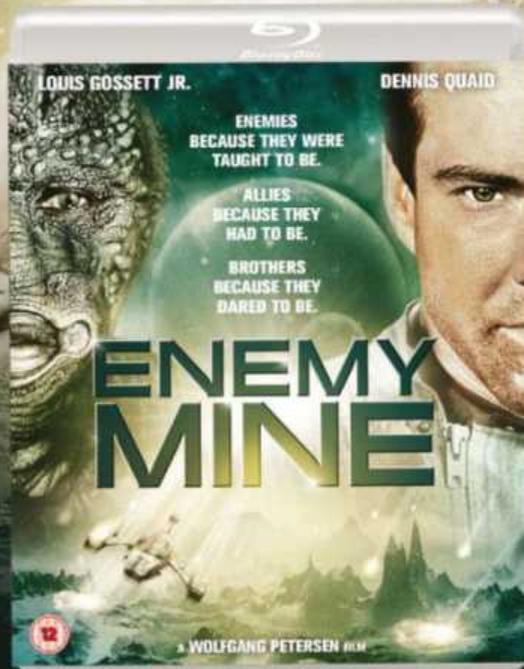
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