

924 Gilman St: Let's Talk about Tact and Timing... Scarred Films

Street: 07.29

The Gilman Street Project is a one-of-a-kind "free space" venue in Berkeley, Ca. The music is mostly punk and its various subtypes, but anything goes as long as it's not racist, sexist, homophobic, or signed to a major record label. All of the above are sins and deal breakers in the eyes of Gilman's 100% volunteer staff. This cement palace has been a festering petri dish of fresh talent for well over twenty years. From **AFI** to **Rancid** to **GWAR**, Gilman's history of shows is huge and sprawling. To think it all started with a bunch of punks getting together and — in a very un-punk move for the times — realizing what they were really all about. They wanted music for everyone, a safe place for it to take place, and an assurance that, whatever might happen, the project would be done for its own sake, never for money. The ideology, I must say, demands respect. But how's the movie? At an hour twenty, the interviews, though generally lucid, drag on a bit. There are twenty live performances interspersed but I, for one, can't really watch a taped punk show with the same enthusiasm I might've felt if I'd been there. The story's great, but ultimately the movie's pretty boring. —*Jesse Hawlish*

Black Metal Satanica MVD Visual

Street: 09:30

Well I knew I was in for a pretty one-sided documentary about Black Metal when the tagline on the cover of the DVD says "The Most Haunting and Evil Documentary ever Made." I can understand having the certain point of view and wanting to purvey that. My biggest complaint is the fact that the DVD isn't really much of a documentary — the actual facts are few and far between and when stated by the horrible monotone narrator, come off as more as assumptions rather than fact. According to the documentary, black metal is rooted in Scandinavian Viking lore, particularly the conversion and killing of Vikings by Christians. These origins, however, aren't explained well. There is a wealth of interviews with new-wave era black metal bands like **Watain** and the disturbing **Shinning** that go nowhere. The footage is useless and completely unrelated to anything other than trying to create a dark and scary atmosphere. By the end, the "documentary" comes across as contradictory and dry. —*Bryer Wharton*

Body of Lies Warner Bros.

In Theaters 10.10

Director **Ridley Scott** takes a dose of his brother Tony's filmmaking style with this Big Brother watchdog thriller set smack dab in the middle of the War on Terror. Roger Ferris (**Leonardo DiCaprio**) is a CIA operative working covert assignments throughout the Middle

East in order to track an Islamic terrorist with the aid of the not-so-helpful and exaggeratedly conservative Ed Hoffman (**Russell Crowe**). While the multiple twists and turns may have worked in **David Ignatius'** novel, someone should've asked Mr. Owl how many twists it takes to annoy an audience. The answer is five. DiCaprio, while good in his own right, flies through the film on auto-pilot, never effectively taking control of the character or the film (when we all know he's perfectly capable of doing so). On the other hand, an overweight Crowe, as cartoonish and outlandish as his character is, proves he doesn't need the lead role to stand out amongst the crowd. Is it entertaining? Yes. Does it look like someone gave Leo a gorilla mask? Yes. Will you remember it a month later? Probably not. —*Jimmy Martin*

The Incredible Hulk Universal

Street: 10.21

Edward Norton revives the suffering franchise that was harshly abused by **Ang Lee's** 2003 artsy-fartsy disaster. Rather than wasting 45-minutes to once again explain the Hulk's origins — an excellent choice — the foundation is swiftly summarized in the opening credits and it is soon revealed that Bruce Banner (Norton) has been hiding in Brazil to search for a cure to his mutation. Following a freak accident, General Thaddeus Ross (**William Hurt**) and the U.S. Military, including Major Emil Blonsky (**Tim Roth**) locate Banner and the hunt is on! Director **Louis Leterrier** provides an accurate ratio of realistic characterization vs. comic book adaptation cheese to string the audience along on a variation of multiple Hulk universes that will please both general audiences and comic-nerds alike. Granted, a few scenes will make the majority groan in disbelief — did he really just say "Hulk smash"? But, let's get real, it's a comic, not Shakespeare... get over it. The 3-disc Special Edition DVD comes with an impressive array of special features including multiple making-of featurettes, an alternate opening sequence, and a digital copy of the film for iTunes users. —*Jimmy Martin*

Kraftwerk and The Electronic Revolution

A Sexy Intellectual Production Street: 9.02.08

Prepare yourselves for a history lesson as this documentary distances itself from your typical VH1 Behind the Music-type documentary. This documentary spans decades to school you on a generation of musicians fueled by the distrust of their Nazi parents and culture. Driven to produce something original and unlike what the Americans and Brits were turning out, the founding members of Kraftwerk constructed electronic music. Their musical experiments would go on to influence much of what we hear in modern techno, electronica, synth-pop, rock, and even rap. Featured in the documentary are live performances, interviews with the band members, and

some pretty sweet music videos that will undoubtedly make you trip. After a glimpse of the monstrous computer components and rigor that went into composing electronic music in the 1960s, I am amazed that this genre made it. —*Ben Trentelman*

Max Payne 20th Century Fox

In Theaters 10.17

When will Hollywood learn that adapting a video game into a feature film never works? *Super Mario Bros.* was super shitty, *Double Dragon* doubly blew and **Jean-Claude Van Damme's** *Street Fighter*... well, it's Van Damme, 'nuff said. Secluded in social exile years after his family's murder, NYPD officer Max Payne (**Mark Wahlberg**) roams the streets of New York seeking vengeance on those accountable for his unvarying misery. Leaving no stone unturned with the help of a Russian assassin (**Milla Kunis**), a merciless Payne delves deeper into a hallucinogenic underworld that risks destroying the remaining piece of his existence. While the first half proves these adaptations may have the ability to succeed via an authentic storyline, the latter section noticeably proves otherwise. The film quickly tumbles into a laughable, CGI-infested universe spewing ridiculousness across the screen. Director **John Moore's** blatant *Sin City* rip-off style comes nowhere close to the original source, especially with a childish PG-13 rating, and as for Kunis' callous assassin — she's more like a 16-year-old playing with her big brother's toys. Go ahead and Marky Mark this one up to another failed video game vision, but don't be too sad — the future is bursting with more destined failures including *Castlevania*, *Spy Hunter* and *Metal Gear Solid*. Can't wait...ugh. —*Jimmy Martin*

Pride and Glory New Line Cinema

In Theaters 10.24

There's no argument that an Irish family/crooked cop film hasn't already been done. I believe it's a standard template script included with all screenplay-writing software. Police motorcade funeral scene? Check. Christmas dinner with a boozin' father? Check. Fist fight in an Irish pub? Check. However, before damning writers **Gavin and Greg O'Connor** for a clichéd storyline, why mess with a formula that always seems to entertain? This time around, NYPD officers Ray Tierney (**Edward Norton**) and Jimmy Egan (**Colin Farrell**) are brother-in-laws playing cat and mouse as a corrupted Egan uses his badge for profit with an honorable Tierney in pursuit. Besides Farrell's uncomfortable manifestation of **Robert De Niro**, the acting is enticing, especially in the case of an alcoholic **Jon Voight**. With a strenuous running time spilling over two hours, it's obvious what needs to stay and what needs to go. I wish **Jennifer Ehle's** gifted portrayal of a cancer-ridden wife and mother could have been featured in another film, because in *Pride* it feels unnecessary and unwelcomed, which is an insult to her performance.

Some may call it derivative, but the gripping chase scenes and who done it routines seem to always draw a crowd. —*Jimmy Martin*

Religulous Lionsgate

In Theaters 10.03

From Jerusalem to good ol' Salt Lake City, comedian **Bill Maher** and director **Larry Charles** (*Borat*) go toe-to-toe against virtually every major religion and the followers who defend their doctrines in this comical documentary. Confronting televangelists, Christian truck drivers, Scientologists, Hasidic Jews, and an array of other worshippers, Maher attacks every creed and faith in his path leaving no one contented. In a similar fashion to the Utah Museum of Fine Arts' *Monet to Picasso* exhibit, rather than an in-depth look at one or two specific areas, the film swiftly explores as many topics as possible leaving the viewer with a yearning for additional information... which isn't entirely a negative feature. If anything, it forces the audience to continue the research. The film's 100-minute running time bites off a little more subject matter than it can chew, however Maher's sharp tongue and wit constantly keeps the audience laughing. His comedic element is further supported by vintage film clips inserted in a similar fashion to HBO's 1990s hit *Dream On* and supplemental text similar to *The Colbert Report's* *The Word*. —*Jimmy Martin*

Role Models Universal

In Theaters 11.07

Director **David Wain's** formulaic comedy *Role Models* reminds me of shopping at the D.I. — while you may find a gem here and there, you're mostly sifting through a bunch of shit. **Paul Rudd** and **Seann William Scott** (a.k.a. Stifler) are arrested for vandalism and sentenced to be Big Brothers to **Christopher Mintz-Plasse** (a.k.a. McLovin) and **Bobb'e J. Thompson** (a.k.a. Who?). While laughing at the few entertaining scenes, you'll constantly be questioning yourself on why people think boob jokes are funny and how much worse **Jane Lynch** can make the film? A key issue with *Role Models* is that every actor has played the same character before. A 32-year-old Stifler is becoming increasingly sad, and does anybody really care about a Dungeons & Dragons-crazed McLovin with parent issues? You're better off staying at home and watching the classics that created their stereotypical alter egos. —*Jimmy Martin*

Sex Drive Summit Entertainment

In Theaters 10.17

Director **Sean Anders** may have missed the virgin teen comedy craze by roughly a decade, but enough time has elapsed for another awkward tale complete with boners and intrusive parents. A literal blend of *American Pie* and *Road Trip*, *Sex Drive* follows Ian (**Josh Zuckerman**), a stereotypical geek and his quest to lose his virginity via the internet