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Tekst 10

FILM

Bad Lieutenant: Port Of Call – New Orleans (18)
Werner Herzog

Cop Out (15)
Kevin Smith

Heartless (18)
Philip Ridley

Paradise (12)
Michael Almereyda

Streetdance 3D (PG)
Dania Pasquini, Max Giwa

Bad Lieutenant: Port Of Call – New Orleans → In his new film, Nicholas Cage plays New Orleans detective Terence McDonagh. He suffers from crippling back pain, caused by saving a prisoner during Hurricane Katrina, and he copes with this by snorting as much dope as he can illegitimately confiscate from apprehended suspects. Which turns out to be quite a lot, if you're ready to flash your detective badge as freely and shamelessly as McDonagh. The film is called *Bad Lieutenant: Port Of Call – New Orleans*, and you'd be



correct to surmise from the above that it refers to the character Cage plays: Terence McDonagh isn't exactly a model copper (as well as his drug addiction, there's the question of his gambling debt to mobsters and his brutal questioning of sweet old ladies in nursing homes).

This movie takes a cue from the glazed look of bewilderment that Cage wears throughout the picture to create a mood of confused surrealism; the film has plenty of moments of deadpan strangeness.

The weirdness is a trademark of director Werner Herzog – who else would interrupt a police thriller with questions like “Do fish dream?” – and some of the more bizarre aspects feel a little strained; I sometimes worry that Herzog is turning into a parody of himself.

Cop Out → More police officers misbehaving in the comedy-thriller *Cop Out*. This stars Bruce Willis and Tracy Morgan as a couple of NYPD detectives, suspended for screwing up an undercover operation that their colleagues had set up to catch a Mexican drugs-smuggling gang. Needing to raise funds for his daughter's wedding, Willis agrees to help find a gangster's stolen car, and unwittingly gets embroiled in protecting the life of the hoodlum's mistress.

Cop Out is terrible. Much of the dialogue seems to be improvised by the cast, who are extremely indulged: some jokes, for instance, use up long minutes of screen-time, and the

punch-lines aren't even funny. Willis seems only half-engaged, as if his mind is on things like 'I used to be in good movies'. A strand of anti-Mexican stereotyping adds a nasty taste to the general sense of incompetence.



Heartless → Set on a sink estate in east London, *Heartless* is a bizarre mix of social realism and lurid horror. Twenty-something Jamie is a sensitive photographer, who suspects the gang of hoodies terrorising his local community are in fact lizard-like, razor-teethed creatures.

For reasons that weren't clear to me, he enters a pact with a demon to rid himself of his wine-stain birthmark. The catch? Jamie must agree to help the demon plunge the world into "ungovernable chaos". The film's unpredictable plot may also be part of that mission: much of it I didn't understand, and the bits I did were silly. There are a few decent shock moments, but they don't save this messy bore.

Paradise → For the past 10 years, director Michael Almereyda has been documenting his home life and travels with a small camcorder, and some of the footage has been assembled into the beguiling, impressionistic *Paradise*. There's no

voice-over and no titles: the effect is like rifling through a stranger's diary.

The images are often striking, but it's the details that count. In a helicopter, for instance, Almereyda zooms in on the pattern the rain makes on the windscreen, rather than on the magnificent mountains that the helicopter is flying over.

It is an approach that makes for moments of great tenderness and intimacy: a funeral towards the end of the film moved me greatly, even though I had no idea who was getting buried. The loosely connected themes between fragments evoke the memories and thoughts that you as a viewer bring to the experience.

StreetDance 3D → Teen-orientated *StreetDance 3D* sees a London urban dance outfit, led by Northerner Nichola Burley, join with uptight ballet students for the finals of the UK street dance championship. Yes, there is much to snigger at here. The dialogue is predictable, the storyline groans under so much cliché. And you wish the directors had added another dimension to some of the acting, not just the flashy 3D dance sequences. "Have a wee cough," Burley tells her boyfriend, who wants a break from their relationship. A wee cough? How will that help? Then I realise it's a 'week off' Burley is advising. You'd think the directors would clarify, but nope, that's pretty much part of the careless approach.

All films released in May

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Tekst 10 Film

- 1p 41 Welke film krijgt de meest positieve beoordeling?
Noteer de titel van deze film.