

ULTIMATE CINEMA & STREAMING GUIDE!

MOVIELAND

JULY 2026
ISSUE #23



EXCLUSIVE

INTERVIEW WITH
"MORTAL KOMBAT" PRODUCER
LARRY KASANOFF

PLUS

"STONE CREEK KILLER" DIRECTOR
ROBERT ENRIQUEZ &
"DRAGN" DIRECTOR
PETER WEBBER



MARVEL STUDIOS

SPIDER-MAN

BRAND NEW DAY

ALSO INSIDE: JACKASS: BEST AND LAST, EVIL DEAD BURN & THE ODYSSEY
PLUS: WHAT'S NEW ON **NETFLIX**, HBO MAX, BINGE, 7PLUS, DISNEY+ & MORE!

Check the Classification

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MOVIELAND



ISSUE 23 • JULY 2026

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FAST FWD



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INTRODUCTION



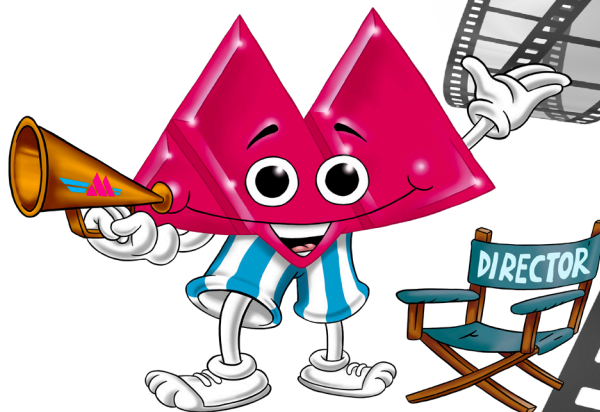
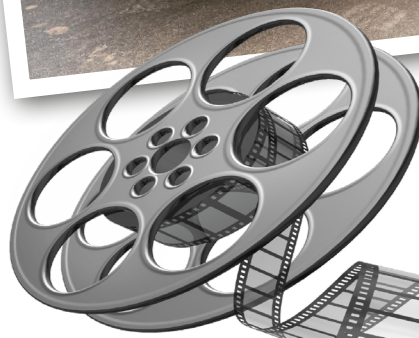
MOVIELAND!

MOVIELAND was a franchise video store business founded by Tony Romano with Paul Spano in 1982 with 135 stores based all around Australia. Movieland was closed in 2002, operating for 20 years – being converted to Video Ezy and in some locations Blockbuster.

My name is Adam, I am an enthusiastic movie reviewer/promoter / tap-head / movieland fan from Adelaide, South Australia! Movieland was my favorite place to go every weekend, I grew up across the street from a massive store that I spent countless hours browsing and renting video tapes. In 2023, I decided to reach out to the owners and create a memorial for the store, instead they handed me the keys to continue the legacy and do what Movieland did best, Promote new releases!

I'd call this a parody, however, I'm doing everything by the book to keep the franchise alive professionally. I am running a website, magazine, and merchandise and helping distribute and promote movies in any way I can.

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DRAGN

Available July 8
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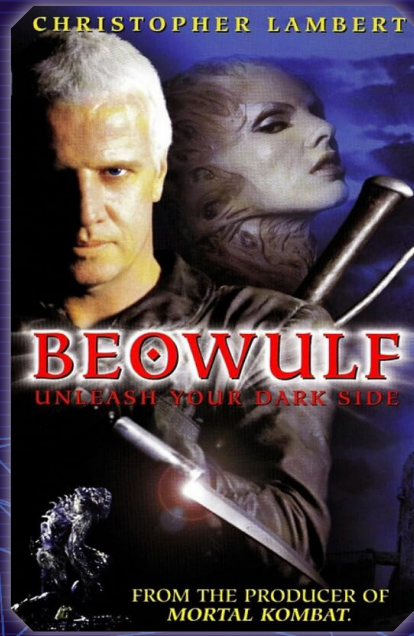
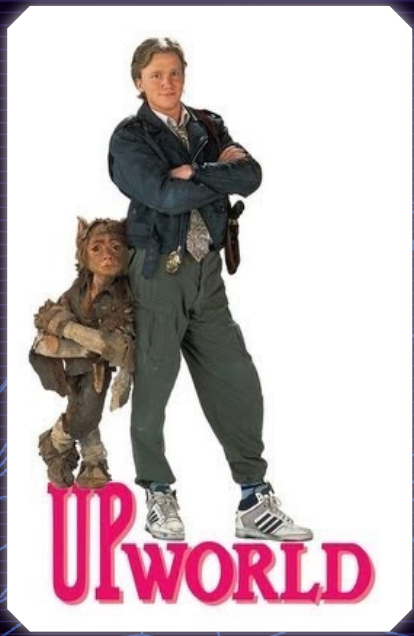


DEEP WATER

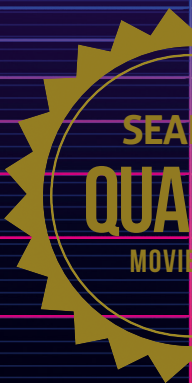
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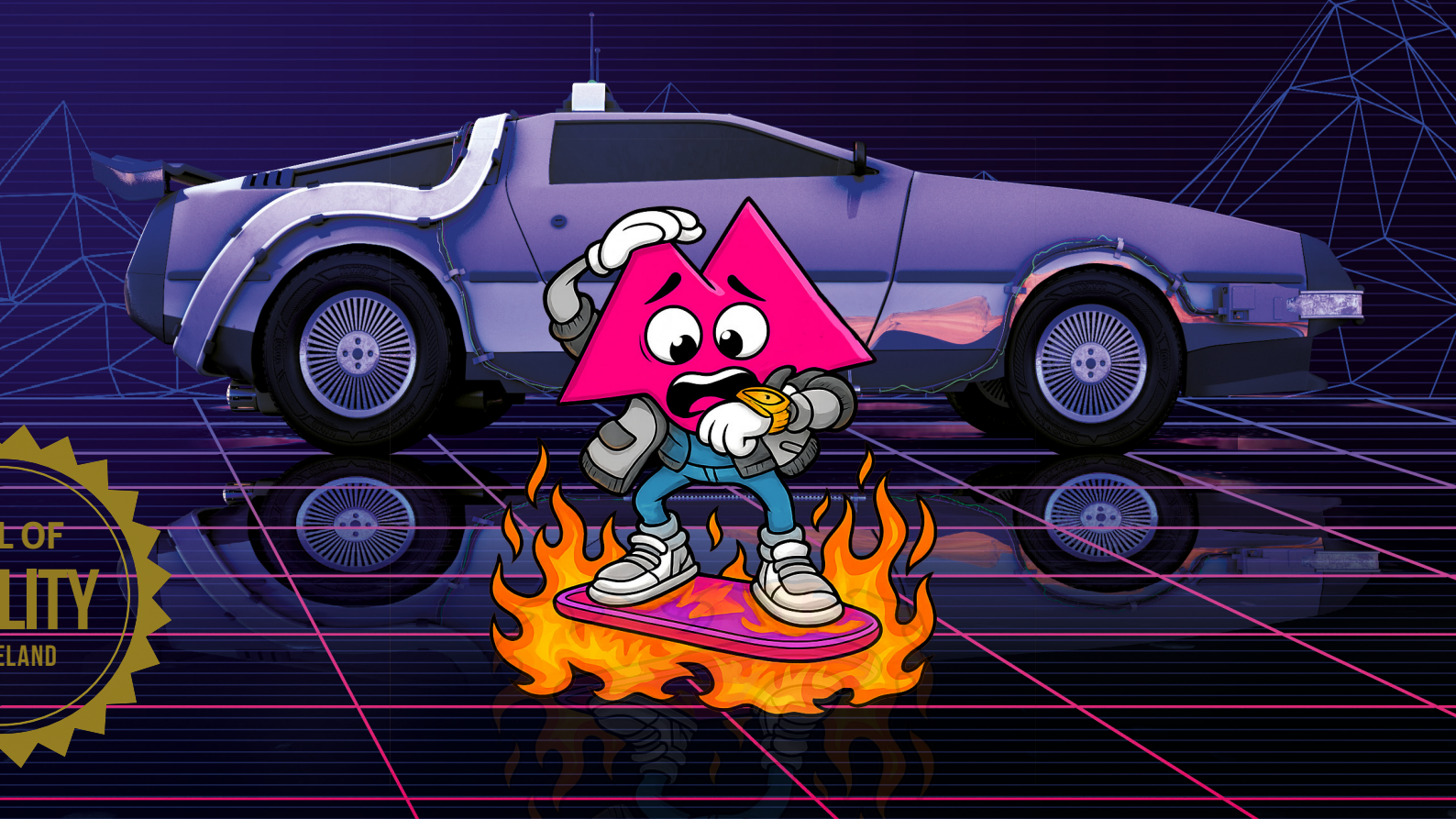


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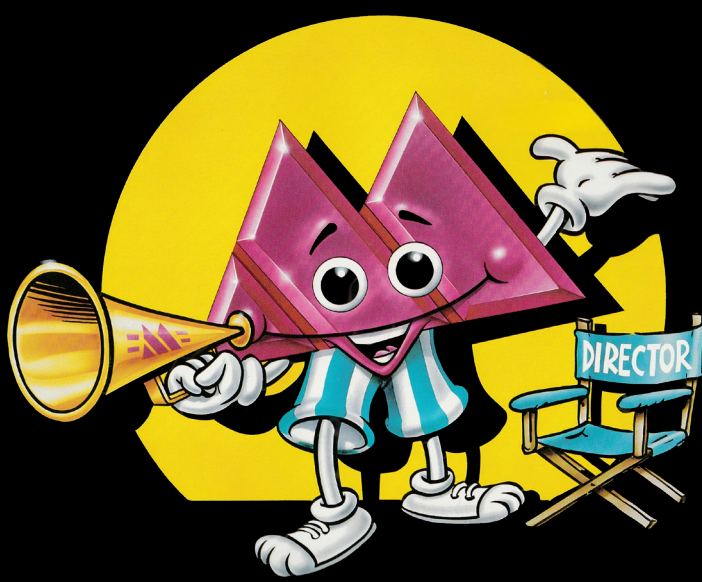


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WHAT'S NEW ON NETFLIX

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JULY 09



JULY 10



JULY 16



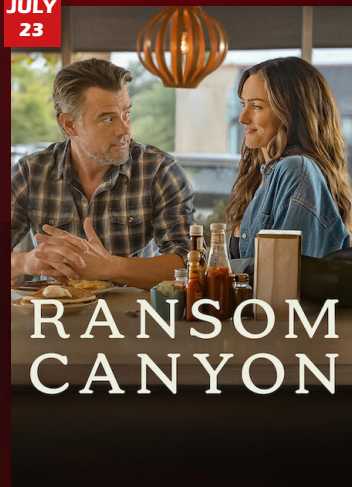
JULY 17



JULY 17



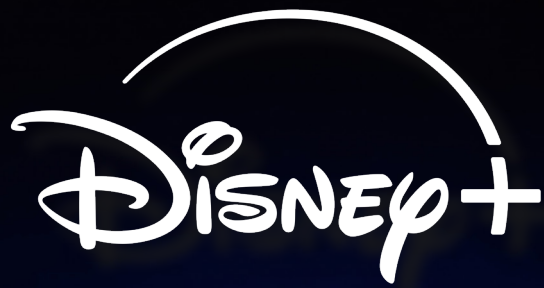
JULY 23



JULY 24



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WHAT'S NEW ON HBOmax

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JULY
17



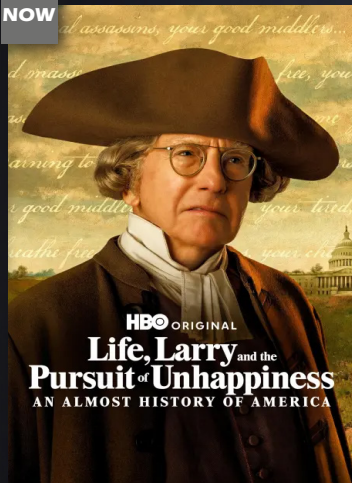
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JULY 08



JULY 15



JULY 24



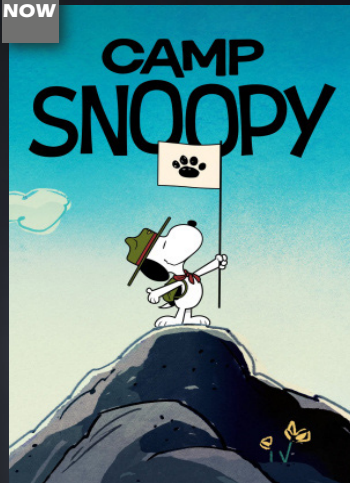
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NOW



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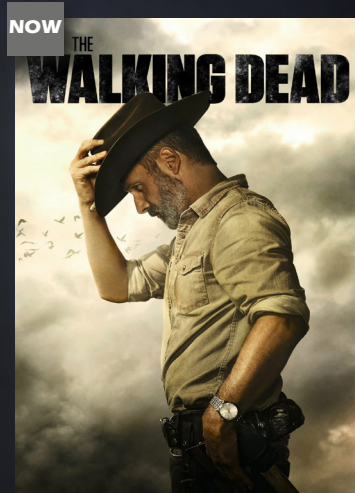
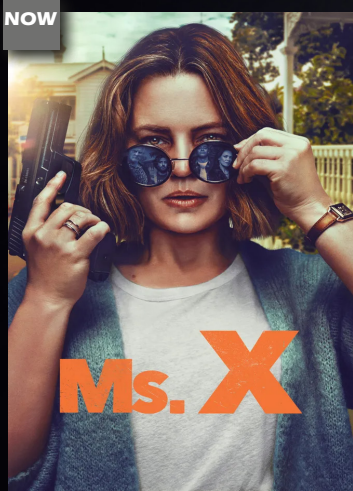
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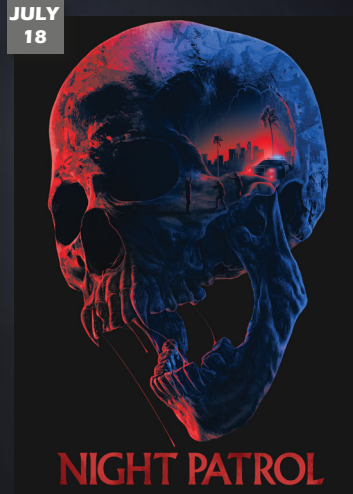
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MOVIES THIS MONTH

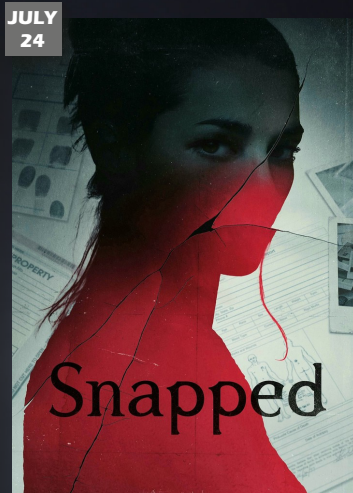


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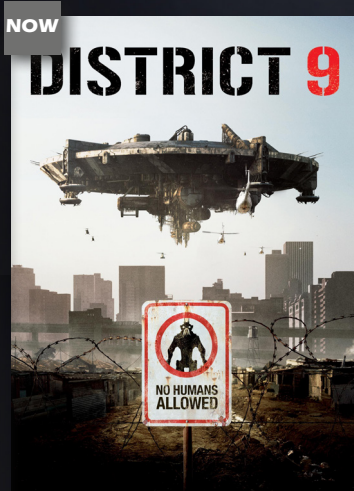
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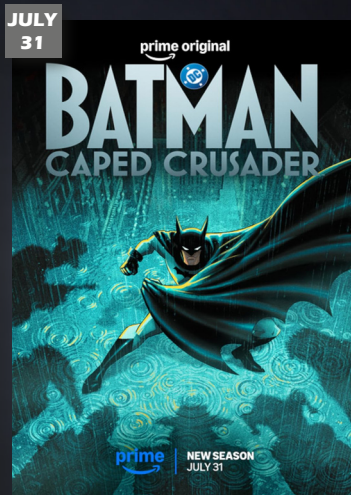
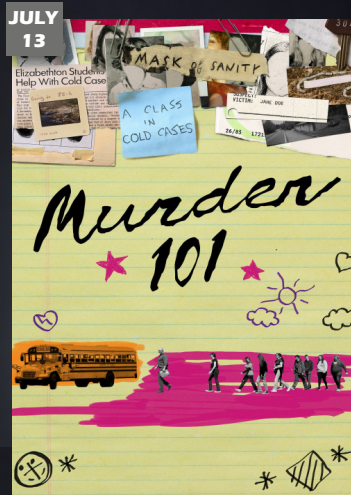
MOVIES THIS MONTH



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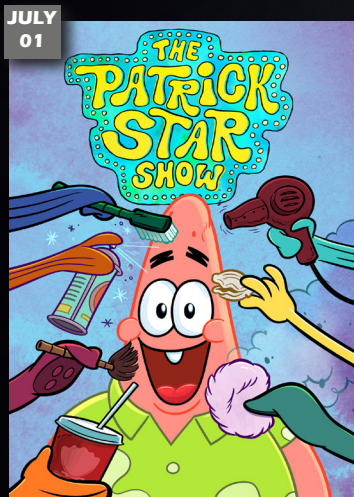
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STREAMING SUGGESTIONS

JULY 2026

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WHERE TO WATCH



AVAILABLE ON HBO MAX

After the death of their father, two siblings fight for the throne, thereby causing a civil war known as the Dance of the Dragons.

Available on HBO Max



»» Project Hail Mary



AVAILABLE ON PRIME VIDEO

Science teacher Ryland Grace wakes up on a spaceship light-years from Earth with amnesia, realizing he is the sole survivor of a desperate one-way mission.

WHERE TO WATCH



»» The East Palace



AVAILABLE JULY 17

A man who walks the spirit world and a court lady who hears the dead enter the East Palace by the king's orders and attempt to unravel its dark secrets.

Stream on Netflix July 17

WHERE TO WATCH



»» Lee Cronin's The Mummy

WHERE TO WATCH



AVAILABLE ON HBO MAX

The young daughter of a journalist disappears into the desert without a trace. Eight years later, the broken family is shocked when she's returned to them. However, what should be a joyful reunion soon turns into a living nightmare as she starts to transform into something truly horrifying.



»» Ms. X

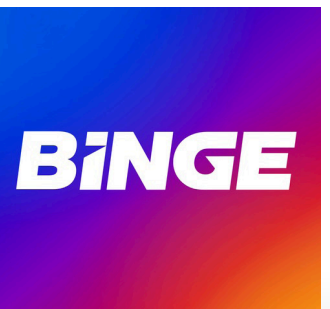


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A suburban mom and her high school friend plot to frighten her unfaithful husband straight, but their scheme spirals into murder, trapping her between law enforcement, drug lords, and ruthless PTA moms.

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THE STATISTICS



FROM THE WORLD OF THE BIG BANG THEORY

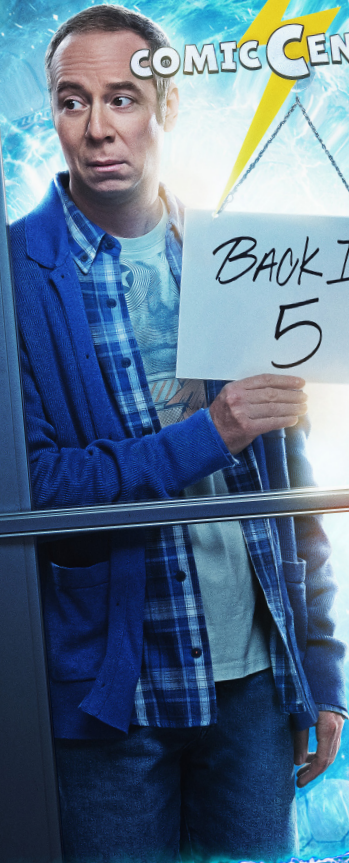
max ORIGINAL

STUART FAILS TO SAVE THE UNIVERSE



Every universe needs a hero.
We got Stuart.

COMIC CENTER



FROM THE WORLD OF THE BIG BANG THEORY

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STUART FAILS TO SAVE THE UNIVERSE

NEW SERIES | **HBO** max
JULY 24

ANOTHER "BIG BANG" IN THE UNIVERSE

The Big Bang Theory universe is about to get a whole lot stranger with *Stuart Fails to Save the Universe*, a new science fiction comedy series heading to HBO Max on July 24, 2026.

Created by Chuck Lorre, Zak Penn and Bill Prady, the series marks the fourth television entry in The Big Bang Theory franchise and the second direct spin off from the original hit sitcom. This time, the spotlight finally shifts to fan favourite comic book store owner Stuart Bloom, once again played by Kevin Sussman.

The story begins when Stuart accidentally breaks a device built by Sheldon and Leonard, setting off a full blown multiverse Armageddon. With reality falling apart, Stuart is forced into the impossible job of trying to fix the universe. Helping him along the way are his girlfriend Denise, played by Lauren Lapkus, his geologist friend Bert Kibbler, played by Brian Posehn, and the ever irritating quantum physicist Barry Kripke, played by John Ross Bowie. As the title suggests, success is far from guaranteed.

The series will also have plenty of fun with alternate realities. Kevin Sussman and John Ross Bowie will portray different versions of Stuart and Kripke

from another stream of reality, including Supreme Ruler Barry Kripke. Fans can also expect appearances from familiar Big Bang Theory faces, including Joshua Malina, Wil Wheaton, Christine Baranski, Riki Lindhome and Teller. Jon Cryer is also set to appear.

Wil Wheaton's return sounds especially wild, with the actor appearing as a powered version of himself, adding even more comic book chaos to the series.

Chuck Lorre has described *Stuart Fails to Save the Universe* as a science fiction action adventure comedy, marking a major creative shift from his usual sitcom style. After years of writing scenes built around characters talking on couches, Lorre said he wanted to challenge himself with something bigger, stranger and filled with special effects.

With multiverse madness, returning favourites and Stuart Bloom somehow being responsible for saving reality, *Stuart Fails to Save the Universe* looks set to give The Big Bang Theory franchise its most ambitious and unpredictable chapter yet.

Available on HBO Max July 24.



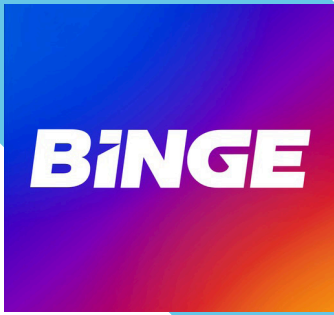
ONLY ON HBO MAX JULY 24

The FIVE★STAR WEEKEND



NEW SERIES
JULY 9

BINGE



When life falls apart, she pulls it back together...
One friend at a time.



THE FIVE STAR WEEKEND is centered on Hollis Shaw, a famed cook and best-selling author known for her delicious recipes, impeccable taste, and warm demeanor, who suffers a devastating loss. Unable to move forward, the death starts to expose the cracks in Hollis's picture-perfect life—her strained marriage, her complicated relationship with her daughter, and her growing pursuit of validation from her fans.

In an effort to overcome grief and find herself again, Hollis gets the idea to host a weekend away at her house on Nantucket with three friends from different stages in her life: her childhood, her twenties, thirties, and one surprise fifth star. Set against a luxurious and coastal backdrop, the stars will mature in ways they could never imagine as boundaries are pushed and secrets are exposed.



The series is an adaptation of the 2023 novel by Elin Hilderbrand, with Bekah Brunstetter developing, writing and executive producing the series. Beth Schacter also joined as an executive producer and writer. Sue Naegle and Ali Krug executive produce via Dinner Party Productions, with Hilderbrand also executive producing.

The Five Star Weekend really won us over because it feels easy to settle into, but still has plenty going on underneath. It has that kind of drama where you want to keep watching, not because it is over the top, but because the characters feel real and a little messy. The Nantucket setting looks beautiful without feeling like a travel ad, giving the series a warm feeling that suits the story perfectly.

Jennifer Garner is a big reason it works so well. She makes Hollis feel hurt and likeable all at once, which is not always an easy balance. There is a real sadness to her performance, but also a softness that keeps you connected to her.

The show will leave a genuine long lasting impression and we highly recommend joining them on their Five Star Weekend on Binge, July 9.

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EXCLUSIVE INTERVIEW

LAWRENCE KASANOFF

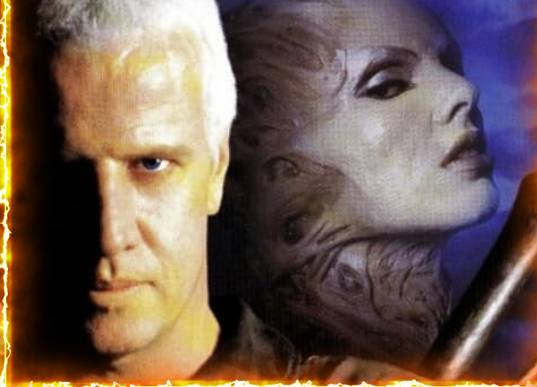
THE PRODUCER WHO BUILDS WORLDS

// You have to embrace a touch of the madness if you want to create something truly special.

//



MORTAL KOMBAT



MAKING “MORTAL KOMBAT” AND BEYOND

For millions of movie fans, **Mortal Kombat** wasn't just another video game adaptation. It was the film that proved games could become blockbuster entertainment. Thirty years later, producer **Larry Kasanoff** still remembers taking the gamble that almost everyone thought would end his career.

Speaking with *Movieland*, Kasanoff looked back on the risks, the creative decisions and the relentless determination that transformed an arcade fighting game into one of the most influential video game films ever made.

Before *Mortal Kombat*, Kasanoff had already built an impressive career, working alongside **James Cameron** at Lightstorm Entertainment on films including **Terminator 2: Judgment Day** and **True Lies**. But even after the enormous success of *Terminator 2*, he felt compelled to leave the security of one of Hollywood's biggest production companies to pursue something completely different.

“Everyone told me my career was going to be over. They said, ‘Nice try. It was nice knowing you.’”

His philosophy has always been driven by what director Oliver Stone once described as having **“a touch of the madness.”** After backing **Platoon** early in his career despite enormous pressure, Kasanoff embraced the idea that creative success often comes from

taking risks others refuse to take. That mindset would ultimately lead him to a small office at **Midway Games**, where he was shown an early version of a little arcade game called **Mortal Kombat**. While many people saw another fighting game, Kasanoff immediately saw something much bigger.

“I turned around and said, ‘This is Star Wars meets Enter the Dragon.’”

It wasn't simply the brutal combat that impressed him. He believed the game captured a feeling of empowerment that players connected with instantly. Watching a young boy confidently challenge and defeat adults in an arcade convinced him the game had something special that extended beyond its graphics or fatalities. Kasanoff believed the secret was capturing its spirit.

“We weren't making a movie from the video game. We were making a movie from the essence of the video game.”

At the time, adapting a video game into a successful movie was almost unheard of. Films like **Super Mario Bros.**, **Double Dragon** and **Street Fighter** had all struggled critically or commercially, but Kasanoff believed they were approaching the source material the wrong way.

After early test screenings, audiences overwhelmingly enjoyed the film but wanted even more combat. Rather

than ignoring the feedback, New Line Cinema supported returning to shoot additional fight sequences. Those reshoots produced what many fans still consider the film's standout moments, including **Liu Kang's** unforgettable battle with **Reptile** and **Johnny Cage's** fight against **Scorpion**.

Music also became a defining part of the experience. Long before electronic dance music became mainstream, Kasanoff insisted that *Mortal Kombat* needed a **high-energy soundtrack** built around EDM instead of traditional rock or pop music. Record companies pushed back, wanting more conventional artists, but he refused to compromise.

The result was **one of cinema's most iconic soundtracks**, with tracks from **Fear Factory**, **Gravity Kills** and the unforgettable title theme becoming inseparable from the film itself.

For many fans, hearing those opening beats is still enough to transport them straight back to 1995.

Looking back, Kasanoff believes every creative decision came back to delivering on one promise. The film's marketing boldly declared that **“Nothing in the world has prepared you for this.”**

To him, that meant every element had to feel fresh, from the cast and choreography to the soundtrack and visual style.

Even casting **Christopher Lambert** as **Raiden** proved inspired. Kasanoff revealed that Lambert's playful personality helped shape the character's memorable sense of humour, with several moments evolving naturally during filming.

We also touched briefly on **Beowulf**, another ambitious fantasy project that reunited him with Christopher Lambert. While very different from *Mortal Kombat*, it demonstrated Kasanoff's continued passion for blending action, mythology and new filmmaking technology.

Three decades later, *Mortal Kombat* continues to thrive through new films, games and television projects, with Kasanoff remaining involved as an executive producer.

For someone who was repeatedly told adapting a video game was career suicide, the franchise's enduring popularity is a satisfying reminder that sometimes the biggest risks produce the biggest rewards.

And perhaps that's the lasting lesson Larry Kasanoff hopes filmmakers remember.

If you truly believe in an idea, embrace a little madness, trust your instincts and never stop asking impossible questions.

After all, that's exactly how *Mortal Kombat* became a cinematic legend.

#ThankYouLarry

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STONE CREEK KILLER



IT STARTED WITH ONE GIRL. IT WON'T END THERE.

EXCLUSIVE INTERVIEW

“ YOU ALWAYS GET THOSE PEOPLE WHO SAY THEY FIGURE EVERY MYSTERY OUT... THEN THEY WATCH THIS ONE AND THEY DON'T. ”



Few genres invite audiences to participate quite like a murder mystery. Every clue is analysed, every character becomes a suspect and every twist is an opportunity to prove you've solved the case before the credits roll. With *Stone Creek Killer*, writer and director Robert Enriquez set out to make exactly that kind of film, one that keeps viewers questioning everything until the very end.

Speaking with *Movieland*, Enriquez reflected on the long road to bringing the project to life, the challenges of making an independent thriller and why small towns continue to be one of cinema's most unsettling settings.

"It's a small town thriller," Enriquez says. "It's about a cop who's about to lose his department while serial killings begin happening in his town. He's making no progress, so he brings in a psychic to help investigate. Before long, he becomes a suspect himself while trying to solve the murders and stay alive."

That simple premise has all the ingredients thriller fans crave, but *Stone Creek Killer* is more interested in building tension through atmosphere than relying on cheap shocks. The isolated locations, quiet

streets and lingering mystery all combine to create a film that constantly keeps audiences guessing. Enriquez admits his fascination with these stories goes back decades.

"I love character driven stories. I love thrillers. But I've always loved that small town thriller vibe." Although the finished film feels tightly constructed, the journey to get there was anything but straightforward. Enriquez first came across the screenplay back in 2003, long before the cameras ever rolled.

"It has been a really, really long journey to get this thing to the screen."



Over the years, the project changed locations, budgets, directors and even potential casts. At different points it was planned for Maine, Louisiana, Arizona and Los Angeles before eventually finding its home in Minnesota. After more than twenty years of development, seeing the film finally released has been especially rewarding.

One of the film's biggest strengths is its ability to genuinely surprise audiences. Rather than telegraphing every reveal, *Stone Creek Killer* carefully plants clues while constantly shifting suspicion between its characters. As someone who enjoys trying to solve every mystery before the ending, I admitted during our conversation that the film completely fooled me. For Enriquez, hearing those reactions has become one of the most satisfying parts of the experience.

"The most fun experience is hearing people afterwards say, 'I thought it was this person. You got me.'" Festival screenings proved the perfect testing ground, with audiences comparing theories before discovering they had all been led in different directions. "You always get those people who say they figure every mystery out. Then they watch this one and they don't."



STONE CREEK KILLER

The film's success also relies heavily on **Clay Crawford**'s performance as Carl, a role that anchors nearly every scene. Enriquez revealed Crawford was someone he had stayed in contact with after previous projects together. When the opportunity arose, timing finally worked in everyone's favour.

The pair also worked closely on refining the screenplay before production began, particularly because the entire film had to be shot in just ten days. **"It was a ten day shoot. We collaborated a lot on getting the script to where he was happy with it because we knew just how demanding the schedule would be."** The result is a performance that carries enormous emotional weight while keeping audiences constantly questioning Carl's motivations.

Another major character in the film is the town itself. Few locations feel as unnerving as an isolated country town after dark, and Enriquez intentionally leaned into that atmosphere.

"I love driving through small towns. I just don't like staying there."

"Once the sun goes down, everything changes. You hear a noise, see headlights in the distance and suddenly your imagination starts filling in the blanks." That natural uneasiness became one of the film's greatest creative tools. **"It makes creating suspense so much easier because those places already have that haunting feeling."**

The sweeping aerial cinematography only adds to the effect. Beautiful landscapes become strangely unsettling once viewers realise a killer could be hiding anywhere within them. Enriquez even makes a brief appearance himself during the film, something eagle eyed viewers may not immediately notice. While he enjoys acting, directing remains his primary passion.

"I still enjoy acting, but I'd rather not do it full time. Doing smaller roles while directing is fun." Behind the camera, however, the production wasn't without its challenges. The film's finale is another moment he remains especially proud of, praising both the performances and the score for helping elevate the emotional payoff. Beyond entertaining audiences,

Enriquez believes murder mysteries continue thriving because they're grounded in reality. **"I think people love stories that could actually happen."** Unlike supernatural horrors or fantasy adventures, thrillers tap into everyday fears. **"We can learn so much about people now through phones and social media. Manipulation is real. That's what makes stories like this unsettling."** He compares that realism to classics such as **The Silence of the Lambs** and even **Jaws**, films that continue resonating because they feel frighteningly possible.

Considering the modest budget and limited schedule, Enriquez couldn't be happier with how Stone Creek Killer has performed. **"We made it with very little money, in very little time and with a very inexperienced crew."** Despite those obstacles, the film secured distribution through Vertical Entertainment in the United States and performed strongly on streaming platforms, achievements he considers major victories for an independent production. Looking ahead, Enriquez isn't finished with the world of Stone Creek Killer. Rather than developing another feature, he's hoping to expand the story into a television series.



"I'd love to tell this story over eight episodes instead of ninety minutes." A pilot has already been written, opening the possibility of exploring both the detectives and killers in much greater depth. Beyond that, he also has another independent feature waiting in the wings, describing it as a modern, ethnically diverse take on *True Romance*. Better yet, he'd love to film it in Australia.

"I think Australia would be an amazing place to shoot."

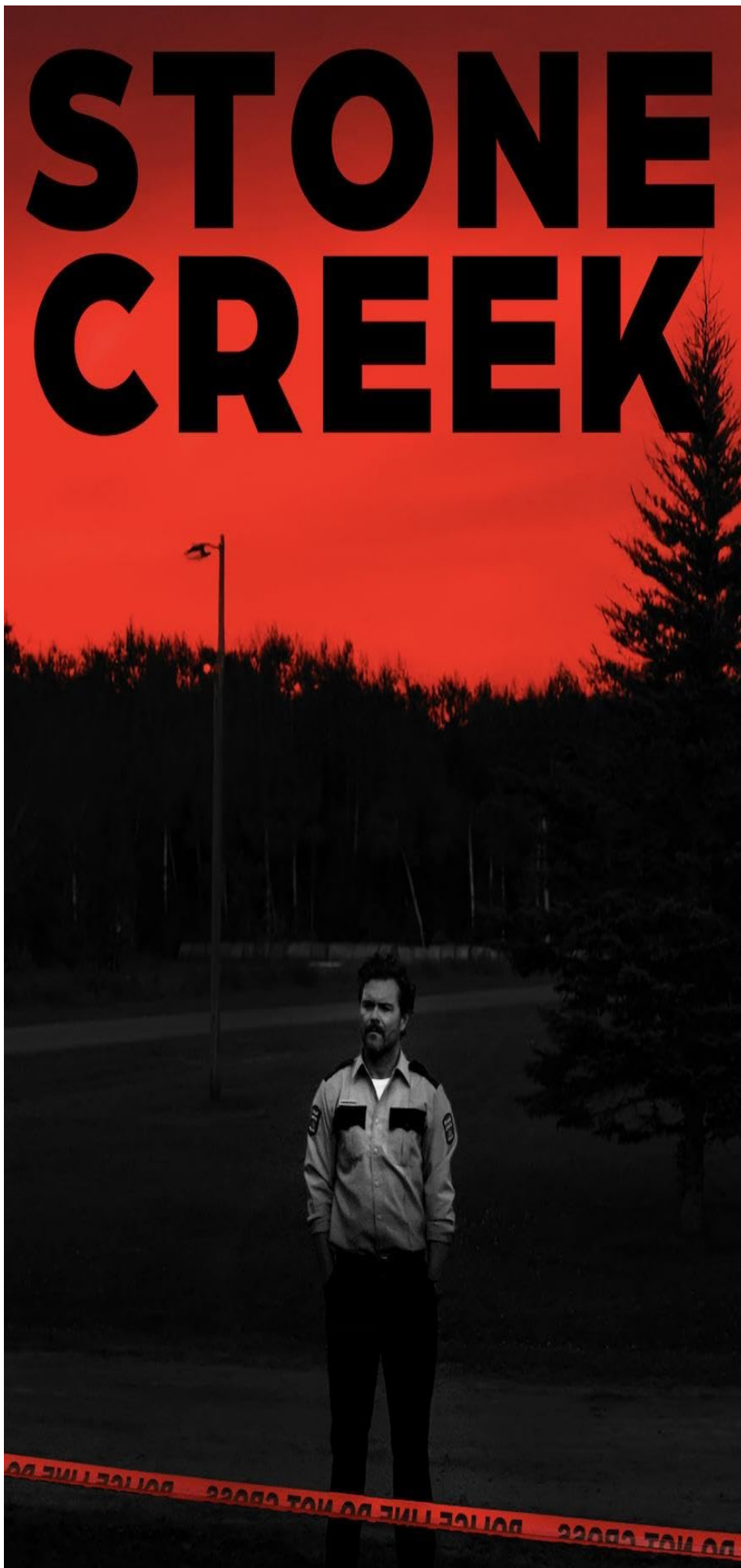
It's fitting that one of cinema's great mystery films remains his benchmark because *Stone Creek Killer* clearly aims for that same audience, viewers who love piecing together clues, second guessing every suspect and being genuinely surprised when the truth is finally revealed.

Before wrapping up our conversation, Enriquez shared six films every movie fan should watch: *Life Is Beautiful*, *Dumb and Dumber*, *The Shawshank Redemption*, *Pulp Fiction*, *True Romance* and *Slumdog Millionaire*. When asked which mystery twist caught him completely off guard, his answer came instantly. "*The Usual Suspects*. That one completely got me."

In an era where many thrillers reveal too much too early, *Stone Creek Killer* takes a more patient approach. It rewards attentive audiences, embraces its atmospheric setting and delivers the kind of satisfying mystery that's becoming increasingly rare.

If you're looking for a crime thriller that keeps you guessing right until the final reveal, this is one worth adding to your watch list.

Watch the extended version of this interview on our YouTube channel.

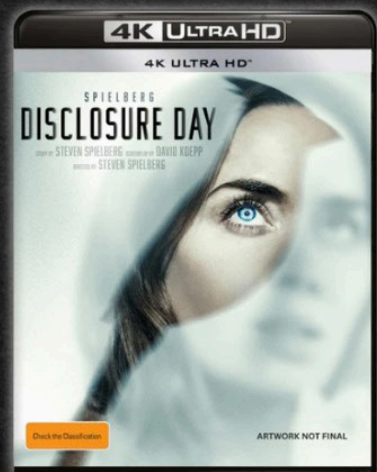
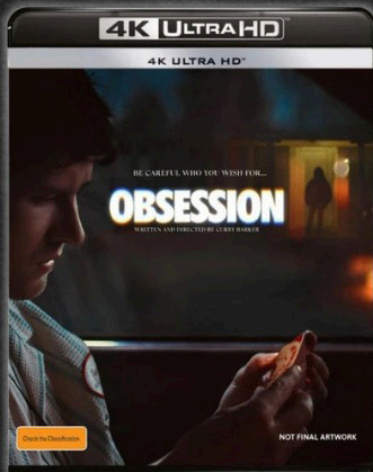


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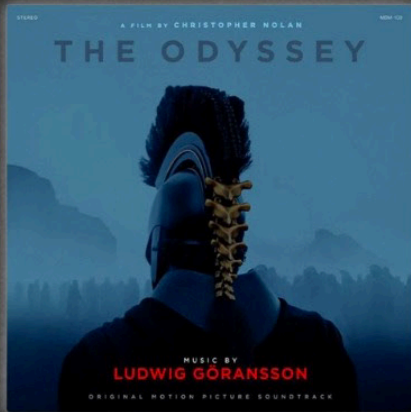
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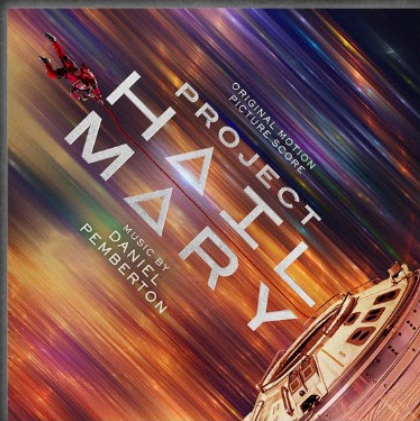
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INTERVIEW WITH PETER WEBBER



When most people hear the name **Peter Webber**, they immediately think of acclaimed dramas like **Girl with a Pearl Earring** or historical epics that showcase his eye for beautiful cinematography. His latest film, however, couldn't be more different.

DRAGN is loud, violent, unapologetically gory and proudly embraces the spirit of the low budget action and horror films that filled video store shelves throughout the 1980s. Speaking with *Movieland*, Webber made it clear that this wasn't about creating an intellectual science fiction film. Instead, he simply wanted audiences to have fun.

"I wanted to make something that was just good, nasty fun," he explained.

That philosophy shaped every decision behind the production. While **DRAGN** explores modern fears surrounding artificial intelligence and autonomous drones, Webber insists audiences shouldn't expect a deep philosophical debate about technology taking over humanity.

"There are plenty of places to discuss the dangers of AI," he said. **"This film is about action, adventure, blood and excitement."**

Although the story taps into very real anxieties surrounding artificial intelligence, the inspiration came just as much from the director's own childhood. Growing up during the VHS era, Friday nights

meant visiting the local video store with friends, judging films almost entirely by their artwork. Back then there were no trailers on demand. The cover had to sell the movie.

Sometimes it featured a terrifying monster. Sometimes a giant robot. Sometimes plenty of gore. Often the artwork promised far more than the film could ever deliver, but that didn't matter.

"The entertainment was in discovering those movies," Webber recalled.

That nostalgic spirit became the driving force behind **DRAGN**, recreating the excitement of grabbing an outrageous looking VHS from the shelf and hoping for the best. Despite directing major productions throughout his career, Webber found something refreshing about making a fast paced independent film. Shot in just two weeks on a very modest budget, **DRAGN** was made with what he described as a "run and gun" mentality that reminded him of his student filmmaking days.

Rather than relying on expensive computer generated effects, Webber and production designer **Joseph Hodges** decided to build the film's killer drone as a practical creature. The result gives **DRAGN** an old school feel that instantly separates it from many modern science fiction films. Instead of actors performing opposite a tennis ball on a stick, the cast had a real machine on set to interact

with. The drone itself became one of the production's greatest achievements. Rather than copying modern military drone designs, Webber wanted something that felt almost alive. Inspired by insects and robotic creatures, the finished design sits somewhere between a futuristic machine and a deadly scorpion. Constructed using 3D printed components, hydraulics and practical puppeteering, the drone was physically moved around the set before visual effects artists removed the support rigs during post production. **"There was something really satisfying about having the machine physically there,"** Webber said. **"You could light it, shoot it and move on."**

The practical approach also helped capture the raw energy that defines the film. Of course, making an action heavy creature feature in just fourteen days wasn't easy. One particularly brutal sequence required an actor to appear impaled by military equipment, while the film's explosive final confrontation demanded weeks worth of work be squeezed into only a couple of days. It was physically exhausting for everyone involved, but Webber believes that frantic pace actually benefits the finished movie. **"You can feel that energy on screen,"** he said. The international cast also impressed the veteran director, particularly **James Paxton**. Fans will immediately recognise the surname. James is the son of legendary actor **Bill Paxton**, whose unforgettable performances in *Aliens*, *Predator 2* and *The Terminator*.

Webber even joked that part of his pitch to James was the chance to finally get revenge for everything his father endured on screen.

The conversation naturally turned toward some of the movies that inspired DRAGN. While obvious comparisons can be made to classics like *Alien*, *Predator* and *The Terminator*, Webber's influences reach much further.

He spoke passionately about cult favourites including *Phantasm*, the films of Roger Corman, and countless obscure horror and exploitation movies that once filled independent video stores.

His recommendations for movie fans were equally diverse. Alongside classics like *Alien* and *Apocalypse Now*, Webber encouraged viewers to seek out lesser known masterpieces including *Possession*, *Stalker*, *The Vanishing*, *Let the Right One In*, *Ginger Snaps* and *Mandy*, describing them as films that stayed with him long after the credits rolled.

When asked what he ultimately hopes audiences take away from DRAGN, his answer was refreshingly honest.

He doesn't want viewers analysing the deeper meanings. He wants them to feel the adrenaline. He wants them to laugh, cheer, cringe at the gore and enjoy ninety minutes of unapologetic genre entertainment.

In an era where many science fiction films strive to deliver profound messages, DRAGN proudly embraces something much simpler.

It's a love letter to the days of video stores, practical monsters and outrageous creature features that existed purely to entertain. And judging by Peter Webber's enthusiasm, that's exactly the experience audiences are in for.

WATCH THE EXTENDED VIDEO INTERVIEW ON OUR YOUTUBE CHANNEL.



“ James Paxton. Fans will immediately recognise the surname. James is the son of legendary actor Bill Paxton, whose unforgettable performances in *Aliens*, *Predator 2* and *The Terminator*. ”

THIS MONTH ON

THE BIG SCREEN



JACKASS BEST AND LAST
July 2

Johnny Knoxville and the gang return for one final fling at the big screen. Featuring all-new stunts and stupidity along with the greatest hits and biggest laughs.



EVIL DEAD BURN
July 9

Evil Dead Burn unleashes the franchise's most savage and terrifying ride to date, blazing onto big screens with an all-new chapter of carnage and demonic mayhem.



THE INVITE
July 9

A dinner party spirals into unexpected places when a couple invite their enigmatic neighbours over. Have they reignited the spark in their troubled marriage -- or lit the match that burns it all down?



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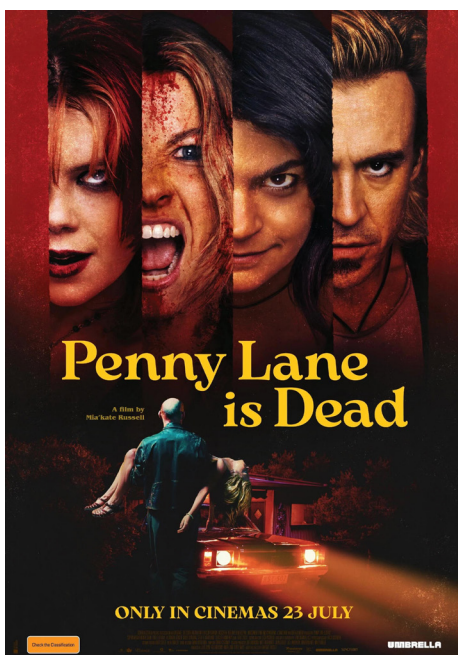
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SCREEN



THE ODYSSEY
July 16

Odysseus embarks on a dangerous voyage back to Ithaca following the Trojan War, encountering treacherous creatures like the Cyclops Polyphemus and Sirens.



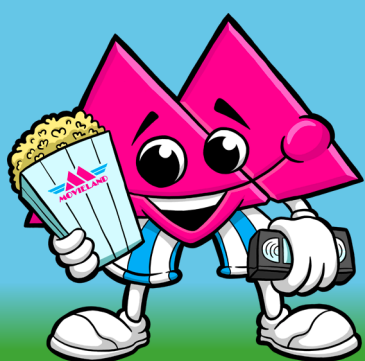
PENNY LANE IS DEAD
July 23

Set in 1986, during a scorching Aussie summer, three best friends' celebration at a beach house turns into a blood-soaked fight for survival when a prank goes horribly wrong.



SPIDER-MAN BRAND NEW DAY
July 30

After the record-breaking global success of Spider-Man: No Way Home, Spider-Man: Brand New Day marks an entirely new chapter for Peter Parker and Spider-Man.



▶▶ **PAGE.56**
CINEMA & STREAMING GUIDE
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Cinagoers of all ages will delight in the feeling of the banshee's flight in *Avatar: The Way of Water* re-release, the vibrations from the quick-fire action in *The Bad Guys 2*, and the neon lighting effects of *Tron: Ares*.

The opening of the largest 4DX at Event Cinemas Marion provides even more premium cinema experiences for Adelaide locals, alongside its Original, V-Max and Gold Class offerings.

Daniel McCabe, General Manager, Cinema Operations Australia at Event Cinemas, said: "Event Cinemas are thrilled to launch the biggest 4DX screen in Australasia. There's no denying that the 4DX experience is one of a kind — being able to smell and feel the spray of the ocean or the wind from a sword slashing, you are right there, part of the action. Event Cinemas are committed to delivering the best experiences to our customers and this new 4DX auditorium, alongside our other great experiences, ensures there is something for everyone when they head to Event Cinemas Marion."

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A man in a light blue shirt and dark pants stands with his arms outstretched on a car seat that is part of a sunken ship's interior. The scene is underwater, with sunlight filtering through the water, creating a bright, ethereal atmosphere. The ship's structure is partially submerged, with various mechanical parts and debris visible. The water is filled with small fish and bubbles, adding to the sense of being underwater.

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SPIDER-MAN

BRAND NEW DAY

After the emotional wrecking ball that was *Spider-Man: No Way Home*, Peter Parker is stepping into a future that feels both exciting and heartbreaking. *Spider-Man: Brand New Day* is set to swing into Australian cinemas on 30 July 2026, bringing Tom Holland back as Peter Parker in what looks to be one of the most important chapters of his Spider-Man journey so far.

Four years have passed since the events of *No Way Home*, and Peter is now an adult living entirely alone, having voluntarily erased himself from the lives and memories of those he loves. Crime-fighting in a New York that no longer knows his name, he's devoted himself entirely to protecting his city - a full-time Spider-Man - but as the demands on him intensify, the pressure sparks a surprising physical evolution that threatens his existence, even as a strange new pattern of crimes gives rise to one of the most powerful threats he has ever faced.

That makes *Brand New Day* feel like more than just another superhero sequel. It is a fresh start,

but not the easy kind. Peter is no longer the wide-eyed teenager learning from Tony Stark, Nick Fury, Doctor Strange, or the other heroes around him. He is on his own now. No Avengers safety net. No public identity. No familiar support system. Just the suit, the city, and the responsibility that has always defined him.

Tom Holland's Spider-Man has been through a massive evolution across the Marvel Cinematic Universe. He began as an energetic young hero desperate to prove himself, then became an Avenger, faced Thanos, lost mentors, battled villains from across the multiverse, and made the ultimate sacrifice by allowing everyone he loved to forget him. *Brand New Day* can now show what happens when Peter finally becomes the full-time neighbourhood hero he was always meant to be.

Directed by Destin Daniel Cretton, best known for *Shang-Chi and the Legend of the Ten Rings*, the film appears to be aiming for a mix of emotional character drama and comic book spectacle. Spider-Man works best when the action is huge, but the

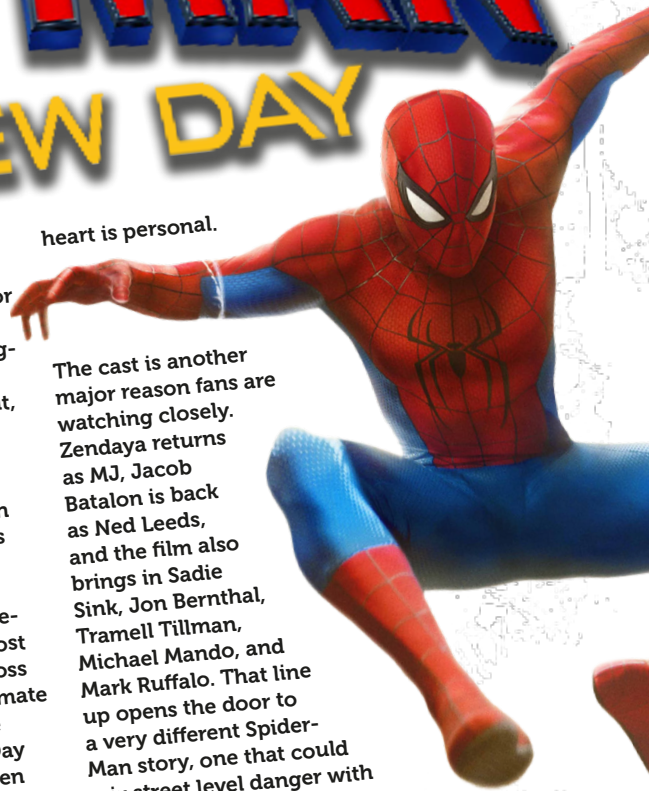
heart is personal.

The cast is another major reason fans are watching closely. Zendaya returns as MJ, Jacob Batalon is back as Ned Leeds, and the film also brings in Sadie Sink, Jon Bernthal, Tramell Tillman, Michael Mando, and Mark Ruffalo. That line up opens the door to a very different Spider-Man story, one that could mix street-level danger with much bigger Marvel consequences.

Jon Bernthal's return as Frank Castle, better known as The Punisher, is especially intriguing. The Punisher brings a darker edge to any Marvel story, and placing him near Spider-Man creates an exciting contrast. Peter believes in saving people, even when they have made terrible choices. Frank Castle is far more brutal and far less forgiving. Seeing those two moral codes clash could give *Brand New Day* a grittier feel than Holland's previous solo films.

The world may have forgotten Peter Parker, but movie fans certainly have not. In 2026, Spider-Man returns to the big screen with a new life, new dangers, and a future that could change everything.

In Cinemas July 30, Win tickets on our social media and podcast!





“The message is so important for young people in this digital age. It’s so easy to sit at home of an evening and just scroll through your phone and just turn your mind to mush and to forget about how important socializing is.”
-TOM HOLLAND



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EVIL DEAD BUDDY



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EVIL DEAD MOVIE BEFORE, YOU
MIGHT WANT TO PRACTICE
BEFORE SEEING THIS ONE!
-BRUCE CAMPBELL-
”

EVIL DEAD BURN



E

vil Dead Burn is set to drag the legendary horror franchise back into the darkness, with director and co-writer Sébastien Vaniček taking the reins for a brutal new chapter of bloody demonic chaos.

Arriving in cinemas July 9, the film stands as a standalone sequel to Evil Dead (2013) and Evil Dead Rise (2023), while continuing the nightmare legacy first unleashed by Sam Raimi. Produced by Raimi and Rob Tapert through Ghost House Pictures, with Bruce Campbell and Evil Dead Rise director Lee Cronin

serving as executive producers, Burn carries serious horror pedigree.

Plot: Following the death of a mother’s son, the family comes together in a secluded house. The gathering becomes a “family reunion from hell” as members gradually turn into Deadites.

Vaniček, who impressed Raimi with his chilling debut *Infested*, co-wrote the screenplay with Florent Bernard. The cast includes Souheila Yacoub, Tandi

Wright, Hunter Doohan, Luciane Buchanan, Erroll Shand and Maude Davey.

With its isolated setting, emotional stakes and classic Deadite madness, Evil Dead Burn looks ready to deliver another savage dose of supernatural horror. Fans will not have to wait long either, with Evil Dead Wrath, a prequel to the original set in 1972, already planned for 2028 from writer and director Francis Galluppi.

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DAMON

TOM
HOLLAND

ANNE
HATHAWAY

ROBERT
PATTINSON

LUPITA
NYONG'O

WITH ZENAYA

AND CHARLIZE
THERON

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THE ODYSSEY
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SYNOPSIS

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***“Christopher Nolan’s *The Odyssey*, is a mythic action epic shot across the world using brand new IMAX film technology.*”**

Christopher Nolan’s *The Odyssey* is a mythic action epic shot across the world using brand new IMAX® film technology. The film brings Homer’s foundational saga to screens worldwide as the first feature film ever shot entirely with IMAX® Film Cameras.

The Odyssey stars Academy Award® winner MATT DAMON (*Good Will Hunting*, *The Martian*) as Odysseus, king of Ithaca; BAFTA winner TOM HOLLAND (*Spider-Man* series, *Avengers: Endgame*) as Odysseus’ son, Telemachus; Academy Award® winner ANNE HATHAWAY (*Les Misérables*, *The Dark Knight Rises*) as Penelope, queen of Ithaca and wife of Odysseus; ROBERT PATTINSON (*The Batman*, *Good Time*) as Antinous.

Christopher Nolan’s films, including *Oppenheimer*, *Tenet*, *Dunkirk*, *Interstellar*, *Inception* and *The Dark Knight* trilogy, have earned more than \$6 billion at the global box office and have been awarded 18 Oscars® from 49 nominations. In 2023, *Oppenheimer* earned almost \$1 billion worldwide and went on to win seven Academy Awards®, including for *Directing* and *Best Picture*.

The Odyssey is a unique saga. A non-linear narrative with many flashbacks, parallel plots, stories within stories, and meta-commentaries,

the poem is structured around two central figures: Odysseus of Ithaca, king of a rocky Greek isle, who wins the war for Agamemnon with his iconic gambit, the Trojan Horse; and Telemachus, his young adult son, who was an infant when his father left for Troy. As Odysseus embarks on a crucial leg of a homecoming journey troubled by gods and monsters, storms and tragedy, Telemachus searches for hope that his long-lost father is still alive amid a mounting crisis on Ithaca threatening him and his mother, Penelope: a pack of wolfish princes and noblemen have taken residence in the family palace and are pressuring the queen to give up on Odysseus, marry anew, and make one of them king.

The Odyssey brings to the screen Homer’s heroic epic, a literary work regarded as the foundational text of western culture. Shot in six countries with an all-star cast, Nolan’s thirteenth feature fulfills a dream of many years to film an entire movie using IMAX Film Cameras, and it represents his most immersive and expansive cinematic experience yet.

“Your experience as a filmmaker informs the choices you make in a number of different ways, including what you feel prepared for, what you feel that you have the skill set

for, and what will give you a new challenge but builds on what you’ve done before,” Christopher Nolan says. “*The Odyssey* is an incredible work that’s extremely important to the history of the world and development of culture, but it has never been adapted as a modern blockbuster. I was energized by the challenge of creating the mythic world of Ancient Greece and excited about telling its story, with all its rich themes, in a way I’d never seen.”

While *The Odyssey* presents a daunting task for a writer seeking to adapt it, Nolan’s previous work had prepared him well for it. The poem’s non-linear narrative and parallel quests of two enmeshed characters, Odysseus and Telemachus, resembles Nolan’s approach to *Oppenheimer*. It has many distinct episodes, set in varied extreme environments, much like *Inception*, and it has an array of action sequences, from a massive battle involving opposing armies to stealth missions into dangerous locales, all challenges that Nolan has met before in his films *Dunkirk* and *Tenet*.

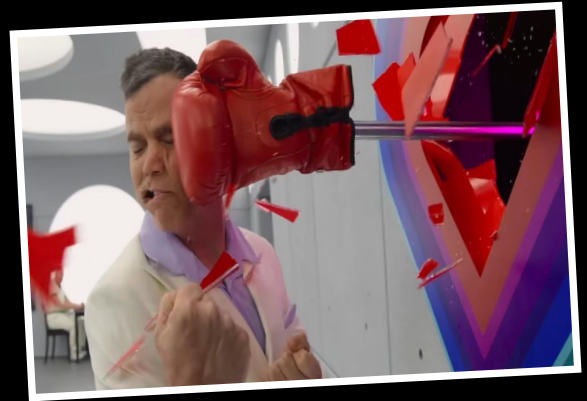
This is more than just a movie, it is a cinema event and a piece of cinema history you will remember forever. See it on the big screen from July 16 in Australia.

one. last. ride.



jackass best and last

in cinemas July 2



The year 2000 was something special. We were the youth, as Silverchair famously sang. Video stores still lined our streets, the internet was only beginning to change the world, wrestling was at its absolute peak, and those words, "Don't Try This At Home", meant something very different to every kid growing up in the 90s.

Things started getting extreme when a group of skateboarders and troublemakers led by Bam Margera and Brandon DiCamillo burst onto the scene with CKY. Combining outrageous stunts, painful pranks and skateboarding footage, the series became the blueprint for what would eventually evolve into one of the biggest cult phenomena of the new millennium: Jackass.

Created by Jeff Tremaine, Spike Jonze and Johnny Knoxville, Jackass debuted on MTV in October 2000 and quickly became a cultural sensation.

Across three short but unforgettable seasons, we were introduced to a cast of fearless idiots who were willing to risk life, limb and common sense for our entertainment.

The core crew included Johnny Knoxville, Bam Margera, Chris Pontius, Ryan Dunn, Steve-O, Dave England, Danger Ehren McGhehey, Jason "Wee Man" Acuña, Preston Lacy and Brandon DiCamillo.

What began as a television series quickly grew into a massive media franchise. Spin-offs such as Wildboyz and Viva La Bam followed, alongside multiple feature films that turned these backyard stunt performers into global superstars.

When the television series ended in 2001, the cast reunited to create what they believed would be the final chapter: *Jackass: The Movie*.

The crew openly described the film as their farewell to fans. Moving to the big screen also allowed them to escape television censorship, pushing the stunts, gross-out humour and chaos further than ever before.

Made on a modest budget of just \$5 million, *Jackass: The Movie* became a box office sensation, earning more than \$60 million in the United States alone and debuting at number one.

At the time, everyone involved genuinely believed Jackass was finished.

However, while filming the final seasons of *Wildboyz*, Johnny Knoxville reunited with Chris Pontius and Steve-O on various adventures around the world. Knoxville was throwing himself into stunts with such enthusiasm that Jeff Tremaine reportedly pulled him aside and asked,

one. last. ride.

"If you're willing to go this hard, why not get all the guys together and make another movie?" Knoxville agreed. With Viva La Bam and Wildboyz both wrapping up, the entire crew was available to reunite. The result was Jackass Number Two, followed by Jackass 3D and later Jackass Forever, each proving that audiences still couldn't get enough of these lovable maniacs.

Knoxville later admitted that he struggled to walk away from the franchise because he was addicted to performing stunts. Cinematographer Dimitry Elyashkevich even revealed that shortly after filming ended, Knoxville was so desperate to keep shooting that he would film himself running into street signs just to capture more footage.

The franchise eventually became so successful that Knoxville's elderly alter ego earned his own feature film, Bad Grandpa.

Which brings us to Jackass: Best and Last.

Ironically, the cast have now reached the age where they barely need prosthetics to become grandpas anymore. While I genuinely worry about the condition of their bones, joints and general wellbeing at this point, am I still going to watch it?

Absolutely.

Just turn the volume down. It's too damn loud.

I'm old too

These days, Knoxville says he can no longer participate in stunts that risk concussion. During the filming of Jackass Forever, he suffered a broken rib, broken wrist, concussion and brain haemorrhage after being launched by a bull. Yet somehow, the insanity continues.

New stunts reportedly include Steve-O receiving a painful robot-assisted prostate examination from a machine named Larry, Poopies attaching a shock collar to one of the most sensitive parts of the human anatomy, and an "escape room from hell" designed specifically to torture its participants.

Original cast member Bam Margera, who was largely absent from Jackass Forever, will only appear through archival footage. This makes the film the first theatrical Jackass release without his direct involvement. The movie will also feature footage of Ryan Dunn, whose tragic passing in 2011 remains one of the most heartbreaking moments in the franchise's history.

Knoxville has stated that this will truly be the end. "This is the natural place to end," he said. Unlike previous films, there will also be no ".5" follow-up movie packed with unused footage.

So, is this really the end of being a Jackass?

Part of me wishes they hadn't made this film at all. Not because I don't want to see it, but because now it feels real. For more than two decades, these guys were part of our lives. They made us laugh, cringe, scream and occasionally question humanity itself. Watching them grow older is a reminder that we have grown older too. It's strangely emotional. But perhaps that's what makes this final chapter so important. We can look back and celebrate everything they achieved. The broken bones, the casts, the MRIs, the CAT scans, the headaches, the bruises and the pain all became part of an unforgettable legacy. Deep down, I suspect every one of them wears those scars with pride.

Jackass: Best and Last crashes into Australian cinemas on July 2. Bring your mates, bring your nostalgia and prepare for one final reunion with the idiots who defined a generation. I'll be there. Trying not to cry.



jackass

best and last

in cinemas July 2

ANNE
HATHAWAY

EWAN
MCGREGOR

FROM PRODUCER J.J. ABRAMS
AND THE DIRECTOR OF IT FOLLOWS

THE END OF OAK STREET

WRITTEN AND DIRECTED BY
DAVID ROBERT MITCHELL



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AUGUST 13

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EVIL FOUND A WAY OUT

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STAGE 6 FILMS



25TH
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THE
FAST
AND THE
FURIOUS

IN CINEMAS
AUGUST 27



THE HEART

OF THE

BRAD PITT

BEAST

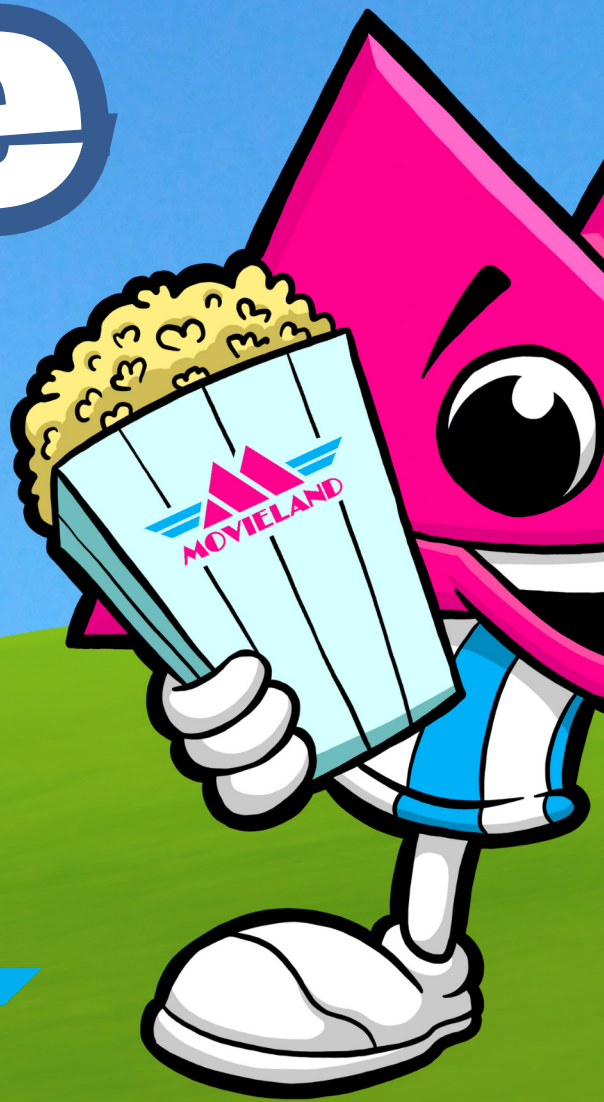
SURVIVAL DEPENDS
ON THEIR BOND

IN CINEMAS
SEPTEMBER 24



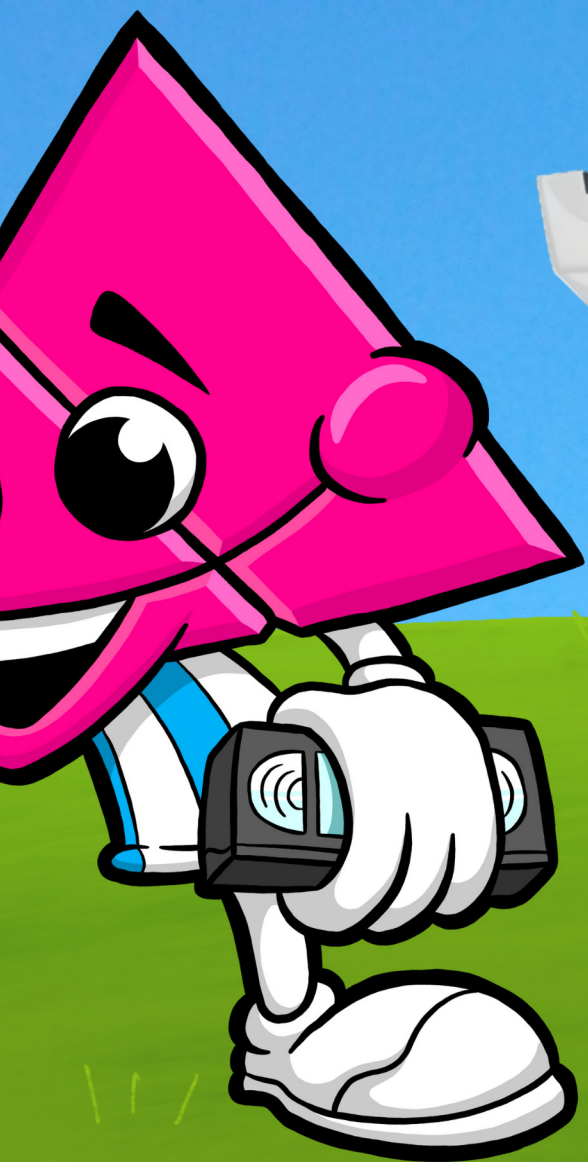
**CINEMA & ST
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Kids Castle



MOVIELAND

STREAMING GUIDE THE KIDS!





The Big Screen!



Fresh off the worldwide blockbuster success of summer 2024's funniest comedy, *Despicable Me 4*, Illumination expands its joyful animated universe with a riotous new chapter, featuring all-new characters, in the biggest global animated franchise in history: *Minions & Monsters*.

This is the rambunctious, ridiculous and totally true story of how the Minions conquered Hollywood, became movie stars, lost everything, unleashed monsters onto the world and then banded together to try and save the planet from the mayhem they had just created.

The acclaimed voice cast includes Academy Award® winner Allison Janney, two-time Academy Award® winner Christoph Waltz, Academy Award® winner Jeff Bridges, two-time Academy Award® nominee Jesse Eisenberg, Zoey Deutch (*Nouvelle Vague*) and Academy Award® nominee and comedy iconoclast Trey Parker, co-creator of *South Park*. The cast also includes Saturday Night Live alum Bobby Moynihan and Phil LaMarr (*Futurama*, *King of the Hill*).

Minions & Monsters is directed by Academy Award® nominee Pierre Coffin, a director of the first three *Despicable Me* films and the first *Minions* film. Coffin has also provided the voice for the Minions since their film debut in 2010. The film is written by Brian Lynch (*Minions*, *The Secret Life of Pets* films) and Pierre Coffin and is produced by Illumination's Academy Award® nominated founder and CEO Chris Meledandri and by Bill Ryan (executive producer, *The Super Mario Bros. Movie*). The executive producer is Brian Lynch.

More than 15 years after their creation, the Minions have become the most iconic animated characters of their generation. Globally recognized and beloved by fans of all ages, they have propelled Illumination's *Despicable Me* and *Minions* to a global box office of more than \$5.6 billion.

© 2026 Universal Studios. #MinionsAndMonster

ILLUMINATION'S
minions
& **monsters**



In Cinemas
June 25

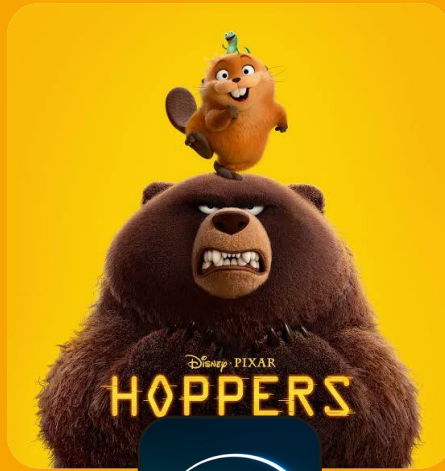
KIDS CASTLE! STREAMING!



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Hoppers



**Night Of The
Zoopocalypse**



Camp Snoopy



**Spongebob
Squarepants**



The Sheep Detectives



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PAW

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THE DINO MOVIE



IN CINEMAS
SEPTEMBER 10



DWAYNE
JOHNSON

CATHERINE
LAGA'AIA

Disney

MOANA

ONLY IN CINEMAS JULY 8

PG Mild threat

© 2016 Disney

THINGS ARE GETTING OUT OF HAND

The Cat in the Hat is the central focus, wearing his iconic red and white striped hat. He has a surprised expression with wide eyes and whiskers. He is surrounded by his children, who are also looking up at him with various expressions of concern and curiosity. The background is a dense field of tall, blue, tufted grass.

THE
CAT IN THE
HAT

ONLY IN CINEMAS

Check the Classification

 Animation

 WARNER BROS.
PICTURES

KIDS CASTLE

TOY STORY 5



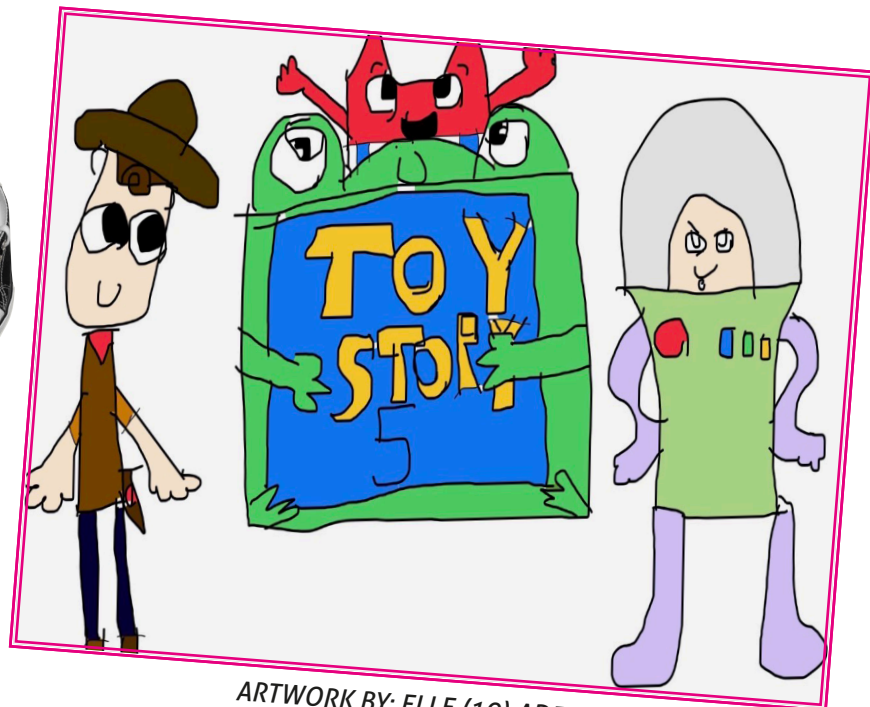
My favourite character is woody slinky and lilypad, I've seen it once :) (at the cinema) my favourite part is when Jessie sees that her old kid named her child after her (Jessie) that was really cute <3 you should definitely watch :) - Elle (10) Adelaide

SEND US YOUR KIDS MOVIE REVIEW!

Ask your kids to write a review about a new movie they have seen, or one they truly love, and we will feature it in our Kid's Castle Movie Review's! Each month we will be sending out a free kid's shirt to those selected!

Email to: max@movieland.au

Provide: Name, Age, City, Shirt Size, Shipping Info with your movie name, review and rating out of 5 stars.



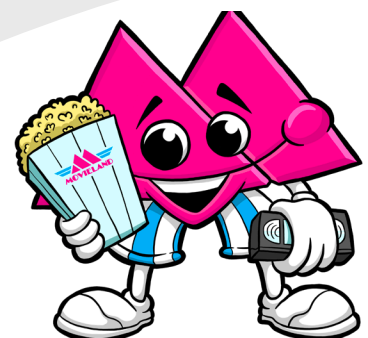
ARTWORK BY: ELLE (10) ADELAIDE



TOM HANKS TOY STORY 5

Buzz, Woody, Jessie and the rest of the gang come face-to-face with Lilypad, a brand-new tablet device that arrives with her own disruptive ideas about what is best for Bonnie. Will playtime ever be the same?

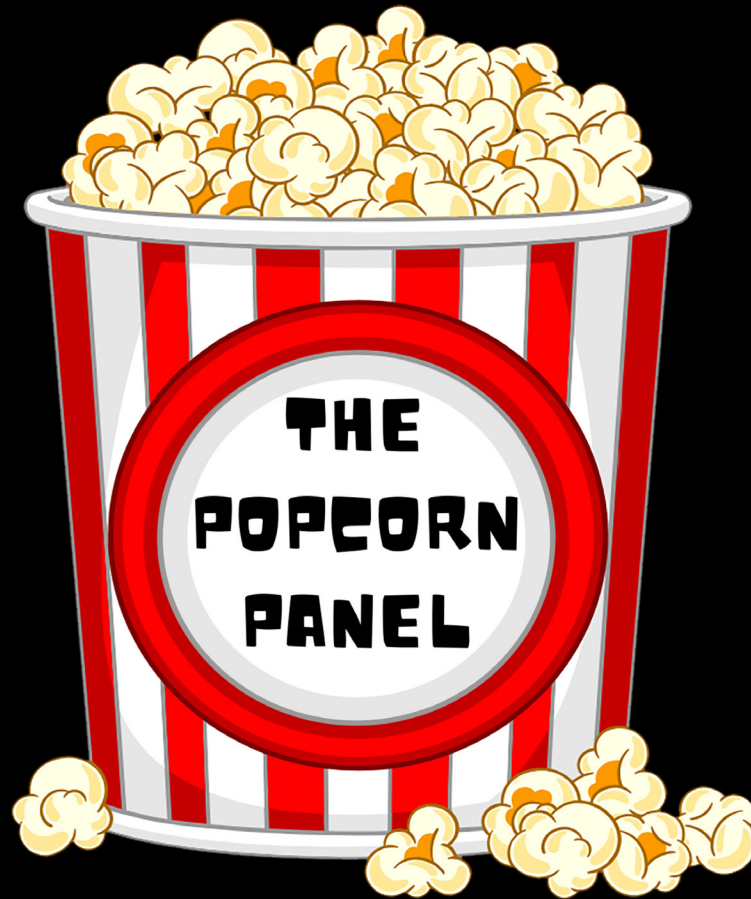
In Cinemas Now



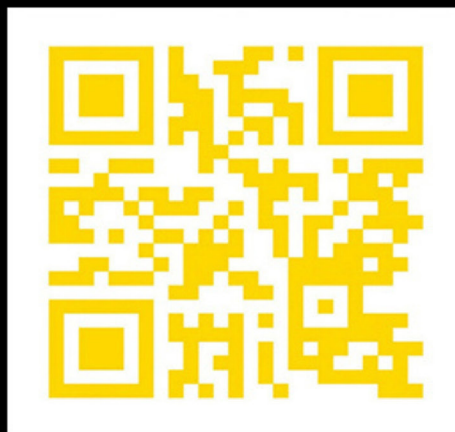
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W I N O R D I E



HBO ORIGINAL

HOUSE OF THE DRAGON

NEW SEASON
JUNE 21

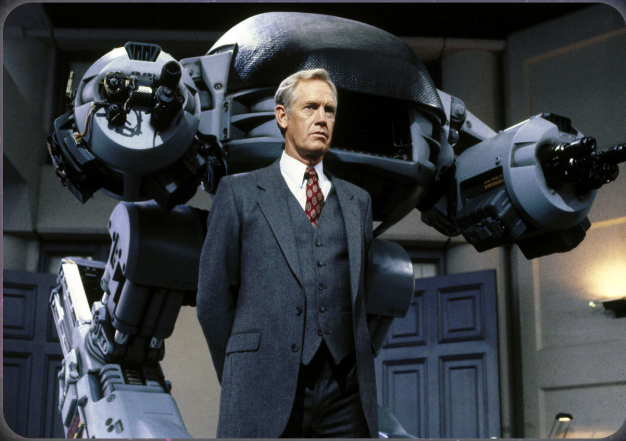
HBO
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MOVIELAND REWIND



ROBOCOP™

IT'S NOT AN OLD MOVIE, IF YOU HAVEN'T SEEN IT



Cinema is more than an entertainment medium. It is a rich encyclopedia of historical moments in cultural society. It's understood to the mainstream theatre goer that blockbuster's come and go. They're on-screen, they're a spectacle, they amaze (or disappoint) you. Then they're gone. On one's radar, nevermore.

However, thanks to some films and their level of sheer brilliance, the brains of those who exist deeper within the trenches of cinema's dank, musty foxholes are left scarred. Sometimes for the better and sometimes for the worse. In the case of Robocop (1987) it almost unanimously agreed, it is for the better. In fact, I would challenge you to find a movie buff worth their weight in popcorn that would have a negative word to say about this massive feat of a film. But first, the story...

Robocop is set in a bleak (just short of dystopian) future, in Detroit, Michigan, USA. This version of Detroit shows mass homelessness, an unmeasurable poverty gap, a privatized government (Omni Consumer Product – OCP), an overrun, underfunded police force and rampant crime.



OCP have commercialized existence and government to a point where if you don't have money you do not exist and if you do have money you are a part of the problem. Crime goes unanswered as police die in numbers, forcing them to threaten a strike.

This is where Officer Alex Murphy comes in, a hotshot cop sent to Detroit PD because they need the help. After learning a little about "Murph" and setting him up with his partner Lewis, he is sent to his first assignment. No biggy... He only has to pursue and take down the BIGGEST, most RUTHLESS crime kingpin in Detroit, Clarence Boddicker.

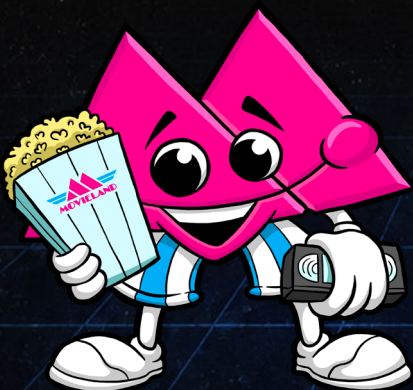
In the pursuit we can see Clarence's malevolence when he, without hesitation, kills one of his own team simply to evade pursuit. Eventually our officers track them down and just when you think Murphy is going to save the day and get the bad guys – he is gunned down in the most brutal sequence of cold blooded murder put to mainstream theatres.

OCP use the death of this hot shot cop as a chance to launch their new great plan, a cyborg police officer, Robocop. They use what's left of Murphy's body and brain, in a construction sequence from Murphy's POV which never fails to impress, to assemble Robocop. Murphy's POV, strange corporate execs and scientists drilling at his body, messing with his vision, having drunken project completion parties. I bet he saw some things... :|

Initially, Murphy's kick off as Robocop is an outstanding success as he busts bad guys left right and centre, include Clarence Boddicker himself. Unfortunately, he encounters issues as the realization kicks in he IS a machine AND a product, programmed by OCP. He has been removed of a large majority of his own free will and he must operate by 4 prime directives:

- Serve the public trust
- Protect the innocent
- Uphold the law

Any attempt to arrest a senior officer of OCP results in shutdown. The film finale is a confrontation between good (robocop) and evil (Boddicker and his gang), as though it was Satan and Jesus squaring off (something the director himself has quoted).





ROBOCO



This film brilliantly portrays the internal battles Murphy has between the man he used to be and the machine he now is. He had a wife and child he isn't allowed to see and this results in him stalking the halls of his past life in anger and despair. OCP removed the physical man but inside his mortal energy exists, smattered with fragments of memories. You feel for Murphy, truly, in spite of the absolute bonkers nature of the story you're consuming.

This is the perfect segway to director Paul Verhoeven and his ability to deliver a cheesy, scifi action with a blend of visceral brutality, societal satire and emotional depth. The bleak vision of the future Detroit is underlined with satirical news items and TV adverts not only carrying themes of its time (eg. A family board game about nuclear war reflecting the Reagan era war issues) but also being just as poignant in today's political climate eg. The Iran War). This is one element of Robocop that keeps it timeless. It ties into the ongoing human struggle for a balance between governance, corporations and human survival. Under Verhoeven's direction it's handled to perfection, assisted by outstanding production quality and a razor sharp script.

The pacing of the final script and story is a million miles a minute without skimping on the details that matter. Every minute of this script serves a purpose, something that is lost on a lot of modern day films. Every sequence sets up or pays off another. Robocop, in its most ludicrous of story lines, sets a template of how one should balance the darkness of villainy, the humanity of her-

oism, the futility in preventing social decay and the VERY thin line between governments and corporations. Notwithstanding, the dialogue within is fuel for an actor's fire.

Robocop is jam packed with excellent performances, all round. The ruthless Boddicker is played with a repugnant malevolence by Kurtwood Smith (of That 70s Show fame), making his character unforgettable and setting a standard in villainy. Supporting actors, Ronny Cox and Miguel Ferrer playing warring OCP executives also don't skip a beat in capturing the cannibalistic nature of corporate executive types, vying for their shot to outdo each other for the next big promotion. I could go on all day about the outstanding performances but I'm going to skip directly to Peter Weller playing the titular Robocop. From his movements as a robotic man, to his ability to convey deep, confused emotions through his eyes alone, to his charm when still in "Alex Murphy mode". This is the pinnacle of acting talent motivated by a passionate director.

The visuals mostly stand the test of time. Set pieces, that were combinations of buildings that existed in the day, modified slightly by the 80s standard of photoshopping – look seamless and believable even now. Capturing a perfect balance of a city abandoned as new towering structures for the elite are built over it. Stop motion technology was utilized for large scale action scenes (eg. Robocop battling a large tank like mecha roboto called ED209) and honestly, it looks better than most modern CGI because it looks like I CAN ACTUALLY TOUCH IT! The whole film is a visual feat.



ROBOCOP



It must be said the visuals, the satire, the heart and the brutality are adjoined by some significantly offensive content (though not without warrant – it's a bleak tale to be told). You WILL see some very confronting imagery - hands blown off, groins blown off, men mutated by toxic waste. When I was a kid this film was so taboo and I was so excited to see it because the TV version was heavily cut. An opening scene shows a man shot by an alternative robot cyborg and they must use 50 squibs on the poor stunt actor as he utterly blown to high heavens.

So, with that in mind, we must all thank the gods that this film was produced by the might ORION PICTURES who, much like CANON FILMS, were always willing to take a chance on interesting films. However, unlike CANON FILMS, it paid off. Mind you, as a side note, ORION has changed ownership roughly 4-5 times now, but still exists to this day. This is a good thing. They made the following films to name a few:

Amadeus (1984), Platoon (1986), Dances with Wolves (1990), The Silence of the Lambs (1991), RoboCop (1987), The Terminator (1984)

That is a spectacular list of highly successful, huge gamble films they were met with big bucks and high acclaim. A handful of studios passed on the RoboCop script about a cyborg police officer haha It just sounds ridiculous. But not in the hands of ORION and Paul Verhoeven, who knocked it out of the park.

We need to take a moment to recognise the greatness of Paul Verhoeven. An underrated filmmaker on the mainstream spectrum, but a highly regarded director to those whose hearts are planted deep in cinema. From his early years as a

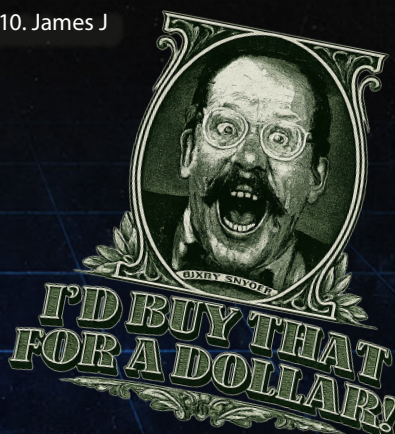
Dutch filmmaker, he has always carried an energy and passion in his directing style that inspires actors to just be a little "extra"... Which probably explains the sex scene in a pool in Showgirls that looks more like a woman being attacked by a shark. Hey! They can't all be bangers! Jokes aside... Even Showgirls has a sleazy energy about it that only Verhoeven can deliver. Lets list a FEW of his standout films:

Robocop, Total Recall, Basic Instinct, Starship Troopers

Wha whaaaa?! Those 4 films are pinnacle 80s/90s titles, with Robo and Total Recall both satirically and visually standing the test of time through dedicated, passionate filmmaking methods such as miniatures and REAL set pieces. Verhoeven has since retreated back to his homeland and still makes great foreign films to this day. I urge you to check them out. God bless you, Paul Verhoeven. Come back to Hollywood!

If you haven't seen RoboCop yet, I high recommend it. Every note it hits is just as clear today as it was in the 80s. If you've seen it, watch it again, but show your fam. It is the greatest example of the perfect cinematic balance between message and entertainment. I'D BUY THAT FOR A DOLLAR!

9/10. James J





OBSSESSION



MOVIELAND

HORROR SECTION

OBSESSION

I'm going to confess that usually when a film is hyped to the heavens my expectation of it totally sucking is set high. I only say this as 9 out of 10 times this is literally the case. So as hype grew over *Obsession* I was like "Yeah, nah... I'll wait til I see before I get excited thanks!". However, here I am gladly eating humble pie. *Obsession* is a cracker of an Indie thriller/horror and there's a whole to discuss about this film.

Firstly, *Obsession* (2026) was written, edited AND directed by a YOUTUBER... Curry Barker to be precise. There's been some films by YouTubers in the past but deeyamn if they weren't... Well, just horrible. However, here we have Curry Barker, writing, editing & directing a \$750,000 indie horror film THAT WENT ON TO GROSS \$300 MILLION WORLDWIDE. Say whaaaaaaat?! For ANY filmmaker – those numbers are UNDISPUTABLY impressive! For \$750,000 the talent in this film, between production quality and performances, is OUTRAGEOUS! The basic gist of *Obsession* is the OG concept of a friend who likes their bestie crush MORE than a bestie but can't tell them. I feel like a lot of us have been there. So, a magical wish, of course, is the answer. Effectively, this movie is *BIG*, where a relatively innocent wish made through a cooky, implausible way comes to fruition. Except instead of hijinks and riotous laughs (like *Big*) we have tension, gore, black comedy & cat sandwiches.

Our main protagonist Bear (parental estrangement ensues) is presented as a socially awkward young man who has fallen for his best friend Nikki. Unlike Bear, Nikki is full of confidence and charisma. After Nikki "low key" rejects Bear, he uses a cheap gimmick "wishing stick" (think the Zoltar machine from *BIG* – but it's a stick) to wish that "Nikki would love him more than anyone else in the world". Instantly, Nikki's natural charisma and charm is almost absent and in its place is the personality of a woman desperately desiring Bear's love and attention at any cost. Absolute insanity unfolds as Bear goes along with it, his friends take notice of Nikki's bizarre behaviour and as the psychotic tendencies and violence escalates, signs that all is not right becomes more than clear.

The tension mounts to epic proportions leaving you truly wondering, how will this come to an end? Without spoiling anything – the conclusion was perfectly balanced and the payoff felt worthy of the setup. If I'm being totally honest, *Obsession* is a TAD predictable at times. However, literally every other aspect of this film more than makes up for it. It's one of those movies you sit down and 2 hours goes by in what feels like 30 minutes. I didn't even finish my popcorn :O This film will grip you via the production quality, the performances, the script... They all present in a realistic way and then out of nowhere extreme gore is suddenly on screen with actual context – not just for shock factor. It works... Reveal well. However, the absolute shining factor of this film, imo, was the social commentary. The writing had sprinkles of "wokeness", without cramming it down our throats. The abusive, non-consensual relationship formed between Bear & Nikki was almost relatable for anyone unfortunate enough to have experienced such "clingy", forceful or aggressive people in life. We could delve deeper into the commentary, but it gets a little dark. Tie the very relevant social commentary, the production and the performances together (on a wafer-thin budget) and *Obsession* becomes the horror film you cannot miss. It becomes the entertainment wrapped MESSAGE you have to see. I think Blumhouse just out-A24'd A24!

A new kind of horror is born... This isn't elevated horror – it's relevant. Outstanding film. 9/10 - James J

FROM THE DIRECTOR OF **BULLET TRAIN** AND **THE FALL GUY**

NICHOLAS HOULT ZOË KRAVITZ ANNA SAWAI RHENZY FELIZ WITH PETE DAVIDSON AND JOHN C. REILLY

HOW TO ROB A BANK



WHO'S ROBBING WHO?

IN CINEMAS SEPTEMBER 3

FROM THE DIRECTOR OF
WEAPONS AND BARBARIAN



RESIDENT EVIL

EXCLUSIVELY IN CINEMAS
COMING SOON

Constantin Film



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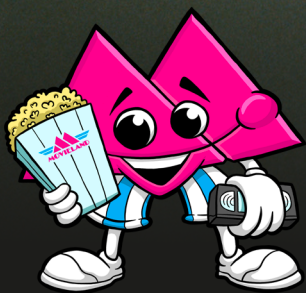
Check the Classification



FROM THE
J.J. ABRAHAM

THE END OF OAK STREET

WRITTEN AND
DIRECTED BY
DAVID ROBERT MITCHELL



01 SUPER TROOPERS 3

02 THE END OF OAK STREET

03 INSIDIOUS: OUT OF THE FURTHER





FAST & FURIOUS
SPY & SECRETS

PRODUCED BY
RAMS

END OF TREET

DIRECTED BY
ART MITCHELL

04 MUTINY



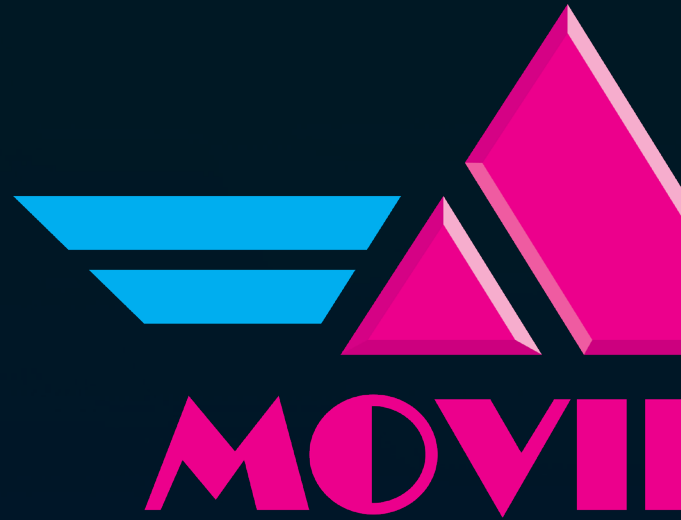
05 THE DOG STARS



06 THE FAST & THE
FURIOUS (25TH
ANNIVERSARY)



BE KIND REWIND

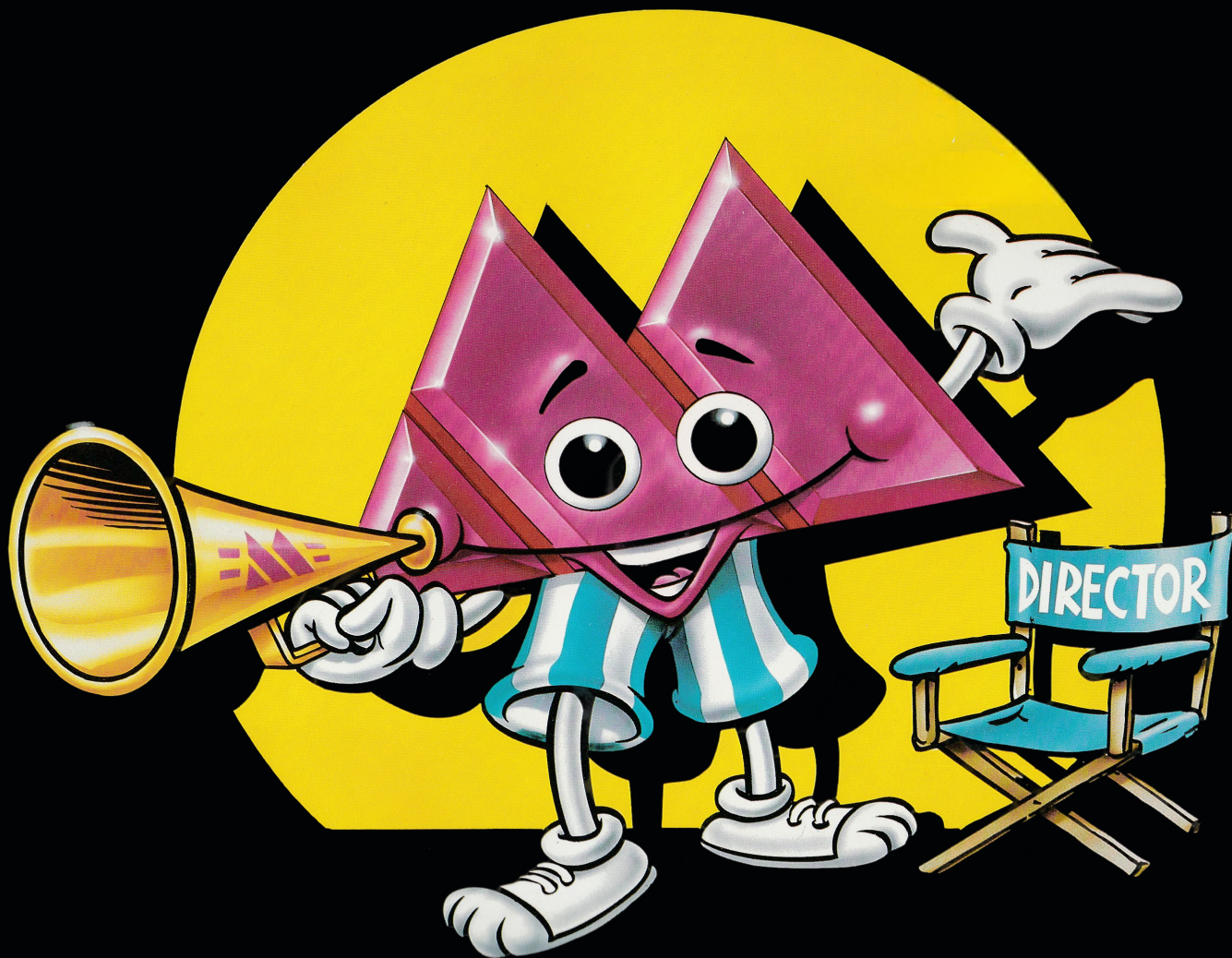


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