

REBEL WILSON IN
PITCH PERFECT

REBECCA HARKINS-CROSS → Film Editor

REBEL WILSON IS the latest Australian dame to make waves in Hollywood and, as her name would suggest, she's doing things her own way. Wilson has come a long way from Sydney's western suburbs, where she grew up. (And before you ask, yes, Rebel is her real name — her siblings are Ryot, Liberty and Annachi.) She got her start as Toula in the SBS series *Fat Pizza* (2003), before creating her own short-lived bad-taste comedy series, *Bogan Pride* (2008).

But it wasn't until Wilson made it big in *La La Land* that folks back home really started paying attention. Fresh off the plane, she landed a role in *Bridesmaids* (2011). After recognising her comedic chops in the audition, she was written into the script as Kristen Wiig's kooky housemate. And she stole the show with her arid, self-deprecating wit.

Wilson was quickly cast in a string of films. This year we've seen her take supporting parts in *Ice Age: Continental Drift*, *What to Expect When You're Expecting* and now *Bachelorette*, which sees her playing it straight for the first time (if you ignore the abomination that was the 2011 British-Australian co-production *A Few Best Men*). This December, she's also set to star in *Pitch Perfect*, a musical comedy cashing in on the a cappella revival. And if all that wasn't enough, her TV series *Super Fun Night* (which she wrote and stars in) has just gone into production for ABC, under the mentorship of Conan O'Brien. *Bachelorette* definitely wasn't for me, but I still can't wait to see what this comedy maverick does next.

SKYFALL

★★★★

After an over-the-top opening chase sequence that announces the death of the previous two James Bond movies' (relatively) realistic approach to action, *Skyfall* then kills Bond (Daniel Craig) himself. Obviously it takes more than getting shot and plunging into a raging river to end Bond, but when he finally returns to M16 boss M (Judi Dench), the months spent nursing wounds both physical and emotional have taken their toll. New government spook Gareth Mallory (Ralph Fiennes) thinks Bond is finished, but M needs him fighting fit to take down the sinister Silva (Javier Bardem) before his war on M16 succeeds. Director Sam Mendes' gorgeously shot 143-minute Bond epic takes a while to warm up, but the action is always gripping and the nostalgic nods don't shatter the often-gritty mood. Craig successfully mixes a more classic Bond charm with his previous brooding, while Bardem's gleefully sinister performance makes him the most traditional (and fun) Bond villain in years. **ANTHONY MORRIS**



BACHELORETTE

★★

Bachelorette and *Bridesmaids* (2011) might both be wedding comedies, but similarities stop well before the ceremony. Where *Bridesmaids* was the female equivalent of the bawdy bromance, *Bachelorette*'s brand of funny is as coal-black as its bridal party's hearts. When Becky (Rebel Wilson) tells best friend Regan (Kirsten Dunst) she's getting married, Regan can barely contain her fury: she's thin, successful and adamant it should have been her rather than "Pigface". The reluctant maid of honour gets their teen brat-pack back together, with ditzy shopgirl Katie (Isa Fisher) and acerbic party monster Gena (Lizzy Caplan), but they're all still consumed with adolescent hang-ups. A ripped wedding dress on the eve of the event sees the trio embark on a drug-fuelled journey across the New York night to repair it. *Bachelorette* is dark, but the humour gets lost in the muck of horrible people doing horrible things. Such a wonderful cast deserves better than this pity party. **REBECCA HARKINS-CROSS**



ROBOT AND FRANK

★★½

For Frank (Frank Langella), physical clutter is necessary to fill a resounding emptiness. His children rarely visit and loneliness surrounds him in equal measure to unwanted objects and unwashed dishes. When Frank's concerned but emotionally distant son, Hunter (James Marsden), resolves to give him a high-functioning robot maid, Frank is at first reluctant. But he soon becomes reliant on Robot, searching for companionship in the android — maybe even seeking out that most elusive of human features, a soul. For a while the duo's curious friendship warms the heart, but without clutter or humans to distract him, Frank becomes troubled by painful memories of his past. A gentle, whimsical premise, *Robot and Frank* has some nice moments, but is too simplistic to sustain a feature-length narrative. Director Jake Schreier lets moral questions he ought to raise fall by the wayside, offering a cinematic experience ultimately as empty as Frank's existence. **TARA JUDAH**