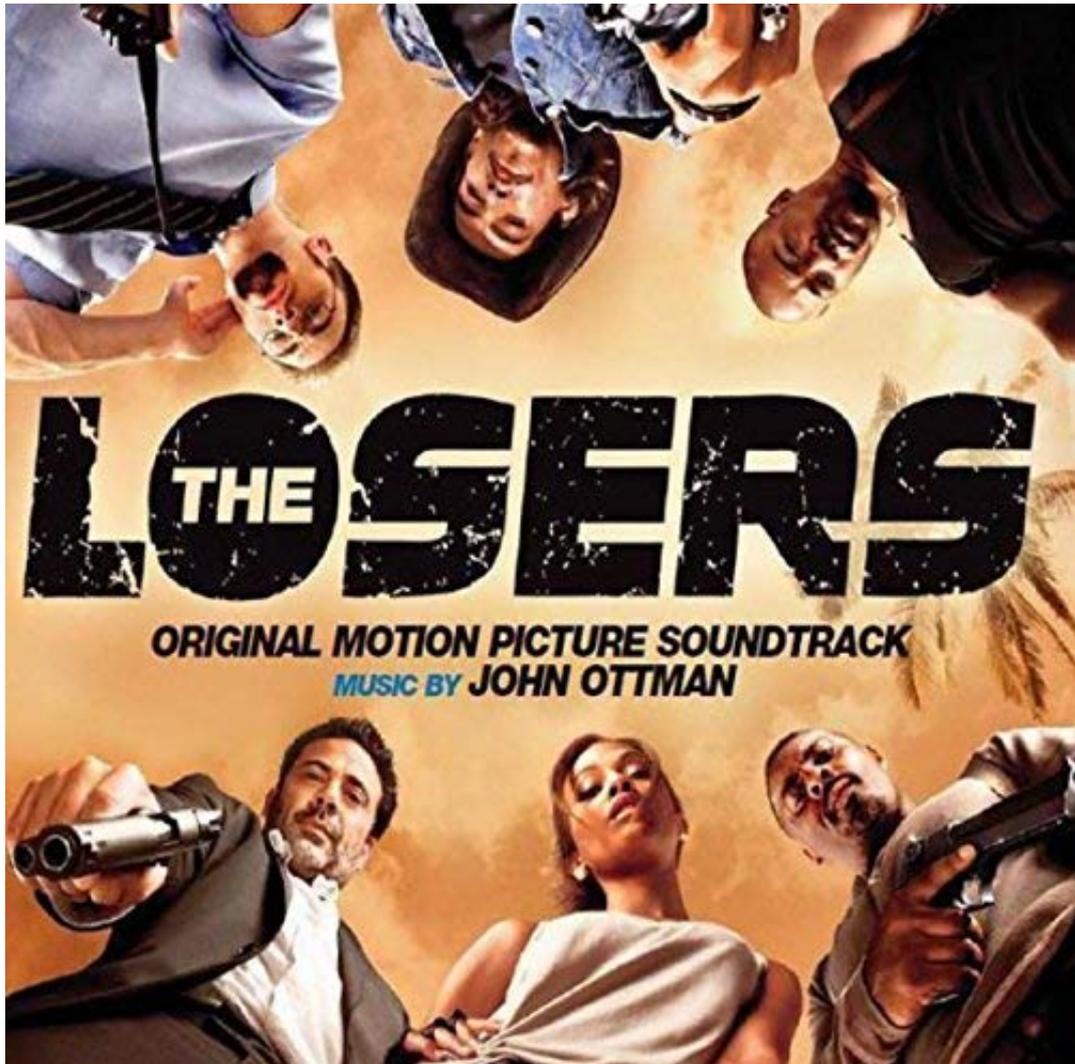




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Clay, Jensen, Pooch, and Roque are part of United States Special Forces Unit. They are deployed to a mission in Bolivia involving a drug lord, they end up disobeying orders and rescuing children. Their enraged boss, codenamed Max, orders them dead, but they survive, and end up doing small-time jobs. Then Aisha enters their lives, smuggles them back to the States on the condition that they kill Max. The group will soon realize that she has inducted them on a suicide mission - a mission which will take them to Dubai, United Arab Emirates; and to Mumbai, India; and come in possession of a mysterious encrypted hard-drive while not only facing betrayal from one of their own but also certain and violent death at the hands of Max. A tale of double cross and revenge, centered upon the members of an elite U.S. Special Forces unit sent into the Bolivian jungle on a search and destroy mission. The team—Clay, Jensen, Roque, Pooch and Cougar—find themselves the target of a lethal betrayal instigated from inside by a powerful enemy known only as Max. Presumed dead, the group makes plans to even the score when they're joined by the mysterious Aisha, a beautiful operative with her own agenda. Working together, they must remain deep undercover while tracking the heavily-guarded Max, a ruthless man bent on embroiling the world in a new high-tech global war. Although at best, a renter, that will take you a whole weekend to watch. Easily stopped for hours at a time with no back tracking needed. This movie falls short of anything resembling a decent action movie. If I gave the latest "Die Hard" movie a "10", this would get a "1". To rate it against the best action movies.....a -30.

Bad acting only compounds the equally deplorable and predictable script." I can only hope, for the Peter Berg's sake, that more than half of this movie was improvised.

What we have here is two "gonna be's", Chris Evans, and Zoe Saldana (though not because of, but instead of, this movie), one "Brad Garrett" wannabe (Morgan), a has been "Patric" (soon to be playing roles that an aging Eric Roberts can no longer play), and a bunch of never will be's, trying desperately to salvage some kind of order in a mind numbingly boring tale of revenge.

Truth be told, the only saving grace in this movie is the Soundtrack, featuring, a couple of times, "Don't Stop Believing", by Journey.

SPOILER

Chris Evans' character does give me the only chuckle in the movie using this song. Not much of a spoiler, I admit, but, one, none the less. "The Losers" playfully posits an ironic title, but under release by Dark Castle Entertainment, it became something of a self-fulfilling prophecy. Their marketing for this comic-book action throwback was sparse at best, and internet enthusiasm walked the line of virtual nonexistence despite a trailer no more corny than that of the wildly-anticipated new Iron Man film.

But without the advertising oomph of a superhero sequel, moviegoers were quick to hypocritically label "The Losers" 'stupid,' while salivating over Sylvester Stallone's upcoming "Expendables." Like that film, "The Losers" embraces the disposable entertainment it was inspired by, and all of the popcorn fun and narrative pitfalls that entails. Title cards splash flamboyantly across the opening scene, introducing us to our protagonists via nickname and destructive area of expertise. These colorful freeze-frames are perfect snapshots of the one-dimensional cartoon characters the film is populated by; in thirty seconds we understand their clichéd team dynamic, and the lame plot wheelbarrows forward.

And you know what? I kind of like it that way. I'll gladly take 'stupid' over pretentious, and "The Losers" doesn't get hung up on whether or not it's going to inspire conversation on the ride home. Instead, it sets up a premise and executes it point blank: the story is your typical connect-the-dots of entertaining but unremarkable action sequences, whose best quality is probably legibility. Thank your deity of choice that they're not cut like "Transformers 2," which is maybe a necessity of shooting at an eighth of Michael Bay's budget, but even with a comparative shoestring and seldom a spark of originality, "The Losers" wins hands down in the comprehensibility department—And it's a

movie where motorcycles can and will fly into airplane turbines.

It's actually the comic-book stuff—The flourishes "The Losers" hopes to distinguish itself by —That come off feeling superfluous and out of place in the heat of the action. I know it's based on a graphic novel (even though I'd hitherto never heard of it), but I gotta tell ya, Ang Lee's "Hulk," isn't the best style manual for making the jump to the big screen. Freeze frames, artificial zooms, and drawing on the image is ugly and distracting.

Fortunately, that stuff really isn't a huge issue. I'll cope because the most important aspect of the film—Its cast—Is fun to watch play off each other. They share a convincing rapport that transcends how surface-level gimmicky their roles are; you have the tough-as-nails leader (Jeffrey Dean Morgan), the romantically-challenged computer nerd (Chris Evans), the beefy black guy (Idris Elba), and the token sex appeal (Zoe Saldana). They breathe life into otherwise decomposing archetypes, and have a great time doing it.

The bottom line is that though "The Losers" fails to distinguish itself in all the important ways, stapled to a hopelessly generic plot with nary an innovative action set-piece or idea, it actually excels at the status quo. It isn't crippled by its clichés, it wears them as semi-ironic badges of honor. After all, when else will you see a caricatural evil genius (Jason Patric) taken to the comedic absurd of blowing a hole in the head of his parasol-toting assistant for letting his shade wander?

A more pronounced tongue-in-cheek sensibility might have taken the film to another level, but as it stands, director Sylvain White polishes this very surface film to a fine gleam. It's just a shame that some imaginary line's been drawn between it and the undisputed summer heavyweights, because a quick glance back at what made money last year makes abundantly clear that "The Losers" is rarely one-upped in intellect.

It may be 'stupid,' but it's more than that. "The Losers" is stupid fun. A busy, unsatisfying comic thriller, poorly acted by a grab bag of new faces and franchise movie refugees, and set to a hard-rock soundtrack. It's called 'U.R.A. Fever' by The Kills. The rest of the songs and their corresponding scenes can be found here. a5c7b9f00b

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