

fearless in depicting battle but runs in fear from any plot device even remotely similar to the Robin Hood myth we know so well in classic films like The Adventures Of Robin Hood (one of my favorite movies of all time). So the first person to shoot an arrow is Lady Marian, played by the game Cate Blanchett. Robin doesn't pave the way for King Richard; the Lion-Heart falls in battle towards the beginning. The Sheriff of Nottingham is toothless, for the most part. And Crowe isn't Sir Robin Of Loxley but a humble archer who takes that name in order to save his hide after the Crusades fall apart. Robin's men aren't so merry and the outlaws in Sherwood Forest are feral orphans scavenging for food. Almost every trope from the Robin Hood tales is ignored or turned on its head, though thankfully at least Friar Tuck (Mark Addy) is still a worldly man who loves a good drink. While a siege is rather hectically paced (surely battles in those days weren't as frenetic as video games), the film has a certain confidence. And Crowe is solid as the wry man of few words; he milks every nuance out of his lines. And he and Blanchett strike genuine sparks. It's fine, I kept saying to myself; it's fine. Ignore the film you expected them to make and just enjoy what they've delivered. I can't really dislike a film set in the 1100s that has the wit to nod to Monty Python and the Holy Grail in one early scene of theft. But while I can swallow the wholesale upending of Robin Hood and historical accuracy is for re-enactment buffs, not me, I found myself drowning in revisionism and just plain goofiness by the end. The French invaded England with boats akin to those invented for the D-Day landing. Robin offhandedly declares for a universal declaration of human rights while pre-dating the Magna Carta by years if not decades. He believes his father abandoned him at the age of six, until simply closing his eyes brings back a flood of memories about his father being slaughtered right in front of him. Lady Marian's can-do spirit extends to ludicrous lengths. The big battle includes a laughable rehashing of a scene from Rambo and the coda in Sherwood Forest that sets up the adventures to come is absurdly noble, down to Marian giving doses of medicine to some little tykes. Something is wrong when the watercolor end credit sequence is more intriguing than the film that preceded it. Far from a turkey, it's sure to be their biggest hit since *Gladiator*. Maybe with the sequel they won't be scared to have a little fun.

TOURNEE * out of ****

The only other film to screen today is *Tournee/On Tour*, from acclaimed French actor Mathieu Amalric, star of The Diving Bell and the Butterfly plus about a thousand other French films. This is his fourth film as director and tells about a down on his luck producer (who used to be big in TV) now touring the hinterlands of France with a gaggle of New Burlesque stars he found in America. They're women -- plus one man -- who devise witty, sometimes silly acts around the strip tease. In one memorable scene, Amalric is filling up his car and suddenly finds himself flirting with the woman at the cash register. Their dialogue pulses with real life and genuine discovery. Is this moment the hinge the movie turns on? No, it's just one of many random scenes but the fact that it feels focused and real just puts the rest of the film to shame. Mostly, we watch the gals goofing around before and after their shows, complaining about being hustled from town to town, putting on their costumes, rehearsing and performing before they pack up, head to a new city and do it all over again. Much is discovered: Amalric's producer character has two sons, an ex-wife, an ex-girlfriend with breast cancer and mountains of debt and bad will in Paris. The leader of the burlesque artists flirts mildly with him. And the show goes on. Even this description is probably too forceful and direct to get across the meandering pointlessness of the film. Mostly I thought about the power of the moustache. Amalric simply had to grow a seedy, porn-producer sort of stache and I immediately knew who this guy was. It's in Competition simply because of Amalric's great track record as an actor. (The very light smattering of applause it received surely came from the French contingent.) But then, the festival never programs movies it is high about on the first or second day. At least we got to see some burlesque acts. And there's always tomorrow.

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Jane Krakowski Reveals



Cate Blanchett donned a gown from Alexander McQueen's Pre-Fall 2010 collection for the Cannes premiere of her new film Robin Hood. According to InStyle, the...



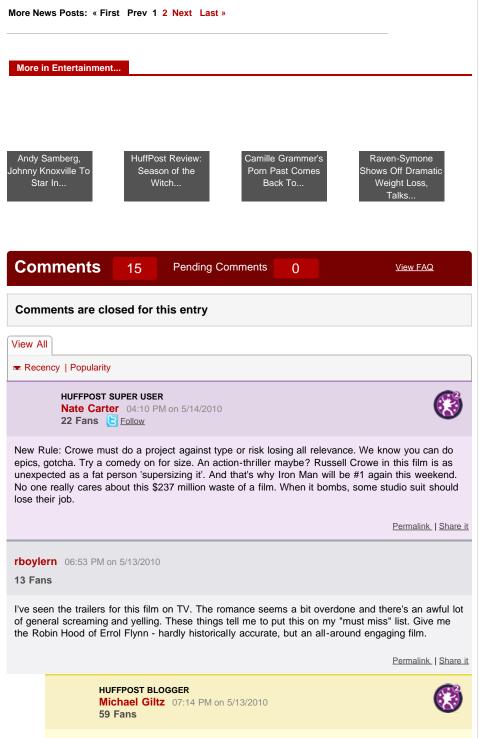
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Cannes 'Robin Hood' Premiere: Russell, Salma, Kate, Cate, Benicio & More (PHOTOS)

The Cannes Film Festival kicked off Wednesday night with a gala premiere for 'Robin Hood.' Below are some of the photos, featuring Russell Crowe and...



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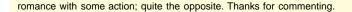


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Nothing can match Errol Flynn. But I would say that the romance is handled pretty subtly, doesn't dominate the action and the two do have good chemistry. It's certainly not a



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(ii)



SILVANUS 02:17 PM on 5/13/2010

138 Fans

Crowe said it: "My theory would be, if Robin Hood was alive today, he would be looking at the monopolization of media as the greatest enemy."

Yep

All the same. All dull. All dumb. All slick. All FORGETTABLE.

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esolesek 02:00 PM on 5/13/2010

22 Fans

Sounds like Ridley Scott doesnt want to challenge his media paymasters of threaten his movie's support. Too bad. The entire point of Robin Hood is rabble-rousing and the Nottingham Sheriff is supposed to be an opressor. Thought about seeing this, not anymore. Dont need Maid Marion as Aeon Flux either. Same old stupid formula dreck.

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bswell 03:44 PM on 5/13/2010

75 Fans

What do you expect from this type of blockbuster "dreck"? Although Scott made "Bladerunn er," he also makes a few bucks from bad tv, presumabley to finance the films he's making now. The reviewer needs to focus more on the films as films, and less what he would like them to be. Robin Hood is not even a historical character, so whatever is done, said or filmed bears no relation to history; it's what the director wants it to be. Check out such minor items as the cinematography and the mise-en-scene, if you can, prior to rendering critical judgments. Stay away from all the plot summarizing.

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bswell 03:53 PM on 5/13/2010

75 Fans

Sorry. That should be "presumably," and "less on what he would like them to be."

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NewsCorpse 01:13 PM on 5/13/2010

41 Fans

The best part of the press conference for Robin Hood was what Crowe said about the media:

See Robin Hood vs. The Tea Baggers: http://www.newscorpse.com/ncWP/?p=1643

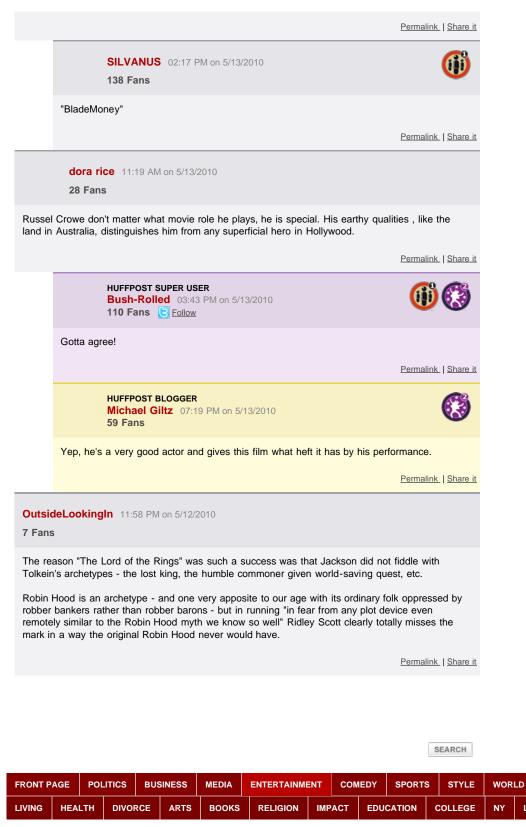
"My theory would be, if Robin Hood was alive today, he would be looking at the monopolization of media as the greatest enemy."

A brilliant analysis. Robin Hood would be a great symbol to counter the Tea Party. He is a heroic progressive and one of the early practitioners of "redistributing the wealth."

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MajorKong 11:35 AM on 5/13/2010 1047 Fans

So is this Robin Hood or "Gladiator - Sherwood Forest"?



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