
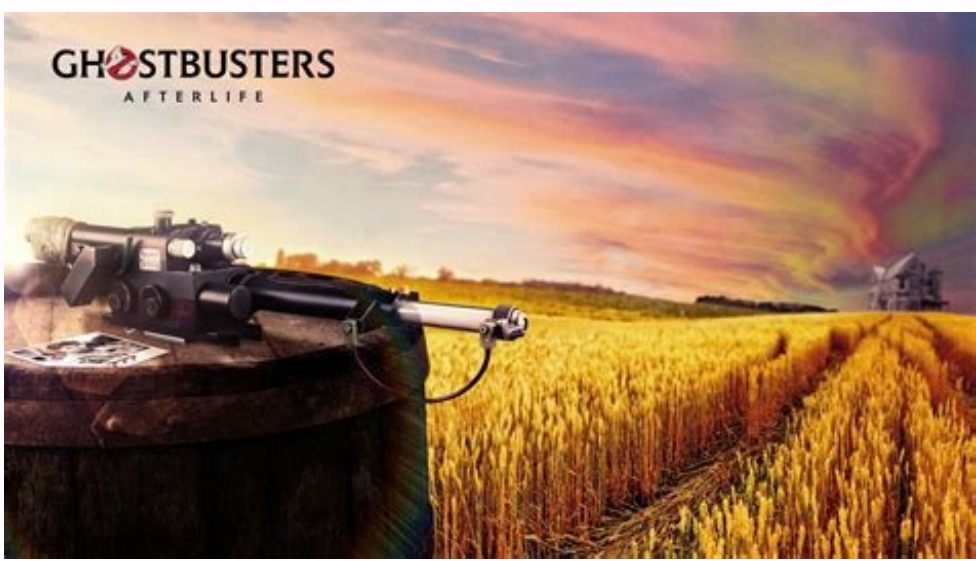
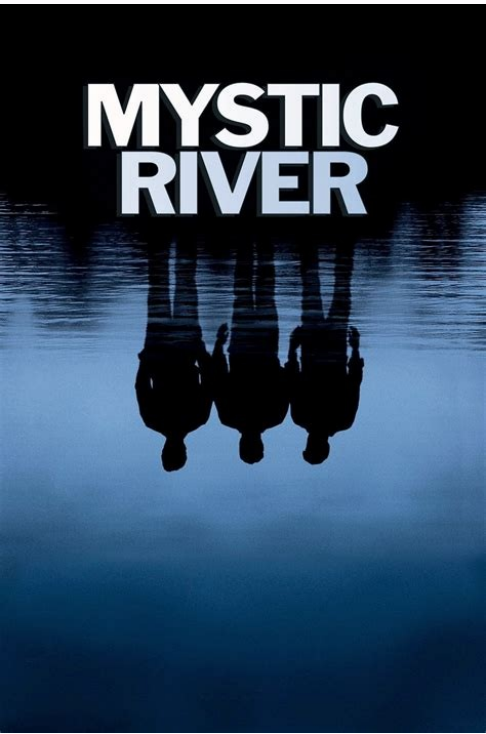


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Last year, Tjahjanto made his action-movie debut with *Headshot*, which also starred Iko Uwais and which set new standards for action-movie violence. For decades, action movies ran Hollywood. 8. Another takes a moment before a fight to walk over to a cross that's hanging on a wall and to flip it upside-down. The fights are great, which is, of course, what matters. But the fight scenes are a gloriously nostalgic trip through Woo's greatest hits: the slo-mo blood-spatters, the bodies flying ecstatically through the air, the doves. Unlike that movie, *Final Score* sadly does not feature a scene in which the hero has to pose as one of the athletes and where he makes a crucial play. There wasn't any big import from South Korea or Thailand or Japan that caught the eyes of genre fans out here in the west. 7. Writer-director Leigh Whannell got his start writing horror movies, and he brings the same sense of creeping wrongness to *Upgrade* that he did to the *Insidious* movies. But *Final Score* does have an indoor motorcycle chase, a kitchen punch-up with a scalp-tatted giant, and a surprisingly soulful Bautista performance that anchors the entire thing. 9. The bad guys are a bit too generic, and the movie forces the extremely Irish Pierce Brosnan and the extremely British Ray Stevenson to attempt Eastern European accents, which is not ideal. *Accident Man*, an adaptation of a U.K. comic book from the '90s, is Adkins's passion project. The *Raid* stars Joe Taslim and Iko Uwais, the latter of whom choreographed the incredible fights, make deadly weapons out of meathooks and pool balls and anything else that might be within reach. That's a stretch, but when a movie is essentially a series of loosely threaded-together training sequences, *dobwe* really care whether nobody involved can act? But the real discovery is Wyatt Russell, Kurt's son. 2. So how did it come to this? He lives in Charlottesville, Virginia. He repeatedly fights the famously mustached Henry Cavill, a man who looks like he pulls up sequoia stumps with his teeth. Moussi is basically a mannequin who kicks, but he kicks really well. *Kickboxer: Retaliation* The original 1989 *Kickboxer* is canonical Jean-Claude Van Damme: An unashamedly cheesy Muay Thai underdog story that steadfastly refuses to get old even if it was practically a beat-for-beat remake of the previous Van Damme classic *Bloodsport*. That's entertainment! Tom Breihan is the senior editor at *Stereogum*, and he writes the action-movie column "A History of Violence" for *The A.V. Club*. Marshall-Green turns out to be a deft physical comedian, his body doing unspeakable things to bad guys while his face shows a look of blank incomprehension. *Fallout* is mass-culture moviemaking of the highest order, a brisk and funny and occasionally soulful globetrotting adventure that hammers our moving-image pleasure-centers over and over again. Logan Marshall-Green, the movie's star, is mostly known for looking a whole lot like Tom Hardy. 2018 turned out to be a year of violent hybrid B-movies—movies that didn't reach a wide mainstream audience and, to be honest, didn't even try. 10. *Final Score* This was the year that the Rock was supposed to revive the time-honored *Die Hard* format with *Skyscraper*. After those movies established him, Woo spent a few years as a big-budget Hollywood filmmaker, and then he returned home and made historical movies, like the stunning two-part 2008 epic *Red Cliff*. Momoa doesn't look like an everyman, but he's fully capable of carrying himself as one. Bones pop. *Manhunt* in the late '80s and early '90s, Hong Kong deity John Woo reinvented the gunfight with his dizzy, operatic, over-the-top bullet bacchanals. A resurgent Nicolas Cage displays all of his sides; the sensitive Method actor, the resolute action hero, the braying madman. And if you have fun when Indiana Jones punches Nazis in the face, wait until you see these guys stuffing live grenades into Nazis' mouths. Cruise—not Ethan Hunt, but actual real-life Tom Cruise—should've died at least 15 times while making this movie. Bautista is a traumatized veteran who has a few hours to save his dead comrade's kid, and an entire British soccer stadium full of fans, from a dedicated cell of terrorists from a fictional Balkan state. *Manhunt* is Woo's first contemporary Hong Kong action flick since 1992's god-level *Hard Boiled*. In *Fallout*, the sixth and maybe-best *Mission: Impossible* movie, Cruise dangles from cliffs, hurls himself off of rooftops, and plummets from an airplane that's five miles up. It's not a comedy, exactly, but you might laugh pretty hard while watching it. And the sequel *Kickboxer: Retaliation* surrounds Moussi and Van Damme with more people who we're happy to see in a cheap action movie. Mandy doesn't start out as an action movie; it's an agonizing, horrifying tale of a backwoods cult (and their demonic biker assistants) who descend upon a loving couple and bring hell with them. Tjahjanto has said that he wants *The Night Comes for Us* to be the first movie in a trilogy. This time, Van Damme wasn't the hero. She and Adkins have the best fight in *Accident Man*, and she's a joy to watch. He's Mike Fallon, elite hitman and sardonic hard-boiled narrator. *The Night Comes for Us* Writer-director Timo Tjahjanto has a history making truly disturbing horror movies, and while his *The Night Comes for Us* isn't horror, it reverts in gore just as much as *Dead Alive* or *The Evil Dead*. Action movies are an afterthought. With Mandy, Panos has applied his own aesthetic to the gleaming over-the-top ridiculousness of his father's Stallone movies. And when he lands a couple of those death blows, you might find yourself hooting out loud. So instead, Braven has to use anything he can—fists, axes, hot poker, four-wheelers—to protect his clan. It's an intense art-film meditation on the '70s grindhouse style, and it gets gnarly, especially when the chainsaws get to revving. But here, he makes a better version of the *Venom* story than Hardy managed. Terrible things happen to bodies in this one. He drives a motorcycle the wrong way through Paris traffic. *Upgrade* Another cross-pollination: A slick and sadistic near-future vision shot through with over-the-top brutality, *Upgrade* plays out like a long, violent, elaborate episode of *Black Mirror*. I didn't think I'd ever see anything more brutal than that, but with *The Night Comes for Us*, Tjahjanto has made his own movie look like *Kung Fu Panda*. And Mike Tyson, of all possible people, plays a wise prison mentor. *Mission: Impossible* — *Fallout* Tom Cruise is one of the most celebrated actors in the history of cinema—a beautifully chiseled icon whose unchanging features immediately evoke decades of classic movie memories. Four of 2018's highest-grossing movies were superhero movies. It's one of 2018's most unsettling sci-fi movies and one of its bleakest comedies, and it's also got some of the nastiest fight scenes. Painted head-to-toe in ash and blood, Cage stops being human and transforms instead into a walking death-god. A grieving, paralyzed widower gets an experimental computer chip implanted in his spine, and he learns that this chip can help him walk, do martial arts, and get revenge against the lowlives who killed his wife. That means Adkins gets in nasty, fun fights with former *Spawn* Michael Jai White, former *Darth Maul* Ray Park, former *Punisher* Ray Stevenson, and Amy Johnston, who hasn't played any franchise characters but who starred in a great 2016 kumite movie called *Lady Bloodfight*. To make this movie, Tom Cruise learned how to fly a helicopter only so that he could come so close to crashing that helicopter. He is also the son of George P. The Dave Bautista vehicle *Final Score* isn't even the first *Die Hard* clone to take place at a sporting event; that would be the gloriously ludicrous hockey-themed 1995 Van Damme joint *Sudden Death*. Here's the best that 2018 had to offer. But when Cage goes into revenge mode, the movie reaches some kind of delirious, uncanny new level. These days, superhero movies, the flashier and nerdier stepchild of action movies, play that role. Cruise, meanwhile, has seemingly given up all hope of ever winning that Oscar. Dicks get torn to shreds. But in the world of low-budget action movies, Adkins is a longstanding pillar—a reliable source of transcendent ass-beatings for at least the past decade. Don't see this movie sober, but by all means, see it. Gareth Evans, the Welsh director whose Indonesian fight flicks *The Raid: Redemption* and *The Raid 2* are among the decade's best, moved back to the U.K. and made a Netflix horror movie. *Kickboxer* spawned three straight-to-video sequels, and Van Damme didn't appear in any of them. Mandy Mandy director and cowriter Panos Cosmatos is the force behind *Beyond the Black Rainbow*, a retro-stoner headfuck of a horror movie. A little girl stabs a dude to death. *Manhunt* is a remake of a Japanese movie from 1976, but when it's at its best, it's pure Woo. He is also 56 years old. And yet action cinema still produced plenty of greatness in 2018. Veteran character actors Garrett Dillahunt, Braven's speechifying drug-lord adversary, and Stephen Lang, Braven's Alzheimer's-suffering tough-guy father, get to savor the scenery they're chewing. It's a confusing movie, edited chaotically and plotted incoherently—something about a Chinese lawyer and a Japanese detective who hate each other but are forced to work together to battle an army of motorcycle assassins. Braven Jason Momoa is a glowering muscle-slab who also seems like a fun weirdo, and he is thus exactly the kind of guy around whom you want to build a tough, propulsive, no-frills old-school action movie. They aren't just going to let Joe Braven and his family hand over the drugs and walk out of there. As the villain, B-movie OG Christopher Lambert sneers and preens and flashes a sword. One extremely mean lady kills people with a razor-wire yo-yo. Many of the year's best action movies weren't just action movies; they were also horror movies and tense '70s-style thrillers and sci-fi thought-experiments and bleak comedies. We are watching one of the biggest stars in cinematic history risk his own neck, again and again, for us. In Tjahjanto's latest grand-guignol Jakarta-underworld spectacle, characters fight and fight and fight, gritting their teeth and laughing through stab wounds, staying on their feet much longer than any actual human would remain alive. 6. He cowrote and produced the movie, and his regular collaborator Jesse V. When Cruise was lip-synching Bob Seger and humping his parents' couch, Chan was fighting on hot coals and falling from clock towers. As the final-fight heavy, Hafþór Júlíus Björnsson, the Mountain from *Game of Thrones*, comes off as a human boulder. And in Bautista, it's got a guy who can take it. And those stunts add a whole other level to those thrills. Cosmatos, director of the '80s trash-action classics *Rambo: First Blood Part II* and *Cobra*. 3. He orchestrates elaborate killings with bored professionalism, but when someone kills his ex, he has to kill all of his peers in the elite-hitman underground society that the movie gleefully depicts. Can you imagine how gnarly it's going to get by the time he finishes it? If you're going into battle against Third Reich mad scientists and the superpowered zombies that they've created, you want a guy like that on your side. Johnson directed it. Overlord Overlord is a strange beast: A Dirty Dozen-style World War II men-on-a-mission adventure that's been welded to a *Re-Animator*-esque splatter-farce. It's an exhausting, exhilarating experience of a movie, a festival of death that could leave you feeling more alive. In Braven, he's Joe Braven, a sensitive logger who finds out that a bloodthirsty drug-smuggling gang has hid its stash in his isolated, snowbound cabin. Last year, however, Van Damme did return for the direct-to-VOD reboot *Kickboxer: Vengeance*. Instead, he continues to put his own life on the line for our entertainment. Instead, he flexed his hard-won late-in-life acting chops, playing a blind teacher to the Gabonese stuntman Alain Moussi. And Adkins clearly has a blast with the movie. These days, Chan mostly seems content to make Chinese-blockbuster kids' slapstick comedies, and he was making that transition long before he hit Cruise's current age. *Accident Man* In mainstream cinema, the lantern-jawed British martial artist Scott Adkins is an occasional stuntman or bit-part bad guy. It's a lot. Look out for her. And honestly, he makes more sense as a rugged dad protecting his family than he does as a nautical superhero. But in the starring role, Momoa shows a glowing macho sensitivity that holds the whole movie together. That title used to belong to Jackie Chan. Hollywood isn't going to want Momoa to make too many down-market crowd-pleasers like this one—not when he could be headlining CGI-heavy franchises—but I hope he does it anyway. Related Everybody Needs to See 'Upgrade' 4. But *Final Score* does manage to ground its ridiculous conceit in a portrait of one man's pain. That movie turned out to be a lifeless slog. It didn't happen. Wyatt has been a likable, shaggy presence in movies and on TV for a couple of years, but Overlord is the moment when he shows that he can be just as charismatic and forbidding and dangerous as his father. Instead, he's probably already got people dreaming up even more ridiculous shit that he can do next time. But another former WWE champion did manage to make a tight, tense *Die Hard* ripoff on a considerably smaller budget. How did Tom Cruise become the movies' leading daredevil? Faces explode. The movie's star is Jovan Adepo, of *Fences* and *The Leftovers* fame, and he radiates a gentle decency in situations where gentle decency could get you killed. 1. Meanwhile, with one major exception, all of the grand global action franchises—*Fast & Furious*, *John Wick*, *Wolf Warrior*—took 2018 off. Related *Body Horror* to the Extreme With 'Overlord' Director Julius Avery 5. Directors took advantage of small budgets, direct-to-VOD releases, and content-hungry streaming services to make some delirious two-fisted tales. They were critically derided populist money-movers—the productions that kept the studio lights on.

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