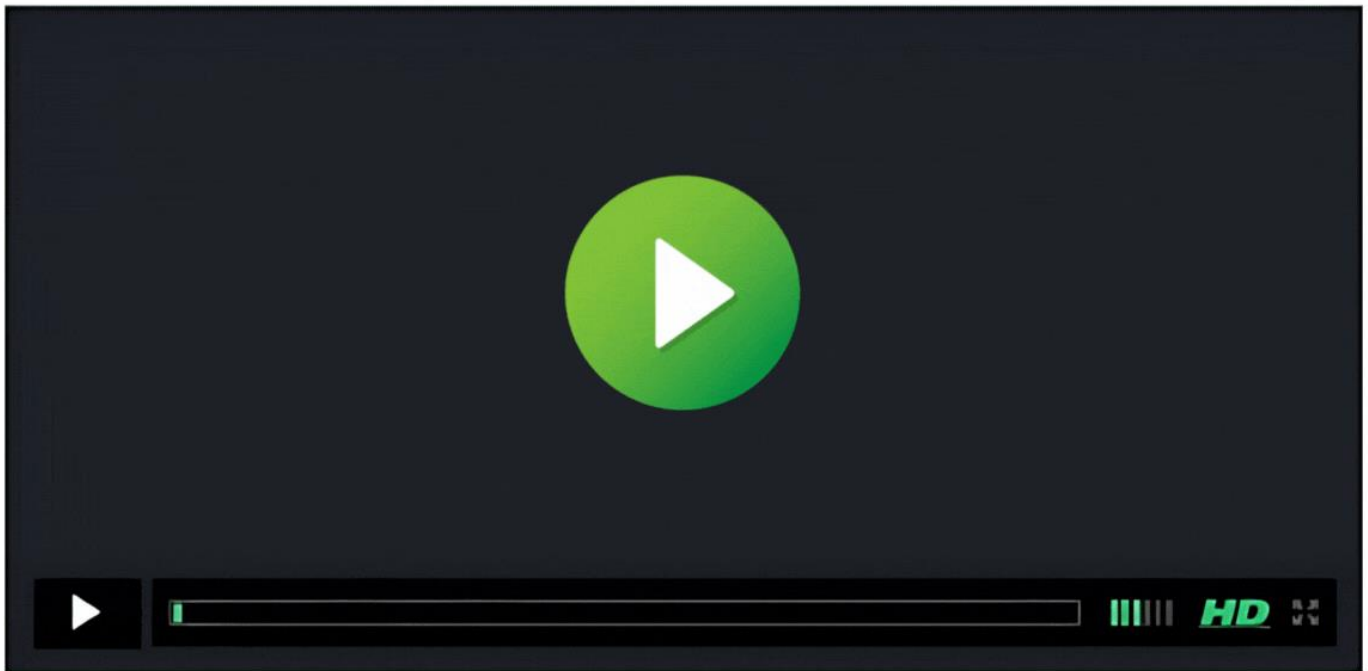


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#Thunderbolts**

Thunderbolts**ing Of 'Thunderbolts**,' Explained

The most solid MCU movie in a while asks you to bring it in for a group hug.

THUNDERBOLTS* opens in theaters Friday, May 2

Ahh... so that's what the asterisk is for. THUNDERBOLTS* is a worthy outing for some of the MCU's unsung heroes but, just like the film's sort-of-not-really antagonist, The Sentry, it has both a dark half and a light half. One of them is actually pretty great.

I had a lot of hope for THUNDERBOLTS* going into it. Something's been in the air this last year, from the Dr. Doom and Fantastic Four of it all, to the sense that we're through phase 4's strange aimlessness, and it's all got me more intrigued. There's been a sense lately, something Anthony Mackie has even said out loud, that Marvel is set to recapture some of its magic. THUNDERBOLTS*, for the most part, is moving in the right direction, with a solid, fairly unexpected ride for its band of antiheroes.

But first, there's a lot of exposition and for a not insignificant amount of the runtime, the movie belongs to Valentina Allegra de Fontaine (Julia Louis-Dreyfus), with Bucky Barnes (Sebastian Stan) hanging on the periphery of her plotting, in his new role as a politician. More than anything, this section of the movie had me wondering at what point it was decided to make The Winter Soldier a congressman, and if it was just because one of the titular THUNDERBOLTS* should be around for all the early shoe-leather.

Once it gets properly moving though, one of the things I liked most about THUNDERBOLTS* is actually one of the things I liked most about Infinity War and Endgame: Combinations of characters who've never met, but make for an interesting dynamic. Think a whole movie built around moments like War Machine and Nebula bonding over the fact that they've both been put back together with mechanical appendages. The moments where Red Guardian (David Harbour) and Bucky idly chat about super soldier serum are very charming. Yelena (Florence Pugh) and Ghost (Hannah John-Kamen) gang up on Agent Walker (Wyatt Russell) to make fun of his

“hat” – which is to say his beat-up, valor-stealing Captain America helmet – and not only is it really fun, it’s used at the right spot in the film to the exact right effect. An MCU movie really gets a chance to stand out if it can bolster its more workmanlike components with this kind of endearing material – and the parts of THUNDERBOLTS*’ lighter half that work do just that.

But it’s an established relationship in THUNDERBOLTS* that shines the brightest. Florence Pugh and David Harbour were a blast as Yelena Belova and Red Guardian in 2021’s Black Widow, and they’re just as much fun here. The pair’s father-daughter dynamic ranges from a “real emotional need” to “embarrassing me in front of my friends” – they so clearly and so sweetly depend on each other, it’s difficult not to love them. And it doesn’t hurt that Harbour chews every piece of scenery he can get his metal teeth on.

For all these quality interactions between two or three THUNDERBOLTS*, the team never quite gels as a whole, though. Director Jake Schreier and screenwriters Eric Pearson and Joanna Calo are aiming for a non-stop, snappy back-and-forth in the Guardians of the Galaxy mold, but their main characters don’t live in that energy for nearly as long as they’re meant to – or more, importantly, as long as they need to. Because while Yelena and pals are cracking wise, THUNDERBOLTS*’ gloomier half is lurking just out of sight and ready to effectively bum you out.

THUNDERBOLTS* truly excels with its darker, more upsetting subject matter.

Lewis Pullman’s Bob, and his journey to becoming The Sentry, is a story about mental health and extreme loneliness. There are days when Bob feels every bit the invincible Sentry, and days when he can’t help but let The Void take over and wreak havoc. He’s the exact right opposition for a character like Yelena, who’s constantly questioning the things she’s done and how she should feel about herself. As Bob forces the members of the THUNDERBOLTS* to face the darkest times in their lives, the movie makes its most potent statements about how broken these people really are.

And this is, again, where THUNDERBOLTS* is really at its best. It's where the craft of the filmmaking team is on full display: Schreier has a bunch of darkly funny stuff on his resume – some of which even leans darker than funny – but my favorite member of the behind-the-scenes team is cinematographer Andrew Droz Palermo. He shot both *The Green Knight* and *A Ghost Story*, two movies with very specific visuals speaking to a character's weaknesses and fears. Just look at how he shoots the one-against-many hallway fight in the film's opening sequence: This is one of the most basic staples of superhero fight choreography, but this time we see it from overhead, with stark black and white shadows stretched all the way across the frame. Even bearing in mind that Marvel films can only modulate their style of action and never completely reinvent it, this is some gorgeous imagery, and it speaks to the isolation Yelena is dealing with throughout the film.

This is all to say that THUNDERBOLTS* truly excels with its darker, more upsetting subject matter and themes. Because these lows work so well, the highs that don't quite have the energy they're aiming for seem that much less high by comparison. And for me, it made the movie overall feel like kind of a bummer. A compelling and moving bummer at times, but I wasn't really feeling up for a silly round of petty bickering by the time the home stretch rolled around.

Yelena has always been a little anti-Marvel, going back to how she made fun of her sister for being a "poser." So it's fitting that at one point in THUNDERBOLTS*, she actually asks "what's the point?" This is a movie that is low-key wondering "is the MCU too big for a whole two hours dedicated to a collection of side characters like the THUNDERBOLTS*?" And the answer is, "actually, yeah." They are alone. They are the side characters that have to stick up for each other. And they are not The Avengers.

This is a movie that wonders "is the MCU too big for a whole two hours dedicated to the THUNDERBOLTS*?"

“

Even though the climax – which we’ve seen in the trailers – takes place in and around Avengers Tower. Even though a lot of the visuals in that action sequence are pretty clearly meant to evoke the Battle of New York. Even though it references The Avengers’ fakeout working title, Group Hug –this team is not The Avengers. Not yet, at least. And even with bigger MCU events on the horizon, I hope we don’t collectively hold that against them.

Verdict

THUNDERBOLTS* is the most solid the sacred timeline has felt in a little while, providing an adventure befitting its overlooked title characters. While it very capably dabbles in a darker tone – touching on the mental health of heroes and villains alike – the filmmakers struggle to balance that dabbling with a snappy, comedic energy. While the movie as a whole left me feeling like it was a downer on the balance, it’s at least the good kind of downer, filled with characters I’m looking forward to seeing again.

THUNDERBOLTS* movie review: A bunch of misfits nearly take you back to Marvel's glory days, but stop short of greatness

THUNDERBOLTS* movie review: This superhero film has all the right ingredients and does entertain, but still feels less than the sum of its parts somehow.

THUNDERBOLTS* movie review

Cast: Florence Pugh, Sebastian Stan, Wyatt Russell, Olga Kurylenko

Director: Jake Schreier

Star rating: ★★★

There are times while watching Marvel's newest offering, THUNDERBOLTS*, that you are transported back to the good ol' days - about 8-9 years ago when Marvel Cinematic Universe was churning out hits year after year, when their films balanced action and humour perfectly, and when storytelling had humanity apart from the VFX extravaganza. THUNDERBOLTS* has all that. It even has a beating heart, and touches some sensitive issues. Yet, it is far from the bar that Captain America: Civil War had set for superhero team-up films. It engages, entertains, and even touches, but almost always barely on a surface level. (Also read: THUNDERBOLTS* first reactions call film 'one of the best Marvel movies in years', leak praises 'amazing' action scenes)

THUNDERBOLTS* movie review: Marvel is back! Well, almost, and not quite.

THUNDERBOLTS* movie review: Marvel is back! Well, almost, and not quite.

About THUNDERBOLTS*

In Marvel Comics, the THUNDERBOLTS* are a team of anti-heroes and villains united by General Thaddeus 'Thunderbolt' Ross. In the film, they are brought together by Valentine Allegra de Fontaine (Julia Louis-Dreyfus), the new CIA Director and MCU's new Nick Fury. But they quickly realise that Val may have set them up to fail. And deep in a secret vault, as they encounter the mysterious Bob (Lewis Pullman), our super anti-heroes realise they are in the deep end of the pool with no lifeguards around. Now, Yelena (Florence Pugh), John Walker (Wyatt Russell), Ghost (Hannah John-Kamen), and Alexei (David Harbour) must learn to work together, and also hope that Bucky (now Congressman Barnes, played by Sebastian Stan) hasn't lost his mojo and can help them).

THUNDERBOLTS* follows a Suicide Squad-meets-The Winter Soldier template, but does it in a rather simple and straightforward manner. The tropes are there: the misfits and outcasts who must work together, the anti-heroes who do not have faith in themselves, and a 'villain' who is just trapped in a bad place. But none of these tropes feel jaded or done-to-death. There is a freshness about THUNDERBOLTS* that Marvel has been missing of late. In that regard, THUNDERBOLTS* does look very different from anything the MCU has dished out post-Endgame.

How THUNDERBOLTS* reminds you of the best of Marvel

What works is the setting, the feel, and the immaculate balance of humour and action that was the hallmark of Marvel for years. The wisecracking one-liners land, the situational humour is good, and you don't mind the great Red Guardian being reduced to comic relief, simply because David Harbour does it with all his heart and makes him an endearing character. Once again, the action and VFX are top-notch. Sentry and his all-conquering powers are introduced with an impressive sequence that feels real. The recent complaint of Marvel rushing things with their CGI is not present here.

But THUNDERBOLTS* feels like Marvel of old because of the human touch here.

Director Jake Schreier touches upon our heroes' insecurities and inner demons, sometimes using more than just metaphor to bring them out. Just like Iron Man 3 had dealt with PTSD and Endgame focused on survivor's guilt, THUNDERBOLTS* dwells upon the impostor syndrome and feeling of inadequacy. The screenplay beautifully highlights how giving power to an unstable person can create a monster, an extension of what we have seen with Abomination and Red Hulk. Except here, the villain is as much the victim as his real victims. Perhaps, the film takes a jibe at the military industrial complex with this line, but whether that was intentional or not is unclear.

The performances are good, too, which is another thing Marvel had been missing for a few years (since Elizabeth Olsen's Scarlet Witch act). Florence Pugh shows off her acting chops in a role that demands more of her than just being an action hero. She is vulnerable, hurt, and traumatised, and brings it all. The other winner is Lewis Pullman, who brings Bob's confusion and helplessness to the fore just as easily as he brings Sentry's confidence. David Harbour and Julia Louis Dreyfuss continue Marvel's tradition of making 'funny' characters human with some sharp performances. Sebastian Stan sleepwalks through another Bucky film effortlessly, and Wyatt Russell shines too.

Where THUNDERBOLTS* falls short

International reviews have called THUNDERBOLTS* the 'greatest Marvel film in years'. And while that is true, partially, it is largely because the bar has fallen so low that one can walk over it today without even having to tiptoe. Being the best among

trash is not a compliment I'd want to give this film. And THUNDERBOLTS* falters too. It tries to give the viewers a sense of nostalgia by taking familiar Marvel set-pieces and tropes and luring them into that sense of familiarity. However, it does it rather inelegantly. Scenes that are callbacks to previous films are quite in-your-face.

But THUNDERBOLTS*' biggest failing is that it just is not good enough to be the great saviour that Marvel has been waiting for. The franchise has been in a downward spiral for four years now. Spider-Man: No Way Home was the last truly great Marvel film. Since then, the lack of good watches on the big screens has created a sense of fatigue and exhaustion among the audiences. Ten years ago, keeping up with Marvel was essential for any pop culture enthusiast. Today, it is an ignorable task. THUNDERBOLTS* just does not have enough in its arsenal to bring viewers out of that fatigue. It is a victim of MCU's ambitions, where one now mandatorily needs to watch three films and five series to get one line of joke in the next film. As a standalone film, THUNDERBOLTS* is just good, but it cannot breathe life back into the MCU. I fear we may be past that point by now.

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