

I'm not robot!



You don't have to look far to find good action cinema these days. While studios remain firmly focused on their blockbusters, the DTV action market remains a booming industry of grizzled ass-kickers and action veterans. We got three MCU entries this year, and they all lived up to the franchise standard of stunning set pieces, Steven Spielberg returned to blockbuster filmmaking and took on his own legacy with the ambitious crowd-pleaser Ready Player One, and Christopher McQuarrie became the first director to return for a Mission: Impossible sequel and ended up delivering one of the greatest films in the franchise. If you're in the mood for car chases, fight scenes, and apocalyptic stakes, we've been keeping this list updated all year, so check out our picks for the best action movies of 2018. And if you're looking for more of the year's best be sure to click through the links below. Ready Player One Image via Warner Bros. It's insanely impressive that 43 years after inventing the blockbuster, Steven Spielberg can still craft one magical slice of escapist fun. What better proof than Ready Player One, a story—based on author Ernest Cline's uncomfortably zealous ode to the 1980's—about a literal escape from reality into a neon-lit pop culture paradise. The film is not without its faults; the script by Cline and Zak Penn almost makes you feel like main character Wade Watts (Tye Sheridan) would say some vicious things about The Last Jedi on Twitter if given the chance. But Spielberg's uncanny eye for spectacle is at its most playful here. The film's first major set-piece, a white knuckle car chase through a video game labyrinth that plays with Spielberg's own filmography, is one of the most dazzling 15-minutes of the director's career. Also, if you say you didn't give at least an appreciative chuckle at the trip to Stanley Kubrick's The Shining Overlook, you're lying. -- Vinnie Mancuso Rampage Image via Warner Bros. There have been more nuanced action films this year, actions films with more style, or flair, or technical realism, but only one single action film in 2018 saw Dwayne "The Rock" Johnson and his massive mutated gorilla friend square off against a giant crocodile and a ten-story-tall wolf. In fairness, that is a very specific genre, but it's one that brought me almost too much joy over the 107-minute runtime of Rampage. Based on the 1986 video by only the loosest definition of the word, Rampage is a deeply silly movie, the literal dictionary definition of a popcorn flick, but in a way that harkens back to the sensibilities of the 1990's prime playful Arnold Schwarzenegger (Think Last Action Hero). Much like the Austrian Oak, what Johnson lacks in range he makes up for tenfold in an almost superhuman desire to deliver the biggest, loudest, most fun summer movies possible while wearing the most khaki-colored wardrobe known to mankind. As long as there are CGI cities to be stomped, I will watch The Rock do his darndest to save them. -- Vinnie Mancuso Jurassic World: Fallen Kingdom Image via Universal Pictures Jurassic World: Fallen Kingdom is a spectacle-filled monster B-movie on such a massive scale and studio budget I can hardly believe it exists. Nefarious businessmen, DNA fuckery, exploding volcanos, and of course, big ol' dinosaurs abound in the Jurassic World sequel. Chris Pratt and Bryce Dallas Howard reunite (and they're allowed to be a lot more likable this time) for another romp among the prehistoric when an active volcano on Isla Nublar threatens to wipe out dinosaur life on earth once again. The rest of the film spans from the lush tropical terrors of the island to a steely gothic manor where the newly rescued dinos are housed in the third act, and A Monster Calls director J.A. Bayona amps up the style factor this time around, paying plenty of homage not only to Steven Spielberg but to monster movies across the genre. It's kind of a goofy film, but that's part of its charm and it sure to deliver the dino action. -- Haleigh Foutch Ant-Man and the Wasp Image via Marvel Studios Marvel's lightest fare of the year, Ant-Man and the Wasp is a joyful, romantic romp through San Francisco (and the Quantum Realm) that's rich with energetic and playfully conceived set-pieces. Paul Rudd is, as always, a delight to watch as the post-Civil War Scott Lang, who's spent the last two years bonding with his daughter during house arrest, but it's Evangeline Lilly's Hope Van Dyne who gets to suit up for the first time and deliver some of the best ass kickings. Her initial fight with Ghost (Hannah John-Kamen) is a worthy hand-to-hand throwdown, enhanced by their physics-defying abilities. Though there's nothing quite as surprising and innovative as the toy train fight from the first film, director Peyton Reed and his team come up with plenty of fun size gags, culminating in a car chase through the city streets that puts Pez to dangerous use. Light and breezy with a lot of heart, Ant-Man and the Wasp emerged as one of summer's best popcorn flicks. -- Haleigh Foutch Bumblebee Image via Paramount Pictures The Transformers franchise takes a big swing away from the days of Bayhem with Bumblebee, the tender-hearted prequel spinoff that focuses in on how it is everyone's favorite mute, yellow Autobots made his way to Earth. Kubo and the Two Strings director Travis Knight makes his live-action directing debut with the scaled-down Transformers riff, which stars Hailee Steinfeld as a teenage girl grieving the loss of her father, who discovers Bumblebee and helps him create a home on earth. Pulling freely from the Amblin playbook, Bumblebee is all heart, making the Autobots an adorable fish out of water, who plays pet and pal to the young lady who rescued him. Knight also serves up some thrilling action sequences, notably different from the balls-to-the-walls insanity of the steel and glass tidal waves Michael Bay unleashed. To the contrary, Bumblebee is all about the heart and the human connection behind the spectacle. Deadpool 2 Image via 20th Century Fox Deadpool 2 is a relentlessly cheeky, action-packed piece of snark cinema that takes all the subversion, one-liners and meta-humor of the first film and amps it up to 10, and with John Wick and Atomic Blonde director David Leitch taking over at the helm, the sequel's action scenes got a serious boost as well. There's clearly a bigger budget, which helps, but it really Leitch's expertise at directing action and some damn fine fight choreography that gives Deadpool 2 the edge in the ass-kicking department. From Domino's (Zazie Beetz) Rube Goldberg sequence of luck during the X-Force assault to the addition of the gun-toting future badass Cable (Josh Brolin), Deadpool 2's action scenes deliver one hell of a kinetic jolt between the dick jokes. -- Haleigh Foutch Incredibles 2 Image via Disney Although it doesn't quite reach the high bar set by the original, Incredibles 2 remains a completely delight from start to finish. Writer-director Brad Bird breaks the narrative into two plotlines, one following Elastigirl (Holly Hunter) as she attempts to restore the good name of the Supers, and a second following Mr. Incredible (Craig T. Nelson) as he attempts to raise the kids. Although the Elastigirl plotline has all the colorful action thrills we want from a superhero movie, the film reaches a whole new level as Mr. Incredible struggles valiantly to raise a hyperactive Dash (Huck Milner), an angry Violet (Sarah Vowell), and a Jack-Jack who is bursting with superpowers. Pixar has been uneven with its sequels, but Incredibles 2 is easily a success for the animation powerhouse. -- Matt Goldberg Black Panther Image via Marvel Studios Ryan Coogler's Marvel movie might end up being one of the most influential films of the decade. Black Panther fearlessly puts politics at the center of a blockbuster, and celebrates black men and women who are able to change the world. Although it occasionally has to stick to the superhero script, following the rise of King T'Challa (Chadwick Boseman) as he grapples with what kind of country he wants Wakanda to be is compelling stuff, especially when matched against the alluring villain Erik Killmonger (Michael B. Jordan). Beautifully crafted with outstanding costume design, art direction, and cinematography, Black Panther is a wonder to behold, and you'll want to return to Wakanda moments after the credits roll. -- Matt Goldberg Aquaman Image via Warner Bros. Overlord Image via Paramount Turns out that mystery Bad Robot project wasn't a Cloverfield movie after all, and thank goodness for small miracles, because Overlord is the kind of good that deserves to stand on its own. Directed by Julius Avery, Overlord follows a troupe of American World War II soldiers behind enemy lines, where they're tasked with destroying a radio tower in time for D-Day and discover a mad scientist lab filled with ungodly Nazi experiments along the way. Avery is equally invested in making a war movie as he is a horror movie, and the result is a thrilling, kinetic adventure that sours into a terrifying monster mash. The action scenes are great, especially the opening aerial combat sequence, which follows the soldiers through the horrors of war on their drop ship, in the air, and on the ground when their landing goes horribly wrong. Avery has an equally good eye for monster action (I just wish there was a little more of it to go around), and when they finally make their way inside the Nazi lair, the horrors lying in wait are a sight (and some sounds) to behold. -- Haleigh Foutch Avengers: Infinity War Image via Marvel Studios There is just so much movie in Avengers: Infinity War, and yet it's only half the story! Marvel really did pull out all the stops in making the first part of their epic superhero crossover film, and yet it still retains its focus thanks to putting its antagonist, Thanos (Josh Brolin), at the center, and letting his journey drive the action with our many heroes scrambling to keep up. It makes for a tense, exhilarating, exhausting, and yet still enjoyable experience. We'll have to wait until May 2019 to see if the Russo Brothers can stick the landing, but so far, so good. -- Matt Goldberg Upgrade Image via Blumhouse Leigh Whannell is best known for terrifying audiences with his horror hits Saw and Insidious, but the filmmaker broke new ground this year with his sci-fi/action passion project Upgrade. Set in a familiar-looking future, the film stars The Invitation's Logan Marshall Green in another scene-stealing performance as Grey Trace, a man left in a quadriplegic state after a violent attack that kills his wife. When a mysterious tech genius offers him the opportunity to walk again, Grey winds up with a chip in his spine that doesn't just let him walk again, but helps him find and execute the men responsible for his wife's murder. Better looking than any microbudget action movie has the right, Upgrade follows Grey's path to vengeance through the criminal underground of Whannell's grim future and the writer-director does some fine world-building along the way. It's a smart, sharp action movie that feels pulled from the 90s in all the best ways. -- Haleigh Foutch Spider-Man: Into the Spider-Verse Image via Sony Pictures Spider-Man: Into the Spider-Verse is a mind-blowing accomplishment that uses the animated medium to harness the very essence of a comic book and splash it across the screen. It's certainly the most Spider-Man movie there ever was, and in a franchise that has often been derided for staleness and repetition, boy does Spider-Verse swing for the fences and do something entirely new. "This is one hardcore origin story," a perfect introduction to Miles Morales (and Spider-Gwen, Spider-Man Noir, Peter Porker, and Peni Parker, for that matter) that boggles the mind with the sheer amount of nerdy narrative packed into one Spider-Man-loving ode. It's also a vivid, dazzling film, and an inspired use of the animated medium that incorporates hilarious, subtle gags (I'm a big fan of the use of 'bagel' as a sound effect) and immersive details that pulls you right into this parallel universe. Best of all, Spider-Verse is about embracing the fact that Spider-Man isn't just Peter Parker, Spider-Man is an idea, a mask, a mantle that can be picked up by anyone, anywhere, as long as you always get back up when you take a hit. -- Haleigh Foutch The Night Comes for Us Image via Netflix You may think you know all the ways you could inflict violence on the human body in a fight scene, but I assure you, The Night Comes for Us has something to teach you about the art of the splatter fight scene. From director Timo Tjahjanto, this Netflix action pic is packed to the brim with bloody, brutal combat. The best feature film from Tjahjanto to date, The Night Comes for Us is a relentless showcase of action and carnage, rooted on the story of a criminal turned war criminal looking for a little redemption. The cast is packed with familiar faces for action fans, especially fans of The Raid films, who will recognize Joe Taslim, Julie Estelle, Zack Lee, and of course, Iko Uwais, who takes a supporting role but still shows up to work in some incredible fight scenes. And if fight scenes are what you're looking for in a good action movie, there's no shortage in this one, which stages wall-to-wall combat in a breathless, relentlessly entertaining showcase. This one will earn a lot of attention for it's shared cast with The Raid, but damn if it isn't impressive in its own right. -- Haleigh Foutch Mission: Impossible - Fallout Image via Paramount Pictures Mission: Impossible - Fallout is an action masterpiece. The comparisons to Skyfall, The Dark Knight, and even Mad Max: Fury Road are apt, but in some ways do a disservice to what writer/director Christopher McQuarrie pulled off here. This is McQuarrie's own unique spin on the Mission franchise, and if his previous effort Rogue Nation was elegant in its execution, Fallout is a

violent, unrelenting thrill ride. The film's set pieces escalate in size and scope as the film goes along, but each hits beautifully in its own way. The Halo jump makes your stomach churn; the bathroom brawl is a brilliant character dance; the car and motorcycle chases through Paris are thrilling; and then the climactic third act "sequence" is on another level entirely. McQuarrie and editor Eddie Hamilton work magic throughout the film, but the third act is downright masterful: the world-ending stakes (Ethan vs. [SPOILER]), the physical stakes (Ilsa and Benji), and the emotional stakes (Luther and [SPOILER]) are all beautifully interwoven to create non-stop anxiety, thrills, and emotion. And of course on top of everything else, Fallout is refreshingly focused on practical effects, which in and of itself makes the film stand out amongst the glut of CG-loaded blockbusters. Tom Cruise's death-defying stunts know no bounds, and he's pushed to his absolute limit in Fallout to result in one of the best action films ever made, full stop. - Adam Chitwood



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