1 genre: Movie reviews for the movie Taken

1st Example:

There’s a new action star in town and it isn’t anyone you would immediately suspect. Does the name Liam Neeson ring a bell? Yes, the same guys who has primarily played the nondescript role for the majority of his career has found his John McClane as Bryan in the French action, quasi-thriller **Taken**.

Surprisingly, it isn’t as bad as you may think . . .

Neeson is a retired CIA operative trying to piece together his broken family. After his intense career, his wife Lenore (Famke Janssen) has left him and remarried and he’s all but a stranger to his 17 year-old daughter Kim (Maggie Grace). He finds the only way to reconnect with her and make peace with his ex-wife is to go against his better judgment and allow for Kim to travel to France with her girlfriends. He should have stood his ground though, because shortly after landing in the City of Lights, Kim and her friend are kidnapped by Albanians and sold as sexual playthings to the fabulously rich and the insanely powerful.

What follows next is a nice change of pace (the broken family man shtick gets old quick) as Bryan hauls ass to Paris to begin his hunt for the abductors. He dons his Sherlock Holmes hat and cape, and conducts some impressive detective work (which is sprinkled with some extreme luck). First, he goes to the kidnapping location and gets led to the man responsible for setting the girls up. Next, using his contacts in the French police he makes his way to a sex camp which in turn leads to a holding/drug house which leads to another link in the chain which invariably leads to another link (I don’t want to give it all away). What’s important is at each stop Bryan beats the living shit out of everyone within reach. Some of it is completely far-fetched (fighting a roomful of thugs armed with semi-automatic weapons unarmed) and some of it is pain-wretchingly real (anyone care for some home-brewed electrocution?).

Neeson does an admirable job as **Taken**’s human battering ram (undoubtedly some of his skill comes from what he learned on the set of [Batman Begins](http://thecriticalcritics.com/review/2005/07/07/batman-begins.html)). I must say, he carries himself well for a 56 year-old man. His moves are not as precise or as crisp as what I’d expect from the ass-kicking hero, but they’re good enough to get by with. Everyone else in the film is a throwaway napkin. Director Pierre Morel could have switched them around or substituted monkeys in their place without causing much of a problem since, aside from from the beginning of the movie, there is very little interaction between characters. The only thing missing was the wise-cracking remarks that are staples in the “kick ass and ask questions later” type of movie. But while they were notably absent, I can’t say I missed them a whole lot (probably due to the fact that these “witty” one-liners have steadily gotten worse and worse).

-http://thecriticalcritics.com/review/2008/07/29/movie\_review-taken.html

2nd Example:

A former spy (Neeson) relies on his old skills to save his estranged daughter (Grace), who has been forced into the slave trade. A former spy (Neeson) relies on his old skills to save his estranged daughter (Grace), who has been forced into the slave trade.

-http://www.rottentomatoes.com/m/taken/

3rd Example:

[Pierre Morel](http://www.imdb.com/name/nm0603628/)’s [*Taken*](http://www.imdb.com/title/tt0936501/) has already been released just about everywhere else in the world, and while it’s a strange strategy to open a star-driven action flick in Europe first and then import it to the United States, it has certainly paid off in this case. Worldwide earnings are already about $70 million.

It’s easy to see why the film has so much appeal, and why it should do very good business in the U.S.

up.

This shouldn’t be mistaken for a classic or a masterpiece, but what it sets out to do it does very, very well, and it’s a hell of a lot of fun watching Neeson beat the stuffing out of nameless, faceless henchmen.

The script, co-written by [Luc Besson](http://www.imdb.com/name/nm0000108/) (*The Professional, The Fifth Element*), is mostly no-nonsense and keeps its eye on the ball. Neeson plays recently retired government agent Bryan Mills. We don’t know what he did exactly, but we learn enough to know he’s not a man to be trifled with, and we know he gave it all up to spend time with his teenage daughter ([Maggie Grace](http://www.imdb.com/name/nm1192254/) from *Lost*).

She travels to Paris, and while she’s on the phone with her very protective father, her friend gets abducted. She’s next. One of the attackers picks up her cell phone and Mills threatens him sternly: “If you let my daughter go now, that’ll be the end of it. But if you don’t, I will look for you, I will find you, and I will kill you.”

Fearing the worst – human trafficking is a European plague that is responsible for thousands of disappearances each year – Mills springs into action. Morel finds terrific ways to keep the action fresh for over an hour, and while there needs to be a little back story and a denouement, the beginning and end of *Taken* are clearly not as inspired as the film’s breathtaking second act. It’s as if they’re written for a different film, so if you’re looking for things to criticize, that’s where to start. Fortunately, it’s also where you’d finish.

It’s easy to draw comparisons of *Taken* to *Ransom, The Bourne Supremacy* or *24*, and *Hardcore*, a shocking 1979 Paul Schrader movie about a father’s search for his runaway daughter in the L.A. porn scene. But that’s fine. This isn’t a film that’s trying to shatter the mold; on the contrary, it’s playing on your familiarity with this type of story, filling it with superb action and a solitary hero who is always one step ahead even though he’s fighting from behind.

Despite his size, the 6’4” Neeson has not saturated his résumé with action roles, though he still shows remarkable facility in hand-to-hand combat and the other action scenes. He has also proven that he’s a tremendously empathetic actor, and Taken provides him an opportunity to showcase both with surprising balance. He’s vital enough to make the action believable, and you see the torment in his face whenever Bryan Mills takes a breath, remembering his somber mission.

-http://www.getthebigpicture.net/blog/2009/1/30/movie-review-taken.html

Characteristics:

-Title

-Name of the main characters

-A small storyline

-Tone

Criteria:

-Bolded or Underlined

-Introduction to the characters

-Introduction to the plot

-Suspenseful, leaving the readers wanting more

Outline:

-Make the title easy to find

-Tell about the characters

-Talk about the storyline and plot progression throughout the movie

-Make it appealing and intriguing by using good, thrilling diction