

Page One and Horrible Bosses

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All right all you *New York Times* readers--this one's for you. Whether you like reading the newspaper or not, whether you like the New York Times or not, you have to admit that it is one of --if not the-- leading source of news information in the world. Sure, go ahead and log on to an online service news provider if you want, but next time really study to see how many of them generate news (that is, do first-hand news reporting) versus simply recapping something from another new source. Then count the other news sources. Guaranteed at least one of them is from the *New York Times*.

Page One is a new documentary about the *New York Times* and how it manages to stay in business (although somewhat tenuously it would seem) in an electronic age. The film follows one of its star reporters, David Carr, who's focus at the paper is media trends. Carr is as interesting a character as any film could hope for, and his antics tell the story. And while clearly this film has the blessing of the Times (i.e., not so many disparaging remarks about the paper unless followed by a rebuttal that trumps the criticism), the film does still manage to get its point across with compelling drive and vigor. So high marks for the film and for media outlets that generate their own information (like the one you're holding right now) and don't just float on services that originate the news upstream.

Horrible Bosses is a new film with Jason Bateman and a host of other stars. Kevin Spacey, Jennifer Aniston, and Colin Farrell portray three of today's worst bosses. Bateman and his two friends, played by It's Always Sunny in Philadelphia star Charlie Day and SNL's Jason Sudeikis, work for these bosses separately and ultimately decide their lives would be better if the supervisors from hell were dead. The cast saves this film with appearances from Donald Sutherland and Jamie Foxx as well.

But don't pick apart the premise--you'll only criticize it for being recycled (regurgitated) from classics as *Strangers on a Train* (1951) and its spawned *Throw Momma from the Train* (1987). Avoid any in-depth study of character, storyline, plot, reason in *Horrible Bosses*. Okay maybe what I'm saying is if you're in it for the laughs, *Horrible Bosses* delivers (hint: you might want to catch this one in theaters to get that mob mentality when it comes to getting those laughs). This film is more a reflection of today's troubled job market rather than a commentary on it, and it works in keeping mindless adolescent humor well employed.