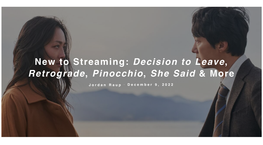


New to Streaming: *Decision to Leave, Retrograde, Pinocchio, She Said* & More

Jordan Raup · December 5, 2022

Each week we highlight the noteworthy titles that have recently hit streaming platforms in the United States. Check out this week's selections below and past round-ups here.

This week's New to Streaming column is sponsored by Matthew Heineman's *Retrograde*, now streaming on Disney+, courtesy of National Geographic Documentary Films.

Retrograde (Matthew Heineman)

There's a common view that one needs distance and perspective to truly process and reconcile current events before making a worthwhile film on any particular subject, be it narrative or nonfiction. Throughout his intrepid career, Matthew Heineman has refuted this notion, immersing himself in the Syrian conflict, on the front lines of Mexican drug war, and NYC's Rikers Island (in *City of Ghosts*, *Cartel Land*, and *Rikers*) and the fraught of the Mexican drug war, and NYC's Rikers Island (in *City of Ghosts*), and documentary in the events unfolding around him. His work not only provides vital disperatives of ongoing conflict, but his his extensive approach to filmmaking—observational and non-reflexive, yet clearly building trust with subjects—he often finds himself in situations in which journalists are not always privy. His newest documentary, *Retrograde*, brings him (and us) to the heart of the original conflict in United States history the War in Afghanistan. – Jordan R. (full review)

Where to Stream: Disney+

Amsterdam (David O. Russell)

Bitcoin Revolution
Ft. Dr. Steve Pieroni
Bitcoin Revolution Review: Is Bitcoin Revolution Scam Or Legit? Crypto Cash Revolution, no Joke, Reviews
Bitcoin Revolution
BEST LIVE ACTION SHORT CLIP

At throughout *Amsterdam* you can hear the gears clunking and grinding and screeching. Could it be the result of 5 years seven years since David O. Russell made a movie—even longer since he made one that sang with the kind of drugged-out, ballsy energy that castiheirds crowded, star-studded ensembles—and you can tell. Something just feels off. He's back directing an overstuffed, incongruous, dense period-piece that attempting to dramatize (or sublimit?) one of the most bizarre plots in American history. That he's unable to pull it off despite a cast that proves his talents extraordinary is hardly entirely through every scene—only highlights the chaotic tone fiction at its core. There's enough heat to call this a crossover mess. – Jake K. (full review)

Where to Stream: HBO Max

Bullet Train (David Leitch)

For a film filled with jokes of dead bodies, generational family trauma, and a general hard-luck vibe, David Leitch's *Bullet Train* lacks any sense of authenticity. Leitch and screenwriter Zak Olkewicz adapt a Japanese novel into a Tarantino-esque ensemble piece, but the director's attempts at mimicking his pulpy action seeing its noble short and ineffective cameos. Starring Brad Pitt as Ladybug, a low-thrill, zero-focused assassin, the action flick leads its audience over the head with constant gags, humor that will likely appeal to those under the age of 16, and disperse jokes with no meaning behind them. – Michael F. (full review)

Where to Stream: Netflix

Brainwashed: Sex-Camera-Power (Nina Menkes)

Bitcoin Revolution
Ft. Dr. Steve Pieroni
Bitcoin Revolution Review: Is Bitcoin Revolution Scam Or Legit? Crypto Cash Revolution, no Joke, Reviews
Bitcoin Revolution
BEST LIVE ACTION SHORT CLIP

Through the different eras of global feminist thought are known as "waves," which implies successive weaknesses of liberation and critique, the film world takes an coordinate long time to develop alongside it. Nina Menkes's survey of the '60s, where previously "permissive" sexual content was finally allowed to be seen in mainstream cinema, the industry arguably became even more sexist, lecherous, and restrictive around female subjects. – David R. (full review)

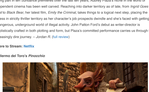
Where to Stream: Now

Call Jane (Phyllis Nagy)

Call Jane is a competently made, well-acted historical drama that doesn't give its charged subject matter the stakes or urgency it needs. Loosely based on The Jane Collective, an underground organization that provided illegal abortions for women in need of its services, Phyllis Nagy's feature-length directorial debut offers a timely, nuanced, mostly sunny look at the five years preceding the Supreme Court's Roe vs. Wade ruling. That it chooses to hitch its perspective to a conservative blonde suburban housewife is both a helpful storytelling device and kind of a bummer. – Jake K (full review)

Where to Stream: VOD

Decision to Leave (Park Chan-wook)



"Congratulations . . . It's a murder." A bureaucratic thing to celebrate? Not when you're a brief-numbness detective who's only happy (read: not miserable) when you're investigating a killing. the likes of which have been absent lately. And especially not when that killing impels an encounter with the lonesa crush experimentally consuming your thoughts. Also, Park Chan-wook—eclupsently mastmatial writer-director behind *Oldboy* and *The Handmaiden*—is no stranger to bizarre characterization. – Luke H. (full review)

Bitcoin Revolution
Ft. Dr. Steve Pieroni
Bitcoin Revolution Review: Is Bitcoin Revolution Scam Or Legit? Crypto Cash Revolution, no Joke, Reviews
Bitcoin Revolution
BEST LIVE ACTION SHORT CLIP

Where to Stream: MUBI (free for 30 days)

Emily the Criminal (John Patton Ford)

Taking part in an Sundance premiere over the last ten years, Aubrey Plaza's niche in the world of independent cinema has been well carved. Reaching into darker territory as of late, from Ingrid Goes *West* to *Black Bear*, her latest film, Emily the Criminal, takes things to a logical next step, placing the actress in strictly thriller terms as her character's job prospects dwindle and she's faced with getting into a dangerous, underground world of illegal activity. John Patton Ford's debut as writer-director is simplistically crafted in both plotting and form, but Plaza's committed performance carries us through the increasingly dire journey. – Jordan R. (full review)

Where to Stream: Netflix

Guillermo del Toro's Pinocchio

Guillermo Del Toro and Mark Gustafson's stop-motion adaptation, premiering a little over a month after the Zemeckis take hitched up a stink on streaming, might be the finest Pinocchio to have ever graced our screens. Although it's not the most original or inventive version of the story, the combination of craft and heart it's rooted in is. All of Del Toro's films are personal, but this might be the one closest to him in his entire back catalogue: a tale of mice life transformed into one overwhelmed and overshadowed by grief that entered development following the death of his father in 2016, an event which seems to have drastically reshaped the long-gestating passion project he's had in the works since 2008. Here we're introduced to Geppetto (David Bradley) in flashback, where we witness his young son toss his life in a tragic wartime accident, an act that fills him with a loss even the arrival of a magical wooden toy can't fix. – Alistair R. (full review)

Where to Stream: Netflix

La Annaupe (Alessandra Pianelli)

This debut feature uses GoPros and iPhones to capture the daily life of a Parisian newsstand run by director Alessandra Pianelli's family—studying small human interactions and the last legs of physical media.

Where to Stream: La Cinéma Club

She Said (Maria Schrader)

"Can't quote you?" As it did throughout Jodi Kantor and Meghan Twohey's intrepid investigative journalism for the *New York Times* that question reverberates in Maria Schrader's *She Said*, an understated, pulsated procedural that chronicles the way two reporters exposed Hollywood mogul producer Harvey Weinstein's decades of sexual abuse and assault. Their unrelenting pursuit to convince accusers to go on-record comprises the majority of this movie, which builds to pressing publish on the bombshell, 1,000-word article that uncovered allegations made by actresses—most notably Ashley Judd—and current and former employees, along with previously unfetched corporate records, documents, and settlements that kept numerous women from speaking out. – Jake K (full review)

Where to Stream: VOD

Sight and Sound on Filmatique

To commemorate this decade's Sight and Sound list, Filmatique collected a handful of features in the top 100—Buster Keaton's *The General* and Maya Deren's *Meshes of the Afternoon* among them.

Where to Stream: Filmatique

To Leslie (Michael Morris)

Bobbie (Jon Andres Rosenvaugh) deserves credit for her ability to seemingly morph into any character this is chameleon. With veteran TV director Michael Morris' feature debut *To Leslie* the actress brings a tremendous level of sympathy to her titled Texan title character. The story is quite straightforward, hinging upon Rosenvaugh's ability to carry a script with both hope and cruelty. – John F (full review)

Where to Stream: VOD

Also New to Streaming

Apple TV+

Emancipation
Wil Of & Ghost Protocol
Tinker Tailor Soldier Spy

The Criterion Channel

Mass Can Wait

MUBI (free for 30 days)

La chinoise
The Kingdom Exodus: The Congress Dances
Judgment
Playing with Fire
Blank Narcissus (Passion of the Swans)
Pushkin

Crackle

Mother, I Am Suffocating: This is My Last Film About You
Western

Back to Streaming

Jordan Raup
Editor-in-Chief

Jordan Raup is the founder and editor-in-chief of The Film Stage and a Rotten Tomatoes-approved critic. Tracks his obsessive film watching on Letterboxd.

© The Film Stage, L.L.C. (2008-2022).