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Sin saberlo, son acogidos por los padres de una de las víctimas que, al descubrir lo ocurrido, deciden llevar a cabo una impiadosa venganza.Tony Goldwyn, Monica Potter, Sara Paxton, Aaron Paul, Martha MacIsaac, Spencer Treat Clark, Garret Dillahunt, Michael BowenDiretores: Dennis IliadisRoteiristas: Carl Ellsworth, Adam AllecaProdutores: Ray Haboush, Wes Craven, Sean S Cunningham, Marianne Maddalena 2 dispositivos a la vez Resolución Full HD 2 dispositivos a la vez Resolución Full HD 30 descargas para disfrutar offline 4 dispositivos a la vez Resolución 4K Ultra HD* Audio Dolby Atmos* 100 descargas para disfrutar offline 2 dispositivos a la vez Resolución Full HD Precio total anual $202.800 Elige este plan 2 dispositivos a la vez Resolución Full HD 30 descargas para disfrutar offline Precio total anual $238.800 Elige este plan 4 dispositivos a la vez Resolución 4K Ultra HD* Audio Dolby Atmos* 100 descargas para disfrutar offline Precio total anual $298.800 Elige este plan Cast & crewUser reviewsTriviaFAQAfter kidnapping and brutally assaulting two young women, a gang unknowingly finds refuge at a vacation home belonging to the parents of one of the victims: a mother and father who devise an... Read allAfter kidnapping and brutally assaulting two young women, a gang unknowingly finds refuge at a vacation home belonging to the parents of one of the victims: a mother and father who devise an increasingly gruesome series of revenge tactics.After kidnapping and brutally assaulting two young women, a gang unknowingly finds refuge at a vacation home belonging to the parents of one of the victims: a mother and father who devise an increasingly gruesome series of revenge tactics.Sign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentWhat is the streaming release date of The Last House on the Left (2009) in Australia?AnswerYou have no recently viewed pages Production Company Rogue Pictures Scion Films Crystal Lake Entertainment Midnight Entertainment Sean S. Cunningham Films Release Date Mar 13, 2009 Duration 1 h 50 m Rating R Genres Tagline If bad people hurt someone you love, how far would you go to hurt them back? Website The Last House on the Left (2009) is a remake of a 1972 film of a similar title. This horror-thriller film features stars Tony Goldwyn, Monica Potter, Sara Paxton, and Garret Dillahunt. The film is directed by Dennis Iliadis and produced by Wes Craven, the 1972 film’s director, writer, and editor. The film had its premiere last March 13, 2009. It opened to a number of mixed reviews, from both critics and moviegoers. The film grossed over $45 million with just a budget of $15 million. PLOT An escaped convict and his group of hooligans, after having assaulted two women along the way, seek refuge in a couple’s home after they were stranded due to a storm. Unbeknownst to them, the couple was the parents of one of the girls they assaulted. When the couple found out what they did, they tried to exact revenge on the gang the worst way they can. Escaped convict John Krug (Garret Dillahunt) and his gang rendezvous with family member Justin (Spencer Treat Clark) in a motel room only to find out that he is not alone. With his face everywhere around the local paper, he can’t afford to let Mari (Sara Paxton) and Paige (Martha MacIsaac) go. A struggle ensues as the two women try to escape, but eventually, they are subdued. During the course of the escape, both women were subjected to brutal beating, Mari was raped, and Paige was stabbed. Mari in another attempt to escape was shot at the back while trying to swim in the lake. A storm breaks out forcing the gang to leave Mari in the lake, thinking she’s dead, and seek shelter in a couple’s vacation home. Justin, by some events, discovers that the couple, John (Tony Goldwyn) and Emma (Monica Potter), was Mari’s parents. He then leaves Mari’s necklace for the couple to see. When the couple discovers the necklace and miraculously finds their daughter on the porch barely breathing, they finally realize that these people attempted to kill their daughter. The next scenes pass in a blur with the couple attempting to kill off each member of the gang one by one, exacting brutal revenge for what they did to their daughter. The movie closes with the body of Krug paralyzed and his head inside a microwave as the couple’s greatest revenge against him. INSIGHTS The movie successfully plays on your emotions, ranging from anger, pity, and satisfaction. You don’t have to be a parent to relate to the anguish and anger that the movie invokes because who doesn’t want to inflict pain on these brutal men? Those who mercilessly tortured two women before killing them because they were at the wrong place at the wrong time? A note of warning though. The rape scene is as sadistic as they come, it was painful and traumatic to watch. Other than that, the rest of the scenes are quite bearable. Performance wise, Garret Dillahunt’s acting was quite impressive. A tidbit of information shared about this movie was that Dillahunt’s unique approach during the audition impressed Iliadis so much, he was chosen for the role. He portrayed Krug’s role with subtlety and ambiguity that he was able to bring in an original take of the role. In the film, his portrayal shone through, with more than just the typical bad guy who was out to kill. He brought with him intensity and feral anger as a character, and it was effective. In addition, Tony Goldwyn and Monica Potter, the couple whose daughter was assaulted and raped, were also effective. Sara Paxton’s portrayal of Mari was also quite good, proving her years of acting was put into good use. Perhaps the only issue of contention with this remake is the scene where John puts Krug’s head into the microwave and then it explodes. Like it left a lot of questions about whether it is really possible or did the movie deviate from reality for a while. Other than this, the movie was able to retain the integrity of this Craven masterpiece, while Director Iliadis did a great job of understanding what the audience wants, and to boot the great cinematography make The Last House on the Left a good watch! Read more..Read more..Read more..Read more..Read more.. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. 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It is, if you’ll forgive me, a Sissy-phean task. Peter has a beautiful bride but no best man or even the makings of a bachelor party; he is a painstaking, responsible fellow in a culture geared toward child-men—a slob-comedy universe. And Rudd, using his innate mildness and crack (mis) timing, is able to generate an astounding amount of sympathy for this hapless girlie-man. See him miss high fives, bungle fist bumps, and mangle all attempts to add “bro” or “dude” (or complex variants, e.g., “Von Dudenstein”) to the ends of sentences; see him wince in horror at the prodigiousness of his lameness. It’s no wonder that when the big, unkempt Sydney Fife (Jason Segel) lumbers into an open house (Peter is a Realtor selling the garish manse of Lou Ferrigno), it’s man-love at first sight. The question of man-love is central to I Love You, Man. What is it? What is it really? It’s hard to know what’s conscious here. The writer-director, John Hamburg, wrote a scene in his (so-so) 2004 comedy Along Came Polly in which a squeamish anal retentive (Ben Stiller) plays basketball with large shirtless men and finds his face mashed up against a wobbly, sweaty, hairy, mole-y man-belly. Very peculiar, this panic over physical contact with males. For Rudd’s Peter, it isn’t scary to talk to girls, but he needs his mom (Jane Curtin) to set him up on awkward “man-dates.” Trying to leave a breezy message on Sydney’s answering machine, his voice flies up into a falsetto. (“Call me back when you get a mo … ”) It’s what the gals in He’s Just Not That Into You are going through one screen over in the multiplex. Rudd’s contorted slang is poetry, and Segel gives Sydney layer after layer of creepy subtext: Is he a finance wizard or a con man? An easygoing Lothario or a twisted freak? Gay? What are we hoping will happen at the end again? I Love You, Man is totally formulaic, but the formula is unnervingly (and hilariously) inside out. The typical Judd Apatow modern sex-comedy hero is supposed to forswear the world of drugs and self-pleasuring and inane teen fixations, not embrace them in the name of self-improvement. The buddy is supposed to buck up the man to help him get the girl; the girl isn’t supposed to buck up the man to help him get the buddy. In screwball comedies, overly cerebral, “de-bodyized” men are forced to loosen up by free-spirited women, not men whose apartments have a special sacred chair for jerking off in. I Love You, Man is a howl, but maybe it’s better not to think about it too hard. It’s easy to see why Ingmar Bergman and not his countryman Jan Troell gets all the sugar when academics talk about world cinema: Bergman freights his dramas with metaphysical baggage, whereas Troell’s characters appear to be unencumbered by anything except daily life. But that doesn’t mean there are no metaphysics—only that they’re hidden. Troell’s entrancingly beautiful Everlasting Moments uses surfaces—light, texture, faces—to hint at another world, a shadow realm. The metaphor is right there in the story, which centers on an early twentieth-century wife and mother, Maria (Maria Heiskanen), who finds an old camera in a cabinet and discovers that she has what another character calls “a gift for seeing.” The narrator is Maria’s eldest daughter, Maja, who watches from the sidelines as her father Sigfrid (Mikael Persbrandt) comes home roaring drunk and abusive, swears off drink and joins the Temperance Society, then falls off the wagon and takes up with a barmaid. Sigfrid is inconstant—not a bad man but a creature of appetite. Holding the camera, she can forget the world of her husband; she can develop a dual self. Everlasting Moments unfolds in an age in which photography carries a whiff of magic—it catches and holds what has never been held before. When a young girl drowns, Maria asks the grieving mother if she can photograph the body; the image she produces is like a window into the dead girl’s soul. I know that makes the move sound fuzzy and sentimental, but it’s the simplicity and directness of that photo that gives it weight. The entire movie is like that. There isn’t a shot that looks like something you’ve seen before; Troell treats each frame as if the medium of filmmaking was new. Images of the young Maja on the street, as she waits for her father, of her friend striding out into the middle of a frozen lake and disappearing into the fog, of children gathered into a window trying to glimpse a dead body: They suggest at once the ephemeral and the indelible. In Troell’s miraculous vision, that’s not a contradiction. The Last House on the Left is a remake of the seminal seventies indie torture-rape-and-revenge flick directed by Wes Craven when he had no inkling he’d ever be mainstream—or that the stuff of gutbucket-sleaze triple bills would one day play alongside Disney movies in the multiplex. Craven said his film was inspired by Ingmar Bergman’s The Virgin Spring, and it actually was—only with two female victims instead of one, the rape and murder lovingly prolonged, a sweet-and-icky instead of stoic revenge, and no religioso finale. It was a primitive slab of sadism, with no art to soften the blow. The new Last House, directed by Dennis Iliadis, is a far slicker experience—not because the scenes where the young girls get raped, stabbed, shot, etc., aren’t explicit and grueling, but because everything around those scenes has been altered to make us less uncomfortable. There’s a huge change that turns the nihilistic carnage of Craven’s original into something suffused with old-fashioned family values, so that we can relax and enjoy watching the bad guys get beaten, skewered, dismembered by garbage disposals, and tortured with microwave ovens. They take a lot of killing, and it’s all good. For reviews of Sunshine Cleaning and The Great Buck Howard, go to the Projectionist. I Love You, Man Directed by John Hamburg. DreamWorks. R. Everlasting Moments Directed by Jan Troell. IFC Films. NR. The Last House on the Left Directed by Dennis Iliadis. Rogue Pictures. R. E-mail: filmcritic@newyorkmag.com. Utilizamos cookies y herramientas similares que son necesarias para poder mejorar tus experiencias en servicios de video de Amazon, comprar y proporcionar nuestros servicios, como se detalla en nuestro Aviso de cookies. 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Pronto se arrepentirán...IMDb 6,51 h 45 min200918+Terror•Suspense•Escalofriante•AterradoraEste video no está disponible actualmente para verlo en tu ubicaciónLuces intermitentes, desnudez, violencia, escenas aterradoras, consumo de drogas, lenguaje malsonante, contenido sexualNo disponiblesDennis IliadisRay Haboush, Wes Craven, Sean S Cunningham, Marianne MaddalenaTony Goldwyn, Monica Potter, Sara Paxton, Aaron Paul, Martha MacIsaac, Spencer Treat Clark, Garret Dillahunt, Michael BowenRogue PicturesAl hacer clic en Reproducir, aceptas nuestros Términos de uso. Synopsis Mari and her friend look forward to a holiday at the remote Collingwood lakehouse, but instead an escaped convict (Garret Dillahunt) and his crew kidnap them and later leave them for dead. Mari makes her way back home, where her parents, John (Tony Goldwyn) and Emma (Monica Potter), have unwittingly offered shelter to the thugs. When John and Emma find out what happened to their daughter, they decide to make the strangers rue the day they harmed Mari. Director Dennis Iliadis Producer Wes Craven, Marianne Maddalena, Sean S. Cunningham Screenwriter Carl Ellsworth, Adam Alleca Distributor Universal Studios Production Co Craven/Cunningham/Maddalena Rating R (Language|Disturbing Images|Some Drug Use|Nudity|Rape|Sadistic Brutal Violence) Genre Horror, Mystery & Thriller Original Language English Release Date (Theaters) Mar 13, 2009, Wide Release Date (Streaming) Aug 31, 2015 Box Office (Gross USA) $32.7M Runtime 1h 50m Menú de métodos abreviados Para moverte entre elementos, usa las flechas arriba o abajo del teclado. This Fandom wiki is currently inactive. You can adopt this wiki and revive it. The top website for total B-S. Shoveled, packaged and shipped for consumption. Fictupedia is a satire on Wikipedia and Wikis in general, with deliberately misleading and false entries. 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