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Also Out This Month

- *Playing For Keeps* - Gerard Butler targets the soccer moms in his new rom-com
- *Texas Chainsaw 3D* - a reboot of the classic horror franchise shot in the third dimension
- *May I Kill U?* - a British black comedy set during the 2011 riots
- *What Richard Did* - bleak Irish drama about the consequences of a disastrous night out
- *Everyday* - Michael Winterbottom tells the tale of a troubled family over the span of five years
- *Monsters Inc 3D* - Disney/Pixar re-release the animated classic into cinemas in the 3D format
- *V/H/S* - horror anthology with contributions from various horror directors to make one disturbing piece of cinema
- *Movie 43* - an anthology of short comedy films starring a host of A-list stars in sketch-like scenarios

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MOVIE OF THE MONTH: *LES MISERABLES*

If you're reading this, then you've survived the Mayan "apocalypse" and gone into 2013 safe and sound.

And appropriately, along comes a motion picture event that will have everyone thankful to be alive.

Celebrated as one of the best musicals of all time, *Les Miserables* has been performing on the West End stage for over 25 years and yet no-one up until this day

has considered to turn it into a film (though there have been straight adaptations of Victor Hugo's original book of the same name, one of which starred Liam Neeson).

But thankfully, Oscar-winning director Tom Hooper (*The King's Speech*) seems to have given the source material the shed of light that it needed, and has made some choices that will truly excite the fans of the stage musical.

Perhaps the most interesting choice that Hooper has made is for all of their on-screen actors to sing LIVE on set, instead of recording the material in a studio before principal photography. And considering how the entire musical is mostly sung-through, this is no easy feat to pull off.

So basically, when you hear the actors vocalize their lines, they're not lip-synching - they're doing it for real.

It also allows for greater spontaneity and an added touch of realism with their performances, which means a farewell to "pretty" versions of the songs as sung by Susan Boyle and a warm welcome to conveying the characters' real

Hugh Jackman plays escaped convict Jean Valjean in the new musical adaptation of *Les Miserables*



emotions.

Like with *The King's Speech*, Hooper has assembled an international cast of wonders to stretch their lungs out on camera, and although some of them may be too Hollywood for this sort of film they are pretty damn good singers in their own right, and have proved themselves worthy of a role in *Les Miserables*.

We've got Hugh Jackman (*X-Men*), Russell Crowe (*Gladiator*), Anne Hathaway (*The Dark Knight Rises*), Amanda Seyfried (*Mamma Mia*), Eddie Redmayne (*My Week With Marilyn*), Samantha Barks (who had previously performed in *Les Miserables* on stage, recently for the 25th anniversary concert), Aaron Tveit (*Premium Rush*), Colm Wilkinson (the original actor to play the role of Jean Valjean on stage), Helena Bonham Carter (*Sweeney Todd*) and Sacha Baron Cohen (*Borat*) all lined up and ready to perform.

The main anchor of the story is a convict named Jean Valjean (Jackman) who, after nineteen years in prison for stealing a loaf of bread, is released and placed on parole. He soon breaks it, and is soon hunted by the authorities led by the ruthless Inspector Javert (Crowe). During his time as a fugitive, he adopts the daughter of a destitute factory worker Fantine (Hathaway) and raises young Cosette (Seyfried) into a young woman, while also finding himself in the midst of the 1832 June Revolution in Paris.

With its epic musical score, wondrous scenery, marvelous performances and the promise to be something truly brilliant, it's no wonder that pundits are calling for *Les Miserables* to currently be the one to beat this Oscar season.

See if you think it should make the cut from **January 11th**.

News Round-Up

- Director Juan Carlos Fresnadillo departs the remake of *Highlander*
- JK Rowling's *The Casual Vacancy* is to be adapted into a TV miniseries
- Dane DeHaan (*Chronicle*) is cast as Harry Osborn in *The Amazing Spider-Man 2*
- Seth MacFarlane will co-write, direct and star in Western comedy *A Million Ways To Die In The West*
- A sequel to Guillermo Del Toro's *Pacific Rim* is already in the works
- Matt Damon eyes a role in director George Clooney's *The Monuments Men*
- *Skyfall* becomes the highest-grossing film of all-time in the UK
- Johnny Depp will produce a new Disney version of the *Don Quixote* tale
- *TRON 3* is moving forward, with Jesse Wigutow doing a rewrite and Garrett Hedlund returning as Sam Flynn
- Jonathan Demme drops out of directing Stephen King's *11/22/63*
- Kevin Smith plans to make *Clerks 3* as his final movie
- Nicolas Winding Refn is to direct Denzel Washington in *The Equalizer*
- Disney is planning a sequel to Tim Burton's *Alice in Wonderland*
- Ty Burrell replaces Christoph Waltz in *The Muppets 2*, while Ricky Gervais is in talks to play the lead role
- Josh Trank's *Fantastic Four* reboot is scheduled for early 2015
- Martin Sheen confirms his presence as the deceased Uncle Ben in *The Amazing Spider-Man 2*
- An 3D animated *Angry Birds* film will be made for 2016
- Joel Edgerton joins the cast of Lynn Ramsay's *Jane Got A Gun*
- Peter Jackson hopes to shoot the *Tintin* sequel this year for a 2015 release

DJANGO UNCHAINED

They say whenever Quentin Tarantino writes and directs a new film, a studio honcho gets its wings.

If *Django Unchained* is anything as epic as some say it is, then the whole of Hollywood is going to be flying by the time it comes out.

Yes, the masterful auteur is back with his eighth feature film, this time taking the treasured genre of the Western and revamping it to fit the dark history of the pre-Civil War American South - making this a "Southern", by all accounts.

Anyone who knows their Quentin will know that he takes great pride in paying homage to the genre in some of his earlier films (for example, a shot in *Kill Bill Vol. 2* is straight out of the final shot of John Wayne classic *The Searchers*), so it must be incredibly overwhelming for him to finally make a film that both can work as a genre film and still be separate from all the rest.

But as is, the Wild West isn't the main setting here. In the Antebellum period of the South, slavery was a large business with black slaves - mainly shipped from Africa - being sold to wealthy landowners who



Jamie Foxx's former slave must confront a ruthless plantation owner in Quentin Tarantino's *Django Unchained*

sometimes took pride in abusing what they considered to be their property.

But now, as we find out, one is about to strike back.

Leading the film's impressive cast is Jamie Foxx (*Collateral*) as the titular Django - "The 'D' is silent", as he puts it in the trailer - while also being supported by Christoph Waltz (*Inglourious Basterds*), Leonardo DiCaprio (*Inception*), Kerry Washington (*Ray*), Don Johnson (*Miami Vice*), Walton Goggins (*Cowboys and Aliens*), Franco Nero (*Django*), Jonah Hill (*Moneyball*) and Samuel L. Jackson (*Pulp Fiction*).

In the film, a slave named Django (Foxx) is freed one night by German bounty hunter Dr. King Schultz (Waltz), and is given a proposition: Django will help Schultz track down the Brittle brothers, a ruthless gang of killers that only Django has seen before, and in return Schultz will help Django rescue his enslaved wife Broomhilda (Washington) from the clutches of the evil plantation owner Calvin Candie (DiCaprio).

Sure to be a violent, clever and all-round Tarantino classic in the making, *Django Unchained* arrives safely in cinemas on **January 18th**. (sorry!)

LINCOLN

As much as he is known for epic blockbusters like *Indiana Jones* and *ET*, Steven Spielberg can also show a more mature side with films like *Schindler's List* and *Saving Private Ryan*.

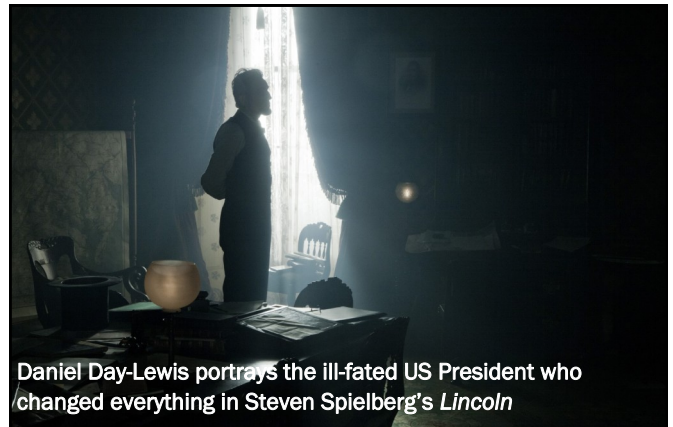
He can now add a third film to that list, with his long-awaited *Lincoln*.

In development as early as 2005, Spielberg was set to direct Liam Neeson - a previous collaborator on *Schindler's List* - as the famed US President Abraham Lincoln, but various delays led to Neeson dropping out after deciding he was now too old to play the Commander in Chief.

Enter Daniel Day-Lewis, a two-time Oscar winner for *My Left Foot* and *There Will Be Blood*, and the production was finally back on track.

If anything, the extra time spent on development seems to have worked out for the better, with some of the sets, costumes and parts of the screenplay feeling extremely detailed, researched and authentic enough to label it as a historical classic of the future.

With Day-Lewis in the title role,



Daniel Day-Lewis portrays the ill-fated US President who changed everything in Steven Spielberg's *Lincoln*

we also have Sally Field (*Forrest Gump*), Tommy Lee Jones (*Men in Black*), David Strathairn (*Good Night and Good Luck*), Hal Holbrook (*Into The Wild*), Joseph Gordon-Levitt (*Looper*), James Spader (*Secretary*), John Hawkes (*The Sessions*), Jackie Earle Haley (*Watchmen*), Michael Stuhlbarg (*A Serious Man*), Tim Blake Nelson (*Syriana*), Jared Harris (*Sherlock Holmes: A Game of Shadows*) and David Oyelowo (*Rise of the Planet of the Apes*).

Rather than taking an *Iron Lady*-

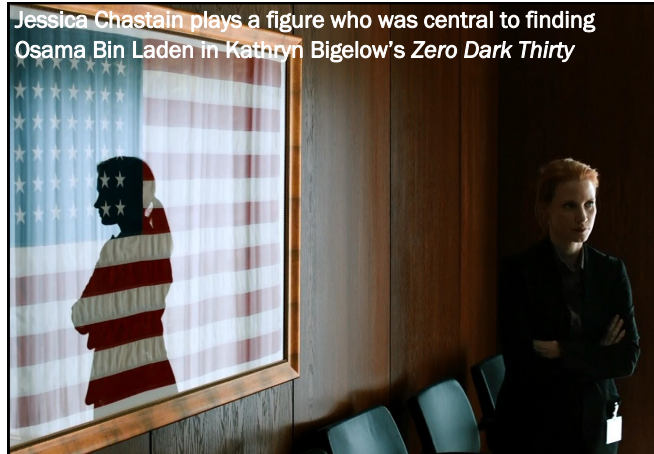
like approach and showing Lincoln's life from start to finish, the film focuses on his final few months, during which he fought to have the US House of Representatives pass the Thirteenth Amendment to the United States Constitution which would have abolished slavery for good and thus end the Civil War. A tense political thriller coupled with a biopic of one of the most fascinating men who ever lived, *Lincoln* is a film that most will be proud to have seen on screen from **January 25th**.

ZERO DARK THIRTY

It's amazing how reality can change the course of a film. Initially, *Zero Dark Thirty*, the anticipated follow-up from director Kathryn Bigelow's Oscar-winning *The Hurt Locker*, was focused on the efforts of the American forces as they tried to find and kill al-Qaeda leader Osama Bin Laden, and was originally meant to end on a more ambiguous note, as if to say "maybe we'll never find him, maybe it's all for naught."

History, however, found the ending they were looking for. Bin Laden was finally found and killed by a US Navy SEAL team on May 2nd 2011, prompting a quick re-write to incorporate the successful efforts into its climax. What resulted is something that appears to be truly special in the art of American filmmaking, not just focusing on the Navy SEAL team who nabbed him but also taking a look at what occurred behind the scenes of the greatest manhunt in modern history.

Bigelow has reunited with writer Mark Boal (also an Oscar-winner for his screenplay of *The Hurt Locker*) to bring to the screen a heavily detailed and at times



Jessica Chastain plays a figure who was central to finding Osama Bin Laden in Kathryn Bigelow's *Zero Dark Thirty*

controversial - the Obama administration was accused of sharing classified information about the siege with the filmmakers - political thriller, while also casting actors Jessica Chastain (*The Help*), Chris Pratt (*Moneyball*), Kyle Chandler (*Super 8*), Edgar Ramirez (*Carlos*), Joel Edgerton (*Warrior*), Mark Strong (*Kick-Ass*), Jason Clarke (*Lawless*), Mark Duplass (*Your Sister's Sister*), Jennifer Ehle (*The King's Speech*) and James Gandolfini (*The Sopranos*) in vital roles throughout the picture.

The film is essentially a chronicle of the decade-long search for Osama Bin Laden, beginning as the response to al-Qaeda's 9/11 attacks as led by said leader and consuming most of the CIA's time and men in many failed attempts to find him. However, as this film claims, it was down to one woman (Chastain) who put the pieces together and successfully located the terrorist, leading to the events of May 2nd 2011.

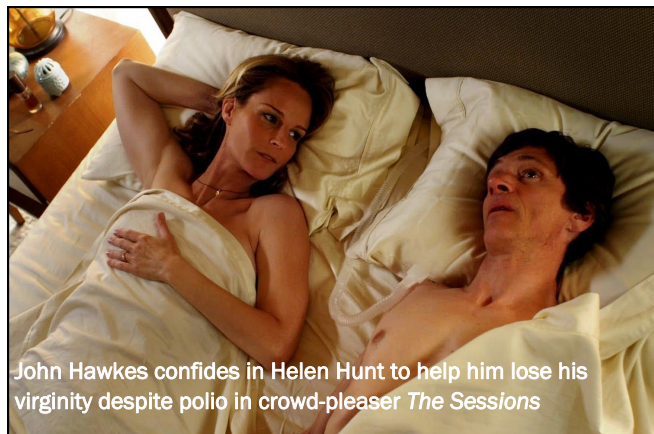
Zero Dark Thirty aims high, and you'll see how high it reaches on **January 25th**.

THE SESSIONS

Of all the sex comedies to come our way over the years, including *American Pie*, *Porky's* and *The 40-Year-Old Virgin*, perhaps the strangest and certainly the most profound is *The Sessions*.

Perhaps I should rephrase: it's not exactly a sex comedy per se but it's based on a series of events in the real-life story of Mark O'Brien, a poet who after a childhood case of polio was paralyzed over most of his body and attached to an iron lung. I was able to see this film at the London Film Festival back in October, but while you'll have to wait until next month to read my review on it I can safely say that despite its subject matter it never goes into cliché about its downfalls and instead gives a light-hearted, feel-good vibe to it. This is all thanks to writer-director Ben Lewin, himself a polio sufferer and who no doubt transferred his experiences into his script, who provides the air with a much-needed sense of wit, niceness and positivity to an otherwise uncomfortable situation.

Its strengths also come with its



John Hawkes confides in Helen Hunt to help him lose his virginity despite polio in crowd-pleaser *The Sessions*

lead actors, which include John Hawkes (*Winter's Bone*) in the Mark O'Brien role and Helen Hunt (*As Good As It Gets*) as his stepping stone into the world of pleasure. Be on the lookout, also, for William H. Macy (*Fargo*) and Moon Bloodgood (*Terminator Salvation*) who pop up in vital roles throughout the film, but the main dynamic comes from Hawkes and Hunt and their odd relationship which pans out beautifully.

That's all fun and good, but what is *The Sessions* actually about at the end of the day?

Being confined to an iron lung for most of his life, Mark O'Brien (Hawkes) decides that at the age of 38 he will finally decide to lose his virginity, a notion which his Catholic priest Father Brendan (Macy) reluctantly encourages him to do. He soon gets in touch with Cheryl Cohen-Greene (Hunt), a sex surrogate whose helps him to finally experience pleasure, though not without its complications.

The Sessions is a wondrous crowd-pleaser, and deserves attention upon its release on **January 18th**.

News Round-Up

- Hans Zimmer replaces Jack White as the composer for *The Lone Ranger*
- *Mad Max: Fury Road* has completed principal production after a few on-set troubles
- James Franco may not appear in *Dawn of the Planet of the Apes*
- Jackie Chan claims to be in *The Expendables 3*
- Noomi Rapace joins Tom Hardy in crime drama *Animal Rescue*
- Eddie Redmayne joins the Wachowski's sci-fi *Jupiter Ascending*
- Angelina Jolie is to direct WW2 biopic tale *Unbroken*
- Hugh Jackman is confirmed to return as Wolverine in *X-Men: Days of Future Past*
- Bryan Singer will work on a TV reboot of *The Twilight Zone*
- Ben Affleck drops out of grafter tale *Focus*
- *Anchorman: The Legend Continues* is set for a December 2013 release
- Damon Lindelof will not return to write the sequel to *Prometheus*
- Disney's in-house *Cars* spin-off *Planes* will get a theatrical release this summer
- Kristen Stewart confirms that she will return as Snow White in the sequel
- Wes Anderson confirms the full cast for *The Grand Budapest Hotel*: Ralph Fiennes, Tilda Swinton, Jeff Goldblum, Willem Dafoe, F. Murray Abraham, Jude Law, Adrien Brody, Edward Norton, Harvey Keitel, Jason Schwartzman, Bill Murray, Matthieu Amalric, Owen Wilson and Saoirse Ronan
- Quentin Tarantino may make *Killer Crow*, a tale about black troops who go on an Apache warpath
- *Skyfall* becomes the first James Bond movie to gross \$1 billion worldwide

GANGSTER SQUAD

Ryan Gosling fights for his side of the law alongside a group of cops in *Gangster Squad*



The rise of Gosling is set to continue this year, with appearances in *The Place Beyond The Pines* and *Only God Forgives* (the latter of which sees him reunite with *Drive* director Nicolas Winding Refn) set to reaffirm his position as the King of Cool.

And what better way to start off his year than the crime epic *Gangster Squad*.

Originally set for a release late last year - before reshoots were ordered to replace a scene which provoked many memories of the tragic cinema shootings in July - the film seeks to be a gripping, no-holes-barred tale of the depths some will go in order to bring about justice in a crime-dominated world.

Gosling is only a part of the film's massive ensemble, brought together by director Ruben Fleisher (previously known for comedies like *Zombieland* and *30 Minutes or Less*), which also includes

established actors like Sean Penn (*Mystic River*), Josh Brolin (*No Country For Old Men*), Nick Nolte (*Warrior*), Emma Stone (*Easy A*), Anthony Mackie (*The Hurt Locker*), Giovanni Ribisi (*Ted*), Michael Peña (*End Of Watch*), Robert Patrick (*Terminator 2*), Josh Pence (*The Social Network*) and Frank Grillo (*The Grey*).

The film is set in Los Angeles in the late 1940s, where Brooklyn-born gangster Mickey Cohen (Penn) rules

the streets with an iron fist, all while under the protection of not only his hired goons but also the police and politicians who are under his control. But the silver lining appears to be in the form of a secret group of LAPD outsiders, led by Sgt. John O'Mara (Brolin) and Jerry Wooters (Gosling), who unite to bring down the gangster once and for all.

Gangster Squad hits cinemas everywhere on **January 11th**.



THE LAST STAND



Arnold Schwarzenegger returns to big, bombastic action flicks with *The Last Stand*

Insert obligatory "I'll be back" reference here.

Even so, after years in office as the Governor of California, and miniscule roles in the recent *Expendables* movies, Arnold Schwarzenegger has returned to headlining big action movies like he should be.

With a string of projects in development as you read this, the first one out of the gate is *The Last Stand*, the English-language debut of South Korean filmmaker Kim Ji-woon (*The Good, The Bad, The Weird*).

It should be a warm welcome back to the 80s flicks that the Austrian bodybuilder-turned-actor is best known for, like *Commando* and *Predator*, with plenty of action, explosions, and Arnie delivering the corniest one-liners in his own deadpan, monotone style.

While the focus of the film's promotional material focuses

mostly on good ol' Arnie, the rest of the supporting cast deserve a look-in as well.

Lining up said supporting cast are Rodrigo Santoro (*300*), Zach Gilford (*Friday Night Lights*), Forest Whittaker (*The Last King of Scotland*), Genesis Rodriguez (*Casa de mi Padre*), Johnny Knoxville (*Jackass*), Jaimie Alexander (*Thor*), Luis Guzman (*Fast Food Nation*), Peter Stormare (*Fargo*), Eduardo Noriega (*Vantage Point*) and Harry Dean Stanton (*Alien*).

Arnie plays Ray Owens, an ex-LAPD officer who now resides as the sheriff of a US border town. When a notorious drug baron and his men escape FBI custody, and they are headed through the town to cross the border, Owens finds himself reluctantly teaming up with the law enforcements to stop them from making it.

The Last Stand sounds like your typical Schwarzenegger flick, out on **January 25th**.

QUARTET

With Clint Eastwood, George Clooney and more recently Ben Affleck making the successful transition from actor to film, it's Dustin Hoffman's turn to shine from behind the camera for his directional debut, *Quartet*. It's a surprisingly low-key affair for him to start out with: a British production starring a group of elderly British actors may not seem like the logical choice for the American actor to make his first film, but it looks intriguing and a film which is bound to be as big a crowd-pleaser as *The Best Exotic Marigold Hotel* was back in February last year.

The British equivalent of Betty White, aka Maggie Smith (*Downton Abbey*), is just one of the many cast members that Hoffman has assembled, possibly to make up for the fact that he himself doesn't appear on camera. Instead, joining Smith are Tom Courtenay (*Doctor Zhivago*), Pauline



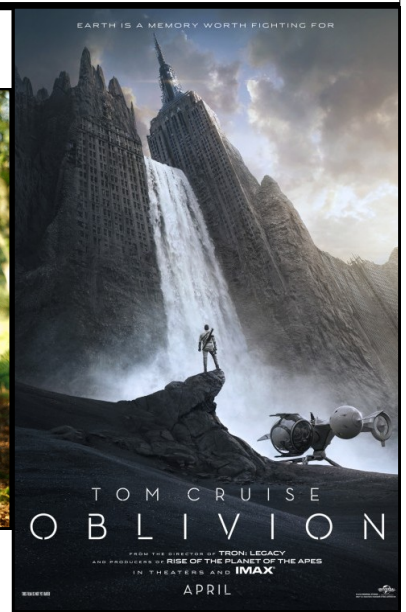
Maggie Smith is part of a legendary operatic singing group in Dustin Hoffman's directional debut *Quartet*

Collins (*Shirley Valentine*), Billy Connolly (*Brave*), Michael Gambon (*The King's Speech*), Sheridan Smith (*Hysteria*) and famed Welsh soprano Dame Gwyneth Jones.

The story is of Cissy (Collins), Wilf (Connolly) and Reg (Courtenay), who are three members of a legendary operatic quartet now residing in Beecham House, a retirement home for gifted musicians, where every year

they perform a concert to commemorate the birthday of composer Giuseppe Verdi. But when the fourth member of the quartet and Reg's ex-wife, Jean (Smith), arrives on the scene, old rivalries are reopened and it starts to become unclear whether the show will go on or not.

A true slice of classic British filmmaking ironically by an American director, *Quartet* is bound to find an audience from **January 4th**.



THE IMPOSSIBLE

On Boxing Day 2004, a tsunami struck the coast of Thailand and left it devastated in a matter of moments.

Many of its survivors have their stories to tell, but *The Impossible* tells one of such triumph and determination that it's hard not to find it absolutely fascinating.

Director Juan Antonio Bayona (*The Orphanage*) appears to have recreating the experience of the giant destructive wave to stunningly-realistic standards, feel 100% real and not totally shoehorned in as a cheap-ish visual effect. Looking at you, Clint Eastwood's *Hereafter* - how the hell did that get nominated for Visual Effects over *Scott Pilgrim* or *Tron Legacy*? Oh, anyway...

The cast prominently features Ewan McGregor (*Salmon Fishing in the Yemen*) and Naomi Watts

Ewan McGregor is a father trying to search for the rest of his family in the wake of the 2004 tsunami in *The Impossible*



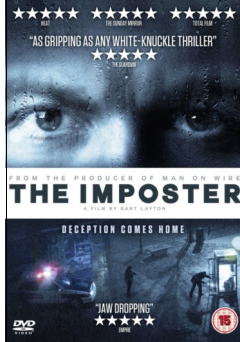
(*King Kong*), but one should not forget about the young newcomers like Tom Holland who is receiving great praise for his role as their oldest son. Look out, also, for Geraldine Chaplin (*Doctor Zhivago*) in a small role.

The film tells the real-life story of a Spanish family (here portrayed as English) celebrating their Christmas holidays in the tropical paradise of Thailand. The happiness doesn't last for

long, unfortunately, as the tsunami hits and separates the family as it destroys the coastal system. Both sides of the separated family, with the father (McGregor) and his younger sons on one side, and the mother (Watts) and the eldest son (Holland) on the other, frantically search for one another in the aftermath of the destruction. *The Impossible* is released on **January 4th**.

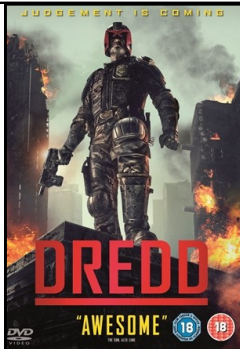


STILL SHOWING: DECEMBER



The Imposter

- Also available on Blu-Ray
- Released: 07/01/13



Dredd

- Also available on Blu-Ray
- Released: 14/01/13



Lawless

- Also available on Blu-Ray
- Released: 14/01/13



Now Is Good

- Also available on Blu-Ray
- Released: 21/01/13

Feeling those post-Christmas blues? So do we all. Let's open up those wounds by retracing what was big in the cinemas in December.

On the 7th, Rashida Jones and Andy Samberg were best friends despite their divorce in *Celeste and Jesse Forever*; Pete Doherty started his DOA acting career in *Confessions of a Child of the Century*; Wu-Tang Clan member RZA directed the delightfully-violent martial arts flick *The Man with the Iron Fists*; there was a dark look at the suburban homelife of two families in *The Oranges*; Colin Farrell was drawn into the bizarre world of dognapping and gangster violence in *Seven Psychopaths*; and Miley Cyrus became an undercover high school student in ~~crime against humanity~~ teen comedy *So Undercover*.

The 14th of the month brought around the highly-anticipated return to the realm of Middle-Earth via Peter Jackson's first installment of the *Hobbit* trilogy, subtitled *An Unexpected Journey*. While reviews were not as wild as they were for *Lord of the Rings*, fanboys were relieved that it was at least no redux of *Phantom Menace*-size letdowns. Also out for



Martin Freeman began the long journey as Bilbo Baggins in *The Hobbit: An Unexpected Journey*

the young'uns was the CG Disney adventure *Tinker Bell and the Secret of the Wings*. Next up on the 21st, Ang Lee's fantasy adventure *Life of Pi* finally made the transition from book to film; Anna Kendrick made her a capella group's voice heard in *Pitch Perfect*; and Peter Jackson popped up again when he produced a documentary about the West Memphis Five entitled *West of Memphis*. Oh yeah, and it was also the supposed day of destruction as the Mayans had supposedly predicted... well, THAT certainly came to pass, didn't it? Aren't you glad it all worked out as it was said it would? Don't you agree that everything is so much different now and that you're still somehow reading this on a computer even

though we're now all dead? <phone rings> Hey, reality's calling. <picks up phone; voice on other end screams the following> HELLO?!?!?!?!?!?!?! Mini-rant over, let's move on to the final weekend of the month, the 28th. This week, Tom Cruise became Lee Child's literary hero *Jack Reacher*; Salman Rushdie's book *Midnight's Children* was made into a film; Billy Crystal looked after his grandkids in *Parental Guidance*; and we also got a quirky, indie look at time travel in *Safety Not Guaranteed*. So whether your December was filled with Christmas cheer or spent gathering supplies for your shelters, it was a good month for the movies, and a nice way to end out the year 2012. Thanks, it's been a good one...

COMING SOON: FEBRUARY

There's no doubt about it, February 2013 is absolutely jam-packed with loads of new releases in store. Here, let's look at just some of them.

The first day of the month happens to be a Friday, and so we have the following: a pair of friends put together a winning dance group in *All Stars*; Sylvester Stallone is a hitman out for revenge in *Bullet to the Head*; *Rust and Bone* star Matthias Schoenaerts stars in foreign drama *Bullhead* (no relation to the other film I just mentioned); the renowned performers that make up Cirque du Soleil get their own 3D film subtitled *Worlds Away*; Denzel Washington is a hero pilot who may be discredited in *Flight*, a film directed by Robert Zemeckis that ISN'T motion-capture animation(!); and Bill Murray plays FDR Roosevelt in historical comedy *Hyde Park on Hudson*.

One week later, on the 8th, Anthony Hopkins plays the Master of Suspense as he makes the infamous horror *Psycho* in biopic *Hitchcock*; Rafe Spall and Rose Byrne play a new couple who suffer through problems in their first year as



Bruce Willis is back as John McClane, who is once again in the wrong place at the wrong time in *A Good Day to Die Hard*

newlyweds in *I Give It A Year*; the life of late *Monty Python* star Graham Chapman is chronicled in a very bizarre way in *A Liar's Autobiography*; Terrence Stamp joins a choir as wife Vanessa Redgrave falls ill in *Song For Marion*; a new romantic take on zombie movies comes into play with *Warm Bodies*; and the world of video game characters is explored in Disney's *Wreck-It Ralph*.
Next on the 15th, we get a brand-new teen romance with supernatural elements that DOESN'T seem so pretentious as the last one with *Beautiful Creatures*; Bruce Willis is back as John McClane in *A Good Day to Die Hard*; Keanu Reeves hosts an interesting documentary on digital

filmmaking in *Side by Side*; and Leslie Mann stars in husband Judd Apatow's sort-of sequel to *Knocked Up* called *This Is 40*.
Finally, on the 22nd, the likes of Tom Hanks and Halle Berry play multiple roles in the ambitious *Cloud Atlas*; we have a new violent take on the classic fairy tale *Hansel and Gretel: Witch Hunters*; and Terrence Malick is back to confuse audiences yet again with *To The Wonder*.
In addition to all these wonderful films next month, we also get our first look at who's up for the Oscars this year, as well as the BAFTAs and more. All will be revealed next month, so tune in then!



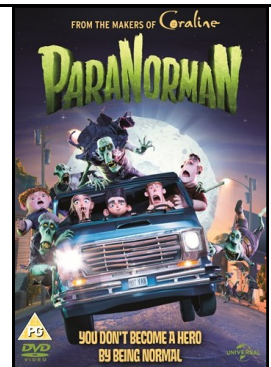
The Sweeney

- Also available on Blu-Ray
- Released: 21/01/13



The Campaign

- Also available on Blu-Ray
- Released: 21/01/13



ParaNorman

- Also available on Blu-Ray
- Released: 28/01/13



Looper

- Also available on Blu-Ray
- Released: 28/01/13

REVIEWS

STAR RATING SYSTEM



JUST DON'T



I WOULDN'T



MEH



WORTH A LOOK



RATHER ENJOYABLE



SEE IT NOW!



So, *The Hobbit: An Unexpected Journey*. It's not hit as much of a chord with critics as the *Lord of the Rings* trilogy had, with reaction being mixed at best.

Let me put it this way, there are people who are really going to like this film or be crushingly disappointed by it.

Personally, though, I really liked it. I genuinely feel that as the first part of a fleshed-out trilogy, it did its job of setting up the quest, new-ish characters - save a few returning faces - and even introducing a new villain of sorts for our heroes to face to a satisfying degree.

It may not be as highly thought of as *Lord of the Rings* but what people seem to forget is that it's not meant to be. *Lord of the Rings* is a more complex story with more adult characters and scenarios; *The Hobbit* was and continues to be a story for younger audiences brought to you by the word "simplicity". The quest that the group of dwarves go on is easy to understand and follow, the characters are bright and colourful without ever going down the Dark Path of Jar Jar and being the most god-awful annoying things ever, the whole thing is very, very simple.

And you know what? That's actually kind of refreshing. It makes sense that the thing in which we are re-introduced into this world is not something as complicated or twisty as the story to *Lord of the Rings* was but something that is very easily accessible, very basic to understand. It's like a warm, gentle hug from an uncle that you haven't seen for the latter half of a decade.

People are complaining about the pace in the first half of the movie, how it takes us forever to even leave the Shire with our new minuscule protagonist Bilbo Baggins - played with wit and a whole lot of heart by Martin Freeman - on this new adventure. Well, yeah. I can understand where they're coming from. However, I admire films that

take its time in establishing its world, characters, story arcs et cetera and this film is no exception. Considering the fact that we're spending two more films with these people, the extra length is necessary to introduce these elements to new audiences as fast as it can. On the whole, I actually found the 2-hour 45-minute runtime to go by faster than I had expected simply because there was so much exciting stuff happening on the screen. I won't say if I think there should have been some parts that should have been cut because we're only in the first part of a trilogy - for all we know, every single scene in this film served a purpose for future events.

As it is a film more geared to family adults, the comedy is amplified a great deal. But it never goes fully over-the-top, and manages to stay grounded as much as a fantasy film with wizards and dwarves can be. The scene with the trolls by the campfire is a good example of this. Sure, some critics will call it foul and out of place within the original trilogy but again, it's based on a children's book, dude - what were you expecting, *War and Peace*?

There are some thrilling moments of action, some of which is rather creative. A scene as the heroes walk across a mountain is suddenly interrupted by an external battle between the mountains themselves, and it's very cleverly done with nothing short of fantastical wonder. Early in the film, we get a prologue of when the dwarf kingdom Erebor was taken over by the unseen presence of the dragon Smaug (it's a revelation that, after years of pronouncing it "smorg", it's actually meant to be "smowg" - who knew?) and it sets up the rest of the story grippingly and in a very exciting way.

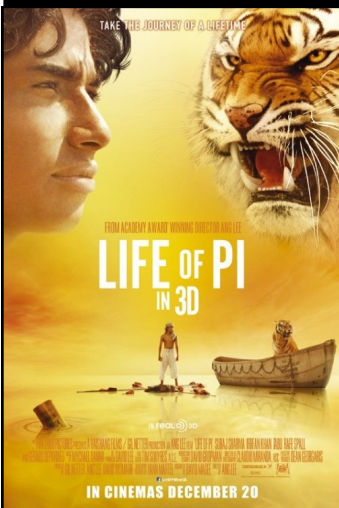
While I've already established that Freeman makes a charming Bilbo, Ian McKellen is also great in his return to the role of Gandalf and Richard Armitage has some great moments as

dwarven warrior Thorin Oakenshield. Fans of *LOTR* will recognise traces of Aragorn in him, but he holds his own nonetheless. The rest of the dwarves are good if some are not looked into as much as others (saving it for the next films?). Also be on the lookout for other returnees Cate Blanchett as Galadriel, Hugo Weaving as Elrond, Elijah Wood as Frodo (who appears briefly at the beginning) and, of course, Andy Serkis as Gollum. The latter appears in the infamous "Riddles in the Dark" sequence where we are reintroduced to the destructive One Ring, and it's terrifying as well as delightfully creepy. A great scene and showcase of acting for both Freeman and Serkis.

I guess I should talk about the much-advertised 48 frames per second, where things move much faster like it would do in real life. I saw this film twice: the first in the normal 24 fps, and the second in 48 fps. After watching both, there really is no difference in the quality of filmmaking. After a while of getting used to it - and admittedly it is something that jars you at first - it's hardly noticeable by the time you're half an hour in to the film. And honestly, I kind of like the 48 fps version - it really does make it feel like you're more there than you would watching it in any other format. It also makes the 3D less of a strain as well; in fact, I'd dare say it's the most pleasant 3D experience I've had in a while that hasn't given me a bit of an eye strain. It's really good, check it out in that format if you can.

In fact, check the film out as a whole. *The Hobbit: An Unexpected Journey* is a marvellous achievement in terms of filmmaking with wonderful performances, stunning visual effects, engaging characters and a new exciting story that puts it leagues ahead of another first prequel to a popular franchise. You know what it is...





The word "unfilmable" doesn't mean crap anymore.

For years, people assumed that such a unique and ambitious story as Yann Martel's *Life of Pi* is could never be adapted successfully into the film medium.

Director Ang Lee has proven that not only is the word now irrelevant when it comes to filmmaking, but it is virtually non-existent.

A breath-taking and wondrous experience, Lee's take on the popular book is technologically ambitious but ultimately pays off in the long run.

Much of the film is set within the Pacific Ocean (or at least, I think it's the Pacific - as you can tell, I'm not so good with geographical locations of the sea) on a boat with a live-action human and a CG Bengal tiger. You'd expect that to get a little tiresome after a while, but the dynamic between man and animal is enjoyable to watch and gets us hooked onto what happens next.

Fans of Lee's *Brokeback Mountain* will undoubtedly, and disturbingly creepily, hear the famous guitar music in their heads when they share intimate scenes together. You sick people!

Anyway, moving on...

There is an over-reliance on computer effects in this film, especially in that second-half. But you know what, it's a story about a guy trapped on a boat in the middle of the ocean with a



freakin' tiger - I think we can give it a free pass on those accounts because it would be too bloody difficult to really pull off.

Like *Avatar*, the previous effects-driven 3D extravaganza that people will undoubtedly compare this to (personal opinion on that one: it's the ultimate "style over substance" movie in a bad way), there is something nice to look at and admire throughout, whether it be the stunning golden-yellow sunrises or a trippy-as-hell underwater sequence with hundreds of swimming animals. On top of that, I really admire how they used the effects to create the tiger. It may be a digital piece of work, but they put all their time and effort into making it not a creature - well, it is a creature, but still - but a fully-functioning character that serves a great deal to the overall narrative. At times, it says a thousand words and yet it never even speaks.

The 3D is unbelievable. This is the first film with this format for a while where I feel it was truly necessary to add the third dimension, because it adds so much to the experience.

During the scene where the main ship sinks, water from the strong waves come right for you as they do the character of Pi. Later, on the lifeboat, the tiger literally jumps out from underneath a hidden space and literally plunges toward the camera. The audience members

around me, as well as myself, actually jumped out of our seats in fear. You know you've got good use of your 3D technology when it makes people actually, properly think it's there. While the star of the movie is of course the visual effects, human actors are not left out of the loop either. Pi himself for most of the movie is played by newcomer Suraj Sharma, who manages to carry the movie on his shoulders with great wisdom and confidence - not bad for a debut actor. Irrfan Khan also does well as his older self, who serves as the narrator as he recounts his story to writer Rafe Spall (in a recast role after Tobey Maguire was cut), who isn't there for that long to really be praised but he's decent enough.

I guess if there were some problems, it would be that it does take a while to get to where it needs to. I reckon we spend at least a good thirty to forty-five minutes detailing Pi's childhood, his immersion into differing religions, and his discovering of first love before we even get to the part where the ship sinks. Parts during the second half do drag a bit as well and feel a bit too overlong.

Those are minor faults, though, as *Life of Pi* really is a great cinematic experience. A unique story, brilliant visual effects and an astounding use of 3D. *Life of Pi* is a life you'll really want to be a part of.



Yes, this is the one that has gotten a lot of furore by fans of Lee Child's books after it cast Tom Cruise in the role of Jack Reacher, whose height is supposed to be within the six-foot something regions.

Never has the words of Yoda rung more true here: "size matters not."

Christopher McQuarrie's second film as director (he previously helmed the little-seen *The Way of the Gun*) should easily prove the naysayers wrong in most aspects, as he has turned in an entertaining, rip-roaring action film which should serve as the basis for a brand-new franchise that Cruise can be proud to be a part of.

For me, Cruise has been hit-and-miss with his film choices of late - for every *Mission: Impossible - Ghost Protocol*, we got a *Knight and Day* - but here, he absolutely nails it. Portraying him as a tough-as-nails drifter with a dark sense of humour, it's a brand-new memorable role for the actor. Extra size not required.

It also helps that he is given some of the sharpest one-liners in an action film this year (well, last year), thanks to an engaging script by McQuarrie who surely puts his experiences of writing *The Usual Suspects* to good use (yes, he did that one, too).

The rest of the cast fair well too, including Rosamund Pike as an in-too-deep lawyer (who for some reason wears outfits that always put her cleavage on full display - women



empowerment, folks!) and Robert Duvall who shows up late in the film to give a likable supporting role.

Special mention must also go to the villains: Jai Courtney is charismatic but evil as hell as the main henchman, and it proves that he's got what it takes to be John McClane's son in February's *A Good Day To Die Hard*. I'll admit that casting director Werner Herzog as the main villain known as The Zec was a bizarre choice, but once you see how creepy and unnerving he is you'll wonder why he isn't playing every single villain role in Hollywood. For example, could you imagine if Werner Herzog played the Joker, or Raoul Silva in *Skyfall*? I just shuddered in fear just picturing that. Bottom line, he's good.

As mentioned, the film is filled with a lot of decent action whether it be physical contact like in a fight outside a bar where Reacher takes on five guys at once, or in one of the most thrilling car chases in a good long while. Some of it is played for laughs, like a scene where two ill-fated thugs try to beat our hero up in a bathtub yet somehow fail to even hit him and cause injuries to themselves. It's like out of a comedy, a satire of the genre if you will, and although some may feel it to be out of place it's a good laugh anyway. Perhaps that's another thing I want to talk about: for all its grim overtones (a beginning scene

featuring a sniper shooting at random civilians will make those affected by the recent tragedy in Connecticut feel very uncomfortable), it does get some very strong laughs, mainly via Reacher's unorthodox way of working but also from dialogue uttered by other characters.

I would also like to take this opportunity to thank the filmmakers for NOT having the Cruise and Pike characters kiss or anything throughout the film. It's all heavy flirting, which I was begging for it not to go that much further. Luckily, the filmmakers took heed and saw to it that it didn't happen. Thanks, Mr. McQuarrie: you've earned my respect.

Sadly, it does start to venture a little too far into "ridiculous" and "clichéd" toward its third act. A revelation about a character's true motivations comes out of almost nowhere, and their reasons for doing so aren't explained or not explained very well. Some of the final confrontations are a little anti-climactic, and at other parts they feel like stuff that we've seen before in other previous action films.

A weak climax aside, *Jack Reacher* is a decent action film with snappy dialogue and thrilling action, which serves to not only re-position Cruise as a leading hero in Hollywood but also prove that McQuarrie is just as strong in the director's chair as he is in the writer's.





Lightning can strike twice, as is proven by the filmography of writer-director Martin McDonagh. After wowing audiences with *In Bruges* back in 2008 - and receiving an Oscar nomination for Best Original Screenplay for his troubles - his latest film is set to be yet another crowd-pleaser for the adult market.

Seven Psychopaths may not have the gothic locations of the Belgian city, but its subject matter is delightfully dark enough on its own merits, while never forgetting to be laugh-out-loud funny.

It also manages to hark back to the golden age of self-referential cinema, a time when Shane Black and Joe Eszterhas were king (except for the latter's dip into the world of *Showgirls*, but that's a different story...) and smart satire collided perfectly with wild, bizarre antics that our characters go through.

While we're on the subject of characters, although these are very dangerous people who do terrible things - barring Colin Farrell's struggling screenwriter, the protagonist who gets drawn into his friends' misadventures while trying to write his screenplay entitled, you guessed it, "Seven Psychopaths" - they are surprisingly charismatic and just a touch likable. We feel dirty for feeling this way when we see what their true motives are, but it's something that can't be helped.



It's the same with *In Bruges*: our main characters, even including the villain, have their own quirks and moments to shine that make it impossible for us not to have a smile on our faces, despite knowing what horrific things they do.

I've already mentioned Farrell who plays the screenwriter, and he fares well in a much less-showier role than in McDonagh's first feature, but this paves the way for the supporting cast to make their stand.

Sam Rockwell is goofily eccentric and high on life as his best friend, who may just turn out to be more dangerous than we think; Woody Harrelson is menacing but also very funny as the psychopathic (fitting, really) gangster who comes after our heroes; and Christopher Walken is at his most "Walken-est" with his bizarre role as Rockwell's colleague - a stand-off where he refuses to draw a gun is particularly funny.

Unfortunately, this leaves no room for the work of actresses Abbie Cornish and Olga Kurylenko who, despite having been built up heavily in the trailers, are not in it for more than five minutes each, and their combined appearance doesn't even surpass ten minutes. The film does reference this, with one character commenting how in Farrell's script that the female characters are terribly written, so this may have been intentional. It does also lead to a funny argument about the fact that

you can't kill off animals in a script but you can kill women. Sexist? Perhaps, but at least it does it with intent.

Throughout the film, we see snippets of stories about real psychopaths to help Farrell write his screenplay and some of the stories are actually kind of creative while retaining McDonagh's trademark dark humour. One example is of how we see a murderous couple locate and kill the unknown Zodiac killer from the 1970s, who turns out to be just a long-haired guy with a large collection of rabbits. That image imposed with the revelation that he is meant to be the Zodiac killer is pretty funny, and anyone who has watched anything to do with the serial killer like David Fincher's under-seen thriller will surely get a laugh out of it.

Hollywood and the outskirts of California is where all the madness takes place, but unlike *Bruges* it doesn't seem to be as much of a character. Sure, the main guy is a screenwriter but other than that, there's no real link to Hollywood or, refreshingly, no satirical look at the business behind it (or, at least, there wasn't one I picked up immediately).

Bottom line, *Seven Psychopaths* is a worthy follow-up to *In Bruges* while being funny, dark, violent and very cleverly-written. Mark down Martin McDonagh as one to watch in the future.



In our pop-culture obsessed environment, comparisons with other media sources to new films is always inevitable.

Take *Pitch Perfect*, for instance: a film about a group of young students who get together and form a musical-based group wherein they sing variations on the popular songs of today. Where in the world of television have we seen this before?

Despite *Glee* having taken a little bit of a downward tumble in popularity over the past year or so - I remember back in the day when those in school kept going on about how amazing the show was. Nowadays? It's barely even mentioned in social groups now - its presence is still strong within our minds or, more specifically, within the minds of the audience for this new musical-comedy.

But although *Pitch Perfect* may take its cues from the Fox TV show, it can stand on its own two feet just fine. The problem is that there's not that much strength in their legs to keep it balanced.

It mainly comes down to the fact that it's a generic underdog story at its core. There's nothing wrong with this type of film, and it serves to deliver a decent message every now and then, but again it's something that has been done over and over that it's not as exciting as they make it out to be here. From the moment certain plot points or characters are introduced, we kind of figure out where they're

headed by film's end. A central romance is very easy to spot as soon as they cross paths. A flawed character is bound to have some sort of change in their system by the film's climax. It's rather predictable in those fields, and leaves little to no room for complete surprises.

When those surprises DO come, however, they are every definition of the word "surprise". I was shocked to see so much gross-out humour in this film, particularly with one running gag that involves a character's tendency to blow more chunks than a Team America puppet.

The cast make the most out of their admittedly thin characters, including Anna Kendrick who charms her way through the flick as the main protagonist. Skylar Astin also does a memorable job of making the love interest have a personality and be, for lack of a better word, interesting. Props to the filmmakers for not giving Brittany Snow the bitchy, rule-abiding matriarch of the group, which is instead played by a appropriately-vapid Anna Camp; Snow instead delights as the kind-hearted second-in-command of the group. Other members, including a sexed-up superslut, a probable lesbian and a quiet Asian girl who is on the verge of psychotic are all very memorable and get good laughs every now and then.

But if this is a review for *Pitch*

Perfect, I have to talk about Rebel Wilson, who plays Fat Amy (she calls herself such so people don't do so behind her back). From the very first moment we see her, you know she's going to run away with the movie, and she does just that. Turning in an unconventional, witty and very, very funny performance just proves to the world that there's a bright future ahead of this Aussie comedienne.

As for the musical performances themselves, they're decent enough but it is of course where we go into too much familiarity with *Glee*. Maybe it's intentional to perhaps show its corniness - after seeing the film, I learned in the film's trivia section on IMDb that during a "riff-off" scene there is a section named Songs Ruined By *Glee*, so it's not entirely oblivious to its similarities - but unfortunately the idea is way too familiar in today's society that it can't be seen as being so unique.

The singers have wonderful voices that lend perfectly to the a capella style they were going for. We already knew that Kendrick and Snow could sing well, but others like Wilson pull a Susan Boyle and completely blow us away with just how good they are.

All in all, *Pitch Perfect* has its ups and downs with its memorable characters and star-making performance from Wilson, but if you're not into the whole *Glee* scene, I'd recommend you skip it.





Just stop me if you've heard this plot before: a middle-aged man living an unhappy marriage in the suburbs of America lusts after a woman half his age and it subsequently has consequences for an entire group of people.

Can you read that and tell me that it doesn't in any way duplicate the basic premise of a late-90s Oscar winning dramady directed by the guy who would later direct *Skyfall* and also happens to be a particular favourite film of mine? Can you? CAN YOU?

That's the main problem with *The Oranges*: it's so painfully similar to *American Beauty* that it's actually kind of distracting from the rest of the film, which fits perfectly into that "good, but not great" category.

In fact, I see this film as a "what if?" version of *American Beauty*; if Lester Burnham actually did end up with the younger girl and lived to tell the tale.

But although the relationship between the age-resistant couple is explored in as many ways as it possibly can, it does not add anything new or memorable to the table. A needless scene of them going to casinos and running together on the beach stinks of the classic "look at us, we're in love and we're going to artistically show it by running a mile in soggy sand while holding each others' hands. Oh, what a merry couple of rebels we are" trope we see in many other romances.

Put straight forward, if *American*

Beauty did end this way, you can guarantee it would not belong as high on my all-time favourites list.

There's also another guy thrown into the mix nearer the end, who happens to be the girl's ex-fiancé who got dumped when he cheated on her. When he does come back, he goes to extraordinary lengths to try and win her back including sleeping out on their front lawn and making various signs of apologies. Not only is this borderline creepy - why they didn't just call the police, I'll never know - but the guy is such an arrogant tool that you keep wondering to yourself what the hell she saw in him to begin with. In fact, in one scene where Laurie's character kicks him out of the house, you're rooting more for Laurie than you are this other guy. At the film's end, there's one part when the girl briefly considers going back to the fiancé, and I was like "no, she's honestly not..." That's how much I hated that character, and the annoying performance of the actor who seems to be raising his voice on every line that it's pretentious and uncomfortable.

Thankfully, the movie doesn't revolve entirely around them. We also get a glimpse into the lives of married couple Oliver Platt and Allison Janney, the parents of Laurie's young beau. Platt gets some good laughs every now and then, while Janney amuses as the at-times

pushy mother. They're a lot of fun to watch on screen together, and you wish for them to keep acting together in the future.

Catherine Keener, who plays Laurie's wife, plays it bitter as the tossed-aside other half who searches for a newer meaning in her life, while Alia Shawkat does a good sardonic job even if she is moping half the time.

Laurie and Meester, like I may have already clarified, are also very good. Meester in particular, after a slew of forgettable roles, comes into play here with a character who could have been a typical one-dimensional bitch but is played as though there are many layers to unwrap around her.

The script is hit-and-miss; some lines are chucklesome, others rely too much on cliché. Late in the movie, Keener runs her car through her ex-husband's front lawn Christmas decorations which looks like it was cut and paste from a stupid family film around the holidays. As it is set around that time of year, we get that scene when the quarrelling family stops after they hear some festive Christmas carols and suddenly no-one was angry anymore.

With decent performances unbalanced by an uneven script, *The Oranges*, or as I like to call it *American Beauty Lite*, is a passable, if not entirely memorable, experience.



Following in the footsteps of Steve Martin, Eddie Murphy and Will Ferrell, it's Billy Crystal's turn to be the comedian who gives into pressure and make a so-so family flick.

Parental Guidance, which was supposedly based on an idea by Crystal (who also serves as producer) when he was looking after his own grandchildren, mostly serves as a vehicle to introduce his vaudeville comedic styling to a younger audience. His material can be rather funny at times, with an argument near the beginning about the latest technology and pop culture raising a few chuckles, but the more complex jokes he does can fly over the heads of the kids in the audience at times.

One character tells their children that Crystal's character tells jokes that they won't get. That pretty much sums it up. But despite that, Crystal is a warm screen presence throughout.

As for the rest of the movie? Meh... It's not that it's completely horrible, I mean it has good intentions and nice, harmless morals for its target audience, but as far as family comedies go it's pretty generic and far too predictable in areas (not all of them, mind you, but we'll get to that in a second).

It's a very safe flick, playing by all the rules we've seen a dozen times before without really adding nothing to it. The clichés are all there - both parties don't get along at first but love each other by film's end, the

revelation of one character's secret being revealed late in the picture et cetera - and they just make it all the more forgettable.

The film's humour is also hit and miss. Like I established, Crystal can be funny at times but there are other moments where the jokes don't seem very developed or haven't reached their full potential. There's one bit where a child's pee goes onto a skateboarding ramp - imagine that, toilet humour in a kid's flick - and it doesn't really do anything other than cause a skater to flip. See, there's potential for a real comedy moment there; maybe if they had shown him actually falling face-first into said puddle of urine THEN it would have been funnier. More disgusting, but still funnier. My point is that half of the jokes are not fully realised and the film falls flat on its face partly because of that.

Aside from Crystal, everyone else ranges from "meh" to "could have done a lot better". Bette Midler is the former, showing up as his other half who seems to be having a lot of fun with her job on-screen but doesn't bring anything that really stands out in the picture. Actually, I take that back - her first scene has her in the middle of a pole-dancing lesson which is just fifty shades of wrong. Also, how is it that pole-dancing lessons have become so mainstream that it's made its way into family pics, certificate U family

pics at that? That's not a good sign for our troubled times...

I have seen Marisa Tomei in far better roles in far better movies, and sadly this isn't one of them. She seems to have resorted to "overacting in a children's film to the point where it seems unnatural" mode here, not putting that much effort into it and just delivering a lazy, cartoonish performance.

The kids vary from "tame" to "rather annoying" (sorry to keep putting them into categories, there's just no other way to describe them). If you've seen how the kids act in similar films, you've got a basic idea of how they are here as well.

I should also say that, for British audiences, there's a lot of baseball references that they wouldn't really understand as well as American ones might. There is a nice callback to a famous commentary during a legendary game, but it would mostly just swoop over the heads of our Blighty young'uns. Heck, even I don't understand how the sport works and I'm a grown man.

Either way, *Parental Guidance* is a by-the-book, predictable family comedy that does absolutely nothing new and gets by on clichés alone. It's good to see Crystal back in his A-game again, but if you're looking for real cinema entertainment, I'd give this a pass.



Film AWARDS SEASON 2013

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Awards Calendar 2013

January

- 3rd - PGA + WGA Nominations
- 8th - DGA Nominations
- 9th - BAFTA Nominations
- 10th - AMPAS Nominations (Oscars Nominations) + BFCA Awards
- 13th - HFPA Awards (Golden Globes)
- 26th - PGA Awards
- 27th - SAG Awards

February

- 2nd - DGA Awards
- 10th - BAFTA Awards
- 17th - WGA Awards
- 23rd - Razzie Awards
- 23rd - Independent Spirit Awards
- 24th - AMPAS Awards (Oscars)

Film Awards Glossary

- AMPAS - Academy of Motion Pictures Arts and Sciences (Oscars)
- BAFTA - British Academy of Film and Television Awards
- BFCA - Broadcast Film Critics Association (Critic's Choice Awards)
- DGA - Director's Guild of America
- HFPA - Hollywood Foreign Press Association (Golden Globes)
- NBR - National Board of Review
- PGA - Producer's Guild of America
- Razzie - Golden Raspberry Awards
- SAG - Screen Actor's Guild
- WGA - Writer's Guild of America

HFPA (GOLDEN GLOBES) NOMINATIONS

The 2012/2013 awards season is finally underway, so why not start off with one of the first big events of the season - the 70th Annual Golden Globe Awards.

This year, it appears that the Hollywood Foreign Press Association has gone crazy for Steven Spielberg's historical drama *Lincoln*, which is nominated for a grand total of seven awards including Best Picture (Drama), Best Director for Spielberg, Best Actor (Drama) for Daniel Day-Lewis, Best Supporting Actor for Tommy Lee Jones, Best Supporting Actress for Sally Field, Best Screenplay and Best Original Score.

While the love for the fabled American President is sound with the organization, there are other films which have received a fair amount of love as well.

Duking it out with *Lincoln* for Best Picture (Drama) are *Argo*, *Django Unchained*, *Life of Pi* and *Zero Dark Thirty*, and in the other Best Picture category for Comedy or Musical, the nominees are *The Best Exotic Marigold Hotel*, *Les Miserables*, *Moonrise Kingdom*, *Salmon Fishing in the Yemen* and *Silver Linings Playbook*.

Day-Lewis has fair game in the Best Actor (Drama) category with Richard Gere (*Arbitrage*), John Hawkes (*The Sessions*), Joaquin Phoenix (*The Master*) and Denzel Washington (*Flight*) all in contention, while the likes of Jack Black (*Bernie*), Bradley Cooper (*Silver Linings Playbook*), Hugh Jackman (*Les Miserables*), Ewan McGregor (*Salmon Fishing in the Yemen*) and Bill Murray (*Hyde Park on Hudson*) will battle it out for Best Actor (Comedy/Musical).



Daniel Day-Lewis is the one to beat for the title of Best Actor (Drama) for his role in *Lincoln*, which is up for seven awards

Over by the actresses, we have Jessica Chastain (*Zero Dark Thirty*), Marion Cotillard (*Rust and Bone*), Helen Mirren (*Hitchcock*), Naomi Watts (*The Impossible*) and Rachel Weisz (*The Deep Blue Sea*) up for Best Actress (Drama), while for Best Actress (Comedy/Musical), the nominees are Emily Blunt (*Salmon Fishing in the Yemen*), Judi Dench (*The Best Exotic Marigold Hotel*), Jennifer Lawrence (*Silver Linings Playbook*), Maggie Smith (*Quartet*) and Meryl Streep (*Hope Springs*).

In the respective Supporting Actor and Actress categories, included are Alan Arkin (*Argo*), Leonardo DiCaprio (*Django Unchained*), Phillip Seymour Hoffman (*The Master*), Tommy Lee Jones (*Lincoln*) and Christoph Waltz (*Django Unchained*) for the Actors; Amy Adams (*The Master*), Sally Field (*Lincoln*), Anne Hathaway (*Les Miserables*), Helen Hunt (*The Sessions*) and Nicole Kidman (*The Paperboy*) for the Actresses.

The directors up for their individual prize alongside

Spielberg are Ben Affleck (*Argo*), Quentin Tarantino (*Django Unchained*), Ang Lee (*Life of Pi*) and Kathryn Bigelow (*Zero Dark Thirty*).

Animated hits like *Brave*, *Frankenweenie*, *Hotel Transylvania*, *Rise of the Guardians* and *Wreck-It Ralph* vie for Best Animated Film (what, there's no *ParaNorman*!?) while foreign language films have their own category with *Amour*, *A Royal Affair*, *The Intouchables*, *Kon-Tiki* and *Rust and Bone* all in contention.

For a full list of nominations for the Golden Globes - including a long list of who's nominated in the television categories - then check out page 16 which you give you all the lowdown before the actual awards themselves on **January 13th**.

The only downside to this year's event is that Ricky Gervais isn't back on hosting duties. Will co-hosts Tina Fey and Amy Poehler do as well this time round? We'll have to wait and judge for ourselves...

Oscar 2012 Odds (as of 29/12/2012)

Best Picture

- 11/10 Lincoln
- 11/4 Les Miserables
- 4/1 Zero Dark Thirty
- 6/1 Argo
- 12/1 Silver Linings Playbook
- 20/1 Life of Pi
- 33/1 The Master
- 33/1 Django Unchained
- 50/1 Amour
- 50/1 The Best Exotic Marigold Hotel

Best Director

- 6/5 Steven Spielberg - Lincoln
- 5/2 Kathryn Bigelow - Zero Dark Thirty
- 3/1 Ben Affleck - Argo
- 14/1 Tom Hooper - Les Miserables
- 16/1 Ang Lee - Life of Pi

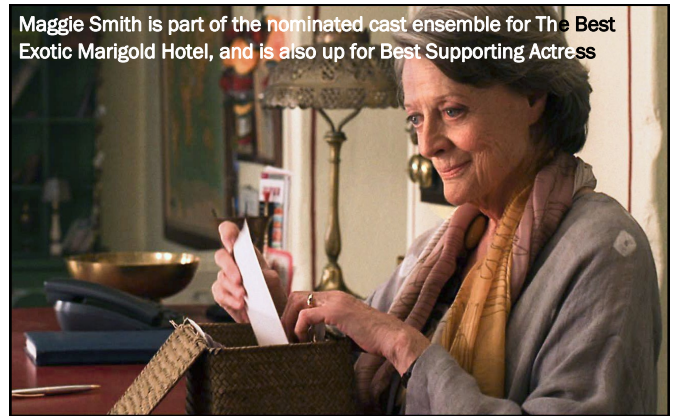
Best Actor

- 1/5 Daniel Day-Lewis - Lincoln
- 8/1 Hugh Jackman - Les Miserables
- 9/1 Denzel Washington - Flight
- 16/1 Joaquin Phoenix - The Master
- 16/1 John Hawkes - The Sessions

Figures courtesy of Ladbrokes

SAG NOMINATIONS

Maggie Smith is part of the nominated cast ensemble for *The Best Exotic Marigold Hotel*, and is also up for Best Supporting Actress



Dame Maggie Smith was the evident victor in this year's SAG Award nominations, garnering two separate nods as well as two shared ones.

She is up for Best Supporting Actress for her role in *The Best Exotic Marigold Hotel*, and is nominated for Best Actress in a TV Drama for her popular appearance in *Downton Abbey*. The *Harry Potter* actress is also part of the nominated cast ensembles for both.

Considered to be the SAG equivalent of Best Picture, the Best Cast Ensemble category also has *Argo*, *Les Miserables*, *Lincoln* and *Silver Linings Playbook* competing for the big prize with *The Best Exotic Marigold Hotel*.

In the film categories, it was not a good time for *The Master* with only Phillip Seymour Hoffman being recognized for Best Supporting Actor while Joaquin Phoenix and Amy Adams were shut out of their respective Best Actor and Best Supporting Actress categories entirely.

The five actors up for Best Actor are Bradley Cooper (*Silver Linings Playbook*), Daniel Day-

Lewis (*Lincoln*), John Hawkes (*The Sessions*), Hugh Jackman (*Les Miserables*) and Denzel Washington (*Flight*), while up for Best Actress are Jessica Chastain (*Zero Dark Thirty*), Marion Cotillard (*Rust and Bone*), Jennifer Lawrence (*Silver Linings Playbook*), Helen Mirren (*Hitchcock*) and Naomi Watts (*The Impossible*).

The actors joining Phillip Seymour Hoffman in the Best Supporting Actor race are Alan Arkin (*Argo*), Javier Bardem (*Skyfall*), Robert De Niro (*Silver Linings Playbook*) and Tommy Lee Jones (*Lincoln*), while Maggie Smith has competition

in the Best Supporting Actress race from the likes of Sally Field (*Lincoln*), Anne Hathaway (*Les Miserables*), Helen Hunt (*The Sessions*) and, in perhaps one of the biggest surprises of the announcement, Nicole Kidman for her oversexed performance in *The Paperboy*. The Screen Actors Guild Awards are held on **January 27th**, but if you're anxious to see who else is nominated in the equally-important TV categories (which aren't discussed as much here because this is more a film publication than it is TV, in all honesty) then you can read the nominations list on page 17.

BFCA NOMINATIONS

Steven Spielberg's *Lincoln* sets a new BFCA record with 13 nominations including Best Picture



Steven Spielberg's long-gestated historical drama *Lincoln* has set a new record for the amount of nominations for the Critics' Choice Awards with 13, beating the 12 for *Black Swan* two years ago.

The film is up for Best Picture, Best Director for Spielberg, a trio of acting nominations - Daniel Day-Lewis for Best Actor, Sally Field for Best Supporting Actress and Tommy Lee Jones for Best Supporting Actor - and seven other awards.

Competing with *Lincoln* for Best Film are the following: *Argo*, *Beasts of the Southern Wild*, *Django Unchained*, *Les Miserables*, *Life of Pi*, *The Master*, *Moonrise Kingdom*, *Silver Linings Playbook* and *Zero Dark Thirty*.

Day-Lewis will have competition in the Best Actor category as he competes against Bradley Cooper for *Silver Linings Playbook*, John Hawkes for *The Sessions*, Hugh Jackman for *Les Miserables*, Joaquin Phoenix for *The Master* and Denzel Washington for *Flight*. *Les Miserables* followed closely behind with 11 nominations, which include - apart from the

ones already mentioned - Best Director for Tom Hooper, Best Supporting Actress for Anne Hathaway, Best Acting Ensemble and six others.

Skyfall showed a surprising strength in the main acting categories, with Javier Bardem and Judi Dench nominated for Best Supporting Actor and Best Supporting Actress respectively.

Bardem and Jones go up against Alan Arkin for *Argo*, Robert De Niro for *Silver Linings Playbook*, Phillip Seymour Hoffman for *The Master* and Matthew McConaughey for *Magic Mike* in

the Supporting Actor category, while Dench, Field and Hathaway battle it out with Amy Adams for *The Master*, Ann Dowd for *Compliance*, and Helen Hunt for *The Sessions* for the title of Best Supporting Actress.

The Critics' Choice Awards are due to be held on **January 10th**, which also happens to be the day on which the nominations for the Academy Awards are announced. For an entire list of nominations for this, however, skip ahead to page 18.

INDIE SPIRIT NOMINATIONS

Even as the season gets down with more mainstream films in contention, the world of independent cinema in 2012 hasn't been ignored.

The Independent Spirit Awards celebrate the best that indie films had to offer over the past year, and it seems like this time around they were in the mood for some real delights.

Moonrise Kingdom (which as you may have read last issue was my favourite film of the past year) leads the nomination field with five - including Best Feature, Best Director for Wes Anderson, Best Supporting Actor for Bruce Willis, Best Screenplay for Anderson and Roman Coppola, and finally for Best Cinematography.

Also with five nominations is David O. Russell's unorthodox romantic-comedy *Silver Linings Playbook*. In addition to sharing the competition with *Moonrise Kingdom* in the Best Feature, Best Director and Best Screenplay categories, it is also up for Best Actor and Best Actress, represented by Bradley Cooper and Jennifer Lawrence respectively.

Also up for the main prize of Best Feature are *Beasts of the Southern Wild* (which also



Moonrise Kingdom is up for five awards, including Best Film and Best Supporting Actor for Bruce Willis

received three further nominations for Best Director (Benh Zeitlin), Best Actress (Quvenzhané Wallis) and also for Best Cinematography), Richard Linklater's *Bernie* (also picking up a Best Actor nod for Jack Black) and *Keep the Lights On*, a delicate gay romantic drama directed by Directing nominee Ira Sachs.

One actor given a major advantage in the nominations is none other than Matthew McConaughey, who ends his impressive year by gaining a Best Actor nod for his turn in *Killer Joe*, and also a Best Supporting Actor nomination for his participation in the popular

male stripper drama *Magic Mike*.

Going up against McConaughey, Cooper and Black for the title of Best Actor are John Hawkes for *The Sessions*, Thure Lindhardt for *Keep the Lights On*, and Wendell Pierce for *Four*.

For a full list of nominations, seek out page 19.

As for the actual awards ceremony itself, I'm afraid there's a bit of a gap between nominations and results - noms were announced late November; the actual ceremony is **February 23rd**, the day before the Oscars.

Not long to go now, though...

Oscar 2012 Odds (as of 29/12/2012)

Best Actress

- 1/2 Jennifer Lawrence - *Silver Linings Playbook*
- 2/1 Jessica Chastain - *Zero Dark Thirty*
- 16/1 Emmanuelle Riva - *Amour*
- 25/1 Quvenzhané Wallis - *Beasts of the Southern Wild*
- 25/1 Marion Cotillard - *Rust and Bone*

Best Supporting Actor

- 6/4 Phillip Seymour Hoffman - *The Master*
- 6/4 Tommy Lee Jones - *Lincoln*
- 6/1 Leonardo DiCaprio - *Django Unchained*
- 8/1 Robert De Niro - *Silver Linings Playbook*
- 12/1 Alan Arkin - *Argo*

Best Supporting Actress

- 1/6 Anne Hathaway - *Les Misérables*
- 9/1 Helen Hunt - *The Sessions*
- 9/1 Sally Field - *Lincoln*
- 16/1 Ann Dowd - *Compliance*
- 16/1 Amy Adams - *The Master*

Figures courtesy of Ladbrokes

NBR AWARDS

The results for the 2012 National Board of Review, often considered to be one of the major starting points for awards season, are in and it looks like *Zero Dark Thirty* has been given a major head start.

Kathryn Bigelow's political drama (of which you can read more about on page 3) was named Best Film as well as citing Bigelow for Best Director and Jessica Chastain for Best Actress.

There were some unusual choices in the other acting categories, including the choice to name Bradley Cooper the Best Actor for *Silver Linings Playbook* (which was also awarded Best Adapted Screenplay), Leonardo DiCaprio was named Best Supporting Actor for *Django Unchained*, and Ann Dowd received the Best Supporting Actress title for little-seen indie thriller *Compliance*.

Showing a surprising presence was *Beasts of the Southern Wild*, which picked up a Breakthrough Female title for young actress Quvenzhané



Zero Dark Thirty was awarded three times by the NBR, for Best Film, Best Director and Best Actress for Jessica Chastain

Wallis and also Best Debut Director for Benh Zeitlin, and also Rian Johnson's sci-fi *Looper*, which was awarded Best Original Screenplay.

Other winners included *Wreck-It Ralph* for Best Animated Film, *Amour* for Best Foreign Language Film, and *Les Misérables* for Best Cast Ensemble.

In addition to these and other awards (of which you can read on page 19), the NBR also released lists of their top films of the year which *Zero Dark Thirty*

beat to the top prize. In alphabetical order, they included *Argo*, *Beasts of the Southern Wild*, *Django Unchained*, *Les Misérables*, *Lincoln*, *Looper*, *The Perks of Being A Wallflower*, *Promised Land* and *Silver Linings Playbook*.

In short, we may need to watch out for these films to show up every now and then throughout the upcoming season.

But for now, it looks like the swing is vastly moving into the direction of Kathryn Bigelow's tense *Hurt Locker* follow-up...

Golden Globe Nominations

Best Motion Picture (Drama)

- Argo
- Django Unchained
- Life of Pi
- Lincoln
- Zero Dark Thirty

Best Motion Picture (Comedy or Musical)

- The Best Exotic Marigold Hotel
- Les Miserables
- Moonrise Kingdom
- Salmon Fishing in the Yemen
- Silver Linings Playbook

Best Actor in a Leading Role (Drama)

- Daniel Day-Lewis - Lincoln
- Richard Gere - Arbitrage
- John Hawkes - The Sessions
- Joaquin Phoenix - The Master
- Denzel Washington - Flight

Best Actress in a Leading Role (Drama)

- Jessica Chastain - Zero Dark Thirty
- Marion Cotillard - Rust and Bone
- Helen Mirren - Hitchcock
- Naomi Watts - The Impossible
- Rachel Weisz - The Deep Blue Sea

Best Actor in a Leading Role (Comedy or Musical)

- Jack Black - Bernie
- Bradley Cooper - Silver Linings Playbook
- Hugh Jackman - Les Miserables
- Ewan McGregor - Salmon Fishing in the Yemen
- Bill Murray - Hyde Park on Hudson

Best Actress in a Leading Role (Comedy/Musical)

- Emily Blunt - Salmon Fishing in the Yemen
- Judi Dench - The Best Exotic Marigold Hotel
- Jennifer Lawrence - Silver Linings Playbook
- Maggie Smith - Quartet
- Meryl Streep - Hope Springs

Best Actor in a Supporting Role

- Alan Arkin - Argo
- Leonardo DiCaprio - Django Unchained

- Phillip Seymour Hoffman - The Master
- Tommy Lee Jones - Lincoln

- Christoph Waltz - Django Unchained

Best Actress in a Supporting Role

- Amy Adams - The Master
- Sally Field - Lincoln
- Anne Hathaway - Les Miserables
- Helen Hunt - The Sessions
- Nicole Kidman - The Paperboy

Best Animated Film

- Brave
- Frankenweenie
- Hotel Transylvania
- Rise of the Guardians
- Wreck-It Ralph

Best Foreign Language Film

- Amour
- A Royal Affair
- The Intouchables
- Kon Tiki
- Rust and Bone

Best Director

- Ben Affleck - Argo
- Quentin Tarantino - Django Unchained
- Ang Lee - Life of Pi
- Steven Spielberg - Lincoln
- Kathryn Bigelow - Zero Dark Thirty

Best Screenplay

- Argo
- Django Unchained
- Lincoln
- Silver Linings Playbook
- Zero Dark Thirty

Best Original Score

- Anna Karenina
- Argo
- Cloud Atlas
- Life of Pi
- Lincoln

Best Original Song

- "For You" - Act of Valor
- "Not Running Anymore" - Stand Up Guys
- "Safe and Sound" - The Hunger Games
- "Skyfall" - Skyfall
- "Suddenly" - Les Miserables

Best Television Series (Drama)

- Boardwalk Empire
- Breaking Bad
- Downton Abbey
- Homeland
- The Newsroom

Best Television Series (Comedy/Musical)

- The Big Bang Theory
- Episodes
- Girls
- Modern Family
- Smash

Best Actor in a Television Series (Drama)

- Steve Buscemi - Boardwalk Empire
- Bryan Cranston - Breaking Bad
- Jeff Daniels - The Newsroom
- Jon Hamm - Mad Men
- Damien Lewis - Homeland

Best Actress in a Television Series (Drama)

- Connie Britton - Nashville
- Glenn Close - Damages
- Claire Danes - Homeland
- Michelle Dockery - Downton Abbey
- Julianna Margulies - The Good Wife

Best Actor in a Television Series (Comedy/Musical)

- Alec Baldwin - 30 Rock
- Don Cheadle - House of Lies
- Louis C.K. - Louie
- Matt LeBlanc - Episodes
- Jim Parsons - The Big Bang Theory

Best Actress in a Television Series (Comedy/Musical)

- Zooey Deschanel - New Girl
- Julia Louis-Dreyfuss - Veep
- Lena Dunham - Girls
- Tina Fey - 30 Rock
- Amy Poehler - Parks and Recreation

Best Mini-Series or Movie Made for Television

- Game Change
- The Girl
- Hatfields and McCoys
- The Hour
- Political Animals

Best Actor in a Mini-Series or Movie Made for Television

- Kevin Costner - Hatfields and McCoys
- Benedict Cumberbatch - Sherlock
- Woody Harrelson - Game Change
- Toby Jones - The Girl
- Clive Own - Hemingway and Gellhorn

Best Actress in a Mini-Series or Movie Made for Television

- Nicole Kidman - Hemingway and Gellhorn
- Jessica Lange - American Horror Story: Asylum
- Sienna Miller - The Girl
- Julianne Moore - Game Change
- Sigourney Weaver - Political Animals

Best Actor in a Supporting Role in a Series, Mini-Series or Movie Made for Television

- Max Greenfield - New Girl
- Ed Harris - Game Change
- Danny Huston - Magic City
- Mandy Patinkin - Homeland
- Eric Stonestreet - Modern Family

Best Actress in a Supporting Role in a Series, Mini-Series or Movie Made for Television

- Hayden Panettiere - Nashville
- Archie Panjabi - The Good Wife
- Sarah Paulson - Game Change
- Maggie Smith - Downton Abbey
- Sofia Vergara - Modern Family

Screen Actors Guild Nominations

Best Cast Ensemble

- Argo
- The Best Exotic Marigold Hotel
- Les Miserables
- Lincoln
- Silver Linings Playbook

Best Leading Actor

- Bradley Cooper - Silver Linings Playbook
- Daniel Day-Lewis - Lincoln
- John Hawkes - The Sessions
- Hugh Jackman - Les Miserables
- Denzel Washington - Flight

Best Leading Actress

- Jessica Chastain - Zero Dark Thirty
- Marion Cotillard - Rust and Bone
- Jennifer Lawrence - Silver Linings Playbook
- Helen Mirren - Hitchcock
- Naomi Watts - The Impossible

Best Supporting Actor

- Alan Arkin - Argo
- Javier Bardem - Skyfall
- Robert De Niro - Silver Linings Playbook
- Phillip Seymour Hoffman - The Master
- Tommy Lee Jones - Lincoln

Best Supporting Actress

- Sally Field - Lincoln
- Anne Hathaway - Les Miserables
- Helen Hunt - The Sessions
- Nicole Kidman - The Paperboy
- Maggie Smith - The Best Exotic Marigold Hotel

Best TV Drama Cast Ensemble

- Boardwalk Empire

- Breaking Bad
- Downton Abbey
- Homeland
- Mad Men

Best TV Comedy Cast Ensemble

- 30 Rock
- The Big Bang Theory
- Glee
- Modern Family
- Nurse Jackie
- The Office

Best Actor In A TV Drama

- Steve Buscemi - Boardwalk Empire
- Bryan Cranston - Breaking Bad
- Jeff Daniels - The Newsroom
- Jon Hamm - Mad Men
- Damien Lewis - Homeland

Best Actor In A TV Comedy

- Alec Baldwin - 30 Rock
- Ty Burrell - Modern Family
- Louis C.K. - Louie
- Jim Parsons - The Big Bang Theory
- Eric Stonestreet - Modern Family

Best Actor In A TV Movie or Miniseries

- Kevin Costner - Hatfields and McCoys
- Woody Harrelson - Game Change
- Ed Harris - Game Change
- Clive Owen - Hemingway and Gellhorn
- Bill Paxton - Hatfields and McCoys

Best Actress In A TV Drama

- Claire Danes - Homeland
- Michelle Dockery - Downton Abbey
- Jessica Lange - American Horror Story: Asylum
- Julianna Margulies - The

- Good Wife
- Maggie Smith - Downton Abbey

Best Actress In A TV Comedy

- Edie Falco - Nurse Jackie
- Tina Fey - 30 Rock
- Amy Poehler - Parks and Recreation
- Sofia Vergara - Modern Family
- Betty White - Hot In Cleveland

Best Actress In A TV Movie or Miniseries

- Nicole Kidman - Hemingway and Gellhorn
- Julianne Moore - Game Change
- Charlotte Rampling - Restless
- Sigourney Weaver - Political Animals
- Alfre Woodard - Steel Magnolias

Best Stunt Ensemble (Film)

- The Amazing Spider-Man
- The Bourne Legacy
- The Dark Knight Rises
- Les Miserables
- Skyfall

Best Stunt Ensemble (TV)

- Boardwalk Empire
- Breaking Bad
- Game of Thrones
- Sons of Anarchy
- The Walking Dead

Critic's Choice Nominations

Best Picture

- Argo
- Beasts of the Southern Wild
- Django Unchained
- Les Miserables
- Life of Pi
- Lincoln
- The Master
- Moonrise Kingdom
- Silver Linings Playbook
- Zero Dark Thirty

Best Director

- Ben Affleck - Argo
- Tom Hooper - Les Miserables
- Steven Spielberg - Lincoln
- Ang Lee - Life of Pi
- David O. Russell - Silver Linings Playbook
- Kathryn Bigelow - Zero Dark Thirty

Best Actor in a Leading Role

- Bradley Cooper - Silver Linings Playbook
- Daniel Day-Lewis - Lincoln
- John Hawkes - The Sessions
- Hugh Jackman - Les Miserables
- Joaquin Phoenix - The Master
- Denzel Washington - Flight

Best Actress in a Leading Role

- Jessica Chastain - Zero Dark Thirty
- Marion Cotillard - Rust and Bone
- Jennifer Lawrence - Silver Linings Playbook
- Emmanuelle Riva - Amour
- Quvenzhané Wallis - Beasts of the Southern Wild
- Naomi Watts - The Impossible

Best Actor in a Supporting Role

- Alan Arkin - Argo
- Javier Bardem - Skyfall
- Robert De Niro - Silver Linings Playbook
- Phillip Seymour Hoffman - The Master
- Tommy Lee Jones - Lincoln
- Matthew McConaughey - Magic Mike

Best Actress in a Supporting Role

- Amy Adams - The Master
- Judi Dench - Skyfall

- Ann Dowd - Compliance
- Sally Field - Lincoln
- Anne Hathaway - Les Miserables
- Helen Hunt - The Sessions

Best Young Actor/Actress

- Elle Fanning - Ginger and Rosa
- Kara Hayward - Moonrise Kingdom
- Tom Holland - The Impossible
- Logan Lerman - The Perks of Being A Wallflower
- Suraj Sharma - Life of Pi
- Quvenzhané Wallis - Beasts of the Southern Wild

Best Acting Ensemble

- Argo
- The Best Exotic Marigold Hotel
- Les Miserables
- Lincoln
- Moonrise Kingdom
- Silver Linings Playbook

Best Original Screenplay

- Django Unchained
- Flight
- Looper
- The Master
- Moonrise Kingdom
- Zero Dark Thirty

Best Adapted Screenplay

- Argo
- Life of Pi
- Lincoln
- The Perks of Being A Wallflower
- Silver Linings Playbook

Best Art Direction

- Anna Karenina
- The Hobbit: An Unexpected Journey
- Les Miserables
- Life of Pi
- Lincoln

Best Cinematography

- Les Miserables
- Life of Pi
- Lincoln
- The Master
- Skyfall

Best Costume Design

- Anna Karenina

- Cloud Atlas
- The Hobbit: An Unexpected Journey
- Les Miserables
- Lincoln

Best Film Editing

- Argo
- Les Miserables
- Life of Pi
- Lincoln
- Zero Dark Thirty

Best Makeup

- Cloud Atlas
- The Hobbit: An Unexpected Journey
- Les Miserables
- Lincoln

Best Original Score

- Argo
- Life of Pi
- Lincoln
- The Master
- Moonrise Kingdom

Best Original Song

- "For You" - Act of Valor
- "Learn Me Right" - Brave
- "Skyfall" - Skyfall
- "Still Alive" - Paul Williams: Still Alive
- "Suddenly" - Les Miserables

Best Visual Effects

- The Avengers
- Cloud Atlas
- The Dark Knight Rises
- The Hobbit: An Unexpected Journey
- Life of Pi

Best Animated Film

- Brave
- Frankenweenie
- Madagascar 3: Europe's Most Wanted
- ParaNorman
- Rise of the Guardians
- Wreck-It Ralph

Best Action Film

- The Avengers
- The Dark Knight Rises
- Looper
- Skyfall

Best Actor in an Action Film

- Christian Bale - The Dark Knight Rises

- Daniel Craig - Skyfall
- Robert Downey Jr. The Avengers
- Joseph Gordon-Levitt - Looper
- Jake Gyllenhaal - End of Watch

Best Actress in an Action Film

- Emily Blunt - Looper
- Gina Carano - Haywire
- Judi Dench - Skyfall
- Anne Hathaway - The Dark Knight Rises
- Jennifer Lawrence - The Hunger Games

Best Comedy Film

- Bernie
- Silver Linings Playbook
- Ted
- This Is 40
- 21 Jump Street

Best Actor in a Comedy Film

- Jack Black - Bernie
- Bradley Cooper - Silver Linings Playbook
- Paul Rudd - This Is 40
- Channing Tatum - 21 Jump Street
- Mark Wahlberg - Ted

Best Actress in a Comedy Film

- Mila Kunis - Ted
- Jennifer Lawrence - Silver Linings Playbook
- Shirley MacLaine - Bernie
- Leslie Mann - This Is 40
- Rebel Wilson - Pitch Perfect

Best Horror/Sci-Fi Film

- The Cabin in the Woods
- Looper
- Prometheus

Best Foreign Language Film

- Amour
- The Intouchables
- A Royal Affair
- Rust and Bone

Best Documentary Feature

- Bully
- The Central Park Five
- The Imposter
- The Queen of Versailles
- Searching for Sugar Man
- West of Memphis

Indie Spirit Nominations + NBR Winners

Best Feature

- Beasts of the Southern Wild
- Bernie
- Keep The Lights On
- Moonrise Kingdom
- Silver Linings Playbook

Best Director

- Benh Zeitlin - Beasts of the Southern Wild
- Ira Sachs - Keep the Lights On
- Julia Loktev - The Loneliest Planet
- Wes Anderson - Moonrise Kingdom
- David O. Russell - Silver Linings Playbook

Best Actor

- Jack Black - Bernie
- Bradley Cooper - Silver Linings Playbook
- John Hawkes - TheSessions
- Thure Lindhardt - Keep the Lights On
- Matthew McConaughey - Killer Joe
- Wendell Pierce - Four

Best Actress

- Linda Cardellini - Return
- Emayatzy Corinealdi - Middle of Nowhere
- Jennifer Lawrence - Silver Linings Playbook
- Quvenzhané Wallis - Beasts of the Southern Wild
- Mary Elizabeth Winstead - Smashed

Best Supporting Actor

- Matthew McConaughey - Magic Mike
- David Oyelowo - Middle of Nowhere
- Michael Peña - End of Watch
- Sam Rockwell - Seven Psychopaths
- Bruce Willis - Moonrise Kingdom

Best Supporting Actress

- Rosemarie DeWitt - Your Sister's Sister
- Ann Dowd - Compliance
- Helen Hunt - The Sessions
- Brit Marling - Sound of My Voice
- Lorraine Toussaint - Middle of Nowhere

Best Screenplay

- Ira Sachs - Keep the Lights On
- Wes Anderson and Roman Coppola - Moonrise Kingdom
- Zoe Kazan - Ruby Sparks
- Martin McDonagh - Seven Psychopaths

- David O. Russell - Silver Linings Playbook

Best First Feature

- Fill The Void
- Gimme The Loot
- The Perks of Being A Wallflower
- Safety Not Guaranteed
- Sound of My Voice

Best First Screenplay

- Rashida Jones and Will McCormack - Celeste and Jesse Forever
- Rama Burshtein - Fill The Void
- Jonathan Lisecki - Gayby
- Christopher Ford - Robot and Frank
- Derek Connolly - Safety Not Guaranteed

Best Documentary

- The Central Park Five
- How To Survive A Plague
- The Invisible War
- Marina Abramovic: The Artist is Present
- The Waiting Room

Best Cinematography

- Ben Richardson - Beasts of the Southern Wild
- Roman Vasyanov - End of Watch
- Lol Crawley - Here
- Robert Yeoman - Moonrise Kingdom
- Yoni Brook - Valley of Saints

Best International Film

- Amour
- Once Upon A Time In Anatolia
- Rust and Bone
- Sister
- War Witch

John Cassavetes Award

- Breakfast with Curtis
- The Colour Wheel
- Middle of Nowhere
- Mosquita y Mari
- Starlet

Robert Altman Award

- Starlet

Truer Than Fiction Award

- Leviathan
- Only The Young
- The Waiting Room

Someone To Watch Award

- Rebecca Thomas - Electrick Children
- Adam Leon - Gimme The Loot
- David Finker - Pincus

Producers Awards

- Nobody Walks
- Prince Avalanche
- Stones in the Sun

Best Picture

- Zero Dark Thirty

Best Director

- Kathryn Bigelow - Zero Dark Thirty

Best Actor

- Bradley Cooper - Silver Linings Playbook

Best Actress

- Jessica Chastain - Zero Dark Thirty

Best Supporting Actor

- Leonardo DiCaprio - Django Unchained

Best Supporting Actress

- Ann Dowd - Compliance

Best Original Screenplay

- Rian Johnson - Looper

Best Adapted Screenplay

- David O. Russell - Silver Linings Playbook

Best Animated Film

- Wreck-It Ralph

Breakthrough Actor

- Tom Holland - The Impossible

Breakthrough Actress

- Quvenzhané Wallis - Beasts of the Southern Wild

Best Debut Director

- Benh Zeitlin - Beasts of the Southern Wild

Best Ensemble

- Les Miserables

Spotlight Award

- John Goodman (Argo, Flight, ParaNorman, Trouble with the Curve)

NBR Freedom of Expression

- Central Park Five
- Promised Land

Best Foreign Language Film

- Amour

Best Documentary

- Searching For Sugerman

Special Achievement in Filmmaking

- Ben Affleck - Argo

Top Films (in alphabetical order)

- Argo
- Beasts of the Southern Wild
- Django Unchained
- Les Miserables
- Lincoln
- Looper
- The Perks of Being A Wallflower

- Promised Land

- Silver Linings Playbook

Top Ten Independent Films (in alphabetical order)

- Arbitrage
- Bernie
- Compliance
- End Of Watch
- Hello I Must Be Going
- Little Birds
- Moonrise Kingdom
- On The Road
- Quartet
- Sleepwalk With Me

Top Five Foreign Language Films (in alphabetical order)

- Barbara
- The Intouchables
- The Kid With A Bike
- No
- War Witch

Top Five Documentaries (in alphabetical order)

- Ai Weiwei: Never Sorry
- Detropia
- The Gatekeepers
- The Invisible War
- Only The Young

UK Film Release Dates

JANUARY

4TH

- The Impossible
- Playing For Keeps
- Quartet
- Texas Chainsaw 3D

11TH

- Gangster Squad
- Les Miserables
- May I Kill U?
- What Richard Did

18TH

- Django Unchained
- Everyday
- Monsters Inc 3D
- The Sessions
- V/H/S

25TH

- The Last Stand
- Lincoln
- Movie 43
- Won't Back Down
- Zero Dark Thirty

FEBRUARY

1ST

- All Stars
- Bullet To The Head
- Bullhead
- Cirque du Soleil: Worlds Away
- Flight
- Hyde Park on Hudson

8TH

- Hitchcock
- I Give It A Year
- A Liar's Autobiography
- No
- Song For Marion
- A Turtle's Tale: Sammy's Adventures 2
- Warm Bodies
- Wreck-It Ralph

15TH

- Beautiful Creatures
- A Good Day to Die Hard
- Side by Side
- This Is 40

22ND

- Cloud Atlas
- Hansel and Gretel: Witch Hunters
- Hardy Bucks: The Movie
- Mama
- To The Wonder

All release dates are correct as of time of press.

MARCH

1ST

- Broken City
- Compliance
- Guilt Trip
- Identity Thief
- Stoker

8TH

- Fire With Fire
- Oz, The Great and Powerful
- Parker
- Robot and Frank

15TH

- Beyond The Hills
- The Paperboy
- Side Effects

22ND

- About Time
- The Croods
- Cuban Fury
- Jack the Giant Slayer
- John Dies At The End
- The Last Exorcism: Beginning of the End

29TH

- 21 And Over
- Finding Nemo 3D
- G.I Joe: Retaliation
- The Host
- In The House
- Trance

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