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Also Out This Month

- *Bullet To The Head* - Sylvester Stallone is a hitman after his kidnapped daughter
- *Cirque du Soleil: Words Apart* - 3D cinematic experience with renowned circus group
- *Hyde Park on Hudson* - Bill Murray is FDR as he makes friends with King George VI
- *A Liar's Autobiography* - an animated look into the life of ex-Python Graham Chapman
- *Side By Side* - Keanu Reeves interviews filmmakers about the rise of digital filmmaking
- *Hansel and Gretel: Witch Hunters* - Jeremy Renner and Gemma Arterton star in the action-orientated update to the fairy tale
- *Mama* - Jessica Chastain stars in the del Toro-produced horror
- *Song For Marion* - Terrence Stamp joins an OAP choir
- *To The Wonder* - Terrence Malick's latest arthouse flick, with a mute Ben Affleck

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MOVIE OF THE MONTH: A GOOD DAY TO DIE HARD

Poor John McClane, he never seems to catch a break.

Spending Christmas battling German terrorists and Alan Rickman in the first *Die Hard*, crashing a plane in *Die Hard 2*, teaming up with Samuel L. Jackson to play a twisted game of "Simon Says" in *Die Hard With A Vengeance*, and deleting the threat of cyber-terrorists in *Die Hard 4.0* (or *Live Free and Die Hard*, if you're from the States). It's a miracle that he's not suffering some kind of trauma by this stage.

But fate isn't done with him yet, as the fifth movie in the successful *Die Hard* franchise sees him travelling outside the United States for the first time and into the dark regions of Russia.

A Good Day To Die Hard, as this new film is so titled, also introduces us to the grown incarnation of his son, John "Jack" McClane Jr., so yeah, this is a father-son flick which just happens to have both of them saving the day. Interesting prospect, especially for a *Die Hard* movie. I don't think we've had the opportunity to get to know this younger McClane so far, so hopefully he's got his father's habit for being in the wrong place at the wrong time.

As you would have



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*

guessed, Bruce Willis is back as our main hero John McClane (it wouldn't be *Die Hard* without him, would it?) while Jai Courtney, who previously impressed in his small henchman role in the recent *Jack Reacher*, is the young'un. They grow up so fast, don't they? Also joining the film, as directed by John Moore (*Max Payne*), are Cole Hauser (*Good Will Hunting*), Sebastian Koch (*The Lives of Others*), Russian model Yuliya Sniger, and Mary Elizabeth Winstead (*Scott Pilgrim Vs. The World*) who reprises her role as McClane's daughter Lucy from the fourth film.

In his fifth on-screen outing, John McClane (Willis) travels to the outskirts of Russia to sort out a mess that his

seemingly wayward son Jack (Courtney) appears to have caused. However, it is soon discovered that Jack is actually a CIA operative working to prevent a nuclear weapons robbery as orchestrated by a recently-escaped Russian underground leader. Now, both father and son fight to keep each other alive while keeping the world safe for democracy.

Yup, sounds like a *Die Hard* flick alright. But will *A Good Day To Die Hard* live up to its previous installments? Here's hoping it does, and worst case scenario at least we'll get a kick-ass action film out of it, right? We'll find out on **February 15th** to see if our dreams have come true...

News Round-Up

- Hayley Atwell won't return for *Captain America: The Winter Soldier*, but Toby Jones will reprise his role
- Frank Darabont will do a final rewrite of Gareth Edwards' *Godzilla* reboot
- Joseph Gordon-Levitt, Josh Brolin, Christopher Meloni, Ray Liotta, Juno Temple, Jeremy Piven, Julia Garner and Eva Green join *Sin City: A Dame To Kill For*, while Bruce Willis is also confirmed to return
- Director Mark Romanek departs Disney's *Cinderella*
- Brad Pitt is eyeing the lead in a Pontius Pilate biopic
- Jack Reynor takes the lead role in *Transformers 4*, which Michael Bay confirms as the start of a new trilogy
- Tina Fey and Ray Liotta join *The Muppets... Again!*
- Steven Spielberg's next film *Robopocalypse* has been put on hold
- Christopher Nolan targets sci-fi tale *Interstellar* as his next film as director
- Ben Affleck confirms Dennis Lehane adap *Live By Night* as his next directional film
- *Jurassic Park IV* has officially been greenlit for a summer 2014 release
- Jeff Nathanson will write *Pirates of the Caribbean 5*, which is set for a summer 2015 release
- MGM plans a remake of classic epic *Ben-Hur*
- A sci-fi version of *Homer's Odyssey* is being made
- Bradley Cooper joins spy thriller *Dark Invasion*
- Anne Hathaway will headline an Italy-set version of *The Taming of the Shrew*
- Emma Stone and Charlie Hunman will star in director Guillermo Del Toro's ghost story *Crimson Peak*
- MGM wants to fast-track a *Hot Tub Time Machine* sequel
- Dominic Cooper is set to play 007 creator Ian Fleming in a new TV miniseries

WRECK-IT RALPH

It's a popular myth in Hollywood that a film is destined to fail if it happens to focus on video games.

Films like *Mortal Kombat*, *Street Fighter*, *Super Mario Brothers*, the *Resident Evil* films and more have all fallen victim to the belief, and even films based on video games like *The Wizard of Oz*, *Gamer* and *Spy Kids 3D: Game Over* were not safe.

Where *Wreck-It Ralph* triumphs where others seem to have failed is by taking a *Toy Story* style approach to it, with good story and good characters that help it all the way through.

Disney's 52nd animated feature film has proven to be one of their most successful to date - both critically and financially - and maybe it's because there is a heavy reference to the nostalgic video games of olden days (them being the 80s and early 90s - God, are we THAT old now to call them "olden days"? But I digress...).

Look out for cameos from gaming legends like Sonic the Hedgehog, Qbert, Bowser, M Bison, the ghosts from Pacman and more, but be more aware about the new, colourful characters that take center



A video game bad guy desperately wants to be good in Disney's newest animated film *Wreck-It Ralph*

stage here (for I hear that those more famous faces don't show up for that long).

The voice cast for this one is rather impressive, with John C. Reilly (*Carnage*), Sarah Silverman (*School of Rock*), Jack McBrayer (*Forgetting Sarah Marshall*), Jane Lynch (*Glee*) and Alan Tudyk (*I, Robot*) being just some of the talent that that film has to offer.

Wreck-It Ralph (Reilly) is the main villain of an arcade game named *Fix-It Felix Jr.*, and is responsible for causing trouble for the game's main character, *Fix-It Felix* (McBrayer), to fix in

the game. After years of performing the same tasks, never once being appreciated for what he does with all the praise going to the main hero, Ralph decides he's had enough and travels into other games to prove himself a hero. Along the way, he accidentally causes a chain reaction that puts the worlds that he visits in great jeopardy, and only *Wreck-It Ralph* can fix it.

To see how the adventure unfolds, *Wreck-It Ralph* comes out on **February 8th** which gives you plenty of opportunity to check it out when you can.

THIS IS 40

Remember Pete and Debbie from *Knocked Up*? You know, the couple who fought about his fantasy baseball league and her rapid aging?

Well, they have their own movie now.

In the sort-of sequel to the 2007 comedy hit, *This Is 40* positions them as the main characters with their own obstacles to overcome.

Writer-director Judd Apatow (who also made *The 40-Year-Old Virgin* and *Funny People*) always envisioned his own family life through these characters, even going so far as to cast his own two children as Pete and Debbie's two children. The result is a touching look at a family during a part of life when everything seems to go completely to crap: the mid-life crisis.

Paul Rudd (*The Perks of Being A Wallflower*) and Leslie Mann (*ParaNorman*, and is also Apatow's real-life wife) are back as Pete and Debbie, as are Maude and Iris Apatow as their children. Also from *Knocked Up*, look out for Jason Segal (*The Muppets*) and Charlyne Yi (*Paper*



Paul Rudd and Leslie Mann are back as *Knocked Up*'s Pete and Debbie in Judd Apatow's *This Is 40*

Heart) in small roles.

Newer cast members include Megan Fox (*Transformers*), Albert Brooks (*Drive*), John Lithgow (*Shrek*), Melissa McCarthy (*Bridesmaids*), Chris O'Dowd (*The IT Crowd*), Ryan Lee (*Super 8*), Lena Dunham (*Girls*), Robert Smigel (*You Don't Mess With The Zohan*) and Annie Mumolo (*Bridesmaids*).

But wait, what about Katherine Heigl and Seth Rogen, the main characters from *Knocked Up*? Yeah, they ain't in this one.

Suck, I know, but I guess it's for

the best. Anyway...

The film actually picks up five years from where we last left the couple Pete and Debbie (Rudd and Mann), and as both of them approach the age of 40 they decide to spice up their lives by incorporating newer ways of living and reconnecting with their difficult parents.

Although it's been criticized by American critics for a lack of focus in parts, it'll be up to us British audiences to find out if *This Is 40* is any good from

February 15th.

HITCHCOCK

Alfred Hitchcock, known as one of the greatest filmmakers who ever lived, is perhaps best known for his game-changing horror film *Psycho*.

But what occurred during production of that famous film is as big as the actual film itself.

And so, this is what *Hitchcock* decides to focus its time and energy on, instead of a full-on biopic of the man (probably a good thing, we don't want another *Iron Lady* on our hands).

Believe it or not, there was great trouble in getting the film made even by a respected name like Hitchcock: there was major disapproval from the studios, the director has to personally finance the product, his actors had to work for scale; it's fair to say that making *Psycho* was just as controversial as the film itself.

But as we all know, he managed to pull through and deliver a film which not only stands today as one of the greatest horror films ever made but one of the greatest films ever made, period.

And this film is exactly how the auteur got from point A to point B.

Director Sacha Gervasi (*Anvil! The Story of Anvil*) has put together an impressive cast to portray its real-life figures, including Anthony Hopkins (*Silence of the Lambs*),

Anthony Hopkins portrays one of the leading artists of cinema Alfred Hitchcock in, erm, *Hitchcock*



Helen Mirren (*The Queen*), Scarlett Johansson (*The Avengers*), Toni Collette (*Little Miss Sunshine*), Danny Huston (*The Constant Gardener*), Jessica Biel (*Total Recall*), James D'Arcy (*W.E.*), Michael Stuhlbarg (*A Serious Man*) and Ralph Macchio (*The Karate Kid*).

Based on Stephen Rebello's non-fiction book *Alfred Hitchcock and the Making of Psycho*, we are introduced to Hitchcock (Hopkins) just as he's coming off the success of his film *North By Northwest*. Stricken by a reporter's claims that, at 60 years of age, he should start thinking about retirement,

Hitchcock sets out to prove everyone wrong when he decides to adapt the controversial horror novel *Psycho* as his next film. Met with general doubt by studios and especially his artistic collaborator and wife Alma Reville (Mirren), he defies the expectations of those around him and makes the film anyway, casting the likes of Janet Leigh (Johansson) and Anthony Perkins (D'Arcy) in major roles. Meanwhile, Alma feels sidelined by her husband's attention to the film and instead starts work on her own secret project with writer Whitfield Cook (Huston).

Hitchcock opens on **February 8th**.

FLIGHT

Denzel Washington is a hero pilot struggling with his inner demons in Robert Zemeckis' *Flight*



After nearly a decade of making motion-capture animated films like *The Polar Express*, *Beowulf*, and *A Christmas Carol*, Robert Zemeckis has finally returned to live-action filmmaking where he belongs, over twelve years since *Cast Away* and *What Lies Beneath*.

And just to prove that reality is where the real magic lies, he's chosen a very complex film to return with, namely the new character drama *Flight*.

The project is also a huge gamble for its lead actor Denzel Washington, an actor whose popularity is so large that any film he makes is guaranteed to make some dough even if it isn't very good (*Book of Eli*, anyone?).

So, the pairing of one of Hollywood's most respected filmmakers (for those counting, Zemeckis also made *Back To The Future*, *Who Framed Roger Rabbit* and *Forrest Gump* among others) with one of the industry's most-celebrated actors is bound to

be met with high anticipation from across the board, but will it deliver on its promises?

Joining Washington to provide supporting roles are Don Cheadle (*Crash*), John Goodman (*Argo*), Kelly Reilly (*Sherlock Holmes*), Melissa Leo (*The Fighter*), Bruce Greenwood (*Star Trek*), Brian Geraghty (*The Hurt Locker*) and James Badge Dale (*Shame*).

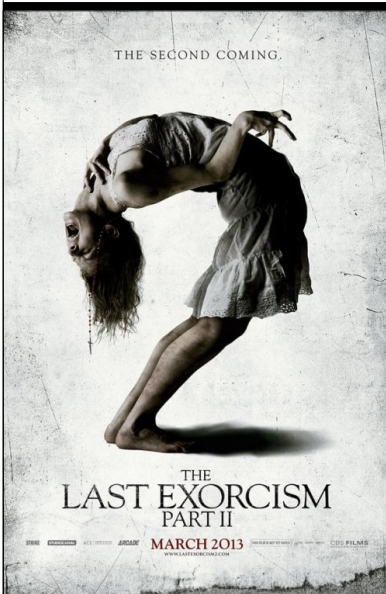
Washington plays William "Whip" Whittaker, an airline

pilot who, one day, takes the controls of a damaged plane and saves the majority of the lives onboard. In the aftermath of the incident, Whip is declared a hero by the press. Not only does he begin to struggle with this new title, but he must also face reports of drugs and alcohol in his system during the doomed flight, leading him to question his behavior in general.

Flight is one you don't want to miss, from **February 1st**.

News Round-Up

- Patrick Lussier and Laeta Kalogridis are assigned to write the next *Terminator* film
- Writer-director George Nolfi (*The Adjustment Bureau*) plans an original sci-fi tale
- Producer JJ Abrams plans a biopic of disgraced cyclist Lance Armstrong
- David Fincher is in talks to direct thriller *Gone Girl*
- Ron Howard eyes an adaptation of Neil Gaiman's book *The Graveyard Book*
- Dakota Fanning is set to play Errol Flynn's teenage lover in *The Last of Robin Hood*
- Joaquin Phoenix reunites with Master writer-director Paul Thomas Anderson for *Inherent Vice*
- *Doctor Strange* and *Ant-Man* will be part of Marvel's "Phase 3" series
- JJ Abrams is confirmed to direct *Star Wars: Episode VII*
- Anna Paquin, Ellen Page and Shawn Ashmore will return for *X-Men: Days of Future Past*
- Paul Giamatti and Felicity Jones are up for roles in *The Amazing Spider-Man 2*
- Brad Bird's next film - newly titled *Tomorrowland* - will star George Clooney
- Plans to re-release the remaining five *Star Wars* films in 3D are cancelled to focus on the new trilogy
- A film version of *Entourage* is officially being made
- Will Gluck (*Easy A*) will direct the *Annie* remake, but Willow Smith is no longer attached to star
- Tom Hardy and Noomi Rapace are cast in *Child 44*
- Duncan Jones (*Moon*, *Source Code*) will direct the film version of *World of Warcraft*
- Jessica Chastain, Colin Farrell and Samantha Morton are cast in play adaptation *Miss Julie*
- Charlize Theron joins Seth MacFarlane's next film *A Million Ways To Die In The West*



WARM BODIES

It's official: zombies are the new vampires.

As they take a bite out of gripping TV drama with *The Walking Dead* and, later this year, reinvading cinemas in *World War Z*, they have now been upgraded to romantic leads in teen-demographic movies.

But have no fear, *Warm Bodies* doesn't go where Stephanie Meyer has gone before.

Positioning itself as more of a horror-comedy with romantic elements rather than a fully-romantic flick, the film is destined to be another undead cult classic, right up there with *Shaun of the Dead*, *Zombieland*, and any of the classic George A. Romero flicks (except the newer ones - they suck, apparently).

Jonathan Levine (*50/50*) is directing the film, based on Issac Marion's popular book of the same name, and has cast actors like Nicholas

Nicholas Hoult is a zombie who learns to love in the new horror-comedy-sort-of-romance *Warm Bodies*



Hoult (*X-Men: First Class*), Teresa Palmer (*I Am Number Four*), Dave Franco (*21 Jump Street*), John Malkovich (*Con Air*), Analeigh Tipton (*Crazy Stupid Love*), Cory Hardict (*Battle: Los Angeles*) and Rob Corddry (*Hot Tub Time Machine*) in various roles.

The premise follows R (Hoult), a zombie living in the post-apocalyptic land once known as America. For years, R has been shuffling across crumbled cities, engaging in conversation (that is, via

controlled grunts) with fellow zombie M (Corddry), and eating human brains to get high. When he devours the brain of a teenage boy, he suddenly falls in love with the boy's human companion Julie (Palmer). As they start to form a very special/warped relationship, R's humanity starts to return to him.

To find out what happens to our undead friend, catch *Warm Bodies* in cinemas from **February 8th**.

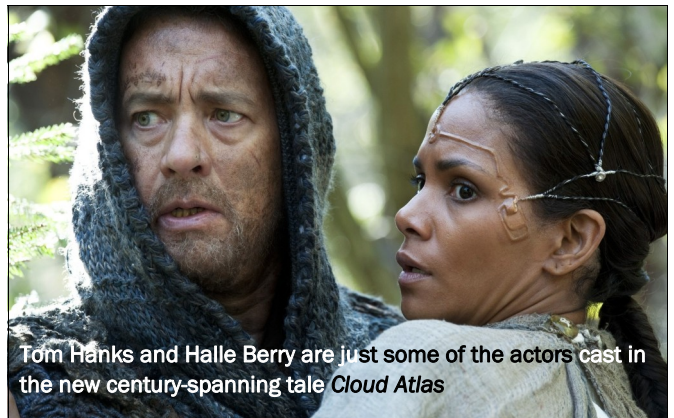
CLOUD ATLAS

You want ambition? Right here, folks.

Three of the industry's most visual directors teaming up to direct a wide variety of A-list actors in different, make-up friendly roles spanning across dozens of centuries was always going to be a hard sell, and sadly it looks as though *Cloud Atlas* didn't make much of an impact in America, failing to recuperate its \$100 million budget.

Well, a gamble's only a gamble if there's risks, and when one looks at what this film has to offer, it's a pretty impressive gamble.

Tom Tykwer, director of *Run Lola Run*, has teamed up with Andy and Lana Wachowski (the siblings responsible for the *Matrix* trilogy) to co-direct the adaptation of David Mitchell's acclaimed book, and their ensemble cast who have been lined up to take part include Tom Hanks (*Forrest Gump*), Halle Berry (*Monster's Ball*), Jim Broadbent (*Hot Fuzz*), Hugo Weaving (*Lord of the Rings*), Jim Sturgess (*Across The Universe*), Ben Whishaw (*Skyfall*), James



Tom Hanks and Halle Berry are just some of the actors cast in the new century-spanning tale *Cloud Atlas*

D'Arcy (W.E.), Keith David (*Coraline*), Susan Sarandon (*Thelma and Louise*) and Hugh Grant (*About A Boy*). Massive, isn't it?

But what exactly is *Cloud Atlas* all about? Well...

The official synopsis describes it as "an exploration of how the actions of individual lives impact one another in the past, present and future, as one soul is shaped from a killer into a hero, and an act of kindness ripples across centuries to inspire a revolution." Got that?

The film contains six interrelated and interwoven stories that span from the South Pacific in the 19th century all the way to a distant, post-apocalyptic future. All the listed actors are cast in different roles in each story, some crossing age, gender and even race to portray them, with wondrous visuals and breathtaking cinematography there to light the way for them. If you're interested to see how *Cloud Atlas* pulls it all off, see it in British cinemas from **February 22nd**.

BEAUTIFUL CREATURES

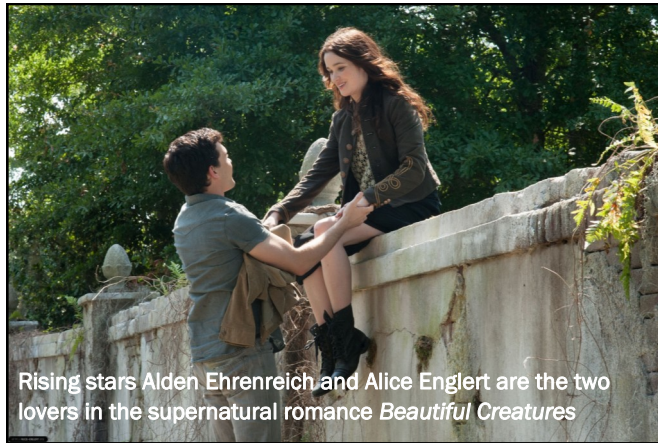
And so it begins...

Well, since *Twilight* finally ran its course Hollywood has been scrambling to find the next supernatural teen romance book to make into their next cinematic moneymaker.

It seems they've found one with *Beautiful Creatures*, the adaptation of the first book in a quadrilogy series by Kami Garcia and Margaret Stohl.

Thankfully, no sparkly vampires show up here, but there is still a great lean towards gothic horror in this one, namely witchcraft. And despite its trailers hyping it up to the *Twilight* audience with its *Florence and the Machine* soundtrack and overall pretentious tone, what I've read about the books thus far is surprisingly positive with better characters and more sense of logic.

The film's writer and director is screenwriter (of films like *The Fisher King* and *Water For Elephants*) and occasional director (of *Freedom Writers* and, erm, *P.S. I Love You*) Richard LaGravenese, who has also gotten together a rather impressive ensemble for his cast: Alice Englert (*Ginger and*



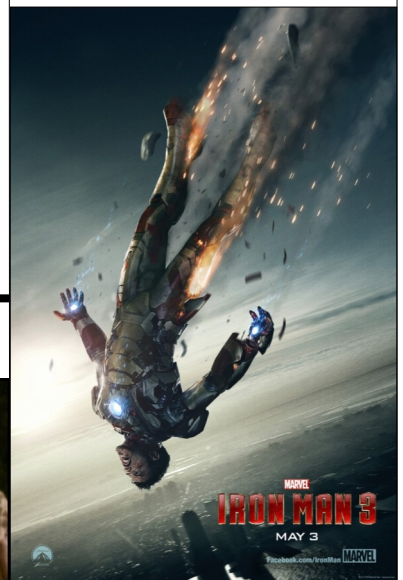
Rising stars Alden Ehrenreich and Alice Englert are the two lovers in the supernatural romance *Beautiful Creatures*

Rosa), Alden Ehrenreich (*Twixt*), Jeremy Irons (*Margin Call*), Viola Davis (*The Help*), Emmy Rossum (*Phantom of the Opera*), Thomas Mann (*Project X*), Kyle Gallner (*Jennifer's Body*) and Emma Thompson (*Sense and Sensibility*).

Set in the fictional town of Gatlin, South Carolina, a young man named Ethan (Ehrenreich) wants nothing more than to escape what he sees as a boring, dead-end community. Things quickly change when newcomer Lena Duchannes (Englert) captures his attention

with her strange powers that keep her distanced from others in the prejudiced town. As the two are drawn to each other, their budding romance is threatened by Lena's existence as a Caster and her family's Dark powers, for when she reaches the age of sixteen Lena must undergo something called the Claiming, a process that will decide her fate forever, whether it be Light or Dark.

Beautiful Creatures strives to stay in the memory, and you can help it by going to see it from **February 15th.**



I GIVE IT A YEAR

The wedding in a rom-com should be the happy ending, right?

Unfortunately, for one new couple, it's only the beginning of the downfall as is demonstrated in the new comedy *I Give It A Year*.

But where recent films like *Bridesmaids* and *The Five-Year Engagement* have only focused on the build-up to the wedding, this one sees what happens after, and if both bride and groom made the right decision to even get hitched in the first place.

And it is guaranteed to bring the funny, especially when it's written and directed by Dan Mazer. Not familiar with him? He's a frequent writing and producing collaborator with Sacha Baron Cohen, and also produced and helped to write Cohen's big screen outings *Ali G Indahouse*, *Borat*, and *Bruno*. Enough comedic credibility for you?

A newlywed couple try to make it through the first year of their marriage in the new romantic-comedy *I Give It A Year*



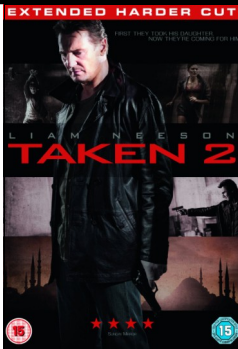
For his debut behind the cameras, he's also picked up the likes of Rose Byrne (*Bridesmaids*), Rafe Spall (*Life of Pi*), Anna Faris (*Scary Movie*), Stephen Merchant (*Extras*), Minnie Driver (*Good Will Hunting*), Jason Flemyng (*The Curious Case of Benjamin Button*), Simon Baker (*Margin Call*), Jane Asher (*Alfie*) and Olivia Colman (*Tyrannosaur*). The story is as follows: the ambitious high-flyer Nat

(Byrne) and struggling writer Josh (Spall) get married not long after they first meet, but everyone around them including family and friends aren't convinced that their marriage will last more than a year. Sure enough, with their first anniversary approaching, problems start to arise.

Will *I Give It A Year* warm with audiences and become a hit? Only you can decide that, from **February 8th.**

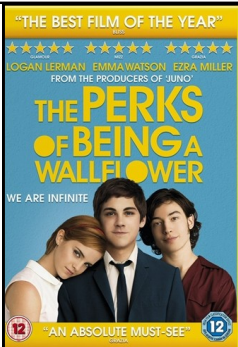


STILL SHOWING: JANUARY



Taken 2

- Also available on Blu-Ray
- Released: 04/02/13



The Perks of Being A Wallflower

- Also available on Blu-Ray
- Released: 11/02/13



Madagascar 3: Europe's Most Wanted

- Also available on Blu-Ray
- Released: 11/02/13



Skyfall

- Also available on Blu-Ray
- Released: 11/02/13

January is now behind us, and if the rest of the year is as good as its first month was, then there's a lot to look forward to in 2013.

But let's look back over some of the biggest films of last month, starting with what came out on the 4th: a harrowing yet inspiring tale of one family's experience during the 2004 tsunami was documented in *The Impossible*; Gerard Butler was at the center of a soppy family drama in *Playing For Keeps*; Dustin Hoffman's directing debut saw a group of OAPs banding together to make a *Quartet*; and the legacy of Leatherface continued with the villain's new three-dimensional outing simply entitled *Texas Chainsaw 3D*.

The 11th was extremely crowded in terms of both star-power and audience turnout, for not only did it see the arrival of the delayed action flick *Gangster Squad* (with stars Josh Brolin, Ryan Gosling, Sean Penn, Emma Stone et al) but it also welcomed with open arms the smash-hit success of musical *Les Miserables*, whose stars Hugh Jackman, Russell Crowe, Anne Hathaway, Amanda Seyfried etc were just some of the factors going in for its astounding connection with audiences.



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

The rest of the month held up well despite being in the shadow of *Les Miserables*, as the following week of the 18th surely proved: Quentin Tarantino was back with his latest cinematic masterpiece, the "Southern" epic *Django Unchained*; Micahel Winterbottom's equally-ambitious time-spanning movie *Everyday* finally saw a theatrical release; the Disney/Pixar classic *Monsters Inc* returned to cinemas for a 3D re-release; John Hawkes played a disabled poet who sought to lose his virginity in *The Sessions*; and horror fans were treated to a highly-anticipated anthology movie featuring a bunch of seriously scary shorts in *V/H/S*.

The month closed out on the 25th, and like it was two weeks ago, this week was packed to the brim with star-studded turns from all

cylinders. One of the most notable was ex-Governator Arnold Schwarzenegger's long-mooted return to full-time acting and butt-kicking in *The Last Stand*; another was Steven Spielberg's awards-dominating biopic of *Lincoln*; another anthology movie, this one starring almost every A-Lister you can imagine, the comedy *Movie 43*; the feel-good parents-vs-teachers drama *Won't Back Down*; and Kathryn Bigelow's detailed account of the hunt for Osama Bin Laden in the impressive *Zero Dark Thirty*.

So that's all there was to it for January 2013, but with February still to come (whose big releases you can check out in previous pages) we'll forget our woes very quickly.

For reviews of some of these films, check out pages 8-12.

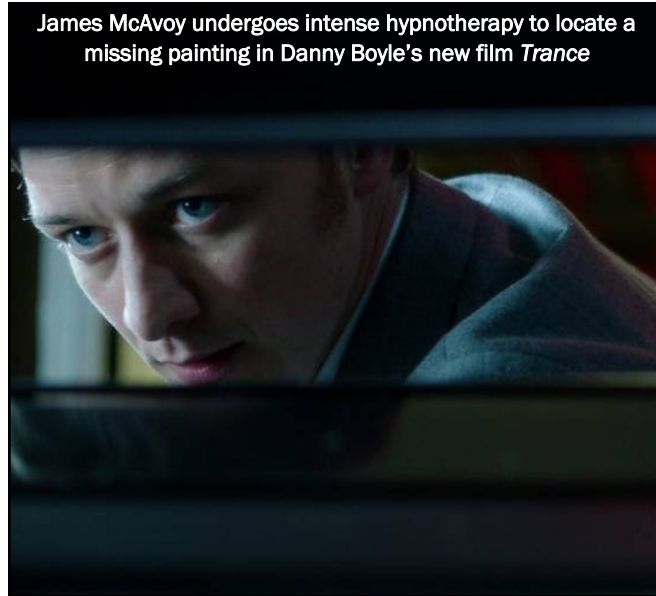
COMING SOON: MARCH

We'll only be a quarter through the year by the time March comes and goes (by God, is it really that soon?), but its promising releases could show that it's been one heck of a first-quarter.

Our first releases on, erm, the 1st, are starry thriller *Broken City*, with Mark Wahlberg investigating a scandal involving Mayor Russell Crowe; Seth Rogen travels with mum Barbara Streisand in *The Guilt Trip*; and yet another Nicholas Sparks novel adap (God help us) with *Safe Haven*.

Following that on the 8th, Sam Raimi takes us down the Yellow Brick Road in CG-filled prequel *Oz, The Great and Powerful*; Jason Statham pairs with Jennifer Lopez for action flick *Parker*; Frank Langella stars in a strange tale of a thief and his robotic helper in *Robot and Frank*; and Mia Waskikowska is introduced to a bizarre family member in *Stoker*.

Then, on the 15th, Steve Carell is a magician battling it out with up-and-coming conjurer Jim Carrey in *The Incredible Burt Wonderstone*; that darned demon is back for more in *The Last Exorcism Part 2*; Nicole Kidman sexes it



James McAvoy undergoes intense hypnotherapy to locate a missing painting in Danny Boyle's new film *Trance*

up as a death-row groupie in *The Paperboy*; and Steven Soderbergh's latest thriller sees how pharmaceuticals can do more harm than good sometimes in *Side Effects*.

Next up on the 22nd, a bizarre prank call unravels several human layers in indie thriller *Compliance*; the latest film from DreamWorks Animation sees a prehistoric family discovering the world in *The Croods*; Nick Frost adds a bit of salsa into the mix with *Cuban Fury*; Jason Bateman tracks down Melissa McCarthy who's been using his identity in *Identity Thief*; and Nicolas Hoult heads up the beanstalk in an update to the classic fairy tale in *Jack The Giant Slayer*.

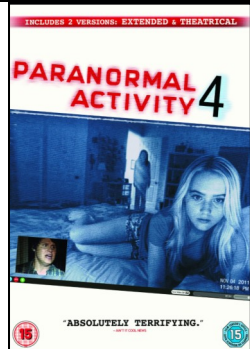
Our final offerings for March 2013 are with

us on the 29th, and they include alcohol-fuelled coming-of-age story *21 and Over*; Disney/Pixar's biggest hit *Finding Nemo* comes back to cinemas in 3D; after months of delays we finally get action sequel *G.I. Joe: Retaliation*; Saoirse Ronan faces a literal interior battle with an alien in the film version of Stephanie Meyer's only decent book *The Host*; and Danny Boyle, fresh from his successful helm of the Olympics opening ceremony, has found time to put together another film which he calls *Trance*. Also next month, look out for the last in the annual Awards Season editions, where we view the results of the Oscars, BAFTAs, Razzies and other awards ceremonies!



Premium Rush

- Also available on Blu-Ray
- Released: 25/02/13



Paranormal Activity 4

- Also available on Blu-Ray
- Released: 25/02/13



Frankenweenie

- Also available on Blu-Ray
- Released: 25/02/13



Hope Springs

- Also available on Blu-Ray
- Released: 25/02/13

REVIEWS

STAR RATING SYSTEM



JUST DON'T



I WOULDN'T



MEH



WORTH A LOOK



RATHER ENJOYABLE



SEE IT NOW!



DIRECTOR: Tom Hooper

CAST: Hugh Jackman, Russell Crowe, Anne Hathaway, Amanda Seyfried, Eddie Redmayne, Samantha Barks, Helena Bonham Carter, Sacha Baron Cohen

RUNNING TIME: 158 mins

CERTIFICATE: 12A

ONE-SENTENCE PLOT

Ex-convict Jean Valjean (Jackman) breaks his parole to become a better man, a decision which changes the lives of those around him...

BASIC SUMMARY

Les Misérables is a very sad yet hopeful musical that doesn't shy away from tugging at those dear heartstrings of yours.

WHAT'S GOOD ABOUT IT?

Perhaps the most publicized aspect of Tom Hooper's film is that he got the cast to sing live as opposed to recording the tracks in a studio before filming. This was a gutsy move that delightfully pays off, for it adds realism to the characters' situations and gives the music, which is sung-through save for the occasional spoken dialogue, much more character than perhaps any stage version could possibly give it. If you're looking for a sweet, calm version of "I Dreamed A Dream", this is not the place you'll find it. Here, the reality of the situation is amplified to the highest frequency and it is much more heartbreaking than Susan Boyle could ever make it.

Fans of the musical will be glad to hear that most of the show's famous songs ended up in the final cut, with the addition of a brand-new song created specially for the film. Although it does not add a great deal more to the story, it's still a very nice melody that shows calm emotion and will no doubt be covered many times on YouTube in the future. As for the rest of the songs, they're all still grand and majestic. My personal favourite,

"Stars", is given such dignity and serves as a grand moment for the character singing it.

The performers here really give it their all, including Hugh Jackman who is clearly having the time of his life as Valjean. It was no surprise that he could carry a tune but he can still shock disbelievers with his incredible voice and ability to also act simultaneously.

Despite what others may think, I actually dig Russell Crowe's singing voice. It may not be the best in the world, but one could argue that it adds realism to the part - again, they're not going for "pretty" here - and it fits the bill. For what I DO criticise Crowe for, see the next section.

Also worth mentioning are Helena Bonham Carter and Sacha Baron Cohen as the film's much-needed comedy relief, and young actor/singers Samantha Barks (reprising her role of Eponine after performing as the character on stage) and Eddie Redmayne, who I guarantee will both have great careers after this film based on their acting and singing alone.

But by far the film's best performer only has twenty minutes of screen-time, and she owns every second. Anne Hathaway, as you've probably heard by countless reviewers, IS the movie - like Jackman, her singing abilities were not surprising but it's how she uses them that stays with you long after this movie. Her show-stopping performance of "I Dreamed A Dream" sends shivers down your spine, and is perhaps the closest I will get to truly sobbing in a cinema. If she is not truly honoured for her performance in this film, there's no true justice in the world.

The film's additional qualities also lie behind the camera. Since *The King's Speech*, Hooper has grown in confidence with his directional skills and has created a steady account of the destitute world of *Les Misérables*, also helped by the luscious cinematography and production design.

WHAT'S BAD ABOUT IT?

As is with the stage version, the film suffers from a few pacing issues. At the beginning, after Valjean makes his decision, it suddenly cuts to years later when he is mayor of a town - the time change is addressed in a title card but it's so rushed that the audience doesn't have enough time to adjust to these changes. But keep in mind, the source material was a 1000-page book so cutting corners was necessary; they just needed to cut them a little more fine.

A few technical difficulties are also worth pointing out. Every once in a while, we get some shots at a Dutch angle which can prove very distracting for viewers who feel they need to tilt their head sideways; there are also a few too many wide-angle lens shots which arguably add to the harsh environment but again feels very uncomfortable to watch.

As I stated earlier, Crowe's voice isn't bad, but it's his inability to act while also singing that grinds the gears for me. While Jackman was able to find a balance between the two, Crowe feels more in favour of just singing instead of emoting and it results in awkward physical delivery.

Amanda Seyfried, as lovely a voice as she had, also kind of disappears for most of the second half despite top-billing, which I felt to be rather odd.

WHO WOULD LIKE IT?

Fans of the musical will adore it, but there is something for other viewers to enjoy as well.

BOTTOM LINE

With its magnificent performances, confident direction and Anne Hathaway, *Les Misérables* will have you singing all through the night.





DIRECTOR: Quentin Tarantino
CAST: Jamie Foxx, Christoph Waltz, Leonardo DiCaprio, Kerry Washington, Samuel L. Jackson

RUNNING TIME: 165 mins

CERTIFICATE: 18

ONE-SENTENCE PLOT

Django (Foxx), a freed slave in pre-Civil War America, becomes a bounty hunter in order to rescue his wife (Washington) from an evil plantation owner (DiCaprio)...

BASIC SUMMARY

Django Unchained is another triumph for Quentin Tarantino, and is certainly one of his most entertaining.

WHAT'S GOOD ABOUT IT?

Tarantino has solidified his reputation as a filmmaker that breathes films, so when he says his next film is going to be about slavery but with hints of the Western and Blaxploitation genres you know he's onto something.

This genre mash-up works well within its contexts. After all, it is a story of a black man at such a dark time in history who eventually rises to the top and becomes a hero through his charm and wit. The auteur couldn't not make it with those genres in mind.

Tarantino once again provides a dialogue-heavy screenplay that is instantly quotable but also streaming with flowing intelligence. It keeps the audience on its toes throughout, without them having any knowledge

of what is going to happen next. All those qualities and more usually equal a great script, and this one is no exception.

The casting is also spot-on. In a role specifically created for him by the filmmaker, Christoph Waltz virtually dominates every scene he's in. He's charismatic and funny, but he also has a warped view of the world due to his murderous profession. This makes his character much more unpredictable but somehow much more likable. Like his character in *Inglourious Basterds*, we feel guilty for liking him but we don't care because he's awesome.

More buzz had initially been centered around DiCaprio's first major villain role. While it is a masterful performance in of itself, the award for sheer vile nature (and for a film about slavery, that's saying a lot) goes to Samuel L. Jackson who plays DiCaprio's confidante and, some would say, real villain of the picture. The idea of the self-loathing black man is never a good one but the idea that he would think himself a powerful and racist figure, especially in a time when the word "equality" had no meaning, is truly despicable. It doesn't help that he acts like a negative "Uncle Tom" caricature, which makes the character more unpleasant and uncomfortable to watch. Thankfully, this was the intention and Jackson undoubtedly makes the role, as

nasty as it is, his very own. With such unpleasantness, it's almost a shock to find that when the film wants to, it can be very funny. A scene with early KKK members (featuring a cameo from Jonah Hill) is hilarious, which again comes from the genius writing. Some of the on-screen deaths, as gruesome as they are, also can't help but make you laugh out loud. Without giving anything away, one of the most memorable involves a stick of dynamite.

WHAT'S BAD ABOUT IT?

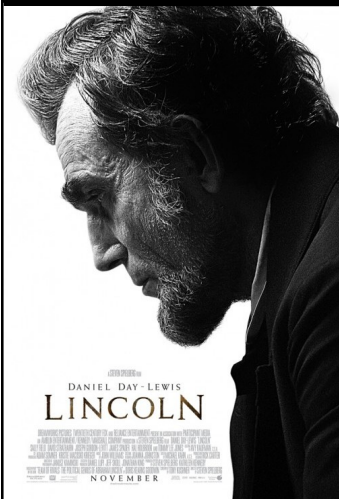
At almost three hours, it does feel overlong and padded out in places. There are scenes which could have been trimmed or cut altogether, and no-one would know the difference. Ironically, the weakest performance is by Jamie Foxx - but only for the first two acts. Within that time, he's either overshadowed by mainly Waltz or just quietly observing the scene. Dull as that may be, he does make up for it during the third act when he finally acts like the bad-ass you want him to be.

WHO WOULD LIKE IT?

Tarantino followers will take this to heart, but the heightened violence may be off-putting for some.

BOTTOM LINE

Tarantino strikes again, with a very unique take on American history.



DIRECTOR: Steven Spielberg
CAST: Daniel Day-Lewis, Sally Field, Tommy Lee Jones, David Strathairn, Joseph Gordon-Levitt, James Spader, Hal Holbrook

RUNNING TIME: 150 mins

CERTIFICATE: 12A

ONE-SENTENCE PLOT

The final few months of the life of Abraham Lincoln (Day-Lewis), during which he pushes hard for the abolition of slavery and the end of the Civil War...

BASIC SUMMARY

One of Spielberg's most beautiful-looking films, but it's also one of his most talkiest.

WHAT'S GOOD ABOUT IT?

A long-time passion project for the legendary director, the fact that it took almost a decade to develop really shows throughout. Everything is given an extraordinary amount of detail, from the costumes to the production design to even the sound effects - the filmmakers recorded audio of Lincoln's actual watch and put it into the movie - EVERYTHING. It's stunning to say the least and definitely shows Spielberg's real eye for detail.

Another great accomplishment is how it all looks on the screen. This is due to cinematographer Janusz Kaminski, a long-time collaborator with the director, who uses the lighting, the

sets and the overall environment to his advantage. A shot near the end of the film which depicts Lincoln standing in his office just as the Thirteenth Amendment passes (it's not a spoiler, it actually happened) is covered in sunlight but somehow never overpowers the triumphant figure of the President. It's a very striking shot that stays with you long after the film.

As for Lincoln himself, Daniel Day-Lewis is phenomenal - but then, wasn't that to be expected anyway? It's Daniel freakin' Day-Lewis, for crying out loud, he's brilliant in everything he's in! This performance is up there with one of his most iconic portrayals (though in my opinion nothing beats his acting in *There Will Be Blood*) and he is a joy to watch throughout.

Tommy Lee Jones also stands out as Thaddeus Stevens, a politician with doubts about Lincoln's motives. It's not as showy a role as Lincoln, but it's still memorable on its own accords.

WHAT'S BAD ABOUT IT?

When it drags, it really, really drags, almost to the point where you're looking at your watch more than you are at the screen.

Now, I like films that have a great deal of stuff to say, but couldn't they have told it in a more accessible way? I had great difficulty just following what the heck was going on half the time, and part of that was

because it was very complicated to even understand. I know that the whole deal of abolishing slavery was not an easy process, but you have to make it at least interesting. It was just too smart for its own good which doesn't bode well for a stupider soul like me, and thus I could not get invested as others did.

The casting of Sally Field as Mary Todd Lincoln was also distracting. While she isn't bad in the role, there are moments when she's a bit too emotional and overbearing for my liking.

I also have a problem with the ending, which shows Lincoln's death after his assassination. This really wasn't needed, and feels crammed in just for the sake of it. Just before it, there's a shot of Lincoln's silhouette walking down a corridor - that's a PERFECT place to end the film, why didn't they stop it there? I got so annoyed by the ending chosen, it just didn't fit. Maybe it worked for some people, but it really didn't for me.

WHO WOULD LIKE IT?

Fans of Spielberg's more adult work will cherish this, but those expecting anything like a thrill-ride may find themselves disappointed.

BOTTOM LINE

Despite a fantastic lead performance and outstanding visuals, it's far too long and complicated for my tastes.



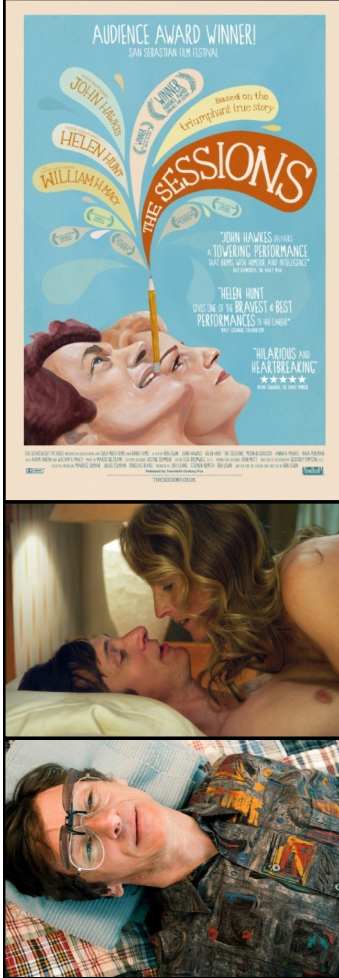


DIRECTOR: Kathryn Bigelow
CAST: Jessica Chastain, Jason Clarke, Joel Edgerton, Mark Strong, Jennifer Ehle, Kyle Chandler, Chris Pratt, Edgar Ramirez, James Gandolfini
RUNNING TIME: 157 mins
CERTIFICATE: 15
ONE-SENTENCE PLOT
 An account of the decade-long search for al-Qaeda leader Osama bin Laden, and the woman (Chastain) who was responsible for finding him...
BASIC SUMMARY
 A thoroughly-detailed thriller-drama with a mesmerising lead performance by Chastain and a thrilling final climax.

WHAT'S GOOD ABOUT IT?
 For a film where the whole world knows the ending, there's still a lot of build-up to it that actually makes it exciting.
 For a good portion of the film, we follow Maya (Chastain) and her wild obsession about finding connections to where the terrorist bin Laden may be, but while this does lead to a lot of talking scenes there's plenty of stuff that gets your attention, preventing one from being completely bored. For instance, the film begins with a minute or two of black screen with audio depicting real-life phone calls on the fateful morning of September 11th 2001. It's a smart move by Bigelow and crew to not show the events but rather let the audience

imagine the images on-screen. It serves as the catalyst for the rest of the film and, like its central character, needs to be sheltered in mystery to keep the focus where it should be: find the bad guy and kill him.
 Chastain's performance is utterly phenomenal. We know next to nothing about her past or why she dedicates herself to finding bin Laden, but her determination is believable and powerful enough to keep you invested. When she angrily shouts at her superior over a likely lead, you can see the veins popping out of her head due to frustration. Any actor who can completely convince with any emotion or motivation can definitely take inspiration from Chastain's accomplishments here.
 The rest of the cast take smaller roles, but they shine with what little they are given as well. Jason Clarke, for instance, is memorable as a borderline-sadistic torturer, while Mark Strong is strong as a government official.
 Where things do actually start to become more exciting is the third act, where the fatal mission to kill bin Laden is given the go-ahead and we see the black ops team raid his compound. This is where the film suddenly becomes a tense action film, which feels out of place when you put it next to the rest of the film, but it's so wonderfully executed (no

pun intended) that it stands out as one of the film's many highlights.
WHAT'S BAD ABOUT IT?
 I feel obliged to talk about the controversial torture scenes in this movie. On one hand, I agree with the fact that the film is not pro-torture - it was a method that they actually used in real-life, and since they're depicting the events realistically I believe they're necessary to tell the story. On the other hand, they are very unpleasant to watch. Waterboarding and being subject to deafening rock music are just some of the methods used, and I had to keep telling myself "we're supposed to root for these guys?". It's an uncomfortable experience, but thankfully they don't last long.
 As thrilling as the final climax is, there are a few nitpicks I couldn't help but point out. The helicopters carrying the soldiers land right outside the compound making loads of noise - for a supposedly-secret mission, they're not doing a good job at being secret, are they? Those and a few others, really, but that's about it.
WHO WOULD LIKE IT?
 Anyone interested in the politics of it all, not to mention anyone who likes a mix tension and drama.
BOTTOM LINE
 A thrilling research dossier, led by a captivating performance by Chastain.



DIRECTOR: Ben Lewin
CAST: John Hawkes, Helen Hunt, William H. Macy, Moon Bloodgood, Adam Arkin, Rhea Perlman
RUNNING TIME: 95 mins
CERTIFICATE: 15
ONE-SENTENCE PLOT
 Mark O'Brien (Hawkes), a poet with an iron lung, seeks to lose his virginity so he contacts "sex surrogate" Cheryl (Hunt) to help him out...
BASIC SUMMARY
 Steering as far away from cliché as possible, The Sessions is a light-hearted tale of pleasure and desire.
WHAT'S GOOD ABOUT IT?

A film about a disabled man achieving an impossible goal sounds like pure Oscar bait from the offset. If this had been made as a typical "inspirational" film with schmaltzy music and many obvious moments that the Academy could use in the nominee's acting clip, the reception could have been much different.
 Instead, writer-director Ben Lewin cleverly steers more into the lines of human comedy-drama, which just so happens to feature a disabled person at the centre of it all.
 A survivor of polio himself, Lewin has clearly taken inspiration from his own life experiences and made something which could have been exploitative but instead makes us not care about the fact that he's got an iron lung -

what truly matters in this story is the character's desire to get laid and experience pleasure for the first time.
 It helps that the character of Mark O'Brien, based on the real-life figure who sadly passed away in 1999, is so lovable that you wish he were one of your best mates. John Hawkes gives what is perhaps one of the best performances of his career thus far, and it is through his charm, wit and boyish innocence that we root for Mark all the way.
 Helen Hunt is also very good in her biggest role for quite some time. She is also very likable and easy to warm to, but she gets some extra points for her bravery as she constantly strips naked for the camera without a moment of self-consciousness.
 Perhaps one of the film's unsung heroes is William H. Macy, who has the simple role of a priest who Mark goes to for advice. Although not as showy a role as Hawkes or Hunt, he steals many of the film's biggest laughs through only his reactions to Mark's wild sex-related tales. It's good to see such an underrated character actor like Macy get some good roles like this one, and it's proof that his proper dues will come right around the corner.
 It is also key that the characters' likability comes through in the script, also by Lewin. We are made to pity neither of them but see them as individual human beings. Once we

are accustomed to Mark's character, for example, we hardly even notice the fact that he's paralysed and instead notice the lovable soul that's within the damaged body. His sardonic and self-deprecating sense of humour, particularly about moving furniture, is what we grow attached to instead of his iron lung.
 Lewin's direction is also worth pointing out as outstanding, with moments of pure surprise and joy coming from some of the more unexpected areas of the film. Late in the film, when some electrical complications arise, I could have sworn I heard gasping in the cinema I saw it in. You know a film's got you invested when something like that makes you vocally react like that.
WHAT'S BAD ABOUT IT?
 I would point out that it is formulaic at times, I mean like "made for TV" kind of cheese. It's by no means horrible, but it's distracting especially for a film which tries its hardest to steer away from cliché as much as possible.
WHO WOULD LIKE IT?
 Woman can be drawn in to Mark's character and situation, while men can laugh at the more risqué humour.
BOTTOM LINE
 The Sessions has great heart, nice characters, wonderful performances from its lead actors, and a brilliant balance between drama and comedy.





DIRECTOR: Ruben Fleischer
CAST: Josh Brolin, Ryan Gosling, Sean Penn, Nick Nolte, Emma Stone, Anthony Mackie, Giovanni Ribisi, Michael Peña, Robert Patrick
RUNNING TIME: 113 mins
CERTIFICATE: 15
ONE-SENTENCE PLOT
 A group of LAPD officers form a secret group in order to take down the ruthless gangster Mickey Cohen (Penn)...

BASIC SUMMARY
 Although there is a lot to enjoy in this film, there are also many faults that cause it to fall flat.

WHAT'S GOOD ABOUT IT?
 Gangster Squad does not belong on the same list as other violent gangster movies like Reservoir Dogs or Goodfellas - but it was never meant to be. It's just a lot of fun for the audience to soak up without exactly contributing anything smart.
 It's why I liked last year's Abraham Lincoln: Vampire Hunter so much despite the fact that it technically wasn't a good movie. It knew it was a movie and therefore never took itself entirely seriously. The same thing can be said about this movie as well: just turn off your brain for two hours and you'll have a good time watching.
 Sean Penn plays the villain... what more do I need to say? When you give a hot-tempered actor like Penn this

kind of role, he's either going to make it another Oscar-worthy performance or he's going to ham it up like mad. Of course, he does the latter which comes through in his ability to somehow shout all of his dialogue and overall play the role as though it popped right out of a Bugs Bunny cartoon. Over-the-top, yes. Entertaining to watch, hell yes.
 As overblown with clichés as this film may be (as you'll read later), there were one or two moments which did surprise me. Without giving anything away, at first it looks like someone close to a character has been killed but the reality is more than rewarding. That was good direction in that scene, and I wish there were more scenes like that.

WHAT'S BAD ABOUT IT?
 The promotion of this movie was centered around the film's lucrative ensemble cast of A-listers and character actors, but it's very hit and miss in the final product. I like Ryan Gosling, but boy is he seriously miscast here. Every piece of dialogue his character utters left me totally unconvinced through his delivery. It's like he's trying to act tough but it comes off as just an act and you don't want that from someone like Gosling. A more confident actor would have probably been more appropriate.
 Aside from Penn, Gosling and Josh Brolin, none of the other main actors are given much to do, and they feel

wasted on the screen. In fact, most members of the titular squad end up getting sidelined to focus on Brolin, who is the main focus of the film. It's a shame, because I really like these other characters as well. Some of them even get interesting back-stories and their own quirky personalities. But there appears to be no room to flesh them out more. Brolin is fine as always, but you have to be a team player to win the game.
 Gangster Squad is also one of those movies where it likes to use a ton of overused clichés and doesn't care about what other people may think of it. I admire it for its bravery, but these plot points have been done to death so much that it's frustrating for some. You have the rookie who's not a good shot, but of course he's going to hit bull's-eye by the end. Gosling is reluctant to join up, but sure he's going to change his mind. All these and more bring the film down a notch in the writing department.

WHO WOULD LIKE IT?
 Anyone who likes the cast may be disappointed, but those seeking a fun time at the cinema won't be.
BOTTOM LINE
 Gangster Squad isn't perfect, but it is a lot of fun to sit through and admire for its effort, especially with Penn's overacting.

WHO WOULD LIKE IT?
 Anyone who likes the cast may be disappointed, but those seeking a fun time at the cinema won't be.
BOTTOM LINE
 Gangster Squad isn't perfect, but it is a lot of fun to sit through and admire for its effort, especially with Penn's overacting.



DIRECTOR: Kim Ji-woon
CAST: Arnold Schwarzenegger, Forest Whitaker, Johnny Knoxville, Rodrigo Santoro, Luiz Guzman, Jaimie Alexander, Eduardo Noriega, Peter Stormare, Harry Dean Stanton
RUNNING TIME: 107 mins
CERTIFICATE: 15
ONE-SENTENCE PLOT
 A sheriff (Schwarzenegger) of a quiet town bands together with his staff to stop an escaped convict passing through the town toward the Mexican border...

BASIC SUMMARY
 Insert "Schwarzenegger is back" joke here and there you have your basic summary.

WHAT'S GOOD ABOUT IT?
 This was the first time I had ever sat through a proper Schwarzenegger movie - by that, I mean an action film where the Austrian ex-bodybuilder kills people, utters one-liners etc - and it was an extremely fun experience. The OTT action, the corny humour, it was all so joyous.

There seems to be something in the male psyche that automatically makes us appreciate a film with such stupidity, and by God do us guys love every silly minute of it.
 Even if Ah-nuld wasn't in this film, it's still decent entertainment. The plot isn't that complicated to follow, and some of the characters, cliché though

they may be, are enjoyable enough to follow through the course of the movie.

An action film wouldn't be complete without action (well, duh), and again there's a lot to enjoy even though some of it is incredibly silly. I didn't even get to the part where a van is lifted from the road by a magnet, and the bit when the villain uses a zipline, of all things, to get away. If these are the sort of stupid moments you adore, chances are you'll get into this one as well.
 And, of course, what of the man himself? Schwarzenegger is always so much fun to watch, especially when you hear him say dialogue through that thick Austrian accent - sounds mean, I know, but you can't deny it's true - and as for his physical state? Well, anyone who can punch, kick, fire guns, shrug off injuries and STILL deliver a funny line after it all deserves some mention. Good to have you back, Arnie!

WHAT'S BAD ABOUT IT?
 Like I said, the film is action-packed... for the second half of the movie. Before then, it's kind of a bore. We just see Arnie going about town, performing his duties as sheriff and interacting with the community and characters who will so obviously die by film's end. Once in a while, we do cut to the villain and his escaping from an FBI agent (a wasted Forest Whittaker), but even then it's not that interesting.

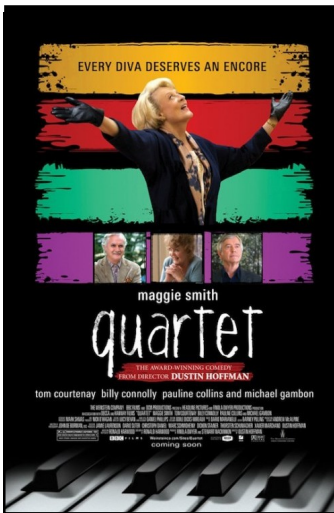
While we're on the subject, the villain is not so engaging and there's little reason for him to be such a personal struggle for the main character. None of his loved ones are in danger because of him, there's nothing that he wants from the bad guy; it's a little bland in terms of inner conflict. However, it is still awesome to see Arnie kick the crap out of him near the end.

There is also a surprising lean towards comedy, but only some of it really works. Johnny Knoxville shows up to clearly be the main comedy relief but he's kind of annoying at times. A few moments featuring a naive young cop are cute enough, but it's nothing that will make you split your sides.
 Even Schwarzenegger himself, no matter how awesome he is in an action scene, is not without fault. He's never been that compelling of an actor to begin with, although some argue that his wooden delivery makes him all the more bad-ass, and his role in this film is nothing new: guy is dragged out of quiet lifestyle to kick some ass.

WHO WOULD LIKE IT?
 Fans of Schwarzenegger's previous films will definitely like this one, as will men of all ages (sorry, ladies).

BOTTOM LINE
 The Last Stand is a good start to good ol' Arnie's rebooted film career.





DIRECTOR: Dustin Hoffman
CAST: Maggie Smith, Tom Courtney, Billy Connolly, Pauline Collins, Michael Gambon, Sheridan Smith, Gwyneth Jones

RUNNING TIME: 98 mins
CERTIFICATE: 12A

ONE-SENTENCE PLOT
 At a retirement home for elderly musicians, four opera singers decide to reunite for a concert but face problems along the way...

BASIC SUMMARY
 Quartet is Dustin Hoffman's first film as director... and boy, does it show.

WHAT'S GOOD ABOUT IT?
 Clearly trying to jump onto the Best Exotic Marigold Hotel bandwagon, the film casts a good chunk of aged British actors and plopped them into one nice location. While Quartet does not boast the wondrous landscape of India, it is still set around a nice part of the countryside with a very large but impressive house. It feels like the best place to tell this kind of story which, as you'll read later, is very miniscule.

It also has some rather memorable characters, who are good company for the most part. They leap off the screen due to the actors playing them, and they do good jobs in making what little they have and turning it into something more grand than it's made out to be. Maggie Smith does

good at playing, well, Maggie Smith (she does play another character here, but who are they kidding? It's always going to be Maggie Smith). Billy Connolly and Pauline Collins serve as comic relief, but their own misadventures are entertaining as well as surprisingly dramatic. Collins' character, for example, starts off as a forgetful old soul as we have seen a few times before, but it later becomes clearer that she's suffering from a case of dementia. Tragic, yet somehow light-hearted.

WHAT'S BAD ABOUT IT?
 Very briefly: of the four main leads, only Tom Courtenay is the least impressive. Dull character, dull performance, next criticism.

It has a very odd pace. Much of the film is honestly just focused on these four characters and their struggle to get back together. It's about two-thirds into the film that they finally, inevitably reform. Not much else happens beforehand other than quick vignettes with the main four actors, or bringing other characters like Michael Gambon's cranky organiser of the gala and Sheridan Smith's positive doctor. Both of them are fun in their own right, but they are often pushed aside to focus on what the main characters are doing. It's a shame, as I wanted to see more from those two especially.

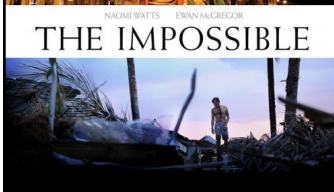
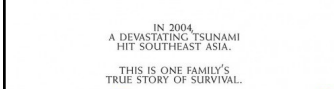
There are also moments that seem like foreshadowing, but they never come back to make it complete. For

instance, there's a moment when Connolly's character has a dizzy spell which stops the entire movie for a few seconds, but he soon rides it off and continues on his way. It never comes back into play for the rest of the movie. So either that entire moment was pointless or there was some other, hidden meaning which I am too stupid to understand. My money's on the former.

The ending is rather weird as well. There's no real conflict that needs to be resolved, no last-minute dilemmas (or at least no major ones) and just when we think it's going to go into a big climax, it just ends. I was there thinking, "Really? That's it?" You would have thought that given we've spent so much time with these characters they'd at least give us a more satisfying conclusion. But nope: they opted for something a bit more anti-climactic and way too sudden.

WHO WOULD LIKE IT?
 This is definitely a film that appeals more to the OAP crowd than any other demographic (I must have been the youngest person in the cinema I saw it in).

BOTTOM LINE
 Although it has some memorable characters and good acting, it's too clumsy and awkward for a directional debut - better luck next time, Dusty.



DIRECTOR: Juan Antonio Bayonna
CAST: Naomi Watts, Ewan McGregor, Tom Holland, Samuel Joslin, Oaklee Pendergast, Geraldine Chaplin

RUNNING TIME: 113 mins
CERTIFICATE: 12A

ONE-SENTENCE PLOT
 A British family is separated during the 2004 tsunami in Thailand, and they struggle to reunite within the wreckage...

BASIC SUMMARY
 Causing as much pain for the audience as it does for characters on-screen, The Impossible is a landmark piece of physical filmmaking.

WHAT'S GOOD ABOUT IT?
 The Impossible is smart to never once patronising its audience, showing us the physical and mental damage that people suffered from the event. The back of a character's leg is spliced open, with blood quickly seeping out and flesh dangling from the wounds. Another character lies in a catatonic state, clearly traumatised by the events that transpired around her. It's all very hard to take in, but much credit needs to go to Bayona for his guts to portray the aftermath of such a horrific event as the tsunami and not shy away from the personal toll it took on its surviving victims.

All of the leads fare fantastically when they give it their all. Watts takes a potentially one-dimensional character and turns it into someone who you

genuinely feel for, and has us hoping that she will make it out of it okay. McGregor delivers what is surely his most moving performance to date. A scene where he attempts to phone a family member is nothing short of heartbreaking and you really feel for this guy who's been through the worst kinds of hell.

For me though, the real story lies with young Tom Holland, who delivers a performance that is not only brave, emotional and likable all at the same time, but also solidifies his talent as a serious one to watch in the future. Trust me, if his performance in this is anything to go by, he'll be one of the top actors in only a matter of years.

The director has also delivered a great deal of tension in this film. Not really surprising, given it is a film about a natural disaster, but the disaster isn't really what's important. What we hope for is whether the family will eventually reunite. The best example of this is late into the film, in a hospital where we see all of the family members in different places, and yet they just narrowly avoid one another. It's a frustrating tease, but the fact that we consider it a tease means we're invested enough to find out what happens in the end.

WHAT'S BAD ABOUT IT?
 Not necessarily a terrible thing, quality-wise, but it's still worth mentioning in this section: it's going

to hurt. It really is going to hurt. Bayonna doesn't waste time in throwing his audience into the deep end. Obviously it doesn't actually physically hurt you, but it might as well because it's shot so catastrophically that it's unlikely to not cause you distress.

The film's most obvious example of this is during an extended ten-minute sequence near the beginning of the film where we follow Maria and Lucas as they are literally swept through the aquatic ruins of Thailand. Again, it's nowhere near terrible quality, but it's in this section because this and other sequences like it could cause some distress to viewers and/or make them feel queasy.

There are moments when they do rely on the emotion one too many times, which can make it a tad manipulative; and haters of the shaky-cam device won't like this one either because it is constant throughout.

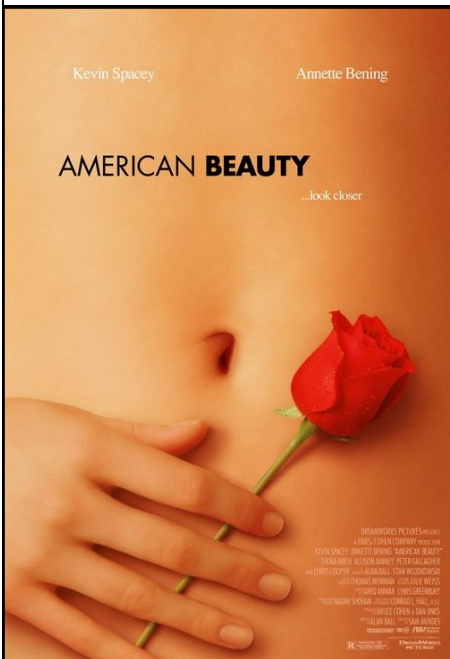
WHO WOULD LIKE IT?
 Anyone looking for an inspirational story will like it, as will fans of the big-name actors, but be warned: it is a tough ride for all who watch it.

BOTTOM LINE
 A severely haunting account of real survival, with great acting and masterful filmmaking making it nigh on impossible to forget.



CLASSIC REVIEW #1

IN THIS NEW SECTION OF THE FILM FEEDER, I TAKE AN ANALYTICAL LOOK BACK AT SOME OF THE CLASSIC FILMS THAT HAVE GRACED CINEMAS OVER THE PAST FEW DECADES AND ANALYSE WHY THEY ARE CLASSICS TO BEGIN WITH...



CREDITS

Director: Sam Mendes

Producers: Bruce Cohen, Dan Jinks

Writer: Alan Ball

Cast: Kevin Spacey, Annette Bening, Thora Birch, Mena Suvari, Wes Bentley, Chris Cooper, Allison Janney, Peter Gallagher

Music: Thomas Newman

Cinematography: Conrad L. Hall

Editors: Tariq Anwar, Christopher Greenbury

Distributor: DreamWorks Pictures

Year of Release: 1999

Budget: \$15 million

Worldwide Gross: \$356 million

Academy Awards: 5 (Best Picture; Best Director; Best Actor (Kevin Spacey); Best Original Screenplay; Best Cinematography)

It opens with camcorder footage of a teenage girl openly criticising her father. The person behind the camera asks if he can kill him for her. She sits up. She agrees.

It's a clear message for the audience: welcome to the cruel, dark world of suburbia.

One of the most fascinating aspects of *American Beauty* is that no matter how well-off people may seem in their cosy neighbourhood homes, people always have something to hide.

Take the Burnham family, for instance: Lester, played by Kevin Spacey, should be the strong alpha male of the household, working nine to five on weekdays and spending quality time with his family. However, the dominant male role goes to his vapid, self-absorbed wife Carolyn, played by Annette Bening, and his entitled daughter Jane, played by Thora Birch (and also the girl we saw at the beginning) wants little to do with her own father. On top of that, he's working in a job he hates, for a man whose questionable spendings with the company's money anger him to the brink, and everyone including his family sees him as a directionless loser.

There's one shot after we see an example of the latter, which closes in on a photograph of the family at a younger stage in life. Their smiles reach to the top of their cheekbones, they're so happy. Nothing like how things are presently. Behind what seems like a happy, normal suburban home is a distanced, egotistical collection of people who used to call themselves "family".

Put short, there's a reason why the film's tagline is "Look closer..."

American Beauty is one of those films that should be safe, it should focus on a nice, normal family like the American films of old, but instead it paints a picture of true despicability and selfishness that it works against those assumptions.

And I friggin' LOVE it.

Some of you may already know this, but for those

who don't, *American Beauty* is my all-time favourite film.

There are many reasons for this, including the fabulously subtle acting (especially from Spacey), the luscious cinematography by the late Conrad L. Hall whose visions look like they leapt right from the photography art display at the National Gallery and, of course, the chilling and beautiful score by Thomas Newman.

These are all good reasons for liking the movie, but what makes it stand out for me as being my favourite film in my lifetime (for now, if there's some gem I've yet to unearth from the archives) is its ultimate message of reassurance in oneself. You know the phrase "YOLO"? I like to think its earliest origins lie in this movie.

Like I said, Lester Burnham doesn't have a lot going for him at the start of the film: his job sucks, his family despises him, and he's not feeling any inner strength that should make him the alpha male.

Then he spies his daughter's friend Angela, played by Mena Suvari - who stars in her second "American" film of the year 1999, the first being *American Pie* - at a cheerleading rally.

The image of skirt-wearing girls dancing is sexy enough, but when our main hero spies his object of desire in the middle of the Paula Abdul-choreographed routine, things take a more erotic turn. In a flash-cut to his imagination, he's alone in the gymnasium watching Angela perform a burlesque striptease for him. When it finishes, the film cuts back to reality. Lester, however, is far from it. He's under her spell. He wants her. And this is the moment in the movie when everything changes for dear old Lester.

A fascination over her leads to something of an obsession, to the point when he's outside his daughter's bedroom door when Angela is over and overhears how she may actually consider seducing Lester - even though it is to annoy Jane - if he perhaps started working out more. A quick rummage through the garage later and he's

sweating away on the dumbbells. It's important to add that he is naked when he begins the workout. Consider it a rebirth, not just of the physicality but also of the spirituality within him.

Lester's lust for his daughter's best friend begins a chain reaction that ultimately leads him to take charge of his life. A perfect twist on the age-old character quest of achieving self-confidence with the desire for passion.

Which is odd considering the symbolism of roses in the movie. From replacing any surreal nudity to appearing in vases or gardens to the oft-parodied dream sequence with a nude Angela lying on a rosebed, they're everywhere in this movie. It can be argued that they could represent the innocence of some of the characters, especially as we find out through a late revelation about one character's sexual activity. But I think the more popular view ties back into the film's tagline: "Look closer..."

In of itself very hypnotic, it leads back to my earlier point of people having dark secrets to hide despite comfortable environments. Although the rose may look beautiful, smell beautiful etc, you dig deep enough and pretty soon you'll feel the thorns.

I love films that make you dig deeper into what a character is really thinking, and then you come to the realisation that there's more to them than our first glance. Lester, for instance, is a loser who wants to view himself as what everyone else sees him as: a winner. Teen obsession aside, he is who we all are, and he thrives to be what we always want to be.

I think I've gone on for long enough about why I love this film so much, but before I let you go on with your lives as advertised, here's my final thoughts: with genuine story, complex characters, breath-taking technicals and some of the best screenwriting of the late 20th century, *American Beauty* deserves its position as an all-time modern classic and is, to this point in time, my personal favourite film.

Film AWARDS SEASON 2013

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Awards Calendar

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

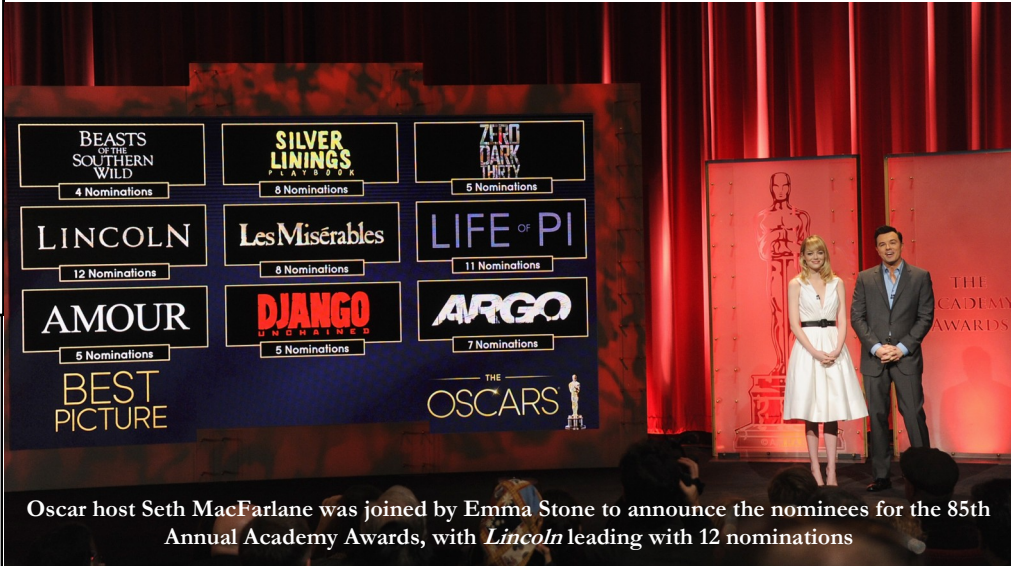
HOSTED BY SETH MACFARLANE

THE OSCARS



LIVE OSCAR SUNDAY FEB 24 7|4p abc

AMPAS (OSCARS) NOMINATIONS



The time has come, ladies and gentlemen, for the Biggest Awards Show In The World, and the nominations have finally been announced.

This year promises to be one of the most exciting races in recent history, with both surprises and snubs across the board.

Lincoln leads the pack with 12 nominations, followed closely by *Life of Pi* which managed to snatch up 11.

Both are nominated for Best Picture, alongside *Amour*, *Argo*, *Beasts of the Southern Wild*, *Django Unchained*, *Les Misérables*, *Silver Linings Playbook* and *Zero Dark Thirty*.

Silver Linings Playbook managed a feat not accomplished since Reds in 1981: an actor being nominated in each of the four acting categories.

Joining Bradley Cooper in the Best Actor field are Daniel Day-Lewis (*Lincoln*), Hugh Jackman (*Les Misérables*), Joaquin Phoenix (*The Master*) and Denzel Washington (*Flight*).

Jennifer Lawrence is up against Jessica Chastain (*Zero Dark Thirty*), Emmanuelle Riva (*Amour*), Quvenzhané Wallis (*Beasts of the Southern Wild*) and Naomi Watts (*The Impossible*) for Best Actress. With her nomination, Riva becomes the oldest nominee in this category at 85, and 9-year-old Wallis subsequently becomes the youngest nominee.

Robert De Niro received his first nomination in over twenty years with a Best Supporting Actor nod,

and is competing alongside Alan Arkin (*Argo*), Phillip Seymour Hoffman (*The Master*), Tommy Lee Jones (*Lincoln*) and Christoph Waltz (*Django Unchained*).

Finally, Jacki Weaver (something of a major surprise, given her no-show everywhere else in the season) fights her own battle for Best Supporting Actress against Amy Adams (*The Master*), Sally Field (*Lincoln*), Anne Hathaway (*Les Misérables*) and Helen Hunt (*The Sessions*).

More shocks lie in the Best Director category, where not only assumed locks Ben Affleck (*Argo*) and Kathryn Bigelow (*Zero Dark Thirty*) were snubbed entirely, but it unveiled one of the biggest surprises of the nominations by announcing Benh Zeitlin (*Beasts of the Southern Wild*) as a contender along with Michael Haneke (*Amour*), Ang Lee (*Life of Pi*), Steven Spielberg (*Lincoln*) and David O. Russell (*Silver Linings Playbook*).

The screenplay nominations went more or less as expected, with *Argo* (written by Chris Terrio), *Beasts of the Southern Wild* (by Lucy Alibar and Benh Zeitlin), *Life of Pi* (David Magee), *Lincoln* (Tony Kushner) and *Silver Linings Playbook* (David O. Russell) being up for Adapted Screenplay, while *Amour* (Michael Haneke), *Django Unchained* (Quentin Tarantino), *Flight* (John Gatins), *Moonrise Kingdom* (Wes Anderson and Roman Coppola) and *Zero Dark Thirty* (Mark Boal) are primed for the Original Screenplay category. Those expecting *Skyfall* to make

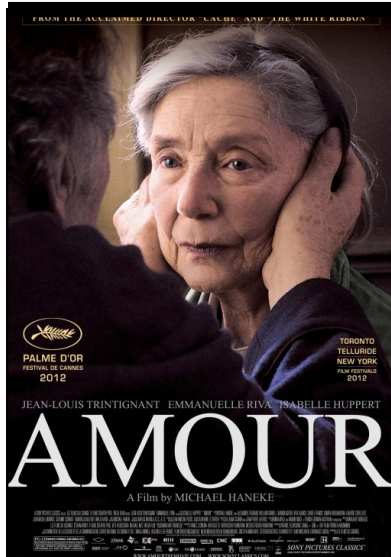
more of an appearance in the major categories may be disappointed, but it did score five technical nominations for Best Cinematography, Best Sound Editing, Best Sound Mixing, Best Original Score, and Best Original Song for the Adele-sung title track. Even host Seth MacFarlane - who presented the nominations announcement alongside Emma Stone, making it the most enjoyable Oscar nominations announcement ever - can call himself a nominee when his name popped up for Best Original Song for the track "Everybody Needs A Best Friend" from the smash-hit comedy *Ted*.

Both *Skyfall* and *Ted*'s vocals are up against "Before My Time" from documentary *Chasing Ice*, "Pi's Lullaby" from *Life of Pi* and "Suddenly" from *Les Misérables*. Meanwhile, for Best Animated Film, the nominees chosen were Pixar's *Brave*, Tim Burton's stop-motion remake *Frankenweenie*, Laika Animation's *ParaNorman*, Aardman Animations' surprise nominee *The Pirates! In An Adventure With Scientists*, and Disney's latest animated film *Wreck-It Ralph*.

For an entire list of nominations, see page 17.

The 85th Annual Academy Awards are to be held on **February 24th**, with Seth MacFarlane performing his first stint as host.

And if his performance at the nominations announcement is anything to go by, he is going to be a massive hit...

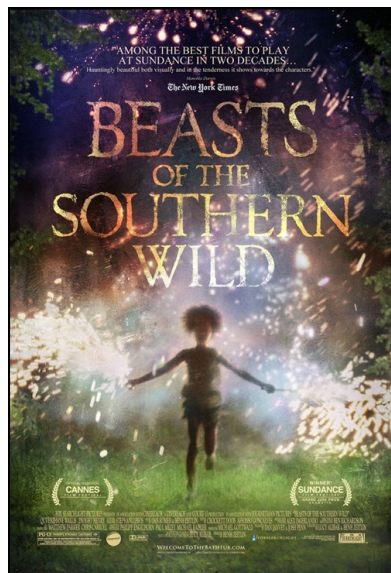


The nominations for this year's BAFTAs, the British answer to the Oscars, have been announced, and it seems that they've looked to the West for most of this year's competitors. Steven Spielberg's biopic *Lincoln* came away with 10 nominations, including Best Film, Best Actor for Daniel Day-Lewis, Best Screenplay and others, but tragically no Best Director nod for Spielberg. The musical adaptation of *Les Miserables* came close with 9 nods, as did Ang Lee's visual masterpiece *Life of Pi*.

Skyfall, widely expected to join the final five Best Film nominees, unfortunately missed the cut but still showed strong presence with 8 nominations to its name, while Ben Affleck's thriller *Argo* also impressed with 7.

Joining *Argo*, *Les Miserables*, *Life of Pi* and *Lincoln* in the Best Film category is Kathryn Bigelow's *Zero Dark Thirty*. Bigelow is also up for Best Director with Affleck and Lee, as are Michael Haneke for *Amour* and Quentin Tarantino for *Django Unchained*.

Affleck was also a surprise

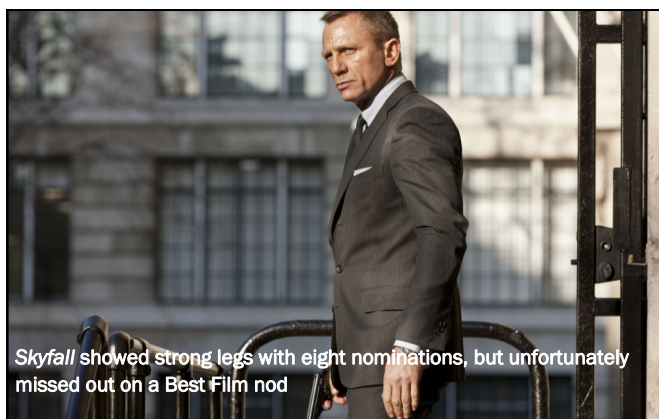


The Golden Raspberries, which celebrate the very worst in cinema over the past year, have announced their nominations and, unsurprisingly, it looks as though *The Twilight Saga: Breaking Dawn Part 2* is the "leader" of the pack this year. The final installment in the universally-loathed franchise was nominated for 11 "awards", including Worst Picture, Worst Director for Bill Condon, Worst Actor for Robert Pattinson, Worst Actress for Kristen Stewart (who is also "nominated" for *Snow White and the Huntsman*), Worst Supporting Actor for Taylor Lautner, Worst Prequel, Remake, Rip-Off or Sequel, and five others.

Also up for Worst Picture are *Battleship*, *The Oogieloves in Big Balloon Adventure* (never heard of that one? There's a reason: last year, it became the biggest box office bomb of all time in a wide release), *That's My Boy*, and *A Thousand Words*.

Stewart is up in the Worst Actress category against Katherine Heigl in *One For The*

BAFTA NOMINATIONS



nominee in the Best Actor category where, alongside Day-Lewis, he's up against Bradley Cooper for *Silver Linings Playbook*, Hugh Jackman for *Les Miserables*, and Joaquin Phoenix for *The Master*.

Meanwhile, for Best Actress, the nominees are Jessica Chastain for *Zero Dark Thirty*, Marion Cotillard for *Rust and Bone*, Jennifer Lawrence for *Silver Linings Playbook*, Helen Mirren for *Hitchcock* and Emmanuelle Riva for *Amour*.

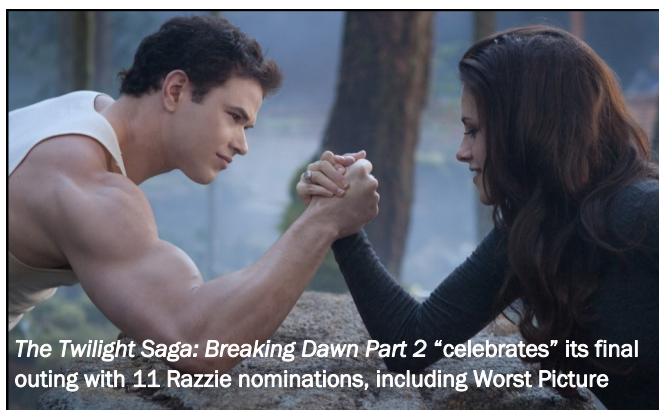
The supporting categories show great strength as well - for Best Supporting Actor, the nominees are Alan Arkin for *Argo*, Javier

Bardem for *Skyfall*, Phillip Seymour Hoffman for *The Master*, Tommy Lee Jones for *Lincoln*, and Christoph Waltz for *Django Unchained*.

Meanwhile, the nominees for Best Supporting Actress are Amy Adams for *The Master*, Judi Dench for *Skyfall*, Sally Field for *Lincoln*, Anne Hathaway for *Les Miserables*, and Helen Hunt for *The Sessions*.

This year's BAFTAs will be held on **February 10th**, and like every year I shall brave the cold weather to get on the red carpet and meet the stars! A full write-up next month!

RAZZIE NOMINATIONS



Money, Milla Jovovich for *Resident Evil: Retribution*, Tyler Perry in *Madea's Witness Protection*, and Barbara Streisand in *The Guilt Trip*, while Pattinson has competition for Worst Actor with the likes of Nicolas Cage (*Ghost Rider: Spirit of Vengeance/Seeking Justice*), Eddie Murphy (*A Thousand Words*), Tyler Perry (*Alex Cross/Good Deeds*) and Adam Sandler (*That's My Boy*).

Although *Breaking Dawn Part 2* was the clear dominant nominee this year, the comedy *That's My*

Boy - starring Adam Sandler, whose film Jack and Jill swept the board last year getting every award it was up for - wasn't far behind with nine nominations, while the action flop *Battleship* garnered a total of seven.

If you want to find out who the Razzies have chosen to be the worst of the worst for this year, see the nominations list on page 19.

Until then, check back when the Razzies are held on what is traditionally the day before the Oscars, this year **February 23rd**.

HFA (GOLDEN GLOBES) WINNERS



Les Misérables turned out to be the big winner at the 70th Golden Globes, winning three out of its initial four nominations.

The musical adaptation won Best Picture (Comedy/Musical), Hugh Jackman beat a slew of other actors to claim Best Actor (Comedy/Musical), and Anne Hathaway was awarded Best Supporting Actress.

The only award it lost out on was Best Original Song - for its new ballad entitled "Suddenly" - which was instead taken by Adele - making one of her first public appearances since the birth of her child - for the title track from *Skyfall*.

Another big winner of the night was *Argo* which not only took home Best Picture (Drama) but also Best Director for the Oscar-snubbed Ben Affleck.

Quentin Tarantino's *Django Unchained* also fared quite well, winning Best Screenplay for Tarantino and also a surprise Best Supporting Actor nod for Christoph Waltz.

Despite leading the nominations with seven to its



name, Steven Spielberg's *Lincoln* only managed one win out of the lot, for Daniel Day-Lewis' lead performance in the Best Actor (Drama) category.

Other film winners included Jessica Chastain, who picked up a Best Actress (Drama) gong for *Zero Dark Thirty*, Jennifer Lawrence for her Best Actress (Comedy/Musical) stance for *Silver Linings Playbook*, *Brave* for Best Animated Film, Michael Haneke's *Amour* for Best Foreign Language Film, and *Life of Pi* for Best Original Score.

In the television categories,

Homeland and *Girls* were strong winners of the night, picking up Best Television Series (Drama) and Best Television Series (Comedy/Musical) respectively.

Clare Danes and Damien Lewis both received Best Actor and Actress (Drama) awards for their roles in *Homeland*, Lena Dunham's central performance in *Girls* got her a Best Actress (Comedy/Musical) award, and even Britain's own Maggie Smith was awarded Best Supporting Actress for *Downton Abbey*. For an entire list of winners, check out page 20.



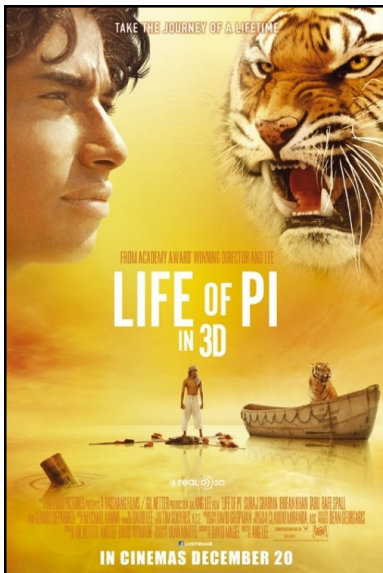
Despite his initial Oscar snub for Best Director, Ben Affleck's *Argo* was still the victor of the prize at the 18th Annual Critic's Choice Awards.

Affleck's win for Director, as well as its win for Best Picture, made up its only two awards that night, which was mostly dominated by *Silver Linings Playbook*.

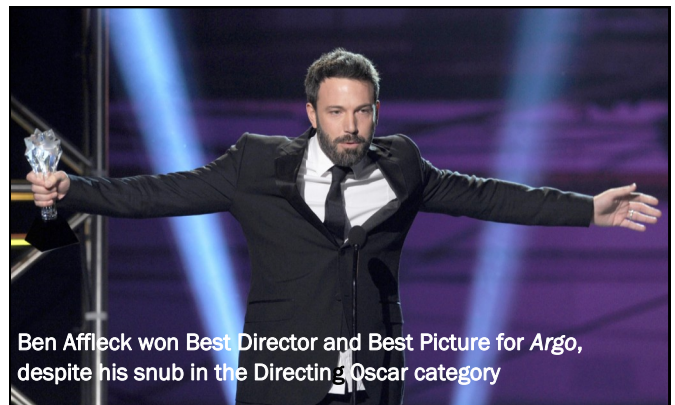
That film won for Best Acting Ensemble, as well as newer genre categories like Best Comedy, Best Actor in a Comedy (Bradley Cooper) and Best Actress in a Comedy (Jennifer Lawrence).

Lawrence, however, lost out to Jessica Chastain (*Zero Dark Thirty*) in the Best Actress category, while Daniel Day-Lewis was awarded Best Actor for *Lincoln*. Phillip Seymour Hoffman (*The Master*) and Anne Hathaway (*Les Misérables*) were awarded Best Supporting Actor and Actress respectively.

Django Unchained and *Lincoln* picked up the Original and Adapted Screenplay awards, with the latter also picking up Best Original Score.

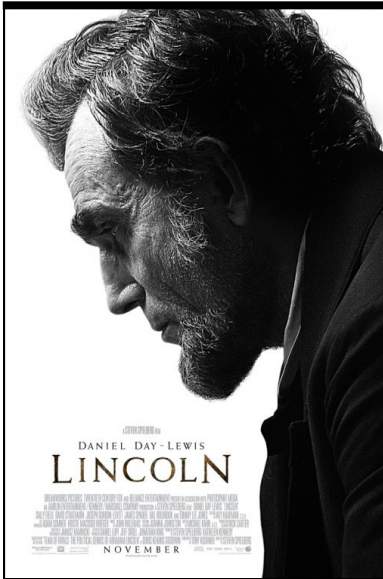


BFCA WINNERS



Other winners of the night included the following: Quvenzhané Wallis was named Best Young Actor/Actress for *Beasts of the Southern Wild*, *Wreck-It Ralph* won Best Animated Feature, *Amour* picked up Best Foreign Language Film, *Life of Pi* was awarded two for Best Cinematography and Best Visual Effects, *Anna Karenina* showed a surprisingly strong presence by also winning two for Best Art Direction and Best Costume Design, and the title song "Skyfall" became the victor

for Best Original Song. This year, the awards introduced a few more genre-based categories, such as the comedy ones won by *Silver Linings Playbook*. *Skyfall* won Best Action Movie and Best Actor in an Action Movie (Daniel Craig), with Jennifer Lawrence (*The Hunger Games*) winning Actress, and *Looper* won Best Horror/Sci-Fi Film. For a full list of winners, see page 21.



SAG & PGA WINNERS

Argo continues to solidify its status as an unexpected Oscar frontrunner by winning top prizes at both the SAG and PGA awards.

Ben Affleck's thriller won the Best Cast Ensemble prize, the SAG equivalent to Best Picture, for its line of actors led by Affleck and others.

However, *Lincoln* was the big winner of the night taking home two awards: Best Actor for Daniel Day-Lewis, and Best Supporting Actor for Tommy Lee Jones.

Jennifer Lawrence was victorious in winning Best Actress for *Silver Linings Playbook*, while Anne Hathaway also proves to be unstoppable by winning Best Supporting Actress for *Les Miserables*.

In the TV categories, *Downton Abbey* and *Modern Family* won for their own Best Cast Ensembles (for Drama and Comedy series, respectively).

Other winners included Claire Danes (Best Drama



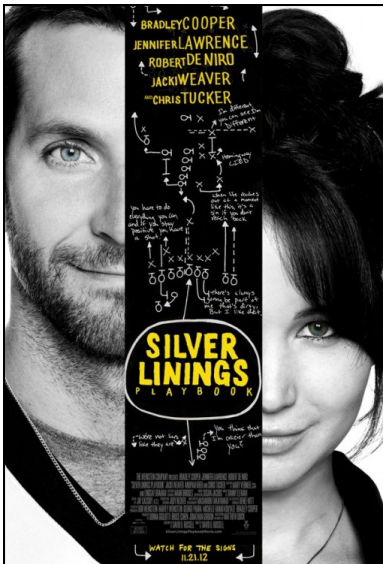
Argo, directed by and starring Ben Affleck, picks up not only the SAG Cast Ensemble award, but also the top prize at the PGA awards

Actress) for *Homeland*, *30 Rock* stars Alec Baldwin and Tina Fey for Best Comedy Actor and Actress, Bryan Cranston (also part of the triumphant *Argo* ensemble) won Best Drama Actor for *Breaking Bad*, and Kevin Costner and Julianne Moore won for their portrayals in TV movies/miniseries *Hatfields and McCoy's* and *Game Change*.

Meanwhile, the PGA awards are usually a very good predictor for who will make it to the Oscar podium for Best

Picture, so to have Affleck's (also a producer with Grant Heslov and George Clooney) film win over the likes of *Beasts of the Southern Wild*, *Django Unchained*, *Les Miserables*, *Life of Pi*, *Lincoln*, *Moonrise Kingdom*, *Silver Linings Playbook*, *Skyfall* and *Zero Dark Thirty* is hopeful to say the least.

Wreck-It Ralph won Best Animated Feature, and *Searching for Sugar Man* won Best Documentary. A list of winners is on page 23.



DGA & WGA NOMINATIONS

The writers and directors have cast their own votes for their respective guilds, and released the nominations for the annual DGA and WGA awards.

For the DGA awards, which celebrates the very best in directing over the past year, the five main nominees are Ben Affleck for *Argo*, Kathryn Bigelow for *Zero Dark Thirty*, Tom Hooper for *Les Miserables*, Ang Lee for *Life of Pi*, and Steven Spielberg for *Lincoln*.

Spielberg's nomination here marks his 11th nod by the guild, officially making him the most honoured director in its 65-year history.

Lincoln also showed a huge presence in the Adapted Screenplay category for the WGA awards, for its script by Tony Kushner.

Also nominated in that category are *Argo* (written by Chris Terrio), *Life of Pi* (by



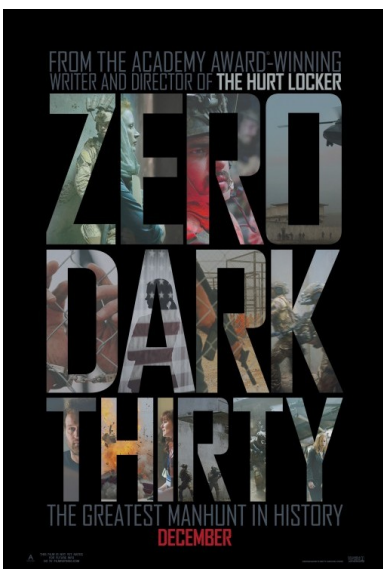
Steven Spielberg becomes the most honoured director in the history of the DGA, with his 11th nomination for *Lincoln*

David Magee), *The Perks of Being A Wallflower* (Stephen Chbosky) and *Silver Linings Playbook* (David O. Russell).

In the Original Screenplay category, the nominees are *Flight* (written by John Gant), *Looper* (by Rian Johnson), *The Master* (Paul Thomas Anderson), *Moonrise Kingdom* (Wes Anderson, Roman Coppola) and *Zero Dark Thirty* (Mark Boal). If you're wondering why

certain scripts are nowhere to be found here, it's because the writers were either non-members or against its regulations. So, films like *Amour*, *Beasts of the Southern Wild*, *Django Unchained* etc were all deemed ineligible for the WGA.

The DGA Awards recipients will be announced on **February 2nd**, with the WGA following on **February 17th**.



Oscar Nominations

<p><u>Best Picture</u></p> <ul style="list-style-type: none"> • Amour • Argo • Beasts of the Southern Wild • Django Unchained • Les Miserables • Life of Pi • Lincoln • Silver Linings Playbook • Zero Dark Thirty <p><u>Best Director</u></p> <ul style="list-style-type: none"> • Michael Haneke - Amour • Benh Zeitlin - Beasts of the Southern Wild • Ang Lee - Life of Pi • Steven Spielberg - Lincoln • David O. Russell - Silver Linings Playbook <p><u>Best Leading Actor</u></p> <ul style="list-style-type: none"> • Bradley Cooper - Silver Linings Playbook • Daniel Day-Lewis - Lincoln • Hugh Jackman - Les Miserables • Joaquin Phoenix - The Master • Denzel Washington - Flight <p><u>Best Leading Actress</u></p> <ul style="list-style-type: none"> • Jessica Chastain - Zero Dark Thirty • Jennifer Lawrence - Silver Linings Playbook • Emmanuelle Riva - Amour • Quvenzhané Wallis - Beasts of the Southern Wild • Naomi Watts - The Impossible <p><u>Best Supporting Actor</u></p> <ul style="list-style-type: none"> • Alan Arkin - Argo • Robert De Niro - Silver Linings Playbook 	<ul style="list-style-type: none"> • Phillip Seymour Hoffman - The Master • Tommy Lee Jones - Lincoln • Christoph Waltz - Django Unchained <p><u>Best Supporting Actress</u></p> <ul style="list-style-type: none"> • Amy Adams - The Master • Sally Field - Lincoln • Anne Hathaway - Les Miserables • Helen Hunt - The Sessions • Jacki Weaver - Silver Linings Playbook <p><u>Best Adapted Screenplay</u></p> <ul style="list-style-type: none"> • Argo • Beasts of the Southern Wild • Life of Pi • Lincoln • Silver Linings Playbook <p><u>Best Original Screenplay</u></p> <ul style="list-style-type: none"> • Amour • Django Unchained • Flight • Moonrise Kingdom • Zero Dark Thirty <p><u>Best Cinematography</u></p> <ul style="list-style-type: none"> • Anna Karenina • Django Unchained • Life of Pi • Lincoln • Skyfall <p><u>Best Costume Design</u></p> <ul style="list-style-type: none"> • Anna Karenina • Les Miserables • Lincoln • Mirror Mirror • Snow White and the Huntsman <p><u>Best Film Editing</u></p> <ul style="list-style-type: none"> • Argo • Life of Pi • Lincoln • Silver Linings Playbook • Zero Dark Thirty 	<p><u>Best Makeup and Hairstyling</u></p> <ul style="list-style-type: none"> • Hitchcock • The Hobbit: An Unexpected Journey • Les Miserables <p><u>Best Original Score</u></p> <ul style="list-style-type: none"> • Anna Karenina • Argo • Life of Pi • Lincoln • Skyfall <p><u>Best Original Song</u></p> <ul style="list-style-type: none"> • “Before My Time” - Chasing Ice • “Everybody Needs A Best Friend” - Ted • “Pi’s Lullaby” - Life of Pi • “Skyfall” - Skyfall • “Suddenly” - Les Miserables <p><u>Best Production Design</u></p> <ul style="list-style-type: none"> • Anna Karenina • The Hobbit: An Unexpected Journey • Les Miserables • Life of Pi • Lincoln <p><u>Best Sound Editing</u></p> <ul style="list-style-type: none"> • Argo • Django Unchained • Life of Pi • Skyfall • Zero Dark Thirty <p><u>Best Sound Mixing</u></p> <ul style="list-style-type: none"> • Argo • Les Miserables • Life of Pi • Lincoln • Skyfall <p><u>Best Visual Effects</u></p> <ul style="list-style-type: none"> • The Hobbit: An Unexpected Journey • Life of Pi • Marvel Avengers Assemble • Prometheus • Snow White and the Huntsman 	<p><u>Best Animated Film</u></p> <ul style="list-style-type: none"> • Brave • Frankenweenie • ParaNorman • The Pirates! In An Adventure With Scientists • Wreck-It Ralph <p><u>Best Foreign Language Film</u></p> <ul style="list-style-type: none"> • Amour • Kon-Tiki • No • A Royal Affair • War Witch <p><u>Best Documentary</u></p> <ul style="list-style-type: none"> • 5 Broken Cameras • The Gatekeepers • How To Survive A Plague • The Invisible War • Searching For Sugar Man <p><u>Best Documentary Short</u></p> <ul style="list-style-type: none"> • Inocente • Kings Point • Mondays at Racine • Open Heart • Redemption <p><u>Best Animated Short Film</u></p> <ul style="list-style-type: none"> • Adam and Dog • Fresh Guacamole • Head Over Heels • Maggie Simpson in “The Longest Daycare” • Paperman <p><u>Best Live-Action Short Film</u></p> <ul style="list-style-type: none"> • Asad • Buzkashi Boys • Curfew • Death of a Shadow • Henry
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BAFTA Nominations

Best Film

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

Best British Film

- Anna Karenina
- The Best Exotic Marigold Hotel
- Les Miserables
- Seven Psychopaths
- Skyfall

Best British Debut

- I Am Nasrine
- The Imposter
- McCullin
- The Muppets
- Wild Bill

Best Leading Actor

- Ben Affleck - Argo
- Bradley Cooper - Silver Linings Playbook
- Daniel Day-Lewis - Lincoln
- Hugh Jackman - Les Miserables
- Joaquin Phoenix - The Master

Best Leading Actress

- Jessica Chastain - Zero Dark Thirty
- Marion Cotillard - Rust and Bone
- Jennifer Lawrence - Silver Linings Playbook
- Helen Mirren - Hitchcock
- Emmanuelle Riva - Amour

Best Supporting Actor

- Alan Arkin - Argo
- Javier Bardem - Skyfall
- Phillip Seymour Hoffman - The Master
- Tommy Lee Jones - Lincoln

- Christoph Waltz - Django Unchained

Best Supporting Actress

- Amy Adams - The Master
- Judi Dench - Skyfall
- Sally Field - Lincoln
- Anne Hathaway - Les Miserables
- Helen Hunt - The Sessions

Best Director

- Michael Haneke - Amour
- Ben Affleck - Argo
- Quentin Tarantino - Django Unchained
- Ang Lee - Life of Pi
- Kathryn Bigelow - Zero Dark Thirty

Best Original Screenplay

- Amour
- Django Unchained
- The Master
- Moonrise Kingdom
- Zero Dark Thirty

Best Adapted Screenplay

- Argo
- Beasts of the Southern Wild
- Life of Pi
- Lincoln
- Silver Linings Playbook

Best Film Not In The

English Language

- Amour
- Headhunters
- The Hunt
- Rust and Bone
- Untouchable

Best Animated Film

- Brave
- Frankenweenie
- ParaNorman

Best Documentary

- The Imposter
- Marley
- McCullin
- Searching For Sugar

Man

- West of Memphis

Best Music

- Anna Karenina
- Argo
- Life of Pi
- Lincoln
- Skyfall

Best Cinematography

- Anna Karenina
- Les Miserables
- Life of Pi
- Lincoln
- Skyfall

Best Editing

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

Best Production Design

- Anna Karenina
- Les Miserables
- Life of Pi
- Lincoln
- Skyfall

Best Costume Design

- Anna Karenina
- Great Expectations
- Les Miserables
- Lincoln
- Snow White and the Huntsman

Best Sound

- Django Unchained
- The Hobbit: An Unexpected Journey
- Les Miserables
- Life of Pi
- Skyfall

Best Special Visual Effects

- The Dark Knight Rises
- The Hobbit: An Unexpected Journey
- Life of Pi
- Marvel Avengers Assemble
- Prometheus

Best Make-Up and Hair

- Anna Karenina
- Hitchcock
- The Hobbit: An Unexpected Journey
- Les Miserables
- Lincoln

Best Animated Short

- Here To Fall
- I'm Fine Thanks
- The Making of Longbird

Best Live-Action Short

- The Curse
- Good Night
- Swimmer
- Tumult
- The Voorman Problem

EE Rising Star Award

- Elizabeth Olsen
- Andrea Riseborough
- Suraj Sharma
- Juno Temple
- Alicia Vikander

BAFTA Fellowship

- Sir Alan Parker

Outstanding British

Contribution To Cinema

- Tessa Ross

Razzie Nominations

Worst Film

- Battleship
- The Oogieloves in Big Balloon Adventure
- That's My Boy
- A Thousand Words
- The Twilight Saga: Breaking Dawn Part 2

Worst Actor

- Nicolas Cage - Ghost Rider: Spirit of Vengeance/Seeking Justice
- Eddie Murphy - A Thousand Words
- Robert Pattinson - The Twilight Saga: Breaking Dawn Part 2
- Tyler Perry - Alex Cross/Good Deeds
- Adam Sandler - That's My Boy

Worst Actress

- Katherine Heigl - One For The Money
- Milla Jovovich - Resident Evil: Retribution
- Tyler Perry - Madea's Witness Protection
- Kristen Stewart - Snow White and the Huntsman/The Twilight Saga: Breaking Dawn Part 2
- Barbara Streisand - The Guilt Trip

Worst Supporting Actor

- David Hasselhoff - Piranha 3DD
- Taylor Lautner - The Twilight Saga: Breaking Dawn Part 2
- Liam Neeson - Battleship/Wrath of the Titans
- Nick Swardson - That's My Boy
- Vanilla Ice - That's My Boy

Worst Supporting Actress

- Jessica Biel - Playing For Keeps/Total Recall
- Brooklyn Decker - Battleship/What To Expect When You're Expecting
- Ashley Greene - The Twilight Saga: Breaking Dawn Part 2
- Jennifer Lopez - What To Expect When You're Expecting
- Rihanna - Battleship

Worst Screen Couple

- Any Two Cast Members From Jersey Shore - The Three Stooges
- Mackenzie Foy and Taylor Lautner - The Twilight Saga: Breaking Dawn Part 2
- Robert Pattinson and Kristen Stewart - The Twilight Saga: Breaking Dawn Part 2
- Tyler Perry and His Drag - Madea's Witness Protection
- Adam Sandler and Andy Samberg, Leighton Meester or Susan Sarandon - That's My Boy

Worst Screen Ensemble

- The Entire Cast of Battleship
- The Entire Cast of Madea's Witness Protection
- The Entire Cast of The Oogieloves in Big Balloon Adventure
- The Entire Cast of That's My Boy
- The Entire Cast of The Twilight Saga: Breaking Dawn Part 2

Worst Director

- Sean Anders - That's My Boy
- Peter Berg - Battleship
- Bill Condon - The Twilight Saga: Breaking Dawn Part 2
- Tyler Perry - Good Deeds/Madea's Witness Protection
- John Putsch - Atlas Shrugged: Part 2

Worst Screenplay

- Atlas Shrugged: Part 2
- Battleship
- That's My Boy
- A Thousand Words
- The Twilight Saga: Breaking Dawn Part 2

Worst Prequel, Remake, Rip-Off or Sequel

- Ghost Rider: Spirit of Vengeance
- Madea's Witness Protection
- Piranha 3DD
- Red Dawn
- The Twilight Saga: Breaking Dawn Part 2

Golden Globe Winners

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)

• Zoey 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 Owen - 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

Critic's Choice Winners

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

SAG Winners/PGA Winners/DGA Nominations/WGA 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 - TheNewsroom
- 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

The Darryl F. Zanuck Award for Outstanding Producer of Theatrical Motion Pictures

- **Argo (Ben Affleck, George Clooney, Grant Heslov)**
- Beasts of the Southern Wild (Michael Gottwald, Dan Janvey, Josh Penn)
- Django Unchained (Reginald Hudlin, Pilar Savone, Stacey Sher)
- Les Miserables (Tim Bevin, Eric Fellner, Debra Hayward, Cameron Mackintosh)
- Life of Pi (Ang Lee, Gil Netter, David Womark)
- Lincoln (Kathleen Kennedy, Steven Spielberg)
- Moonrise Kingdom (Wes Anderson, Jeremy Dawson, Steven Rales, Scott Rudin)
- Silver Linings Playbook (Bruce Cohen, Donna Gigliotti, Jonathan Gordon)
- Skyfall (Barbara Broccoli, Michael G. Wilson)
- Zero Dark Thirty (Kathryn Bigelow, Mark Boal, Megan Ellison)

The Award for Outstanding Producer of Animated Theatrical Motion Pictures

- Brave (Katherine Sarafian)
- Frankenweenie (Allison Abbate, Tim Burton)
- ParaNorman (Travis Knight, Arienne Sutner)
- Rise of the Guardians (Nancy Bernstein, Christina Steinberg)
- **Wreck-It Ralph (Clark Spencer)**

The Award for Outstanding Producer of Documentary Theatrical Motion Pictures

- A People Uncounted (Marc Swenker, Aaron Yeger)
- The Gatekeepers (Estelle Fialon, Philippa Kowarsky, Dror Moreh)

- The Island President (Richard Berg, Bonni Cohen)
- The Other Dream Team (Marius Markevicius, Jon Weinbach)
- **Searching For Sugar Man (Malik Bendjelloul, Simon Chinn)**

Outstanding Directorial Achievement in Feature Film in 2012

- Ben Affleck - Argo
- Kathryn Bigelow - Zero Dark Thirty
- Tom Hooper - Les Miserables
- Ang Lee - Life of Pi
- Steven Spielberg - Lincoln

Best Original Screenplay

- Flight (John Gatins)
- Looper (Rian Johnson)
- The Master (Paul Thomas Anderson)
- Moonrise Kingdom (Wes Anderson, Roman Coppola)
- Zero Dark Thirty (Mark Boal)

Best Adapted Screenplay

- Argo (Chris Terrio)
- Life of Pi (David Magee)
- Lincoln (Tony Kushner)
- The Perks of Being A Wallflower (Stephen Chbosky)
- Silver Linings Playbook (David O. Russell)

Best Documentary Screenplay

- The Central Park Five (Ken Burns, Sarah Burns, David McMahon)
- The Invisible War (Kirby Dick)
- Mea Maxima Culpa: Silence in the House of God (Alex Gibney)
- Searching For Sugar Man (Malik Bendejelloul)
- We Are Legion: The Story of the Hacktivists (Brian Knappenberger)
- West of Memphis (Amy Berg, Billy McMillin)

UK Film Release Dates

FEBRUARY

1ST

- 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
- 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
- Song For Marion
- To The Wonder

MARCH

1ST

- Broken City
- Guilt Trip
- Safe Haven
- Stoker

8TH

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

15TH

- The Incredible Burt Wonderstone
- The Last Exorcism Part 2
- The Paperboy
- Side Effects

22ND

- Compliance
- The Croods
- Cuban Fury
- Identity Thief
- Jack the Giant Slayer

29TH

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

All release dates are correct as of time of press.

APRIL

5TH

- Dark Skies
- The Heat
- A Late Quartet
- The Odd Life of Timothy Green
- Snitch
- Spring Breakers

12TH

- The Gatekeepers
- Oblivion
- The Place Beyond The Pines
- Scary Movie 5

19TH

- The Evil Dead
- Love Is All You Need
- Olympus Has Fallen
- Promised Land
- Reluctant Fundamentalist

26TH

- Iron Man 3
- The Look of Love

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