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#### Also Out This Month

- *Arbitrage* - Richard Gere stars in the starry financial thriller
- *Broken City* - Mark Wahlberg gets into dirty dealings with Mayor Russell Crowe
- *Safe Haven* - Nicholas Sparks romance: need I say more?
- *Guilt Trip* - Seth Rogen travels with mum Barbara Streisand
- *Parker* - Jason Statham and Jennifer Lopez headline this action movie
- *Robot and Frank* - a retired thief plans a robbery with his robot butler
- *The Paperboy* - Nicole Kidman and Zac Efron lead a saucy crime drama
- *Red Dawn* - Chris Hemsworth fights back when Koreans invade America
- *Welcome To The Punch* - James McAvoy tracks down criminal Mark Strong
- *Compliance* - a prank call to a fast food restaurant leads to some shocking reveals
- *Identity Thief* - Jason Bateman learns that Melissa McCarthy has stolen his identity
- *Finding Nemo 3D* - re-release of classic Disney/Pixar animation

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## MOVIE OF THE MONTH: *TRANCE*

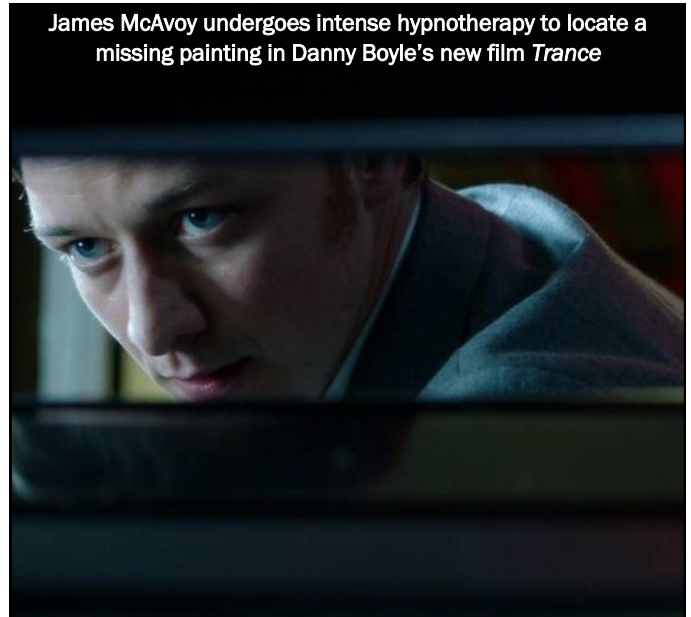
To call Danny Boyle a national icon right now is an understatement. Fresh from awards success with *Slumdog Millionaire* and *127 Hours* (well, mostly the former), and not to mention great attention for his highly-ambitious National Theatre production of *Frankenstein*, the British director went on to oversee the Opening Ceremony of last summer's Olympics to enormous success.

And, wouldn't you know it, he's also managed to find time to make another movie in the midst of it all.

With *Trance*, he returns to the sort of British filmmaking that made him so popular even before he was offered the Olympics job, but it still retains that strange, other-worldly feel that we've seen in his earlier works like *28 Days Later*, *Millions* and *Sunshine* - only here, as you'll find out in a second, it's ramped up to the maximum amount.

But surely, you must be asking, if he was so busy last year with the Olympics then how did he manage to find the time to make this new film? It's quite simple, really: he first shot a chunk of the movie before his Olympic duties became the priority, and he returned to the material once the ceremony was done and

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



dusted. If that isn't the description of a hard-working auteur, we don't know what is.

James McAvoy (*X-Men: First Class*), Vincent Cassel (*Black Swan*) and Rosario Dawson (*Sin City*) are the main leads here, and although the cast is miniscule, they seem to be carefully chosen and worthy of their roles.

So, what happens in this film? Well, it appears that fine art auctioneer Simon (McAvoy) is in league with a group of criminals led by underworld boss Franck (Cassel). With the gang, Simon plots the theft of a Goya painting during a public auction, but when he decides to double-cross them during the robbery, Franck reacts violently and knocks him unconscious. However,

when he awakens, it seems that the violent trauma has left Simon with no memory of where he stashed the painting. Desperate to locate the missing artwork, and unable to get straight answers from Simon, Franck reluctantly tracks down the charismatic hypnotherapist Elizabeth (Dawson) in order to get the location from Simon's subconscious. But as they dig deeper into Simon's jumbled psyche, the boundaries between reality and hypnotic suggestion begin to blur and the stakes raise higher and higher and more dangerously than any of them could imagine.

Danny Boyle's thrilling blockbuster *Trance* is out on **March 29th**.

## News Round-Up

- Kenneth Branagh is in line to direct Disney's *Cinderella*
- Emily VanCamp joins *Captain America: The Winter Soldier*, while Stanley Tucci and Hayley Atwell return for cameos
- Johnny Depp is set to play gangster Whitey Bulger in *Black Mass*, and is confirmed for Wally Pfister's *Transcendence*
- Kristen Wiig and James Marsden join *Anchorman: The Legend Continues*
- Stacey Keach signs on to play the chief villain in *Sin City: A Dame To Kill For*
- Chris Pratt is chosen to lead *Guardians of the Galaxy*
- Disney confirms a series of stand-alone films about certain characters from *Star Wars*, including Boba Fett and a young Han Solo
- A *Hitman* reboot is moving forward, with Paul Walker starring as *Agent 47*
- Michael Keaton will co-star in the *Need For Speed* video game adaptation
- Matt Smith and Saoirse Ronan join Ryan Gosling's *How To Catch A Monster*
- Ben Stiller and director Shawn Levy return to make *Night at the Museum 3*
- Dakota Fanning plays a convicted child murderer in *Every Secret Thing*
- An animated remake of *How The Grinch Stole Christmas* is being made
- Sandra Bullock is to voice a villain in *Despicable Me* spin-off, *Minions*
- Amanda Seyfried joins Seth MacFarlane's *A Million Ways To Die In The West*
- Albert Brooks returns for *Finding Nemo 2*
- Hugh Laurie will play the villain in Brad Bird's secret *Tomorrowland* project
- Ruben Fleisher signs on to direct *Spy Hunter*
- Peter Dinklage joins the cast of *X-Men: Days of Future Past*

## G.I. JOE: RETALIATION

At last, Hollywood feels comfortable enough to unleash *G.I. Joe: Retaliation* unto the world.

We say that because, quite infamously now, the sequel to the 2009 action film *G.I. Joe: The Rise of Cobra* (who in turn was based on the series of action figures) was originally scheduled for a release last summer. However, completely out of nowhere, someone at Paramount decided to delay it for nine months with the official reason being that they wanted to work on adding 3D to the picture. Rumours that the real reason was to add more Channing Tatum - who had become more popular since shooting began - are still unconfirmed, but it doesn't look as though it'll damage this film's potential.

Despite the harsh criticisms of the first film, it was considered by many to be a fun, if dumb, action ride. The sequel, written by Rhett Reese and Paul Wernick (*Zombieland*) and directed by Jon M. Chu (*Step Up 3D*), looks to be no different to its predecessor.

Alongside a returning Channing Tatum (*21 Jump Street*), the



Dwayne Johnson heads a group of disgraced soldiers in action sequel *G.I. Joe: Retaliation*

cast includes Dwayne Johnson (*Fast Five*), Bruce Willis (*Die Hard*), D.J. Cotrona (*Dear John*), Lee Byung-hun (*The Good, The Bad, The Weird*), Adrienne Palicki (*Red Dawn*), Ray Park (*The Phantom Menace*), Jonathan Pryce (*Brazil*), Ray Stevenson (*Thor*), Arnold Vosloo (*The Mummy*), RZA (*The Man with the Iron Fists*), Elodie Yung (*The Girl with the Dragon Tattoo*), Joseph Mazello (*The Social Network*) and Walton Goggins (*Django Unchained*).

In the first film, the G.I. Joe team defeated the evil organization Cobra as led by the evil Cobra Commander, but an end-credits

scene revealed that Cobra member Zartan (Vosloo) had kidnapped the President (Pryce) and assumed his identity. As the President, Zartan frames the G.I. Joes as enemies of the state and has them executed. A small group of survivors, including Roadblock (Johnson), decide to fight back as Cobra assumes more control over the world's leaders, and their battle to restore the world requires the help of the original G.I. Joe, Captain Joseph Colton (Willis). *G.I. Joe: Retaliation* finally makes its way into cinemas on **March 29th** - let's just hope the wait's been worth it...

## OZ, THE GREAT AND POWERFUL

*The Wizard of Oz* knows no end to its timeless popularity, and even sequels and prequels like *Return to Oz* and the stage musical *Wicked* have their fans as well.

But where will *Oz, The Great and Powerful* stand amongst its predecessors?

Like *Wicked*, it's a prequel focusing on a major character in the original 1939 film (based in turn on the book by L. Frank Baum) and it shows their rise to the top of their game which we see at its peak in the main source.

However, its bright colourfulness and heavy use of CGI is also reminiscent of another Disney film released around this time three years ago... *Alice in Wonderland*, anyone?

Hopefully, director Sam Raimi (*Spider-Man*) won't do much of what Tim Burton did with his adaptation and turn a plotless-but-enjoyable story into an overblown, *Joan of Arc*-esque story - unlikely but still possible.

James Franco (*127 Hours*) reunites with his *Spider-Man* director for this film, but he is also joined by Mila Kunis (*Ted*), Rachel Weisz (*The Deep Blue Sea*), Michelle Williams (*My Week*



James Franco heads to the world of Oz in Disney's latest CG-heavy adventure *Oz, The Great and Powerful*

With Marilyn), Zach Braff (*Scrubs*), Joey King (*The Dark Knight Rises*), Abigail Spencer (*Cowboys and Aliens*), Ted "yes, he's the brother of the director" Raimi (*Spider-Man*), Tony Cox (*Bad Santa*) and Bruce Campbell (*The Evil Dead*).

Set before the events of the original classic film, we follow the story of Oscar Diggs (Franco), a circus magician with dubious ethics who gets whisked away from the (literal) black-and-white land of Kansas to the Technicolor Land of Oz. Once there, Oscar finds that fame and fortune are

his for the taking, except witches Theodora (Kunis), Glinda (Williams) and Evanora (Weisz) aren't convinced that he's the great wizard many have been expecting. Reluctantly drawn into protecting Oz from oncoming dangers, Oscar must discover who is good and who is bad before it's too late, and not only become the Wizard of Oz but also become a better man in the process.

*Oz, The Great and Powerful* aims to be another classic addition to the series, and is out on **March 15th**.

# THE HOST

Stephanie Meyer is back... RUN FOR YOUR LIVES! <runs around the room screaming> Yes, the woman responsible for unleashing the biggest laughingstock since Jar Jar Binks onto the world has given Hollywood her blessing to adapt her OTHER piece of work, the (slightly) better-received *The Host*.

Extraterrestrial beings and a sci-fi feel has been applied to this tale, but as long as certain mythical creatures aren't involved then we're good.

A good visionary of sci-fi is required for something like this, so it's appropriate that they turned to Andrew Niccol (*Gattaca*, *Lord of War*, *In Time*) to write and direct it. At least it'll have some form of credibility to its name.

It also looks like those behind adapting Meyer's work have learnt their lesson and for this one seem to have actually cast actors who can actually emote with conviction. Hooray!

Said cast includes Saoirse Ronan (*The Lovely Bones*), Jake Abel (*I Am Number Four*),

Saoirse Ronan is possessed by a lovesick alien creature in science-fiction romance *The Host*



Max Irons (*Red Riding Hood*), Frances Fisher (*Titanic*), Boyd Holbrook (*Milk*), Diane Kruger (*Inglourious Basterds*) and William Hurt (*A History of Violence*).

Our story is set on an Earth which has been invaded by parasitic aliens known as "souls" that possess human bodies. A young woman named Melanie (Ronan) is inhabited by a soul named Wanderer, but the soul starts to see Melanie's memories in which her loved ones are

frequently featured and forms an emotional connection with them. Both Wanderer and Melanie - who is trapped inside the former's mind - decide to go and find Melanie's loved ones as a result and come across unexpected complications along the way (or so I'm guessing).

Will *The Host*, released on **March 29th**, prove to be better than Meyer's other work? Please God, let it be so...

# THE CROODS

Dragons, ogres, pandas, superheroes, childhood icons... yes, it appears that DreamWorks Animation has made films about everything under the sun, but for their latest film *The Croods*, they've gone back to the stone age and put the focus on the very first of the homo sapiens to roam this Earth.

Development for this one goes as far back as 2005, when it was part of Aardman's ill-fated distribution deal with the company and being made as a stop-motion film with John Cleese contributing to the script. But once Aardman left, the rights for the film bounced to DreamWorks who eventually decided to make it some years later.

Chris Sanders (co-director of the studio's *How To Train Your Dragon* and also Disney's *Lilo and Stitch*) is on-board to oversee this film, and given his keen eye for animation in those films it should be a wonder to look at.

As is with an animated film by

A family of cavemen go out into the prehistoric wilderness in the latest DreamWorks Animation film *The Croods*



DreamWorks, there are many A-list voice actors featured here, including Nicolas Cage (*Leaving Las Vegas*), Emma Stone (*Easy A*), Ryan Reynolds (*Green Lantern*), Catherine Keener (*The 40-Year-Old Virgin*), Clarke Duke (*Kick-Ass*) and Cloris Leachman (*The Muppet Movie*).

We are introduced to the Croods, a caveman family led by Grug (Cage) who keeps his family safe from the outside world by isolating them in a small, peaceful cavern. When

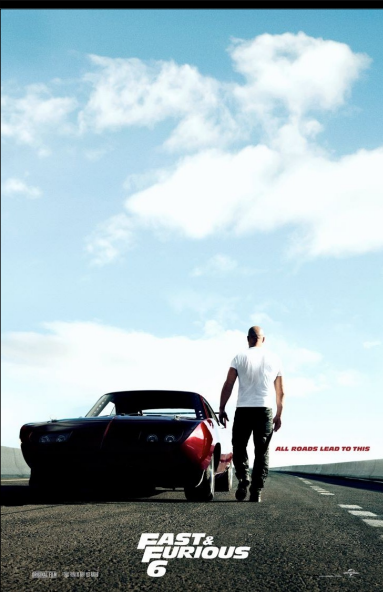
an earthquake destroys their home, Grug leads his family out into the colourful but dangerous world beyond them to find a new home. Along the way, they come across a nomad named Guy (Reynolds) who the rest of the family, especially Grug's eldest daughter Eep (Stone), warm to but whose imaginative optimism clashes with Grug's outdated traditions.

*The Croods* is a perfect family film for Easter, and is out on **March 22nd**.

## News Round-Up

- Michael Mann will direct Chris Hemsworth in a new cyber security thriller
- Jennifer Lawrence reunites with director David O. Russell for both his untitled Abscam drama and romantic drama *The Ends of the Earth*
- Kathleen Kennedy won't return to produce *Jurassic Park 4*
- Jason Clarke and Kodi Smit-McPhee join *Dawn of the Planet of the Apes*
- Christian Bale looks to scale *Everest* in new biopic
- Director Rupert Wyatt eyes *The Equalizer* remake
- Universal is considering a sequel to *Mama*, with possible franchise potential
- The adaptation of *Fifty Shades of Grey* could arrive next summer
- Megan Fox signs on to the Michael Bay-produced *Ninja Turtles* reboot
- Adam Sandler could re-team with Drew Barrymore for a new untitled romantic-comedy
- Andy Garcia and Bruno Mars are some of the new additions to the returning voice cast of *Rio 2*
- Matthew Vaughn will produce the *Fantastic Four* reboot, while Seth Grahame-Smith is set to do a rewrite of the script
- Quvenzhané Wallis is the new *Annie*
- James McAvoy could be circling the lead role in the *Crow* remake
- Joel and Ethan Coen are to rewrite Angelina Jolie's sophomore directing gig *Unbroken*
- Juliette Binoche is up for a role in Gareth Edwards' *Godzilla*
- Tom Hardy is to play a soldier in drama *Samarkand*
- Chris Cooper joins *The Amazing Spider-Man 2* as Norman Osborn
- Steven Spielberg is to head the jury for the Cannes Film Festival in May

## THE INCREDIBLE BURT WONDERSTONE



Putting two of the industry's leading comedic actors together to battle it out on-screen is nothing new, but doing it within the world of magicians certainly feels fresh and new.

*The Incredible Burt Wonderstone* is the title of this particular film, and while David Copperfield-esque magic is very much at the center, the real focus point seems to be on the fact that they indeed brought on board two popular comedic actors, namely Steve Carell (*Little Miss Sunshine*) and Jim Carrey (*Liar Liar*).

Having worked off each other in *Bruce Almighty*, where Carell was famously the butt of Carrey's God-like powers in one memorable scene, they seem to have the perfect on-screen rivalry which can only spell hilarious wonders for us, the paying public.

Also appearing as supporting parts in the film, directed by Don Scardino (*30 Rock*), are



Steve Buscemi (*Reservoir Dogs*), Olivia Wilde (*Tron Legacy*), Alan Arkin (*Argo*), James Gandolfini (*Zero Dark Thirty*), Brad Garrett (*Finding Nemo*), Jay Mohr (*Jerry Maguire*), and even famed illusionist David Copperfield himself in a cameo role. Superstar magician Burt Wonderstone (Carell) has ruled the Las Vegas strip for years, raking in millions with his partner Anton Marvelton (Buscemi) by performing acts as enormous as Burt's

growing ego. However, things aren't as magical off-stage: not only is their act starting to receive some cutthroat competition from rising guerilla magician Steve Gray (Carrey), but Burt and Anton's relationship has severely strained. But there may be a chance the act can be saved if Burt rediscovers what made him love magic in the first place.

*The Incredible Burt Wonderstone* opens in cinemas from **March 15th**.

## JACK THE GIANT SLAYER

If you can't wait for Bryan Singer to return to the *X-Men* franchise with *Days of Future Past* next year, then perhaps *Jack The Giant Slayer* will suffice for now.

It's an interesting choice of film that the director, also famous for films like *The Usual Suspects* and *Superman Returns*, has chosen to make - a new version of a beloved fairy tale - but if he can lend his visionary wonder to this timeless tale then there should be nothing to worry about.

Let's hope it's at least worth the wait - like *G.I. Joe: Retaliation*, this is another 2012 release that got unceremoniously shuffled into 2013 to work on the 3D effects and marketing strategies.

It shouldn't dampen the fact that there is a surprisingly large amount of popular



character actors signed on for this, including Nicholas Hoult (*Warm Bodies*), Eleanor Tomlinson (*Alice in Wonderland*), Stanley Tucci (*The Lovely Bones*), Ian McShane (*Kung Fu Panda*), Bill Nighy (*The Best Exotic Marigold Hotel*), John Kassir (*Pocahontas*), Eddie Marsan (*Tyrannosaurus*) and Ewan McGregor (*Moulin Rouge*).

The story, like the childhood fairy tale, focus on a young farmhand named Jack

(Hoult), who comes across some magic beans that sprout a giant beanstalk. However, it opens a gateway to the world of Giants who are desperate to reclaim their land, and as an ancient war is restarted, Jack volunteers to help rescue a captured princess (Tomlinson) who the Giants have captive.

Fee-fi-fum, to cinemas *Jack The Giant Slayer* comes (on **March 22nd**).

# SIDE EFFECTS

For ages, Steven Soderbergh - the director of hits like *Ocean's Eleven*, *Magic Mike*, and the Oscar-winning *Traffic* - has spoken about his impending "retirement" from the industry, and if *Side Effects* lives up to the hype then it seems like the auteur will be going out on a high. Almost every critic in the States, where it came out last month to both critical and financial success, has compared Soderbergh's latest psychological thriller to some of Hitchcock's most memorable work. How British critics react to it will be revealed soon enough (be sure to check out the review in the next issue), but hopefully opinion should stay the same. It's also a mini-ensemble - perhaps not on the same level as the *Ocean* trilogy or *Traffic* or even his recent *Contagion*, but still rather impressive. The four big names on display here are Rooney Mara (*The Girl with*



Rooney Mara and Channing Tatum are a couple torn apart by a new prescription drug in *Side Effects*

*the Dragon Tattoo*), Jude Law (*Sherlock Holmes*), Catherine Zeta-Jones (*Chicago*) and Channing Tatum (*21 Jump Street*).

The plot of the film follows Emily (Mara), a young woman living in New York whose husband Martin (Tatum) is released from jail after serving a sentence for insider trading. After a series of anxiety attacks, Emily is prescribed a new drug by her psychiatrist, Dr. Jonathan

Banks (Law) to help soothe the treatment. But the drug soon shows to have some serious, and unexpected, side effects that could spell disaster for the couple, as well as the respected psychiatrist.

If *Side Effects* does indeed turn out to be Soderbergh's last film as a director, which comes out here on **March 8th**, then we're missing him already. It's been awesome, Steve; enjoy retirement...



# STOKER

We seem to have a thing for dysfunctional families, don't we? They can be lovable as in *Little Miss Sunshine*, or they can be downright offensive like the inexplicable and unexplainable popularity of that bloody *Honey Boo Boo* programme in the US. But if you thought that the latter family was disturbing, you haven't even met the family in *Stoker*.



Nicole Kidman and Mia Wasikowska are a grieving mother and daughter who are drawn to a mysterious relative in *Stoker*

From what the intriguing trailers tell us, the first English-language film from Korean director Park Chan-wook (*Oldboy*) pictures this family as some of the creepiest people you will ever meet, and we wish we were exaggerating that. This film is also noted for being the final film produced by Tony Scott, before his tragic death last year during production. The posthumous director also shares a producer's credit with his

director brother Ridley Scott. The cast in this film is also noteworthy, for it includes Mia Wasikowska (*Alice in Wonderland*), Matthew Goode (*Watchmen*), Nicole Kidman (*Moulin Rouge*), Dermot Mulroney (*About Schmidt*), Jacki Weaver (*Silver Linings Playbook*), Lucas Till (*X-Men: First Class*) and Alden Ehrenreich (*Beautiful Creatures*). In the film, the Stoker family - in particular the emotionally

unstable Evelyn (Kidman) and her outcast daughter India (Wasikowska) - are in grieving after India's father Richard (Mulroney) dies. Soon after, their enigmatic Uncle Charlie (Goode) moves in with them, but while his motives raise suspicion both mother and daughter find themselves drawn to him. *Stoker* hopes to be a thrilling classic, in cinemas from **March 1st**.

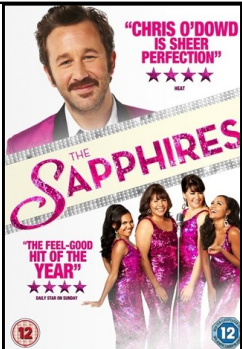


# STILL SHOWING: FEBRUARY



Argo

- Also available on Blu-Ray
- Released: 04/03/13



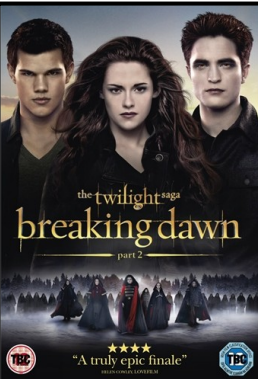
The Sapphires

- Also available on Blu-Ray
- Released: 04/03/13



Gambit

- Also available on Blu-Ray
- Released: 04/03/13



The Twilight Saga: Breaking Dawn Part 2

- Also available on Blu-Ray
- Released: 11/03/13

February was quite a month, with all its oddball weather and revelations about horsemeat. But now that it's over for yet another year, let's take a look back at what big films braced cinemas over the past 28 days.

The first batch of releases came, conveniently enough, on the 1st on the month. They included the new Stallone action flick *Bullet to the Head*; the 3D extravaganza of *Cirque du Soleil: Worlds Away*; Robert Zemeckis' return to live-action filmmaking with *Flight*, in which Denzel Washington played an alcoholic pilot; and Bill Murray portraying FDR Roosevelt in biopic *Hyde Park on Hudson*.

The next week, on the 8th, Anthony Hopkins became the Master of Suspense as he tried to make his masterpiece *Psycho* in *Hitchcock*; the anti-rom-com that made everyone laugh, entitled *I Give It A Year*; the life of the late *Monty Python* star Graham Chapman was brought onto the screen in the animated *A Liar's Autobiography*; Gael Garcia Bernal starred in the Chilean political drama *No*; Nicholas Hoult was a zombie who found love in *Warm Bodies*; and Disney's latest animated film *Wreck-It Ralph* focused on the life behind-the-scenes of the world's most



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

popular arcade game characters. A beautiful Valentine's Day was welcomed by four major releases, some of them hitting the bullseye while others... not so much. We had the young adult witch tale *Beautiful Creatures*; the action sequel *A Good Day to Die Hard*; the Keanu Reeves-hosted documentary about the expanding rise of digital filmmaking entitled *Side By Side*; and the sort-of sequel to *Knocked Up* hit cinemas under the guise of *This Is 40*. Finally, on the 22nd, a bunch of A-list actors played different parts over the course of one film in the highly ambitious tale *Cloud Atlas*; Jeremy Renner and Gemma Arterton became the grown, bad-ass versions of two beloved fairy tale characters in the extremely violent (and extremely stupid)

*Hansel and Gretel: Witch Hunters*; Jessica Chastain was the star of a creepy horror - well, if Guillermo Del Toro is producing then it's got to be creepy - only known as *Mama*; Terrence Stamp took part in an OAP choir to appease his cancer-stricken wife in *Song For Marion*; and Terrence Malick was back to confuse/bore the living daylights out of us with his latest cinematic experiment *To The Wonder*. That's all that there was for February, and as you can see it was a rather packed month. If you want to read our opinions on some of the releases just mentioned, then check out pages 8-12 for some in-depth reviews. You have been warned about the review for *A Good Day To Die Hard*, though. We can't guarantee you'll survive if, but if you do then give us a call...

# COMING SOON: APRIL

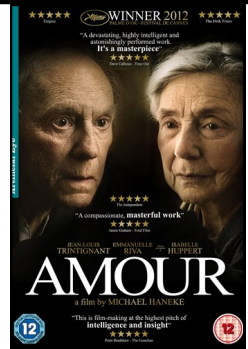
Since Easter will have just passed by the time the beginning of April comes about, the time for chocolate eggs and bunny rabbits may have passed but there are still many treats to be found in cinemas throughout the month. Our first few releases come out on the 5th of the month, and they include sci-fi horror tale *Dark Skies*; Phillip Seymour Hoffman and Christopher Walken being part of a musical foursome in *A Late Quartet*; the strange tale of a couple growing a child in their garden in *The Odd Life of Timothy Green*; a new action flick starring Dwayne Johnson that's called *Snitch*; and young women in bikinis ruling the frames in *Spring Breakers*. Next up, on the 12th, we have the Oscar-nominated Israeli documentary *The Gatekeepers*; Tom Cruise is a scavenger on a deserted Earth in the new sci-fi *Oblivion*; criminal Ryan Gosling must evade lawman Bradley Cooper in *The Place Beyond The Pines*; and films like *Black Swan* and *Paranormal Activity* are spoofed in horror-comedy sequel *Scary Movie 5*. The next batch of



Tony Stark (Robert Downey Jr) faces more challenges than ever before in superhero sequel *Iron Man 3*

releases arrive on the 19th, and they include the remake/reboot of the classic horror film *The Evil Dead*; Pierce Brosnan finds himself trapped in Danish comedy *Love Is All You Need*; Gerard Butler is called upon to save the President after terrorists take over the White House in *Olympus Has Fallen*; Matt Damon has a fracking good time (it's funny when you know the context of the movie) in *Promised Land*; and a Pakistani man gets a job on Wall street in the political thriller *The Reluctant Fundamentalist*. But the end of the month, specifically the 26th, brings about the official start of the summer blockbuster season for 2013 with its main release of the weekend. That film is none other than *Iron Man 3*, the first major

Marvel flick since last year's box office juggernaut *The Avengers* (*Spider-Man* doesn't count, he's owned by Sony), and seeing as how Iron Man is one of their most popular heroes at the moment, it's no wonder that high expectation is placed upon this one to deliver... but more on that next month. And for those who aren't that much into superheroes, there's other films like the Jack Black-starring black comedy *Bernie*; and Steve Coogan's portrayal of a famed porn mogul in *The Look of Love*. All these and more await us in April, but we've got a whole month before then. Why not check out some of this month's films beforehand, just to pass the time...



Amour

- Also available on Blu-Ray
- Released: 18/03/13



The Hunt

- Also available on Blu-Ray
- Released: 25/03/13



Rise of the Guardians

- Also available on Blu-Ray
- Released: 25/03/13



Sightseers

- Also available on Blu-Ray
- Released: 25/03/13

# REVIEWS

## STAR RATING SYSTEM



JUST DON'T



I WOULDN'T



MEH



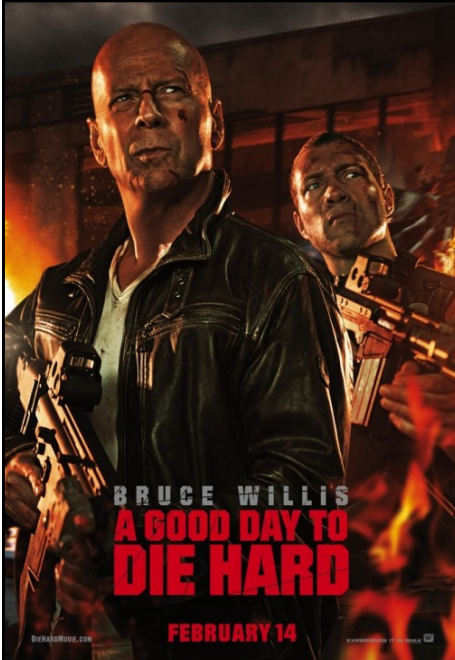
WORTH A LOOK



RATHER ENJOYABLE



SEE IT NOW!



**DIRECTOR:** John Moore  
**CAST:** Bruce Willis, Jai Courtney, Cole Hauser, Sebastian Koch, Yuliya Snigir, Mary Elizabeth Winstead  
**RUNNING TIME:** 97 mins  
**CERTIFICATE:** 12A  
**ONE-SENTENCE PLOT**  
 John McClane (Willis) travels to Russia to get his son Jack (Courtney) out of trouble, but ends up in the middle of a terrorist plot...  
**BASIC SUMMARY**  
 It's official: the Die Hard series has jumped the shark in so many horrific ways.  
**WHAT'S GOOD ABOUT IT?**  
 There is honestly nothing that can be liked about this movie. Wow, that's a first... and not a good sign. You've been warned, folks.  
**WHAT'S BAD ABOUT IT?**  
 First, we should address the recent controversy regarding this film in the UK. For those who don't know by now, we got a watered-down version of this film, to get a wider audience of teenagers and even kids with their accompanying adults. So, that means no blood, no guts (and not just in a violent way...) and, the film's biggest crime, next to no naughty language. So, when Bruce Willis does his immortal "Yippie-Kay-Yay" line, the last two syllables of the rude last word in that sentence is cut off. It's literally a "mother-". They've essentially taken all that is enjoyable about the Die Hard franchise - even Die Hard 4.0 - and shoved them aside to fling to the world a hollow, empty mess of an action movie.  
 But even if they did release it here as it was in the States, it wouldn't make any difference in how unbelievably bad this film is.  
 Another huge crime that the film commits is that

it's BORING. The action is boring, the story is boring, the villains are boring, every single thing about it failed to grab any interest in the slightest. Even the opening credits, which are supposed to get us excited and introduce us to this action-packed world, are painfully sucky, and thrown at us through a compilation of exposition scenes and shots of Moscow. It was from here onwards where every single step forward was in fact a further step down the hill. The fact that everything about this movie, the fifth in this overlong series of films, is so dull and uninteresting leads to another major problem: we don't care about the characters. This is perhaps the first time that even John McClane couldn't make things more entertaining; instead, they make him this sort of mopey whiner who for some reason suddenly wants to reconnect with his son. You can tell that Bruce Willis is getting extremely tired of playing the same character that made him a star back in the day.  
 The filmmakers have also done a Kingdom of the Crystal Skull and brought in the protagonist's son to join in the action. But at least Shia LaBeouf was entertaining. Jai Courtney, who plays McClane Jr., admittedly tries his hardest and in some scenes he's actually not that bad, but again we simply don't give a crap if he succeeds or fails, and especially not whether father and son rekindle their tarnished relationship. Like with any story that revolves around estranged family members, it's no surprise that they'll be closer by film's end.  
 And by God, someone should have been fired for coming up with these villains. One of them tap dances and eat carrots (what?!); there's a twist as to who the real villain is which we, the audience, could figure out in nanoseconds (weak...); and the whole motivation behind their evil plans is... money. Lots and lots of money. Oh, dear.

These have got to be the stupidest, most clichéd and - yes - BORING villains to ever grace a Die Hard movie, hell, ANY movie. Again, we don't care about any of them, so let's move on.  
 Who would've thought the day would come when the action in a Die Hard movie would nearly put the audience to sleep, but life surprises you like that. We've got a motorway chase scene that just borders on "completely stupid", it's all shot rather dark with a blue-ish colour which only adds to its unpleasantness, and they've clearly cut-and-pasted from the Bourne movies with its constant shaky-cam and fast editing. It didn't work for Quantum of Solace, and it sure as hell wasn't going to do wonders for the Die Hard franchise. Every time an action scene started, this reviewer just kept looking at my watch, and you know what? The tension of whether the hand indicating the seconds was going to reach "12" at the top was more interesting than the umpteenth helicopter explosion on-screen.  
 Without repeating ourselves, A Good Day To Die Hard is just boring, tired crap. And, to be honest, that's kind of scary. With Stallone and even Schwarzenegger recently failing to set the box office alight with their individual action films, does this spell the end for the common action hero? Unless they can find some interesting new spin on it, and if this movie is an indication, then they're screwed for the time being.  
**WHO WOULD LIKE IT?**  
 Action fans will be disappointed as will fans of the previous films.  
**BOTTOM LINE**  
 Today is indeed a good day for this tired movie franchise to die, and hard.







**DIRECTOR:** Rich Moore

**CAST:** John C. Reilly, Sarah Silverman, Jack McBrayer, Jane Lynch, Alan Tudyk

**RUNNING TIME:** 93 mins

**CERTIFICATE:** PG

**ONE-SENTENCE PLOT**

Wreck-It Ralph (Reilly), the villain of arcade game Fix-It Felix Jr., decides he's had enough of being the bad guy so sets out into the world of video games to prove he's a hero...

**BASIC SUMMARY**

A creative story, likable characters and great, Pixar-level gags put Wreck-It Ralph very high on Disney's short list of CG-animated films that are worth a damn.

**WHAT'S GOOD ABOUT IT?**

From the first few scenes alone, you can tell that the creative team behind this film were having a field day. The film is very original in how it portrays the world our main characters live in (for example, what we see as the electrical cords to the plug adaptor is a tunnel toward a Grand Central Station-like base for all video game characters to travel through), and it also allows for some clever cameos from a handful of legendary gaming characters.

You'll be surprised by how much it's a character-driven film, instead of wholly relying on visual gags all the way throughout. The title character, for instance, is very likable and as we

follow his arc we understand what he's going through and even some of the more questionable choices he makes.

Voice acting is top-notch - Reilly brings his warmness to Ralph, while Silverman, McBrayer and Lynch have some memorable moments as well.

A lot has already been said by other critics about this being the video game equivalent of Toy Story. We don't not agree with this statement, since there are many gags that will please nostalgic fans of video games - a scene featuring bartender character Tapper is rather funny - and also entertain new audiences with puns that are actually rather laugh-out-loud. Remember the "oh wee oh" chanting from The Wizard of Oz? Let's just say it gets a sweet twist at one point...

There's also a good message about prejudice and acceptance which is appropriate enough for younger viewers, and it's harmless enough for adults to take in as well.

Before the film, there's a charming short called Paperman which serves as a sweet prelude to the film and will have animation fans absolutely adoring it.

**WHAT'S BAD ABOUT IT?**

The film's advertising does make it out to look like there are going to be major supporting roles for more famous characters like Sonic, Bowser, the ghosts from Pac-Man et

al. However, the majority of the scenes they are in are in the trailers, and even then they're not too much of an impact on the overall story. It feels like they were just brought in to the film to make some viewers feel nostalgic. They're entertaining, but they aren't featured enough. Maybe more of them in the inevitable sequel?

It's also another one of those plots where you can figure out what's going to happen pretty quickly. Of course the two characters who don't like each other end up being friends; of course characters learn their lessons; perhaps a bit of a twist on these things would have been appreciated?

A reveal about the film's main villain isn't all that surprising either. Once you see the backstory, you can pinpoint easily who he is all this time.

**WHO WOULD LIKE IT?**

As well as Disney's permanent audience of children, who it most certainly appeals to with its pretty colours and characters, parents can appreciate the humour and messages while video game fans will squeal at seeing some famous characters on the big screen.

**BOTTOM LINE**

Fun for children and entertaining for adults, Wreck-It Ralph is an incredibly enjoyable movie that everyone can watch and like on their own terms for happily game over...



**DIRECTOR:** Judd Apatow

**CAST:** Paul Rudd, Leslie Mann, Maude Apatow, Iris Apatow, Megan Fox, Melissa McCarthy, Jason Segal, Chris O'Dowd, Albert Brooks, John Lithgow

**RUNNING TIME:** 133 mins

**CERTIFICATE:** 15

**ONE-SENTENCE PLOT**

Pete and Debbie (Rudd and Mann), from *Knocked Up*, turn 40 and deal with the stressful environments around them...

**BASIC SUMMARY**

*This Is 40* has some good laughs and acting, but it's overlong and far too aimless for us to fully emphasise with the characters.

**WHAT'S GOOD ABOUT IT?**

The film is an extension of the characters we were introduced to in Judd Apatow's second film as director. On one hand, it's kind of needless to recycle Pete and Debbie - apparently, the original plan was to focus on a completely different couple and I can see that - but on the other hand, it works to the film's advantage. Being familiar with arguably the two best characters from that film helps the audience to see that there are more layers to this couple than were first let on five years ago. If *Knocked Up* was the teaser trailer, *This Is 40* is the action-packed two-and-a-half minute thrill-ride of a trailer... if that makes sense.

One of the things you might notice

about Apatow's films as director, the only exception being *The 40-Year-Old Virgin*, is that the humour is very dry and not laugh-out-loud like his efforts as producer. But thankfully it comes down to his performers to deliver the comedy in their own effective styles. Leslie Mann's dry sense of humour never fails to charm, nor does Paul Rudd's boyish personality. Melissa McCarthy also shows up in a brief role as an angry mother, and she's hilarious as always. Her mini gag-reel at the end with a lot of improve from her and corpsing from the other actors is testament to that.

But out of all the comedians in this movie, the real surprise is perhaps Megan Fox. This is the first film to our knowledge that uses Fox more for her timing and delivery than for her body (although it does fall prey to see her do more comedy because if she's as good with the genre as she is here then she has an opportunity to reinvent herself from being "the woman who called Michael Bay 'Hitler'" to being a decent comedic actress.

**WHAT'S BAD ABOUT IT?**

Like his other films as director, it is way too long for its own good. It's as if the film needs one final edit before it can be unleashed onto the public, because there are some scenes - hell, even some plot threads - which

could be snipped and it wouldn't effect the overall story in the slightest. For instance, a character's main goal is to watch as many episodes of *Lost* as she can. Okay, we would buy it if there was some underlying symbolism there, but there doesn't seem to be and it's kind of pointless. We could have possibly also done without the scenes with Jason Segal and Chris O'Dowd - they're great as always, but their talents can't help but feel wasted in their miniscule roles.

It's also hard to truly, properly care about the protagonists and the problems they face. You know that Twitter meme "#firstworldproblems"? This movie is filled to the brim with things like that. The blanketing worry is that Debbie feels like she's getting old now that she's hit 40. A major decision is of whether to sell their nice house. We cannot wholly emphasise because they seem far better off than most of us, and their problems just come off as insubordinate whining. #firstworldproblems, indeed.

**WHO WOULD LIKE IT?**

Those who liked the characters from *Knocked Up* will be pleased to see them back, and just about any fan of Apatow's humour.

**BOTTOM LINE**

Although a little grading and whiny at times, *This Is 40* charms its way through its warmth and laughter.





**DIRECTOR:** Sacha Gervasi

**CAST:** Anthony Hopkins, Helen Mirren, Scarlett Johansson, Toni Collette, Jessica Biel, Danny Huston, James D'Arcy, Michael Stuhlbarg

**RUNNING TIME:** 98 mins

**CERTIFICATE:** 12A

**ONE-SENTENCE PLOT**

Alfred Hitchcock (Hopkins) decides to make *Psycho* his next film, which causes problems in development, production and even his relationship with his wife Alma (Mirren)...

**BASIC SUMMARY**

While not as engaging or dramatic as it wants to be, *Hitchcock* is an amusing look behind-the-scenes of his most famous movie.

**WHAT'S GOOD ABOUT IT?**

I watched *Psycho* in its entirety for the first time before watching a fictional account of how it was made, and it did help in some parts to know what they were on about. It also revealed to me some things about the production I had never thought of before. In the actual film, a character flushes an item down the toilet. Pretty tame by today's standards, right? Well, as is told in this film in a scene with the censors, the mere showing of a toilet was thought to be outrageous for a mainstream film at the time. It was a fascinating piece of trivia I never would have expected to know was trivia, so props to the film for teaching me something new.



The make-up done on Anthony Hopkins to make him look as close to Hitchcock as possible is remarkably done and fully deserving of its Oscar nomination.

Some of the acting is also very good. Hopkins is clearly having the time of his life as Hitchcock, and Helen Mirren has some great moments as his long-suffering wife. It's also interesting to see Scarlett Johansson and Jessica Biel, two of today's most prominent female actors, play some of Hitchcock's infamous on-screen damsels who the director was widely reported to have been obsessed with. I doubt that Hitchcock himself wouldn't approve of them today.

**WHAT'S BAD ABOUT IT?**

Although it's a film based on the making of one of the most famous movies of all time, that's part of the problem. We, as the audience, already know that *Psycho* is going to be a hit and that Hitchcock would get back everything he risked to make it, but the film is determined to make us believe that everything will fall under and that there's a chance that Hitchcock will ultimately fail. Common knowledge makes the drama pointless, and it's just another example of the film not entirely taking its audience for granted.

The biggest focus outside of making the film is the relationship between Hitchcock and wife Alma Reville. While it isn't terrible, and like I said

the actors do a great job, it's painfully obvious how there are no major risks between them. It's there, don't get me wrong, but it doesn't feel powerful enough to warrant full emotional support from the audience. The clichés of misunderstandings and insecurity don't really help, either.

As good as the actors are, there are some who are totally wasted. James D'Arcy, for instance, does a pitch perfect rendition of Anthony Perkins playing Norman Bates (I still think they should have cast Andrew Garfield as he's the splitting image in both looks and personality, but I digress...). He gets a couple of good scenes, but even then he's not doing anything at all other than being there. A wasted opportunity to have some fun with this portrayal, methinks.

There's also a bizarre plot point of Hitchcock having some imagined conversations with the film's real-life inspiration. They don't really add up and they feel rather pointless and just plain weird.

**WHO WOULD LIKE IT?**

Those who like *Hitchcock* will smile at some of the little in-jokes (including a nice nod to *The Birds* at the end), and there's stuff for film fanatics to like as well.

**BOTTOM LINE**

A mixed bag, like a TV movie in an actual movie's clothing.



**DIRECTOR:** Robert Zemeckis

**CAST:** Denzel Washington, Don Cheadle, Kelly Reilly, John Goodman, Bruce Greenwood, Melissa Leo, Brian Geraghty, James Badge Dale

**RUNNING TIME:** 139 mins

**CERTIFICATE:** 15

**ONE-SENTENCE PLOT**

Airline captain "Whip" Whittaker (Washington) successfully lands a crashing plane, but toxicology reports show that he had alcohol and drugs in his system during the crash...

**BASIC SUMMARY**

A gripping, emotional character drama led by perhaps one of the best performances of the year.

**WHAT'S GOOD ABOUT IT?**

It's good to see Robert Zemeckis back in live-action filmmaking after nearly a decade in the motion-capture business. While his work over the past ten years has been passable enough - though those eyes in *Polar Express* still haunt my nightmares - it really is live-action where he can truly shine in visual storytelling (ironically). When characters snort lines of cocaine, for instance, the camera quickly zooms in on their faces to recreate their sudden rush for the audience. It's this kind of subtle, if slightly obvious, directing that we have missed from Zemeckis and it's good to have him back.

The script, by John Gatins, also deserves a shout-out. Smart, witty



and knowing exactly what it wants to be, it is laden with memorable dialogue and intriguing character moments. Some were surprised when it became nominated for a Best Original Screenplay Oscar, but to me it now definitely deserves its place on that shortlist.

The film's biggest selling point, even bigger than Zemeckis' directing comeback, is its casting of Denzel Washington as the lead. He is one of those actors who, no matter what role you give him, is always going to be great to watch. But give him a complex, unpredictable character like Whip and just sit back and watch magic unfold. Washington is remarkable in the role, adding many layers and emotional connections to a character that we're not really supposed to warm to but we do so anyway. We, as an audience, want Whip to overcome his alcohol and drug problems in order to become a better person, and whenever he slips back into severe alcoholism it's heart-breaking. There's a scene near the end where his character opens a mini-fridge filled with little bottles of booze, and some members of the audience gasped in fear of what he'll do. If that sort of thing is enough to make viewers audibly express their feelings, then the actor is definitely doing something right with the character.

Kelly Reilly also has many great moments as the female lead, a

recovering heroin addict who acts as Whip's confidante and eventual lover. She has always been an underrated actress and it's finally good to see her star rising with roles like this one.

Other actors like Don Cheadle, John Goodman, Bruce Greenwood, Brian Geraghty and Melissa Leo do right with what little material they have to work with, and even James Badge Dale - previously seen in *Shame* - pops up for one scene as a cancer patient. It's the kind of scene they would have probably cut but I'm glad they left it in because it's heart-warming.

**WHAT'S BAD ABOUT IT?**

Since the main focus is on Denzel's character, that means others around get shoved to the sides quite often. Goodman, for instance, only shows up for three scenes; and even Reilly just disappears for a while. It's good that the focus is where it should be, on the main character, but at the same time it feels like a waste of these great talents.

**WHO WOULD LIKE IT?**

Anyone who likes the actor and director will get a real kick out of this, while lovers of adult dramas can be intrigued by this one.

**BOTTOM LINE**

Denzel Washington is in the upright position in this extremely powerful human drama that is always prepared for take-off.





**DIRECTOR:** Jonathan Levine

**CAST:** Nicholas Hoult, Teresa Palmer, John Malkovich, Rob Corddry, Dave Franco, Cory Hardrict, Analeigh Tipton

**RUNNING TIME:** 97 mins

**CERTIFICATE:** 12A

**ONE-SENTENCE PLOT**

R (Hoult), a zombie in post-apocalyptic America, falls in love with human girl Julie (Palmer) and he slowly starts to become more alive as a result...

**BASIC SUMMARY**

A very funny "rom-zom-com" that ironically breathes a lot of life into a tired premise.

**WHAT'S GOOD ABOUT IT?**

As films like *Shaun of the Dead* and *Zombieland* have proved, zombies can make for great comedy. But even so, I was shocked by how much I was laughing all the way through this film. Not only is it funny, but at times it's absolutely hilarious. Most of the laughs come from our protagonist's voiceover of his inner thoughts, which is usually a death sentence for writers but here works a charm. Only here can you hear a zombie think "don't be creepy" as he's trying to impress a girl.

Thankfully, our main characters and actors are just as likable as the dialogue. Nicholas Hoult is set for cult stardom as the love-torn R, and rightfully so: his wit and comedic timing, indicated through said

narration and on-screen zombie shuffling, is spot on and does a great job in making us like him even more (there were many women in the audience going "aww" at many moments). Teresa Palmer is also a lot of fun as the female lead, with her charm and good looks almost making up for the distracting fact that she looks like a blonde Kristen Stewart (though she can certainly emote more). Rob Corddry also shows up as R's zombie friend, and he has some very memorable moments including one of the funniest f-bombs ever uttered by a undead person. Also having some good and funny moments are Dave Franco and Analeigh Tipton, both young actors who I am glad to see getting more attention from Hollywood.

The romance between R and Julie is also pretty legitimate. If you haven't caught on by reading their names, it's loosely based off a particular famous Shakespeare play, but updated for the better. For instance, they don't fall in love instantly (well, maybe R does but she certainly doesn't, in fact she shoots at him) but are given a load of time to build on their bond and chemistry. That's a lot more realistic than simply deciding they're the one on first glance. Given that it's also a relationship we actually care about, it makes it all the more engaging when they are thrown into jeopardy.

**WHAT'S BAD ABOUT IT?**

I mentioned how the cast did a good job, but what on Earth is John Malkovich doing here as the leader of a human resistance group? I have always found him to be an unnerving and pretentious presence, and doesn't feel so believable as the supposed saviour of mankind. Let me put it this way: he's like Christopher Walken, except not so lovable.

The whole resolution to everything in the third act doesn't quite gel as much as it thinks it does. While there is stuff to like in the third act (the image of slow-shuffling zombies walking a hero's run in slo-mo is awesome and hilarious), it feels anti-climactic in its battle with the skeleton-like creatures called "bonies". But then again, it does keep the focus on where it should be, the romance.

Speaking of which, like most rom-coms, there is a sort of "love conquers all" ending which works well in context and makes sense for the whole story, but it's a little too cheesy.

**WHO WOULD LIKE IT?**

Zombie lovers, teenage girls, comedy fans etc will get a bite out of this one.

**BOTTOM LINE**

Both funny and heartwarming, with very likable characters and performances, *Warm Bodies* is the supernatural romance it's okay to like.



**DIRECTORS:** Tom Tykwer, Andy and Lana Wachowski

**CAST:** Tom Hanks, Halle Berry, Jim Broadbent, Hugo Weaving, Jim Sturgess, Ben Whishaw, James D'Arcy, Susan Sarandon, Hugh Grant

**RUNNING TIME:** 171 mins

**CERTIFICATE:** 12A

**ONE-SENTENCE PLOT**

A series of stories interwoven throughout time featuring the same cast in differing roles throughout...

**BASIC SUMMARY**

Visually and structurally impressive, though complications keep it from being a modern masterpiece.

**WHAT'S GOOD ABOUT IT?**

You can tell that the filmmakers worked their absolute hardest to make this film look wonderful, and for the most part they succeeded. For one, the film has this huge scale to it which gets across in its impressive cinematography and stunning visual effects. No matter how small the story on-screen, it always has an enormous atmosphere that is fully taken advantage of. The rocky mountains as shown in a post-apocalyptic story are testament to this - while we're supposed to really be focused on the characters, it's the large scenery that steals the scene and, perhaps more importantly, our attention. It's rather wonderful.

The film's big selling point is that it's all these popular A-list actors and

character actors playing different roles across time. I have no idea if that was at all the intention in author David Mitchell's book on which this is based, but it works to the film's gain. With the help of many a prosthetic to help them change facial appearance, skin colour, race, and even gender, all the actors are great here with not one providing a chink in the chain. This especially surprises me, because the Wachowskis are responsible for the Matrix films which - to me, anyway - feature some of the most wooden acting ever seen in film. Such a long way they've come since with their performers (and don't even get me started on Speed Racer...)

The stories interwoven within the film are interesting in their own right, and never let the audience go completely bored despite the running time of nearly three hours.

**WHAT'S BAD ABOUT IT?**

Unfortunately, while its multiple storylines are expertly and carefully woven together, there is a danger of the entire film becoming too hard to follow as a result. Want an example? Get a load of this: we're watching the tragic story of a young bisexual musician one minute, then the next we're focusing on a mystery-thriller with an investigative reporter, then the next we are in the futuristic world of genetically-engineered clones with some form of resistance group, and so on and so on. As you can see,

Cloud Atlas feels like multiple films somehow scrambled into one. The connections to each and every one are there and are definitely addressed, but there are too many stories and characters to follow and as such it's harder for us to care for one out of all of them.

The make-up used for some of the actors, although done extremely well, is a little uneasy in some parts. There's a segment where all of the characters are of Asian descent, and actors like Jim Sturgess and Hugo Weaving are made to look Asian. They weren't negative racial stereotypes, thank goodness, but it's so strange to see actors like them in this get-up when we know it's them playing the role. So, that was a little distracting.

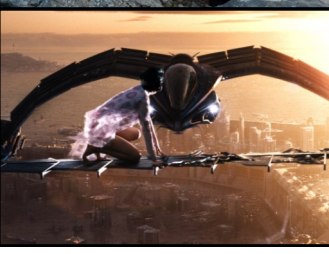
Out of all the stories, the weakest for me was the "London 2012" segment. Its comedic and goofball tone does not fit well with the rest of the film, and it's just way too mean and unpleasant in its own right. Plus, Hugo Weaving in drag is just... silly. You'll understand when you see it.

**WHO WOULD LIKE IT?**

Anyone who likes these actors and the overall idea for the film should go in with an open mind.

**BOTTOM LINE**

Cloud Atlas may be a Marmite film for many, but it's still rather good for my personal tastes.





**DIRECTOR:** Richard LaGravenese  
**CAST:** Alden Ehrenreich, Alice Englert, Jeremy Irons, Viola Davis, Emmy Rossum, Thomas Mann, Emma Thompson  
**RUNNING TIME:** 124 mins  
**CERTIFICATE:** 12A  
**ONE-SENTENCE PLOT**  
 Boy meets girl, girl has supernatural powers, boy must stop girl from going to the dark side...

**BASIC SUMMARY**  
 A promising, if a little flat and dull, franchise starter for the post-*Twilight* audience.

**WHAT'S GOOD ABOUT IT?**  
 I was initially sceptical about reviewing this film because the trailers, with all of its teen-love and Florence and the Machine songs, made it look like a shoddy rip-off of *Twilight*, and that is most certainly not a road I intend on travelling down again for a while. So naturally, I went in with lowered expectations and you know what? It wasn't half bad.

I actually found myself getting in to some of the dilemmas every now and then, and was actually shocked by some of the surprises that they threw at the audience. It was something where I thought I had where it was going figured out very quickly, but every time it seems to go in that direction it did a complete U-turn and ended up somewhere that I totally

wasn't expecting. I like films like that, where any possibilities were wide open and legitimate.  
 Like *Warm Bodies*, the central romance is also very engaging. Alden Ehrenreich represents the audience here, and from the first few scenes we are instantly drawn into his charm and likability that serve well for later events in the film. Alice Englert could have easily been the Bella Swan here, but thankfully they give her some great stuff and she has managed to turn the material she is given into a good, attention-grabbing performance. Both share a nice little chemistry and their romance is intriguing to say the least.

Also, just on a side-note as a film fan, I was really smiling by the many little film references they squeezed in. A character points out a flaw to the ending of *Titanic*, and that had me smiling. They also watch the Robert Wise classic *The Haunting* on TV, which really made me smile. Writer Richard LaGravenese did the same with his Oscar-nominated script for *The Fisher King*, both of them showing that the writer has a good knowledge of film. Just thought I'd mention that, since it did make me smile a lot.

**WHAT'S BAD ABOUT IT?**  
 The story, especially during the third act, is actually kind of complicated to follow. I get the basics - the girl is a "caster" who will turn out to use

their powers for either good or evil, and she's finding a way to stay good - but by the end, I was not at all clear about what the final resolution was. It felt rushed, too much so that the audience couldn't entirely understand it. Even before then, there's a few plot threads and characters that show up and add next to nothing to the story, and that's also kind of distracting.  
 For most of the film, there's not a lot going on and it can get a little boring after a while, but thankfully the romance is likable enough to keep you invested.

Most of the actors are very good (especially Ehrenreich and Englert, and Viola Davis is always great), but when it comes to chewing the scenery, the biggest culprits are Jeremy Irons and Emma Thompson who both overact like mad. We've come to expect that from Irons (*Dungeons and Dragons*, anyone?), but it's shocking to see someone like Thompson go far too over the top. Disappointing, especially when they can be so good.

**WHO WOULD LIKE IT?**  
 The *Twilight* audience will be invested, and anyone in their teens can like it as well.

**BOTTOM LINE**  
 It may get boring and complicated after a while, but the central romance is good enough to want more out of this potential franchise.



**DIRECTOR:** Dan Mazer  
**CAST:** Rose Byrne, Rafe Spall, Anna Faris, Stephen Merchant, Minnie Driver, Jason Flemyng, Simon Baker, Jane Asher, Olivia Colman  
**RUNNING TIME:** 97 mins  
**CERTIFICATE:** 15  
**ONE-SENTENCE PLOT**  
 A couple get married, but it soon turns out that they may be completely wrong for each other...

**BASIC SUMMARY**  
 A highly-entertaining satire on the rom-com genre, but formulae keeps it from being a total game-changer.

**WHAT'S GOOD ABOUT IT?**  
 I saw this film twice: the first was at a packed screening at the BFI, and the second at my local multiplex with just a few scattered audience members. Both times, it never failed to make them laugh, and laugh hard. It's the same for me too, and I do actually find that there's a lot to chuckle about in a room. Part of that is because some of the humour, as crazy as it seems, is scarily close to real life - a character dances like a complete moron in a nightclub which is pretty much how I act in the same environment (don't roll your eyes, I can't help it if the music speaks to me).

The film is also meant to be something of a twisted version of the typical rom-com, but while there are fall-backs which will be discussed

later in this review, some of the stuff they do take and play with are pretty funny. The best example I can think of happens very near the end, and without giving away spoilers, let's just say there's something of an unexpected U-turn of that old "I love you" speech cliché.

The performers are given a good amount of comedy to work with as well. Stephen Merchant and Minnie Driver, in particular, are outrageous in their not-so-supportive roles, and are gifted with some of the funniest lines. Anna Faris also falls into that category by partaking in one of the most awkward threesomes ever put on film, her reactions and genuine uncomfortableness proving to be comedic gold. Olivia Colman also shines as a cynical marriage therapist whose shouting match over the phone is delightful.

Rose Byrne and Rafe Spall are also very good in their roles, and both are entertaining enough, especially taking into account what they are given.

**WHAT'S BAD ABOUT IT?**  
 As you could clearly read, there's a lot of great comedy in this film, so that's one-half of "rom-com" sorted. The other half, however, lends weaknesses to the overall product. Like I said, the film wants to be the perfect satire of romantic comedies, and there's nothing wrong with trying to do that, more power to the

filmmakers. But if you're really going to go the distance, don't completely stick to the generic conventions, which this film very sadly does. When we first see Spall and Faris bouncing off one another, I instantly thought "yup, those two are going to be together by the end". When characters are sad, there's that montage of depression with a sad song over the soundtrack. The conventions make everything so predictable, and it's a shame when you consider what this movie is trying to accomplish.

I know I said I liked Byrne and Spall, but their characters just weren't interesting enough to carry the whole movie, and when they're surrounded by real comedic talent like Merchant then they seem extremely dull in comparison. Again, they just feel like cardboard cutouts of the same genre archetypes we've seen a million times before.

Also, Stephen Merchant disappears for a huge chunk of the film before reappearing. As a fan of his, I did not like that one bit. That's all.

**WHO WOULD LIKE IT?**  
 Comedy lovers and rom-com fanatics will have tons to have fun with here.

**BOTTOM LINE**  
*I Give It a Year* packs some genuine laughs, especially from an underused Merchant, it sadly never goes all out in mocking the genre in its entirety.





# CLASSIC REVIEW #2

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 SEE IF THEY STILL HOLD UP TODAY...



## CREDITS

**Director:** Jonathan Demme

**Producer:** Ron Bozman, Edward Saxon, Kenneth Utt

**Writers:** Ted Tally

**Cast:** Jodie Foster, Anthony Hopkins, Scott Glenn, Ted Levine, Anthony Heald, Brooke Smith, Diane Baker

**Music:** Howard Shore

**Cinematography:** Tak Fujimoto

**Editor:** Craig McKay

**Distributor:** Orion Pictures

**Year of Release:** 1991

**Budget:** \$19 million

**Worldwide Gross:** \$272 million

**Academy Awards:** 5 (Best Picture; Best Director; Best Actor (Anthony Hopkins); Best Actress (Jodie Foster); Best Adapted Screenplay)

People went absolutely crazy for *Silence of the Lambs* when it first came out all those years ago. "Absolutely terrifying," they said. "The scariest horror film ever made," they were calling it. It became a major box office success and a huge player at the next Academy Awards all because everyone was scared to death by it.

And, in all honesty, I have absolutely no idea what they are talking about.

I don't mean that the film is bad in anyway, because it most certainly isn't - it really does stand today as a damn fine movie in its own right - but there's one thing that always gets to me when they talk about this one film in particular: why does everyone call *Silence of the Lambs* a **horror** film when, in actuality, it isn't?

I recently took a module at university which examined the horror genre as a whole. We looked at all the major tropes we find in those sorts of films, we examined what made them work for audiences of the past and present; heck, we even had a screening of *Zombie Strippers* which is one of the best bad horror films ever made in this century.

Not one major horror trope can be found in *Silence of the Lambs*. There is no derelict cabin in the woods, no stupid teenagers getting drunk and horny whilst the killer comes to destroy them all, nothing that would immediately associate it with the genre.

But for a moment, let's look at it from the other side of the argument. While it isn't exactly horror per se, the word to describe the overall film is... creepy. It's creepy. The villains are creepy. The motivations are creepy. The tight close-up shots of peoples' faces are unbelievably uncomfortable for the casual audience member. I can understand why people would have been unnerved by it, but perhaps to call it the "scariest film ever" is something of an overreaction.

It's down to director Jonathan Demme to manipulate the emotions of the audiences though the way he moves and positions the camera

around. It follows a character from behind as they walk down a long hallway into an office during the opening credits, set to no music which gives a slight feeling of unease. During an intense session late in the film between two important characters, the camera zooms in on their faces. It's a claustrophobic feeling that Demme wishes upon us, and he does it very well.

Maybe it's the fact that audiences were following a woman moving her way through all this disturbing matter. Clarice Starling is considered today to be one of the defining female leads in film, and for good reason: she's focused, she's intelligent, she's strong-willed, and she's defined more by her hard work than her own personal problems. Even when we see her for the first time, she's running through an obstacle course with no major setbacks.

So maybe it's that we're so used to her being such a strong character that makes viewers all the more scared that she may be about to fall victim whenever trouble arises. But then again, that can also have the power to annoy people if they've set up a strong-willed woman and reduced her to the closest that the film gets to the typical "final girl" archetype, alone and scared. It could go either way, but Jodie Foster's performance is utterly compelling and engaging throughout that we never know the difference.

So far, there's really not that much one can associate with *Silence of the Lambs* being a horror film. But perhaps we haven't talked about the two main reasons why people feel uncomfortable: the villains.

It is Buffalo Bill who serves as the prime antagonist here, but of course, it's always going to be Dr. Hannibal Lecter that sticks in people's minds long after they see it.

But let's discuss Buffalo Bill first for, like I said, he is the true villain of the film.

His motive is to kidnap women - preferably large ones, evident through his targeting of his latest victim Catherine Martin (Brooke Smith) - and

starve them before he skins them and dumps their corpses away. His ambition? To use their skin to make a literal female suit so the transsexual wannabe can fulfil his dreams of becoming a woman. It's appropriate that the villain is one who is a danger to women when the hero is a woman herself. It makes the final showdown all the more tense: will feminism save the day, or shall it again become slave to the fractured male psyche as it had done all those years ago?

On top of that, Buffalo Bill is a very threatening bad guy. His motivations do seem genuine and extremely detestable, and even for non-female viewers his whole plan does not go well on an empty stomach.

Even so, Buffalo Bill isn't a patch on the one person that EVERYBODY remembers. Not only is Hannibal Lecter one of the most fascinating on-screen psychos ever put to film (made even more fascinating by the fact he's only on-screen for just over 20 minutes), but there's something about him which provokes a sense of charm and playfulness that makes us, surprisingly, love him even more. It shouldn't be this way, we should full-on hate him, this is an evil, dangerous man we're talking about. But he's so fascinating and manipulative that we have no choice but to respect him for it. Anthony Hopkins, as if I really need to say, is a marvel in the role, having the time of his life even if it doesn't last for half an hour, and he also gets points for one of the cleverest prison escapes I've seen.

Before we wrap up, I guess we should sum up the ultimate question: at the end of the day, is *Silence of the Lambs* really a horror?

There are certainly factors that I can see people being terrified of - the skin suit, the villains, etc - but it runs more along the lines of a very creepy thriller. A very well-made creepy thriller, but not really a horror as everyone keeps dubbing it?

Want a REAL horror? Keep a look out next month, but you'd better call in the priests...

# Film AWARDS SEASON 2013

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## AMPAS (OSCAR) WINNERS



The cast and crew of *Argo* onstage to receive the Best Picture prize

If ever there was a fairy tale ending at the Oscars, Ben Affleck is certainly worthy of that happily ever after. After his controversial snub in the Director category when the nominations were announced back in January, the actor-turned-director's film *Argo* was rewarded with a total of three Academy Awards at the 85th Annual Academy Awards, including Best Picture, Best Adapted Screenplay, and Best Film Editing.

However, it was not the overall champion of the night - that distinction in fact went to *Life of Pi*, which picked up four Oscars including Best Director for its visionary auteur Ang Lee, Best Cinematography, Best Visual Effects, and Best Original Score.

Daniel Day-Lewis entered the history books by becoming the first actor to win the Best Actor category three times, with his widely-expected Best Actor win for Steven Spielberg's *Lincoln*. The

biopic also won for Best Production Design, which brings its Oscar count to two - a bit of a disappointment considering that the film led the nominations field with twelve.

Tensions rose by the time Best Actress came about. Would the winner be Golden Globe and SAG winner Jennifer Lawrence for her turn in *Silver Linings Playbook*? Or would it be 86-year-old Emmanuelle Riva, whose performance in *Amour* gained some momentum late into the field after a shock BAFTA win? In the end, it was Lawrence who took home that pesky Oscar, and even though she lost to her younger competitor Riva was treated to a quick "Happy Birthday" by the winner - the awards' date happened to fall on her 86th birthday, and despite her loss it's certain that she had a birthday to remember. *Amour* had to make do with the Best Foreign Language Film award, which was

accepted by the film's director Michael Haneke. Another film that showed strong legs throughout was Quentin Tarantino's *Django Unchained*, which won two Oscars including Best Supporting Actor for Christoph Waltz and a Best Original Screenplay for Tarantino. Both men received their second Oscars for the film (Waltz previously won for *Inglourious Basterds*, and Tarantino for *Pulp Fiction*).

*Les Misérables* was very popular with the Academy, partly due to a special performance by the film's cast during the telecast. It won three Oscars including Best Supporting Actress for Anne Hathaway, Best Make-Up and Hairstyling, and Best Sound Mixing.

Perhaps in celebration of the James Bond franchise's 50th anniversary, *Skyfall* also walked home with two Oscars of its own. One was the Best Original Song award, for the title track,

which was accepted by singer Adele and writing partner Paul Epworth. Its second Oscar was part of a tie (the first of its kind in any category since 1994), wherein the award for Best Sound Editing was shared by *Zero Dark Thirty*, that film's only win.

Other winners of the night included Disney/Pixar's *Brave*, which beat *Wreck-It Ralph* to take home Best Animated Film, and *Searching For Sugar Man* for Best Documentary. *Anna Karenina* won for Best Costume Design.

The event was hosted by Seth MacFarlane, who entertained with his deliberate hit-and-miss opening monologue, and shocked with a song about breasts and a jibe at the troubled Chris Brown and Rihanna relationship.

If you're looking for a full list of winners for the 85th Oscars, do yourself a favour by checking out page 17.

## BAFTA WINNERS

*Argo* was the major winner of the BAFTA awards, but it was *Les Misérables* that ended up being the big winner, with four wins in total.

While Ben Affleck's third film as director took home the prizes for Best Film, Best Director and Best Film Editing, the musical adaptation scored three technical wins - Best Sound, Best Production Design, Best Makeup and Hair - and a Supporting Actress win for Anne Hathaway.

Daniel Day-Lewis won Best Actor for *Lincoln*, while Christoph Waltz was awarded the Best Supporting Actor title for *Django Unchained*.

More surprising, however, was Emmanuelle Riva's triumph in the Best Actress category for her work in *Amour*, over favorites like Jessica Chastain (*Zero Dark Thirty*) and Jennifer Lawrence (*Silver Linings Playbook*).

Michael Haneke's highly-acclaimed drama was also awarded Best Film Not In The English Language.

In the screenplay categories, Quentin Tarantino added another Best Original Screenplay award to his mantelpiece for *Django Unchained*, while *Silver Linings Playbook* scored in the Best Adapted Screenplay field for writer David O. Russell.

*Skyfall* was named Best British Film, and its music by Thomas Newman won the Best Music award.

The winner of the Rising Star Award, the only gong voted for by the public, was actress Juno Temple who has stood out in films like *Atonement*, *Killer Joe*, and *The Dark Knight Rises*.

Other winners of the night included Disney/Pixar's *Brave*, which won the award for Best Animated Film; Ang Lee's *Life of Pi* which picked up Best Special Visual Effects and Best Cinematography; the harrowing documentary *The Imposter* won for Best British Debut; and *Searching for Sugar Man* was named Best Documentary.

Sir Alan Parker was awarded the BAFTA Fellowship, the biggest award of the night, while Film4 head Tessa Ross was honored with the prestigious Outstanding British Contribution to Cinema award.

This was the first year where mobile network operator EE was the main sponsor of the awards ceremony, replacing long-time sponsor Orange (that company recently merged with T-Mobile to create EE).

As I have done for the past six years (this being my seventh), I personally went to the BAFTA red carpet to meet some of the

**Argo won three BAFTAs, including Best Film which saw producers Ben Affleck, George Clooney and Grant Heslov receive prizes**



guests as they entered the Royal Opera House in Covent Garden. Those I met included Alicia Vikander (*Anna Karenina*), Billy Connolly (*Quartet*), Martin Freeman (*The Hobbit: An Unexpected Journey*), Simon Pegg (*Hot Fuzz*), Jeremy Irvine (*Now Is Good*), David Morrissey (*The Other Boleyn Girl*), director Tom Hooper (*The King's Speech*), Samantha Barks (*Les Misérables*), Tom Hiddleston (*Marvel Avengers Assemble*), director James Bobin (*The Muppets*), Ben Affleck (*Argo*), Andrea Riseborough (*Brighton Rock*), George Clooney (*Up In The Air*), Gemma Arterton

(*Quantum of Solace*), Bradley Cooper (*Silver Linings Playbook*), Christoph Waltz (*Inglourious Basterds*) and Will Poulter (*Wild Bill*).

I regret to announce that this exciting year of BAFTA red carpet coverage will be my last, for I have decided to move on from braving the cold every February in the queue for the barriers (in other words, I need a life...)

So that means, from next year's BAFTAs onwards, I'll be watching it right in the comfort of my home.

It's been a fun seven years, BAFTA. Thanks for everything.

## RAZZIE WINNERS

The worst of the worst was revealed at this year's Razzie ceremony, and it seems that the organizers this year were out for blood (in more ways than one...).

It was *The Twilight Saga: Breaking Dawn Part 2* which came away the clear victor, with a *Return of the King*-style near-sweep of the major awards. Winning seven overall, its "prizes" include Worst Picture, Worst Actress for Kristen Stewart (who also shared her prize for her work in *Snow White and the Huntsman*), Worst Supporting Actor

for Taylor Lautner, Worst Screen Ensemble for its entire cast, Worst Director for Bill Condon, Worst Prequel, Remake, Rip-Off or Sequel, and - perhaps most amusing of all - Worst Screen Couple for that extremely dodgy connection between Taylor Lautner and young Mackenzie Foy. Someone needs to call NSPCC about that... Robert Pattinson was the only lead actor to be left unscarred with his own personal Razzie - though he is part of the Worst Screen Ensemble so I guess that that's not entirely true - for he lost

***The Twilight Saga: Breaking Dawn Part 2* won seven Razzies, including Worst Picture and Worst Actress for Kristen Stewart**



Worst Actor to Adam Sandler for the critically-mauled *That's My Boy*. The film, whose star Sandler famously won every Razzie in its path at last year's awards for the exceedingly-awful *Jack and Jill*, also won for Worst Screenplay.

That leaves the award for Worst Supporting Actress unaccounted for, and the "victor" was unanimously voted to be pop star Rihanna for her debut film role in *Battleship*. Winners can be seen on page 19.

## DGA AND WGA WINNERS

The winners for the DGA and WGA awards have been announced.

For the DGA, Ben Affleck won the grand prize for his directing work on *Argo*.

The actor-turned-auteur becomes only the third director to win the top prize at the DGA awards without a corresponding Oscar nomination for Best Director - the previous two were Ron Howard for *Apollo 13* and Steven Spielberg for *The Colour Purple*.

Spielberg was also a nominee this year for *Lincoln*, but despite being the most honoured director in the guild's history he went home empty handed alongside other nominees Ang Lee (*Life of Pi*), Tom Hooper (*Les*

*Miserables*) and Kathryn Bigelow (*Zero Dark Thirty*).

*Argo* also triumphed at the WGA awards, winning the Best Adapted Screenplay prize for its writer Chris Terrio.

It managed to beat fellow contenders *Life of Pi* (written by David Magee), *Lincoln* (by Tony Kushner), *The Perks of Being A Wallflower* (Stephen Chbosky) and *Silver Linings Playbook* (David O. Russell) to pick up the award, voted by and for members of the Writer's Guild of America.

Meanwhile, for Best Original Screenplay, Mark Boal's script for *Zero Dark Thirty* was triumphant and cancelled out *Flight* (by

Ben Affleck won the Best Director prize at the DGA awards for *Argo*, which also took home a prize at the WGA awards



John Gatins), *Looper* (Rian Johnson), *The Master* (Paul Thomas Anderson) and *Moonrise Kingdom* (Wes Anderson and Roman Coppola) for the win.

It should be worth noting that category frontrunners like *Django Unchained* (written by Quentin

Tarantino) and *Amour* (by Michael Haneke) were deemed ineligible for WGA since neither writers are members, so the results here may not entirely be strong indicators on who will win the Oscars.

For winners for both the DGA and WGA awards, check out page 20.

## INDEPENDENT SPIRIT AWARDS WINNERS

It was a good night for *Silver Linings Playbook* at the Independent Spirit Awards, after the film picked up four awards at the pre-Oscars event.

The film written and directed by David O. Russell, won for Best Feature, Best Director, Best Actress for Jennifer Lawrence, and Best Screenplay.

John Hawkes and Helen Hunt won Best Actor and Best Supporting Actress for their participation in indie hit *The Sessions*, while for Best Supporting Actor the award went to Matthew McConaughey for his work in *Magic Mike*.

*Silver Linings Playbook's* fellow Oscar contender *Beasts of the Southern*

*Wild* was also a sole winner in the Best Cinematography category, as was *Amour* for Best International Film.

*The Perks of Being A Wallflower* was graced with the Best First Feature prize, which was picked up by the film's writer-director - and subsequent author of the book it was based on - Stephen Chbosky.

Other winners of the night included Derek Connolly, who picked up the Best First Screenplay award for the indie film *Safety Not Guaranteed*; documentary *The Invisible War* which won - you guessed it - Best Documentary; and urban drama *Middle of Nowhere* was awarded the John Cassavettes



Jennifer Lawrence won Best Actress for *Silver Linings Playbook*, which won three other awards including Best Feature

Prize, which is given to a film costing \$500,000 or under.

Sadly, although it had the most nominations going in, Wes Anderson's *Moonrise Kingdom* went away empty-handed from the ceremony. While it is sad to see my favourite film of 2012 get the shaft,

the fact that it has been recognized in some way without completely being one-sided is more than enough to make me feel satisfied.

For a full list of winners for the Independent Spirit Awards, check out page 20.



## Oscar Winners

### Best Picture

- Amour
- **Argo**
- Beasts of the Southern Wild
- Django Unchained
- Les Miserables
- Life of Pi
- Lincoln
- Silver Linings Playbook
- Zero Dark Thirty

### Best Director

- Michael Haneke - Amour
- Benh Zeitlin - Beasts of the Southern Wild
- **Ang Lee - Life of Pi**
- Steven Spielberg - Lincoln
- David O. Russell - Silver Linings Playbook

### Best Leading Actor

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

### Best Leading Actress

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

### Best Supporting Actor

- Alan Arkin - Argo
- Robert De Niro - Silver Linings Playbook

- Phillip Seymour Hoffman - The Master
- Tommy Lee Jones - Lincoln
- **Christoph Waltz - Django Unchained**

### Best Supporting Actress

- Amy Adams - The Master
- Sally Field - Lincoln
- **Anne Hathaway - Les Miserables**
- Helen Hunt - The Sessions
- Jacki Weaver - Silver Linings Playbook

### Best Adapted Screenplay

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

### Best Original Screenplay

- Amour
- **Django Unchained**
- Flight
- Moonrise Kingdom
- Zero Dark Thirty

### Best Cinematography

- Anna Karenina
- Django Unchained
- **Life of Pi**
- Lincoln
- Skyfall

### Best Costume Design

- **Anna Karenina**
- Les Miserables
- Lincoln
- Mirror Mirror
- Snow White and the Huntsman

### Best Film Editing

- **Argo**
- Life of Pi
- Lincoln
- Silver Linings Playbook
- Zero Dark Thirty

### Best Makeup and Hairstyling

- Hitchcock
- The Hobbit: An Unexpected Journey
- **Les Miserables**

### Best Original Score

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

### Best Original Song

- “Before My Time” - Chasing Ice
- “Everybody Needs A Best Friend” - Ted
- “Pi’s Lullaby” - Life of Pi
- **“Skyfall” - Skyfall**
- “Suddenly” - Les Miserables

### Best Production Design

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

### Best Sound Editing

- Argo
- Django Unchained
- Life of Pi
- **Skyfall (tie)**
- **Zero Dark Thirty (tie)**

### Best Sound Mixing

- Argo
- **Les Miserables**
- Life of Pi
- Lincoln
- Skyfall

### Best Visual Effects

- The Hobbit: An Unexpected Journey
- **Life of Pi**
- Marvel Avengers Assemble
- Prometheus
- Snow White and the Huntsman

### Best Animated Film

- **Brave**
- Frankenweenie
- ParaNorman
- The Pirates! In An Adventure With Scientists
- Wreck-It Ralph

### Best Foreign Language Film

- **Amour**
- Kon-Tiki
- No
- A Royal Affair
- War Witch

### Best Documentary

- 5 Broken Cameras
- The Gatekeepers
- How To Survive A Plague
- The Invisible War
- **Searching For Sugar Man**

### Best Documentary Short

- **Inocente**
- Kings Point
- Mondays at Racine
- Open Heart
- Redemption

### Best Animated Short Film

- Adam and Dog
- Fresh Guacamole
- Head Over Heels
- Maggie Simpson in “The Longest Daycare”

### Best Live-Action Short Film

- Asad
- Buzkashi Boys
- **Curfew**
- Death of a Shadow
- Henry

## BAFTA Winners

### 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 "Winners"

### 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**

## DGA Winners/WGA Winners/Independent Spirit Awards Winners

### 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)

### Best Feature

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

### Best Director

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

### Best Actor

- Jack Black - Bernie
- Bradley Cooper - Silver Linings Playbook

- **John Hawkes - The Sessions**
- Thure Lindhardt - Keep the Lights On
- Matthew McConaughey - Killer Joe
- Wendell Pierce - Four

### Best Actress

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

### Best Supporting Actor

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

### Best Supporting Actress

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

### Best Screenplay

- Ira Sachs - Keep the Lights On
- Wes Anderson and Roman Coppola - Moonrise Kingdom
- Zoe Kazan - Ruby Sparks
- Martin McDonagh - Seven Psychopaths
- **David O. Russell - Silver Linings Playbook**

### Best First Feature

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

### Best First Screenplay

- Rashida Jones and Will McCormack - Celeste and Jesse Forever
- Rama Burshtein - Fill The Void
- Jonathan Lisecki - Gayby
- Christopher Ford - Robot and

Frank

- **Derek Connolly - Safety Not Guaranteed**

### Best Documentary

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

### Best Cinematography

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

### Best International Film

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

### John Cassavetes Award

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

### Robert Altman Award

- **Starlet**

### Truer Than Fiction Award

- Leviathan
- Only The Young
- **The Waiting Room**

### Someone To Watch Award

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

### Producers Awards

- Nobody Walks
- Prince Avalanche
- **Stones in the Sun**

### Find Your Audience Award

- Birth Story
- **Breakfast With Curtis**
- History of Future Folk

# UK Film Release Dates

## MARCH

### 1ST

- Arbitrage
- Broken City
- Safe Haven
- Stoker

### 8TH

- Fire With Fire
- Guilt Trip
- Oz, The Great and Powerful
- Parker
- Robot and Frank
- Side Effects

### 15TH

- The Incredible Burt Wonderstone
- Maniac
- The Paperboy
- Red Dawn
- Welcome To The Punch

### 22ND

- Compliance
- The Croods
- Identity Thief
- Jack the Giant Slayer
- Reality
- Stolen

### 29TH

- Finding Nemo 3D
- G.I Joe: Retaliation
- Good Vibrations
- The Host
- Trance

## APRIL

### 5TH

- Dark Skies
- 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

### 26TH

- Bernie
- Iron Man 3
- The Look of Love

All release dates are correct as of time of press.

## MAY

### 3RD

- 21 and Over
- All Stars
- Chimpanzee
- I'm So Excited
- Pain and Gain

### 10TH

- Byzantium
- Deadfall
- Everyone Has A Plan
- Hummingbird
- Mud
- Our Children
- Reluctant Fundamentalist

### 17TH

- Beware of Mr Baker
- The Great Gatsby
- Star Trek Into Darkness

### 24TH

- Epic
- Fast and Furious 6
- The Hangover Part 3
- Something In The Air

### 31ST

- The Big Wedding
- Populaire

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