

RATING SYSTEM

1.) MUST HAVE 2.) WILL BE POPULAR 3.) WORTH WATCHING

2/7 1 A VERY HAROLD & KUMAR CHRISTMAS COMEDY

\$34 MILL BO 2875 SCREENS 89 MINUTES R

Kal Penn (HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY, EPIC MOVIE, VAN WILDER 1 & 2)

John Cho (STAR TREK, ESCAPE FROM GUANTANAMO BAY, HAROLD & KUMAR GO TO WHITE CASTLE)

Neil Patrick Harris (TV's HOW I MET YOUR MOTHER, THE SMURFS, HAROLD & KUMAR MOVIES)



This 3rd film in the series is merrily outrageous and fun. It's a stoner movie, an-into-the-night disaster movie, a string of sex and race jokes, and an absurdly touching tale of friendship. In one sequence, our heroes Harold (Cho) and Kumar (Penn) find themselves in the New York City apartment of an infamously brutal Russian mobster. As one of their gawky pals attempts to deflower his teenage daughter, cocaine dust goes flying into the air to the tune of Bing Crosby's version of "White Christmas." A 3-year old girl ends up high on the stuff, while the boys, having consumed spiked eggnog; wind up in the middle of their very own hallucinated Claymation holiday horror movie.

These guys haven't seen each other in years and the movie is about the rediscovery of what their friendship means. For us, it's all about plugging into the attitude that has always bonded them to us. They have this nonplussed cool in the face of whatever happens. They simply can't believe all the idiots and losers that life keeps sending their way. When they run into Neil Patrick Harris again, they need to hide out from the mobsters, so they join the chorus line of the Christmas production number that Harris sings with a wink of high showmanship that gets the audience jazzed. And that's

just the prelude to another perversely hilarious sequence. This franchise has found a huge and loyal audience; the cast is perfect, and the antics will keep anyone that liked **I DON'T KNOW HOW SHE DOES IT**, **THE GUARD**, **WHAT'S YOUR NUMBER**, **BIG YEAR**, **FRIENDS WITH BENEFITS**, and **THE HANGOVER 2** holding their sides.

2/7 2 ANONYMOUS DRAMA

\$4 MILL BO 1513 SCREENS 130 MINUTES PG-13

Rhys Ifans (HARRY POTTER & THE DEATHLY HALLOWS: PART 1, VANITY FAIR, NOTTING HILL)

David Thewlis (HARRY POTTER MOVIES, THE OMEN, BASIC INSTINCT 2, NEW WORLD, DRAGONHEART)

William Shakespeare-as-fraud is one of the more popular conspiracy theories out there, but don't expect concrete evidence in this film directed by Roland Emmerich (2012, **INDEPENDENCE DAY**). Historical value is about the last thing on this movie's mind: it's a lavish, sporadically entertaining soap opera that's remarkable more for its set design than anything else; the movie captures a genuinely stuffy, grimy feel. Its plot is a huge, ungainly thing that jumps back and forth through time, in other words, exactly the kind of story Shakespeare himself might have written. It focuses on the Earl of Oxford (Ifans), a preening nobleman, who is burdened with a forced, loveless marriage and scheming father-in-law Robert Cecil (Thewlis); Oxford finds his true catharsis in the written word.

Eventually Oxford recruits a struggling Ben Jonson (Sebastian Armesto) to stage his plays under an anonymous name, and this is where William Shakespeare (Rafe Spall) shows up, as an oily, goonish type, who publicly claims himself the author of Oxford's plays. Spall, a semi-unknown and son of actor Timothy (HARRY POTTER MOVIES), does a nice job turning the public perception of Shakespeare on its head; his Bard is one of the more vile characters to appear onscreen in recent memory. Admittedly, in its earlier stages, this film is fun in kind of a goofy way. The sight of English actors squeezed into foppish costumes and acting like noblemen is one of the more tried-and-true pleasures of the movies, and it holds our attention, as we meet the various characters that populate his world. The appeal will be strong for those that liked **PUNCTURE**, **MONEYBALL**, **THERE BE DRAGONS**, **COURAGEOUS**, **THE WHISTLEBLOWER**, **WATER FOR ELEPHANTS**, and **THE TEMPEST (2010)**.



2/7 3 FIREFLIES IN THE GARDEN DRAMA

\$1 MILL BO 1020 SCREENS 88 MINUTES R

Ryan Reynolds (THE CHANGE-UP, GREEN LANTERN, BURIED, THE PROPOSAL, ADVENTURELAND)

Willem Dafoe (MIRAL, ANTI CHRIST, DAYBREAKERS, FANTASTIC MR. FOX, SPIDER-MAN 1 - 3, PLATOON)

Emily Watson (COLD SOULS, MISS POTTER, THE PROPOSITION, PUNCH-DRUNK LOVE, ANGELA'S ASHES)

Julia Roberts (LARRY CROWNE, DUPLICITY, CLOSER, OCEAN'S ELEVEN, ERIN BROCKOVICH)

Turning his familiar quick-witted charm into an antagonistic defense mechanism Michael Taylor (Reynolds), an author of bestselling fluff flies home to visit his folks. Upon his arrival he discovers that his taskmaster dad Charles (Dafoe) crashed into a tree after one of his preteen cousins ran out into the street, and his mother Lisa (Roberts) was killed in the accident. Charles

FIREFLIES IN THE GARDEN continued



is inconsolable, but to Michael, that remorse comes too late. Through flashbacks we see how Charlie bullied and berated both of them during Michael's childhood, shaping him into an angry adult.

Rekindling his relationship with his cousin Jane Lawrence (Watson), who now lives in the house that he grew up in, slowly begins to reflect on his abusive upbringing. After his alcoholic ex-Ryne (Shannon Lucio) shows up at the funeral to support him, Michael spends the next few days reconnecting with family members he held at a distance. He comes to realize that he is as much responsible for who he has become as the father he has blamed for so long. This is a pretty heavy insight into family abuse and how it can affect kids as they grow up. Eventually, they have to take responsibility for who they turned out to be; blaming the parents gets them nothing. The cast does a good job of portraying these emotions and the attempts to come to grips with adulthood. For fans of **HIGHER GROUND, THERE BE DRAGONS, COURAGEOUS, THE DOUBLE, WATER FOR ELEPHANTS, THE CONSPIRATOR, RED STATE, PERFECT GAME, LINCOLN LAWYER,** and **TREE OF LIFE.**

2/7 3 PROJECT NIM DRAMA/DOCUMENTARY

\$1 MILL BO 1002 SCREENS 93 MINUTES PG-13

A stellar documentary, this film explores the life and times of the title chimpanzee, detailing Nim's participation in a now-infamous sign-language study. Nim was sent to live with a crowded New York-based family in the late '70s, as scientist Herbert Terrace had hoped to disprove Noam Chomsky's assertion that only humans are capable of learning and understanding language. Filmmaker James Marsh (**MAN ON WIRE**) does a superb job of taking the viewer into the day-to-day lives of Nim and the various humans around him. Marsh peppers the proceedings with a number of fascinating stories and anecdotes, including the revelation that Nim loved playing with cats, with the breezy, consistently watchable.



The film does become more and more unpleasant as it progresses. This is where we see what happened to Nim post-study; the viewer has naturally grown rather attached to Nim, which ensures that large swaths of this film's second half are exceedingly difficult to watch. This is especially true of the stretch within an animal-testing facility, as Marsh offers up graphic footage that ultimately feels out of place. The end result is a strong bit of non-fiction filmmaking that effectively tells an important true-life story. For fans of **COURAGEOUS, THE WHISTLEBLOWER, WATER FOR ELEPHANTS, SOUL SURFER, WIN WIN, MIRAL,** and **RABBIT HOLE.**

2/7 3 THE REBOUND DRAMA

\$1 MILL BO 1000 SCREENS 104 MINUTES R

Catherine Zeta-Jones (NO RESERVATIONS, LEGEND OF ZORRO, OCEAN'S TWELVE, CHICAGO)

Justin Bartha (THE HANGOVER 1 & 2, NEW YORK I LOVE YOU, NATIONAL TREASURE 1 & 2)

Sam Robards (AWAKE, OBSESSED, CATCH THAT KID, A.I., LIFE AS A HOUSE, AMERICAN BEAUTY)



Sandy (Zeta-Jones) is an efficient, super hygienic 40-year-old suburban mom. She learns that her husband Frank (Robards) is cheating on her. She decides to move out and find a place in Manhattan with the kids. She quickly lands a good job with a TV sports network. The next step in her quest for independence takes her apartment hunting. She finds a vacancy above a funky café employing aimless, recently divorced 25-year-old Aram Finkelstein (Bartha). The poor guy is still carrying a torch for his French ex and his first encounter with Sandy is pretty tame.

They meet again when Sandy enrolls in a self-defense class and surprisingly meets him working as the club's fat suit-wearing punching bag. Afterward, feeling he's "safe", she offers him a babysitting gig, while she has a date from hell with sleazy chiropractor Trevor (John Schneider, **TV'S SMALLVILLE**). Apart from mild opposition from Aram's parents Roberta and Harry (Joanna Gleason, **BOOGIE NIGHTS** and Art Garfunkel) and a confrontation with her ex, their new relationship looks like it could work. Then the age difference which was not a concern starts to become one. It becomes clear that they are both still reeling and on the rebound from their previous relationships. This has

a gentle tone in dealing with the subject at hand. The cast does well with it and many of us can identify with the emotions that rise to the surface. For fans of **50/50, I DON'T KNOW HOW SHE DOES IT, WHAT'S YOUR NUMBER, FRIENDS WITH BENEFITS, CRAZY STUPID LOVE, THE CHANGE-UP, HORRIBLE BOSSES,** and **BRIDESMAIDS.**

2/11 1 TWILIGHT: BREAKING DAWN - PART 1 DRAMA

\$268 MILL BO 4066 SCREENS 117 MINUTES PG-13

Kristen Stewart (WELCOME TO THE RILEYS, TWILIGHT 1 - 3, THE RUNAWAYS, ADVENTURELAND)

Robert Pattinson (WATER FOR ELEPHANTS, TWILIGHT 1 - 3, HARRY POTTER & THE GOBLET OF FIRE)

Taylor Lautner (ABDUCTION, TWILIGHT 1 - 3, VALENTINE'S DAY, CHEAPER BY THE DOZEN 2)
Billy Burke (RED RIDING HOOD, DRIVE ANGRY, TWILIGHT 1 - 3, UNTRACEBALE, FRACTURE)

In the fourth movie of this successful franchise, we are shown how young lovers; human Bella Swan (Stewart) and vampire Edward Cullen (Pattinson) finally get married. Bella's dress and the ceremony are beautiful. She's tremendously happy as her father Charlie (Burke) leads her down the aisle to the waiting Edward. Their troubles start after their vows when werewolf Jacob Black (Lautner) comes to her side and stays there for the rest of the evening. Jacob and Bella had a short fling that almost had her breaking up with Edward, and now the groom is very angry that he can't get his new bride away from this man for their first dance as a couple. Happily when the night ends, Edward and Bella are alone and finally consummate their relationship in a much anticipated, for fans, love scene.

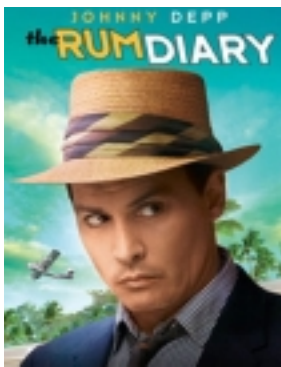


But instead of enjoying their time together, Bella learns that she is already pregnant, and since it's the offspring of a vampire, the birth cycle is ridiculously accelerated. In only a few short days, Bella will welcome their baby into the world. Edward becomes jealous again when Jacob shows up to comfort Bella during this rough time. Jacob and the unborn child immediately share a special cosmic bond, so Bella pleads with Edward to let her almost-lover stay with them to help. Of course Edward's love for her wins out over good sense and Jacob whispers comforting words into her ear, while Edward is left to clean up her morning sickness. Then the fateful night comes and an exhausted Bella is ready to give birth to, what?

That question is answered when Edward needs to assist her with the delivery by chewing the baby out of her stomach. This scene might be too horrific for some people to watch. It acts as a slap in the face to what is an otherwise, blood-less series. The fragile human girl passes out from the extreme pain, only awakening for a few moments to see her baby before she flatlines and dies. But don't forget, Part 2 is on the way and anything can happen in this spiritual world. Setting us up for the grand finale, this film directed by Bill Condon (**CHICAGO**) will be liked by all that enjoyed **FRIGHT NIGHT, COURAGEOUS, DAYBREAKERS, TRUE GRIT, PARANORMAL ACTIVITY 2, 127 HOURS, SOCIAL NETWORK, and THE TWILIGHT MOVIES.**

2/14 1 THE RUM DIARY DRAMA
\$13 MILL BO 2273 SCREENS 120 MINUTES R

Johnny Depp (PIRATES OF THE CARIBBEAN 1-4, RANGO, PUBLIC ENEMIES, FINDING NEVERLAND)
Aaron Eckhart (BATTLE: L.A., LOVE HAPPENS, DARK KNIGHT, BLACK DAHLIA, ERIN BROCKOVICH)
Amber Heard (DRIVE ANGRY, THE JONESES, THE STEPFATHER, ZOMBIELAND, NEVER BACKDOWN)
Richard Jenkins (HALL PASS, HAPPY THANK YOU MORE PLEASE, LET ME IN, STEP BROTHERS)
Giovanni Ribisi (MIDDLE MEN, AVATAR, PUBLIC ENEMIES, FLIGHT OF THE PHOENIX, THE GIFT)
Michael Rispoli (KICK ASS, YONKERS JOE, INVINCIBLE, WEATHER MAN, MR. 3000)



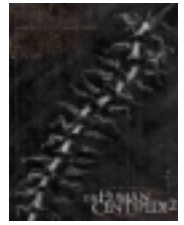
THE RUM DIARY, a semiautobiographical novel that Hunter Thompson wrote when he was 22, isn't his finest work. But the movie is a passion project for its star and co-producer Johnny Depp. Thompson alter ego Paul Kemp (Depp) is a budding New York journalist soaking up sun and rum in Puerto Rico circa 1960, as a new hire on "The San Juan Star", a rag staffed by, in Thompson's words, "wild young Turks who wanted to rip the world in half and start all over again" and "degenerates and hopeless losers who could barely write a postcard; loons and fugitives and dangerous drunks." Kemp has found a home. Written and directed by Bruce Robinson (**WITH NAIL & I**), this expertly cannonballs into the grit and glam with raw exuberance.

Editor Lotterman (Jenkins), a man with a bad rug and a worse temper, can tell Kemp is lying when the writer describes his drinking as being "at the upper end of social." Kemp is soon hanging with such kindred spirits as the Star's sharp-tongued photographer Sala (Rispoli) and lunatic Moberg (Ribisi), a former reporter living on the far edges of his personal acid trip. The plot hinges on Kemp's involvement with unscrupulous American business interests, personified by Sanderson (Eckhart), a smooth-talking bastard using Kemp's press cred to procure a fishy real estate deal to exploit the island. As bait, he dangles his fiancée Chenault (Heard) with enough come-on carnality to singe the screen. Watching Johnny Depp cruise Amber Heard with his eyes or in a red Corvette generates a swirl of color and erotic heat, but can't disguise the film's predictable destination. This one is for those that liked **TRUE GRIT, MONEYBALL, THERE BE DRAGONS, WATER FOR ELEPHANTS, SOUL SURFER, ABDUCTION, and 50/50.**

2/14 3 THE HUMAN CENTIPEDE 2: FULL SEQUENCE HORROR
\$1 MILL BO 1006 SCREENS 88 MINUTES R

This is far more grotesque than the first film; it could be the sickest horror movie ever made. But that's why you may feel gripped by what you're seeing and the terror of what's coming. In a fetid London warehouse, a geek named Martin (Laurence R. Harvey) uses a staple gun to make a 10-person centipede. The scatological climax would have the Marquis de Sade gagging into his popcorn.

Martin is a mentally disturbed loner who lives with his mother in a bleak housing project. He works the night shift as a security guard in an equally grim and foreboding underground parking complex. To escape his dreary existence, Martin loses himself in the fantasy world of fetishizing the meticulous surgical skills of the gifted Dr. Heiter, whose knowledge of the human gastrointestinal system inspires Martin to attempt the unthinkable. **DON'T BE AFRAID OF THE DARK, SHARK NIGHT, INSIDIOUS, LET ME IN, MY SOUL TO TAKE, I SPIT ON YOUR GRAVE, THE CRAZIES, DREAM HOUSE, APOLLO 18, CHAIN LETTER, and HUMAN CENTIPEDE.**



2/21 1 J. EDGAR DRAMA
\$35 MILL BO 1947 SCREENS 137 MINUTES R

Leonardo Di Caprio (INCEPTION, SHUTTER ISLAND, BLOOD DIAMOND, THE DEPARTED, TITANIC)
Judi Dench (JANE EYRE, NOTES ON A SCANDAL, CASINO ROYALE, IRIS, SHAKESPEARE IN LOVE)
Armie Hammer (SOCIAL NETWORK, SPRING BREAKDOWN, BILLY: EARLY YEARS, BLACKOUT, FLICKA)



"You will rise to become the most powerful man in the country," asserts Anna Marie Hoover (Dench) to her young son. Years later J. Edgar Hoover (Di Caprio) stands in their Washington D.C. sitting room hoping to make his mother proud. He's got a new job, he tells her, at the newly-formed Federal Bureau of Investigation. The film, directed by Clint Eastwood (**MYSTIC RIVER**), then goes on to trace Hoover's rise, in particular, his directorship of the F.B.I. from 1935 until his death in 1972, framed as his dedication to crime-fighting. As a young man, working as a Library of Congress cataloguer, he's inspired by the Dewey Decimal system to promote the Bureau's use of fingerprints, firearms identifications, and forensics; insisting the bureau have a lab on its premises and employ scientific experts to sift through evidence gathered from crime scenes.

The film continues with Hoover looking back, talking to a young assistant who's taking notes. As he dictates his story, the film reintroduces Hoover, circa 1919, wearing a newsboy's cap and riding a bike to work, where his "eyes are opened" by an act of domestic terror, the bombing of the home of Attorney General A. Mitchell Palmer (Geoff Pierson). Convinced that he needs to crush the radical communists at fault, he embarks on a lifelong endeavor, to impose order even if it means using forces outside the letter of the law. This first comes to light when he's working as a special assistant to Palmer, and gathers evidence against the anarchist Emma Goldman (Jessica Hecht), testifying at a hearing to have her deported in 1919. The film illustrates Hoover's prescience regarding the science of crime-solving in his approach to the Lindbergh baby kidnapping. Named the director of the mostly toothless Bureau in 1924, he arrives at the Lindbergh home to find a crew of inept local cops tramping all over the crime scene, openly ridiculing his idea that footprints or the wood in the ladder used to access the bedroom window might yield helpful information. Hoover's methods help to solve the famous case (too late to save the baby), and he presses Congress for more power for the F.B.I. By 1935 the Bureau is newly empowered to step into what had been the individual states' province of law enforcement, complete with weapons and the authority to make arrests.

But even as the Bureau gains a public image, Hoover cultivates a secret power: namely the files he hides away, full of information on all his potential adversaries. These include photos and documents and audio recordings, including those famous tapes of John F. Kennedy and Martin Luther King Jr.'s sexual encounters. These secrets pale when compared to Hoover's own: that Hoover and his Associate Director Clyde Tolson (Hammer) were life partners. But the film tries to make Hoover seem at least partly sympathetic by making it his mom's fault. As much as she pushes him as a young man, as much as she seems proud of his professional achievements in Washington, she remains monstrous when it comes to her son's personal shortcomings. She picks on his stuttering, and damns his possible homosexuality, behavior that makes him "a woman." In a fictionalized scene, he dons a necklace and a woman's dress, then collapses. As the camera pulls out, Hoover sobs: still a victim of his terrible mother. This film has depth of character, and the story unfolds easily for all to follow. The acting is top-notch and the appeal will be very strong to all that loved **CONTAGION, KILLER ELITE, THE GUARD, THE DEBT, MONEYBALL, THE WHISTLEBLOWER, MARGIN CALL, TREE OF LIFE, BEASTLY, KING'S SPEECH, NOWHERE BOY, and MIDNIGHT IN PARIS.**

2/21 1 TOWER HEIST COMEDY
\$76 MILL BO 3367 SCREENS 104 MINUTES PG-13

Eddie Murphy (SHREK 1 - 4, IMAGINE THAT, MEET DAVE, NORBIT, DREAMGIRLS, DADDY DAY CARE)
Ben Stiller (LITTLE FOCKERS, NIGHT AT THE MUSEUM 1 & 2, MADAGASCAR 1 & 2, TROPIC THUNDER)
Casey Affleck (KILLER INSIDE ME, GONE BABY GONE, ASSASSINATION OF JESSE JAMES, OCEAN'S ELEVEN)
Alan Alda (NOTHING BUT THE TRUTH, WHAT WOMEN WANT, FLIRTING WITH DISASTER)
Matthew Broderick (WONDERFUL WORLD, THE PRODUCERS, FERRIS BUELLER'S DAY OFF)
Michael Pena (30 MINUTES OR LESS, EVERYTHING MUST GO, LINCOLN LAWYER, SHOOTER, CRASH)
Tea Leoni (GHOST TOWN, FUN WITH DICK AND JANE, SPANGLISH, FLIRTING WITH DISASTER)

TOWER HEIST continued

Josh Kovacs (Stiller) is the building manager of a high rise apartment building on Columbia Circle. When Josh learns that "The Tower's" wealthiest resident Arthur Shaw (Alda) has been arrested for running a Ponzi scheme and has lost "The Tower's" employee pension fund, he decides to get revenge and their money back by stealing \$20 million that he believes Shaw has stashed in his place. He recruits several of "The Tower's" employees, one former resident and Slide (Murphy), an actual thief, to help him with the heist.

Josh's crew is a motley group. We have the building's concierge Charlie (Affleck), who's not very good at his job. Enrique Dev'Reaux (Pena) is "The Tower's" newest hire, a rather dim-witted elevator operator. There's Jamaican maid Odessa (Gabourey Sidibe, **PRECIOUS**) facing deportation who joins as a safecracker. And a bankrupt building resident Mr. Fitzhugh (Broderick), who is evicted when he loses his job. The only pro is Slide; a neighbor of Josh's whom he has known since they were kids. There are lots of laughs with this one and a nice sub plot with an F.B.I. Agent named Claire Denham (Leoni), who is very funny in her romantic scenes with Ben Stiller. This is a very enjoyable ensemble comedy that kicks into high gear whenever Eddie Murphy appears. This is a big return to form for him and his interactions with the rest of the cast are the comic highlights of this film. All in all a very well-acted movie that will appeal to all that liked **THE HANGOVER 2, THE GUARD, WHAT'S YOUR NUMBER, RISE OF THE PLANET OF THE APES, OUR IDIOT BROTHER, ONE DAY, HORRIBLE BOSSES, ZOOKEEPER,** and **MIDNIGHT IN PARIS.**



2/21 3 MARTHA MARCY MAY MARLENE DRAMA
\$2 MILL BO 1183 SCREENS 101 MINUTES R

Hugh Dancy (CONFESSIONS OF A SHOPAHOLIC, BASIC INSTINCT 2, KING ARTHUR, ELLA ENCHANTED)

Sarah Paulson (THE SPIRIT, NOTORIOUS BETTIE PAGE, DOWN WITH LOVE, WHAT WOMEN WANT)

John Hawkes (A SLIPPING DOWN LIFE, IDENTITY, TAKEN, PERFECT STORM, BLUE STREAK, RUSH HOUR)



A young woman looking for somewhere to belong finds it difficult to readjust to society after escaping a cult. The story opens with a series of tableaux beautiful enough to be paintings. These carefully composed scenes establish that the women, radiant despite their dowdy homemade dresses and lack of makeup, outnumber the men in the overlarge farmhouse. It's there that they must wait their turn to eat and sleep like stray cats in a room with crowded mattresses. One morning without warning, Martha (Elizabeth Olsen) runs away and calls her older sister Lucy (Paulson), who has not heard from her in two years. At this point, it's hard to determine what she is rescuing Martha from, and yet, without asking questions, she welcomes her emotionally damaged sibling into the Connecticut lake house she shares with her husband Ted (Dancy).

Martha acts in very inappropriate ways, such as crawling into bed with them while they are having sex and we begin to see what she experienced with the cult in many other ways as well. At one point, Martha wants to know how to differentiate a memory or did something actually happen? Flashbacks to the violence of the cult leader Patrick (Hawkes) show the transition from just a sleaze to a murderous Manson-like sociopath. As part of his control over his receptive newcomer, he gives Martha a new name: Marcy May. Marlene is another identity assumed when dealing with the outside world. More flashbacks and a cool way of telling the story, and quite a good young cast makes this film worth seeing for any of those that liked **DREAM HOUSE, PUNCTURE, HIGHER GROUND, THE WHISTLEBLOWER, MARGIN CALL, WATER FOR ELEPHANTS, TREE OF LIFE, THE BEAVER,** and **TRUST.**

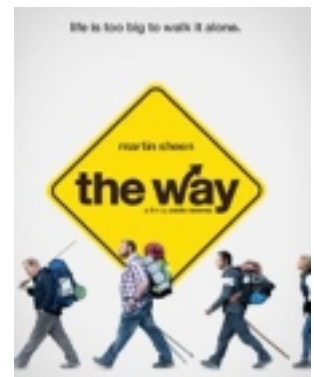
2/21 3 THE WAY DRAMA
\$3 MILL BO 1224 SCREENS 123 MINUTES PG-13

Emilio Estevez (BOBBY, RATED X, MIGHTY DUCKS 1-3, WAR AT HOME, YOUNG GUNS 1 & 2)

Martin Sheen (LOVE HAPPENS, BOBBY, THE DEPARTED, WAR AT HOME, GETTYSBURG, APOCALYPSE NOW)

The story begins in Ventura, CA, where conservative optometrist Tom Avery (Sheen) comfortably enjoys his life. But his son Daniel (Estevez) reminds him in flashback that you don't choose life, you live it. In a series of memories, Tom and his son clash as the youth decides to ditch grad school and see the world. He says the eyes are the most important organ in the body. Then tragedy strikes, interrupting Tom at his county club when a doctor calls to tell him that his son was killed in a storm. This happens at the beginning of his world pilgrimage.

Tom flies to France to identify the body, then decides to honor Daniel by doing the walk himself. A loner at heart and a widower to boot, Tom shares his journey with three other pilgrims. Tom carries his son's remains and stops at sites worth lingering to spread a handful of ashes. Each time this triggers emotion with the character and will with the viewer as well. The film is written and directed by Emilio Estevez, who does a heck of a job inviting viewers to dig deeply into themselves making this a powerful film for anyone that liked **127 HOURS, THE HELP, PUNCTURE, HIGHER GROUND, TREE OF LIFE, INCENDIES, ANOTHER YEAR,** and **BARNEY'S VERSION.**



2/24 1 PUSS IN BOOTS FAMILY

\$143 MILL BO 3952 SCREENS 143 MINUTES PG

**Antonio Banderas (SHREK 2-4, OTHERMAN, LEGEND OF ZORRO, SPY KIDS 1-3, ASSASSINS, DESPERADO)
Salma Hayek (GROWN UPS, ACROSS THE UNIVERSE, ASK THE DUST, SPY KIDS 3, FRIDA, DESPERADO)
Zach Galifianakis (THE HANGOVER 1 & 2, DUE DATE, IT'S KIND OF A FUNNY STORY, YOUTH IN REVOLT)**



Who among us can resist the suave feline Lothario with the fancy plumed hat? Puss (Banderas) is the dashing cat with the seductive purr that meets his match and finds romance with the sassy Kitty Softpaws (Hayek), while embarking on an adventure with his old pal/nemesis Humpty Dumpty (Galifianakis). The swashbuckling charmer is a treat; an early sequence in a cat cantina has Puss flamencoing his way into the path of an alluring pickpocket named Kitty Softpaws. The two of them do a sultry paws-de-deux is one of the film's most entertaining scenes. Of course he lands on his feet in this dance-off.

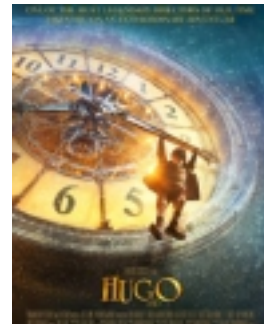
According to this yarn, Puss is a legendary outlaw but inside he's just a softie. At least he knows how to use his charms to soften the resistance of those around him. The tale explains how he came to be on the prowl. The events offer him a chance to redeem himself, something parents will appreciate as they watch with their kids. This is a film for all done very well and will have very strong appeal to all that liked any of the **SHREK** movies **THE SMURFS**, **KUNG FU PANDA 2**, **DOLPHIN TALE**, **CARS 2**, **SPY KIDS 4: ALL THE TIME IN THE WORLD**, **JUDY MOODY AND THE NOT BUMMER SUMMER**, **WINNIE THE POOH**, and **RANGO**.

2/28 1 HUGO FAMILY

\$41 MILL BO 1277 SCREENS 125 MINUTES PG

**Ben Kingsley (SHUTTER ISLAND, ELEGY, TRANSSIBERIAN, LAST LEGION, THUNDERBIRDS)
Sasha Barton Cohen (BRUNO, MADAGASCAR 1 & 2, SWEENEY TODD, BORAT, TALLADEGA NIGHTS)
Chloe Grace Moretz (LET ME IN, DIARY OF A WIMPY KID, KICK ASS)**

This is based on an illustrated children's novel by Brian Selznick. It tells the story of a wide-eyed orphan named Hugo Cabret (Asa Butterfield), who's desperately alone in the world until he discovers a father figure in ornery toy seller Georges Melies (Kingsley). Hugo keeps the clocks running in a 1930's Parisian train station. He works after hours in his clock-tower hideaway repairing the automation gear by gear. It's at this point that Georges sets the boy on a path of discovery. And then there's the ruthless Station Inspector (Cohen), determined to keep the domain of the station free of fatherless urchins, yet is smitten with Isabelle (Moretz), a girl selling flowers a few paces from the pastry shop. Many other characters grace every scene as the story unfolds in ways that will keep all audiences entranced.



Director Martin Scorsese (**SHUTTER ISLAND**) makes great art using the most advanced 3-D technology to sing a song of love to the movies from the very dawn of the medium. Hugo's world in the train station where he found Melies selling his toys is shown with a brilliant series of camera moves, seamlessly enhancing the effects. These shots seem to fill an entire frame and are quite mesmerizing. A true cinematic achievement that looks gorgeous and will attract all that loved **THE SMURFS**, **KUNG FU PANDA 2**, **CARS 2**, **SPY KIDS 4: ALL THE TIME IN THE WORLD**, **JUDY MOODY AND THE NOT BUMMER SUMMER**, and **DIARY OF A WIMPY KID 2**.

2/28 2 JOHNNY ENGLISH REBORN COMEDY

\$8 MILL BO 1552 SCREENS 102 MINUTES PG

**Gillian Anderson (HOW TO LOSE FRIENDS & ALIENATE PEOPLE, X-FILES 1 & 2, LAST KING OF SCOTLAND)
Rowan Atkinson (MR. BEAN'S HOLIDAY, KEEPING MUM, LOVE ACTUALLY, JOHNNY ENGLISH, BEAN)
Dominic West (PUNISHER: WARZONE, 300, THE FORGOTTEN, MONA LISA SMILE, CHICAGO)**



British secret agent Johnny English (Atkinson) may have had some low moments. He may have made a dumb choice now and then or even set the wrong person on fire from time to time. But there's nothing that gets to him like the thought of Mozambique. In fact, at just the mention of the place he flinches with the memory of what he sees as his most incredible failure. That's why he's been at a Tibetan monastery for the last five years: to hopefully cleanse his sense of guilt and remake himself into a better man. That and to gain the ability to walk on hot coals and take a full kick in the goolies, of course. And when the call finally comes from MI7, he can't believe his good fortune; he will get a second chance.

It's not that the new chief Pamela (Anderson) really wants him back. From her perspective, the days of his brand of old-school agent, focused on the guns, the fast cars and the chauvinism are long past. But she has no choice in the matter. A former C.I.A. agent Ambrose (West) is offering

vital information, and he'll only speak with Johnny. What he tells Johnny is mind-boggling: there's a super-secret assassin's organization (called Vortex) led by three men, one each from the C.I.A., K.G.B. and M.I.7., who possess very special keys. Put all three keys together and you gain access to an incredibly deadly weapon. But what really knocks the wind out of Johnny (even more than those kicks he's been enduring) is the news that all three men were part of a deadly plot that took place a few years back in a distant land. A place called Mozambique. Fans of Rowan Atkinson and films like **ARTHUR, JUST GO WITH IT, THE DILEMMA, BIG YEAR, MR. POPPER'S PENGUINS, THE HANGOVER 2, ZOOKEEPER,** and **CEDAR RAPIDS** will enjoy this.

2/28 3 I MELT WITH YOU COMEDY
\$1 MILL BO 1000 SCREENS 129 MINUTES R

Rob Lowe (INVENTION OF LYING, SALEM'S LOT, SPY WHO SHAGGED ME, TOMMY BOY, THE STAND)

Thomas Jane (MUTANT CHRONICLES, THE MIST, THE PUNISHER, SWEETEST THING, ORIGINAL SIN, 61)

Jeremy Piven (HBO's ENTOURAGE, SPY KIDS 4, ROCKNROLLA, GROSSE POINT BLANK, SINGLES)

This movie pivots on the notion of four lifelong friends sharing the same age-related anguish. Richard (Jane) teaches high schoolers who don't listen to him. Jonathan (Lowe) has patients at the office who only need more prescriptions. Ron (Piven) is a wealthy broker under the pressure of a serious investigation. Then there's Tim (Christian Mc Kay), freshly alone after his wife leaves him.

Each year, the guys reunite on a beach in a gorgeous house while they OD on drugs and medicines of the non-prescribed type. It is their escape allowing them to enter a world of lesser responsibilities if only for a short time. The film is very emotional, somewhat funny and very honest. These are tragic characters, needing controlled substances in order to feel joy. Even the sex doesn't fill their void. Still, the acting is believable and the film will certainly appeal to all that liked **FRED STATE, THE TREE OF LIFE, I DON'T KNOW HOW SHE DOES IT, FRIENDS WITH BENEFITS, MIDNIGHT IN PARIS, CRAZY STUPID LOVE, THE CHANGE-UP, OUR IDIOT BROTHER,** and **WIN WIN.**

