



2016 Schurmy Awards



An Honoring of the Best in Film and Television from 2016... and Suicide Squad

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Introduction

2016. The year every celebrity died. The year of Trump. Yet another year of underemployment. What a terrible year. But on the other side, there were so many great movies and TV shows. 2015 was the year of *Fury Road* in film and *Hannibal* in television. 2016 is the year of *Arrival*, *La La Land*, *The Neon Demon*, *Silence*, *Green Room*, *The Handmaiden*, *Elle*, *The Witch*, *Manchester By the Sea*, *Hell or High Water*, *The Nice Guys*, *Zootopia*, *Kubo and the Two Strings*, *Sing Street* and *Suicide Squad*. Ok, maybe that last one wasn't very good. Maybe it was terrible but hey, it was super entertaining. For every Trump controversy, for every mass shooting, for every celebrity death there was a great movie to answer it. Trumps hates women; go see *20th Century Women*. Gay nightclub shot up in Miami; go see *Moonlight*. Carrie Fisher died; go see her hologram in *Rogue One: A Star Wars Story*.

Don't mourn 2016. Don't think of it as the year Donald Trump got elected or the year David Bowie died. Think of it as the year we all learned who Barry Jenkins is or the year Ryan Gosling and Emma Stone danced or the year Black Phillip asked us if we wanted to live deliciously. As always the full list of films I watched is on my Letterboxd account [here](#) and a full list of TV series I watched is on a Google Doc [here](#). Now onto the awards.



Technical Awards

This section will be your first indication that this is a different year than 2015. *Mad Max* won most of this section last year and while no movie this year was as good as George Miller's action masterpiece there were many, many great movies released over 2016 making these decisions much harder. The technical flair was on full display this year in a multitude of films across all genres, budgets and languages.

BEST VISUAL EFFECTS:

Previous Winner - *Mad Max: Fury Road*

Best Oscar Nominee¹ - *Rogue One: A Star Wars Story*

Worst Oscar Nominee - *Deepwater Horizon*

Predicted Oscar Winner - *The Jungle Book*

My Nominees:

1. *Arrival*
2. *Deepwater Horizon*
3. *The Jungle Book*
4. *Kubo and the Two Strings*
5. *Rogue One: A Star Wars Story*

After seeing it get an Oscar nomination I had to think about *Kubo and the Two Strings*' potential placement in this category. Sure it's super good looking and a lock for a production design nomination but should I put an animated film in this category? Thinking about it, I have clearly decided that yes, a stop-motion animated film is eligible. The other nominees are pretty straightforward. A quick comment about *The Jungle Book* though. Maybe it's because I saw it at home on Netflix and not in theatres in 3D

¹ Limited to films I have seen.

but it was really obvious that Mowgli was greenscreened in. Like super-I-can-see-the-outline-around-the-body obvious. The environments and animals looked amazing though and it would probably win except for that fact. My winner will be *Arrival* for the look of the alien ships (both interior and exterior) and the aliens themselves. Just a great looking movie.

Runner Up: *Rogue One: A Star Wars Story*

My Winner: **ARRIVAL**

BEST PRODUCTION DESIGN:

Previous Winner - *Mad Max: Fury Road*

Best Oscar Nominee - *La La Land*

Worst Oscar Nominee - *Arrival*

Predicted Oscar Winner - *La La Land*

My Nominees:

1. *Hail, Caesar!*
2. *The Handmaiden*
3. *Kubo and the Two Strings*
4. *La La Land*
5. *The Witch*

Whether recreating a 1950s Hollywood studio, a lavish Western-Japanese hybrid mansion in 1920s Korea, an Eastern inspired stop-motion fantasy world, modern day Los Angeles as an old Hollywood musical setting or an isolated Puritan farm on the edge of a foreboding forest these five films owe a great deal of their success to their production designers. They create the world of the film, the necessary bedrock on which the story and characters exist. All five films have fantastic production design but the winner will be *The Handmaiden*. One of the best movie mansions I've ever seen, the hybrid Western and Japanese style architecture combined with the separate library make up the bulk of the setting for the film and provides the perfect backdrop for the twisty story of *The Handmaiden*.

Runner Up: *Kubo and the Two Strings*

My Winner: **THE HANDMAIDEN**

BEST HAIR AND MAKEUP:

Previous Winner - *Crimson Peak*

Best Oscar Nominee - *Suicide Squad*

Worst Oscar Nominee - *Suicide Squad*

Predicted Oscar Winner - *Star Trek Beyond*

My Nominees:

1. *Green Room*
2. *Hacksaw Ridge*
3. *The Handmaiden*
4. *Jackie*
5. *The Neon Demon*

So Nicolas Winding Refn made a film set in the modelling world. As great as some of the other stuff is, especially the war injuries of *Hacksaw Ridge*, I don't think this is a competition.

Runner Up: *Hacksaw Ridge*

My Winner: **THE NEON DEMON**

BEST COSTUME DESIGN:

Previous Winner - *Crimson Peak*

Best Oscar Nominee - *Jackie*

Worst Oscar Nominee - *Florence Foster Jenkins*

Predicted Oscar Winner - *Jackie*

My Nominees:

1. *Cafe Society*
2. *The Handmaiden*
3. *Jackie*
4. *Love and Friendship*
5. *The Neon Demon*

This category is a little unfair. Jacqueline Kennedy was a fashion icon so the costume designers on *Jackie* merely had to put Natalie Portman in old clothes and they could get nominated. They made the clothes, especially the pink outfit from Dallas, an extra layer of character in the film. The period costumes are amazing in *The Handmaiden* and would be a worthy winner but because of the iconic pink dress *Jackie* takes gold.

Runner Up: *The Handmaiden*

My Winner: **JACKIE**

BEST SOUND DESIGN:

Previous Winner - *Mad Max: Fury Road*

Best Oscar Nominee - *Arrival* (Both)

Worst Oscar Nominee - *Sully* (Editing) / *La La Land* (Mixing)

Predicted Oscar Winner - *Arrival* (Both)

My Nominees:

1. *Arrival*
2. *Jackie*
3. *Hacksaw Ridge*
4. *Rogue One: A Star Wars Story*
5. *Silence*

Standard disclaimer: I don't think anybody outside of the people who work in the field can accurately tell the difference between Sound Mixing and Sound Editing so I just combine them into one category and call it a day. As for the nominees there are two here largely for crafting the chaos of war with a cacophony of explosions, gunshots, laser blasts, screams and whatever else they need, one for matching the confused, grieving emotions of a former First Lady and one for portraying the impenetrableness of Japan to European priests and the violence that occurs once they arrive. These are merely the four nominees. The sound work in *Arrival* was perfectly alien yet rooted in the deeply human emotions of the story. Thus you winner, *[alien bloooooooop](#)*

Runner Up: *Hacksaw Ridge*

My Winner: **ARRIVAL**

BEST FILM EDITING:

Previous Winner - *Sicario*

Best Oscar Nominee - *Moonlight*

Worst Oscar Nominee - *Hacksaw Ridge*

Predicted Oscar Winner - *La La Land*

My Nominees:

1. *The Handmaiden*
2. *La La Land*

3. *Moonlight*
4. *OJ: Made in America*
5. *Silence*

The Handmaiden managed to make an incredible twist-filled story that continually loops back on itself from different perspectives work magnificently. This is not easy and the editors really shone on this film but not quite enough to win. *Moonlight's* got its own sense of intimate style that relies heavily on the editor to completely nail all the rhythms of the film to allow the emotional impact to come out. The other three films have great editing as well; *La La Land's* musical numbers are just a collection of great edits (the balcony dive!). *OJ: Made in America* crafted an epic tale of America and had great micro editing expertly cutting between talking heads and archival footage, especially during the trial (want to see Marcia Clark talk about the glove when that's happening, you've got it). *Silence's* cutting early, especially in relation to fog was very impressive and helps set the general tone of the setting for the film.

Runner Up: *The Handmaiden*

My Winner: **MOONLIGHT**

BEST ORIGINAL SONG:

Previous Winner - *Love and Mercy* - "One Kind of Love"

Best Oscar Nominee - *La La Land* - "Audition (The Fools Who Dream)"

Worst Oscar Nominee - *Jim: The James Foley Story* - "The Empty Chair"

Predicted Oscar Winner - *La La Land* - "City of Stars"

My Nominees:

1. *La La Land* - "[Audition \(The Fools Who Dream\)](#)"
2. *Moana* - "[How Far I'll Go](#)"
3. *The Neon Demon* - "[Waving Goodbye](#)"
4. *Popstar: Never Stop Never Stopping* - "[Finest Girl \(Bin Laden Song\)](#)"
5. *Sing Street* - "[Drive It Like You Stole It](#)"

It speaks to the strength of this category this year that only one *La La Land* song made the cut. Sorry "Another Day of Sun", "City of Stars" and "Someone in the Crowd" but the other four songs listen are better than you. Also at the start of the year I was sure I would be able to find room for "No Dames" here. Nope. Lin-Manuel Miranda happened and I chose "How Far I'll Go" over "You're Welcome" in a tough decision but he'll probably have to wait until he writes a new song for the *Hamilton* movie (whenever that happens) to win this category. Especially because "Drive It Like You Stole It" is here. Go watch *Sing Street* right now. It's on Netflix.

Runner Up: *La La Land* - "Audition (The Fools Who Dream)"

My Winner: **SING STREET - "DRIVE IT LIKE YOU STOLE IT"**

BEST USE OF PRE-EXISTING MUSIC:

Previous Winner - *Ex Machina* - "Get Down Saturday Night" - Oliver Cheatham

My Nominees:

1. *Arrival* - "On the Nature of Daylight" - Max Richter
2. *A Bigger Splash* - "[Emotional Rescue](#)" - The Rolling Stones
3. *Green Room* - "[Nazi Punks Fuck Off](#)" - Dead Kennedys
4. *Moonlight* - "[Hello Stranger](#)" - Barbara Lewis
5. *Toni Erdmann* - "[The Greatest Love of All](#)" - Whitney Houston

I for one am absolutely loving Ralph Fiennes' recent unleashing of his vast arrays of comedic talents. *The Grand Budapest Hotel*, *Hail, Caesar!* and *A Bigger Splash*. He's always been one of the great dramatic actors but he might be even better now with this added dimension. Just watch the above clip of him

dancing to The Rolling Stones. As great as it is, it is no match for Andre Holland putting on Barbara Lewis on the jukebox in his diner in *Moonlight*. Just one perfect moment in a movie absolutely full of them.

Runner Up: *A Bigger Splash* - "Emotional Rescue" - The Rolling Stones

My Winner: **MOONLIGHT** - "HELLO STRANGER" - BARBARA LEWIS

BEST SOUNDTRACK:

Previous Winner - *Love and Mercy*

My Nominees:

1. *20th Century Women*
2. *La La Land*
3. *Moonlight*
4. *Popstar: Never Stop Never Stopping*
5. *Sing Street*

How great is the *20th Century Women* soundtrack? Well for starters it is beating the three great original musical soundtracks, *La La Land*, *Popstar*, and *Sing Street*, and the winner of the previous category. It is such a great compilation of punk using bands such as the Talking Heads, Black Flag, Siouxsie and the Banshees, Buzzcocks, The Germs and others AND then it pulls out "As Times Goes By" at the end of the movie. Holy shit. The *Casablanca* song. And it pulls is off magnificently.

Runner Up: *Moonlight*

My Winner: **20TH CENTURY WOMEN**

BEST POSTER:

Previous Winner - *Bone Tomahawk*

My Nominees:

1. [Jackie](#)
2. [Knight of Cups](#)
3. [La La Land](#)
4. [Moonlight](#)
5. [OJ: Made in America](#)

Red on red with a stylized title, a tarot card, a piano, three heads into one, and a red, white and blue glove. I just love the bold red on red choice with the signature style title design of *Jackie*.

Runner Up: *Knight of Cups*

My Winner: **JACKIE**

BEST TRAILER:

Previous Winner - *Star Wars: The Force Awakens*

My Nominees:

1. [Fences](#)
2. [Hail, Caesar!](#)
3. [Knight of Cups](#)
4. [La La Land](#)
5. [Silence](#)

The first two trailers in this list are mostly composed of an excerpt from an outstanding scene in the film (*Fences* used the "Do you even like me?" scene and *Hail, Caesar!* used "Would that it were so simple") to highlight the films they are showcasing. I'm generally a big fan of this type of trailer construction as it allows the film to sell itself and can be much more representative of the film than a traditional trailer. Neither one was my favourite trailer of the year though. That had to be the initial teaser for *La La Land*

featuring "City of Stars" which instantly cemented the film as my most anticipated of the fall and burned so many images into my head (the observatory dance, the flip into the pool, the hair dryer and so on)

Runner Up: *Hail, Caesar!*

My Winner: **LA LA LAND**

BEST OPENING:

Previous Winner - *It Follows*

My Nominees:

1. *Deadpool*
2. *La La Land*
3. *Love and Friendship*

For those of you who already know how I feel about the movie it may be a bit of a surprise to see *Deadpool* nominated for something positive (for those of you who don't already know how I feel, you are in for a treat later in about 20 pages). No matter how I felt about the two hours that followed them, I loved the opening credits of *Deadpool*. They displayed the right level of mocking humour that the movie would then run into the ground and surround with more juvenile stuff but for a few brief minutes I really liked *Deadpool*. *Love and Friendship* introduced its characters with hilarious still images possibly perfecting that particular method of character introduction. See this example of [Sir James Martin](#) (get ready to see Tom Bennett again later). Both of those opening scenes were no match for "Another Day of Sun" though. *La La Land* showed us what it was from the very start immediately giving us the best throwback musical number in film in a very, very long time.

Runner Up: *Love and Friendship*

My Winner: **LA LA LAND**

BEST ENDING:

Previous Winner - *Breathe*

My Nominees:

1. *20th Century Women*
2. *Moonlight*
3. *The Witch*

"You were the only man who ever touched me". The more I think about that line the more I realize it really should be nominated in the next category but then I can never decide what to remove. Consider it the 6th best line of the year. Coming very close to the end of *Moonlight* when Chiron is in Kevin's apartment it may be the most perfectly placed line of the year. The whole last act of *Moonlight* is incredible but once they reach the apartment it reaches another level. Just a little behind is *The Witch's* ending. After the devastation and horror of the entire film has slowly ratcheted its way up and been unleashed the titular witch is revealed.

Runner Up: *The Witch*

My Winner: **MOONLIGHT**

BEST LINE:

Previous Winner - *Sicario* - "You will not survive here. You are not a wolf and this is a land of wolves now"

My Nominees:

1. *Kubo and the Two Strings* - "You are my quest, you always have been"
2. *The Nice Guys* - "You're expecting an angel and you get Nixon"
3. *Rogue One: A Star Wars Story* - "I am one with the Force and the Force is one with me"
4. *Sing Street* - "No woman can truly love a man who listens to Phil Collins"

5. *The Witch* - "Wouldst thou like to live deliciously?"

Kubo and the Two Strings got way more emotional than I was expecting, especially when Matthew McConaughey said the nominated line. *The Nice Guys* had many great quips and one-liners but I chose the ending of the Nixon story which seems to best sum up the general tone of the movie. Bold statement: If the above *Rogue One* quote switched places in *Star Wars* movies with "May the Force be with you" it would be essentially as famous. What it trades in succinctness it gains in repeatability. I don't think any quotes from this year bounced around in my head as much as *Sing Street*'s and *The Witch*'s. Brendan's views on Phil Collins are perfect and giving them as advice to Conor is even better. In the end though, who can resist Black Philip?

Runner Up: *Sing Street* - "No woman can truly love a man who listens to Phil Collins"

My Winner: **THE WITCH** - "WOULDS'T THOU LIKE TO LIVE DELICIOUSLY?"

BEST SCENE:

Previous Winner - *Ex Machina* - Get Down Saturday Night

Honourable Mentions:

1. *13th* - Good Old Days
2. *Certain Women* - Trip to Livingstone
3. *Moonlight* - Kevin's Apartment
4. *OJ: Made in America* - The Verdict
5. *The Wailing* - Dueling Rituals

My Nominees:

1. *Hail, Caesar!* - [Would that it were so simple](#)
2. *La La Land* - [Seb's](#)
3. *Manchester By the Sea* - [Invitation to Lunch](#)
4. *Silence* - Voice of God
5. *Sing Street* - [Prom Fantasy](#)

First of all, the award for Most Scene of the Year would have to *The Brothers Grimsby*. You know, that Sacha Baron Cohen comedy you didn't see and completely forgot existed. Well what if I told you that he and Mark Strong elude some scary looking men in black by hiding inside an elephant's vagina? Don't be surprised, it's Sacha Baron Cohen. Well [here it is](#) because now that you know it exists, I know you feel compelled to watch it. Now onto actually good scenes. What the musical numbers in *La La Land* may have lacked in musical ability (both songwriting and performing) they more than gained in filmmaking and nowhere is this more apparent than when Mia visits Seb's at the end of the movie and they do the old Gene Kelly ballet montage (see *An American in Paris* and *Singin' in the Rain*). The dancing may be weaker but the filmmaking craft is significantly better than found in old Hollywood musicals and truly shines as Mia and Seb dance their way through breathtaking shot and breathtaking shot. When Lee runs into Randi late in *Manchester* it is one of the most unconventionally emotional scenes of the year (it is best seen in context of the film, knowing everything that has happened between these characters). The moment when God speaks (or is it "God", it's really up for interpretation) is such a breathtaking moment. Seriously, the entire theatre I was in collectively gasped when it happened. Such a powerful moment in an incredibly powerful movie. The prom fantasy in *Sing Street* would be great without any music but when paired with "Drive It Like You Stole It" it is perfectly elevated to runner up status here. The winner is the comic highlight of the year with Ralph Fiennes' high-class period director trying to get proper pronunciation out of Alden Ehrenreich's simple cowboy-stuntman-singer-turned-actor. It's just a masterpiece and one of the best scenes the Coens have ever made. What makes it work is the complete lack of antagonism. Both men want to achieve the same thing but are completely incapable of it.

Runner Up: *Sing Street* - Prom Fantasy

My Winner: ***HAIL, CAESAR!*** - WOULD THAT IT WERE SO SIMPLE



Television Awards

"Television! Teacher, mother, secret lover" - Homer Simpson.

I think it's safe to say the most recent Golden Age of Television is over. You know, the one that magically started when *The Sopranos* premiered on HBO on January 10, 1999 and lasted until your favourite TV critic (me, hopefully) declared it dead. This is the first year when no series that premiered before 2010 managed to get any nominations (Spoiler!) and the only one that garnered any serious consideration was *The Venture Bros.* which has always felt like its own thing completely disconnected from popular trends. I don't know what to call this era of TV (do people still use PeakTV?) but the quality has spread from a few truly great shows (*The Sopranos*, *The Wire*, *The Shield*, *Arrested Development*) across dozens of shows that strive to reach the same heights and nearly manage to do so. Without further ado here's the best in television from 2016 featuring a sitcom about an alcoholic anthropomorphic horse, a musical comedy about chasing after your high school ex-boyfriend, a sitcom set in "heaven", Russian spies, spoofs of famous documentaries, OJ Simpson and much more.

BEST MUSIC:

Previous Winner - *The Knick*

My Nominees:

1. *Atlanta*
2. *Black Mirror*
3. *Crazy Ex-Girlfriend*
4. *The Girlfriend Experience*
5. *Stranger Things*

Atlanta has such great musical choices, mostly from the Southern Rap genre but getting eclectic exactly when it most needs to. *Black Mirror* is largely here for the soundtrack to "San Junipero" (get ready to see

that episode pop up a few times here, it's a good one) but the scores for the other episodes are pretty good too. *The Girlfriend Experience* contains a very, very good score from Shane Carruth perfectly fitting it's upscale, sanitized tone. The best thing about *Stranger Things* was its music. It was the only thing that actually had substance beyond the 80s nostalgia. [As for the winner, well I think I liked the songs from Crazy Ex-Girlfriend. Covering a large variety of genres and styles Rachel Bloom and company consistently created memorable musical numbers perfectly fitting the show. Watch this show.](#)

Runner Up: *Atlanta*

My Winner: **CRAZY EX-GIRLFRIEND**

BEST PRODUCTION DESIGN:

Previous Winner - *Hannibal*

My Nominees:

1. *Black Mirror*
2. *Bojack Horseman*
3. *The Crown*
4. *Documentary Now*
5. *The Good Place*

Black Mirror crafted new worlds for each episode, none better than the time shifting city of "San Junipero". *Bojack Horseman*'s already existing great world design reached new heights on "Fish Out of Water" introducing the underwater world. *The Crown* perfectly recreates '50s England. *Documentary Now* manages to perfectly spoof six different acclaimed documentaries and completely nail down their style. *The Good Place*'s production team was tasked with creating a literal heaven and they more than lived up to the task. I have to award the win to *Bojack Horseman* though. That underwater episode completely seals the deals. So many little details there.

Runner Up: *Black Mirror*

My Winner: **BOJACK HORSEMAN**

BEST CINEMATOGRAPHY:

Previous Winner - *Hannibal*

My Nominees:

1. *The Americans*
2. *Better Call Saul*
3. *The Crown*
4. *Game of Thrones*
5. *The Girlfriend Experience*

One of the best aspects of the explosion in television in recent times has been an increased amount of attention and care (and money) put into the technical side of a series, especially cinematography. Sure there are still your boring old multi camera sitcoms and generic cop shows but there's also these five series. The look of *The Americans* perfectly captures the '80s era United States and Soviet Union. *Better Call Saul* continues the *Breaking Bad* aesthetic and honestly doesn't need to do any more than that. *The Crown* might be the best look prestige-y historical drama about royalty ever. That London fog episode in particular was just beautiful to look at. *Game of Thrones* continues to be the king of big budget television in almost every aspect (insert snarky Jon Snow comment here). The king (or queen if you prefer) of television cinematography in 2016 is *The Girlfriend Experience*. Promoting Steven Soderbergh's assistant DoP is a genius move as he brings the quality sheen of Soderbergh films to the clinical, legal world of *The Girlfriend Experience*.

Runner Up: *Better Call Saul*

My Winner: **THE GIRLFRIEND EXPERIENCE**

BEST WRITING:²

Previous Winner - *You're the Worst* - "LCD Soundsystem" - Stephen Falk

My Nominees:

1. *The Americans* - "Chloramphenicol" - Tracey Scott Wilson
2. *Atlanta* - "Value" - Donald Glover and Stefani Robinson
3. *Better Call Saul* - "Klick" - Heather Marion and Vince Gilligan
4. *Black Mirror* - "San Junipero" - Charlie Brooker
5. *Black-ish* - "Hope" - Kenya Barris
6. *Bojack Horseman* - "That's Too Much, Man" - Elijah Aron and Jordan Young
7. *Crazy Ex-Girlfriend* - "Josh Is Going to Hawaii!" - Sono Patel
8. *Documentary Now* - "Juan Likes Rice and Chicken" - Seth Meyers
9. *Lady Dynamite* - "White Trash" - Kyle McCulloch
10. *Veep* - "Mother" - Alex Gregory and Peter Huyck

My runner up and winner end with me feeling completely opposite emotions. "That's Too Much, Man" is the darkest episode of *Bojack Horseman* and ends with a feeling of devastating sadness. "San Junipero" ends on such a high that is complete overshadows the darkness below the surface in the best possible way. The other 8 episodes are great, especially that *Americans* one (the last 5 minutes is stunning, and everything before it is so, so good) but not quite on the same level of "San Junipero" and "That's Too Much, Man."

Runner Up: *Bojack Horseman* - "That's Too Much, Man" - Elijah Aron and Jordan Young

My Winner: **BLACK MIRROR - "SAN JUNIPERO" - CHARLIE BROOKER**

BEST DIRECTION:

Previous Winner - *Hannibal* - "The Wrath of the Lamb" - Michael Rymer

My Nominees:

1. *The Americans* - "The Magic of David Copperfield V" - Matthew Rhys
2. *Atlanta* - "Go for Broke" - Hiro Murai
3. *Better Call Saul* - "Nailed" - Peter Gould
4. *Bojack Horseman* - "Fish Out of Water" - Mike Hollingsworth
5. *Game of Thrones* - "The Battle of the Bastards" - Miguel Sapochnik
6. *The Girlfriend Experience* - "Separation" - Lodge Kerrigan
7. *The Good Place* - "Everything Is Fine" - Drew Goddard
8. *Halt and Catch Fire* - "NIM" - Christopher Cantwell
9. *Lady Dynamite* - "Pilot" - Mitch Hurwitz
10. *You're the Worst* - "The Inherent, Unsullied Qualitative Value of Anything" - Wendy Stanzler

For all the shit I give *Game of Thrones* especially about Jon Fucking Snow (he's the worst) the show knows how to deliver the spectacle. I can argue with the script for "The Battle of the Bastards" but I cannot argue with the direction. It is simply sensational. The best large-scale action sequence in television history and one of the best in the history of filmed media. But you know what, I liked something more than it for this category. "Fish Out of Water" is equal parts Charles Chaplin, Looney Tunes, and *Lost in Translation* while remaining true to the core of *Bojack Horseman*. As large scale an achievement as "The Battle of the Bastards" was, "Fish Out of Water" was even more of an achievement but on a much smaller scale. Introducing the underwater world of Pacific Ocean City where Bojack and

² For writing and directing I'm following the Emmy's lead and choosing a winner based on one episode. For acting categories I consider all 2016 episodes.

other land dwellers have to wear diving helmets leaving them unable to communicate and then putting Bojack through some hijinks until he is stranded alone with baby seahorse. Exploring new depths (pun intended, we're talking about *Bojack* here, expect puns) of Bojack's character through a silent world requires perfect directions and Mike Hollingsworth delivered.

Runner Up: *Game of Thrones* - "The Battle of the Bastards" - Miguel Sapochnik

My Winner: **BOJACK HORSEMAN - "FISH OUT OF WATER" - MIKE HOLLINGSWORTH**

BEST PREMIERE:

Previous Winner - *The Last Man on Earth* - "Alive in Tucson"

My Nominees:

1. *The Americans* - "Glanders"
2. *Better Call Saul* - "Switch"
3. *Documentary Now* - "The Bunker"
4. *Lady Dynamite* - "Pilot"
5. *The Night Of* - "The Beach"

A Couple of great season premieres from two of the best dramas on TV right now in "Glanders" and "Switch", a documentary spoof of the American political system in "The Bunker" and a great opening chapter that the miniseries couldn't quite live up to in "The Beach". Those a four great premieres but none were as good as *Lady Dynamite's* pilot. It's like Mitch Hurwitz saved everything in his brain since *Arrested Development* and unleashed it all at once. Oh, and he decided to completely destroy the fourth wall in many hilarious ways, most notably Patton Oswalt telling Maria Bamford to change the show up and not do stand up in it.

Runner Up: *Better Call Saul* - "Switch"

My Winner: **LADY DYNAMITE - "PILOT"**

BEST FINALE:

Previous Winner - *Justified* - "The Promise"

My Nominees:

1. *The Americans* - "Persona Non Grata"
2. *Atlanta* - "The Jacket"
3. *Better Call Saul* - "Klick"
4. *Documentary Now* - "Mr. Runner Up"
5. *The Girlfriend Experience* - "Separation"

I only want to talk about "Separation" here. An incredibly unconventional finale, yet none-the-less an incredibly effective one. "Separation" follows Christine on one escort date. Completely dropped are all other plot lines and recurring characters. This date, and the other pro, have never been shown before and as this in an anthology series, will most likely never be again. Yet, what this episode accomplishes is finishing Christine's character arc. It features perhaps Riley Keough's best performance in the series and she is shown to have found her place and is in complete control of the date. *The Girlfriend Experience* wasn't always great (most of the legal drama stuff wasn't very good) but at its peak it was among the best shows on television.

Runner Up: *Better Call Saul* - "Klick"

My Winner: **THE GIRLFRIEND EXPERIENCE - "SEPARATION"**

BEST NEW SHOW:

Previous Winner - *Unbreakable Kimmy Schmidt*

My Nominees:

1. *Atlanta*
2. *Full Frontal with Samantha Bee*
3. *The Girlfriend Experience*
4. *The Good Place*
5. *Lady Dynamite*

I guess this is where I admit I've only seen one episode of *Westworld* so far. I meant to get around to it before posting this but I just ran out of time. That being said I would have to be very impressed with it for it to displace any of these five great shows. *Atlanta* is such a great, unique show from the mind of Donald Glover. *Full Frontal* is a necessary blast of liberal rage that doesn't let anybody off the hook. *The Girlfriend Experience* is a cold, clinical examination of a law student turned call girl as it's best when the audience is kept just separate enough to avoid real connection just like the various Johns. *The Good Place* proves what a delight heaven would be if run by Ted Danson but goes so much further than that. And *Lady Dynamite* is Mitch Hurwitz unleashed in a way he hasn't been outside of *Arrested Development*. Just like *AD*, *Lady Dynamite* is grossly under seen right now and I hope it grows into a cult classic just like the former. It isn't as good as peak *Arrested Development* (but really, nothing it) but it's about as close as anybody could ever hope for.

Runner Up: *Atlanta*

My Winner: **LADY DYNAMITE**

BEST SCENE:

Previous Winner - *Unbreakable Kimmy Schmidt* - Daddy's Boy - "Kimmy's in a Love Triangle!"

My Nominees:

1. *The Americans* - Goodbye Martha - "The Magic of David Copperfield V"
2. *Angie Tribeca* - Games Interrogation - "The Famous Ventriloquist Did It"
3. *Better Call Saul* - Montage of Sabotage - "Inflatable"
4. *Black Mirror* - Heaven Is a Place on Earth - "San Junipero"
5. *Black-ish* - Hope Monologue - "Hope"
6. *Crazy Ex-Girlfriend* - Greg's Drinking Song - "When Will Josh See How Cool I Am?"
7. *Game of Thrones* - Sept of Baelor - "The Winds of Winter"
8. *The Good Place* - Janice and the Cacti - "Most Improved Player"
9. *Halt and Catch Fire* - Board Meeting - "The Threshold"
10. *Quarry* - Vietnam War Tracking Shot - "nước chảy đá mòn"

Ten excellent scenes from TV this year including one from a show I don't even watch. Let's start there. I watched the first couple of episodes of *Quarry*, a show about a man returning from the Vietnam War, and was largely unimpressed but the tracking shot from the season finale is one of the best in the history of television rivalling the one from season one of *True Detective*. *The Americans* crafted couple of great farewells for longtime characters last year and Martha's was the best. Deon Cole interrogation tactics is the peak of *Angie Tribeca*'s level of stupid humour. Vince Gilligan proved his montage game is just as strong as it was during the *Breaking Bad* years with Jimmy's montage of terrible work practices. The less said about the ending of "San Junipero" the better so as to keep your mind completely blank and ready for it but it did completely change the way I listen to that Belinda Carlisle song. That monologue from *Black-ish* completely sold me on the show and may in fact be directly responsible for all the show's nominations. "Greg's Drinking Song" was my favourite of the songs from *Crazy Ex-Girlfriend* (in fact, all the Greg songs are great (actually, every song is great)). Since George RR Martin can't really be bothered to write the books at a reasonable pace, *Game of Thrones* had to go ahead and provide the biggest shock since the Red Wedding to book-readers and show-watchers alike (and finally using Chekhov's Wildfire Cache). The mark of greatness for the nominated scene from *The Good Place* is the gag is established,

reinforced and then paid off in the most obvious way, unexpected way but it is still really, really funny. The emotional buildup to the board meeting in *Halt and Catch Fire* started back in season one and become more prevalent as the show shifted focus towards Kerry Bishé and Mackenzie Davis before climaxing with the fate of Mutiny in the air. The winner is *Game of Thrones* though. After a whole season of stupid Jon Snow being stupid (and getting cheered for it) we were rewarded with an absolute masterstroke in plot development to open the finale.

Runner Up: *The Americans* - Goodbye Martha - "The Magic of David Copperfield V"

My Winner: **GAME OF THRONES - SEPT OF BAEOR - "THE WINDS OF WINTER"**

BEST ENSEMBLE PERFORMANCE:

Previous Winner - *Hannibal*

My Nominees:

1. *The Americans* - Keri Russell, Matthew Rhys, Holly Taylor, Keidrich Sellati, Noah Emmerich, Annet Mahendru, Richard Thomas, Alison Wright, Lev Gorn, Costa Ronin, Dylan Baker, Frank Langella
2. *Better Call Saul* - Bob Odenkirk, Jonathan Banks, Rhea Seehorn, Patrick Fabrian, Michael Mando, Michael McKean, Kerry Condon, Ed Begley Jr.
3. *Bojack Horseman* - Will Arnett, Amy Sedaris, Alison Brie, Paul F Tompkins, Aaron Paul, Kirsten Schaal
4. *Crazy Ex-Girlfriend* - Rachel Bloom, Vincent Rodriguez III, Santino Fontana, Donna Lynne Champlin, Pete Gardner, Vella Lovell, Gabrielle Ruiz
5. *Veep* - Julia Louis-Dreyfus, Anna Chlumsky, Tony Hale, Reid Scott, Timothy Simons, Matt Walsh, Sufe Bradshaw, Kevin Dunn, Gary Cole, Sam Richardson, Hugh Laurie

This was an incredibly hard category to knock down to 5. *You're the Worst*, *Atlanta*, *Halt and Catch Fire*, *The Good Place*, *Brooklyn Nine-Nine*, *Silicon Valley* and *Game of Thrones* could all easily have made the found their way to a nomination. Instead I went with these five. The two best dramas on TV occupy those spots in part due to their deep bench of great actors. *Bojack Horseman* has the best voice cast in television with every actor able to best equally funny and heartbreaking when the script calls for it. *Crazy Ex-Girlfriend* basically has a top notch Broadway cast that shines brightest during the musical numbers but is also fantastic when doing normal person acting stuff. These four fall short of the best comedic ensemble on television though. Every single person in *Veep* is capable of completely stealing whatever scene they are in. I thought season 5 was the weakest season (well more accurately, least-great) of *Veep* but that ensemble is as good as it's ever been.

Runner Up: *The Americans*

My Winner: **VEEP**

BEST GUEST PERFORMANCE:

Previous Winner - Richard Armitage - *Hannibal*

My Nominees:

1. Dylan Baker - *The Americans*
2. Sofia Black D'Elia - *The Night Of*
3. Tina Fey - *Unbreakable Kimmy Schmidt*
4. Laurence Fishburne - *Black-ish*
5. Jeff Goldblum - *Unbreakable Kimmy Schmidt*
6. Timothy Olyphant - *The Grinder*
7. Kirsten Schaal - *Bojack Horseman*
8. Adam Scott - *The Good Place*
9. Samira Wiley - *You're the Worst*

10. Alison Wright - *The Americans*

It's almost not fair to the other nominees that Alison Wright is here. Martha has been a character on *The Americans* since the beginning but was only in the first half of season 4 pushing Alison Wright out of Supporting and into Guest. She is amazing again as Martha has found herself much deeper into the plot machinations than she ever would have thought and trying to get out of it and get her life back to normal. I could go on about the others but you should really be watching *The Americans* and I don't think you are so go watch *The Americans*.

Runner Up: Jeff Goldblum - *Unbreakable Kimmy Schmidt*

My Winner: **ALISON WRIGHT - THE AMERICANS**

BEST ACTRESS IN A SUPPORTING ROLE:

Previous Winner - Constance Zimmer - *UnReal*

My Nominees:

1. Zazie Beetz - *Atlanta*
2. D'Arcy Carden - *The Good Place*
3. Donna Lynne Champlin - *Crazy Ex-Girlfriend*
4. Anna Chlumsky - *Veep*
5. Kether Donohue - *You're the Worst*
6. Lena Headey - *Game of Thrones*
7. Chelsea Peretti - *Brooklyn Nine-Nine*
8. Amy Sedaris - *Bojack Horseman*
9. Rhea Seehorn - *Better Call Saul*
10. Holly Taylor - *The Americans*

A strong crop of ladies with only 4 carryovers from last year (I didn't watch season 2 of *UnReal* so I have no idea if Constance Zimmer was amazing again or not)(and Alison Wright transferred to Guest Performance, farewell Martha) the competition was strong. The four returnees all continues to do excellent work. Chlumsky is consistently the best of the *Veep* supporting cast, Donohue plays stupid like nobody else, Headey is by far the most interesting person left in *Game of Thrones* and Taylor seems to grow as an actress more and more every year on *The Americans*. Zazie Beetz shone most brightly on *Atlanta* in her starring episode "Value" and plays off Donald Glover so incredibly well. D'Arcy Carden is an unexpected delight in *The Good Place* providing comic heights only matched by Ted Danson on the show. Chelsea Peretti has emerged as the funniest of the female cast members of *Brooklyn Nine-Nine* edging out Melissa Fumero and Stephanie Beatriz. Amy Sedaris did fantastic work, especially in "Best Thing That Ever Happened" as Princess Caroline and Bojack contemplate their entire relationship. Rhea Seehorn is just so good in *Better Call Saul* providing a link for Jimmy to the "Real Lawyers" that straddles the line between deeply personally and professional. They are all behind Donna Lynne Champlin on *Crazy Ex-Girlfriend* though. Whether playing overly helpful BFF, tired wife, exasperated mother, diligent co-worker, hopeful dreamer, vengeful bitch, or any of the other roles Paula took on 2016 Champlin brought the house down and completely deserves this win.

Runner Up: Anna Chlumsky - *Veep*

My Winner: **DONNA LYNNE CHAMPLIN - CRAZY EX-GIRLFRIEND**

BEST ACTOR IN A SUPPORTING ROLE:

Previous Winner - Andre Braugher - *Brooklyn Nine-Nine*

My Nominees:

1. Desmin Borges - *You're the Worst*
2. Andre Braugher - *Brooklyn Nine-Nine*

3. Ted Danson - *The Good Place*
4. Kevin Dunn - *Veep*
5. Santino Fontana - *Crazy Ex-Girlfriend*
6. Bryan Tyree Henry - *Atlanta*
7. Hugh Laurie - *The Night Manager*
8. Michael McKean - *Better Call Saul*
9. Fred Melamed - *Lady Dynamite*
10. LaKeith Stanfield - *Atlanta*

Just 2 carryovers from last year as this category proves to be the deepest category of 2016. The list of men I could have subbed in is a very long one. Hell Noah Emmerich got left off the list this year and I absolutely love his work in *The Americans*. Desmin Borges got a chance to shine in "Twenty Two" and did exceptional work showing the effects of PTSD and his work to overcome it. Andre Braugher remained the most consistently funny part of *Brooklyn Nine-Nine* as the show has started to show signs of Aging Sitcom Disorder. Ted Danson's delightful curiosity with the human race is a sight to behold as he tries to run his neighbourhood in *The Good Place*. Any of *Veep*'s supporting cast could have been here but this year I chose Kevin Dunn who's world weariness and taking-no-shit were put to great use. Santino Fontana took Greg through all sorts of ups and (mostly) downs in *Crazy Ex-Girlfriend* and sings his heart out in the process. Bryan Tyree Henry and LaKeith Stanfield are both incredible in *Atlanta*. LaKeith in particular is absolutely hilarious. Hugh Laurie plays rich, evil arms dealer perfectly. Michael McKean's older brother to Bob Odenkirk's Jimmy has such a complicated relationship with him and McKean more than holds up his side of work. Fred Melamed is an incredible comic delight from his first appearance in *Lady Dynamite* and he never lets up. I am choosing Ted Danson though who despite consistently working since *Cheers* may have just found his best role since leaving that bar in Boston.

Runner Up: Fred Melamed - *Lady Dynamite*

My Winner: **TED DANSON - THE GOOD PLACE**

BEST ACTRESS IN A LEADING ROLE:

Previous Winner - Aya Cash - *You're the Worst*

My Nominees:

1. Kerry Bishé - *Halt and Catch Fire*
2. Rachel Bloom - *Crazy Ex-Girlfriend*
3. Aya Cash - *You're the Worst*
4. Mackenzie Davis - *Halt and Catch Fire*
5. Ellie Kemper - *Unbreakable Kimmy Schmidt*
6. Riley Keough - *The Girlfriend Experience*
7. Julia Louis-Dreyfus - *Veep*
8. Gugu Mbatha-Raw - *Black Mirror*
9. Sarah Paulson - *American Crime Story: The People v OJ Simpson*
10. Keri Russell - *The Americans*

5 carryovers amongst the leading ladies, in fact the most carryovers of any acting category, the veterans are joined by a strong crop of newcomers. *Halt and Catch Fire* shifted focus even more towards the co-founders of Mutiny and their fracturing relationship gave Kerry Bishé and Mackenzie Davis lots of material to work with and they were equal to the task. Riley Keough journeyed from naive legal student to seasoned professional prostitute with an assured ease in *The Girlfriend Experience*. Gugu Mbatha-Raw shined in "San Junipero" (honestly, Mackenzie Davis could have earned a second nomination here, consider her #11) starting completely alluring and then letting everything out. Sarah Paulson was great as Marcia Clark displaying all aspects of the prosecutor very well. Among the veterans Julia Louis-Dreyfus

was her consistently amazing self on *Veep*, Aya Cash took a small step back from her winning season 2 form as Gretchen focused on dealing with her depression, Ellie Kemper continued to be a delight and Keri Russell once again gave the best purely dramatic performance of the group. Rachel Bloom has completely taken over though. She does EVERYTHING! And not just in the musical numbers. But she does everything, and she is so great at it.

Runner Up: Julia Louis-Dreyfus - *Veep*

My Winner: **RACHEL BLOOM - CRAZY EX-GIRLFRIEND**

BEST ACTOR IN A LEADING ROLE:

Previous Winner - Mads Mikkelsen - *Hannibal*

My Nominees:

1. Anthony Anderson - *Black-ish*
2. Will Arnett - *Bojack Horseman*
3. Chris Geere - *You're the Worst*
4. Donald Glover - *Atlanta*
5. Bill Hader - *Documentary Now*
6. Rob Lowe - *The Grinder*
7. Bob Odenkirk - *Better Call Saul*
8. Matthew Rhys - *The Americans*
9. Fred Savage - *The Grinder*
10. Courtney B Vance - *American Crime Story: The People v OJ Simpson*

Only 3 carryovers from last year though oddly enough the 7 others from last year are all from shows that either ended or skipped airing any episodes in 2016 (*Hannibal*, *Justified*, *The Knick*, *Review*, *Rick and Morty* and *Show Me a Hero*). Don't think the newbies just got in due to lack of competition though. Anthony Anderson might be the best sitcom dad since Bryan Cranston in *Malcolm in the Middle*. Chris Geere was a near miss last year and with the focus of *You're the Worst* shifting back towards a balance between Jimmy and Gretchen Geere's great work was even more noticeable. *Atlanta* signaled to the world that Donald Glover is a genius. Bill Hader was phenomenal at everything *Documentary Now* parodied. Rob Lowe and Fred Savage were so great together in the short lived *Grinder* being the best comedic duo of the year. Courtney B Vance's Johnny Cochran was one of the great parts of *American Crime Story*. Matthew Rhys was the standard level of dependable greatness again in *The Americans* but this was the year of Will Arnett and Bob Odenkirk. Arnett seems to get better every season in exploring the depths of Bojack's depression especially when he is as self destructive as he is in season 3. Bob Odenkirk is the winner though. Just carrying *Better Call Saul* to such incredible heights. I would never have thought a character study of a comic relief side character from *Breaking Bad* could actually work but here it is, among the best shows on television and a large reason is the astounding work of Bob Odenkirk.

Runner Up: Will Arnett - *Bojack Horseman*

My Winner: **BOB ODENKIRK - BETTER CALL SAUL**

BEST EPISODE:

Previous Winner - *Community* - "Emotional Consequences of Broadcast Television"

Honourable Mentions:

1. *Angie Tribeca* - "Beach Blanket Sting-O"
2. *Archer* - "Double Indecency"
3. *Atlanta* - "Go for Broke"
4. *Difficult People* - "Carter"

5. *The Good Place* - "Most Improved Player"
6. *The Grinder* - "Grinder vs. Grinder"
7. *Unbreakable Kimmy Schmidt* - "Kimmy Meets a Celebrity"
8. *Veep* - "Mother"
9. *The Venture Bros.* - "A Party for Tarzan"
10. *You're the Worst* - "The Inherent, Unsullied Qualitative Value of Anything"

My Nominees:

1. *The Americans* - "The Magic of David Copperfield V: The Statue of Liberty Disappears"
2. *Better Call Saul* - "Klick"
3. *Black Mirror* - "San Junipero"
4. *Black-ish* - "Hope"
5. *Bojack Horseman* - "Fish Out of Water"
6. *Crazy Ex-Girlfriend* - "That Text Was Not Meant for Josh!"
7. *Documentary Now* - "Juan Likes Rice and Chicken"
8. *The Girlfriend Experience* - "Blindsided"
9. *Halt and Catch Fire* - "The Threshold"
10. *Lady Dynamite* - "White Trash"

It's so unbelievable for me that *The Americans* is not winning this category. "The Magic of David Copperfield" is their best episode to date and after watching it I was so confident that nothing would top it that I had it etched into stone. Well fuck me then because "San Junipero" came along.

Runner Up: *The Americans* - "The Magic of David Copperfield V: The Statue of Liberty Disappears"

My Winner: **BLACK MIRROR - "SAN JUNIPERO"**

BEST SERIES:

Previous Winner - *Hannibal*

Honourable Mentions:

1. *Brooklyn Nine-Nine*
2. *Difficult People*
3. *The Girlfriend Experience*
4. *The Good Place*
5. *The Grinder*
6. *Last Week Tonight with John Oliver*
7. *Silicon Valley*
8. *Unbreakable Kimmy Schmidt*
9. *Veep*
10. *The Venture Bros.*

My Nominees:

1. *The Americans*
2. *Atlanta*
3. *Better Call Saul*
4. *Bojack Horseman*
5. *Crazy Ex-Girlfriend*
6. *Documentary Now*
7. *Full Frontal with Samantha Bee*
8. *Halt and Catch Fire*
9. *Lady Dynamite*
10. *You're the Worst*

Bold statement: The first two seasons of *Better Call Saul* are better than the first two seasons of *Breaking Bad*. Now *Breaking Bad* went from great show to potential greatest show of all time in its third season so I am really excited to see if *Saul* can somehow get even better.

Runner Up: *Bojack Horseman*

My Winner: **BETTER CALL SAUL**



Genre Awards

Ah, genre awards. Where I decide to sneak in nominations for films I really liked but couldn't find room for in the "real" categories. I'm not even lying. You think stuff like *High-Rise*, *Midnight Special*, *Three* and *The Wailing* are getting Best Picture nominations? They're not but they're still really good movies that I want to mention. Of course many of my a majority of my Best Picture nominees show up in this section anyways because they are that good.

BEST COMEDY:

Previous Winner - *Mistress America*

My Nominees:

1. *20th Century Women*
2. *Elle*
3. *Hail, Caesar!*
4. *The Nice Guys*
5. *Toni Erdmann*

Yes, that's correct. That is *Elle* up there. The gripping psychological thriller in which Isabelle Huppert deals with the aftermath of a rape. No, I don't think rape is funny (in this case) but there is so much dry, dark humour in this film that is more than qualifies as a comedy in my books. However it was not the funniest movie of the year. That was Shane Black's *The Nice Guys* starring Ryan Gosling and Russell Crowe as wise cracking private eyes solving the murder of a porn star. The incredible chemistry between the two leads and strength of the one-liners made *The Nice Guys* the best pilot for a TV series that will never exist.

Runner Up: *20th Century Women*

My Winner: **THE NICE GUYS**

BEST SCIENCE FICTION FILM:

Previous Winner - *Mad Max: Fury Road*

My Nominees:

1. *10 Cloverfield Lane*
2. *Arrival*
3. *High-Rise*
4. *Midnight Special*
5. *Rogue One: A Star Wars Story*

Two good films and one incredible work of art. *High-Rise* and *Midnight Special* are good movies with some incredible highs in them (Luke Evan's performance in *High-Rise*, the gas station scene in *Midnight Special*) but ultimately they fall well short of *Arrival*. *Arrival* is one of the best films of the year.

Absolutely a near-masterpiece from Denis Villeneuve. It narrowly is missing a certain je-ne-sais-quos that keeps it from being the best film of the year but it is easily the best science fiction film of the year.

Runner Up: *High-Rise*

My Winner: **ARRIVAL**

BEST ACTION FILM:

Previous Winner - *Mad Max: Fury Road*

My Nominees:

1. *Green Room*
2. *Rogue One: A Star Wars Story*
3. *Three*

Two of these films have a limited setting. *Green Room* in a backwoods, Neo-Nazi bar and *Three* in a hospital but both make great use of their space. *Green Room* in particular just feels dangerous from the first moment the Ain't Rights step into the bar and only gets more horrific from there. *Three* proves that I need to see way more films by Johnnie To. *Drug War* was my winner in this category a few years ago and *Three*, while not anywhere near as great a film as that one, is an impeccable action movie with a bravura climactic shootout. Oh, and *Rogue One* is nominated here too. I can't say enough about the back half of that film. Some amazing, jaw-dropping moments challenging for the title of best action scenes in the *Star Wars* franchise.

Runner Up: *Three*

My Winner: **GREEN ROOM**

BEST HORROR FILM:

Previous Winner - *It Follows*

My Nominees:

1. *Green Room*
2. *The Wailing*
3. *The Witch*

Last year I called *It Follows* the best horror movie in years. Well *The Witch* is in serious consideration for my favourite horror movie of all time. Robert Eggers' directorial debut (!!!) sees a family cast off from society to live on their farm on the edge of the woods in Colonial America. Then a witch steals their baby. From there it is a slow, considered descent into complete madness on this farm, largely eschewing the clichés of modern horror cinema to create a vivid, unique masterpiece.

Runner Up: *Green Room*

My Winner: **THE WITCH**

BEST SEQUEL / REMAKE / WHATEVER:

Previous Winner - *Mad Max: Fury Road*

My Nominees:

1. *Finding Dory*
2. *Pete's Dragon*
3. *Rogue One: A Star Wars Story*

Certainly not the strongest year for sequels. *Finding Dory* continues the trend of Pixar non-*Toy Story* sequels being lesser than the originals. It's still enjoyable but is pretty akin to *Monsters University* in that there isn't really a great reason to every watch it again over the original. *Pete's Dragon* is a good family remake of the old animated film and David Lowery (*Ain't Them Bodies Saints*, Sundance buzzed-*A Ghost Story*) brings an auteur's sensibility to the film that elevates the material. *Rogue One* is the best *Star Wars* movie since the original trilogy. Despite a somewhat rocky first half, the second half successfully pulled out all the stops and produced some of the most thrilling cinema of the year.

Runner Up: *Pete's Dragon*

My Winner: **ROGUE ONE: A STAR WARS STORY**

BEST DOCUMENTARY:

Previous Winner - *The Look of Silence*

Best Oscar Nominee - *OJ: Made in America*

Worst Oscar Nominee - *13th*

Predicted Oscar Winner - *13th*

My Nominees:

1. *13th*
2. *OJ: Made in America*
3. *Weiner*

Yes, I'm counting *OJ: Made in America* as a film, not a TV series. If the Oscars are going to nominate then I sure as hell am. Covering the life of OJ Simpson from his time as a star collegiate athlete at USC in the late '60s up until his arrest for armed robbery in 2008 and tackling the racial history of the United States, the American justice system and celebrity culture; *OJ: Made in America* is a rich portrait of late twentieth century America through the lens of one of its most famous icons. It is an epic work of such quality that it completely negates the critically acclaimed Ryan Murphy series *American Crime Story: The People v OJ Simpson* (which I didn't actually like all that much) by largely doing everything it did but on a grander, most impressive scale. *13th* and *Weiner* are both fantastic documentaries but they are nowhere near as grand as *Made in America*. They're not even as great as the individual "episodes" *OJ* was divided into for television broadcast.

Runner Up: *Weiner*

My Winner: **OJ: MADE IN AMERICA**

BEST ANIMATED FILM:

Previous Winner - *Anomalisa*

Best Oscar Nominee - *Kubo and the Two Strings*

Worst Oscar Nominee - *Moana*

Predicted Oscar Winner - *Zootopia*

My Nominees:

1. *Kubo and the Two Strings*
2. *Moana*

3. *Zootopia*

Probably the best possible Disney Princess movie, a very enjoyable comedic romp through a world of animals that also contains a strong message about our society and the winner, a highly emotional, dark, Eastern-inspired fantasy about the ties between family.

Runner Up: *Zootopia*

My Winner: **KUBO AND THE TWO STRINGS**

BEST FOREIGN LANGUAGE FILM:

Previous Winner - *Breathe*

Best Oscar Nominee - *Toni Erdmann*

Worst Oscar Nominee - *Toni Erdmann*

Predicted Oscar Winner - *The Salesman*

My Nominees:

1. *Elle* (France)
2. *The Handmaiden* (South Korea)
3. *Right Now, Wrong Then* (South Korea)
4. *Toni Erdmann* (Germany)
5. *The Wailing* (South Korea)

Well I think it's safe to say South Korea had a good year in film. Three nominees. In the short history of the Schumys that is a record besting France's two from 2013 (*In the House* and *The Past* for those curious). *The Handmaiden* is a masterpiece of a constantly twisting plot. *Right Now, Wrong Then* is a brilliant look as two possible outcomes from a chance meeting between two characters. *The Wailing* is a detective story that becomes a supernatural horror film and excels at both. South Korea brought it in 2016. *Elle* and *Toni Erdmann* proved Europe could hold its with two comedies that could only come from across the Atlantic. A dark, satirical look at a rape victim that is equal parts psychological thriller and black comedy and a dark comedy about the bond between a daughter and her father (and the music of Whitney Houston). The winner is a walk though is *The Handmaiden*. Park Chan-wook managed to top *Oldboy*. That is a fucking accomplishment.

Runner Up: *Elle*

My Winner: **THE HANDMAIDEN**

BEST PERFORMANCE IN A BAD MOVIE:

Previous Winner - Bryan Cranston - *Trumbo*

My Nominees:

1. Hugh Grant - *Florence Foster Jenkins*
2. Nicole Kidman - *Lion*
3. Jane Levy - *Don't Breathe*
4. Kate McKinnon - *Ghostbusters*
5. Billy Bob Thornton - *Whiskey Tango Foxtrot*

Florence Foster Jenkins might be the best performance I've ever seen Hugh Grant give. Granted, I'm not exactly well versed in the Grant-oeuvre but he easily outshines Meryl Streep in the film. Nicole Kidman is her typical great self in *Lion*, Jane Levy gives a great horror heroine performance in a movie that absolutely does not deserve it and Billy Bob Thornton is a mad delight every time he shows up in *Whiskey Tango Foxtrot*. These four are all league behind Kate McKinnon though. I know she's an incredibly talented performer who should probably be getting enough movie offers to leave *Saturday Night Live* (sorry, *Saturday Night Trump Impressions*) for good but she is essentially the only funny one in *Ghostbusters*.

Runner Up: Hugh Grant - *Florence Foster Jenkins*
My Winner: **KATE MCKINNON - *GHOSTBUSTERS***

BEST VOICE OVER PERFORMANCE:

Previous Winner - Jennifer Jason Leigh - *Anomalisa*
My Nominees:

1. Jason Bateman - *Zootopia*
2. Ginnifer Goodwin - *Zootopia*
3. Edward Norton - *Sausage Party*
4. Charlize Theron - *Kubo and the Two Strings*
5. Alan Tudyk - *Rogue One: A Star Wars Story*

Is *Zootopia* Jason Bateman's best performance since *Arrested Development*? In a comedic sense almost certainly though *The Gift* does exist and is probably the most atypical Bateman performance to date. Edward Norton is essentially the only person in *Sausage Party* to elevate their stereotype of a character and makes his case for being the Woody Allen type in Woody's next movie. Alan Tudyk made K-2SO great comic relief and found emotional depth to the character especially in the second half (oh man the feeling when Jyn gives him a gun). Charlize Theron as the badass mother figure Monkey had great chemistry with Matthew McConaughey (#6 in this category) and generally just commands the movie whenever she is talking. Charlize Theron wins.

Runner Up: Jason Bateman - *Zootopia*
My Winner: **CHARLIZE THERON - *KUBO AND THE TWO STRINGS***

BEST COMEDIC PERFORMANCE:

Previous Winner - Greta Gerwig - *Mistress America*
My Nominees:

1. Tom Bennett - *Love and Friendship*
2. Alden Ehrenreich - *Hail, Caesar!*
3. Ryan Gosling - *The Nice Guys*
4. Kate McKinnon - *Ghostbusters*
5. Peter Simonischek - *Toni Erdmann*

A quick note: This should more accurately be called "Funniest Performance" and thought of that way. If this was "Best Performance in a Comedy" then Isabelle Huppert would be the hands down winner. As great as she is (and she's pretty funny, too) these five were funnier. Tom Bennett's delightful idiocy nearly brought me to tears every time he was on screen in *Love and Friendship*. Alden Ehrenreich absolutely carried the best scene of the year in *Hail, Caesar!*. Ryan Gosling displayed both an ability to deliver quippy one-liners with the best of them and fantastic physical comedic skills in *The Nice Guys*. Kate McKinnon somehow was funny with everything she did in a bad comedy where everybody else struggled. Peter Simonischek just has to wear a wig and fake teeth but brought so much to his role in *Toni Erdmann*. I have to pick Gosling though. One of my absolute favourite performances of the year and it included some of the absolute biggest laughs.

Runner Up: Alden Ehrenreich - *Hail, Caesar!*
My Winner: **RYAN GOSLING - *THE NICE GUYS***

BEST PERFORMANCE IN A FOREIGN LANGUAGE FILM:

Previous Winner - Joséphine Japy - *Breathe*
My Nominees:

1. Isabelle Huppert - *Elle*

2. Kim Min-hee - *The Handmaiden*
3. Kim Tae-ri - *The Handmaiden*
4. Kwak Do-won - *The Wailing*
5. Peter Simonischek - *Toni Erdmann*

This is kinda Isabelle Huppert and four people competing for the runner up spot. *Elle* is a hell of an audacious movie to pull off a psychological thriller / black comedy about rape. That very, very easily could have gone wrong in so many ways but thanks to a great script and assured direction and most importantly, a tremendous lead performance from Huppert it pulled it out. The other four are great performances with the two Kims selling every single twist and turn in *The Handmaiden*, Kwak Do-won runs the gamut from bumbling detective to heroic father as the stakes get increasingly bigger in *The Wailing* and Peter Simonischek absolutely nails the tough role of clown father trying to connect with his daughter by making her find her sense of humour in *Toni Erdmann*.

Runner Up: Kim Min-hee - *The Handmaiden*

My Winner: **ISABELLE HUPPERT - *ELLE***

BEST ENSEMBLE PERFORMANCE:

Previous Winner - *Spotlight*

My Nominees:

1. *20th Century Women* - Annette Bening, Ell Fanning, Greta Gerwig, Lucas Jade Zumann, Billy Crudup
2. *Hail, Caesar!* - Josh Brolin, George Clooney, Alden Ehrenreich, Ralph Fiennes, Jonah Hill, Scarlett Johansson, Frances McDormand, Tilda Swinton, Channing Tatum, Alison Pill
3. *The Handmaiden* - Kim Tae-ri, Kim Min-hee, Ha Jung-woo, Cho Jim-woong, Kim Hae-sook
4. *Manchester By the Sea* - Casey Affleck, Michelle Williams, Kyle Chandler, Lucas Hedges, Gretchen Mol, CJ Wilson, Kara Hayward, Anna Baryshnikov
5. *Moonlight* - Trevante Rhodes, Ashton Sanders, Alex Hibbert, Andre Holland, Jharrel Jerome, Jaden Piner, Janelle Monae, Naomie Harris, Mahershala Ali

This award should really be going to the casting director for *Moonlight*. In tasked with finding three actors to play the two main characters at different stages of their lives is a difficult task and to pull it off. Well they did and all the actors cast were superb. The supporting roles of Mahershala Ala, Janelle Monae and Naomie Harris were all great as well. Such a triumph of casting and acting that is trumps these other (mostly) star studded lineups.

Runner Up: *Hail, Caesar!*

My Winner: **MOONLIGHT**

BREAKTHROUGH ACTOR:

Previous Winner - Jacob Tremblay - *Room*

My Nominees:

1. Tom Bennett - *Love and Friendship*
2. Alden Ehrenreich - *Hail, Caesar!*
3. Lucas Hedges - *Manchester By the Sea*

First things first. Where are all the *Moonlight* actors you might be saying. Where are Trevante Rhodes, Ashton Sanders, Alex Hibbert and Jharrel Jerome? Well you can essentially consider them ranked 4-7 in this category in whatever order you wish. The top three are pretty hard to beat. Alden Ehrenreich's work in the would that it were so simple scene might be the best acting of the year. Tom Bennett's admiration of peas might be the second best acting of the year. And Lucas Hedges is just all around great performing at a high level opposite one of the best performances of the year.

Runner Up: Tom Bennett - *Love and Friendship*
My Winner: **ALDEN EHRENREICH - *HAIL, CAESAR!***

BREAKTHROUGH ACTRESS:

Previous Winner - Joséphine Japy - *Breathe*

My Nominees:

1. Lily Gladstone - *Certain Women*
2. Angourie Rice - *The Nice Guys*
3. Anya Taylor-Joy - *The Witch*

You put Laura Dern, Michelle Williams and Kristen Stewart in a movie and they all get out acted by relative newcomer Lily Gladstone. That's *Certain Women*. The third story focusing on Gladstone and Stewart is easily the best and just found a way into my heart and I will not say any more except the final scene with the two of them is so incredibly emotional. As for the other nominees, Angourie Rice is a great part of the comedic ensemble of *The Nice Guys* effortlessly playing off of Ryan Gosling and Russell Crowe and Anya Taylor-Joy gives a standout performance in *The Witch*, completely losing herself in the film's horror.

Runner Up: Anya Taylor-Joy - *The Witch*

My Winner: **LILY GLADSTONE - *CERTAIN WOMEN***

BEST DIRECTORIAL DEBUT:

Previous Winner - Alex Garland - *Ex Machina*

My Nominees:

1. Robert Eggers - *The Witch*
2. Travis Knight - *Kubo and the Two Strings*
3. Josh Kriegman and Elyse Steinberg - *Weiner*

The Witch is far too accomplished for a debut film. Just far, far too accomplished. It reminds me of Terrence Malick debuting with *Badlands* or Quentin Tarantino with *Reservoir Dogs*. Just a completely masterful announcement of an exciting new talent catapulting to the upper echelon of working directors. I eagerly await Robert Eggers' next feature and hope it is his *Days of Heaven* or *Pulp Fiction*.

Runner Up: Josh Kriegman and Elyse Steinberg - *Weiner*

My Winner: **ROBERT EGGERS - *THE WITCH***

I'M A MAN DAMNIT AWARD:

Previous Winner - *Room*

Winner - ***MANCHESTER BY THE SEA***

Kyle Chandler dying isn't even a tenth as sad as the saddest part of this movie. No spoilers, just watch it.

WTF MASTERPIECE AWARD:

Previous Winner - *Yakuza Apocalypse*

Winner - ***THE HANDMAIDEN***

A Korean woman becomes the new handmaiden for a Japanese noblewoman in Korea circa the 1920s. What follows are about a dozen twists and turns as the story loops back around on itself several times while constantly changing perspectives and motivations of characters. Whole scenes gain completely new meanings as characters interact and the plot simultaneously gets clearer, richer and more complex. A dizzying high-wire act of a movie that manages to land every single aspect of itself. Park Chan-wook's masterpiece.



Worst of 2016

Spoiler! This category would be pretty empty without superhero movies. While Marvel mostly keeps doing their thing (and I keep mostly ignoring it apart from one annoying and awful exception), DC has really brought the garbage. When it was released *Batman v Superman: Dawn of Justice* set a new bar for high profile superhero shit. Sure it's not the worst superhero movie ever (*Daredevil?* *The Green Hornet?*) but neither of those films was positioned as a giant studio tent pole like *BvS* was. And then *Suicide Squad* came out and proved that we all knew nothing. So thank you DC (and Marvel), thanks to your terrible, terrible superhero movies I didn't have to watch stuff like *Alice Through the Looking Glass*, *Teenage Mutant Ninja Turtles: Out of the Shadows*, *The Divergent Series: Allegiant*, *Independence Day: Resurgence*, *Inferno*, *London Has Fallen* or *The Huntsman: Winter's War*. Wow, those were all sequels that I actually had to look up to see if they actually existed.

WORST FILM EDITING:

Previous Winner - *Kingsman: The Secret Service*

Winner - **SUICIDE SQUAD**

I could bore you with more reading words but instead I'll link you to a 20 minute video solely about how terribly *Suicide Squad* is edited. Seriously, this movie is a fucking mess. Just an absolute mess. So here it is ["The Art of Editing and Suicide Squad"](#)

WORST ORIGINAL SCORE:

Previous Winner - *The Cobbler* - John Debney and Nick Urata

Winner - **THE SEA OF TREES - MASON BATES**

When watching *The Sea of Trees* whenever the score would come up I would just shudder a little. It is essentially the dictionary definition of "cloying" (or whatever the aural version of the dictionary is

called... probably still just the dictionary). Now it's been several months since I watched this movie and I can't recall any specific music but I do recall my reaction and have no desire to look up the music so I'm just going to trust myself. And if I'm wrong, what are you going to do about it? Defend *The Sea of Trees*? You haven't watched this movie. You probably haven't even heard of it.

WORST CINEMATOGRAPHY:

Previous Winner - *The Boy Next Door* - Dave McFarland

Winner - **BATMAN V SUPERMAN: DAWN OF JUSTICE - LARRY FONG**

There's dark the brooding done well like the cinematography in Christopher Nolan's *Batman* trilogy and then there's just plain dark and boring and just simply hard to see what's going on with Zach Snyder's movies. Congratulations Larry Fong, you are a bad copier of good cinematographers.

WORST PERFORMANCE IN A GOOD MOVIE:

Previous Winner - Thomas Mann - *Me and Earl and the Dying Girl*

My Nominees:

1. Anna Faris - *Keanu*
2. Nick Kroll - *Loving*
3. Karl Urban - *Pete's Dragon*
4. Hugo Weaving - *Hacksaw Ridge*
5. Forest Whitaker - *Rogue One: A Star Wars Story*

Keanu is a pretty enjoyable movie except when Anna Faris is on screen bringing the same quality of comedic acting as she did in the latter entries to the *Scary Movie* canon. Nick Kroll is lucky I didn't consider *Sausage Party* to be a good movie (it has great parts but is overall mediocre) or he would be here twice. Instead he is only nominated for ruining the part of *Loving* I was most interested in, the inner workings of the legal battle. Karl Urban is just kinda boring bad in *Pete's Dragon*. I have no idea what accent Forest Whitaker was going for in *Rogue One* but it didn't work. I liked the idea of his character but the execution, largely due to him, just didn't work. I'm happy he's getting high profile roles again but wish he would do better with them. Hugo Weaving though is just completely awful in *Hacksaw Ridge*. He plays angry, mean, abusive, drunk, WWI vet father about as poorly as you can imagine that role being played. The first half of the movie is pretty bad and he is easily the worst part of it.

Runner Up: Nick Kroll - *Loving*

My Winner: **HUGO WEAVING - HACKSAW RIDGE**

WORST ENSEMBLE PERFORMANCE:

Previous Winner - *The Boy Next Door*

My Nominees:

1. *Deadpool*
2. *Nine Lives*
3. *The Sea of Trees*
4. *Suicide Squad*
5. *Zoolander 2*

Kevin Spacey, Christopher Walken, Jennifer Garner and Cheryl Hines are all in *Nine Lives*. And none of them give a shit. It's easily the worst performance I've ever seen from Kevin Spacey and probably the worst for the others as well. The only person who seems to be trying in the film is Malina Weissman and she's too young to know any better (also: too young to act well). *Nine Lives* trumps the terrible superheroes, bad second go-around of male models and an even more talented cast doing the worst work of their careers.

Runner Up: *Zoolander 2*

My Winner: **NINE LIVES**

WORST ORIGINAL SCREENPLAY:

Previous Winner - *The Cobbler* - Thomas McCarthy and Paul Sado

My Nominees:

1. *Collateral Beauty* - Allan Loeb
2. *Don't Breathe* - Fede Alvarez and Rodo Sayagues
3. *Everybody Wants Some* - Richard Linklater
4. *Nine Lives* - Gwyn Lurie, Matt R Allen, Caleb Wilson, Daniel Antoniazzi and Ben Shiffrin
5. *The Sea of Trees* - Chris Sparling

Will Smith is sad and talks to actors pretending to be the physical embodiments of the abstract concepts of Time, Death and Love (who he has already written letters to, the concepts not the actors) and he makes elaborate domino sets in his office of his company he is destroying by being continually sad and not caring about them so Michael Pena, Kate Winslet and Edward Norton try to save the company by getting Will Smith removed by proving he is insane by filming him talking to the actors playing abstract concepts and then photoshopping them out of the footage but each of them has personal problems that directly correspond with one of the concepts so the actors playing those concepts work to fix these personal problems; Michael Pena becomes able to tell his family he is dying, Kate Winslet just becomes able to feel good about one day being the vague concept of a mother, not becoming an actual mother but becoming like a respected older woman in society who cares for people, and Edward Norton learns how to love his sassy daughter who watches *Hamilton* with Odell Beckham Jr and Will Smith goes to grief counselling sessions but in a group like AA, not with a counselor, and the leader of the group tries to get him to open up about his dead daughter, who has been dead for a couple years now and he has been sad this whole time, and then he goes to this woman's house and SURPRISE it's his ex-wife and the mother of his dead daughter and SUPER SUPRISE the actors playing Death, Time and Love are the actual 100% for real physical embodiments of these concepts and then everyone lives happily ever after. That is *Collateral Beauty* and after typing that out I really feel like I need to place it but there were somehow two, yes TWO, worse original screenplays this year. *Nine Lives* is a movie in which Kevin Spacey is a busy, busy working CEO man who is so busy, busy he often misses his daughter's life and then he ends up trapped in a cat's body and hijinks ensue. And the main business plot point is about Kevin Spacey's company building the tallest building in North America but then realizing that somebody else is building one to be a little bit taller and that really matters for some reason. And that's not even the worst screenplay of the year because *The Sea of Trees* exists. I won't even get into how hilariously bad this movie is but it makes the most violent, abrupt shift from generically awful to hilariously awful with the funniest traffic accident you'll ever see.

Runner Up: *Nine Lives* - Lurie, Allen, Wilson, Antoniazzi and Shiffrin

My Winner: **THE SEA OF TREES - Chris Sparling**

WORST ADAPTED SCREENPLAY:

Previous Winner - *Kingsman: The Secret Service* - Jane Goldman and Matthew Vaughn

My Nominees:

1. *Batman v Superman: Dawn of Justice* - Chris Terrio and David S Goyer
2. *Deadpool* - Rhett Reese and Paul Wernick
3. *Special Correspondents* - Ricky Gervais
4. *Suicide Squad* - David Ayer
5. *Zoolander 2* - Ben Stiller, John Hamburg, Nicholas Stoller and Justin Theroux

- "I HAVE TO SAVE MAAARRRTTTHHHAAAAAAGGGHHH" - Superman

- "WHY ARE YOU SAYING THAT NAME!?!?!?" - Batman

- LOOOOOOOOOOOOL - The Audience

Runner Up: *Zoolander 2* - Ben Stiller, John Hamburg, Nicholas Stoller and Justin Theroux

My Winner: **BATMAN V SUPERMAN: DAWN OF JUSTICE - CHRIS TERRIO AND DAVID S GOYER**

WORST ACTRESS IN A SUPPORTING ROLE:

Previous Winner - Emma Stone - *Aloha*

My Nominees:

1. Tammy Blanchard - *Tallulah*
2. Selena Gomez - *The Fundamentals of Caring*
3. Cheryl Hines - *Nine Lives*
4. Julia Stiles - *Jason Bourne*
5. Kate Winslet - *Triple 9*

Did Julia Stiles have a stroke sometime since *The Bourne Ultimatum*? Sure, she wasn't giving Schurmy worthy performances in her first outings in the *Bourne* series but she was still good. Oh boy was she bad in *Jason Bourne*. Almost forgot-how-to-say-words bad. Kate Winslet should get a special mention here for her terrible Russian accent. Sure, she pulled off Polish last year in *Steve Jobs* (and even won a Golden Globe) but she has no business trying a Russian accent ever again. The rest are mostly just bad in boring, bland, awful ways. Especially Selena Gomez. It's not like *The Fundamentals of Caring* is a good movie or anything but she really shits the bed in a very noticeable way in it. She's worse than the emotional climax of the movie which is Paul Rudd holding Craig Roberts on the edge of a canyon while Roberts urinates into it and the camera kinda starts doing the Michael Bay dramatic spin around the actors.

Runner Up: Selena Gomez - *The Fundamentals of Caring*

My Winner: **JULIA STILES - JASON BOURNE**

WORST ACTOR IN A SUPPORTING ROLE:

Previous Winner - Eddie Redmayne - *Jupiter Ascending*

My Nominees:

1. Mark Consuelos - *Nine Lives*
2. Jesse Eisenberg - *Batman v Superman: Dawn of Justice*
3. Jared Leto - *Suicide Squad*
4. Kyle Mooney - *Zoolander 2*
5. Hugo Weaving - *Hacksaw Ridge*

Probably a bad sign for DC movies when their two main antagonists (yes, shut up, I know Enchantress was the "bad guy" in *Suicide Squad*, but did you give a shit about her at all, or their mission to kill her, no, of course not) are here. Jesse Eisenberg seemed to be trying for menacingly creepy but instead got awkwardly creepy. It just didn't work. His hair didn't help but that's another (non-existent) category.

Jared Leto though. Was this performance really worth sexually harassing your co-workers? Maybe if you were Heath Ledger good we'd let you get away some light sexual harassment. Instead you were Heath Ledger if Heath Ledger was retarded. Just embarrassingly awful.

Runner Up: Kyle Mooney - *Zoolander 2*

My Winner: **JARED LETO - SUICIDE SQUAD**

WORST ACTRESS IN A LEADING ROLE:

Previous Winner - Jennifer Lopez - *The Boy Next Door*

My Nominees:

1. Emily Blunt - *The Girl on the Train*
2. Melissa McCarthy - *Ghostbusters*
3. Kate Siegel - *Hush*
4. Rachael Taylor - *ARQ*
5. Kirsten Wiig - *Ghostbusters*

Is there anybody as inconsistent as Melissa McCarthy right now? She was great in *Spy* but completely awful in *Ghostbusters*. And it's the same director. Usually when stuff like that happens you see a complete shift in tone and style of film but *Spy* and *Ghostbusters* are both Paul Feig ensemble-semi-improvised genre comedies. Someone one worked and the other mostly didn't. Well anyways, Melissa McCarthy is simply put, not good in *Ghostbusters*. Or more accurately, she is bad.

Runner Up: Kate Siegel - *Hush*

My Winner: **MELISSA MCCARTHY - GHOSTBUSTERS**

WORST ACTOR IN A LEADING ROLE:

Previous Winner - Adam Sandler - *The Cobbler*

My Nominees:

1. Henry Cavill - *Batman v Superman: Dawn of Justice*
2. Ryan Reynolds - *Deadpool*
3. Neel Sethi - *The Jungle Book*
4. Kevin Spacey - *Nine Lives*
5. Ben Stiller - *Zoolander 2*

I don't know if Henry Cavill was worse in this or in *Man of Steel* but either way he just shouldn't be playing Superman (and the writing should be better, and the direction, and essentially the everything). His "nobility" is just a boring slab of generic blah and his "angry Superman" is kinda funny. Ryan Reynolds is at his absolute worst in *Deadpool* playing one of the most annoying main characters I've seen in a while. See he's funny because he says "fuck" and breaks the fourth wall! He's a bad guy but also a good guy! Fuck Ryan Reynolds. Kevin Spacey gives probably the worst performance of his career but for most of it he was playing a cat in a script seemingly written by a bunch of 10 year olds. You can't really blame him for just cashing that cheque. Neel Sethi is a terrible child actor but maybe that's not entirely his fault. It's gotta be hard enough for established, veteran actors to do everything in a big green screen room let alone a child. But hey, he's fucking terrible in the movie so he gets nominated. And Ben Stiller is just sad trying to be Derek Zoolander again.

Runner Up: Neel Sethi - *The Jungle Book*

My Winner: **RYAN REYNOLDS - DEADPOOL**

WORST DIRECTOR:

Previous Winner - Thomas McCarthy - *The Cobbler*

My Nominees:

1. David Ayer - *Suicide Squad*
2. Zach Snyder - *Batman v Superman: Dawn of Justice*
3. Barry Sonnenfeld - *Nine Lives*
4. Ben Stiller - *Zoolander 2*
5. Tate Taylor - *The Girl on the Train*

I guess some congrats are in order for Tim Miller for avoided a nomination here for *Deadpool*. Good job Tim! You weren't quite as bad at your job as the other superhero guys. I would hope by now I've established just how bad I think *Suicide Squad* and *Batman v Superman* are and their direction is a big reason why. Snyder's unrelenting darkness and Ayer's jumbled mess certainly top their movies with big

bows of shit.

Runner Up: Zach Snyder - *Batman v Superman: Dawn of Justice*

My Winner: **DAVID AYER - *SUICIDE SQUAD***

WORST PICTURE:

Previous Winner - *The Cobbler*

My Nominees:

1. *Batman v Superman: Dawn of Justice*
2. *Collateral Beauty*
3. *Deadpool*
4. *Don't Breathe*
5. *Everybody Wants Some*
6. *The Girl on the Train*
7. *Nine Lives*
8. *The Sea of Trees*
9. *Suicide Squad*
10. *Zoolander 2*

You know something, I actually have a pretty big soft spot for *Suicide Squad* in my heart. It's such a fascinating film. Basically a perfect what-not-to-do for blockbuster superhero filmmaking. I kinda love it. Also Viola Davis just shoots random employees of hers merely for being around when she is discussing super top secret shit. And one of them has a boomerang. That's his defining feature, a boomerang! And the big sacrifice at the end is absolutely hilarious when you realize they've only known each other for several hours. And spending half the movie introducing most of them and then showing two more into the mix in about 30 seconds. But one of those ones dies about 5 minutes later so it's ok?, sure. What a movie. I hope *Suicide Squad 2: Now With More Joker* is somehow even more inept and terrible.

Runner Up: *Zoolander 2*

My Winner: ***SUICIDE SQUAD***



Hall of Fame

New to the Schurmys this year is an honoring of the careers of some of the greatest artists in film history (TV contributions are also considered but none are among this class). Before we get too far let's lay out the rules for the Schurmy Hall of Fame.

- Up to 10 inductees per year
- Eligibility is determined to be 30 years after the first relevant credit on IMDB or after death
- Individuals and Groups are eligible though contributions will be considered separately

So now, the first class of inductees into my Hall of Fame.

INDUCTEES:

WOODY ALLEN

Director, Writer, Actor

Annie Hall, ***Bananas***, ***Blue Jasmine***, ***Broadway Danny Rose***, ***Bullets Over Broadway***, ***Cafe Society***, ***Crimes and Misdemeanors***, ***Deconstructing Harry***, ***Hannah and Her Sisters***, ***Interiors***, ***Irrational Man***, ***Love and Death***, ***Manhattan***, ***Midnight in Paris***, ***Play it Again Sam***, ***The Purple Rose of Cairo***, ***Radio Days***, ***Sleeper***, ***Stardust Memories***, ***Sweet and Lowdown***, ***Zelig***

The most prolific director on this list (did you know the last year without a Woody Allen movie was 1981?). Modern day Woody movies tend to be more of a lesser quality than his older works but they are mostly worth watching. His prime works however put him in elite company. A sharp comedic voice producing some of the funniest movies of the '70s who developed into a dramatic master without having to sacrifice that sense of humour, Woody Allen created his own brand of film: neurotic, sex-obsessed, Jewish. Perhaps Woody Allen's greatest talent is his writing and directing for his casts, especially his

female leads. Whether Diane Keaton, Mia Farrow or any of the many talented actresses he's cast in his films, they all get well written parts and the support to act to the fullest of their abilities.

HUMPHREY BOGART

Actor

*The African Queen, Angels With Dirty Faces, **The Big Sleep, Casablanca, In a Lonely Place, The Maltese Falcon, Sabrina, To Have and Have Not, The Treasure of the Sierra Madre***

The face of film noir. When you picture a noir film almost certainly you are picturing Humphrey Bogart in a darkly lit private eye's office with a dame walking in asking him to solve her troubles. He had the perfect look for it. Grizzled but not too grizzled. A slight air of menace but not enough to hide his good nature. A man who looks like he knows things from experience. He perfectly inhabited that kind of role but he was at his best on the edges of those characteristics. The haunted ex-lover with a buried heart in *Casablanca*, the greedy, desperate prospector in *The Treasure of the Sierra Madre* and the too-smart, too-dark writer in *In a Lonely Place*. Bogart may not have had the range of some of the actors on this list but he knew his type and its limits and knew exactly how to stretch them. He displayed tremendous chemistry with various leading ladies most notable, his wife, Lauren Bacall but also the likes of Ingrid Bergman and both Hepburns. Working with some incredibly talented directors certainly helps. Michael Curtiz, John Huston, Nicholas Ray, Billy Wilder, Howard Hawks and others helped make Bogart one of the most enduring film icons of all time.

ROBERT DE NIRO

Actor, Director

*A Bronx Tale, Brazil, Cape Fear, Casino, The Deer Hunter, The Godfather Part II, Goodfellas, Heat, Jackie Brown, Joy, **The King of Comedy, Mean Streets, Meet the Parents, Midnight Run, Once Upon a Time in America, Raging Bull, Silver Linings Playbook, Taxi Driver, The Untouchables***

Robert De Niro, star of such seminal hits as *Meet the Fockers, Dirty Grandpa, Little Fockers, Grudge Match* and *Last Vegas* is among my initial Hall of Fame class. He's also the legendary actor of all the films listed above and others that I haven't had the pleasure of seeing yet. He's probably the greatest actor of his time. Before he stopped visibly caring almost everything he did was top quality. He poured his heart and soul (and body) into his work, most notably his collaborations with Martin Scorsese. *Mean Streets, Taxi Driver, Raging Bull, The King of Comedy, Goodfellas, Cape Fear, Casino*. Just those performances alone would put him in Hall of Fame contention. The fact that he adds work with other visionary directors such as Terry Gilliam, Michael Cimino, Francis Ford Coppola, Michael Mann, Quentin Tarantino, David O Russell, Sergio Leone and Brian De Palma is what puts him in this illustrious class.

ROGER DEAKINS

Cinematographer

The Assassination of Jesse James By the Coward Robert Ford, A Beautiful Mind, The Big Lebowski, Doubt, Fargo, Hail, Caesar!, The Man Who Wasn't There, No Country for Old Men, O Brother Where Art Thou, Prisoners, Revolutionary Road, A Serious Man, The Shawshank Redemption, Sicario, Skyfall, True Grit

The greatest cinematographer of all time. I don't even feel the need to preface that with any doubts. Roger Deakins is simply put, the greatest at what he does. Look at that list of movies and then realize that this is just a selection of his work. Whether elevating a mediocre movie or fitting in with an excellent movie, Deakins's work is always exactly as it should be. Firmly believing that cinematography is not merely the crafting of pretty pictures, Deakins makes his shots fit the tones of the films (they also tend to still look amazing). A household name in cinephile circles, he does a job with little mainstream

acknowledgement. You may not be aware of the name, but I can guarantee you've been amazed by his work many times.

ALFRED HITCHCOCK

Director

*The 39 Steps, The Birds, Dial M for Murder, I Confess, The Lady Vanishes, **North by Northwest, Notorious, Psycho, Rear Window, Rebecca, Rope, Shadow of a Doubt, Strangers on a Train, Vertigo***
The master of suspense. Getting his start directing silent films in Great Britain in the '20s before moving onto something referred to as "talkies" (I'm not really familiar with them to be honest, seems like it was a forgotten fad) and then onto Hollywood where his first American film, *Rebecca*, won the Academy Award for Best Picture. From there he would go on to make the name Hitchcock synonymous with suspenseful thrillers. Many of his classics could only have been Hitchcocks. Nobody else had the touch needed for them. Who else could construct a thriller out of Jimmy Stewart watching his neighbours or pull off a serious horror film about a series of bird attacks? Alfred Hitchcock may have been the greatest genre director the world has ever seen.

PHILIP SEYMOUR HOFFMAN

Actor

*25th Hour, Almost Famous, Before the Devil Knows You're Dead, The Big Lebowski, **Boogie Nights, Capote, Charlie Wilson's War, Doubt, Happiness, The Ides of March, Magnolia, Mary and Max, The Master, Moneyball, A Most Wanted Man, Punch-Drunk Love, State and Main, Synecdoche New York, The Talented Mr. Ripley***

The first (and so far only) inductee to bypass the 30 year period by tragic means. Most often cast in a supporting role, Hoffman was reliably the best part of any movie he was in no matter the level of talent working around him. If he only got five minutes of screen time he made sure it was what you remembered from the film. When he got starring roles he absolutely knocked them out of the park whether in a biopic, animated film, Charlie Kaufman multi-levelled mind fuck, or a Hollywood-parody / Rom-Com. His talent almost seems too easy. Such range, such dynamism. Philip Seymour Hoffman may have been the most talented actor ever to grace the silver screen.

STANLEY KUBRICK

Director, Writer

2001: A Space Odyssey, Barry Lyndon, A Clockwork Orange, Dr. Strangelove, Eyes Wide Shut, Full Metal Jacket, The Killing, Lolita, Paths of Glory, The Shining, Spartacus

A visionary genius, Stanley Kubrick took on several different genres and ideas in his career and molded them in his vision. A heist film, a WWI war film / legal drama, a swords and sandals epic, a pervy drama, a satirical look at nuclear holocaust, a mind bending trip through space, a dark crime drama, a period drama, a horror film, a Vietnam War film, and Tom Cruise and Orgies. Eleven different films yet all are easily identified as Kubrick masterpieces. A meticulous perfectionist he wasn't satisfied until he got exactly what he wanted and that quality is readily apparent in his films. He took great actors and got the best work of their careers out of them (Peter Sellers, George C Scott, Jack Nicholson, Malcolm McDowell and others) and did the same with his behind the scenes crew. Stanley Kubrick's mark on film history is quite obvious, his influence nearly unmatched. The poster child of a director who will not allow his vision to be comprised, Stanley Kubrick's vision was worth it.

AKIRA KUROSAWA

Director, Writer

*Drunken Angel, The Hidden Fortress, **High and Low**, Ikiru, Kagemusha, **Ran**, Rashomon, **Seven Samurai**, **Throne of Blood**, **Yojimbo***

The only foreign director to make this initial class (and of course I by foreign, I really mean not from an English speaking country), Akira Kurosawa defines Japanese filmmaking. If you picture a samurai film, you are picturing a Kurosawa. Whether it's *Rashomon* whose structure has been endlessly copied, *The Hidden Fortress*, which is basically *Star Wars*, *Throne of Blood*, the best film adaptation of Shakespeare, *Yojimbo*, remade as *A Fistful of Dollars*, *Kagemusha*, which George Lucas and Francis Ford Coppola helped get made, *Ran*, the best use of colour in film history, or *Seven Samurai*, it's *Seven Samurai*, I shouldn't need to explain that one, Kurosawa's influence from this one genre is felt all across film. He brought a Western sensibility to the Japanese filmmaking world and used that to perfect many Western forms. *High and Low* is a masterpiece of detective stories and *Ikiru* is the best deathbed film ever made. You may not have ever seen a Kurosawa film directly but you certainly have seen many, many films very directly influenced by him.

TERRENCE MALICK

Director, Writer

*Badlands, Days of Heaven, Knight of Cups, **The New World**, **The Thin Red Line**, To the Wonder, **The Tree of Life***

Wistful close up shot of nature accompanied by voice-over narration meditating on the purpose of life. Shot of an actor moving through tall grass. Voice-over narration about man's relationship with nature. Repeat for two hours. Yes, Terrence Malick has a signature style that is very easy to mimic and mock but nobody has ever come remotely close to matching his achievements and I've seen many attempts. There's a foundation to his best films that unites all the parts into one immensely satisfying whole. The five bolded films above all reach that hard-to-describe place that I've really only encountered in great literature. A sense of profound genius that lies just beyond mortal comprehension. The smallest body of work presented for induction here, Malick managed to create five masterpieces with his first five movies cementing his place in film lore.

MARTIN SCORSESE

Director, Writer

*After Hours, **The Age of Innocence**, The Aviator, Cape Fear, Casino, The Departed, Gangs of New York, **Goodfellas**, Hugo, **The King of Comedy**, The Last Temptation of Christ, Mean Streets, **Raging Bull**, Shutter Island, Silence, **Taxi Driver**, **The Wolf of Wall Street***

Mean Streets came out in 1973. Martin Scorsese has been making consistently great films for over 40 years. His filmography may be varied in genre and subject matter but the quality only ranges from great to HOLY FUCK GREAT. Best known for his collaborations with Robert De Niro and Leonardo DiCaprio, Scorsese has more than proved his worth when working without his muses. Scorsese's best quality might be his absolute love of film. He is a gateway into vast worlds of underappreciated classic and foreign films and has put his influences on display while crafting a unique style of his own. Nobody can match Scorsese's sense of style. His use of long takes and pop music being the most notable. As he has gotten older his films have stayed just as daring and complex, refusing to slow down and simplify things. Scorsese remains one of the most vital filmmakers working today.



The "Big" Ones

The big awards, the only awards people actually care about. Did you care that *Jackie* won best costumes? Did you even remember that? No? Did you just skip here from the table of contents? Well you're here now. Might as well get on with it. One quick note though before we do get on with it. I have created some montages for several of the awards in this section. They are linked in the award titles. Because I use music for the videos some of them may not work on all devices. If you find yourself unable to enjoy Schurmy Video content on your cellular telephone perhaps try it on your desktop computer.

BEST ORIGINAL SCORE:

Previous Winner - *Sicario* - Jóhann Jóhannsson

Best Oscar Nominee - *Jackie* - Mica Levi

Worst Oscar Nominee - *Lion* - Dustin O'Halloran and Hauschka

Predicted Oscar Winner - *La La Land* - Justin Hurwitz

My Honourable Mentions:

1. *Arrival* - Jóhann Jóhannsson
2. *Hell or High Water* - Nick Cave and Warren Ellis
3. *Kubo and the Two Strings* - Dario Marianelli
4. *La La Land* - Justin Hurwitz
5. *Midnight Special* - David Wingo

My Nominees:

1. [The Childhood of a Leader](#) - Scott Walker
2. [The Handmaiden](#) - Cho Young-wuk
3. [Jackie](#) - Mica Levi

4. [The Neon Demon](#) - Cliff Martinez
5. [The Witch](#) - Mark Korven

Did you try and click on the title of this award? Sorry, no best score montage. Instead you just get links to select excerpts from the nominated scores. Scott Walker crafted perhaps the most terrifying score of the leader to accompany the development of a fascist leader. Cho Young-wuk's lush, beautiful score heightens the twists and turns and makes the romance shine in *The Handmaiden*. Cliff Martinez proves he is the best electronic composer with *The Neon Demon* perhaps being his best work. Mark Korven's score perfectly matches the horror crafted in *The Witch*. The winner is Mica Levi. Dirgey, emotional, harrowing, fraught, eerie. Jackie's score puts us inside the mind of a grieving widow in the immediate aftermath of the violent death of her husband and how chaotic everything is when that man was the president of the United States.

Runner Up: *The Neon Demon* - Cliff Martinez

My Winner: **JACKIE - MICA LEVI**

BEST CINEMATOGRAPHY:

Previous Winner - *Mad Max: Fury Road* - John Seale

Best Oscar Nominee - *La La Land* - Linus Sandgren

Worst Oscar Nominee - *Lion* - Grieg Fraser

Predicted Oscar Winner - *La La Land* - Linus Sandgren

My Honourable Mentions:

1. *Cafe Society* - Vittorio Storaro
2. *The Handmaiden* - Chung Chung-hoon
3. *Knight of Cups* - Emmanuel Lubezki
4. *Moonlight* - James Laxton
5. *The Witch* - Jarin Blaschke

My Nominees:

1. *Arrival* - Bradford Young
2. *La La Land* - Linus Sandgren
3. *The Neon Demon* - Natasha Braier
4. *Nocturnal Animals* - Seamus McGarvey
5. *Silence* - Rodrigo Prieto

You can click on this title. Cinematography lends itself pretty well to the montage form because it is purely visual and doesn't require much to showcase good examples. The five nominees all did fantastic work this past year. Bradford Young's shots inside the alien ship were a thing of beauty. Natasha Braier brought a great visual style to the modeling world. Seamus McGarvey mixed high-art camera work and grittier "low-art" work in the appropriate times in *Nocturnal Animals* making both look great. Rodrigo Prieto captured the divine presence in Japan. Linus Sandgren wins with the incredible colours he brought out of Los Angeles beautifully displaying the nostalgic love in the film while also letting the darker, lonelier undercurrents appear seamlessly exactly when they needed too. And that ballet montage was fucking gorgeous.

Runner Up: *Nocturnal Animals* - Seamus McGarvey

My Winner: **LA LA LAND - LINUS SANDGREN**

BEST ORIGINAL SCREENPLAY:

Previous Winner - *Inside Out* - Pete Docter, Meg LeFauve, Josh Cooley and Ronnie del Carmen

Best Oscar Nominee - *Hell or High Water* - Taylor Sheridan

Worst Oscar Nominee - *La La Land* - Damien Chazelle

Predicted Oscar Winner - *Manchester by the Sea* - Kenneth Lonergan

My Honourable Mentions:

1. *Hail, Caesar!* - Joel and Ethan Coen
2. *Kubo and the Two Strings* - Marc Haimes, Chris Butler and Shannon Tindle
3. *Louder Than Bombs* - Joachim Trier and Eskil Vogt
4. *Toni Erdmann* - Maren Ade
5. *Zootopia* - Jared Bush and Phil Johnston

My Nominees:

1. *20th Century Women* - Mike Mills
2. *Hell or High Water* - Taylor Sheridan
3. *Manchester By the Sea* - Kenneth Lonergan
4. *The Nice Guys* - Shane Black and Anthony Bagarozzi
5. *Right Now, Wrong Then* - Hong Sang-soo

Let's just get this out there and out of the way now; I like the *La La Land* script and think it is actually underrated. That being said it still didn't make my top 10 original screenplays of the year. The five honourable mentions are all great scripts and they still didn't make the top 5. *20th Century Women* is Mike Mills' ode to his mother after *Beginners* was his ode to his father and *Women* is a large step up. The (for lack of better wording) stylish "indie" elements that only rarely worked in *Beginners* largely all worked here and the script crafted several great characters and built dynamic relationships between all of them. *Hell or High Water* is the closest thing I've seen to *No Country for Old Men* and manages to contain a great sense of humour. *Manchester By the Sea* is the saddest movie of the year and manages to keep its heart through all the sad stuff that happens. *The Nice Guys* is pure Shane Black in the best way, endless quips. *Right Now, Wrong Then* is a very nice, understated look at two possible outcomes stemming from a chance encounter, one *Right* and one *Wrong*. Scenes mirror each other beautifully letting the romantic feelings really sing in the second half. Of all these great screenplays I am picking *Hell or High Water*. Taylor Sheridan just crafted a great cops and robbers tale and then built a story of modern economics and brotherly relationships on top of it.

Runner Up: *The Nice Guys* - Shane Black and Anthony Bagarozzi

My Winner: **HELL OR HIGH WATER - TAYLOR SHERIDAN**

BEST ADAPTED SCREENPLAY:

Previous Winner - *Anomalisa* - Charlie Kaufman

Best Oscar Nominee - *Moonlight* - Barry Jenkins and Tarell Alvin McCraney

Worst Oscar Nominee - *Lion* - Luke Davies

Predicted Oscar Winner - *Moonlight* - Barry Jenkins and Tarell Alvin McCraney

My Honourable Mentions:

1. *Certain Women* - Kelly Reichardt
2. *Fences* - August Wilson
3. *Love and Friendship* - Whit Stillman
4. *Nocturnal Animals* - Tom Ford
5. *Our Little Sister* - Hirokazu Koreeda

My Nominees:

1. *Arrival* - Eric Heisserer
2. *Elle* - David Birke
3. *The Handmaiden* - Park Chan-wook and Chung Seo-kyung
4. *Moonlight* - Barry Jenkins and Tarell Alvin McCraney
5. *Silence* - Martin Scorsese and Jay Cocks

I really tried to get that *Love and Friendship* screenplay into the top five but I couldn't. *Arrival* is a powerful emotional experience in the guise of a thinking man's science fiction film. *Elle's* screenplay needed to walk the high wire act of its many components and did so magnificently. *The Handmaiden*. Well I think I've mentioned how twisty *The Handmaiden* is every time it's come up so I'm sure you were expecting to see its screenplay get nominated. *Silence* tackles religious faith in the face of persecution and does so so well that even a heathen such as myself can love it. These four great screenplays are all a little bit better than *Love and Friendship* and all a little bit behind *Moonlight*.

Runner Up: *Arrival* - Eric Heisserer

My Winner: **MOONLIGHT - BARRY JENKINS AND TARELL ALVIN MCCRANEY**

BEST ACTRESS IN A SUPPORTING ROLE:

Previous Winner - Kristen Stewart - *Clouds of Sils Maria*

Best Oscar Nominee - Viola Davis - *Fences*

Worst Oscar Nominee - Nicole Kidman - *Lion*

Predicted Oscar Winner - Viola Davis - *Fences*

My Honourable Mentions:

1. Naomie Harris - *Moonlight*
2. Isabelle Huppert - *Louder Than Bombs*
3. Jena Malone - *The Neon Demon*
4. Janelle Monae - *Moonlight*
5. Angeliki Papoulia - *The Lobster*
6. Angourie Rice - *The Nice Guys*
7. Octavia Spencer - *Hidden Figures*
8. Kristen Stewart - *Certain Women*
9. Charlize Theron - *Kubo and the Two Strings*
10. Michelle Williams - *Manchester By the Sea*

My Nominees:

1. Viola Davis - *Fences*
2. Greta Gerwig - *20th Century Women*
3. Lily Gladstone - *Certain Women*
4. Kate McKinnon - *Ghostbusters*
5. Janelle Monae - *Hidden Figures*

Viola Davis is magnificent in *Fences*, playing Denzel's better half in every way. Greta Gerwig is my everything. Lily Gladstone gave a perfect understated performance. Kate McKinnon got me laughing basically every time she did anything in *Ghostbusters*. Janelle Monae was a firecracker in *Hidden Figures* and the only reason she wasn't nominated for Breakthrough Actress was that *Moonlight* came first and she wasn't quite as good in that. Lily Gladstone wins here. Such an incredible performance opposite Kristen Stewart.

Runner Up: Greta Gerwig - *20th Century Women*

My Winner: **LILY GLADSTONE - CERTAIN WOMEN**

BEST ACTOR IN A SUPPORTING ROLE:

Previous Winner - Michael Angarano - *The Stanford Prison Experiment*

Best Oscar Nominee - Michael Shannon - *Nocturnal Animals*

Worst Oscar Nominee - Dev Patel - *Lion*

Predicted Oscar Winner - Mahershala Ali - *Moonlight*

My Honourable Mentions:

1. Mahershala Ali - *Moonlight*
2. Jason Bateman - *Zootopia*
3. Luke Evans - *High-Rise*
4. Ralph Fiennes - *A Bigger Splash*
5. Ben Foster - *Hell or High Water*
6. Ha Jung-woo - *The Handmaiden*
7. Lucas Hedges - *Manchester By the Sea*
8. Ralph Ineson - *The Witch*
9. Issey Ogata - *Silence*
10. Trevante Rhodes - *Moonlight*

My Nominees:

1. Tom Bennett - *Love and Friendship*
2. Alden Ehrenreich - *Hail, Caesar!*
3. Andre Holland - *Moonlight*
4. Jack Reynor - *Sing Street*
5. Michael Shannon - *Nocturnal Animals*

Two incredible comedic performance, one standout who appears at the culmination of the movie, a lazy college drop-out older brother and a detective who briefly saw the rule book sometime in the academy but then shot it's fucking brains out. All five men do great work but it is Alden Ehrenreich who does the best work. I've gone over how much I love Hobie Doyle several times but he really is the best Coen brothers creation since The Dude (of course Anton Chigurh was created by Cormac McCarthy)

Runner Up: Tom Bennett - *Love and Friendship*

My Winner: **ALDEN EHRENREICH - *HAIL, CAESAR!***

BEST ACTRESS IN A LEADING ROLE:

Previous Winner - Brie Larson - *Room*

Best Oscar Nominee - Isabelle Huppert - *Elle*

Worst Oscar Nominee - Meryl Streep - *Florence Foster Jenkins*

Predicted Oscar Winner - Emma Stone - *La La Land*

My Honourable Mentions:

1. Amy Adams - *Arrival*
2. Haruka Ayase - *Our Little Sister*
3. Kate Beckinsale - *Love and Friendship*
4. Mackenzie Davis - *Always Shine*
5. Sandra Huller - *Toni Erdmann*
6. Gillian Jacobs - *Don't Think Twice*
7. Kim Min-hee - *Right Now, Wrong Then*
8. Kim Tae-ri - *The Handmaiden*
9. Ruth Negga - *Loving*
10. Emma Stone - *La La Land*

My Nominees:

1. Annette Bening - *20th Century Women*
2. Isabelle Huppert - *Elle*
3. Kim Min-hee - *The Handmaiden*
4. Natalie Portman - *Jackie*
5. Anya Taylor-Joy - *The Witch*

Another very strong year for the leading ladies. It shouldn't come as much of a surprise that I am picking

Isabelle Huppert. Confession time: this was the first year I had seen Huppert in anything with *Louder Than Bombs* and *Elle* and I loved her in both so I will definitely be seeking out her past work to fix that blind spot in viewing history.

Runner Up: Natalie Portman - *Jackie*

My Winner: **ISABELLE HUPPERT - *ELLE***

BEST ACTOR IN A LEADING ROLE:

Previous Winner - Michael Fassbender - *Steve Jobs*

Best Oscar Nominee - Casey Affleck - *Manchester By the Sea*

Worst Oscar Nominee - Andrew Garfield - *Hacksaw Ridge*

Predicted Oscar Winner - Casey Affleck - *Manchester By the Sea*

My Honourable Mentions:

1. Russell Crowe - *The Nice Guys*
2. Adam Driver - *Paterson*
3. Joel Edgerton - *Loving*
4. Colin Farrell - *The Lobster*
5. Ryan Gosling - *La La Land*
6. Tom Hanks - *Sully*
7. Ethan Hawke - *Born to Be Blue*
8. Kwak Do-won - *The Wailing*
9. Jack O'Connell - *Money Monster*
10. Daniel Radcliffe - *Swiss Army Man*

My Nominees:

1. Casey Affleck - *Manchester By the Sea*
2. Andrew Garfield - *Silence*
3. Ryan Gosling - *The Nice Guys*
4. Peter Simonischek - *Toni Erdmann*
5. Denzel Washington - *Fences*

After a disappointing 2015 in this category (nothing against Michael Fassbender but he's the only nominee from last year who would make this top five) the leading men were back to their normal standard in 2016. Odd observation, I have nominated two Oscar nominees for different movies (Gosling and Garfield). Just a weird little thing. Anyways, where were we, oh yeah, great acting. Casey Affleck is heartbreakingly good here delivering his best performance. Andrew Garfield is incredible being challenged to furthest extremes in his faith. Ryan Gosling delivers the funniest performance of the year showcasing his comedic talents. Peter Simonischek is a delight in *Toni Erdmann* especially when he puts his fake teeth in. Denzel delivers his best performance in years as an overbearing father stuck in the past while looking out for his family. Casey Affleck is the best here. Just so great, so human, so heartbreaking.

Runner Up: Ryan Gosling - *The Nice Guys*

My Winner: **CASEY AFFLECK - *MANCHESTER BY THE SEA***

BEST DIRECTOR:

Previous Winner - George Miller - *Mad Max: Fury Road*

Best Oscar Nominee - Damien Chazelle - *La La Land*

Worst Oscar Nominee - Mel Gibson - *Hacksaw Ridge*

Predicted Oscar Winner - Damien Chazelle - *La La Land*

My Honourable Mentions:

1. John Carney - *Sing Street*

2. Joel and Ethan Coen - *Hail, Caesar!*
3. Ezra Edelman - *OJ: Made in America*
4. Pablo Larraín - *Jackie*
5. David Mackenzie - *Hell or High Water*
6. Mike Mills - *20th Century Women*
7. Na Hong-jin - *The Wailing*
8. Nicolas Winding Refn - *The Neon Demon*
9. Jeremy Saulnier - *Green Room*
10. Denis Villeneuve - *Arrival*

My Nominees:

1. Damien Chazelle - *La La Land*
2. Robert Eggers - *The Witch*
3. Barry Jenkins - *Moonlight*
4. Park Chan-wook - *The Handmaiden*
5. Martin Scorsese - *Silence*

Damien Chazelle is proving to be one of the brightest, best young directors following up *Whiplash* with *La La Land*. The direction of *La La Land* is completely masterful. Barry Jenkins took some moves from Wong Kar-wai and filtered through his own sensibilities on his breakout film, *Moonlight*. Park Chan-wook displayed a deft hand handling the shifting perspectives and motivations giving each scene the exact touch it needed. Martin Scorsese brings a similar approach to *Silence* as he did to *The Wolf of Wall Street* in that he just displays his main character on screen and largely doesn't guide the audience on what to think. I for one absolutely love Scorsese in this mode (see also *Goodfellas*). These directors all fall short to a debut though. Robert Eggers' work on *The Witch* is simply too singular, too confident and too strong to be ignored.

Runner Up: Park Chan-wook - *The Handmaiden*

My Winner: **ROBERT EGGERS - THE WITCH**

BEST PICTURE:

Previous Winner - *Mad Max: Fury Road*

Ranking of Oscar Nominees:

1. *Moonlight*
2. *Arrival*
3. *La La Land*
4. *Hell or High Water*
5. *Manchester By the Sea*
6. *Hacksaw Ridge*
7. *Hidden Figures*
8. *Fences*
9. *Lion*

Predicted Best Picture Winner - *La La Land*

My Honourable Mentions:

1. *13th*
2. *Elle*
3. *Green Room*
4. *Hail, Caesar!*
5. *Hell or High Water*
6. *Hunt for the Wilderpeople*

7. *Jackie*
8. *Kubo and the Two Strings*
9. *Louder Than Bombs*
10. *Love and Friendship*
11. *Manchester By the Sea*
12. *The Neon Demon*
13. *Nocturnal Animals*
14. *Paterson*
15. *Right Now, Wrong Then*
16. *Swiss Army Man*
17. *Toni Erdmann*
18. *The Wailing*
19. *Weiner*
20. *Zootopia*

My Nominees:

1. *20th Century Women*
2. *Arrival*
3. *The Handmaiden*
4. *La La Land*
5. *Moonlight*
6. *The Nice Guys*
7. *OJ: Made in America*
8. *Silence*
9. *Sing Street*
10. *The Witch*

S....spellbindingly beautiful!

Runner Up: *The Witch*

My Winner: ***THE HANDMAIDEN***

NERDY STATS:

Number of Nominated Films: 52

Most Nominated Film: *The Handmaiden* - 14

Number of Films With Multiple Nominations: 32

14 - *The Handmaiden*, 11 - *La La Land*, 10 - *Moonlight*, *The Witch*, 9 - *Silence*, 8 - *20th Century Women*, *Hail Caesar!*, 7 - *Arrival*, *The Nice Guys*, *Rogue One: A Star Wars Story*, 6 - *Jackie*, *Kubo and the Two Strings*, *Manchester By the Sea*, *Sing Street*, *Toni Erdmann*, 5 - *Elle*, *Love and Friendship*, *The Neon Demon*, 4 - *Green Room*, *OJ: Made in America*, 3 - *Fences*, *Ghostbusters*, *The Wailing*, *Zootopia*, 2 - *Certain Women*, *Hacksaw Ridge*, *Knight of Cups*, *Moana*, *Nocturnal Animals*, *Popstar: Never Stop Never Stopping*, *Right Now Wrong Then*, *Weiner*

Number of Winning Films: 20

Most Winning Film: *Moonlight* - 5

Number of Films With Multiple Wins: 12

5 - *Moonlight*, 4 - *The Handmaiden*, *The Witch*, 3 - *Arrival*, *Hail Caesar!*, *Jackie*, *La La Land*, 2 - *Certain Women*, *Elle*, *Kubo and the Two Strings*, *Manchester By the Sea*, *The Nice Guys*

Number of Nominated Films (Worst Of Section): 24

Most Nominated Film (Worst Of): *Nine Live* - 7

Number of Films With Multiple Nominations (Worst Of): 12

7 - *Nine Lives*, 6 - *Batman v Superman: Dawn of Justice*, *Zoolander 2*, 5 - *Suicide Squad*, 4 - *Deadpool*, *The Girl on the Train*, *The Sea of Trees*, 3 - *Collateral Beauty*, *Don't Breathe*, *Everybody Wants Some*, *Ghostbusters*, *Hacksaw Ridge*

Number of Winning Films (Worst Of): 8

Most Winning Film (Worst Of): *Suicide Squad* - 4

Number of Films With Multiple Wins (Worst Of): 3

4 - *Suicide Squad*, 2 - *Batman v Superman: Dawn of Justice*, *The Sea of Trees*

Number of Nominated Series: 26

Most Nominated Series: *The Americans* - 14

Number of Series With Multiple Nominations: 22

14 - *The Americans*, 12 - *Better Call Saul*, 10 - *Atlanta*, 9 - *Bojack Horseman*, 8 - *Crazy Ex-Girlfriend*, *You're the Worst*, 7 - *Documentary Now*, *The Girlfriend Experience*, *The Good Place*, *Lady Dynamite*, 6 - *Black Mirror*, *Halt and Catch Fire*, 5 - *Black-ish*, *Veep*, 4 - *Game of Thrones*, 3 - *The Grinder*, *Unbreakable Kimmy Schmidt*, 2 - *American Crime Story: The People v OJ Simpson*, *Brooklyn Nine-Nine*, *The Crown*, *Full Frontal with Samantha Bee*, *The Night Of*

Number of Winning Series: 10

Most Winning Series: *Crazy Ex-Girlfriend* - 3

Number of Series With Multiple Wins: 6

3 - *Crazy Ex-Girlfriend*, 2 - *Better Call Saul*, *Black Mirror*, *Bojack Horseman*, *The Girlfriend Experience*, *Lady Dynamite*