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Clive Owen
and Mila Kunis
in *Blood Ties*



that carries the charged tension of a thriller. **Bérénice Bejo** (*The Artist*) plays Marie, a Frenchwoman living in a Paris suburb, and **Ali Mosaffa** is her estranged Iranian husband, who arrives from Tehran so that they can get a divorce. The question of whether emails from an adulterous affair were secretly forwarded—and, if so, received—takes on the suspenseful quality of a CIA operation gone wrong. The way the plot keeps churning and turning makes you feel like a detective piecing together the inner meaning of what you're seeing, as the past reasserts its hold on the present.

THE BLING RING

Sofia Coppola's latest is an acerbically witty and open-eyed look at American youth culture gone mad. The film tells the true story of a pack of teenagers in L.A. who broke into the homes of their celebrity idols (Paris Hilton, Lindsay Lohan) to steal clothes, shoes, jewelry, and whatever else caught their fancy. What they're doing, basically, is shopping, but the film takes starstruck

"THE BLING RING TAKES STARSTRUCK CONSUMER-CULTURE DEPRAVITY TO A WHOLE NEW LEVEL."

consumer-culture depravity to a whole new level. *The Bling Ring* has a lightly scandalous yet never mocking tone, and **Emma Watson**, playing a real mean girl, does a remarkable job of demonstrating that glassy-eyed insensitivity doesn't have to be stupid.

YOUNG & BEAUTIFUL

François Ozon's fascinating film centers on Isabelle (**Marine Vacth**), who is your basic blasé 17-year-old Parisian bourgeois princess—until she starts to hire herself out as a high-end prostitute. Vacth looks like a Euro-pouty fashion model, but she makes Isabelle wary and intriguing. Ozon refrains from explaining her, and that feels right.

BLOOD TIES

This '70s-set tale of New York cops and crime evokes the brilliantly



Emma Watson in
The Bling Ring



(From left) Oscar Isaac,
Justin Timberlake,
and Adam Driver in
Inside Llewyn Davis

ramshackle, down-and-dirty spirit of Sidney Lumet, which French director **Guillaume Canet** (*Tell No One*) blends with his own inquisitive heart. In his best role in years, **Clive Owen** is a hard case just out of prison, and **Billy Crudup** is his straight-arrow cop brother. The film creates a panorama of broken people trying to put themselves back together.

INSIDE LLEWYN DAVIS

The Coen brothers' lovingly detailed deep-dish portrait of the early-'60s Greenwich Village folk scene is also one of their deeply cynical tall tales, à la *Barton Fink*. **Llewyn Davis** (**Oscar Isaac**) has made several albums, but he can't break out of the coffeehouse ghetto. Isaac, who's like Lenny Bruce as a hipster rabbinical student, gives Llewyn an earnest, solid presence, but he's playing a character so disagreeable that at a certain point you think: When did this go from being a movie about folk musicians to an early parable of borderline personality disorder? —*Owen Gleiberman*

MONITOR

AND COUNTING

the **KILLING**

THE CASE BEGINS
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