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An idiosyncratic auteur gets animated with this stop-motion take on Roald Dahl’s children’s novel. Director: Wes Anderson Best quote: “Redemption? Sure. But in the end, he’s just another dead rat in a garbage pail behind a Chinese restaurant.” Defining moment: Fox and friends come face-to-face with a mysterious black wolf. It’s tough being a wild animal. Not that the witty, snappily dressed Mr. Fox (George Clooney) likes to complain about his days making life hell for his human nemeses, farmers Boggis, Bunce and Bean (one fat, one short, one lean). It’s in his nature, after all. But when Fox’s wife, Felicity (Meryl Streep), informs him that they have a pup on the way, our vulpine protagonist realizes he has to tame the beast within. Good luck. There’s nothing docile about Wes Anderson’s first foray into animation. Anderson’s dioramic visuals and pithy plotting translate perfectly to a cartoon world. You’re captivated right from the first gorgeously autumnal shot of Mr. Fox leaning against a tree, an image accompanied, in a very Andersonian touch, by the Wellingtons’ 1954 tune “The Ballad of Davy Crockett.” As with all of the director’s films, potent emotions underlie the comic-strip surface: Both Fox and his sullen son, Ash (Jason Schwartzman), must come to terms with their instinctual ambitions, which tend to clash with their everyday responsibilities. (The heart breaks when Felicity claws her husband’s furry face in frustration at his blithely destructive impulses.) As the foxes find their way of life increasingly threatened, the question arises: How do you use your nature to your advantage? The answers aren’t easy, but it should be clear that Anderson isn’t out to cater to anyone except the audience he knows so well. —Keith Uhlich Read review Watch this film An eccentric inventor and his loyal canine companion hunt a mutant bunny. Directors: Steve Box and Nick Park Best quote: “I’m sorry, Gromit—I know you’re doing this for my own good, but the fact is I’m just crackers about cheese.” Defining moment: Gromit follows the oversize bunny in a vehicular chase that goes below ground. British animator Nick Park made his name with a series of award-winning stop-motion shorts featuring Wallace, an inventor whose creations often go awry, and Gromit, his devoted dog. In their Oscar-winning feature debut (a coproduction between Park’s Aardman Animations and DreamWorks), the two are hired to protect their town’s vegetable patches from ravenous rabbits. Wallace tries to brainwash the bunnies with his latest creation (the Mind Manipulation-O-Matic), but instead ends up creating a bigger foe—a towering were-rabbit that emerges at every full moon. The canvas is a bit bigger than in Aardman’s previous excursions: Celebrities like Ralph Fiennes and Helena Bonham Carter lend their vocal talents, and there are a few beautifully bombastic action scenes. Yet the endearingly handmade qualities of Park’s shorter works are still fully evident, especially in Gromit’s priceless silent reactions to his human master’s frequent obliviousness. —Keith Uhlich Read review Watch this film Romance, music and comedy combine in a latter-day Disney milestone. Directors: Kirk Wise and Gary Trousdale Best quote: “It’s no use. She’s so beautiful. And I’m...well, look at me!” Defining moment: The camera sweeps through the ballroom as the couple hits the floor. Disney had long been in the doldrums when The Little Mermaid showed it could entertain a new generation, but this adaptation of the classic fairy tale pushed the quality threshold to a new level, making it the first animated feature to be Oscar-nominated in the Best Picture category. The key was taking the emotional heart of the story entirely seriously, bolstered by a soaring, Broadway-on-steroids score from Howard Ashman and Alan Menken. So while there are jaunty high jinks from the anthropomorphic fixtures in the Beast’s imposing castle, they never overshadow the tale’s pent-up yearning, as the hairy protagonist must find true love before the petals fall from a rose or remain forever in bestial form. Crucially, the visuals convey enough heft and scale to wow the grown-up audiences who truly appreciate the story’s romantic spell. —Trevor Johnston Read review Watch this film Pixar pushes the boundaries (again) with a near-wordless tale of robot romance in a dystopian future. Director: Andrew Stanton Best quote: “Computer, define dancing.” Defining moment: Wall-E’s increasingly frenzied, love-struck attempts to revive his comatose flame are heartbreaking. Fourteen years in development and costing a reported \$180 million, Wall-E was Pixar’s biggest risk since Toy Story. It plays on the traditions of silent cinema to present the politically charged story of a lonely robot cleaning up a devastated, trash-covered Earth and falling in love with the first sentient being he meets. Despite its futuristic setting, nothing feels modern: There are no recognizable characters, no sweeping ballads, no crafty in-jokes. In fact, for the first 45 minutes, there’s no dialogue at all. The result is a delirious dream in film: romantic but technological, funny but sad, smart but goofy, slushy but sharp, familiar but entirely unique. The second half does veer off into more standard fare (cue pratfalls and wisecracks), but for many, that opening act remains perhaps the peak of Pixar’s art. —Tom Huddleston Read review Watch this film An elderly British couple thinks it can survive a nuclear attack with Blitz-era gumption. Director: Jimmy T. Murakami Best quote: “There’s no need to forget your manners just because there’s a war on.” Defining moment: Surveying their destroyed kitchen, the couple brews a cup of tea and baffles over their silenced TV. A sick joke on paper, this devastating domestic drama today feels like one of the more honest works of the anti-nuke movement. It’s a complete and utter downer, making a larger point subtly through the employment of animation itself: Such an adorably hand-drawn universe is too precious to last in a world of mutually assured destruction. We’re all living in a cartoon if we actually believe survival is possible when the radiation headaches mount and your hair starts falling out in tufts. (Heartbreakingly, the husband assures his wife that women don’t go bald—a “scientific fact.”) Big-name pop stars lent their music to the cause, including Roger Waters, Squeeze and David Bowie, who crooned the soulful, undanceable title track. If you haven’t seen this one, that’s totally understandable; it makes The Day After look like a gentle summer shower. —Joshua Rothkopf Read review Watch this film A wise, funny Claymation tale of lives lived on the edge of society. Director: Adam Elliot Best quote: “Butts are bad because they wash out to sea, and fish smoke them and become nicotine-dependent.” Defining moment: Max wins the lottery and uses his prize money to buy a lifetime supply of chocolate. This big-kids-and-adults-only bleak comedy is the only feature to date from Australian filmmaker Adam Elliot, who previously made well-regarded short films, including 2003’s “Harvie Krumpet.” Set in the 1970s and subverting Claymations usual cuddliness, it tells of an unhappy suburban child, Mary, who, after leafing through the phone book, inappropriately (or so it seems) becomes pen pals with Max, a depressed New Yorker with Asperger’s syndrome. It’s almost entirely in black and white—or at least black, white and beige—although there’s the odd flash of color, like the crude lipstick worn by Mary’s grotesque, unloving mother. A celebration of outsiders, this offers comedy as well as tears, as we track Mary and Max over the decades; ultimately, it manages to be both rude and strangely endearing. The voices couldn’t be more appropriate: Barry Humphries narrates, while Philip Seymour Hoffman is Max and Toni Collette is Mary as a grown-up. —Dave Calhoun Read review Watch this film Who needs a caring stepmother when you’ve got glass slippers, an enchanted lifestyle and a hunky Prince Charming at the end of the day? Directors: Clyde Geronimi, Wilfred Jackson and Hamilton Luske Best quote: “A dream is a wish your heart makes when you’re fast asleep.” Defining moment: A pumpkin and some mice get a magical makeover. Even today, when you watch a Disney film, the impact of Cinderella can be felt from the very first frame: That iconic castle, the studio’s logo, comes right from this picture. It was the make-or-break gamble that, had it failed, would have meant the end for Walt & Co. Instead, his film’s runaway success allowed him to finance the theme parks and cement his name forever. The elements of the story are bedrock components of the Disney formula: plucky, charming heroine, helpful sidekick animals, the promise of total transformation. Yet there was innovation here, too, musical numbers would, for the first time, be commissioned out to Tin Pan Alley experts, while live-action footage was shot as a model for most scenes. When Disney’s own remake comes out in 2015, it will have a huge debt of charm to repay.—Joshua Rothkopf Read review Watch this film No more little miss shy and retiring, this princess means business. Directors: Nathan Greno and Byron Howard Best quote: “I’m malicious, mean and scary/My face could curdle dairy.” Defining moment: Escaping the tower, Rapunzel feels grass under her feet for the first time, and breaks into song (as you would). The brothers Grimm’s “Rapunzel” must have presented modern Disney with a bit of a head-scratcher. Long gone are the days when a Disney princess would spend her hours mooning around a tower dreaming of a knight in shining armor to rescue her. So in this version (with Pixar’s John Lasseter executive-producing), gone is the handsome prince, replaced with an egotistical thief, Flynn Ryder. When he first smarms his way upstairs, Rapunzel thwacks him with a frying pan. This sparky princess will do her own escaping, thank you very much, twirling all that hair like a lasso. Tangled has energy and humor in spades. Best are the beasts: Maximus the army horse (on a mission to capture Flynn) and Pascal the chameleon. —Cath Clarke Read review Watch this film

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