


Hush movie parents guide

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The scariest of the screams goes away from Hush, with writer/director Mike Flanagan right at the Netflix Creek Festival. The concept of silence takes on a terrifying new dimension for a young woman living a simple life in the woods. Author Maddie Young (Kate Siegel) lives a life of complete isolation after hearing loss as a teenager. She has retreated to form a society living in seclusion and existing in a perfectly quiet world that meets her needs. But one night a fragile world is broken when in her window appears the face of a psychotic killer in a mask. Without another living soul for miles, and without the ability to call for help, it seems that Maddie is at the mercy of the killer, but he may have underestimated his prey. As this terrifying game of cat and mouse escalates into a breathless fever pitch, Maddie must push herself beyond her mental and physical limits in order to survive the night and disrupt her determined nemesis. Hush has an R rating for adult language and physical violence. The very creative touch of Hush is that it takes this streaming-only concept and turns it into a very enjoyable sit. Flanagan recently impressed me (until the last ten minutes) with 2013 Oculus, so it's nice to see a guy who is not disabled by the simplicity of cheap production. It's that simplicity that gives this film an original take on an otherwise oversaturated genre. With Maddie's character being deaf, the film translates her struggles physically by putting the audience in her very shoes, experimenting with audio teasing that I even check the volume on my TV. The concept of silence is golden really applies well to the film, because between the muted musical score and the long periods of tension-building silence, the film really puts us in a mindset of tortured hero who still comes to terms with the complexities of its handicap. While the film's cinematography isn't something rich or luxurious, the film does use some top-notch editing during scenes that reflect Maddie's realization. The film's script is very clever in the way it pits the main character against this psychopath without sacrificing some realism of the situation. This everyday woman is challenged against someone physically stronger, so she has to find ways to fight that power using her intellect. Even the slightest detail as its author's background is carefully choreographed to remind the audience why these little things were introduced at the beginning of the film. According to the theme of simplicity, the film has only four different actors, so each performance is given a noticeable amount of time to shine in its own way. Kate Siegel is as believable as a deaf young woman. Without saying anything, we must not only believe in it, but also participate in her personality to spend 81 minutes with her. Siegel wins in spades, giving everything she has to her character, and really makes you feel the loneliness of such a woman. There's a kind of tragic story about how she lives her life away from friends and family, even worse is the fact that this masked figure now stands at her door threatening to take away what little she has. It made me feel a great deal of sympathy for her, not feeling hurtful to the very integrity of her character. The final battle between her and her stalker is inspiring, given the kind of transformation that she takes from start to finish. The film is not very long, but we feel a huge growth in the life of Maddie's feet. I won't spoil too much about the killer, but a few aspects of his development are the only thing I didn't like about the film. I thought he was quite a solid actor, and very threatening when the film needed him, but my problems lie in some creative aspects of his character. For one thing, his mask shed on the film's half-hour mark. I've always been convinced that the monster is even scarier when we don't know their identity, and I felt that the reveal visually was a bit anti-climatic. Second, his character is coming off a little plain. I like that it is not given a backstory, since I feel that the killer should always be a mysterious presence, but there is nothing about his execution that makes it stand out as anything other than filler time. The film also captures some really solid logic in the wrestling choreography that felt very human. It's a ninja or a martial arts specialist, so their movements during the big conflict scene feel just right, given the lack of time that Maddie really has to think. With very little blood in the film, the film instead presents the rapid-fire edits that bring the greatest impact to each hit. Being deaf, Maddie should always keep her eyes open, as do the audience. Unexpected attacks happen quickly, so it's pretty easy to see and feel what's going through this woman psychologically. In this aspect, Hush strikes a personal chord with his audience, which is against the grain for terrorist films today. Mike Flanagan puts two mice in a cage and lets them fight it in a brutal fight for survival. His short direction, equal to his reasonably effective script, makes Hush a thrilling breath of fresh air. 7/10 HUSH (1998) (Jessica Lange, Gwyneth Paltrow) (PG-13) KVIK TAKE: Suspension/Thriller: A young pregnant woman must fight her imperious mother-in-law, whose obsession with her son can endanger a woman's life. PLOT: Helen (Gwyneth PALTROW) and Jackson (JOHNATHON SCHAECH) are a happy, unmarried couple living in New York. He takes her home for the holidays at Kilronan, a sprawling Kentucky equestrian farm. There she meets (JESSICA LANGE), his doting mother, mother, has single-handedly run the estate after the untimely death of her husband when Jackson was a boy. Martha wants Jackson to come home to manage the estate, as it is more difficult for her to do it herself, but she and Helen are happy in New York and refuse the offer. After Helen becomes pregnant and later meets a robber, they decide to return to more peaceful farmland. As they fix Kilronan to sell it later, Martha slowly starts pitting Helen and Jackson against each other. After meeting Jackson's grandmother, Alice (NINA FOCH), Helen begins to learn the truth about Martha and her obsessive ways. As their relationship in law further strains, Helen begins to worry for her safety as Martha seemingly stops at nothing to keep her son from leaving her again. WILL THE KIDS WANT TO SEE THIS? If they're fans of someone in the cast (particularly Paltrow of Great Expectations and Emma), or fans of suspense/thrillers, they can. Few preteens, if any, however, will want to see this film. WHY MPAA RATED IT: PG-13 For some violence, sensuality and short strong language. CAST AS ROLE MODELS: JESSICA LANGE plays an imperiously obsessed mother who smokes, drinks and will do anything to keep people from ever leaving her home. Gwyneth PALTROW plays a young woman who turns pregnant, gets married and then has to deal with a psychotic mother-in-law. JOHNATHON SCHAECH plays a husband/son who has premarital sex with Helen and gets pregnant. CAST, CREW, TECHNICAL INFO HOW OTHERS RATED THIS MOVIE OUR TAKE: 4 out of 10 Used to be that men played villains in movies - after all, historically and statistically they were always more likely to be murderers, thieves or psychotic stalkers. While women often played a femme fatale - a sexy seductress who lures men into their possible downfall - not many women have gone full of crazy tunes on the big screen. Then together came Glenn Close in 1987's Fatal Attraction. Playing a jilted lover who obsessively stalks Michael Douglas, Close's Oscar-nominated performance is widely spoken and spurred by a round of similarly psychotic characters. There was Oscar winner Kathy Bates as an obsessive fan in the misery of Stephen King (1990) and Rebecca de Morné as the crazy nanny in 1992's Hand That Shakes the Cradle. Now, six-time Oscar nominee Jessica Lange joins this esteemed group of actresses who have thrown all caution to the wind to play a psychotic character. Of course, as noted above, some of these performances have generated critical acclaim for actresses, so it's actually amazing that more women aren't looking for such roles, especially when any good roles are for older actresses in high demand, but not enough. Lange, who has always had a mysterious side to her performances, no matter what film the film Appeared in seems to be perfect to play crazy. She has that sultry southern mode down pat, as well as a tough, determined streak in it that's good to play here in creating a slow-burning psychotic character. Of course, you have to be careful not to go too far with such behavior so as not to hamming it out, but Lange does a decent job in that balancing act. It would be nice though if the filmmakers hadn't made it so obviously evil from the start. As she glides around like a spiral snake, we never doubt her intentions. It would be nice - at least early on - if things that aroused Helen's suspicions could be explained in various ways to keep both characters and viewers off guard about what's really going on. While Lange's one-character makes it easier for viewers to root against her, it would have worked better if we weren't always 100 percent sure she was behind all the evil that happens during history. It is also a pity that the script is not much better. While it should please viewers who thrill at what a superb position (knowing in advance that the character doesn't) and who groove on such movies, it eventually becomes utterly ridiculous, especially in the last twenty minutes or so. Of course, it's the ely-pumping adrenaline, manipulative qualities that should keep many moviegoers from noticing such problems during the fact, but then it's all likely to leave a bad aftertaste in their mouths. The ludicrous pieces come when the very pregnant Paltrow - who is expected to give birth any day - makes her attempt to escape from the deranged character of Close's mother. Along the way, she rides four wheels on a massively bumpy terrain, then gets stuck, goes out - barefoot and pregnant - and runs through the woods and finally up a steep hill to get to the highway. There is also the implausibility that Jackson will leave his wife, who must be giving birth at any moment to go to the races, or that Helen, in the midst of an artificially induced birth, will not just call 911 instead of going in search of her mother-in-law, which she cannot bear. Conveniently placed, the plot is revealing a medallion (which doesn't come as any surprise except for its absurd location) and some well-known newspaper articles that will prove everything about Martha but inexplicably never used, just some of the other ill-conceived moments in the film. Most of these elements work to create suspense, but the problem is that they are simply not believable. While they could easily have been fixed with some script changes - Martha ripped the phone lines to prevent Helen from calling for help, etc. - they weren't. Then there's the ending -- that we don't give away -- but suffice it to say that Paltrow's character, who nearly died of a loss and other atrocities during childbirth, looks remarkably best just twenty-four hours later. Not only does she miraculously look radiant - one must remember, of course, that she's a Hollywood star after all - but she's also surprisingly physically and mentally able to take care of her wacky mother-in-law in a big prison. Until those moments of film are OK - and again it works tremendously if you turn off your brain - but all that's built up to that point it's thrown out the window by a funny end. At least they don't blow away Lange's character at the end (you obviously know she's going to get her comeuppance in some ways), which is a welcome change from the stereotypical endings of most stories dealing with psychotic villains. Paltrow is ok in her role as a nervous and then defiant daughter-in-law, but doesn't get to shine like she did in previous roles such as Emma. Jonathan Schaech, an uptight but talented musician in That Thing You Do, plays a stereotypical character who is torn between mother and wife and also does a good job but is unable to deliver anything outstanding because of the limited way in which his character has been drawn. The best character to date is played by Nina Foch, who lives in Jackson's saucy grandmother. Given the best lines in the film, she delights in watching and gives the film some much needed comic relief. This is co-written/directed by Jonathan Darby's first theatrical feature, and his lack of experience shows. While he and co-writer Jane Rusconi fashioned a moderate crowd-pleasing thriller, there are simply too many easily far-fetched and/or funny moments to make this a film that will long be remembered in the genre. While this movie will have some people shouting at the characters on the screen to beware (as they did in our screening), it will later be a lot of people remembering implausibly through which they just sat. If you can manage to watch this without thinking logically at all about what's going on, or by getting a buzzer out of Lange's sometimes over-the-top performance, then you can just enjoy it, but nothing will come as a surprise. Otherwise, you might be better off renting one of the old classics in the genre. So you can scream Cautiously! In the privacy of your own home and do not worry about the people sitting next to you telling you to hush up. We give a similarly named movie 4 out of 10. OUR WORLD TO THE WORLD: This film gets its PG-13 rating from some profanity (including 1 f-word and a few others), violence (the attacker slices Paltrow with a knife), some implied sex (nothing seen) and very brief nudity (naked butt and side of the chest). Other things to note are the psychotic behavior of the mother-in-law, which becomes murder end, as well as her heavy smoking throughout the film. Pregnancy in the house later shows quite a bit of blood for those who do not like such scenes. Since some kids will want to see this (due to Paltrow's presence), you can look at the content to determine if this movie is right for them, or for anyone else in your home. ALCOHOL OR DRUG USE Martha has a few cocktails during the film. People drink champagne at New Year's parties. People drink wine/champagne at a wedding reception. The family has wine with dinner. Martha spikes Helen's dessert with oxytocin, horsepower, labor-inducing drugs. BLOOD/GORE We hear Helen throwing (from morning sickness) and then see vomiting on a person's arm. The attacker stabs Helen with a knife, and we see a bloody wound as well as blood on her arm. Some dead and rather bloody rats fall from the access door to Helen's attic. After giving birth, Elena dressed her crotch and the surrounding bedding very bloody. The baby is a little bloody and we then briefly see Martha cutting through the bloody umbilical cord. We see a needle getting into the hand. DISRESPECT/BAD ATTITUDE Martha has both not only she is imperious and manipulative towards Jackson and others (telling them lies about her plans and Helen's plans), but she starts telling Helen what she can and can't do, and also becomes menacingly threatening her. In fact, she stands for all the bad things that happen during history. Some viewers may not like the fact that Martha's comments that she had terminated her earlier pregnancy due to an anomaly (which we later assume means it was a girl since she is so set to have boys in her family). Martha spikes Helen's dessert with oxytocin, horsepower, labor-inducing drugs. Martha forces Elena to give birth herself (screaming and everything) while she sits quietly all over the room. FRIGHTENING SCENES An intruder grabs Helen, threatens her, and finally slices her with a knife, injuring her. From about the middle, the whole movie is starting to get more tense as we know that Martha is planning something bad for Helen and we have to wait until that happens. Martha is threatening her mother-in-law, and we think she's going to kill her at any moment. Helen, experiencing labor pain, goes to look for Martha, and we expect that something bad will happen. Helen, close to giving birth, trying to escape from Martha's farm, meets a terrible guy, and then goes on foot in search of help. Martha forces Elena to give birth herself (screaming and everything) while she sits quietly all over the room. She then prepares to kill her while Jackson approaches the arrival of the house. GUNS/WEAPONS Knife: Used by an intruder to threaten and then cut Helen. IMITATIVE BEHAVIOR Phrases: Bitch (said both women once to each other), Old Fart, Damn You, and Shut Up. It is implied that Martha faked Helen's (damaged) diaphragm to get pregnant. Alice, who is nursing home, feeding her medicine for ducks in the pond. Martha spikes Helen's dessert with oxytocin, horsepower, labor-inducing drugs. JUMP SCENES Attacker suddenly grabs Helen. Some dead and rather bloody rats fall from the access door to Helen's attic. MUSIC (SCARY/TENSE) There is a lot of intense music, especially towards the end of the film. MUSIC (FREE) No. PROFANITY At least 1 f word, 4 s words, 5 damns, 2 hells, 1, and 14 uses Oh my God, 3 of My God, 2 each from O God and God and 1 use each of the G-cursed and For Christ's sake as an exclamation. SEX/NUDITY We get a very brief glimpse of Helen's bare butt and the sides of her chest as she races back under the blanket after meeting Martha for the first time. The fact that she's naked and in Jackson's bed means they've had sex. It also implies that Jackson and Helen have sex before going to church (but we see nothing). We see Helen's diaphragm (in her open enclosure) in the bathroom. Helen and Jackson fool around (washing clothes and kisses, but not nudity) in the foyer, and that implies that they have sex. Martha tells Jackson (about Helen), sometimes during pregnancy, making love can be uncomfortable, physically and emotionally. SMOKING Martha smokes throughout the film. TENSE FAMILY SCENES Helen mentions that her parents died when she was younger. We learn that Jackson's father died when he was seven years old, and that he feels responsible for his father's death (accidentally causing him to fall down the stairs). There is a lot of tension between Martha and Helen, which then creates tension between her and Jackson. TOPICS TO TALK ABOUT Powerful Relatives. VIOLENCE The intruder grabs Helen, threatens her, and finally slices her with a knife, injuring her.

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