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Astor Pantaleon Piazzolla (March 11, 1921–July 4, 1992) is an Argentine tango composer and musician. His work revolutionized the traditional tango in a new style called nuevo tango, which includes elements of jazz and classical music. An excellent bandoneist, he regularly performed his own compositions with different ensembles. Piazzolla's nuevo tango differs from traditional tango in its inclusion of elements of jazz, its use of extended harmony and dissonance, its use of counterpoint, and its enterprise in extended compositional forms. As the Argentine psychoanalytic Carlos Curi noted, the fusion of Piazzolla's tango with this wide range of other recognizable Western musical elements was so successful that it created a new individual style that transcends these influences. It is this success, and individuality, that makes it difficult to determine where specific influences are in his compositions, but some aspects are clear. The use of passacaglia's circulating bass line and harmonic sequence, invented and used extensively in baroque music of the 17th and 18th century, but also central to the idea of jazz changes, prevails in most of Piazzolla's mature compositions. Another clear reference to the Baroque is the often complex and virtuoso counterpoint, which sometimes follows strict fugal behavior, but more often simply allows each performer in the group to defend his voice. Another technique that emphasizes this sense of democracy and freedom among musicians is improvisation, which is borrowed from jazz's concept, but in practice includes another vocabulary of weights and rhythms that remain within the established tango sound world. Pablo Sieglar was particularly responsible for the development of this aspect of style both in Piazzolla's bands and after the composer's death. Academia.edu no longer supports the Internet Explorer.To browse the Academia.edu and the wider Internet faster and more securely, please take a few seconds to update the browser. Academia.edu uses cookies to personalize content, adapt ads, and improve user experience. Using our website, you agree to our collection of information using cookies. To learn more, watch our Film about Privacy Policy.x 2013 American post-apocalyptic adventure film directed by Joseph Kosinski for the Western/Sci-fi film from Full Moon Entertainment, see Oblivion (film 1994). For its 1996 sequel, see Oblivion 2: Reaction. OblivionTheatrical release posterDirected byJoseph KosinskiProduced Peter Chernin Dylan Clarke Duncan Henderson Joseph Kosinski Barry Levin Script by Carl Haidusec Michael deBrun BasedOblivionby Joseph KosinskiStarring Tom Cruise Morgan Freeman Olga Kurylenko Andrea Riseborough Nikolaj Coster-Waldau Leo Music Anthony Anthony by Richard Francis-BruceProductioncompany Relativity Media Chernin Entertainment Monolith Pictures Radical Studios DistributedUniversal PicturesRelease Date March 26, 2013 (2013-03-26) (Buenos Aires) April 19, 2013 (2013-04-19) (United States) Duration 124 minutes Office\$286.2 million Oblivion - American post-apocalyptic adventure film 2013, produced and produced by Joseph Kosinski, and produced by Peter Chernin, based on a screenplay by Carl Haidusek and Michael deBrun, starring Tom Cruise with Olga Kurylenko , Andrea Riseborough, Morgan Freeman and Nikolaj Coster-Waldau in the supporting role. Oblivion, based on Kosinski's unpublished graphic novel of the same name, pays homage to the sci-fi films of the 1970s. Oblivion takes place in 2077 on Earth, devastated by the war with aliens, because of which humanity moved to Titan. The film tells the story of Jack Harper, a technician who was sent back to Earth to service drones used in the fight against the remaining aliens (garbage men). Seeing the wreck of the spaceship, from which he is able to save the survivor, Harper is captured by the scavengers and fights a new and developing alien threat. Oblivion was released by IMAX Universal Pictures on April 19, 2013 and held its world premiere in Buenos Aires on March 26, 2013. The film grossed \$286 million worldwide with a production budget of \$120 million. Sixty years ago, a race of alien scavengers destroyed the moon and invaded Earth; humanity won the war, but nuclear weapons and the loss of the Moon left much of the planet uninhabitable. With Vika as his communications officer, Jack serves as a Tech 49, repairing combat drones that prey on remaining scavengers and guarding hydrorig generators converting seawater into thermonuclear energy. Led by mission director Sally from the Tet space station orbiting the Earth, they will soon be leaving for the new home of humanity on Titan. Although their memories have been destroyed, Jack has recurring dreams of living before the war with an unknown woman. Exploring the ruins of the New York Public Library, Jack barely escapes the ambush of the scavenger. After the hydrorig is destroyed, he discovers that scavengers are using the Empire State Building antenna to transmit coordinates to outer space. Turning off the transmitter, he visits his secret hut, filled with souvenirs from the past of the Earth. An unknown object lands in the transmitted coordinates; In the wreckage, Jack finds five people in the cells of stagnation, including a woman from his dreams. Drones kill sleeping people, but Jack protects woman and her to her base. He and and revive the woman and find out her name is Julia, realizing that she was in stasis aboard her odyssey ship since before the war. Jack and Julia return to the crash site and restore the Odyssey flight recorder, but captured by the fallers and taken to the mountain complex Raven Rock. Their leader, Malcolm Beech, reveals that scavengers are people disguised to remain hidden from drones. Another drone attacks, and Beech releases Jack and Julia to find out the truth in the radiation zone. Julia reveals that she is Jack's wife, evoking his memories of offering her an offer to her in the Empire State Building. Vika sends a ship to pick up Jack and Julia, but is heartbroken to see them reunite. She warns Sally, who activates the drone that kills Vika before Julia destroys him. Jack and Julia escape on their ship and destroy the drones chasing them, but are forced to catapult over the radiation zone. Another technician, Tech 52 - showed that Jack's clone - arrives to repair drones. Jack disassembles them, but Julia is shot, and Jack flies to the base of his clone for medicine, deceiving the clone of Vicky, believing that he is her version of Jack. He sends Julia to her cabin, where she recovers, and they outs and outstripping their marriage again. They return to the base of scavengers, and Beech explains that Tet is an alien artificial intelligence: determined to acquire the resources of the Earth and destroy humanity, he destroyed the Moon and invaded the Earth with an army of drones and clones of Jack; the victory of mankind and the escape to Titan is the fiction of Theta. Jack reprograms the captured drone to sabotage Tet, but more drones attack the base, leaving Beech seriously wounded and the captured drone damaged without repair. Jack will voluntarily take Julia to Tet, allowing him to enter the space station and blow up the nuclear fuel cells of the Odyssey. Along the way, Jack learns the truth from Odyssey's flight recorder: he was the commander of NASA's Titan mission, with Vika as co-pilot, Julia as a crew member and Sally as mission director on Earth. After their Odyssey ship was diverted to study Tet, Jack discarded the sleep module, allowing Julia and the sleeping crew to eventually return to Earth, while he and Vika were captured and cloned. In the present, Jack enters Tet, finding thousands of clones of himself and Vicky in stasis. Faced with the projection of Tet Sally, Jack opens the camera stagnation to reveal Beech; Instead, Julia was safely sent to the cabin. Jack and Beech detonate their bomb, sacrificing themselves to destroy Tet. Three years later, Julia gave birth to her and Jack's baby daughter. They meet surviving members of the resistance, accompanied by Tech 52, who restored Jack's true memories. Starring Tom Cruise as Jack a technician who is working on the repair of unmanned aerial vehicles on Earth. Originally he he Commander of the mission to Titan, who was then captured and cloned to fight humanity Tet. Cruz also plays Jack Harper, a Tech 52 clone who initially remains loyal to Thet. Morgan Freeman as Malcolm Beech: Veteran soldier and leader of a large community of garbage men, or survivors of the attack of the aliens Theta. Olga Kurylenko in Julia Rusakova Harper - Jack's wife and a member of the Odyssey crew, who was sent to Earth by her husband to protect her from Theta. Andrea Riseborough as Victoria Vika Olsen: Jack's bonding partner and housemate. She was originally the pilot of Jack's mission to Titan, who was captured and cloned to help in Theta's war with humanity. Riseborough also plays a clone of Vicky, who Jack misleads to get medication. Nikolaj Coster-Waldau as Sergeant Sykes: The chief commander of the Buk scavengers community, skeptical of Jack. Melissa Leo as Tet/Sally: Alien artificial intelligence seeking to acquire the Earth's natural resources and destroy humanity. Sally was the director of Jack and Julia's mission to Titan; its likeness was copied by Tet to serve as its visual/hearing presentation. zoe bell as Cara: a soldier and a member of the scavengers. The development of the production of Bubble Ship seen in the film (above) was inspired by the Bell 47 Helicopter (see below). Kosinski wanted to make a cinematic adaptation of the graphic novel Oblivion, which he began writing in collaboration with Arvid Nelson for Radical Comics. The novel, however, was never completed, as Kosinski now admits that it was only a stage in the project (the development of cinema). He explained in an interview with Empire that the partnership with Radical Comics allowed me to continue working on this story by developing a series of images and continuing to improve the story over the years. Then I basically used all that development as a step kit for the studio. So while we really never released it as an illustrated novel the story is told as a film that has always been the intention. Walt Disney Pictures, which produced The previous director of Kosinski Tron: Legacy, acquired the rights to the film adaptation of Oblivion from Radical Comics and Kosinski after a tumultuous auction in August 2010. The film was directed for Kosinski with Barry Levine produced and Jesse Berger as executive producer. Other studios that bet on the film were Paramount, Fox Chernin Entertainment and Universal. Disney subsequently released the rights after realizing the PG-rated film, which they assumed, according to their family reputation, would require too many changes in history. Universal Pictures, which also bids for the original rights, then bought them from Kosinski and radical comics and sanctioned the PG-13 film version. to the film was originally written written and William Monahan and passed the first rewrite by Carl Haidusek. When the film passed into the hands of Universal, the final rewriting was made by Michael Arndt under the pseudonym Michael deBruyn. Universal was particularly appreciative of the script, saying, This is one of the most beautiful scenarios we've ever come across. Bubble Ship, driven by Cruz's main character, Jack 49, was inspired by the Bell 47 helicopter (often colloquially referred to as the bubble cockpit), a utilitarian 1947 car with a transparent round canopy that Kosinski saw in the foyer of the Museum of Modern Art in Manhattan and which he compared to a dragonfly. Daniel Simon, who previously worked with Kosinski as the lead vehicle designer at Tron: Legacy, was tasked with building a Bubble Ship from this foundation, including elements of an advanced fighter flag with the Bell 47 to create a lightweight, functional vehicle that was practical and aesthetically pleasing, just as he watched with ships in 2001: A Space Odyssey. When Kubrick did 2001, instead of going to the concept designers of the time, he hired NASA engineers, Simon said. I believe in form followed by function. I'm not a fan of excessive decoration, putting fins on something because it looks great. Instead of using digital models, Wild Factory, the Company concept car Camarillo, built the Bubble Ship as a 25-foot (7.6 m), 4000-5000 lb (1800-2300 kg), mostly aluminum props. The cockpit elements, such as the seating of the joystick and pedals, were customized for Cruz, who is a qualified pilot, and who had some input into the design. The ship was also made to be easy to disassemble and assemble in order to facilitate transportation to Iceland's shooting sites, where it will be mounted on the carb for shots of its flight. The drones, which feature prominently in the plot, were created to appear in the same design family as Bubble Ship. Casting Tom Cruise expressed interest in the film for a long time, and officially committed to it on May 20, 2011. For the casting of the main role of Julia opposite Cruz, the producers were considered by five actresses: Jessica Chastain, Olivia Wilde, Brit Marling, Noumi Rapace and Olga Kurylenko, and all five were auditioned on August 27, 2011. It was later announced that Chastain would play one of the two female versions of the film. In January 2012, Chastain entered into negotiations to participate in Kathryn Bigelow's film The Dark Thirty and subsequently dropped out of the controversy over the oblivion. It was later announced that the role had been given to Kurylenko. Preparing for the role, Kurylenko watched videos about the preparation of astronauts, as well as classic sci-fi and romantic films (such as Solaris, The Famous and Casablanca). It's funny that I actually watched Solaris; Joseph I lifted it, Kurylenko said. I come from Tarkovsky Land, and at that time I didn't watch it for many years. I watched new as well, with George Clooney and Natasha McElhone. History, both in Solaris and in Oblivion, is about space and memory. For another starring role, Victoria, the producers initially considered Hayley Atwell, Diane Kruger and Kate Beckinsale. Three actresses went to Pittsburgh to check the screen with Cruz, who was filming Jack Reacher. The role finally went to Andrea Riseborough. Melissa Leo was cast at a later date as Sally. Filming began on March 12, 2012 and ended on July 14, 2012. The shootings were in Baton Rouge and New Orleans, Louisiana. Of the roughly three months of filming, 69 days were filmed in Louisiana, from March to May 2012. 11 days were filmed in New York in June 2012, several in Mammoth california in June 2012, and 10 days were filmed in Iceland in June 2012, when daylight lasts almost 24 hours a day. In addition to showcasing Iceland's volcanic landscapes, the film's director Joseph Kosinski sought to take advantage of the round-the-clock light, particularly from 6pm to 1am the waning light known as the magic hour to bring science fiction to the daytime, unlike films such as Alien, who spent his time in dark enclosures or brighted planets. The most difficult scene for the film was when Harper takes a break to admire the view and water flower. He was filmed having Cruise sit next to an 800-foot (240-meter) drop at the top of Iceland's Jarlhettur at the root of Langjökull, which is only accessible by helicopter. The scenes, set in Harper's idyllic forest retreat, were filmed at Black Pond in June Lake, California. Oblivion was filmed with Sony's CineAlta F65 camera, which was sent in January 2012. The Red Epic was also used for scenes that required the use of portable devices or when tampering with body-fixing. The film was shot in 4K resolution in Sony's signature unprocessed image format, but for cost reasons (and because of Kosinski's protests), both the digital intermediate and the final version were made in 2K resolution, aimed at huge background wraps to form one continuous image rather than blue screen backgrounds. The background consisted of one seamless piece of painted white muslin, 500 by 42 feet (152 by 13 meters), which was wrapped around the set for a 270-degree coating. This allowed the entire environment to be filmed in the camera and helped in the lighting of up to 90 percent of the kit. If the blue screen was used on the glass Sky Tower, the glass would disappear in blue lighting, and would have to be digitally reproduced in post-production. The actors enjoyed working in the environment as they could look outside and see images of the sunrise or sunset. This new technique allowed them to cut both the effects of the shots, which would end up with about 800 in total, and costs. Even the control desk that runs Victoria was filmed then displayed on the big screen. To get the necessary footage to create the illusion that the Sky Tower set was sitting high above the clouds, Pixomondo sent a crew to take off the view from the top of Haleakala in Hawaii for four days with three Red Epic cameras mounted side by side on a single installation. Pixomondo's Stuttgart office then stitched the data together from three cameras to form a single giant video stream (with each other image consisting of 26 megapixels), and released many different time of day clips that will be projected on the set. On June 28, 2012, it was announced that the French electronic band M83 had composed the soundtrack to Oblivion. On why he chose the M83 to evaluate the film, director Joseph Kosinski said: I came back and I found my first treatment for Oblivion since 2005, and he listed in the treatment the soundtrack of the M83. Obviously, the collaboration of Tron: Legacy with Daft Punk turned out as well as I ever hoped, so I wanted to do something similar in that I was pulling the artist from outside the movie business to create the original sound for this movie. Kosinski continued: Daft Punk music makes no sense for this film. It was to be an artist whose music matched the themes and stories I was trying to tell. And the music of the M83, which I felt was fresh and original, great and epic, but at the same time emotional, and it's a very emotional film and it felt well suited. To guide Anthony Gonzalez of the M83 through the scoring process, director Kosinski brought in Joseph Trapanese, who wrote the score with Gonzalez. Kosinski said, Together, they created the score I've dreamed of since I first put this story on paper eight years ago. Trapaneze first came to Kosinski's attention when he collaborated with Daft Punk on Tron: Legacy as an arranger and orchestrator. In an interview with Rolling Stone magazine, M83 frontman Anthony Gonzalez says, I started writing the soundtrack just by reading the script, and then when you get the picture, it's different, and you kind of switch to a different atmosphere, change the material and start experimenting a lot with the music. Gonzalez added: I've worked a lot with Joseph and he's very particular about music in his films, so we spent a lot of time talking about music and working arrangements together. Oblivion: Original Movie SoundtrackSoundtrack Album Film score Soundtrack Electronic Orchestral Length 69:06 (standard edition) 113:36 (deluxe edition) LabelBack Lot MusicProducer Anthony Gonzalez Joseph Trapanese Bryan Lawson M83 chronology Hurry Up, We're Dreaming(2011) Oblivion: Original Motion Picture Soundtrack(2013) Junk(2016) Singles from Oblivion: Original Motion Picture Soundtrack OblivionReleased: 26 March 2013 (as single) 9 April 2013 (on soundtrack) Professional ratingsAggregate scoresSourceRatingMetacritic55/100[43]Review scoresSourceRatingAllmusic[44]Consequence of Sound[45]Digital Spy[46]Filmtracks.com[47]Pitchfork Media[4.5/10][48][48]Under the Radar[49] The soundtrack album was released on April 9, 2013, by Back Lot Music. The deluxe edition of the soundtrack was released on the same day exclusively via iTunes. It has an additional 13 tracks. The track with the entire music is written by Anthony Gonzalez and Joseph Trapanese. Lyrics for Oblivion, written by Gonzalez and Suzanne Sundfre. No.Title.Length1». Jack's Dream1:222. Waking up4:093. Technology 495:584. Star waves3:415. Odyssey of Salvation4:086 . Earth 20772:227. Loss of control3:568. Battle Canyon5:579 . Radiation zone4:1110. You can't save her. Raven Rock4:3312. I'm sending you 5:3813. The ashes of our fathers3:3014. Temples of our gods3:1415. Terrible odds3:0916. Immoderate by time, do not abound in death2:2617. Oblivion (featuring Suzanne Sundfer) 5:56Actacty length:69:06 Deluxe Edition (iTunes release)No.Title.Length1 . Jack's Dream1:302. Waking up4:183. Supercell4:194. Technology 496:015. Library3:276. Horace2:317. Star Waves3:418. Hydrorig2:239. Crater Lake1:2810. Unidentified object2:3211. Odyssey of Salvation4:1212 . Return from Delta2:2213. Extract6:4814. Earth 20772:2315. Revelations1:4316. Drone attack3:2617. Return to the Empire State6:4118. Loss of control3:5719. Battle Canyon5:5820 . Radiation zone4:1221. You can't save her. Welcome back1:4723. Raven Rock4:3524. Knife fight in the phone booth 4:3925. I'm sending you 5:4026. The ashes of our fathers3:3227. Temples of our fathers3:1628. Terrible odds3:1129. Immoderate by time, do not abound in death2:2730. Oblivion (featuring Suzanne Sundfer)5:57Total length:113:36 Distribution Marketing details about the oblivion were kept secret, although the studio is said to have been very excited about the film. Promotions began in April 2012, with some of the footage shown at CinemaCon in 2012, despite the fact that filming began just a month before the event. The footage was described as a combination of early concept art, rough animation and unfinished daily newspapers, showing a glimpse of the film's landscapes. Oblivion's theatrical release was first presented in Buenos Aires on March 26, 2013, Dublin on April 3 and in Hollywood on April 10 at the Dolby Theatre, where Cruz himself announced before the screening that the film was actually the first to be completely blended from start to finish in the latest state of the modern Dolby Atmos surround sound. Home media DVDs and Blu-ray for Oblivion became available online for pre-order in North America on April 24, 2013, just five days after its initial release in the region. A month later, it was announced that on August 6, 2013, Universal Studios' UK subsidiary would release the film on home video in its region with an on-demand version on August 18, 2013. The release was to be both standard and steelBook Limited Edition. In June 2013, it was announced that the film would be released on home video in America on August 6, 2013. Blu-ray releases will feature comments from Tom Cruise and director Joseph Kosinski, deleted scenes, M83's isolated score, and a number of featurettes solutions. Blu-ray debuted at number 1 in sales for the week of its opening. At the box office in North America, the film earned \$37.1 million in its first weekend, including \$5.5 million from IMAX screenings in 323 theaters, making it Cruz's best North American premiere after the Mission Impossible and War of the Worlds series. The film closed on June 27, 2013. Oblivion grossed US\$89.1 million in the U.S. and US\$198.8 million internationally, bringing the global total to US\$287.9 million. Critical consensus of the site states: Visually striking but subtly scripted, Oblivion benefits largely from his strong production values and excellent performance from Tom Cruise. Metacritic gives the film a score of 54 out of 100, based on 41 criticisms, which indicates mixed or average reviews. Todd McCarthy of The Hollywood Reporter said: Oblivion is an absolutely magnificent film, sharply caught between its aspirations for poetic romanticism and the demands of heavy sci-fi action. Variety's Justin Chang said: Since Oblivion is primarily a visual experience, a film that needs to be considered, not a puzzle to be deciphered, its main pleasures are, in fact, spoiler-proof. Kevin Harley of Total Film gave the film three stars and said, It's not a reboot or a reinvention, refreshingly, but Oblivion plays like a stylized remix of superb sci-fi offenders. Salon's Andrew O'Hehir praised it as a sly, amazing and visually gorgeous Tom Cruise car that made me - and many others, I suspect - reconsider my first opinion of director Joseph Kosinski. Tasha Robinson of The A.V. Club claims that the disturbing feeling is not quite the right coat of all the steel surfaces of the film, and Kosinski and his co-authors give the audience time to absorb the anxiety and prepare for Some reviewers noted the ambitions of the filmmakers. James Berardinelli of ReelViews calls the film imperfect, but some of its imperfections are the result of being overly ambitious. Bill Goodykoontz of the Republic of Arizona argues that the film may not fully revive its grand ambitions, but it's not for lack of trying. The Associated Press' Jake Coyle argues that or those who like the simple excitement of a beautifully stylized image, Oblivion is mostly mesmerizing. Alan Sherstul of Village Voice argues that Kosinski proves he is talented in that his Throne: Legacy is not offered. Kenneth Turan of the Los Angeles Times called the film a more adventurous thing than your typical Hollywood tent, Oblivion makes you remember why sci-fi movies pulled you back when they didn't let you go. The Washington Post's Michael O'Sullivan argues that you can forgive and forget, Oblivion is not a bad place to start loving Tom Cruise over and over again. Steven Rea of the Philadelphia Inquirer says cruise oversees some pretty impressive things here, from drones that ping pong around in the air, to the bubble ship that Jack uses to go here and there to this amazing house with its panoramic views. The Toronto Star's Peter Howell says the film gives us stars in the cast, stars in our eyes, and it even sets up a brain case or three. Colin Covert of the Minneapolis Star Tribune argues that the film is replete with elements of its finest predecessors - Kubrick, Lucas, Wachowski and Pixar - who may be listed as creative consultants, but it has the spirit of a love letter to classic sci-fi rather than opportunistic mash. Cary Darling of Fort Worth Star-Telegram claims that the film is made from spare bits of other, often best films, clumsily stumbling into the story and plot, shuffling to predictable explosions and fireballs of the third act. Oblivion is so beautiful to look at. TIME's Richard Corliss said: Space, Jack (Harper) hopes someone will hear what you're dreaming. But in the cinema, no one will see you yawn. Anthony Lane of The New Yorker claims the film is increasingly grounded and stuck. Richard Roper of Richard Roeper.com called it a sci-fi film equivalent to a damn good cover band. Tom Mercy of CNN.com called him loss-making, derivative, ambitious and fatally under-powerful. J. R. Jones of the Chicago Reader argues that history eventually goes into a bag of sci-fi tropes, but as with many other cruise productions, the scale of everything is so stunning that you may not notice. The Globe and Mail's Rick Groon called it a low blockbuster, multimillion-dollar competence. Tom Long of the Detroit News claims that Kosinski Kosinski a lot of action here, and it allows the plot shows the bleed slowly (explanations keep coming right towards the end). Long claims that a lot is derivative, but it's a fast-moving derivative. Steven Witty of the Newark Star-Ledger argues that the film unites many different films, but for some reason there is less than the sum of its parts. Claudia Puig of the United States claims that Kosinski focuses on cool visual effects, but skimps on a convincing plot. It's a dazzler, but the story doesn't have the impact of a futuristic look. The Wall Street Journal's Joe Morgenstern argues that the mystery set by Oblivion as a whole is why his secrets are so clumsily set and worked out so grimly. Manokhla Dargis of The New York Times argues that the agony of being a longtime Tom Cruise fan has always been a burden, but now it's just, well, depressing. Newsday's Rafer Guzman argues that place-seat-influence is the most fun thing you'll have during this expensive, slow-moving plod through familiar territory. Joe Williams of the St. Louis Post-Dispatch argues that instead of developing characters, Kosinski pours much of his imagination into destroyed landscapes and futuristic novelty. Michael Phillips of the Chicago Tribune claims that you go for a futuristic, dystopian, post-apocalyptic barn dance with Tom Cruise and his space cannons, you expect a little zap with your thoughtful pauses. Rolling Stone's Peter Travers calls it arid and antiseptic, untouched by human hands. Renee Rodriguez of the Miami Herald argues that filmmakers don't even have the courage to see the story through, choosing a preposterous finale that feels vaguely offensive. Soren Anderson of the Seattle Times says that he's starting to wonder if director Joseph Kosinski and screenwriters Carl Hajdousek and Michael DeBrun have any original ideas. And then you realize they don't. Randy Myers of the San Jose Mercury News claims that the mixture of gee-whiz gadgetry and everyday routines of Jack and Victoria's life is interesting enough, but the film is too glacial to work. Chris Nashawaty of Entertainment Weekly states that the eye candy in the world can't mask the feeling that you've seen it all before... and do better. It is unfortunate that the film's script has not been given the same attention as its sleek, bold new world look. See also the list of movies with drones List of dystopian movies List of movies featuring space stations Links Oblivion (12A). British Board of Film Classification. Retrieved on April 3, 2013. Oblivion (2013).

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