Fully believing much of the Academy Awards serves as a posturing, self-congratulatory experience—as well as a ridiculous one, as this enlightening interview with an anonymous voter serves to highlight the fickle, ridiculous justifications for his choices—I also believe, and understand, there is an overt difference between a true snub and what I'd just really like to be awarded. This year, far under the categories most spend their time debating is a truly disappointing case of hard, marvelous work being overlooked.

As wonderful as it would be to say "Best Original Screenplay" is also where THE CABIN IN THE WOODS has been passed over (it has, but let's be realistic), there's something glaring in the fact that the brilliant Drew Goddard-directed horror film received no nod for its Makeup/FX work. This 2013 iteration, honoring the best of 2012 film finds a mere three pictures nominated for Makeup (HITCHCOCK, THE HOBBIT, LES MISÉRABLES). As you well know, following the summoning of the Buckners, the zombie redneck torture family, THE CABIN IN THE WOODS positively explodes with stunning creature work in its second half, and a great deal of it is practical; makeup, puppetry and suits. What's more, having spoken with supervisor and designer David LeRoy Anderson in an **extensive chat** , the intensive process which saw components in both California and Vancouver come together, which saw strategizing and creating teams from a massive roster of artists to help realize a massive roster of monsters both looks and sounds like an achievement. And after all, this is recognizing "Achievement in Makeup and Hairstyling."

Anderson, a longtime veteran of FX, has previously won twice in the category-of-note alongside Rick Baker for their work in THE NUTTY PROFESSOR and MEN IN BLACK. It's a shame to see a film where he's truly excelled and captained an often breathtaking windstorm of bloody chaos, monsters, killers and creatures go unrecognized. As the tremendous third act begins, and Dana and Marty descend underground, it's truly a breathtaking plunge into the unknown. Out of each box of blackness comes a new piece of nightmare. It's an exhilarating, and increasingly unique, feeling of movie magic.

[redacted]