

## PRESS

### *MAN UP*

“...where a dozen other Bridget Jones imitators have failed, Simon Pegg and Lake Bell really hit it off. They’re fine partners in quick-witted repartee and goofy dance steps, yet both sympathetically fallible underneath.” **Review, *Man Up*, Steve Rose for The Guardian, 28<sup>th</sup> May, 2015**

“Bell is fantastic as 34-year-old Nancy, who wants to take more chances in life. So when Jack (Pegg) mistakes her for his 24-year-old blind date, she rolls with it. But the truth always emerges, and with it, hilarity ensues, from sweaty fringes and awkward dancing, to a brilliant bike/taxi race through London.” **Review, *Man Up*, Ali Roff for Psychologies Magazine, 28<sup>th</sup> May, 2015**

“directed with unostentatious pep by Ben Palmer (*The Inbetweeners Movie*), much of *Man Up* is a guy and a gal, walking and talking – or, in the case of a stand-out scene set in a Mexican cantina, screaming, dancing and damn near wrecking the joint.”  
**Review, *Man Up*, Jamie Graham for GamesRadar, 25<sup>th</sup> May, 2015**

### *CUBAN FURY*

“(Nick Frost & Chris O’Dowd) make a fine double act, particularly when they head to an industrial car park to partake in an angry dance-off, which incorporates somersaults, pirouettes and possibly the least surprising surprise cameo of all time. **The sequence is the movie’s highlight.**”

**Review, *Cuban Fury*, Empire Magazine, February 2014**

“*Cuban Fury* does have a few aces up its satin sleeves in the form of its dance sequences. The aggressive dance-off between Frost and O’Dowd is an expertly choreographed showstopper, packed full of gags that rise above and beyond the concept of the scene (two men are dancing!)...”

**Review, *Cuban Fury*, Ali Gray for The Shiznit, 16<sup>th</sup> February, 2014**

*CUBAN FURY (cont.)*

“there is one stand-out sequence involving a brilliantly choreographed dance-off in a car park that is worth the price of admission.”

**Review, *Cuban Fury*, Mathew Turner for View London, 14<sup>th</sup> February, 2014**

“Of course the concept of the naturally chunky Nick Frost taking to the dance floor is a funny one, and he is more than happy to poke fun at himself – His on-screen relationship with the charming Rashida Jones is warm and easy, while rivalry with the engagingly sleazy Chris O’Dowd (and especially their ‘dance off’ battle in the office car park) is one of the highpoints of the film.”

**Review, *Cuban Fury*, Mark Adams for Screen Daily, 6<sup>th</sup> February, 2014**

“Chris O'Dowd is clearly enjoying playing the bad guy but his propensity for douchebaggery begins to beggar belief. Still, he offers a good foil to Frost's likeable loser and their car park dance-off scene is brilliant in both comedic and choreographic stakes.”

**Review, *Cuban Fury*, Jack Kirby for Nerdly, 10<sup>th</sup> February, 2014**

### *THE WORLD'S END*

“The choreographer from the past few movies returns as well. Litza Bixler. She is wonderful and *The World's End* is easily her crowning achievement... In fact, *The World's End* can be summed up by the choreography and cinematography. Edgar Wright shines as a director. Litza Bixler knocks it out with the choreography.”

**Review, *The World's End*, Johnny Townsend for IHOG, August 2013**

### *WALKING ON SUNSHINE*

“The film is unselfconsciously silly in a way that's first endearing, and quickly becomes infectious.”

**Review, *Walking on Sunshine*, Robbie Collin for The Telegraph, 26<sup>th</sup> June, 2014**

“This gleefully warm-hearted summer delight is silly, sentimental and sexy-an infectious holiday pleasure that will have audiences singing along... The song and dance numbers are joyous and the Italian setting sheer perfection.”

**Review, *Walking on Sunshine*, Mark Adams for The Mirror, 22<sup>nd</sup> June, 2014**

“With its 'Mama Mia'-esque setup and a pop playlist of 80s hits, this juke box musical offers bubble-gum fun in the sun.”

**Review, *Walking on Sunshine*, Peter Debruge for Variety, 19<sup>th</sup> June, 2014**

“First off (and this is important) cynics need not apply. I say this because *Walking on Sunshine* approaches its remit with a delightful lack of pretence and seriousness. Giulio Berruti, who hands in a great performance as the dashing object of the girl's affections, is responsible for audible sighs from the audience when he emerges from the sea. It happens during one of the film's best musical numbers, Whitney Houston's *How Will I Know?*. It's shameless and hilarious in equal measure. All of the cast know how to handle the musical numbers, with some tracks featuring great dance sequences and choreography.”

**Review, *Walking on Sunshine*, Jason Palmer for Entertainment Focus, 23<sup>rd</sup> June, 2014**

### *SHAUN OF THE DEAD*

“the scene that convinced me I was in for something good was a long beautifully choreographed take of the film's hero making his morning walk to the convenience store...”

**Article 'Cult Horror Films of the Decade', *Shaun of the Dead*, A.V. Club, 2012**

### *EASY VIRTUE*

“Firth & Biel perform a rather elegant tango together, which cheers things up considerably...”  
**Review, *Easy Virtue*, The Guardian, 2009**

“(Colin) Firth's tango is the scene of the film for me”  
**Review, *Easy Virtue*, Pop Sugar, 2009**

### *LITZABIXLER PERFORMANCE COMPANY*

“*Position Over Eyes* is a pristine, beautiful piece...a dream-like episode of events, merging narrative and abstract dance...” **Review, *Litzabixler Performance Company*, Dance Europe Magazine, 1999**

### *ABOUT LITZA BIXLER AND HER FILMS*

‘*Making Video Dance: A step-by-step guide to creating dance for the screen*’ Katrina McPherson, (London/NY: Routledge) 2006, pp. 3, 5, 127-8, 132, 252-3 (sections about Litza Bixler and her films)

‘*The Rough Guide to Choreography*’ Donald Hutera, Allen Robertson (eds.) (London: Rough Guides Ltd.) 2004, pp. 82 - 83 (section about Litza Bixler)