

The Main Feature



Season 35 - Issue 7
(screening 11.12.14)

Merry Christmas

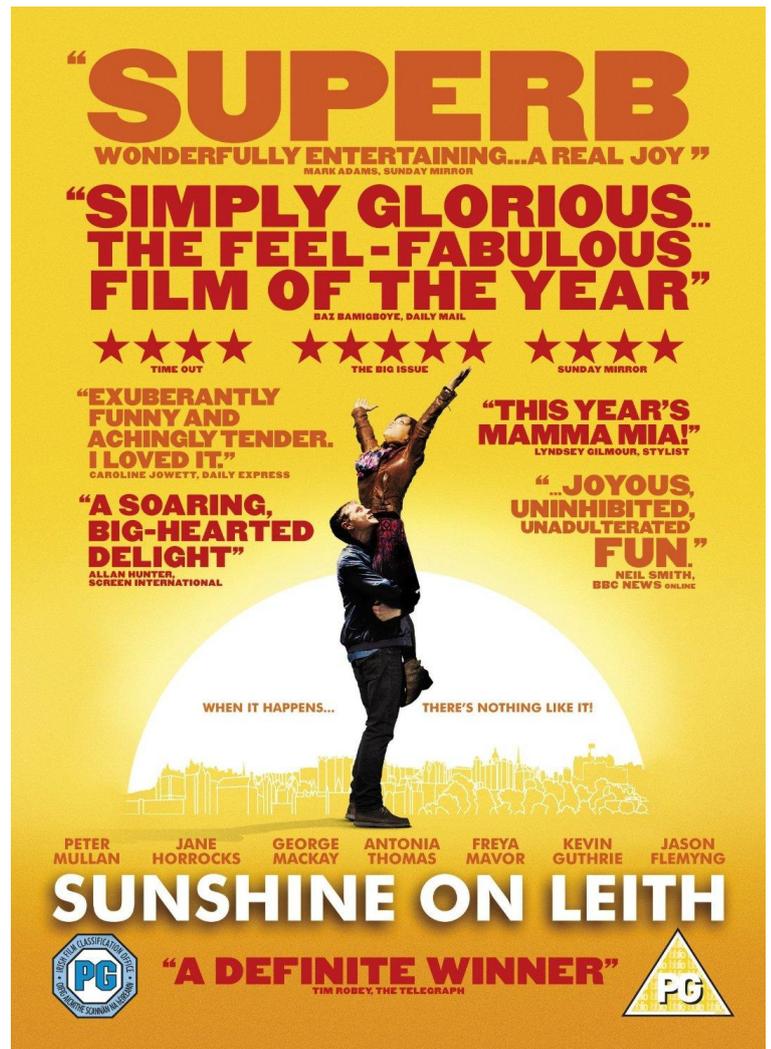
UK Certificate PG 100 minutes
Release 4 Oct 2013

Directed by Dexter Fletcher
Written by Stephen Greenhorn
Music by Paul Englishby, Craig Reid and Charlie Reid
Cinematography by George Richmond

George MacKay as Davy Henshaw
Kevin Guthrie as Ally
Freya Mavor as Liz Henshaw
Antonia Thomas as Yvonne
Jane Horrocks as Jean Henshaw
Peter Mullan as Robert "Rab" Henshaw
Jason Flemyng as Harry Harper
Paul Brannigan as Ronnie
Paul McCole as Ewan

In the view of one critic "This may not be the best film of the year, but it's one of the most likeable."

It's also the first Scottish film we have screened since the referendum vote (I did suggest we could consider *Passport to Pimlico* to mark that vote!) and whilst the film is not intended to be a political film, it captures something all too rarely recognised about UK culture, which is far too obsessed with London and patronisingly depicts the rest of the country as dour and in decline.



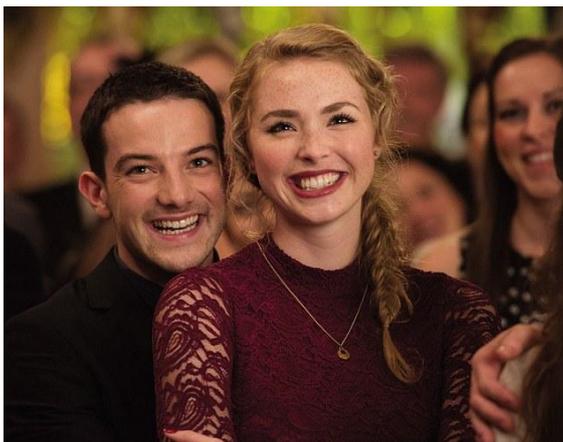
Fletcher and the screenwriter Stephen Greenhorn (adapting his stage play) don't hit you over the head with politics but it underlies the sheer exuberance of the movie.



Leith is a district to the north of the city of Edinburgh at the mouth of the Water of Leith.

The Leith Walk area has the highest population density in Edinburgh is the, with a peak of nearly 26,000 people resident within an 800 metre radius (equivalent to a density of 12,900 persons per sq.km.). This is a higher local population density than anywhere else in Scotland, including Glasgow.

Since 2001 there has been a very significant growth of population in the areas surrounding Leith Walk (up to 30% increase), as a result of new house building on brownfield land, together with refurbishment of existing properties.



Originally a Dundee Rep production, Fletcher's decision to pick this up for the movie treatment was an inspired one,

Sunshine on Leith is a great pick-me-up film...

Dexter Fletcher: Thank you. That's what it's meant to do. It's quite unabashed in its ambition. It's not an easy thing to achieve, a feel-good film, but I think that ending definitely works for it. *500 Miles* is a great song and 500 extras dancing about like that... The great thing about it is that it had a really good energy and people really enjoyed themselves. So, the trick was capturing that. And they're all Scottish as well... all those dancers and all those extras in the middle of Edinburgh. People were looking out of their windows and looking through bus windows, watching it go on, and then local people were joining in and tourists were watching like some spectacle. So, it there was a good atmosphere generally."

Not since Sylvain Chomet's 2010 animation *The Illusionist* (which we showed in February 2012) has a film been this straightforwardly in love with the Scottish capital.

This is both a no-holds-barred knees-up and an unabashed ad for Edinburgh which looks a billion bucks, as lit and shot by cinematographer George Richmond — it's like a love letter to the city, with barely a note being sounded without a landmark hurrying into shot (Horrocks works at the National Gallery, whose exterior also gets a lot of airtime; climactic scenes are played out on Arthur's Seat and the Royal Mile). Even the hospital looks pretty swank. But it also doesn't quite airbrush the city, nor the experience of struggling to live there.

Jane Horrocks in an interview revealed she doesn't like musicals. "I'm not a massive fan," she says in her baby bird burr. "I prefer contemporary music." This might seem a handicap when your current movie is, whichever way you turn it, a musical. "Oh but *Sunshine On Leith* is rooted in something," she says. "The songs are like country and western music – and I like that they touch on politics. You don't get that in most musicals. This is about a real world." In a career of many roles and accents, it's surprising that this is her first Scot, and she boned up the accent by, amongst other things, getting her son's Edinburgh-bred maths teacher to sing her way through the Proclaimers' album. "She cried when she sang *Sunshine On Leith*, which just goes to show how people feel about these songs."

Then she gets a bit cross when I ask if she wanted to do it live, in one take, like the cast of *Les Misérables*. "Oh I don't see any point in doing it live," she shrugs. "What if you're doing a fantastic bit of singing and somebody drops a spoon? That piece of singing is ruined. It's an unnecessary pressure when you can go to a studio and use a controlled environment where you can work to get it perfect. It's a gimmick, and unless you've read about it, what's the point?"



Near the start of the film when Davy and Ally are singing "I'm On My Way", as they make their way down the high street dancing they nearly bump into 2 men – do you recognise them?

Writing a four star review in *The Observer*, Mark Kermode said "I shed a tear within the first 10 minutes, and spent the rest of the movie beaming like a gibbering, love-struck fool." How will you react?

Iain McGlashan

The printing of the notes by Repropoint is undertaken free of charge

Repropoint

15 Poole Road, Woking
Tel: 01483 596280

British Independent Film Awards - Miners' strike drama Pride has been named best film

The film, about an alliance between gay rights campaigners and pit workers during the 1984 strike, collected three awards in total.

Andrew Scott and Imelda Staunton won the best supporting actor and actress prizes for their roles in the film.

Brendan Gleeson was named best actor for Calvary and Gugu Mbatha-Raw won best actress for Belle.

Accepting the top award of the night, Pride director Matthew Warchus said: "We're getting reports from up and down the country of audiences standing up and applauding. That doesn't really happen in British cinemas. "It's just extraordinary. It's a real tribute to the source material."

Writer Stephen Beresford added that the film had one "simple, compelling message: unite. When I was first told the story I was blown away by it - people ask 'is that really true?' It took 20 years to convince anyone that a film about vegan lesbian activists was a sure fire hit."

Although Northern Ireland thriller '71 went into the awards with nine nominations, it only picked up one prize on the night - best director for Yann Demange.

Frank Sidebottom-inspired film Frank won best screenplay for its writers Jon Ronson and Peter Straughan. It also picked up a second award for technical achievement, for its music.

Sameena Jabeen Ahmed was named most promising newcomer for her role in thriller Catch Me Daddy.

"Independent film allows subjects to be approached that are not massive crowd-pullers," Gleeson said, after winning his best actor trophy for Calvary. "Fantastic films are made in the independent circuit. It's whether people want to pay for something that's going to challenge them," he added.

Iain Forsyth and Jane Pollard won best debut director for Nick Cave film 20,000 Days on Earth and drama The Goob won best achievement in production.

The best documentary award went to sports film Next Goal Wins, while The Karman Line was named best short and the Raindance award went to fantasy drama Luna.

Richard Linklater's Boyhood won best international film. The director accepted the award, giving a "a big shout out to my friends on table one". He dedicated the award to If... and This Sporting Life director Lindsay Anderson.

Although he lost out on winning the best actor prize, Benedict Cumberbatch was awarded the Variety award for helping "focus the international spotlight on the UK".

The 38-year-old actor told the audience: "This award will inspire me to work harder, to make me feel like I deserve it - which won't be difficult, because I love my job."

Oscar-winning actress Emma Thompson was presented with the Richard Harris award for outstanding contribution to British film.

Joking about being given the award by a body honouring independent film, the actress - whose career has included a role in the blockbuster Harry Potter franchise - confessed: "I have taken small roles in big studio films for money, and I am sorry."

Reactions to: **Mientras Duermes**

Score	0	1	2	3	4	5	6	7	8	9	10
	~	~	2	2	1	9	7	10	4	~	~

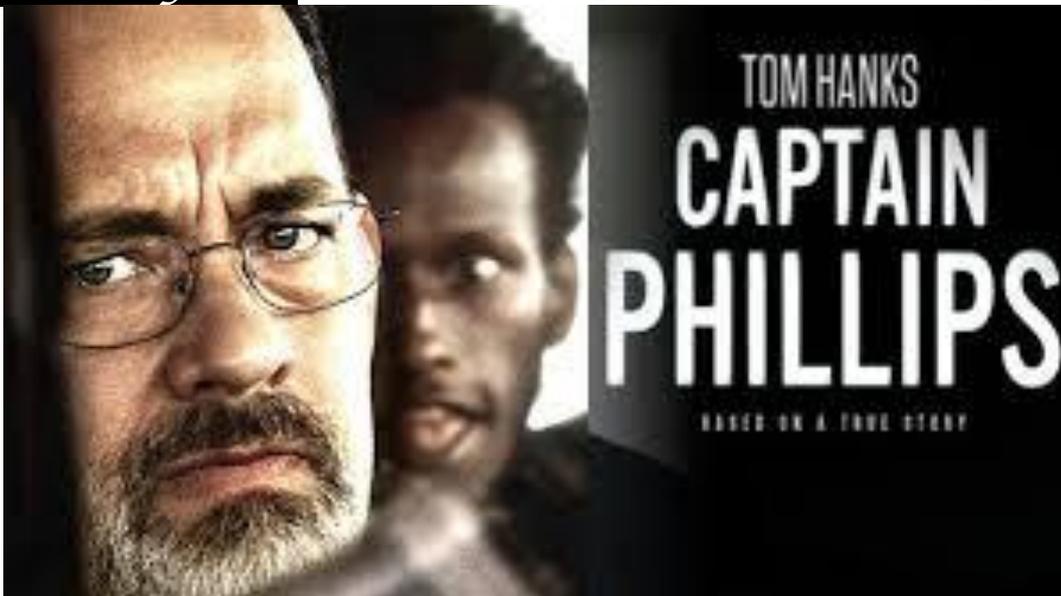
Total received – 35

Average Score – 5.8

Your Comments

It's always the quiet ones Sad, sick, but well acted I really disenjoyed this
Gets under my skin in a horrible way An interesting film
Suspense filled neo Hitchcock thriller What a strange film
And the moral is always look under your bed! Spooky!
I did not think I was going to like it but I did Chilling
Did not enjoy the film but definitely a good one Scary!
A very weird film but kept one guessing 'til the end Weird and unpleasant
I should have liked an explanation Not bad, good harrowing produce
Very well acted and directed – and an amazing depiction of pure evil. Terrifying.
A good film with suspense but not much contrast in tempo
An unpleasant subject but very well made and acted – but would not want to see it again
Now I know why I don't live in an apartment with a concierge – excellent performances
Very good film but difficult to judge quality and content. I wouldn't have watched it anywhere else
Unusual and clever but unnecessarily gory murder scene. What more can I say except not my sort of film.

Our next film **Thursday 11 January 2015**



It's a sweaty-palmed, relentless thriller - and a damned good one.

A ruthless, ripped-from-the-headlines seafaring thriller with a vintage turn from Tom Hanks.

Not only a riveting drama about quiet heroism, but an eye-opening look at a clash of cultures.