

The Main Feature



Season 33 - Issue 8 (screening 10.1.13)

Tonight marks the 15th anniversary of our first screening at Mayford Village Hall (15 January 1998 – The Last Detail)

Members will be aware that the arson attack in the early hours of Sunday 18 November resulted in considerable damage to the hall:



I am sure that everyone wishes to commend the Hall's Trustees and the insurance company for ensuring that the initial repairs to the building have been made so quickly, enabling us to return tonight.

Iain McGlashan, Chairman

The printing of the notes for each film is undertaken by Repropoint free of charge



15 Poole Road, Woking Tel: 01483 596280

sponsors photocopying of *the main feature*

UK release 24 February 2012
124 minutes Cert 12A

Director John Madden
Screenplay by Ol Parker
Based on *These Foolish Things* by
Deborah Moggach
Music by Thomas Newman
Cinematography Ben Davis
Editing by Chris Gill



Starring

Judi Dench *Evelyn Greenslade*
Penelope Wilton *Jean Ainslie*
Tom Wilkinson *Graham Dashwood*
Celia Imrie *Madge Hardcastle*

Bill Nighy *Douglas Ainslie*
Maggie Smith *Muriel Donnelly*
Ronald Pickup *Norman Cousins*
Dev Patel *Sonny Kapoor*

Film director John Madden – acclaimed for the likes of *Shakespeare In Love* and *Captain Corelli's Mandolin* was interviewed about the film:

Were you not a bit nervous sticking BAFTA's finest on the back of a moped?

It was challenging! The one thing the film cannot quite capture is the assault on the senses – in particular on the nose – when you're passing through the archways. In order to avoid the people defecating and urinating on the streets, they built urinals into the walls of the city, which are still used and they tend to be congregated around the wall's archways – and you're constantly passing through them and the intensity of what assaults your nose is mind-boggling. There was always a sort of safety concern; you take your life in your hands when you go on the roads. As the film depicts, you come across things that are literally driving down the wrong side of the road – the cycles get to where they're going quicker by coming across the traffic. This happens all the time. The trucks are loaded to about three or four times their legal limit, so they're swaying around on the road. Thank God we got out of there without anyone getting injured. But it was a concern.

Age doesn't seem to be a problem for travellers these days?

I think it's possible that this generation of that age is the first and the last to have the funds to make it possible to do a journey like this. India need not be an expensive place to stay, God knows. You can do it quite cheap if you do it right – and India applauds that kind of curiosity. I'm sure the film will strike a chord with that community but not only that community. When we test-screened the movie, we found that young people – even teenagers – responded really well to it, partly because they identify with the older cast as much as they like watching Dev Patel. They see those old people behaving like young people.

Asked in an interview "Are you surprised that it's taken as long as it has for studios to notice that older audiences are viable and should be recognized and catered to, in some sense?" writer Ol Parker replied:

"Yeah. Now, they behave as though they knew all along, but it was really tricky to get going, even with the cast that we had. It's great that we've got a cast of all-stars, and we're intensely proud of that, but it was very clear to us that, if we didn't get the cast of all-stars, it wasn't happening. We needed to get that level of cast. Judi and Maggie don't do it on their own. Judi, Maggie and Bill don't do it on their own. I don't know if it was the zeitgeist, or we just got incredibly lucky. Maybe it just took us so long to make that the fashion came back around. Now, they're all trying to make more and talking about it as a movement."

Dev Patel said of his role 'It was nerve-racking. I was like, they are going to see right through me. I had these preconceived notions of how everyone was going to be,' he says. 'But they were rock stars. The first dinner we went to, they were all making continents out of poppadoms. I was like: "Damn, these guys are cool."

'It's unusual to find a piece that takes on the challenges and absurdities of age and does it in a way that allows you to laugh,' says Madden. 'All I wanted to do is to remind people that it's not over till the fat lady sings. Or, in the words of the film: "Everything will be all right in the end... if it's not all right then it's not yet the end.'"

Iain McGlashan

After the surprise success of *The Best Exotic Marigold Hotel*, more films are being lined up in 2013 with built-in appeal to older cinemagoers.

First out of the blocks in January is *Quartet*, Dustin Hoffman's directorial debut set in a home for retired opera singers. Dame Maggie Smith leads a cast of by British veterans including Tom Courtenay, Billy Connolly, Pauline Collins and Sir Michael Gambon. Hoffman describes the story - based on Ronald Harwood's play - as being about people in their "third act". He even hired a supporting cast of real-life elderly performers to give his film authenticity.

Quartet is followed in February by *Song for Marion*, in which terminally ill Marion (Vanessa Redgrave) pours her energies into a local choir of pensioners - The OAPZ - while her grumpy husband Arthur (Terence Stamp) glowers on the sidelines.

Both films come in the wake of 2012 box-office hit *The Best Exotic Marigold Hotel* which took \$134m (£83m) worldwide during 2012 on an estimated \$10m (£6.2m) budget. With Dame Judi Dench, Maggie Smith, Bill Nighy, and Penelope Wilton among its ensemble cast, the film followed a group of British pensioners moving to a retirement hotel in India. A sequel is already in the pipeline.

With the number of older cinema-goers on the rise, industry watchers say Hollywood is taking note of the power of the "grey pound". "The grey pound is taking hold in many areas - not just film - because the baby boomers have now retired, the children have left home and they have the disposable income that youngsters just don't have," says Nikki Baughan, editor of *Moviescope* magazine. "Films like *The King's Speech* and *Mama Mia* have proved that the older generation is going out to the cinema. They don't want 3D, they want - as a lot of us do - really strong stories with strong characters."

The film industry, Baughan points out, likes to replicate previous successes. "Hollywood is notoriously slow on the uptake, but when it finds something that works it really does stick at it - which is why we are seeing sequels to *Best Exotic Marigold Hotel* and *The Expendables* and *RED*."

Like *Marigold Hotel*, 2010's *The Expendables* and *RED* ("Retired, Extremely Dangerous") were notable for their ensemble casts of veteran actors. "Our older generation of actors aren't retiring like they used to, so people like Judi Dench and Meryl Streep are pulling in audiences of their generation," Baughan says. "There is a demographic of people who like old-fashioned - and I don't mean that as a derogatory term - way of making films: a solid story, a solid cast and situations that are relatable." She also points out that some independent cinema chains are responding to the influx of older movie-goers by bringing in more comfortable seating and a laid-back ambience.

According to British Film Institute figures, in 2011 the proportion of cinema audiences aged over 45 increased to 28% following two years of decline. It was driven by a number of box-office successes such as *The King's Speech*, *Tinker, Tailor, Soldier, Spy* and *Jane Eyre*.

"I think that trend is going to continue," says Mark Batey, chief executive of trade body the Film Distributors' Association. "Around a quarter of the UK audience now are 50 and above. It is really significant." He says the new Bond film *Skyfall* has attracted audiences "literally from eight to 80" and predicts that forthcoming releases *Hyde Park on the Hudson*, *Hitchcock* and *Les Misérables* will also have broad appeal. "It becomes a virtuous circle," says Batey, "because the more the industry can see that audience is coming out to the cinema so the more likely they are to be catered for."

Billy Connolly, who stars in *Quartet* as randy, retired opera star Wilf, detects a change in the film industry when it comes to putting older people on screen. "I think people are getting back to the old way of making movies," says the 70-year-old comedian and actor. "If you look at the movies of the 1930s and 40s there's no young people in them. And then in the 50s they invented this thing called the teenager and stuck him in everything. It became the norm to have that kind of person as the lead - and the more mature actor in the background. But I think they are getting back to making movies that resemble life pretty generally."

Connolly adds: "It's happening in music as well, with Bob Dylan and The Stones. The people who are making all the money are in their 60s and 70s. People are realising that old doesn't mean dead. Dead means dead!"

Quartet was released in the UK on 1 January 2013. *Song for Marion* is out 22 February.

Reactions to **Pal Joey** 22 November 2012

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

Total received – 32 Average Score – 6.88

Your Comments

- Surprisingly it still works
- Very enjoyable – Sinatra on good form
- Always good to listen to Sinatra
- It's a pity Kim Novak can't act!
- Great songs and one liners – Fantastic Rita Heyworth
- Sinatra's singing still wonderful but film hopefully outdated
- Great lyrics and brilliant songs, witty and what a cast – my sort of film!
- Interesting to see how dated it was – smoking; attitude to women; tiny waists!
- Great costumes – awful story and acting
- Wooden cast and directing – true to style of the time
- I enjoyed seeing San Francisco scenes and appreciate the nostalgia aspect, but
- Marvellous songs and first class dialogue
- They don't make them like that anymore
- Great to see Sinatra on form!
- Sinatra was excellent, but

Position	Film	Average Score
1 st	The Artist	8.28
2 nd	Hugo	7.84
3 rd	My Week With Marilyn	7.56
4 th	A Separation	6.97
5 th	Pal Joey	6.88
6 th	La Grande Illusion	6.67
7 th	Peepili Live!	6.17

Our next evening

8pm on Thursday 24 January 2013

French triple shorts bill (94 minutes plus interval):

