

The Main Feature



Season 33 - Issue 15 (screening 25.4.13)

UK cert 15
2011 123 minutes

Director
Ralph Fiennes

Screenplay
John Logan, based on
William Shakespeare's
Coriolanus

Composer
Ilan Eshkeri

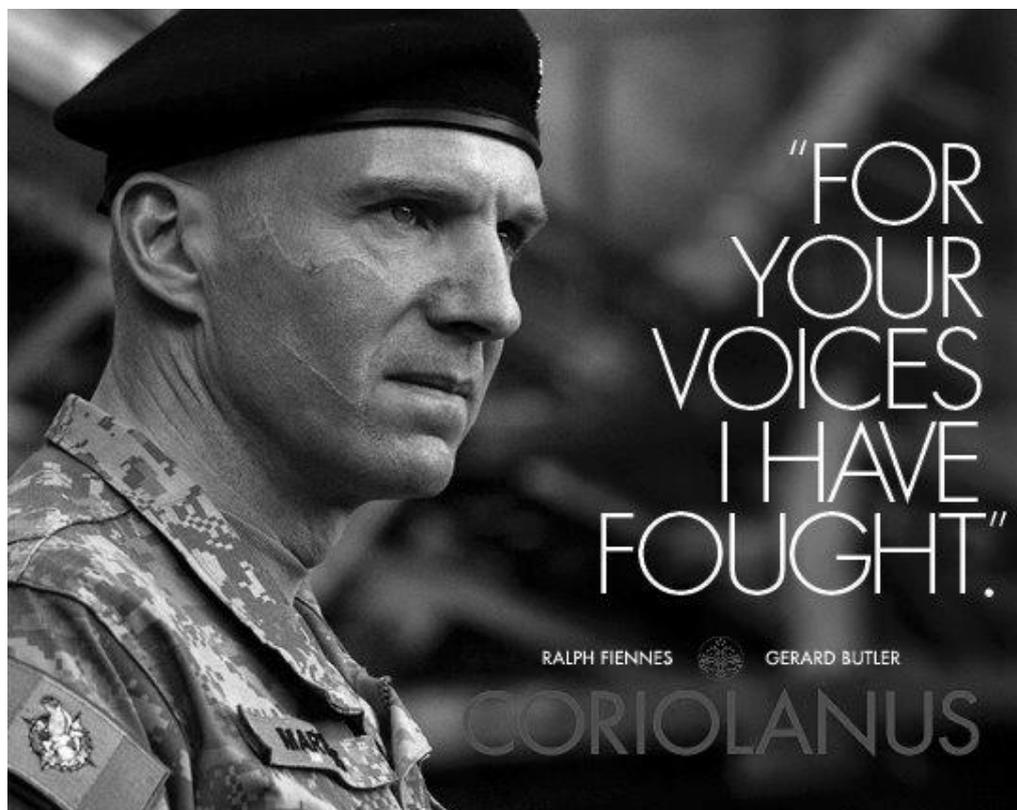
Cinematography
Barry Ackroyd

Editor
Nicolas Gaster

Cast

Ralph Fiennes as Caius Martius Coriolanus
Vanessa Redgrave as Volumnia
Jessica Chastain as Virgilia
James Nesbitt as Sicinius
Lubna Azabal as Tamora
Slavko Štimac as Volsce lieutenant
Radoslav Milenković as Volsce politician
Jon Snow as TV Anchorman

Gerard Butler as Tullus Aufidius
Brian Cox as Menenius
John Kani as General Cominius
Paul Jesson as Brutus
Ashraf Barhom as Cassius
Dragan Mićanović as Titus
Harry Fenn as Young Martius



Replying to a question about what inspired him to direct the film, Ralph Finnes stated: "There were two catalysts. The first was playing Coriolanus in a stage production in 2000, and believing that this play of Shakespeare's could become a contemporary, urgent political thriller, with a Greek tragedy at its centre, involving the mother and the son. And there's something in the spirit of Coriolanus, in the essence of his character, which spoke to me very strongly and wouldn't leave me."

"The other catalyst was Simon Channing Williams, who produced THE CONSTANT GARDENER. We became very close while we were making that movie, and he gleaned that I was interested in directing. In fact, he wanted to produce the first film that I would direct. Very sadly, Simon died. We had tried to get something off the ground, which didn't work. But we had worked on it for two years, and I'd begun to put on the director's hat of scouting locations and so on. That gave me confidence to pick up CORIOLANUS when the other project fell through. Still, I didn't talk about CORIOLANUS to very many people because on the face of it, it seemed unlikely to fly: me as a first-time director, also acting in it, supposedly quote-unquote difficult Shakespeare. Then one day I pitched it, as it were, to my agent, who said, "You should do this."

"CORIOLANUS is dedicated to the memory of Simon Channing Williams, because I know that without his belief in me I might not have had the confidence to move it along."

And what about taking on the director's role for the first time? "This is something I've been moving towards for a while. I had been approached by a producer to do a film that didn't work out. But the process of working towards that film gave me confidence to think of Coriolanus. Some people did think 'is this a mad vanity project for this actor?', but I felt a real determination to do it. You only have one life and the worst that can happen is that it doesn't get made or it does and it's no good. But to not have attempted it I would have felt I had missed the boat, so I just went for it. It has given me a taste to do more. I was lucky I had a good time and it made me want to do it again."

Asked if having played the role on stage did he consider casting another actor for the film, he answered "No, I was unapologetic about that. I wanted to play the part again. I felt there was unfinished business. And some actors feel sort of possessive about a part. It's silly, because these are great roles – they need to be reinterpreted. But it never left me. And I had a growing belief that this had cinematic potential."

Commenting on the conflicting demands of being the lead actor and director he recalled "I had a wonderful woman Joan Washington, who was my dialect coach, but also gave me honest feedback on my performance. She would have an opinion, sometimes we would have debates, when she would say she didn't believe it, or it was too weak, or I was coming across as too theatrical..."

Asked about the other cast he replied "I was lucky – people wanted to come and get on board. Vanessa (Redgrave) was my first choice to play Volumnia while Brian Cox loved it as did Gerry."

"Vanessa has always moved me massively. There's something about her that makes me almost emotional. I think she's one of the most extraordinary actors there is. She and Brian sort of anchored it."

"You to have someone who is a real contender as Aufidius. People have to think: Is he going to beat the shit out of Coriolanus? And Gerry has an amazing physical charisma. Gerard's first job ever was in a production of "Coriolanus. So he knew and loved the play and loved the script. He was very passionate to do it. He brings incredible presence and masculinity and charisma to the role."

"I have a huge respect for Gerry – I love his performance in this. It's very centered and quite understated. There's a real sort of gravitas and male charisma. When he uses his raging war-machine qualities sparingly he's more potent for it. He was wonderful to work with."

Questioned as to whether there was ever a concern about Shakespearean dialect being a tougher sell for broad audiences, Fiennes stated "I think it's a shame that when people come to it, their ear comes on the defensive. Like, "I'm not going to like it, it's school, it's boring, it's study, it's homework." Why can't people come to it how they come to a dialect or street slang. Street talk has its own expressiveness and elasticity. And we love it, but somehow Shakespeare, for lots of people, feels of the schoolroom and something stuffy and heavy. I think it's alive. The language is vitally alive."

"Some people did ask if I'd re-write the dialogue, but I carry a flag that actually your ear can adjust and it will become accessible. But I completely accept for some people it will be a challenge. With John Logan (screenplay writer) we decided to commit to the language and people will either love it or hate it."

When asked about the possible audience for the film, he replied "I hope people come away thinking about the world they're in, and perhaps feeling moved. I didn't want to make a film with a message, and I feel very strongly that Shakespeare's play doesn't give us a message. It presents us with a series of situations, which we are meant to think about. It observes that people want a strong leader when it suits them, but then the next day they'll change their minds because it doesn't suit them. In tragedy, the audience is asked to witness the arc of the hero – his rise and fall – and to reflect on it. Traditionally the tragic protagonist has a flaw which brings them down. In Coriolanus's case, it's his pride. A lonely anger, a monstrous integrity. And I think we see that situation in all the time."

"It's contemporary in lots of ways, about politics and war. All the shit going down in the play – people dissatisfied, authoritarian leaders, political manipulation and politicking – this is the world we live in. Whether it was an election here, turmoil in Burma or Greece, or war in Chechnya or Afghanistan. And it's a very uncluttered story. If you strip away the difficult passages, you're left with a dynamic, visceral tragedy. It doesn't take any prisoners. It has no lyricism. I like that. I'm attracted to that toughness."

Iain McGlashan

Tuesday 18 June at 7pm at the Ambassadors cinema, Woking for £12.60



See the wonders of the exhibition from the comfort of the cinema, introduced live by British Museum Director Neil MacGregor and featuring Mary Beard, Rachel de Thame, Giorgio Locatelli and Exhibition Curator Paul Roberts who bring extraordinary objects to life in this unique event.

Plus, you'll see specially made films of Pompeii and Herculaneum today, and go behind the scenes of the exhibition to explore the stories of these famous Roman cities.

This is the first live cinema event produced by the British Museum from a major exhibition and tickets cost £12.60

Also being screened at Odeon Guildford and Everyman cinema, Walton-on-Thames

Interactive show for schools on Wednesday 19 June at 11am

Bring your Key Stage 2 students on a very special trip to their local cinema. On 19 June, classes all over the UK can experience a fun, interactive show made solely for schools, taking children to the heart of this major exhibition.

Well-known presenters and experts will investigate objects, including a charm bracelet owned by a child; a soldier's belt and sword; the mosaic of a panting dog on a lead; carbonised food and furniture flash-preserved by 500 degree volcanic surges –and even a 2,000 year-old perfect loaf of bread.

The broadcast will link to a number of themes in the National Curriculum

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



15 Poole Road, Woking Tel: 01483 596280

Reactions to **Shadow of a Doubt** – 11.4.13

Score **1** **2** **3** **4** **5** **6** **7** **8** **9** **10**
 1 ~ 3 ~ 3 5 13 10 2 ~

Total received – 37 Average Score – 6.59

Your Comments

Hitchcock – The Master of Suspense! That was a B movie! Rubbish
 Vintage Hitchcock – macabre but well done! Good old fashioned film
 Terrific performance from Joseph Cotten A real “who done it” – did he?
 End titles mercifully brief, as they should be Story with a happy ending
 Slow, with little “fear” factor – Teresa Wright acted well
 Enjoyed it as much as I did the first time – a “real” Hitchcock!
 A film that could compete with most modern thrillers – very well acted
 A certain antique charm – a wonderful picture of small town America, just a pity the children were so irritating
 Nostalgic – took me back to 50’s trips to the cinema – Great for its age and at least I could understand what they were saying
 Undramatic and very dated – some evidence of what a director Hitchcock became

Position	Film	Average Score
1 st	The Best Exotic Marigold Hotel	8.39
2 nd	The Artist	8.28
3 rd =	Hugo	7.84
3 rd =	Departures	7.84
5 th	My Week With Marilyn	7.56
6 th	Le Ballon Rouge	7.33
7 th	Of Gods and Men	7.03
8 th	A Separation	6.97
9 th	Pal Joey	6.88
10 th	La Grande Illusion	6.67
11 th	Shadow of a Doubt	6.59
12 th	Of Time and the City	6.31
13 th	Rumba	6.25
14 th	Peepli Live!	6.17
15 th	Crin Blanc (White Mane)	5.83
16 th	French shorts combined score	5.65
17 th	La Boulangère de Monceau	4.81
18 th	Wolke 9	4.56

Our next film:

**8pm on
 Thursday 8
 May 2013:**

