

The University of Warwick Students' Union Film Society



C I N E M A

**Autumn Season 2003**

  
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# Warwick Student Cinema

*proudly presents*

A 'Publicity Team' Production

## 'Autumn Season 2003'

Featuring The Exec

President **JAMES WICKENS** Treasurer **STEPHEN WILLIAMS**

Films and Administration Officer **JULIE NGO** Chief Projectionist **AMANDA WINDOW**

Technical Officer **SIMON JOHNSTONE** Chief Duty Manager **GREG TAYLOR**

Equal Opps and Socials Officer **PETER KIRWAN**

Publicity Officer **ANDREW MADDISON**



**nightline**

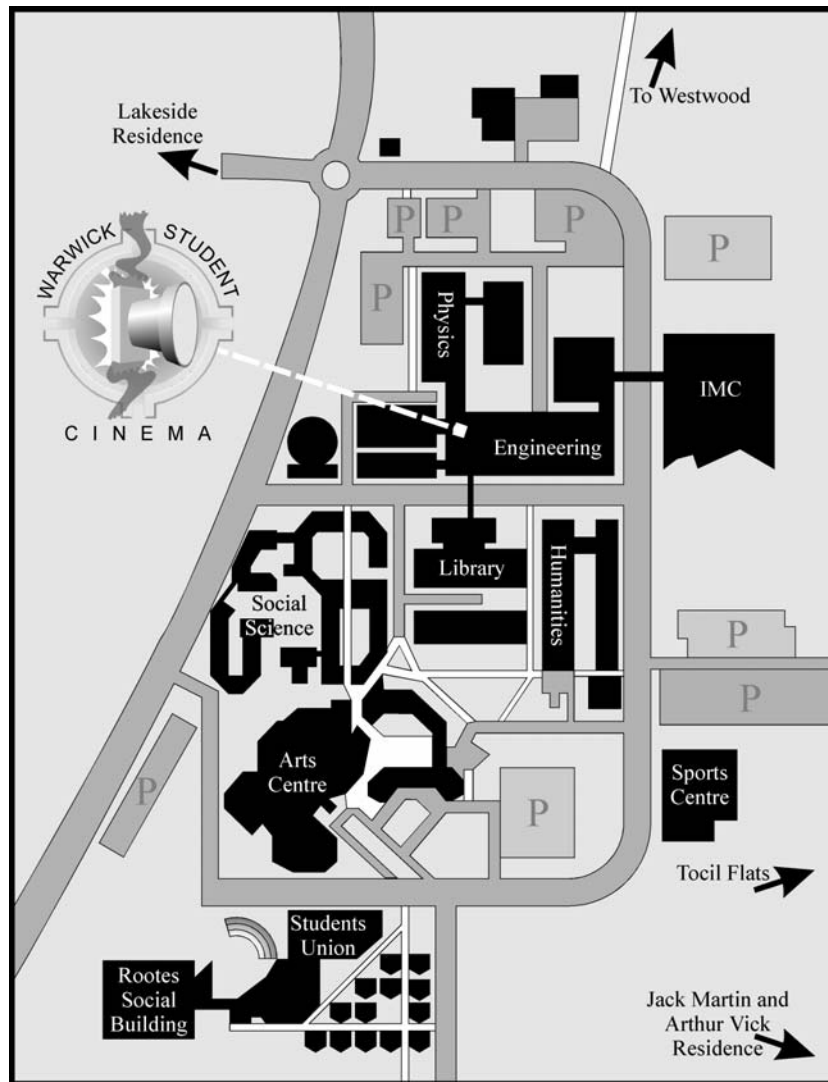
**Sometimes just talking helps**

**Drop in to Rootes P-Block**

**Or phone ext 22199 or 024 7641 7668**

**9pm - 9am**

## How to Find Us



Warwick Student Cinema is situated off the science concourse just over the bridge from the library

## General Information

### Membership

Academic year 2003/04      £2.50

### Tickets

Single Member      £1.80

Single Guest      £2.80 (only one guest per member per show)

Five-Film Ticket      £7.00 (valid for Autumn 2003 Season only)

Memberships and tickets are available from the sales desk situated on the Science Concourse before any Warwick Student Cinema show. Memberships will also be available at the Trade Fair in Students' Union South (27-28 September) and at the Societies' Fayre (beginning of week 2). You can also buy your membership at Union North Reception.

### Societies Federation

Please note that you need to become a member of Societies Federation before you can join Warwick Student Cinema - you can join Societies Federation at Union North Reception, before any Student Cinema showing, or at Societies Fayre or the Trade Fair.

Rates for Societies Federation membership are as follows:

Year of Study	1 Year	2 Years	3 Years	4 Years
1st	£8	£12	£15	£17
2nd	£8	£12	£15	
3rd +	£8	£12		
4th	£8			

There is a £5 discount for Erasmus students taking a year off.

Prices correct at time of going to press and are subject to alteration.

# Welcome to Warwick!

Welcome back all University of Warwick veterans, and a warm welcome to all you enthusiastic Freshers, keen to throw away your first year watching films (well, we did!). And, as Barry Norman might have said, why not? For all of you new to Warwick, the Autumn Term is our biggest season of all. With over 40 films in this term's schedule - from the biggest American blockbusters to the quirkiest of Art films - you can be guaranteed there's something for everyone!

Anyone who's not yet a member should look out for our stalls in the Students' Union Cholo Bar area at the beginning of term during the Trade Fair and during Societies Fayre at the beginning of week 2. The stalls will be manned by some of the friendliest and most outgoing people on campus, helping you to reach into your parents' wallets for the incredibly small fee of £2.50 for your Warwick Student Cinema membership (Societies Federation membership is a condition of joining WSC, see page 5). Only by joining will you be able to gain entry to the hallowed rows of L3 for the ridiculously low price of £1.80 per film (or £7 for 5!).

Societies' Fayre can be decidedly difficult, with so many clubs and societies offering you the world in return for your £2.50 - so much so that it's impossible for you to sign up to everything that interests you! With this in mind, WSC is offering you not one but *two* FREE movies to help you along with your decision. On Sunday week 1 (28 September) we have the George Clooney heist movie *Ocean's Eleven* at 6.30pm and 9.30pm and on Monday (29 September) we have the babefest that is *Coyote Ugly* at 7.30pm, so you can come and witness in wonderment the society that is Warwick Student Cinema in all its Big Screen glory and find out why we're the biggest Society on campus by far!

So, from all of us at WSC, have a great first term!

**The WSC Exec.**

**Can You Perform  
in the Dark?**

**Stewarding**

Can you smile and give change from a tenner? Can you spare a little of your time before watching a film for free? If so then stewarding is for you.

**In return for  
helping out at just  
one film a fortnight  
you and a friend  
can see WSC films  
for Free**

**The Publicity  
Team**

The Publicity Team produces this booklet three times a year along with the term planner poster. For every film that we show a review is written by a member of WSC. You will get to use the latest DTP packages and gain invaluable experience from helping to produce a booklet with a print run of 5,000.

**GET  
INVOLVED  
WITH  
WSC  
AND SEE  
FILMS FOR  
FREE!**

**Projecting**

Projecting is at the core of the society and is probably the most rewarding job. You will be shown the principles of film projection and how all the equipment works. Your training consists of projecting a public show every fortnight, under close supervision until you qualify to project on your own.

**Would You Like  
Some Hands on  
Experience?**

**DM-ing**

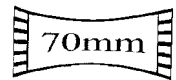
Duty Managers are responsible for the admission and safety of the audience at each show. They organise the stewards, check ticket sales and bank the takings after the show.

**Social Evening  
and General  
Meeting**

**Tuesday of every  
Even Week  
starting at 7.15pm  
in L3**

## Sight & Sound

How many times do you go to a cinema, sit back, watch the film and wonder how the picture ends up on the screen? For most of you, the answer is probably never. Well, here at WSC we show exactly the same films using exactly the same kind of equipment as all of the other commercial cinemas that you will be familiar with.



Here at Warwick, we have a pair of Cinemeccanica Victoria 8 projectors which are capable of showing 35mm (the film you see in multiplexes) and also 70mm film which is normally only shown at specially equipped venues such as Bradford's National Museum of Photography, Film & Television. The advantage of 70mm film over 35mm is that it is magnified less to fill the screen, so the scratches and dirt do not show up as much and the image is sharper. The 70mm prints are also played less often than their 35mm counterparts and are therefore generally in better condition. We aim to show 2 to 3 films in 70mm each term.

The film runs vertically through the projectors at a rate of 24 frames per second, which for 35mm film means that 90 feet passes through the projectors every minute! Films are shipped as a number of separate reels each lasting up to 20 minutes. A typical feature would have around 6 to 7 reels of film.

The commercial cinemas join all of those reels of film together and play them through a single projector with the adverts and trailers attached at the beginning. The

film is carried on a large horizontal disc, known as a platter, and fed to and from the projector over a series of rollers. WSC is equipped to play films in this manner although we tend to show films in the old fashioned way using two projectors. We play each reel separately, swapping back and forth between the two projectors using visual cues which are printed on the film a few seconds before the end of each reel. It takes great skill to make the show seamless (which is why it sometimes isn't!).

The other vital part of the film experience is the sound. We have a more extensive sound system than most of the commercial cinemas you will have been to elsewhere. Not only do we boast the traditional analogue sound formats (Dolby A and SR, better known as "surround sound"), but we are also equipped to play all three of the current digital sound formats - these being Dolby Digital, DTS and SDDS. We can also play both 4 and 6 track magnetic sound and 70mm DTS. The sound system consists of 6 separate channels with Left, Centre and Right stage speakers (with three sub woofers) and also 8 surround speakers split into two banks to give left and right surround channels. This is all bi-amped to



improve the quality further. We have several thousand watts of amplification to drive this little lot!

We project all of the films shown and also maintain and improve the projection and sound systems ourselves. For those who are interested, training to show films takes place both in organised sessions with experienced projectionists and also by showing actual films (under supervision). The technical team are a particularly sociable group within the Society, often going out for meals, bowling, playing pool and of course (yes you guessed) to see even more films!

Running the actual films isn't the only technical activity that you can become involved with at WSC. We also run our own network. The website, membership databases and e-mail are all run on a suite of computers running Linux which we maintain and develop ourselves. Significant development is taking place with the WSC IT infrastructure to redesign the web site and databases.

We are also intending to move to a more suitable hardware platform as the current

network of computers, although invaluable, is a little antiquated.

Are you interested in becoming more involved in the projection or IT sides of the Society? Are you interested to find out more? If so, please feel free to grab one of the many WSC people who tend to hang around before and after shows or turn up to one of the General Meetings held in L3 every fortnight (Tuesdays, 7.15pm of even weeks).

*WSC Technical and IT Teams*



## Special Showings

This term WSC are proud to be showing at least 2 films in association with other Societies.



On Tuesday week 5, we will be showing *The Adventures of Priscilla Queen of the Desert* in association with Warwick Pride as part of their awareness week.

On Saturday week 7, we will be showing the disco-dancing classic Saturday Night Fever, starring John Travolta, in association with Warwick RAG.



Watch out for other publicity nearer the time regarding these showings!

## The All Nighter

As ever on Friday week 6, we will be holding our AllNighter event. This will be 6 films back-to-back starting at about 8pm and finishing sometime around 10 in the morning of Saturday! Watch out for more publicity regarding this event nearer the time - and you have an opportunity to vote for the films that are not decided on yet at [www.filmsoc.warwick.ac.uk](http://www.filmsoc.warwick.ac.uk)

Visit the  
**WARWICK STUDENT CINEMA**  
website:

[www.filmsoc.warwick.ac.uk](http://www.filmsoc.warwick.ac.uk)

- Reviews of the term's films
- Suggestions Page for next term's films
- Social Events Information
- Photo Gallery
- Technical Information
- Contact Details
- Links to other Student Cinemas
- News Archive
- Rotas for Stewards and Duty Managers and Much More!



# OCEAN'S ELEVEN

Director: Steven Soderbergh  
 Starring: George Clooney  
 Brad Pitt  
 Matt Damon  
 Julia Roberts  
 Andy Garcia

*Three casinos. Eleven guys. \$150 million. No problem.*

Consider this: George Clooney, Brad Pitt, Julia Roberts, Matt Damon and Andy Garcia. In one movie. Need we say more?

Ocean's Eleven is a remake of the 1960 Rat Pack movie with the same name. Danny Ocean (Clooney), fresh out of prison, sets up a dream robbery: the vaults of three Las Vegas casinos, all in one night. To ensure his success, he enlists the help of no less than ten other criminals, including card magician Rusty Ryan (Pitt), infallible pickpocket Linus Caldwell (Damon) and ingenious pyrotechnician Basher Tarr (Don Cheadle). The rules: no blood, steal only from those who deserve it and act as if you have nothing to lose.

The casinos are far from randomly chosen. Not only do they hold large amounts of money just waiting to be stolen during a much-anticipated boxing match, but they are all run by the ruthless Terry Benedict (Garcia), who also happens to have taken an interest in Ocean's beautiful ex-wife Tess.



The main actors need little introduction. Clooney delivers a performance just as charming and classy as always. Pitt demonstrates yet again that below his pretty-boy looks, he has some real acting talent, portraying Rusty Ryan with great style and precision. Roberts' role is fairly small, but that doesn't prevent her from playing Ocean's ex-wife to a tee.

Director Steven Soderbergh is behind recent box office hits such as Erin Brockovich and Traffic. Ocean's Eleven is perhaps not as serious as these, but is no less of a classic. Soderbergh has managed to avoid the usual pitfalls of sex, violence and dull dialogue. The film could easily have hinged on its headlining actors alone, but luckily it doesn't. Instead, it is filled with unexpected plot twists and plenty of humour and romance. Fast-paced and effortlessly cool, Ocean's Eleven is a movie that is both memorable and stylish, and most definitely worth watching.

*Martin Aspeli*



6:30pm  
9:30pm



# COYOTE UGLY

Director: David McNally  
 Starring: Piper Perabo  
 Adam Garcia  
 John Goodman

but Bruckheimer's slick style rescues it. With a fair bit of help from the eye candy. Eye candy as far as the eye can see.

*Tonight, they're calling the shots*

Violet 'Jersey' Sandford (Perabo) is a shy, retiring girl. Having moved to New York to pursue her dream of becoming a songwriter, she is left with next to nothing after a burglary. She finds work as a barmaid at Coyote Ugly, the city's newest and hottest bar, where after a while she begins to come out of her shell. Can she conquer her stage



fright with the help of new-found friend Kevin (Garcia)? Can she weather her father's (Goodman) disapproval to win success? Can you believe how formulaic this film sounds?

Coyote Ugly sounds like it only narrowly escaped straight-to-video death. The reason it did was because its producer is none other than trash formula king Jerry Bruckheimer. Admittedly, Coyote Ugly's romantic coming-of-age tale plot does force the film towards that 'good bad' category,

By now, the guys might be despairing of being dragged off to a soppy romantic tale populated with wholesome Tom Cruise wannabes. Well, yes, there is the delectable Adam Garcia, but did I mention the key feature that makes the

Coyote Ugly bar so popular? No? Would you be interested in a film that features women dancing provocatively on bars and occasionally participating in a wet T-shirt contest? Instead of the usual token Bruckheimer blonde, there's a whole film full of them! The film has more energy than all its bar-dancing bunnies put together, and an enormous dollop of catchy-cheesy tunes for them to bump and grind to.

Yes, Coyote Ugly is silly. Yes, it's daft. Yes, it's utterly engaging. And maybe somebody will be inspired to liven up the union bars.

*Fletcher Reede*



7:30pm



# STAND BY ME

Director: Rob Reiner  
 Starring: Wil Wheaton  
 River Phoenix  
 Cory Feldman  
 Jerry O'Connell

Stand By Me is the story of four 12 year old boys, Gordie Lachance (Wheaton), Chris Chambers (Phoenix), Teddy Duchamp (Feldman) and Vern Tessio (O'Connell), who go on an adventure to find the body of another boy about their age. They set out to become

heroes, in their town of Castle Rock they are regarded as losers, but on the way discover the true value of their friendships. Along the railway they encounter many adventures and trials, including a run-in with the local gang of bullies who are determined to claim the glory for themselves.

The film establishes the importance of their quest by presenting it in a flashback narrated by the grown-up Gordie reacting to the news that Chris, a local attorney, was killed trying to prevent a robbery at a fast food joint (sadly mirroring the early death of River Phoenix). The older Gordie's memories of the adventure focus attention on its importance in shaping the direction their two lives would take. For Gordie, what happens with his friends on their trip, and especially its outcome, jolted him into maturity. And for his best friend Chris, what the four confront and overcome gives him the courage to get out of the dead-end rut everybody in Castle Rock is pushing him into.



This is a film about when lives are supposed to be simpler, when you're young and are supposed to have no worries. While the adults in the film are battling their personal demons, the kids are left to rely on each other.

OK, this is beginning to sound a bit sappy but think again. It's based on a Stephen King book "The Body" (taken from the same collection of tales as The Shawshank Redemption, probably one of the best films of all time). This is the definitive coming-of-age road movie. It's a classic, right in there with Labyrinth, The Goonies and Ferris Bueller. It's one of those films you've probably only ever seen on TV, now's the time to see it on the big screen.

It has some of the finest acting you will see in any film, regardless of the fact that the main stars are all barely scraping into their teens. It's incredibly well directed and regardless of any of that, it's a brilliant story which shows that King is not just a horror writer, and just before you wonder about the certificate, it's almost entirely for bad language and kids smoking, it's not going to make you scream but it will make you think.

*Ben Goddard*



# ABOUT SCHMIDT

Director: Alexander Payne  
 Starring: Jack Nicholson  
 Hope Davis  
 Dermot Mulroney  
 Kathy Bates  
 June Squibb

## *Schmidt Happens*

Warren Schmidt (Nicholson) has spent his entire working life with the same company as an actuary (think accountancy without the excitement), before retiring to be hen pecked by his wife who has a near obsessive desire to travel the states in their brand new mobile home. Faced with trying to dissuade his daughter from marriage to a waterbed salesman (hilariously played by Dermot Mulroney), he begins to reflect on his own life and is not entirely comfortable with what he finds.



Schmidt 'adopts' a young African boy after seeing a television appeal and sends him regular money and letters detailing his life. This becomes a useful channel



for communication of his emotions, as he confides in his young beneficiary thoughts that the audience would never otherwise determine. His naïve ignorance of the boy's circumstances and the self obsessed nature of his letters provide many of the film's lighter moments.

On first inspection, Nicholson, as the central actor, does very little. Like his character he is understated, repressed (and depressed), showing little emotion. It is difficult to think of another actor who could have turned in such a subtle, understated performance, and yet totally steal the show from such a capable supporting cast.

There is plenty of humour, both from Schmidt and the other characters, some of it farcical, much of it at Schmidt's expense. Yet, although you openly laugh at Schmidt's pathetic but all too human response to his problems, you end up feeling empathetic, and guilty at your earlier amusement. It's not a feel good film, but neither is it ultimately depressing, in fact it's difficult to sum it up at all. It's real.

*Stuart Jarvis*



# maid in manhattan

Director: Wayne Wang  
 Starring: Jennifer Lopez  
 Ralph Fiennes  
 Tyler Garcia Posey  
 Natasha Richardson

*Love checks in*



Jennifer Lopez sets out to prove that she really is just 'Jenny from the block' in this cute and engaging romantic-comedy that is essentially a modern day Cinderella story. Lopez plays Marisa Ventura, a single mother from the Bronx, who works as a maid in a swanky Manhattan hotel. Through her young son's precocious interest in American politics and a simple twist of fate, Marisa's life becomes entangled with that of charming senatorial candidate

Christopher Marshall (Fiennes), who just happens to be making the hotel his temporary campaign headquarters.

Prince Charming sees her trying on a guest's designer outfit, and in true Cinderella style, falls for her, oblivious to her true identity - believing instead that she is a rich socialite. Of course one word from Marisa at any moment could resolve this case of mistaken identity - she realises that she cannot keep deceiving him - but she dreads telling him the truth, fearing that a Republican candidate would never knowingly date a Puerto-Rican chambermaid. Inevitably, the truth comes out, and it becomes clear that their lives could not be any more disparate. Will the star-crossed lovers be able to overcome their differences?

Lopez and Fiennes make a stunning, if unlikely, couple, and are assisted in their fairytale by a blend of charismatic personalities that make up a strong supporting cast. The movie attempts at times to address class and race barriers, but works best when sticking to the trusty rom-com formula. This movie doesn't stimulate intellectually or deliver any plot twists and is rather predictable; by the time it's over, no-one in the audience would have been surprised - fairytales inevitably end 'happily ever after' - but there is absolutely nothing wrong with this. This is a sweet movie that'll have you hooked from the opening credits.

*Julie Ngo*



6:30pm  
9:30pm



# PHONE BOOTH

Director: Joel Schumacher  
 Starring: Colin Farrell  
 Kiefer Sutherland  
 Forest Whitaker  
 Radha Mitchell  
 Katie Holmes

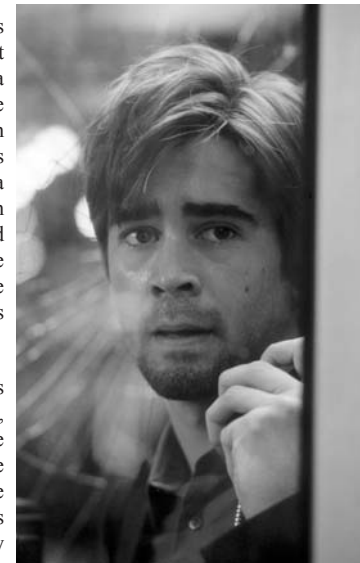
*Your life is on the line*

Colin Farrell stars as fast-talking Broadway agent Stuart "Stu" Shepard, in this wonderful thriller about a man trapped by a sniper whilst using the last phone booth in Manhattan to call his mistress, Pamela McFadden (Holmes) in order to avoid questioning when he has his mobile phone bill scrutinised by his wife, Kelly (Mitchell).

The action starts innocently enough, with Stu picking up the phone ringing in the booth, but what he didn't envisage was being held hostage by the caller. First he dismisses the threats, believing it to be a prank, but reality quickly sets in when the caller starts to reveal some of Stu's personal secrets, as well as shooting an innocent bystander. All this drama alerts the police, and soon Stu finds himself trying to keep the caller from pulling the trigger on him, whilst trying desperately to

convince the police that he is the victim and not the killer.

It must have been an interesting meeting when this film was pitched to the producers, and strange as the plot sounds, it does carry some degree of believability. The scenario Stu finds himself in is not completely unimaginable in America, what with the various school shootings around the time this movie was originally to go on cinematic release, and more recently the two Washington serial snipers. Whilst this might not make you want to see this film, the performances of Farrell and Sutherland definitely will.



Farrell is full of energy and intensity, proving that he is more than just a pretty face. He displays a wide range of emotions through this relatively short film, much of which has the camera in close. Kiefer Sutherland is solid as the mysterious and twisted caller, his voice dominating the film with its gravelly, twisted urgency. To make viewers sit up and listen takes presence, which Sutherland clearly demonstrates, despite being physically off screen for most of the film.

Filed in 10 days, on a single set, Phonebooth shows that it is possible for Hollywood to make good films without throwing money at computer wizardry, instead relying on good ol' fashioned plot twists and excellent performances.

*Alex Coe*



6:30pm  
9:30pm



7:30pm



# THE PIANIST

Director: Roman Polanski  
 Starring: Adrien Brody  
 Thomas Kretschmann  
 Frank Finlay  
 Maureen Lipman

his family and friends destroyed by the evil that pervades the streets, while the supporting cast convey admirably the unbearable truth that their occupiers have the power of life and death over them, and are not afraid to use it. Perhaps the

*Music was his passion. Survival was his masterpiece.*

Roman Polanski's recent Oscar triumph appears to suggest that the American film industry is prepared to accept the enfant terrible back into its sweltering bosom. However, if he continues to make films as powerful, insightful and impressive outside of the studio system, then what reason can he have for returning to those who shunned him?



greatest talent here though, is behind the camera. Polanski experienced first-hand the treatment of the Jews in Poland as a child, and his film reflects admirably the brutality of the regime while never succumbing to cheap sentimentalism. There are no heroes in this film, just ordinary men and women facing extraordinary situations.

The Pianist is an outstanding film made by an outstanding director about an outstanding time in history. It is at once deeply disturbing, heartbreaking, and uplifting, and once again proves to be an ambivalent world that there is no horror but that history can show us worse.

Greg Taylor

Adrian Brody delivers the performance of his career (thus far, of course) as the principled musician who must watch



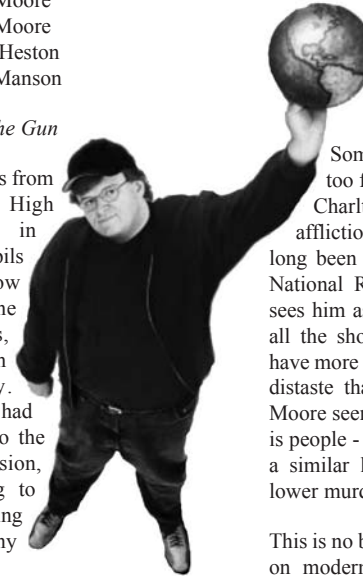
# BOWLING FOR COLUMBINE

Director: Michael Moore  
 Starring: Michael Moore  
 Charlton Heston  
 Marilyn Manson

firearm given to new customers as a joining incentive. The guns are issued in the bank by the bank from a rack on the wall. It's a fully licensed gun shop.

*One Nation Under The Gun*

This film's title comes from the Columbine High School massacre in which a group of pupils pursued their fellow students through the school buildings, shooting them indiscriminately. Earlier that day they had turned up as usual to the school bowling session, apparently unwilling to miss this before killing themselves and many of their peers.



Sometimes you may feel Moore goes too far, as characterised in his pursuit of Charlton Heston. A tragic figure since his affliction with Alzheimer's disease, he has long been heavily involved with the pro-gun National Rifle Association. As such, Moore sees him as a fair target to take the blame for all the shootings, a viewpoint that seems to have more foundation in some kind of personal distaste than in the facts. Generally though, Moore seems to recognise the old adage that it is people - not guns - that kill people; he notes a similar level of gun ownership but much lower murder rate in neighbouring Canada.

This is no balanced debate but a satirical attack on modern America, more Brass Eye than Panorama, and just as controversial. You'll laugh, to the point of physical pain, but this is no comedy. Moore's great triumph is that through his humour he makes you hear and he makes you see; sooner or later he even forces you to think. And after that you'll realise it's really not very funny at all.

Stuart Jarvis

But this is no dry documentary. In a scene that is an incredible as it is hilarious, Moore goes to a bank to open an account - so that he can claim the free



# THE RECRUIT

Director: Roger Donaldson  
 Starring: Al Pacino  
 Colin Farrell  
 Bridget Moynahan  
 Gabriel Macht

*Trust. Betrayal. Deception. In the C.I.A. nothing is what it seems*

Colin Farrell stars as James Clayton, an M.I.T Whiz-kid who refuses a big job offer in computing in order to accept the offer of becoming a C.I.A agent from senior instructor and recruiter Walter Burke (Pacino).

Clayton finds himself taken to "The Farm", a rustic Central Intelligence Agency training facility in the middle of nowhere. Here, he joins a group of other prospects, including the lovely Layla (Moynahan) and former Miami cop, Zack (Macht). They are taught agent skills through a series of lectures and tests, ranging from the psychological to the physical. Throughout, Burke plays the role of mentor to Clayton, giving him encouragement and advice along the way, but what is he shaping him up to be?

After his punishing training, Clayton is given a real mission - to help oust a mole within C.I.A. Headquarters. The plot continues where the training ends - twisting and turning between what is real and not, and who is really on whose side.

Colin Farrell is a talented actor, and is certainly tinsel town's favourite flavour at the moment with this film coming shortly after his successes with *Minority Report* and *Phone Booth* (which is also being shown at WSC this term). His rugged good looks, on-screen charm and acting

ability have certainly ensured his meteoric rise to fame - a far cry from his days in the TV series *Ballykissangel*. Some are even touting him to be the next James Bond...

You'd be forgiven for thinking that it would be tough to find someone to work effectively alongside such exciting new talent, but the experienced Al Pacino is a real scene-stealer, his on-screen presence heightened by the rough and tough exterior of his character, Burke. His usual style of forcefulness and anger works well for the guise of a senior instructor, and it's obvious that he relishes these opportunities to have some fun.

*The Recruit* finds itself in the unfortunate position of being in a market saturated with spy/agent films catering for all ages. Children have *Agent Cody Banks* and the *Spy Kids*, whilst comedy-lovers have the types of *Austin Powers*, *Charlie's Angels*, and *Johnny English* to tickle their fancy. All this leaves *The Recruit* facing the like of *Ethan Hunt* (*Mission:Impossible*), *Jack Ryan* (*The Sum Of All Fears*), *Jason Bourne* (*The Bourne Identity*), *Xander Cage* (*xXx*) and last but by no means least, *James Bond*. With all these do-gooders, surely every possible threat to world peace has been eliminated by now? Nonetheless, it is a really good and remarkably watchable film.

Alex Coe



6:30pm  
9:30pm



# GANGS OF NEW YORK

Director: Martin Scorsese  
 Starring: Leonardo DiCaprio  
 Daniel Day-Lewis  
 Cameron Diaz  
 Jim Broadbent

*America Was Born In The Streets*

In 1846, Priest Vallon (Liam Neeson) of the Dead Rabbits immigrant gang in the New York slum known as Five Points prepares to do battle against the "natives" - the 'true' Americans in the city, led by Bill 'The Butcher' Cutting (Daniel Day-Lewis) - and loses. Sixteen years later, Vallon's son, Amsterdam (Leonardo DiCaprio), is released from a reform school and sets out to exact revenge on the man who killed his father by infiltrating Bill's closest circle of friends - though matters are complicated slightly when he meets pickpocket Jenny (Cameron Diaz), whose past threatens to thwart his plan. In addition, alongside the physical battles being fought in the city (culminating in the 1863 Civil War Draft Riots), Scorsese highlights the political battles of the day, intertwining the personal and the political to create a film that is part highbrow exposé and part brutal truth.

While perhaps not as artistically beautiful as that of *Raging Bull*, the cinematography in *Gangs of New York* conveys the epic quality of the story, and the set design and backdrop -



6:30pm  
9:30pm



7:30pm



meticulously recreated at the famous Cinecitta studios in Rome - rebuilds New York in such a way as to genuinely create awe. Leonardo DiCaprio and Cameron Diaz may run the risk of seeming decidedly anachronistic (and anybody with an aversion to bad Irish accents would do well to prepare themselves before making the trip to L3), but Daniel Day-Lewis's performance is worth the price of admission alone. Effortlessly stealing every scene he is in - both the exaggerated and the subtle - his metamorphosis into Bill Cutting is astounding in its removal from his off-screen persona, and is a mark of just how accomplished an actor he is.



A labour of love for director Martin Scorsese - and unashamedly so - *Gangs of New York* is by no means easy to watch and is as challenging as it is rewarding. This is a motion picture which was thirty years in the making and is almost as epic in its intentions and

as violent in its execution as perhaps the very material from which it takes its inspiration. Films with this amount of ambition and grandeur don't often come out of Hollywood, so although the violence quotient will not be to everyone's taste, *Gangs of New York* is well worth checking out.

Laura Watson

Directors: Kátia Lund  
Fernando Meirelles  
Starring: Alexandre Rodrigues  
Leandro Firmino da Hora  
Phellipe Haagensen  
Douglas Silva

*Fight and you'll never survive..... Run and you'll never escape*

About every six months, a foreign-language film pops along that proves to the philistine masses that Hollywood is the centre of the creative universe. We've had Amelie from France, and we've had Y Tu Mama Tambien from Mexico and now we've got the mighty Brazilian City of God, a film of astounding technical flair and emotional depth.

The titular city is a shantytown outside Rio, where the destitute and the criminally inclined are removed from the eye of the tourists. Of course, the place becomes a hive of scum and villainy, and we are invited to observe the rise and fall of a number of individuals who live within the frantic framework of the City of God.

Our narrator is Rocket, a young boy who grows watching the violence and crime that



permeates the environs. There's the story of L'il Ze, the child with the plans and the bloodlust who grows up to run the city. There's the story of Knockout



## CITY OF GOD *Greg Taylor*

Ned, a man of honour and principle who gets dragged into the sorry spiral of violence that the City offers its residents. And of course there's the story of Rocket, a story of the hope of transcending one's boundaries and living a good life. And around these people, a whole world of other stories occurs – the legion of lives that make up the single story of the City of God. Multiple demons in one, decaying body.

Although this is a film that can without doubt stand up on its own, if you were looking for comparisons then it mixes the precision pacing and gangster mentality of Goodfellas with the blistering immediacy of Do The Right Thing and the indie cool and structural imagination of Pulp Fiction. None of these comparisons, however, do justice to what is one of the most powerful and impressive films to be released in the UK for some time. It gives us an insight into a world that we never knew existed, and does so with a passionate, kinetic verve that makes it both deeply enjoyable and deeply disturbing. City of God is an absolute must see for anyone who claims that they love the cinema, and a masterpiece in the gangster film genre.

## NARC

Director: Joe Carnahan  
Starring: Jason Patric  
Ray Liotta  
Dan Leis

Narc is a tough film, with tough scenes, tough acting, and tough direction. It's a film about men, men who commit crimes, and the men who are committed to bringing them to justice. Narc is also a tender film, with emotional scenes and a surprising focus on family connections and the effects of violence. It's a film about women and about children, and about the men without whom the family unit would be incomplete. Narc is, in my opinion, something not far short of a masterpiece, one of the most quietly compelling, utterly convincing and thematically wide-ranging cop films to have been released in many a moon.



Jason Patric stars as a cop who is brought back from forced retirement and saddled with the responsibility of trying to discover the events leading up to the death of a respected colleague. Helping him is the dead man's ex-partner, played with



ferocious intensity by Ray Liotta, an uncompromising hard-boiled borderline psycho who may have had more to do with the murder than he suggests. The gruesome twosome patrol the gloomy, dilapidated streets of Detroit (this is a much grittier presentation of the city than in the lacklustre 8 Mile), doling out their own brand of brutal justice in an attempt to get to the bottom of the mystery.

Narc starts off with a dizzying chase scene filmed on handheld camera, resulting in the shooting of an unarmed pregnant woman. And it gets harsher as it goes on. This isn't the easy-going world of The Bill, where endings are happy and criminals brought to justice – this is a world where the police are as dangerous as the criminals, confessions are gained with a gun, and little is as straight forward as it appears. Aided by powerful turns from Liotta and Patric, Narc is everything the flabby and hysterical Training Day wanted to be, but couldn't.

Narc is one of the most powerful police dramas you are ever likely to see, and one that was under-advertised by its wary distributor. Now, thankfully, you have a chance to see one of the best films of 2003 on a big screen very near you.

*Greg Taylor*

# 25<sup>th</sup> hour

WEEK 3

Director: Spike Lee  
 Starring: Edward Norton  
 Rosario Dawson  
 Philip Seymour Hoffman  
 Barry Pepper

*Can you change your whole life in a day?*

Monty Brogan (Norton) is a drug dealer who has finally been caught out by the authorities. He has one last day of freedom before he is to begin a seven-year jail sentence, and he needs to make a choice. Should he go to jail as dictated by the courts, or should he seize his last day of freedom, and use it to make a new life for himself?

Helping him come to terms with his fate - as much as is possible - are his two childhood best friends, Frank (Barry Pepper) and Jacob (Philip Seymour Hoffman), his girlfriend Naturelle (Rosario Dawson), and his father (Brian Cox), all of whom are struggling just as much as Monty to deal with the realities of his situation.

Director Spike Lee has crafted a film full of sorrow and loss that resonates particularly with real life events - Frank, a financial trader, lives in an apartment overlooking the wreckage



Fri  
17  
Oct  
6:30pm  
9:30pm



created by the events of September 11th, and Monty's father owns a bar that was frequented by firemen lost during the tragedy - and while the film is often beautifully shot, it is at times terrifyingly brutal.

The performances are outstanding, and Lee's decision to dedicate significant amounts of screen time to the supporting characters is a testament to the work of the ensemble cast, who only serve to heighten the intensity of the film's main storyline. Norton is, as always, brilliantly convincing in his role, and Hoffman is as elegant as ever, portraying Jacob with particular sympathy. Rosario Dawson is simultaneously strong and vulnerable, while Barry Pepper is surprisingly effective, and the ubiquitous Brian Cox lends an air of gravitas to a film that, given its cast and director, could have threatened to be nothing more than an aching hip New York travelogue.

This is by no means an easy film to watch, and certain sequences - such as Monty's verbal attack on every section of New York society and the final favour he asks of his friend Frank - are particularly harrowing in their own ways. But it is a brave, interesting, and ultimately rewarding film.

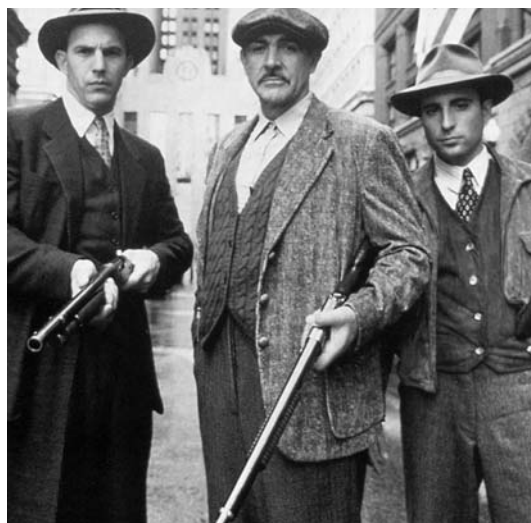
Laura Watson

# THE UNTOUCHABLES

Director: Brian De Palma  
 Starring: Kevin Costner  
 Sean Connery  
 Charles Martin Smith  
 Andy Garcia  
 Robert De Niro

Stone (Garcia) and accountant Oscar Wallace (Martin Smith).

*Al Capone. He ruled Chicago with absolute power. No one could touch him. No one could stop him. Until Eliot Ness and a small force of men swore they'd bring him down.*

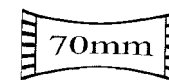


This is a classic film, which won Sean Connery a much-deserved Supporting actor Oscar. It is the tale of the eventual capture of Al Capone on the charge of tax evasion, by a group of men headed by Eliot Ness (Costner): The Untouchables. Connery plays Jim Mallone, an old Irish world-weary cop who Ness cajoles into helping him catch and imprison Capone. The other members of the group are newly qualified cop George

One of the most memorable scenes sees the group on the Canadian border waiting to arrest one of Capone's men. They have one of the villains in a log cabin and are trying to extract information from him. Mallone goes out of the cabin, grabbing the body of an already dead man, and threatening to shoot him if he won't talk, so needless to say he shoots the guy, having the desired effect.

This film looks spectacular in 70mm, benefiting from the improved picture and sound quality, along with the unforgettable score from Ennio Morricone complementing the cinematography, and superb acting from the main character and supporting roles.

Kirsty Stokes



Sat  
18  
Oct  
6:30pm



Director: Donald Petrie  
 Starring: Kate Hudson  
 Matthew McConaughey  
 Kathryn Hahn  
 Annie Parisse

*One of them is lying. So is the other.*

Kate Hudson plays Andie Anderson, a columnist for a women's magazine who wants to break political stories, but is instead compelled to report on make-up and shopping. She is promised the chance to write about the stories she cares about if only she can nail "How to Lose a Guy in 10 Days" - an article about the things women do to alienate the men they love and drive them crazy. To research for her piece, she must find a guy and using 'classic' relationship faux pas, get him to dump her in a mere 10 days.

Her subject is Benjamin Barry (McConaughey), an advertising executive who, in an attempt to land a prestigious account at his firm, makes a bet (unknown to her) that he can make Andie fall in love with him in 10 days. Will he be able to make Andie fall head over heels? Or will she be able to scare him away? Ben tries to hold on to Andie while she does everything in her power to annoy him. You will find yourself laughing out loud at some of the cringe-making things she does to the poor guy. She is clingy and moves way too fast. She invades his weekly poker game with his buddies, tricks him into taking her to a Celine Dion concert and amongst other highly amusing things, digitally superimposes their faces to make a family photo album, complete with fantasy children. It's fair to say that in real life, most men would have run a mile as a result of Andie's efforts after the first day, but given the goofy set-up, Ben is unrealistically understanding.

Hudson and McConaughey are well cast as the leads in this

Sun  
19  
Oct  
6-30pm  
9-30pm

Mon  
20  
Oct  
6-30pm  
9-30pm

USA  
2003

133 min

I2A

# HOW TO LOSE A GUY IN 10 DAYS

movie. They have an amazing chemistry and as they begin to really like each other, there are some engagingly sweet and romantic scenes. Hudson twinkles as the delightful heroine of this film - she is beautiful and yet impish, while McConaughey easily charms completely as the handsome leading man, playing the kind of guy that most women would love to date.

The fact that this movie cleaned up at the box-office proves its appeal - it succeeds where most rom-coms fail, managing to be incredibly funny without being too cheesy, as well as being spine-tinglingly romantic. If you're only going to watch one romantic comedy this year, make sure that it is this one.

Julie Ngo



# INTACTO

Director: Juan Carlos Fresnadillo  
 Starring: Leonardo Sbaraglia  
 Eusebio Poncela  
 Mónica López  
 Antonio Dechent  
 Max von Sydow

*All bets are on*

Intacto believes that luck is a commodity that can be given and received, won or lost, or sold. Most people have ordinary luck, some have very good or bad luck, and then there is a person like Tomas (Sbaraglia), who is the only survivor of an aeroplane crash, beating the odds of 237 million to 1.



The film involves a man named Sam (von Sydow), who survived the Holocaust and now runs a casino at which wealthy patrons bet against his luck, usually losing. So confident is he in his luck that he will remove one bullet from a chamber holding six and then bet that he will not die. His being alive speaks for itself (think Fight Club meets Unbreakable).

Sam believes that he will lose his luck if the wrong person looks him in the face at the wrong time, or takes his photo. To

Wed  
22  
Oct  
7-30pm

Spain  
2001

108 min

15

protect himself, he often sits in a closed room with a hood over his face. He has a young man named Federico (Poncela) as his accomplice; who also has good luck, and searches for others who have his gift. When Sam steals his luck, Federico spends seven years looking for someone to cultivate as an instrument of revenge. Some of his candidates are luckless, as their gruesome deaths attest. His saviour literally falls out of the sky: Tomas, a bank-robbing fugitive who is the sole survivor of the aforementioned plane crash.

Intacto is ingenious in its construction and keeps a certain distance between its story and popular entertainment. It's a Hollywood idea, shot in the world of the art film. The same concept could be remade into straightforward entertainment movie, and maybe it already has been.

In fact the film has apparently been snapped up for a stateside reinterpretation. Don't wait for the cover version; this one offers transportation to a weird other world that will be almost impossible to duplicate.

When you see a film like this, you may learn something you wouldn't have learned in an entertainment movie. Intacto may be adding the layer of style just for fun, but somewhere within that style there's a thriller waiting to get out.

Percival Tucker

WEEK 4

WEEK 4

# HOPE SPRINGS

Director: Mark Herman  
 Starring: Colin Firth  
 Minnie Driver  
 Chad Faust  
 Heather Graham

British artist Colin Ware (Firth) has received a wedding invite from his fiancée inviting him to her marriage to another man. Understandably distraught, he runs away. Ware ends up in Hope, attracted by the name of this tiny Vermont town. Staying in a hotel run by the eccentric Joanie and her husband, Fisher, he suddenly finds himself on the receiving end of the affections of Mandy (Graham), a local nurse. In a bizarre scene, she gets drunk, takes off her clothes and throws herself at him. Suddenly they're going out together.

Out of his lovesick period, Colin hurls himself into drawing portraits of locals and arranging an exhibition. It's a seemingly idyllic lifestyle until his ex-

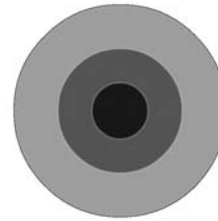
fiancée, Vera (Driver) turns up, explains the invitation was simply a joke to spur him into finally marrying her and says "I'm not going back until you agree to come back with me."

Oh dear. As Joanie says to her daffy husband, "Even you must have noticed that Anglo-American relations are reaching an all-time high up there in room 11." The physical Colin and Mandy are very much in love. Vera won't take no for an answer though, and there the trouble starts.

It's the romantic comedy staple that the path of true love will be interrupted by lies and misunderstandings. Sometimes you just want to scream at the screen as the loving couple fail to communicate and the romantic perfection collapses. The plot settles into a fairly entertaining three-way problem as the wonderfully bitchy Vera attempts to bully Colin, and anyone else she meets and is particularly annoyed by the fact she seems unable to have a cigarette in peace; it's a running joke: "Sorry this is a non-smoking area." "What, America?".

There are no revelations here, and the tone of the film sits somewhere between stock US romantic comedy and the more wry UK equivalent, but it's endearing and generally gentle.

*Percival Tucker*



# THE CORE

Director: Jon Amiel  
 Starring: Hilary Swank  
 Aaron Eckhart  
 Stanley Tucci

*Earth Has A Deadline*

Disaster films are nearly always fun. Watching a selection of clichéd Hollywood stock characters getting burned / drowned / crushed / pummelled to death is always a joy. Of course, the miracles of modern film technique have made the pyrotechnic events even more important than the characterisations, something that particularly crippled Michael Bay's extraordinarily brash Armageddon. Thankfully, Jon Amiel's exciting, suspenseful and flashy epic manages to redress the balance, finding impressive drama both in the visual splendour

attacking people for no reason (in a nice little homage to Mr Hitchcock), while elsewhere a group of people randomly collapses in the street dead – all they have in common is that they all wear pacemakers. It takes the obligatory boffins little time to determine that very bad things are happening beneath the Earth's surface – in fact, the Earth has stopped spinning, and it has to be kick-started again before everyone dies. So a group of disparate individuals is brought together to tunnel through the various strata of the planet and set off explosions that will make the core rock and roll once again. Of course they encounter numerous problems (usually fiery) along the way, and their number decreases as sacrifices have to be made to ensure the salvation of the world.

The plot is, naturally enough, a veritable hokey-pokey, but this doesn't detract from the pure, unadulterated entertainment that this film brings. It starts off with a selection of arresting set-pieces, then gives its characters room to develop, before sending them hurtling into the unknown and letting loose the fantastic special effects. The phallic rocket penetrating the Earth's surface may provoke titters, and the human self-sacrifice may provoke sobs, while the effects may well provoke awe – witness the decimation of Rome – but whatever, it's unlikely you'll be disappointed by this wonderfully compelling, genuinely exciting roller-coaster ride to The Core.

*Greg Taylor*



of the effects and, most crucially, in the relationships and idiosyncrasies of the characters.

Across the world, many very bad things are happening to many people. Birds are



WEEK 4

WEEK 4



Director: Bryan Singer  
 Starring: Hugh Jackman  
 Halle Berry  
 Ian McKellen  
 Rebecca Romijn-Stamos  
 Patrick Stewart

*The time has come for those who are different to stand united*

“X-Men 2 is an intellectual study into the competing doctrines of evolutionist and creationist views of human history”. Not bad for a comic book movie. The reviewer was, I assume, having a laugh.

X2 sees the return of the friendly (and not so friendly) mutants from the first instalment, once again facing persecution from the world’s human population. An evil government scientist (aren’t they all?) initiates a mutant assassination attempt on the US president in the hope of provoking a crushing military campaign to wipe out the mutants once and for all. The chief assassin is a painted Alan Cumming; so yes, ok, it’s daft.

Two things set the X-Men films apart from other comic book franchises. One is good acting (just take a look at the cast list). The other is simply not taking itself too seriously. A film based on a comic is not going to be an “intellectual study” and the X-Men franchise wisely doesn’t try. Instead it focuses on entertainment.



6:30pm  
9:30pm



7:30pm



The villains are comically two-dimensional - we are given cursory motives for their evil, but basically they are just bad people. You can boo and hiss every time they appear if you like (although the rest of the audience won’t appreciate it – Ed). The good guys are easily identified too. Even when they seem to be involved with evil you know that it’s just weaknesses in their character showing through, weaknesses that make them real enough to care about and involve you in the story.

The scriptwriters are also willing to kill. Not a positive attribute in the world in general, but in action cinema essential to keep you interested. When a character is faced with a life threatening situation there is some real tension: while an improbable escape is still the odds-on favourite, a much more probable death is at least a possibility.

Unusually, X-Men 2 is better than its prequel, with more laughs (Hugh Jackman’s facial expressions and one liners are truly great), a more involving plot and better special effects (well, they had a lot more money this time). Entertainment? X2.

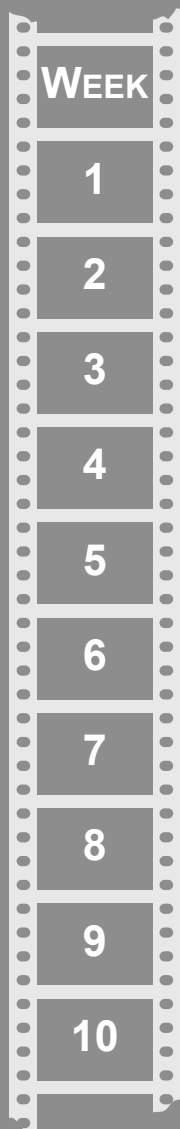
*Stuart Jarvis*

WEEK 5





# AUTUMN TERM 2003 FILM SEASON



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6-30PM & 9-30PM	7-30PM	7-30PM	7-30PM	7-30PM	6-30PM & 9-30PM	6-30PM

1	Ocean's Eleven	Coyote Ugly		Stand By Me	About Schmidt	Maid in Manhattan	
2		Phone Booth		The Pianist	Bowling for Columbine	The Recruit	
3		Gangs of New York		City of God	Narc	25th Hour	The Untouchables
4		How to Lose a Guy in 10 Days		Intacto	Hope Springs	The Core	
5		X2	Priscilla, Queen of the Desert	El Crimen del Padre Amaro	Darkness Falls	Shanghai Knights	
6		Bruce Almighty		Mostly Martha	Antwone Fisher	<b>The AllNighter</b>	
7		Johnny English		Kaante	Secretary	Anger Management	Saturday Night Fever
8		Charlie's Angels: Full Throttle		Dark Water	The Breakfast Club	2 Fast 2 Furious	Alien
9		Legally Blonde 2: Red, White and Blonde		Russian Ark	Identity	Terminator 3: Rise of the Machines	
10		Lord of the Rings: The Two Towers		The Rules of Attraction	Dreamcatcher		

# THE ADVENTURES OF *Priscilla* QUEEN OF THE DESERT

Director: Stephan Elliott  
Starring: Terence Stamp  
Hugo Weaving  
Guy Pearce

*Finally, a comedy that will change the way you think, the way you feel, and most importantly... the way you dress*

Priscilla is the story of Anthony Belrose (Weaving), a drag performer in Sydney under the name Mitzi Del Bra. One day, he gets a phone call from an old friend and lands a gig at a large casino/nightclub in Alice Springs. He recruits fellow performers Adam Whitely (Pearce), aka Felicia Jollygoodfellow, and Bernadette Bassenger (Stamp) a postoperative transsexual who recently lost her lover. They decide to drive to their destination and Adam produces a bus, which he immediately christens 'Priscilla, Queen of the Desert'. In the tradition of all good road movies, the trip does not go exactly as planned with off road detours involving groups of Aborigines, a small town mechanic with a rather special mail-order bride, and a bunch of drunken miners, to name but a few.

Throughout the trip, the guys appear in wilder and wilder drag outfits, much to the consternation of the residents of the outback with whom they come in contact. By the time our heroes stand, as queens, on the edge of Kings Canyon, there's nothing to do but laugh with sheer delight at each new eye popping costume.

The film avoids the trap of making the trio freaks (as often happens in movies about gay men, especially the

transvestite variety). Instead, we get to know them as humans, for whom drag is a natural expression of who they are. The three central performances are all excellent, especially Terence Stamp as the world weary Bernadette. However, Anthony is the emotional centre of the film and it is his journey of self discovery; as he learns to accept and love himself (and it's possibly the only chance you'll get to see Agent Smith in a dress, unless the Wachowskis have something very strange in store for The Matrix Revolutions).

All in all it's one of the funniest and most successful Australian films of all time, well worth coming to see on the big screen.

Percival Tucker

WEEK 5



# EL CRIMEN DEL PADRO AMARO

## THE CRIME OF FATHER AMARO

Director: Carlos Carrera  
 Starring: Gael García Bernal  
 Sancho Gracia  
 Ana Claudia Talancón  
 Damián Alcázar

...lead us not into temptation...

Go on, admit it. When you see the title *The Crime of Father Amaro*, you automatically assume it's a film about a priest interfering with young boys, don't you? Not carjacking, arson, or even trafficking. We first see the recently ordained Father Amaro (Bernal) as he rides a filthy bus to his first priestly assignment in the tiny Mexican town of Los Reyes. It is immediately established that the 24-year-old is a good guy when, after the bus is hijacked and robbed, Amaro gives all of his remaining pesos to a seatmate, who had previously been talking about a lifelong dream of starting his own business. However, even the most jaded man of the cloth would be shocked upon arrival in Los Reyes.

Amaro's retiring boss, Father Benito (Gracia), is not only helping drug dealers launder money in exchange for a healthy collection plate, he's also sleeping with a local restaurateur named Augustina (Angélica Aragón) and trying to blackmail another area padre (Alcázar) for aiding guerilla fighters in their war against the powerful drug lords (all with the Bishop's blessing, mind you). Not to be outdone, Amaro quickly develops feelings for Augustina's 16-year-old daughter Amelia (Talancón), who fantasizes about Jesus when she fingers herself in her bedroom. Oh, and Amelia might be Benito's daughter, too.

While it's debatable whether or not the Church is portrayed in a negative light,

Crime in no way suggests that any or all of its priests are inherently evil - only human. I think people might be getting worked up over seeing some of the other potentially blasphemous images in *Crime*, like the crazy old lady feeding her cat the body of Christ, or the mentally retarded girl who carefully listens to the grunts and groans of Amaro and Amelia defrocking each other in the next room.

This film is another chance to catch Bernal, whose first couple of films (*Amores Perros* and *Y Tu Mamá También*) turned out to be two of Mexico's biggest hits ever, while his third (*Crime*) finds him in his second Oscar-nominated feature.

Yes, some of the material might be shocking to the more religiously inclined, but we show this film so you can make up your own minds about it, and because it has a great story to tell.

*Percival Tucker*



# DARKNESS FALLS

Director: Jonathon Liebesman  
 Starring: Chaney Kley  
 Emma Caulfield  
 Lee Cormie

*Evil Rises...*

When it comes to the crunch, the Tooth Fairy shouldn't really be the scariest of creatures - a kindly little flying creature who exchanges shiny pennies for filthy little teeth. A tad on the crazy side, certainly, but not scary. However, *Darkness Falls* attempts to attack our childish preconceptions, and does so with enough half-crazed vitality and bombastic pomposity to make it one of the most purely enjoyable horror films to have popped out of the birth canal of the American mainstream in some time.

Many years ago, so we are told, Old Granny Tooth (or something like that) was burned to a frazzle by reactionary small-town folk who believed her to be responsible for some kiddie killing. Rightly miffed by the Joan of Arc treatment, she refused to rest in peace, and haunts the town of *Darkness Falls*, ensuring death to all those who see her as she comes to collect teeth in the dead of night. So, in the present day, a race against time begins to prevent a batch of new murders as the Tooth Fairy takes her revenge upon the town that destroyed her.

Basically, then, *Darkness Falls* is an amalgamation of ghost story and slasher film, as the Tooth Fairy takes her victims in the dark, spreading death and tartar everywhere. Wisely, Liebesman opts to keep his ghoul hidden (for the most part) in the shadows that permeate the film's settings, bringing a sense of unease in the unknown that is often lacking in modern horror. And, as

*Darkness Falls* is the latest in a long line of "teen-friendly" American horror flicks, there's precious little in the way of blood and gore - this is more of a roller coaster than a blood bath.

*Darkness Falls* is a fun, fast moving and funky little horror film that makes for a superb evening's viewing, and is the perfect build-up to any Hallowe'en festivities you might have planned. If you're after a movie that will make you jump, scream (just a little) and give you plenty of chills for your money, then this is the perfect ticket. And it's an absolute must for couples...

*Greg Taylor*



# SHANGHAI KNIGHTS

Director: David Dobkin  
 Starring: Jackie Chan  
 Owen Wilson  
 Donnie Yen  
 Aidan Gillen

*A Royal Kick In The Arse*

The history of Jack the Ripper, the naming of Sherlock Holmes, a beginner's guide to pillow fighting with a group of prostitutes: just a few of the things this film has to offer.

Shanghai Knights sees the reunion of Roy O'Bannon (Wilson) and Chon Wang (Chan) following on from their successful collaboration in the original Shanghai Noon. They are reunited when Chon's father, keeper of the seal of the Emperor of China, is murdered, resulting in their chasing the culprit as he flees to England. The script probably described the rest of the plot simply as 'divers alarms'.

And diverse they certainly are. This is, after all, a Jackie Chan film so it's no great surprise when his path through London seems to be crossed at every turn with all manner of unexpected dangers leading to his trademark ludicrous but highly entertaining fight scenes.

And so on to Owen Wilson. A quick look at his CV shows a certain flair for playing characters that are just a little eccentric, especially in his numerous comedy roles. But while Jackie Chan's humour is all action, Wilson's possesses a more subtle tone and it is his skilful use of irony, both visually and verbally, that complements Chan so effectively and makes the Shanghai series such an enthralling place to visit.

The script may be daft but, combined with the casting, it works. The characters and actors match so well it's as if these were the roles that Chan and Wilson were born to perform. Your brain may tell you that events on screen are beyond the ludicrous, but the leads look so at home that it's almost possible to believe that Owen Wilson does indeed spend his spare time dangling Jackie Chan from oversized clock faces.



Shanghai Knights is an all action comedy with fantastically overblown choreographed fight scenes, but also moments of great subtlety. It's not ground breaking, but who cares? If you've seen Jackie Chan or Owen Wilson in their comedy roles before then you've really just wasted your time reading this review: you know exactly what the film's going to be like and you know it's going to be good.

*Al Ellis*

# BruceALMIGHTY

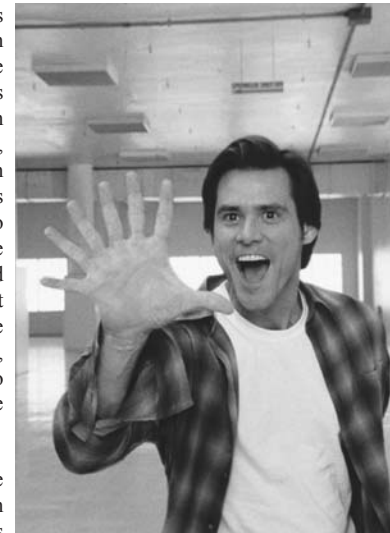
Director: Tom Shadyac  
 Starring: Jim Carrey  
 Morgan Freeman  
 Jennifer Aniston  
 Steven Carrell

*He's Got The Power*

Humorous news reporter Bruce Nolan (Carrey) is chasing the anchorman job at his local television station in small-town Buffalo, Colorado. But when more and more things in his life don't seem to go his selfish way, he begins to suspect God has something against him and believes he can do better. So, when God decides to take a vacation, Bruce is left in charge.

Although apprehensive at first, Bruce soon starts to relish his powers, using them for his own gain. Having lost the anchorman post to his rival Evan Baxter (Carrell), Bruce ensures through the foul use of his new powers that he is soon the king of reporting. As Bruce is now able to make the news, he develops an uncanny knack of being at the right place at the right time, thus ensuring he gets exclusive coverage. Bruce finds himself rising to fame and ultimately lands the post of studio anchorman at the expense of Baxter, albeit with a little persuasion.

Fine so far, but, as with most films these days, there's a side-line plot of love in the shape of Bruce's girlfriend, Grace (Aniston). Having supported Bruce as he tried to make it to the top in his career, she finally snaps when she realises there's no future for the two of them. Bruce is left with a dilemma which he cannot solve with God's powers, as he cannot interfere with free-will, and so Bruce has to do some soul-searching to get the love of his life back.



Morgan Freeman, in a genius piece of casting as God, is excellent, showing off his ability with some excellent comic timing and exchanges with Carrey's Nolan. Jennifer Aniston continues to impress from her performance in The Good Girl, showing real emotion at being left behind by Bruce as he finds fame and his anchorman job. But this film is really about Jim Carrey, who makes a

welcome return to what he does best in this film - playing the goofy madcap. His energetic performances have not weakened over the years, and can still raise a laugh. B.E.A.utiful!

*Alex Coe*

WEEK 5

WEEK 6

# MOSTLY MARTHA

Director: Alfonso Arau  
 Starring: Marco Leonardi  
 Lumi Cavazos  
 Regina Torné  
 Mario Iván Martínez

*A feast for the senses!*

Distributors must hate getting films like Mostly Martha. They can't just say "This is really good, you should watch it." They have to sell it somehow. If you take Leon and turn him into a neurotic chef, you're getting close. The truth is, this film hops out of any pigeon hole you might force it into. Best to just sit back and enjoy Mostly Martha for its unique spark of cinematic warmth.

chef and a little girl. To deal with these threats, Martha has to bend a little and focus on something more personal than the food she is used to.

This film carries the label of romantic comedy, and why not? It has some romance, and fine comedy. The comedy mostly originates from Martha's subtle brutality with people. That poor therapist. Those poor customers. The same edge powers the tragedy, where Martha pushes away intimacy through her awkwardness in her personal life.



The story is firmly centred on Martha. She shouldn't deserve our warm regards, this joyless workaholic who rules her kitchen with a thin temper and an iron will. Those who annoy her are likely to have their food dumped in their laps rather than recooked. She is focused, brilliant, and obsessive about food.

The owner of the restaurant makes her attending therapy a condition of continued employment. She dutifully attends sessions, where she prepares meals for her therapist. When he asks why she is in therapy, she professes ignorance and discusses the finer points of gourmet cooking.

Mostly Martha is sophisticated without being highbrow. It rewards the effort you put into understanding the characters and represents gourmet cinema.

Bon appetit!

*Percival Tucker*

Martha's sense of order is about to be disrupted. Two unlikely newcomers enter the temple of her kitchen: another



# ANTWONE FISHER

Director: Denzel Washington  
 Starring: Derek Luke  
 Malcolm David Kelley  
 Cory Hodges  
 Denzel Washington

*Fight fear. Face truth. Embrace life.*

Denzel Washington's directorial debut starts with young Navy man Antwone Fisher (Luke) awaking from a strange dream. The hectic activity of the sailors washing and joking is in sharp contrast to his dream of being a child in the countryside surrounded by his family. One of the men makes a remark to Antwone and they get into a fight. As punishment Antwone is restricted to his ship and ordered to see a Navy psychiatrist.

At first Antwone refuses to cooperate with Dr Davenport the psychiatrist (Washington), but he does gradually open-up to him. Through the guidance of the psychiatrist the film movingly shows Antwone recalling the murder of his father, his abandonment by his mother, and the abusive treatment at his foster home. The worrying side-effect of this is that Antwone starts to regard the Davenport and his wife as surrogate parents. Davenport confronts him about this and tells him that the only way he can really resolve all his pent-up fear and hatred is to find his mother.

Through the help of his girlfriend he does eventually find himself surrounded by his family in a fashion similar to the opening dream. This 'dream' framework is odd considering this film is based on a true story. However, the flashbacks recounted by Antwone interweave neatly with the present-day events and you quickly want to know

more about his past. You also want him to sort himself out but there is always the sense that he will do something that will put his future in jeopardy. Besides finding Antwone's roots, the film shows him coping with his girlfriend, and in-turn his therapy also helps Davenport come to terms with his own strained marital relationship.

For a film about psychiatric and emotional matters there is, thankfully, no psychobabble. The only time any theory is put forward is when Antwone reads a book, given to him by Davenport, that says that black people can often be abusive to each other because they are copying the master-slave relationship of the old plantation days. Although this helps explain why Antwone's foster mother tortured him and called him 'nigger' he does not forgive her.

For a film shot mainly indoors with lots of dialogue it never gets stagey or ponderous. Wahington as actor and director believes in this story and uses all his skills to make us feel every bump in Antwone's journey of self-discovery. If you missed this one at the cinema, it's the perfect opportunity to catch up on one of the most moving stories of the year.

*Percival Tucker*



WEEK 6

WEEK 6

# The All Nighter

WEEK 6

THE  
FUGITIVE

EQUILIBRIUM

HULK

WEEK 6

## Mystery Film

What will it be?



doors  
8pm

# JOHNNY ENGLISH

Director: Peter Howitt  
 Starring: Rowan Atkinson  
 Ben Miller  
 Natalie Imbruglia  
 John Malkovich

Miller is good as side-kick Bough, but his role has been relegated since the adverts. Where he used to save Atkinson's character from various sticky situations, he now has to play second fiddle as Johnny English develops some sort of ability to save the day.

*He Knows No Fear. He Knows No Danger. He Knows Nothing.*

"The name's English. Johnny English". OK, so it doesn't quite have the same ring as it does for the famous, suave and sophisticated secret agent James Bond, but then Johnny English is not that kind of secret agent.

When all of MI7's agents are accidentally killed off, Johnny English (Atkinson) is ordered to recover the stolen crown jewels from evil egomaniac Pascal Sauvage (Malkovich with a thick French accent), who is forcing his way to becoming king. Unfortunately, everything English touches goes pear-shaped - much to the bemusement of long-suffering assistant Bough (Miller).

And what would a secret agent film be without a leading-female love interest? James Bond has recently had the kind of Denise Richards and Halle Berry, Austin Powers had Elizabeth Hurley, Heather Graham and Beyonce Knowles. Johnny English gets Natalie Imbruglia, who leaves a lot to be desired. Instead of bringing a tongue-in-cheek sauciness to her role, the songstress attempts a display of serious acting.



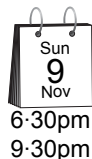
While never quite as funny as it thinks it is, Johnny English still contains a good number of well-worked comic set-pieces and is worth seeing.

Alex Coe

WEEK 7

Armed with a highly-customised car, the ultimate in secret intelligence weapons and gadgetry, and aided in their mission by fellow spy Lorna Campbell (Imbruglia), the trio set out to stop Sauvage's dastardly plan.

Rubber-faced Rowan Atkinson does an excellent job reprising his role of the bumbling fool from the hugely successful credit card adverts for this feature-length caper. He turns out a steady performance, relying on his personal brand of physical slapstick and incompetency to generate laughs. This is what he does best, as seen by the success of his TV and film alter-ego, Mr Bean.



# Kaante

Director: Sanjay Gupta  
 Starring: Amitabh Bachchan  
 Sanjay Dutt  
 Sunil Shetty  
 Mahesh Manjrekar

made his breakthrough for both script and direction. However, being inspired is not a crime. Tarantino himself was inspired by a film out of, and about, Hong Kong. Unlike Reservoir Dogs, there is that inevitable component of a Hindi film: songs. Just when the planning has been completed and tension is beginning to build, the six break into a musical number. At first it seems odd that the characters should do this, but the songs tend to move the storyline along in a different way to the usual Hollywood fare we are used to seeing.

*6 perfect strangers, 1 perfect crime. Now, all they have to fear is each other..*

Six men, all Indians, find themselves at the receiving end of a phenomenon that applies to police forces anywhere in the world. Whenever something goes wrong, the police tend to home in on people with past records of related crime - the concept that perhaps someone who once committed a crime may be trying to go straight is alien to police mentality.

For those of you not used to the Bollywood genre, Kaante could be seen as a good crossover picture - neither being totally Bollywood nor totally Hollywood - a good introduction to mainstream Indian cinema.

From this predicament - and the knowledge that they can never lead straight lives - comes one final, desperate plan. Pull off one gigantic heist, they think, make loads of money, and use it to change the rest of their lives. They identify the target - the Service Bank, where the LA police bank and which, by virtue of the fact that police themselves are customers, is less well guarded than others. I mean, who would want to stir a hornet's nest by stealing from the cops themselves, right?

Percival Tucker

So they plan and carry out the heist - and without warning, their plot falls apart. Six men with one common characteristic, that they can never bring themselves to trust someone, realise that one of them is a traitor, an informant. Who? Why? And what do the other five do about it? That is as much of the story of Kaante as can be given here without spoiling it for those of you coming to see it.

The film is inspired by Reservoir Dogs, the edgy thriller with which Tarantino



WEEK 7

# secretary

Director: Steven Shainberg  
 Starring: James Spader  
 Maggie Gyllenhaal  
 Jeremy Davies

## Assume The Position

Domination, masochism and sado-masochism are the topics being tackled in this quirky indie sex drama based on a short story by Mary Gaitskill and starring Maggie Gyllenhaal as Lee Holloway, a self-harming alumna of a psychiatric institution. Upon her release, she returns to her neurotic family, while away the days in the pool and lovingly looks at her instruments of pain.

All of this changes when she takes typing lessons and finds herself a job as a secretary for an eccentric lawyer, Edward Grey (Spader). Whilst Holloway is submissive and lacks self-esteem, Grey is dominant, obsessive and a perfectionist. So, when Holloway falls short of his standards, Grey punishes her. Their relationship blooms, with Grey discovering Holloway's self-harm and thus devising a range of bizarre games, situations and role-plays so that she need never harm herself again. Soon, their two contrasting personalities become dependent on each other, just like their roles as lawyer and secretary.

Holloway craves attention and turns to deliberately making typing mistakes so that she may be punished, but when Grey starts to lose interest, she starts to plot her way back into the way of office life she had become accustomed to and felt

safe in. To this end, she starts to see Peter (Davies), and Grey realises that he may soon lose his agreeable secretary...

Casting for this Sundance Festival winner is excellent - James Spader and Maggie Gyllenhaal both play their characters with extreme conviction, making you really believe in them. Spader has already carved out a niche for himself, acting in quirky sex films, whilst newcomer Gyllenhaal oozes appeal and impresses in a role which could quite easily have become secondary to Spader's Grey, but she is instead forceful and establishes herself as a necessary element in the film.

Don't come to see this film expecting laughs-a-plenty - it's dark, quirky, twisted and can be disturbing at times, but all in a good way. Steven Shainberg extracts humour by closely observing the behaviours and interactions of the two main characters, allowing the viewer to become part of their world. If you liked films such as *In The Company Of Men* and *Happiness*, you will love this exploration of office sexual politics.

From the moment you see the permanent sign for a secretary outside Grey's office, you know you're heading into a world where something isn't quite right, but this film, somehow, is just right.



Alex Coe



# ANGER MANAGEMENT

Director: Peter Segal  
 Starring: Adam Sandler  
 Jack Nicholson  
 Marisa Tomei  
 Luis Guzmán

## Feel The Love

Dave Buznik (Sandler) is stuck in a job where he is completely unappreciated. His life seems to be getting him down, and he's not doing anything to stop it. After a thoroughly confusing bout of air rage, Dave is ordered by a judge to take part in one of Buddy Rydell's (Nicholson) anger management classes. But after taking one look at Dave, and after yet more "anger" issues raise more problems, Buddy decides that one session is nowhere near enough, and advises Dave to subject himself to a more intensive form of treatment. And so, Buddy invites himself to move into Dave's apartment, intruding on both Dave's professional life, and his relationship with his girlfriend, Linda (Tomei). The question is, does Buddy's unorthodox style of treatment have a point, or is the man just terrifying?

Essentially, *Anger Management* is the ultimate showcase for both Jack Nicholson and Adam Sandler, each of whom seems to delight in the company of the other, and each of whom is given ample screen time to display their talents. Sandler does what he does fairly well, but is ultimately overwhelmed by Nicholson, who effectively gives a comic acting master class. The supporting cast is outstanding, particularly Luis Guzmán and John Turturro as two of Buddy's anger management patients, and "Ooh look!

It's him again!" actor du jour, John C. Reilly, pops up for a glorious, albeit all too brief moment. If that wasn't enough, the celeb-spotting continues with an appearance by Woody Harrelson and an uncredited cameo from Heather Graham, both of which add to the madcap fun.



All in all, *Anger Management* might not be the most intellectual of films you'll see this term, and you may very well spot the ending a mile off, but a number of set pieces and Nicholson's quality ensure that the film is fun, frothy, and full of some truly funny moments.

Laura Watson



6:30pm  
9:30pm



# Saturday Night Fever

Director: John Badham  
 Starring: John Travolta  
 Karen Lynn Gorney  
 Barry Miller

*Where Do You Go When The Record Is Over...*

Start at the beginning: that shot of Tony's feet, walking down a Brooklyn street in a supremely confident, super-cool strut while the Bee Gees squeak away over a can't-help-but-dance disco backing. The opening might well sum up the movie for most people. Most people who haven't seen the whole film, that is.

Saturday Night Fever is always grossly misremembered, locked into soft-focus, rose-tinted parentally sanctioned nostalgia. Anyone who claims to have been there (done that, thought the t-shirt wasn't tacky enough) probably wasn't, and would like to deny that there was anything half as dangerous as a (disco) fever. Disco combined everything non-white, and therefore everything most threatening - it developed out of the ends of Motown and soul, becoming popular in New York's gay clubs before crossing over to the mainstream. Thus, Saturday Night Fever is not a nice, sweet movie about a guy who likes to dance and who falls in love with a nice girl because she's a good dancer too. Instead, it's an edgy, black movie about a vain, shallow guy whose life is going nowhere who realises that there might be more to relationships than ten minutes in the back seat of a car. There is swearing, there is violence, and there are drugs.

The movie is essentially about dead ends, and whether or not you can turn around and escape them. John Travolta's Tony Manero is the picture of a loser, still living with his parents and working in a paint store. The end of the film offers some hope for him - maybe - but for some of the other characters, things don't work out so well. Take, for example, the surprisingly poignant subplot about Bobby C and his pregnant girlfriend. Most of the time he's on screen he's asking for advice, but nobody is listening. Or Tony's traditionally dysfunctional family, with his unemployed father and permanently harassed mother.

Despite the downbeat setting, there's a lot of humour too. Best is Tony's vanity, his hurt, indignant yelp of "He hit my hair! Ya know, I spend a lot of time on my hair, and then ya hit it..." And, of course, there are the dance sequences - fantastical, almost dreamlike, visions of Tony, less cheesy and far cooler than you might imagine. In a way, they stand for the whole film: a moment of escapism from the real world.

*Katherine Shaw*



# CHARLIE'S ANGELS

## FULL THROTTLE

Director: McG  
 Starring: Cameron Diaz  
 Lucy Liu  
 Drew Barrymore  
 Demi Moore

actually pretty good. Put your brain on hold, because this is non-stop in the truest sense of the word. McG sometimes seems to be directing a music video, so tight is the choreography, music and editing. A disc containing the identities of people on the witness-protection scheme has been stolen and its contents are being used for a murder spree, so the Angels are brought in to save the day. They cross paths with Demi Moore, as a former Angel gone bad, and all kinds of chases, rooftop battles and warehouse confrontations ensue.

*This Season, The Angels Are Back*

The first time you see the three leads together in this film, they are moving Natalie (Diaz) into her new house. They are in the living room. Suddenly, they snap into line and start dancing to MC Hammer's 'U Can't Touch This'. This pretty much sums up the angle the film takes:



The film doesn't pretend to take itself seriously, and the comedy is almost as important as the action. Bill Murray is sadly missed, but the replacement Bosley (Bernie Mac) is a perfect substitute, and there are great turns from John Cleese, Matt Le Blanc, Luke Wilson, Carrie Fisher, Pink and even Bruce Willis in an uncredited cameo.

the three girls are on-screen for about 90% of the time, and they dance, fight, flirt, pose and get through (and out of) a frankly scary amount of costumes. If you are averse to seeing a lot of Miles. Diaz, Liu and Barrymore, this might not be for you.

Apply here for an evening of simple fun, a damned good soundtrack and one of those rare films where everyone involved looks like they're really enjoying themselves. As will you.

*Pete Kirwan*

Luckily, for those willing to put up with their cavorting (put down your FHMs, gents), the film is



WEEK 7

WEEK 8

# Dark Water

Director: Hideo Nakata  
 Starring: Hitomi Karolin  
 Rio Kanno  
 Mirei Oguchi

Hideo Nakata is at it again, doing what he does best -scaring the bejeezus out of people with his finely crafted, genuinely terrifying horror movies. First he gave us the phenomenon that was the Ring cycle, and now he's given us Dark Water, another exploration of the familiar themes of loss, death, sacrifice, the plight of the abandoned child. Oh yes, and don't forget the ghost. And the scenes of pant-wetting horror that punctuate this eerie tale. This isn't one for the weak of heart...



details emerge, and the presence that haunts the building begins to take a very keen interest in Yoshimi and her daughter.

As with Ring, the fear that permeates Dark Water is, for the most part, imbued in the unsettling ambience and vague feeling of oppressive dread throughout. Nakata is a master of unsettling his audience while keeping his cards close to his chest. Of course, he also delights in paying off his viewers with one hell of a final shock, and in Dark Water he delivers admirably. You remember the ghost in the lift in the Eye? Well trust me; you ain't seen nothing yet...

In this age of substandard Hollywood tripe like The Haunting and Ghost Ship, it's an absolute pleasure to still be able to go to the cinema and be scared witless. And the fact that Nakata has the skill and compassion to add moving subtext to his terror film is testament to the man's position as one of the foremost international purveyors of horror cinema. Dark Water is a superlative ghost story, an outstanding character study, and one of the best films to have been released this year. A must see.

Greg Taylor



# The Breakfast Club

Director: John Hughes  
 Starring: Emilio Estevez  
 Paul Gleason  
 Anthony Michael Hall  
 Judd Nelson  
 Molly Ringwald  
 Ally Sheedy

would do if he ever got a bad grade. Claire (Ringwald) had problems with her parents, they're thinking of divorcing, and Allison's (Sheedy) reason for being there is unique. She's a lonely person, one of those who spend their break time alone without talking to anyone.

*They only met once, but it changed their lives forever.*

Seeing this film so many years after it was made doesn't detract from the social message it has. It makes you wonder what happened to the 80s Brat Pack who star in so many of these John Hughes films, though...

Five pupils get in trouble and are made to attend a Saturday detention. They all go, and the teacher (Gleason) tells them to write an essay about what they did to get there. Each of them already has personal problems and things to deal with.



They were very different kinds of people, and they know it. Andy and Claire were part of the 'cool' group, but Brian is a geek, so they won't even say hello to him on a normal school day. But this day becomes really long and boring (unlike the film!), so each one starts talking about their own problems while the others listen, and they end up being friends.

Every single member of the rather small cast is amazing. The story can be quite shocking for some people because you can identify with the characters. It's also quite realistic about how the different kinds of teenagers treat each other. And the essay they have to write is very revealing, Michael describing them all as "an athlete, a criminal, a basket case, a brain and a princess".

I can heartily recommend this film to anyone who wants to recapture lost youth, and to watch a cinematic classic up on the big screen where it belongs.

Percival Tucker



WEEK 8

Yoshimi is a newly single mother, whose first step into the world is to set herself up in an apartment with her cute little daughter, in an attempt to rebuild her life. But all is most certainly not well within the ramshackle, decaying tenement block. There's the fleeting visions caught in the elevator security camera, and the red bag that keeps popping up in unusual places. And there's the matter of the perpetually leaking ceiling, and exactly where the water is coming from, given that the room above is both deserted and dry as a bone. Slowly the terrifying

WEEK 8

# 2FAST 2FURIOUS

Director: John Singleton  
 Starring: Paul Walker  
 Tyrese  
 Cole Hauser

cars and frenetic action sequences is 2 much for people 2 avoid. And there are certainly plenty of both in this amusing caper movie - the opening drag race through the streets of Miami has more camera-shaking, colourful, illegal thrills than a dozen Tomb Raiders.

2 Cool

One of the first sequels out of the pits in 2003's ridiculous summer of sequels, not much was expected of this sequel 2 the 2001 sleeper hit which, deprived of its Diesel power, looked set 2 crash and burn. Miraculously, however, 2 Fast 2 Furious has exactly the right amount of overblown racing action, scantily clad ladies and hip-hop street cred 2 make it a ride well worth taking. Although hardly a thinking man's action film, it has enough bravado and kinetic action 2 warrant a viewing, especially if you appreciate the dizzying spectacles of such classics as Top Gun or Point Break.



Sceptical though you may be, it's worth giving 2 Fast 2 Furious a test drive, although the cliché of turning your brain off and enjoying the experience was perhaps never more pertinent. But if you fancy a film that's exciting, funny and more than a little over-the-top, then you could do a lot worse than coming 2 see this.

Greg Taylor

WEEK 8

Paul Walker is back as disgraced ex-LAPD officer Brian O'Connor, who is brought back from banishment 2 work undercover in attempting 2 bring the obligatory smarmy, big-wig crime boss 2 order. As his driving partner, he chooses his childhood buddy Roman Pearce, who is still holding a grudge over a bust that cost him three years in jail. Soon they are bantering, fighting, race driving and generally causing havoc all over Miami as the Bad Guy (Cole Hauser - they lost one Pitch Black alumnus, so they brought in another) sets them tasks which may be the death of them.

2 Fast 2 Furious is not going 2 win any awards for director John Singleton (Boyz In The Hood) but he will be pleased to know that his film comfortably outperformed both the original film and XXX at the box-office, proving that the lure of fast



6:30pm  
9:30pm



# A L I E N

Director: Ridley Scott  
 Starring: Tom Skerritt  
 Sigourney Weaver  
 Veronica Cartwright  
 Harry Dean Stanton  
 John Hurt

In space no one can hear you scream

As the all time classic Sci-Fi horror movie, Alien makes a long overdue return to Warwick. Flight Lieutenant Ripley fights it out alone in the dark with one of the ugliest and meanest monsters ever to hit the big screen, in one of the most chilling suspense thrillers of all time.

The story: a battered commercial starship faraway in space and time on its way back to Earth. Seven tired astronauts, deep in hypersleep waiting to be woken as they approach their destination. The sleepers are reluctantly aroused to answer a distress call - and begin a horrific adventure their worst nightmares cannot even approach. For (as I'm sure all will know by now) they become the prey of an Alien whose sole purpose for existence is to kill, and we follow their desperate attempts to combat the beast and return to Earth.

As usual Ridley Scott produces a film that just oozes tension, atmosphere, and class. You become hooked right from the haunting and sinister title sequence, all the way through to the end! Even now, 24 years since its first release, Alien fails to appear dated, the effects and sets effortlessly transporting you far into the future and the lives of the crew of the Nostromo.

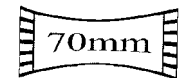
One can hardly write an Alien review without mentioning Ripley (Weaver). She takes on a role normally labelled -'Men Only' and produces an outstanding performance. Weaver portrays Ripley's

feelings of fear and helplessness beautifully. The movie is made by its moments: Ripley risking everything to save the ship's cat to name just one.

Alien is a movie by which all others in the genre are judged - and as yet I don't reckon any have even come close. You have no excuse to miss this.

Alex Craig

WEEK 8



6:30pm



Director: Charles Herman-Wurmfeld  
 Starring: Reese Witherspoon  
 Sally Field  
 Regina King  
 Jennifer Coolidge

*Bigger. Bolder. Blonder.*

The first Legally Blonde was a surprise smash. Despite looking like it was going to be the stupidest film since *The Wedding Planner* (shudder), it turned out to be a highly amusing feel-good movie, with satire to keep the cynics happy and bubblegum to cheer up all us sappy souls who just wanted to go “aaaaah”.

So, a sequel. Our Elle (Witherspoon), having graduated with flying colours from law school, is a working lawyer, albeit one with a real sense of what the most stylish lawyers are wearing this season! She looks like a blonde airhead with no clue of how the world works, but so far her simple, honest methods have worked well and earned her a lot of respect.

However, while trying to track down her dog’s real mother (don’t ask), she discovers the horrors of animal testing in cosmetic companies (spot the social issue for the day), and so determines to change American law to make testing illegal and have her dog’s mum released from the lab. She heads to Congress with her new bill (pink, with a touch of glitter) and begins her campaign.

It’s a fun hour and a half, with plenty of jokes at the expense of ‘Capital Barbie’ as Elle turns up to work wearing pink and introduces a snaps box into an office full of starchy lawyers. Watching her naïve niceness rubbing off on the serious politicians of Washington is particularly funny, and Witherspoon has so much charm that it’s impossible not to root for her. Some moments are priceless too, particularly the invasion of the capital by Elle’s



sorority gals and the ‘revelations’ about her dog’s sexuality!

Everyone needs a bit of saccharine, and anyone who enjoyed the first film is bound to love this one as well. Just don’t go and watch it with a politics student.

*Pete Kirwan*

# RUSSIAN ARK

Director: Alexander Sokurov  
 Starring: Sergei Dontsov  
 Mariya Kuznetsova  
 Maksim Sergeev

Russia. Home of vodka, bears, snowy wastelands and Bond villains, right? Wrong, according to director Alexander Sokurov, the director of the haunting and utterly magnificent *Russian Ark*. Taking the awe-inspiring Hermitage Museum as his base (the Russian equivalent of the Louvre, but even more impressive) he interweaves over three hundred years of Russian history with alacrity and a staggering depth of vision that leaves the viewer



breathless. And, in his exploration of the Russian zeitgeist, Sokurov uncovers a living, breathing past of heart-breaking decadence and destructive desires that may well change your clichéd ideas of Russia and its people.

Two accidental time travellers, the unseen narrator and the opinionated, garrulous Sergei Dreiden, find themselves wandering through the halls of the lavish Hermitage museum, being endlessly transported through time as they continue from room to room – from the great balls of the Romanov

dynasty to the desperation of World War Two to the culturally aware moment of the present day. As they move through the building, they encounter various individuals, from Tsars to coffin makers to art students, each of whom becomes a vital piece in an unending Russian jigsaw. As the past thrusts ceaselessly into the present, the narrator, and through him the viewer, begins to comprehend the awesome presence, and power, of history.

One of the most important things (and there are many) about *Russian Ark*, is that it was filmed in one continuous take. No sneaky Hitchcock-like breaks – it’s all one shot, which is an incredible achievement considering the amount of work and rehearsal that must have gone into getting it exactly right. The camera snakes through the halls, moving on an almost ethereal plane, adding to the elegance of the scenery and people with a respectful, inquisitive and melancholy personality of its own. As a result, there is nothing in the film that is superfluous – from the meditations on art, religion and history to the images of splendid obligation and sumptuous partying. Everything here matters, everything in this film has a bearing on the Russia that stands now in the 21st Century, and *Russian Ark* is a simply essential movie to see. Heart, brains and spectacle are a combination not often successfully realised on film. *Russian Ark* has them in spades...

*Greg Taylor*

WEEK 9



6-30pm  
9-30pm



7-30pm



7-30pm



WEEK 9

# IDENTITY

Director: James Mangold  
 Starring: John Cusack  
 Ray Liotta  
 Amanda Peet  
 John Hawkes

*The secret lies within*

Identity opens with a nod to Quentin Tarantino's style in Pulp Fiction, with each of the main characters' situations played out in a criss-cross fashion. But this soon all fades away into a thrilling whodunit horror murder mystery.

During a storm, a family of three is stopped by a burst tyre caused by a stray stiletto which blew out of the luggage of a hooker, Paris (Peet), on her way to Florida to start a new life.



Whilst the father George (John C McGinley) tries to change it, his wife Alice (Leila Kenzle) plays with their son Timmy (Bret Loehr) and is consequently hit by a limousine driven by former cop Ed (Cusack), carrying Prima Donna movie star Caroline (Rebecca DeMornay). Much to Caroline's disgust, Ed insists on dropping her off and seeking help for Alice, but with the surrounding area completely flooded, there's no way out. Having stranded his car, he finds newlywed couple Ginny (Clea DuVall)

and Lou (William Lee Scott), who give him a ride. Also affected by the flood is cop Rhodes (Liotta), who is transferring prisoner Maine (Jake Busey)...

And so it comes to pass that on one dark and stormy night in Nevada, a group of strangers find themselves seeking refuge at a run-down motel, staffed by the weird manager Larry (Hawkes). No sooner has everyone has been allocated a room, and they try to settle in for the night, than one-by-one, the guests die...

Cusack and Liotta do well to shine from a quality ensemble cast. Everybody gives their character a story that is not only believable, but also enough to make you suspect that they carried out the murders. Add to this the claustrophobic space of a creepy motel surrounded by storm and flood, and a manager creepier than Norman Bates from Psycho, and you know you're going to be in for a thrilling journey!

Alex Coe

WEEK 9



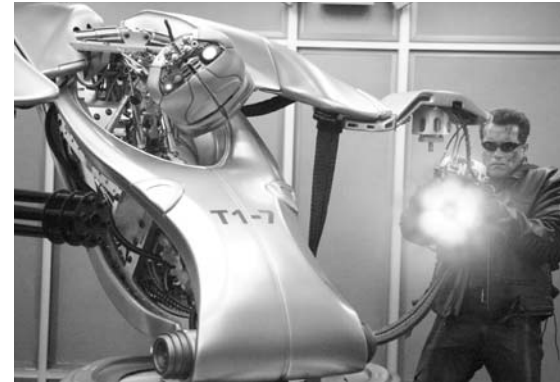
# TERMINATOR 3 RISE OF THE MACHINES

Director: Joel Schumacher  
 Starring: Arnold Schwarzenegger  
 Nick Stahl  
 Clare Danes  
 Kristanna Loken

*The Machines Will Rise*

So, Arnie's running for Governor of California, evidently hoping to work good deeds and be remembered as something more than a leather-clad, firearm wielding, ass-kicking, part-metal killing machine. Good luck to him, because to most of us he will always be The Terminator.

Terminator 3 sees everyone's favourite T-101 once more being sent back in time to protect the future leader of the human resistance, John



Connor (Stahl), now a drug-using renegade living outside the system. Not only must they avoid the attentions of the new T-X, a female cyborg with serious anti-social behavioural problems, but Judgement Day is now also upon them, and Skynet (the evil computer system that tries to exterminate the human race) is about to be switched on...

T3 is the first of the franchise not to be helmed by the great James Cameron, and the film is noticeably different from its predecessors. The mood is much lighter, with in-jokes for the fans (check out Arnie's first set of shades!) and big action scenes for the adrenaline junkies (the crane, coooool). The effects and explosions are everything you'd expect from a franchise that has always pushed technology to its limits. There are even some more touching moments, particularly the T-101's inner battle when the T-X reprograms him to kill Connor. Arnie may have a few more wrinkles, but you soon stop caring as soon as you see his response to "Talk to the hand!"

You're not going to come and see this to appreciate the art, the high dialogue or the moral message. You're seeing it for big guns, non-stop action and possibly the last chance to see Schwarzenegger in the role that made him. And the 9-30 screening? Oh, you'll be back...

Pete Kirwan

WEEK 9



# THE LORD OF THE RINGS

## THE TWO TOWERS

Director: Peter Jackson  
 Starring: Elijah Wood  
 Ian McKellen  
 Viggo Mortensen  
 Andy Serkis

*A new power is rising*

The Two Towers (referring to the Saruman's Isengard and Sauron's Mordor - Tolkien's axis of evil), follows on from the dissolution of the Fellowship of the Ring at the end of the first film. Frodo and Sam set off to Mordor, soon to be accompanied by Gollum. Aragorn, Gimli and Legolas defend Helms Deep from the orc armies of Saruman while Merry and Pippin continue their misadventures before eventually playing their part in the counterattack on Isengard. But then, you must know this already?

Peter Jackson faced a number of problems in directing this trilogy. Firstly, the three books do not divide neatly into three films: they may look the same size but the third printed volume, *The Return of the King*, is packed full of appendices at the end. Secondly, Tolkien was meticulous in his description of Middle Earth. This attention to detail means that the story is utterly consistent - unlike most complex fictions - but also means that, in places, the books are just plain dull.



read the books. In this film he was free to assume that the viewer knew the basic premise of the story - to destroy a powerful ring to prevent it being used for evil. The result is a slicker, more urgent film with some truly awesome scenes. It also gives the computer generated Gollum (voiced by Andy Serkis) a real chance to shine, exhibiting all the elements of vindictiveness, deceit and above all fragility that Tolkien so successfully wove into his character.

Tolkien purists have been unimpressed, and the film isn't perfect. Aragorn's protracted dream sequence with Arwen (Liv Tyler) after Jackson inexplicably has him thrown off a cliff serves no purpose other than to irritate the viewer. This clumsy addition to Tolkien's story presumably exists to justify hiring a star such as Tyler for such a tiny role; it has no apparent narrative worth. But surely one mistake can be permitted in a nine hour trilogy?



All in all this is a satisfying filling in the LOTR sandwich: your viewing experience is more likely to be spoiled by Tolkien obsessives muttering angrily at the back of the cinema than by Jackson's limited meddling.

*Stuart Jarvis*

# THE RULES OF ATTRACTION

Director: Roger Avery  
 Starring: James Van Der Beek  
 Shannyn Sossamon  
 Jessica Biel  
 Eric Stoltz

*There Are No Rules...*

From the sick bastards who brought you *Pulp Fiction* and *American Psycho* (the hard-as-nails book, not the anodyne movie), Rules of Attraction is the absolute zenith of Generation X movie experiences. A delirious, tricky, shocking, endless inventive symphony of perversions, drug taking, suicide and teen antipathy, this is one movie that isn't easy to forget. It's also one of the most subversively hilarious films of the year, although it might well make you want to have a long shower afterwards.

The movie charts the misadventures of a succession of youths at a liberal American college, who alternately screw, shoot-up, argue, rape, vomit and screw some more. In the midst of this whirlwind of depravity stands Sean Bateman (Van Der Beek on career-best form), the campus drug dealer, serial sex fiend and all round bad egg. Seriously, this guy makes his brother Patrick seem like a guy you'd like to have dinner with.

who's just returned from Europe and can't wait to tell everyone about the fun he had there...

Rules of Attraction is not a film with a definite narrative form. Instead, director Roger Avery delights in depicting the turbulent, brutal and at times heart breaking lives of a group of individuals who have definite social issues. And he does it with such breathless, audacious style that you can't help wishing that it was he who directed *Pulp Fiction*, not his cohort Quentin. Fast forwards, split screens, montage, CGI - Avery uses all the tricks at his disposal to ensure that Rules of Attraction is a film that really hammers its way into your consciousness.



One of the most impressively constructed films of the year, Rules of Attraction takes Bret Easton Ellis's controversial novel and runs with it, creating an inherently cinematic experience which is one of the most vibrant, disturbing and stimulating films of the year. The easily offended, however, might do well to stay clear - the Americans saw fit to cut down the most uncomfortable sequences as a favour to the public. We're showing the full, uncut version...

*Greg Taylor*

While Bateman is doing his thing, Lauren (Sossamon - excellent) is watching in the wings, wondering if she's in love, while Paul is coming to terms with his wavering sexuality. Oh, and there's Vic,



WEEK 10

WEEK 10



# DREAMCATCHER

Director: Lawrence Kasdan  
Starring: Morgan Freeman  
Thomas Jane  
Jason Lee  
Damian Lewis

## *Evil Slips Through*

Dreamcatcher is one of those films that is exceedingly tough to review without giving something away. This is a movie that is best seen when you know absolutely nothing about it.



Based on a Stephen King novel, the plot revolves around 4 lifelong friends who share some unusual gifts. The four of them take a hunting trip and are hit by a blizzard, but the snow turns out to be the least of their problems out in the woods. This doesn't really do the story justice, but that's really all you want to know going into the movie. Trust me on this one.

him to try to make him look meaner. The remaining characters are well cast. Jason Lee in particular steals a number of scenes as the foul mouthed Beaver.

This movie is not for everyone. If you're a fan of Stephen King, you'll probably enjoy Dreamcatcher. I say "probably" because although there are classic King elements in the story, it goes in some directions we do not normally expect from him.

The movie has some very original and unusual elements. The film is enjoyable, and it is very worthy of being seen on the big screen. The movie almost goes a bit too far at points; some of the things you're going to see are really, umm, different. But if you're in the mood for something truly different and enjoy horror and thrillers, go and see it. And if it wasn't pushing the boundaries in some way, it wouldn't be a true Stephen King experience, would it?

*Percival Tucker*

WEEK 10

Morgan Freeman is the biggest star in Dreamcatcher. It's a bit tough to accept him in the role he plays even with the humongous eyebrow toupee they put on



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Empire, Total Film, Flicks, Inside Film,  
The Internet Movie Database ([www.imdb.com](http://www.imdb.com)),  
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Autumn Season 2003 booklet

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