

Skeletons

UK 2010

Directed by
Nick Whitfield**Cinematography**
Zac Nicholson**Original Music**
Simon Whitfield**Cast**
Simon
Will Adamsdale
Bennett
Andrew Buckley
Davis
Ed Gaughan
Gabrielle
Mark Devenport
Anabell
Laura Freeman

94 min

*Our next screening...***Dogtooth (Greece)**

Tue 3 April 2012

Dir: Giorgos Lanthimos

'Black comedy' that won
'Un Certain Regard' at
Cannes. Strong stuff.

Please accept our sincere apologies for being unable to show the film *Heima* on Tuesday 6 March. We had ongoing problems with obtaining the film from its UK distributors. We thought that the issue had been resolved that Tuesday afternoon but it proved not to be the case. It was extremely frustrating as it was a film we were particularly looking forward to showing. We hope that we will be able to show the film at a later date and will inform you as soon as we can.

Winner of the Michael Powell Award for best new British feature at this year's Edinburgh International Film Festival, Nick Whitfield's directorial debut is a screwy, smart look at the boundaries we draw between our private and public lives, delivered through a darkly funny script steeped in existential fantasy. Comedy partnership Andrew Buckley and Ed Gaughan are great as emotional exorcists, Bennett and Davis. Their fantastic skill has become everyday through repetition and as they trudge from job-to-job across the beautifully shot Derbyshire countryside, it's this clash between the surreal nature of their work and their prosaic attitude to it that keeps *Skeletons* nicely odd and lively.

With its psychic agents and metempsychotic journeys, *Skeletons* may sound like the very definition of high concept, but here the most miraculous of events are presented in the most mundane of manners. The Yorkshire setting, accent and dialect, the rural locations, and the workaday banter between Davis and Bennett, all hilariously undercut the sense that anything out of the ordinary is happening, as does Whitfield's game eschewal of anything resembling conventional exposition, so that the two men's uncanny profession comes to be taken for granted by us as much as by the film, and everything is reduced to a familiar, domesticated level of shabby if vital banality. Whitfield always keeps his focus steadily on the human dimension, foregrounding his characters' all-too-real flaws and foibles. The result is a quirkily comic drama about love and loss, where the sci-fi/fantasy elements actually serve, rather than distract from, the human story, offering us a highly visual route into the normally hidden psychological realms of characterisation. The film's nearest analogues are *Eternal Sunshine of the Spotless Mind* (2004) or *Mad Detective* (2007), but *Skeletons* is a true original. Whitfield's feature debut might just be the finest cult film to have come from Britain since *Withnail & I* (1987).

*Henry Barnes, Little White Lies**Anton Bitel, Film 4*

Voting for *Meek's Cutoff*: A-16 B-29 C-18 D-10 E- 4 Attendance: 94 Rating: 64%