

CITIZENS UNITED

Pride tells the true story of gay activists and miners teaming up to fight the man

Let us now praise the British ensemble cast, for it is a thing of beauty and magic. The current example of this cinematic alchemy is on display in *Pride*, in which the likes of Bill Nighy and Imelda Staunton share the screen with a whole handful of fresh young faces. Nighy stands tall and reserved; Staunton is a loving force of nature, the polar opposite of her best-known role as *Harry Potter*'s Dolores Umbridge. But if this movie has a star, it's the American-born Ben Schnetzer, who plays activist Mark Ashton with a compelling mix of charisma and anger.

Pride is set in the UK in the mid-1980s, amid the massive miner's strike. On the day of London's gay pride parade, Ashton sees the latest news about the miners and has an idea: People with common causes should support each other. Inspired, energetic and a bit of a steamroller, Ashton convinces his friends to walk the parade with plastic buckets and raised voices, collecting for the miners. Before long, Lesbians and Gays Support the Miners is formed — a ragtag, passionate group that includes Joe (George MacKay), who stumbled into Ashton's orbit while taking his first steps toward coming out, and prickly, punk-rock Steph (Faye Marsay), who's initially the only woman.

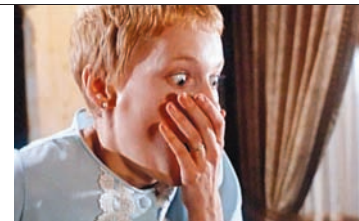
When they've raised enough money, they hit the next hurdle: Whom will they give it to? To its immense credit, *Pride* doesn't

milk the culture clash that comes when Ashton and his comrades trundle into a small Welsh mining town, bringing money and support, but simply lets it play out, from mistrust to uncertainty to acceptance, with a solid sense of humor. *Pride* follows in the footsteps of *The Full Monty* and *Kinky Boots*, films that, while undeniably comedies, set their stories against a backdrop of economic turmoil.



Though the score does them few favors, screenwriter Stephen Beresford and director Matthew Warchus are gentle with their story, which is that of a big idea on a very human scale. The outcome isn't easy, and the victory is far from complete — especially when you consider how much the world hasn't changed. Many things are better, but we're still trying to figure out how to support each other against all kinds of discrimination and injustice.

Pride is a lovingly crafted, affecting movie with an undercurrent of steel: Thirty years ago, these twentysomethings figured this out. Why can't we? ■



Rosemary's Baby

In Roman Polanski's other masterpiece (*Chinatown* is unimpeachable), the devil is called to uptown Manhattan by a pair of doddering senior citizens for the sole purpose of impregnating Rosemary Woodhouse (a very comely Mia Farrow), whose husband Guy (John Cassavetes) insidiously sells her out to reinvigorate his flailing acting career. No horror film before or after has so effectively invoked the creeping terror of everyday evil, best personified in Ruth Gordon's Oscar-winning turn as Minnie Castevet, the slightly trashy matron who coddles, cajoles and hoodwinks Rosemary into birthing Satan's spawn. Beware nosy old women bearing chocolate "mouse." (*Bijou Metro*)

The Skeleton Twins

Milo (Bill Hader) and Maggie (Kristen Wiig), who haven't spoken for a decade, are brought together when Milo attempts suicide — the timing of this attempt conveniently stopping Maggie from trying the same thing. *The Skeleton Twins'* understanding of its characters' suicidal urges is slight, and not entirely convincing, not least because the attempt seems more a plot device than anything else — something that's true of most of the heavy things the screenplay tries to take on. The point is to get Maggie and Milo, and Hader and Wiig, in the same room, prickly and defensive, wounded and needy, and let them figure out how to connect without hurting each other. It's when they're pushing each other's buttons, intentionally or un-, that the movie is at its best. (*Bijou Art Cinemas*)

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11:55, 2:15, 4:35, 7:20, 9:40
ANNABELLE (DIG) (R)
11:45, 2:30, 5:15, 7:50, 10:30
THE BEST OF ME (DIG) (PG-13)
10:50, 1:40, 4:30, 7:20, 10:10
BOOK OF LIFE (3D) (PG)
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11:40, 5:00, 6:20, 10:30
BOOK OF LIFE (DIG) (PG)
1:00, 2:25, 3:40, 7:35, 9:00
THE BOXTROLLS (DIG) (PG)
10:55, 11:50, 2:20, 4:55, 7:25, 9:55
DRACULA UNTOLD (DIG) (PG-13)
12:10, 2:35, 5:10, 7:45, 10:25

THE EQUALIZER (DIG) (R)
7:10, 10:15
FURY (DIG) (R)
12:05, 3:35, 7:00, 10:05
GONE GIRL (DIG) (R)
12:00, 1:30, 3:30, 5:05, 7:00, 8:30, 10:20
GUARDIANS OF THE GALAXY (DIG) (PG-13)
3:45, 7:15, 10:10
JOHN WICK (DIG) (R)
11:05, 1:45, 4:40, 7:40, 10:15
THE JUDGE (DIG) (R)
11:35, 3:25, 7:05, 10:20
MAZE RUNNER (DIG) (PG-13)
11:10, 1:55, 4:50, 7:40, 10:25
MEN, WOMEN & CHILDREN (DIG) (R)
12:55
OUIJA (DIG) (PG-13)
11:25, 1:50, 4:45, 7:55, 10:35
ST. VINCENT (DIG) (PG-13)
11:00, 1:35, 4:25, 7:30, 10:05

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Times For 10/24 - 10/25 © 2014

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THE SKELETON TWINS	Fri-Sat 1:45, 4:00, 6:10, 8:25 Sun 1:45, 6:10, 8:25 Mo-We 4:00, 6:10, 8:25 Thu 4:00 Sun 4:00
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LAST DAYS IN VIETNAM	Fri-Sun 12:00, 2:15, 4:30, 6:45, 9:00 Mo-Thu 2:15, 4:30, 6:45, 9:00
MY OLD LADY	Fri-Sat 12:40, 5:30 Sun 5:30 Mo-Thu 5:00
RUDDERLESS	Fri-Sat 12:15, 3:05, 6:00 Sun 12:15, 6:00 Mo-Thu 2:30, 8:45
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