

The Flying Scotsman

United Kingdom/Germany 2006

Director: Douglas Mackinnon

With Jonny Lee Miller, Billy Boyd, Laura Fraser, Morven Christie

Certificate 15 102m 23s

A safe if unspectacular choice to open last year's Edinburgh Film Festival, *The Flying Scotsman* tells the true story of cyclist Graeme Obree, who overcame petty bureaucracy and personal problems to break records, win medals and find personal peace. It's well-intentioned heritage film-making by the book: an inspirational yarn with soundtrack to match, professionally made and solidly performed. Yet this old-fashioned approach (complete with spinning news headlines) extends to a reluctance to engage with Obree's bipolar syndrome, surely central to his obsessive drive. Its origins are left hazy and references to it are frustratingly rather than evocatively oblique – whispering voices, furrowed brows. It's inexplicable that the condition is never once referred to by name, leaving the viewer in the dark as to the exact nature of Obree's psychological problems.

Yet in other ways, the narrative is too straightforward, adopting a linear approach of problem and resolution that calls for more faith from the viewer than the film has earned. Are we really to believe, for example, that Obree's dedication to his sport stems solely from childhood bullying? As mentor Douglas Baxter (Brian Cox, in relaxed paternalist mode) remarks, "There must be more to it than that." When Obree does finally open up, mostly it's off-camera. The cyclist clearly achieves closure, but the film-makers deny the viewer the opportunity to do the same.

Jonny Lee Miller at least is excellent in the lead, underplaying where others might have grandstanded on the back of Obree's difficulties. Of a reliable

ensemble, only Steven Berkoff gets the tone wrong, depicting his uptight teutonic bureaucrat with the broadest of brushstrokes. The camerawork is also frequently inventive, contrasting the painterly greys and browns of provincial Scottish life and weather with the head-on rush of the cycling. The cycling scenes are probably the most powerful, palpably evoking Obree's insular intensity and physical commitment with furious conviction – though some unfortunate back-projection mars his climactic triumph.

The Flying Scotsman is a meatily physical film of considerable surface and with a committed central turn, yet lacks the emotional or psychological depth to support it. Such a remarkable man deserves a more remarkable testament. **Lucy Dylan**

CREDITS

Directed by

Douglas Mackinnon

Produced by

Sara Giles

Peter Gallagher

Peter Broughan

Screenplay

John Brown

Simon Rose

Declan Hughes

Director of Photography

Gavin Finney

Film Editor

Neil Corbin

Production Designer

Mike Gunn

Composer

Martin Phipps

@Doors Production Limited

Production Companies

ContentFilm

International and

Freewheel International

present in association

with Filmstiftung

Nordrhein-Westfalen,

Scottish Film, Scion

Films, DNC

Entertainment a Flying

Scotsman Films/

Doors production

A Zero West Films

co-production

A Douglas Mackinnon

film

Made with the support

of Filmstiftung

Nordrhein-Westfalen,

the National Lottery through Scottish Screen, Scion Films, DNC Entertainment, BBC Scotland, Glasgow Film Office, Specialized. Developed with financial assistance from Scottish Screen and Scottish Enterprise. Developed with the support of the MEDIA Programme of the European Union. Developed by The Film Development Partnership LLP in association with International Film Collective.

Executive Producers

Alasdair Waddell

Simon Rose

Alan Kaplan

Derek Roy

Garth Thomas

Claire Chapman

Jeff Abberley

Julia Blackman

Damita Nikapota

Co-producers

Kai Künemann

Martin Hagemann

Niccolo Innocenti

Production Managers

Suzanne Reid

Peter Kreutz

Production Accountants

Neil Cairns

Lies Schumandl

Production

Co-ordinators

Sharon Howat

Manuela Groh

Location Managers

Stephen Burt

Dirk Henning

Post-production Supervisor

Richard Lloyd

Assistant Directors

1st: Francesco Reidy

2nd: Michael Queen

Script Supervisor

Kirstie Edgar

Casting Director

Maureen Duff

Developed by

Peter Broughan

Camera Operators

A: Xandy Sahla

B: Ralf K. Dobrick

Steadicam Operator

Xandy Sahla

Bikecam Operator

Graeme Obree

Gaffer

Brandon Evans

Visual Effects Producer

Michael Brink

Visual Effects Supervisor

Rolf Muetze

Special Effects Supervisor

Johnny Rafique

Special Effects Elements

Special Effects

Art Director

Ursula Cleary

Set Decorator

Lee Porter

Props Masters

Bob Orr

Joe Hattenhauer

Construction Manager

Phil Bowen

Costume Designer

Alexandra Caulfield

Costume Supervisor

Dee Walsh

Hair/Make-up Designer

Sarah Fiedlo

Make-up Artist

Niamh Morrison

Title Design

Alexander Janke

Additional Music

Ruth Barrett

Music Conducted/Orchestrated by

Simon Whiteside

Band in French Village

Des Ombres Blanches

Soundtrack

"A Piece of Peace,"

"Grunge Attack" – Nigel

Jenkins

Sound Designer

Guido Zettler

Sound Recorder

Reg Mills

Sound Re-recording Mixer

Tobias Fleig

Supervising Sound Editor

Guido Zettler

Stunt Co-ordinator

Andreas Petrides

Stunt Arranger

Jim Dowdall

CAST

Jonny Lee Miller

Graeme Obree

Billy Boyd

Malky McGovern

Laura Fraser

Anne Obree

Morven Christie

Katie

Steven Berkoff

Ernst Hagemann

Brian Cox

Douglas Baxter

Sean Brown

young Graeme Obree

Joseph Carney

child gang leader

Crawford McNally-Keir

1st child bully

Jan Plazalski

2nd child bully

Niall MacGregor

Graeme's father

Julie Austin

Graeme's mother

Morag Calder

1st office receptionist

Jean Marie Coffey

woman at finish line

Christopher Anderson

baby Ewan

Ron Donachie

Scobie

Pauline Lynch

2nd office receptionist

Gary Hollywood

cycle courier

Moray Hunter

Armstrong

Kieran Tennant

1st kid in street

Stuart Glen

2nd kid in street

Philip Wright

Francesco Moser

Dennis Matsuki

1st cycling official

Erich Redman

2nd cycling official

Peter Majer

3rd cycling official

David Hounslow

"Specialized"

representative

Niall Fulton

adult gang leader

Adrian Smith

Chris Boardman

Daniel André Pageon

French mayor

Grant Aylward

Mayor's assistant

Gudrun Mangel

Mayor's wife

Caitlin Brennan

daughter on bike

George Drennan

father on bike

Ashok Srivastava

doctor

Nathan McGrath

toddler Ewan

Mark Curry

David Duffield

David Monteath

race commentators

Andy Oberschmidt

Timo Dillenberger

velodrome cyclists

Uli Schöberer

velodrome motorcyclist

Dolby Digital

In Colour

Distributor

Verve Pictures

9,214 ft +6 frames

Jonny Lee Miller,

Laura Fraser

Fracture

Germany/USA 2007

Director: Gregory Hoblit

With Anthony Hopkins, Ryan Gosling, David Strathairn

Certificate 15 113m 21s

In this variation on the perfect-crime thriller, we first watch ingenious murderer Ted Crawford commit a spectacularly sloppy shooting, then observe how he had masterfully planned for the case to unravel in court in his favour. In retrospect we realise that Crawford's 'meticulously crafted plan' is, in fact, wildly reliant on a lot of luck – the whole set-up depending on a certain policeman being on duty at a certain time and place, for instance. And surely there was enough circumstantial evidence to nail Crawford even if they couldn't find the damn gun! But we accept *Fracture* as an unapologetically contrived Hollywood picture, one that perpetually reminds us we are deep in movie-land, literally. Throughout there are recurring, sweeping vistas of the Los Angeles hills and close-ups of the Hollywood sign – as if to admit that the film's twisted implausibility and stock movie characters are just part and parcel of any such homage to the classic *noir*.

Reworking *Double Indemnity*'s double-jeopardy plot device and plunging most scenes either into deep shadow or vivid light, this resolutely retro film thus manages to get away with plenty of old-style movie moments. We forgive *Fracture* when the standard-issue blonde love interest is cued onscreen just when the plot lags and requires a sideline – and the fact that the hardnosed DA investigating the crime works in an office whose wood-cubicked decor has remained just as Raymond Chandler might have described it circa 1939.

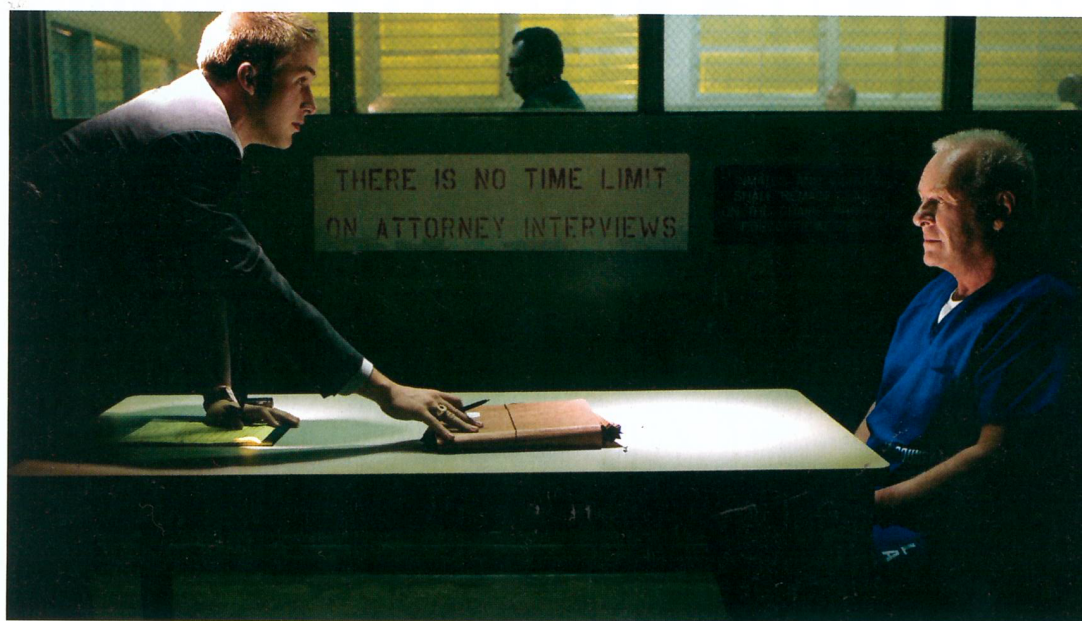
There is some attempt in *Fracture* to update the genre; for example, high-tech security systems are paradoxically used to assist, rather than detect, criminal activity. There is also a nod to 21st-century corporate culture – will talented DA Willy Beachum be seduced by the giant, soulless law firm, all wall-to-wall carpeting, floor-to-ceiling windows and glamorous lady attorneys in power suits? Or will he fight for justice and the American way in his shabby DA's cubicle, surrounded by his straight-talking, *Dragnet*-style boss and a gaggle of secretaries inexplicably attired in the height of pre-war office fashion?

Fracture is an old-fashioned crime yarn with a talky, narrative-driven script to match. When left to its mostly insipid supporting actors, it almost collapses in its own convoluted nostalgia. Luckily, Anthony Hopkins as Crawford and the equally terrific Ryan Gosling as Beachum are on hand in almost every scene to stop the film drowning in old-school melodrama, reviving our interest in the story and keeping us going right through to the final *pas de deux* revelation (so that's how he got rid of the smoking gun!). Although, sadly, Hopkins confirms that he is doomed to play variants

■ **SYNOPSIS** Scotland, the 1970s. Young Graeme Obree is tormented by school bullies until his father gives him a bicycle, which Obree uses to escape his antagonists.

Glasgow, 1993. Obree is married and a successful amateur cyclist, running a failing bicycle-repair shop. He suffers from bouts of depression. He meets cycling fan Malky McGovern while working part-time as a courier, and local church minister Douglas Baxter after losing a race with a customer's van. Obree repositions the handlebars on his bicycle to make it more aerodynamic and adopts a new technique – later to be called 'the Superman aeroid' – hunched down on the handlebars. He announces his intention to break the world one-hour cycling record, impressing McGovern and Baxter into becoming his manager and mentor respectively. Obree sets about redesigning his bike (which he dubs 'Old Faithful') for his record bid, while McGovern attracts sponsorship. The pair go with Obree's concerned wife to the Hamar Velodrome in Norway, where they meet record-holder Francesco Moser and World Cycling Federation official Ernst Hagemann. After falling short on a brand new bike, Obree breaks the record on Old Faithful the following morning. Only a week later, English cyclist Chris Boardman breaks Obree's record and Obree announces his plans to enter the World Pursuit Championship. He beats Boardman to win and is greeted as a hero in France. The staid WCF introduces ad hoc rules to stop the maverick Scot from repeating his success, disqualifying him in the 1994 World Cycling Championships when his hunched position causes his chest to touch his hands three times during the race. Obree's demons return, but after a failed suicide attempt he stubbornly refuses outside help. A chance meeting with Baxter causes Obree to at last confront his mental-health problems, and he begins training again, finally retaking the one-hour record in 1994.





Long arm of the law: Ryan Gosling, Anthony Hopkins

Franklin and the Turtle Lake Treasure

France/Canada 2006

Directors: Dominique Monféry, Gary Hurst

Voices of Cameron Ansell, Marc McMulkin, Leah Cudmore

Certificate U 76m 35s

An agreeable cartoon for preteen children (if they haven't already decided that cute talking animals are soppy), *Franklin and the Turtle Lake Treasure* is a spin-off from a successful TV series featuring boy-turtle Franklin (the series was itself based on books by Paulette Bourgeois and Brenda Clark). Produced by the Canadian studio Nelvana (which has a co-production credit on the film), *Franklin* has run for six seasons and three direct-to-video films, although it doesn't seem to have had much exposure here. This may prove British youngsters at a disadvantage, as the film features a fairly large cast of characters from the series, some just along for the ride. Still, *Franklin's* premise is easy to pick up, turning children and grown-ups into cartoon animals and celebrating play and adventure.

That said, it's possible that some sensitive children might be distressed by the film's sombre backstory. The 'treasure' of the title is a time-capsule buried by Franklin's beloved Granny when she was a child, just before she lost her parents in a forest fire. It's not quite a *Bambi*-level trauma, but still seems an uncomfortably dark element in a film eulogising families and relatives, all of whom are shown as kind and approachable. The other main strand concerns Franklin's encounter with a bold girl-turtle, with the inevitable passage from animosity to friendship and the suggestion that she may become his first girlfriend. No doubt it's aimed at the slightly older kids who've grown up with Franklin and are just at the awkward age of noticing the other sex.

The animation and backgrounds, created in France, Luxembourg and Korea, are several notches above the TV average, though viewers with an allergy to cartoon cuteness should stay away. The script, while talky, is written with a laudable respect for its audience. While the 'child' characters are idealised outdoor types (slightly akin to the youngsters in Arthur Ransome's *Swallows and Amazons* books), their dialogue is nice, humorous and natural. However, it's a rather sad reflection on the state of animation that preproduction on this unassuming film was handled by a team of former Disney animators. Director Dominique Monféry, another ex-Disney artist, previously helmed *Destino* (2003), an ambitious reconstruction of the planned collaboration between Walt Disney and Salvador Dalí. It's a long way from there to *Franklin*.

◆◆ Andrew Osmond

of Hannibal Lecter forever, miraculously his onscreen charisma survives. When, some 20 minutes into the film we realise that, having completed his daring murder, he will now take a backseat to Gosling, to whom *Fracture* really belongs, initially we worry that there is nothing left to watch. But no. Gosling admirably rises above his cookie-cutter country-boy-done-good-in-the-big-city role and makes you almost forget Hopkins – and the film's loopy plot – altogether.

◆◆ Gilda Williams

CREDITS

Directed by
Gregory Hoblit
Produced by
Charles Weinstein
Screenplay
Daniel Pyne
Glenn Gers
Story
Daniel Pyne
Director of Photography
Kramer Morgenthau
Editor
David Rosenbloom
Production Designer
Paul Eads
Music
Mychael Danna
Jeff Danna

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Production Companies
New Line Cinema presents a Castle Rock production
A Charles Weinstein production
A Gregory Hoblit film
In association with M7 Filmproduktion GmbH & Co. KG
Executive Producers
Liz Glotzer
Hawk Koch
Toby Emmerich
Co-producer
Louise Rosner
Associate Producers
Michael Disco
Samuel J. Brown
Beverly J. Graf
Unit Production Managers
Louise Rosner
Hawk Koch

Production Accountant
Rachel E. Prentiss
Production Co-ordinators
Barbara Rosing Hoke
Supervising
Emily Glatzer
Location Managers
Mike Fantasia
Richard Davis
David Diamond
Post-production Supervisor
Rick Reynolds
Assistant Directors
1st: Scott Robertson
2nd: Steven F. Beaupre
Script Supervisor
Suzie Sax
Casting
Deborah Aquila
Trisha Wood
Camera Operators
A: Don Devine
B: Robert Gorelick
Steadicam Operator
Robert Gorelick
Chief Lighting Technician
Brett Laumann
Special Effects Co-ordinator
Larz Anderson
Associate Editor
Gregory Plotkin
Art Director
Mindy Roffman
Set Designer
Stella Vaccaro
Set Decorator
Nancy Nye
Property Master
Tony Bonaventura
Construction Co-ordinator
Ted Wilson
Costume Designer
Elisabetta Beraldo

Costume Supervisor
Victoria de Kay-Bodwell
Key Make-up Artist
Christina Smith
Make-up Artists
Cynthia Barr-Bright
Jane English
Key Hairstylist
Susan Germaine
Hairstylist
Charlotte Parker
Main Titles Design
yU+co.
End Titles
Scarlet Letters
Opticals
Pacific Title
Score Conducted/Orchestrated by
Nicholas Dodd
Soundtrack
"Ombra fedel anch'io" by Riccardo Broschi – Vivica Geneaux, pianist Paul Floyd: "Nite Becomes Day" – Citizen Cope
Sound Mixer
David Ronne
Re-recording Mixers
Gary Summers
Dan Leahy
Supervising Sound Editor
Tom Bellfort
Stunt Co-ordinator
Billy Burton

CAST

Anthony Hopkins
Ted Crawford
Ryan Gosling
DA Willy Beachum
David Strathairn
Joe Lobruto
Rosamund Pike
Nikki Gardner
Embeth Davidtz
Jennifer Crawford
Billy Burke
Lt Rob Nunally
Cliff Curtis
Detective Flores
Fiona Shaw
Judge Robinson
Bob Gunton
Judge Gardner
Josh Stamberg
Norman Foster
Judith Scott
resident
Xander Berkeley
Judge Moran
Zoe Kazan
Mona
Carlos Cervantes
Ciro
Petrea Burchard
Doctor Marion Kang
Garz Chan
assistant hotel manager
Wendy Cutler
Gladys
Larry Sullivan
Lee Gardner

Valerie Dillman
Peg Gardner
Gonzalo Menendez
uniform cop
Vivica Geneaux
opera singer
Cooper Thornton
public defender
Lyle Kanouse
messenger
Sandra Prosper
Karla
Mónica García
Crawford's secretary
Joe Spano
Judge Pincus
Peter Breitmayer
NTSB guy
Mirror E. Willis
Moran's bailiff
David Purdham
Burt Wooton
John Littlefield
cop
Lou Reyes
SWAT medic
Rainy Kerwin
Wooton Sims
receptionist
R.J. Chambers
Eugene Collier
bailiffs
Tom Virtue
Attorney Apley
Gunter Simon
Frank Torres
orderlies

Koch
Cooper Koch
Sophie Hoblit
Caroline Weinstock
Alexander Weinstock
kids
Michael Khmourov
Russian man
Julia Emelin
Russian woman
Yorgo Constantine
public defender for the Russians
Alla Korot
Russian translator
Jeff Enden
detective
Kaily Smith
Loburto's secretary
Retta
evidence room cop
Dolby Digital/DTS/SDSS
Colour by
FotoKem
Prints by
DeLuxe
2.35:1 [Super 35]
Distributor
Entertainment Film Distributors Ltd
10.202 ft +3 frames
German theatrical title
Perfekte Verbrechen

■ **SYNOPSIS** Los Angeles, the present. Brilliant aeronautics engineer Ted Crawford knows that his wife Jennifer is cheating on him, and spies on her and her lover at their hotel. That evening at home Crawford shoots her. Surrounded and barricaded in the house, Crawford invites inside only hostage negotiator Lieutenant Rob Nunally, who soon discovers that the victim was his lover. He attacks Crawford, but admits nothing.

Talented DA Willy Beachum accepts this 'open-and-shut' case even though he is about to start a new job at a big law firm where his boss will be the beautiful Nikki Gardner. Crawford's strange behaviour makes Beachum suspect there is more to the case than appears. Crawford's gun, we discover, was never fired; the 'real' gun has vanished. At a second hearing Crawford reveals that Nunally was having an affair with Jennifer; thus any confession made in Nunally's presence is void. Beachum, desperate, sticks with the case for the sake of Jennifer, who is now in a coma. An affair with Nikki is shortlived, in part owing to Beachum's devotion to his old job. Nunally plants a gun to fabricate evidence, but Beachum refuses this scheme and Crawford is acquitted. Distraught, Nunally shoots himself. Crawford, now a free man, visits the hospital and pulls the plug on Jennifer, who dies.

Watching the hotel security video, Beachum understands how Crawford did it, and confronts him: Crawford had switched guns with Nunally at the hotel, then on the night of the murder planted the other gun on Nunally for him to unknowingly take with him – away from the scene of the crime. Crawford believes he cannot be retried for the same crime because of the double-jeopardy clause, but Beachum explains that two different crimes have been committed – the first was attempted murder, the new crime is murder in the first degree. Crawford is re-arrested.