

PENINSULAR PIX PRESENTS

Tattingstone Village Hall - 8pm Thursday 1st March



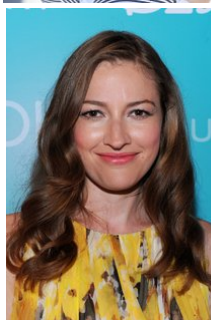
Domhnall Gleeson (Alan Milne)

Star Wars (2017)
The Revenant (2015)
Brooklyn (2015)
Calvary (2014)
About Time (2013)
Anna Karenina (2012)



Margot Robbie (Daphne Milne)

The Legend of Tarzan (2016)
Suite Française (2014)
The Wolf of Wall Street (2013)
About Time (2013)
Neighbours (TV Series) (2008 - 11)



Kelly Macdonald (Olive)

T2 Trainspotting (2017)
Anna Karenina (2012)
No Country for Old Men (2007)
A Cock and Bull Story (2005)
Gosford Park (2001)

And introducing Will Tilston, who play Christopher Robin aged 8yrs.

Director: Simon Curtis - *My Week with Marilyn* (2011), *Cranford (TV Series)* (2007-9)

Writer: Frank Cottrell Boyce - *The Railway Man* (2013), *Hilary and Jackie* (1998)

Country: UK

Language: English

UK release date: 29th September 2017

Certificate: PG

Plot Summary

A rare glimpse into the relationship between beloved children's author A. A. Milne and his son Christopher Robin, whose toys inspired the magical world of Winnie the Pooh. Along with his mother Daphne, and his nanny Olive, Christopher Robin and his family are swept up in the international success of the books - the enchanting tales bringing hope and comfort to England after the First World War. But with the eyes of the world on Christopher Robin, what will the cost be to the family?

P.T.O.

REVIEWS

Mark Kermode (Observer)

With its bittersweet interweaving of fact and fantasy, youthful innocence and adult trauma, this tale of the creation of a children's classic could have been called Saving Mr Milne. Like *Mary Poppins*, *Winnie-the-Pooh* occupies a sacred space in our hearts and anyone wishing to co-opt some of that magic must tread very lightly indeed. Director Simon Curtis's movie could easily have tripped (like Piglet) and burst its balloon as it evokes a dappled glade of happiness surrounded by the monstrous spectres of two world wars. Instead, it skips nimbly between light and dark, war and peace, like a young boy finding his way through an English wood, albeit one drenched with shafts of sugary, Spielbergian light.

Helen O'Hara - (Telegraph)

You may have formed cozy impressions of this film based on its title and syrupy trailer, a vision involving charming rhymes, familiar teddy bears and a caring nanny. Yet *Goodbye Christopher Robin* moves far away from the glossy whimsy of *Miss Potter* or nostalgia of *Finding Neverland*.

It reveals that the little family behind Winnie-the-Pooh was badly damaged, and the idyll depicted in those books only a momentary respite from their grief and trauma. Tiddely-pom.

Domnhall Gleeson plays AA Milne as a bitter, traumatised veteran of the First World War. Back home, his party girl wife refuses to countenance talk of his trauma or musings on the futility of war. She herself is shellshocked in turn by the ordeal of childbirth, a process she did not expect given her ladylike ignorance of her own biology.

Into this broken circle comes an innocent boy they christen Christopher Robin and address as Billy Moon. While his parents continue to flutter through high society, he's left almost entirely in the charge of Kelly Macdonald's compassionate and devoted nanny.

It takes years before, temporarily alone one summer in the countryside, father and son finally bond and we see the magical adventures that the title led us to expect. Milne is so delighted with this fantasy that he is inspired to write about them, and to publish his stories, to immediate and clamorous acclaim. As Christopher Robin's fame grows, so does Billy's misery. Gleeson is too wrapped up in his own misery to spot that a cure for his ills, or at least a palliative, is right in front of him.

Film notes researched by Annie Owen

Tickets are £4.50 on the door or £4.00 in advance from the White Horse, The Wheatsheaf, Stutton Community Shop, The Case is Altered, Bentley Community Shop, Marilyn (328876) or Annie (311462). Or, try our text service – just text your name and number of tickets required to 07732 709656.