

All In Good Time



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DIRECTED BY: Nigel Cole

CERTIFICATE: 12

COUNTRY: UK

RUNNING TIME: 94 mins

YEAR: 2012

SUITABLE FOR: 14-19 media/film studies, PSHEE

KEY WORDS: British film, representation of masculinity and femininity, representation of family

SYNOPSIS

East is East writer Ayub Khan-Din returns with another funny, tenderhearted portrait of family strife. Based on his popular play *Rafta, Rafta* (itself inspired by Bill Naughton's 1960s classic *All In Good Time*), the film is set in Bolton where Atul and Vina are celebrating their marriage. However, a honeymoon spent with his parents was not part of their plans. Thoughtless patriarch Eeshwar seems determined to emasculate and embarrass his son. As the weeks pass, consummating their union becomes an impossibility that threatens the couple's entire future. A breezy mixture of heartbreak and hilarity, *All In Good Time* also offers peerless performances from original stage stars Harish Patel and Meera Syal.

www.imdb.com/title/tt1980911/synopsis

BEFORE SEEING THE FILM

PROMOTIONAL MATERIAL

The trailer for *All In Good Time* aims for a broad audience and particularly tries to connect with British audiences by evoking successful UK comedies of recent years. Since the international success of British comedies such as *Four Weddings and a Funeral* and *The Full Monty* and then films with Indian casts and characters such as *East Is East* and *Slumdog Millionaire*, posters and trailers for British comedies have all been similarly exuberant, uplifting and colourful, though many of the films contain elements of darkness and drama such as the issue of unemployment in *The Full Monty*, domestic abuse and class tension in *East Is East* and corruption, torture and poverty in *Slumdog Millionaire*.

The following activities explore the extent to which *All In Good Time*'s promotional campaign is similar or different to other UK comedies.

POSTER

- Compare and contrast the poster for *All In Good Time* with the posters for *Slumdog Millionaire*, *It's A Wonderful Afterlife* and *East Is East*. What elements do they share?
- On the posters for comedies, where are the protagonists' families positioned and what comedic function do they appear to serve?
- When looking at the *Slumdog Millionaire* poster, there is no hint of the dark and horrific material in the film itself. Do you think there may be any darker thematic elements in *All In Good Time* that the poster does not draw attention to?

“THE FEEL-GOOD FILM OF THE DECADE”
★★★★★
ROBERT CROUCH - VIEWER OF THE WEEK

SLUMDOG MILLIONAIRE
A FILM BY DANNY BOYLE

WHAT DOES IT TAKE TO FIND A LOST LOVER?
A. MONEY B. LUCK
C. BRAINPOWER D. DESTINY

15
LATIONAL RE-RATED

www.slumdogmillionaire.com

The poster features a central group of characters: a young boy in a purple hoodie with an orange ball, a man in a striped sweater, a woman in a black jacket, a man in a patterned shirt, and a woman in a patterned dress. A dog is visible in the top left corner. The title 'East is East' is written in large, stylized letters. The tagline 'Young, free and soon not to be single!' is prominently displayed. Several starburst graphics contain critical acclaim quotes. At the bottom, there is a small framed portrait of a man and a vertical banner with the release date.

East is East

Young, free and soon not to be single!

“side-spittingly funny ...fabulous”

“funny... moving... this year's must-see movie”

“Hilarious”

“a rip-roaring comedy ...funny ...warm”

In cinemas from Nov 5

© Channel Four Films



a killer comedy by Gurinder Chadha, director of...
'Bend it like Beckham'

It's a Wonderful **AFTERLIFE**

Finding the right man can be MURDER

DEWITT FEARS AND NORMAN FEARS PRESENT AN ASSOCIATION WITH STUDIO 10 A DEWITT FEARS PRODUCTION A GURINDER CHADHA FILM IT'S A WONDERFUL AFTERLIFE
 SHABANA AZMI GURVY NAYYER SORINJI PAUL ANURAGIY SAJI YANIKING SANKETI BHASKAR SHAHEEN KHAN JUNA MANSURY ZOE VAN DINEKEN AND MARK ADAMS
 SCREENPLAY BY NIKY TAYLOR DIRECTOR OF PHOTOGRAPHY GLEN PREBANTT COSTUME DESIGNER BILLY SARBO EDITOR GREGORY J. MCKINLEY EXECUTIVE PRODUCERS MICHELLE FOX
 PRODUCED BY CHRIS SORINJI PAUL MANVEDA PRODUCED BY GURINDER CHADHA & PAUL MANVEDA WRITTEN BY GURINDER CHADHA & PAUL MANVEDA
 DIRECTOR OF PHOTOGRAPHY GLEN PREBANTT COSTUME DESIGNER BILLY SARBO EDITOR GREGORY J. MCKINLEY EXECUTIVE PRODUCERS MICHELLE FOX
 PRODUCED BY CHRIS SORINJI PAUL MANVEDA PRODUCED BY GURINDER CHADHA & PAUL MANVEDA WRITTEN BY GURINDER CHADHA & PAUL MANVEDA
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 WWW.FACEBOOK.COM/ITSAWONDERFULAFTERLIFE

FROM THE DIRECTOR OF **MADE IN DAGENHAM** AND **CALENDAR GIRLS**
ALL IN GOOD TIME
 AND THE WRITER OF **EAST IS EAST**

12A
 CONTAINS MATERIAL
 SOMEWHAT
 STRENUOUS



**'HILARIOUS -
 A WONDERFUL COMEDY'**
WOMAN AND HOME

TWO NEWLYWEDS. TWO FAMILIES. TOO MANY INTERRUPTIONS.

STUDIO CANAL PRESENTS A LEFT BANK PRODUCTIONS PRODUCTION A FILM BY NIGEL COLE
 HANSHY PATEL REBECCA PITCHAY ANARA KARAN AND ABEERA SYAL ALL IN GOOD TIME CASTING LEO DAVIS AND LISSY HOLLAM
 COSTUME DESIGNER MARISEE LANGRISH HAIR AND MAKEUP MANAGER VIKAS KAPUR PRODUCTION DESIGNER CRISTINA CASALI EXECUTIVE PRODUCERS DAVID HORSBY AND
 JANE ROBERTSON PRODUCED BY JANNY ROBERTSON WRITTEN BY VIKI COAKLEY DIRECTED BY NIGEL COLE PRODUCED BY ANDY HARRIS AND SUZANNE HANKE
 EXECUTIVE PRODUCERS ANITA KHANJANI PRODUCED BY ANITA KHANJANI WRITTEN BY NIGEL COLE
 STUDIOCANAL

TRAILER

- Watch the trailer for the film online. What other notable British films does the trailer allude to?
- Compare the trailer to those of some of the films above. Are there any similarities in structure, timing, use of text/font and style of music?
- How do the promotional materials appeal to a range of audiences such as teenagers, the middle-aged, Indian audiences and white audiences?
- Can trailers sometimes give too much away? From the trailer, discuss what you predict will be the structure of the film, major plot points, twists and the ending. See if your prediction comes true when you watch the film!

RELEASE STRATEGY

The release date of a film is absolutely crucial and can be one of the things that make the difference between financial success and failure. A film of a particular genre may be released to coincide with a certain time of year (horrors on Halloween, romantic comedies on Valentine's Day, Pixar movies during school holidays etc.) or an event (for example, *Chariots of Fire* was re-released to mark the London 2012 Olympics). Smaller films will often be released to avoid clashing with blockbusters, or occasionally scheduled in the same release period to provide audiences with an alternative. It would be very unusual to see two huge blockbusters unleashed in the same week. There are even instances where films that are not expected to do well are shown in cinemas when audiences aren't expected to be in movie theatres (Renee Zellweger's flop comedy *New In Town* was released on Superbowl weekend in the US when many people are watching the football game on TV).

- Why might the distributors have chosen to release *All In Good Time* on 11 May 2012?
- What other films were released on the same day?
- What events or occasions were happening in the UK on the week of release?
- On what other key dates or times of the year might releasing *All In Good Time* have been ideal?
- 2012 sees the release of several huge action adventures including *Marvel Avengers Assemble*, *The Amazing Spider-Man*, *The Dark Knight Rises*, *Prometheus*, *Skyfall* and *The Hobbit*. At what times of the year were these films scheduled for release, and how successful were they? Consider which of these films is part of a franchise. At what times of the year were earlier instalments in the same franchise released? Does that lead you to any conclusions about how scheduling decisions are made by distributors?

REPRESENTATION

British films that focus on first-generation immigrants from the Indian subcontinent and their families typically revolve around a proud and upstanding patriarch and his children who often end up trying to defy him and his customs. It is this gulf between tradition and youth, eastern and western cultures, obedience and individuality that provides the tension in films such as *East Is East* and *Bride and Prejudice*.

- To what extent is Eeshwar a patriarchal figure? What principles does he have and do they lead to conflict or harmony with his family?
- To what extent are Lopa and the other women in the film subservient to their husbands or community leaders?
- What flaws and failings do Atul and Vina's families have that lead to strife in their marriage?
- How is the sensitive issue of sexual intimacy between married couples dealt with in terms of comedy and drama?
- How do various characters redeem themselves or reverse their opinions and ideals?
- How are white characters and other ethnicities viewed by the families and communities in the film?
- How do the representations of Indian culture and individuals in this film compare to those within a variety of different media, in texts such as *EastEnders*, *East Is East* and sitcoms *Citizen Khan* and *The Kumars*?

ACTIVITIES

- Search online for reviews of the film from a variety of different sources. In the first instance, look for reviews from the UK's major daily newspapers; then, from film magazines and any other sources. Choose five reviews to focus on, with two from a newspaper, one from a magazine and two from other sources of your choice. What criticisms and praises do these reviewers have for the film? Are there any differences of opinion here? What other films are referenced?
- Look closely at your reviews. What are the differences in style between the reviewers writing these pieces? Which style do you find most effective, and what are the key features of that style? Now, create your own review for *All In Good Time* using key points of style that you have spotted in other reviews, but making sure that the expression – and the opinions you include – are your own. Keep the review to 250 words and submit it to Film Education's Young Film Critic competition: www.filmeducation.org/youngfilmcritic

FURTHER LINKS

Film Education screened *All In Good Time* at a special event for schools in May 2012. After the film, students were able to take part in a lively Q&A with director Nigel Cole and actors Reece Ritchie and Amara Karan. Film studies students from St Xavier Sixth Form College also had the opportunity to ask Nigel for advice on how to become a director and how he creates the balance between humour and drama in his films during a special talkback session.

Listen to a recording from the Q&A sessions on the link below for further information on the film:
www.filmeducation.org/screenings/previous_events/all_in_good_time/

Written by Gareth C Evans



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