

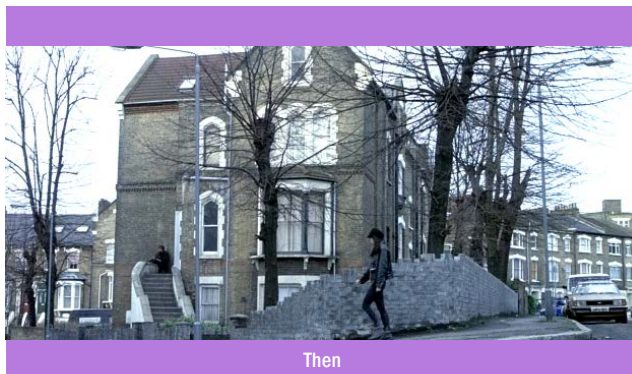
LONDON ON SCREEN

The house in Mike Leigh's 'Naked'

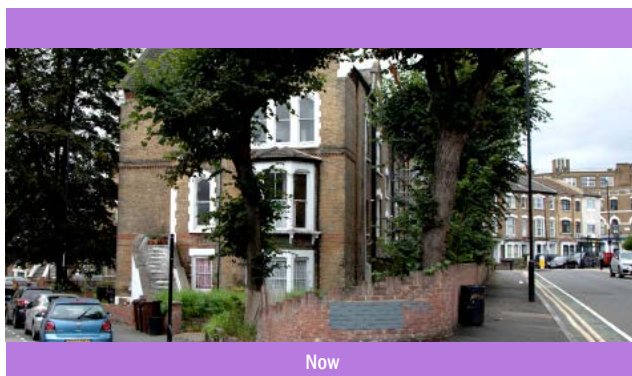
The location 33 St Mark's Rise, Dalston.

The scene Mancunian drifter Johnny (David Thewlis) washes up in Hackney, slumped on the doorstep of his ex (Lesley Sharp). The musty bedsit becomes a base from which the nihilistic philosopher staggers his way through London, leaving a messy trail of sex, violence and barcode conspiracy theories in his wake.

Then In a 2008 book, Mike Leigh recalls how, during pre-production in 1992, his ex-wife, Alison Steadman, and a location manager ran into his office shouting: 'We've got it!' when they discovered this gothic E8



Then



Now

pile. He liked that the detached house could be viewed from so many angles, something he wanted viewers to do with the film. 'It was the edge I was looking for,' remembers Leigh.

Now The exterior has barely changed, although the house is now divided into a pair of two-bedroom flats. But the once-fading east London suburb where Leigh filmed is now a desirable postcode with flat whites for a fiver. According to Zoopla, the road has seen a 200 percent rise in property values over the last 20 years. Johnny wouldn't recognise it. ■ Thomas Hobbs

→ Mike Leigh season runs at BFI Southbank, Oct 18-Nov 30.

The Velvet Underground ★★★★★

Halloween Kills ★★★★★

WHAT IS IT... Todd Haynes's visual love letter to the best band of all time.

WHY GO... Find out exactly what's wrong with hippies.

→ Director Todd Haynes (15) 121 mins. In select cinemas and Apple TV+ on Oct 15.



THE MYTH OF the Velvet Underground is that the classically trained son of a Welsh miner John Cale met Dylan wannabe Lou Reed and formed the most influential/unsuccessful band of all time, under the auspices of Andy Warhol. Todd Haynes manages to do much more than tease that story out, though. His doc is a lyrical and visual paean to the idea of what makes great art.

Unlike, say, the 'Beatles Anthology', there are no old TV interviews, press conferences, airport arrivals, basically because no one gave a shit about the Velvets. Instead, Haynes marshals choice talking heads – surviving members Cale and drummer Moe Tucker, and dancer Mary Woronov – and gorgeous Warhol footage. He investigates the VU's position as outsiders who found themselves insiders trying to break out.

Haynes distills the NY scene of the mid-'60s: the art, the gay clubs, the socialites. Cale is shown on TV gameshow 'I've Got a Secret' His secret is that he'd performed an Erik Satie piece 840 times during an 18-hour concert. 'Why would anyone ask you to perform it 840 times?' asks the host. 'I have no idea,' replies Cale urbanely.

The America of 'I've Got a Secret' is what Andy Warhol said was art, to the despair of the cultural elite. The Velvet Underground were what he said was pop, to the despair of the kids. 'They were scary,' is one verdict on their early performances. If you already love the Velvet Underground, this is two hours of visual and aural bliss. If you don't, same. ■ Chris Waywell

WHAT IS IT... A twelfth – and bang average – outing for the slasher franchise.

WHY GO... Jamie Lee Curtis manages to own it from a hospital bed.

→ Director David Gordon Green (18) 105 mins. Out Oct 15.



BLOOD-CAKED, LUMBERING, unstoppable: 'Halloween' is the franchise that won't die. Twelve movies on – with 'Halloween Ends' to come – the latest instalment is a reboot sequel with the same old gore but no new moves. If it doesn't bleed out soon, it may outlive us all.

Haunting the town of Haddonfield again is stabby maniac Michael Myers, picking up where he left off in 2018's 'Halloween'. Jamie Lee Curtis's Laurie Strode has been knifed and is laid-up in hospital, which leaves her daughter (a game Judy Greer) to join the town's Myers expert (Anthony Michael Hall) in a disorganised manhunt. As Myers's killings play out in the burbs, livid locals cram into the hospital.

Why? is a valid question. There's a passing suggestion that this has been Myers's plan all along, a devilish scheme to have an angry mob with improvised weapons clogging up orthopaedics. There's a hint of the western, too, in this lawless mob and the stetson worn by the town's useless sheriff. 'The system's broken,' growls Strode. The idea quickly evaporates.

A score co-composed by John Carpenter makes the film sound like the 1978 original, but the scares hardly register. There's barely a reason to get attached to any of its characters.

It all feels so rote and old-school, especially during such an exciting era for the horror genre. 'We got a goddamn massacre on our hands,' says the hapless sheriff – and he's so right. ■ Phil de Semlyen