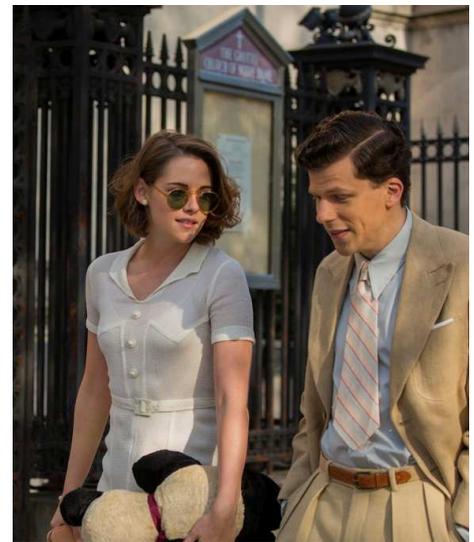


Café Society – Review

“Love is not rational. You **“fall”** in love; you **lose** control.”

So says one of the characters in Woody Allen’s latest in an attempt to explain the etymological reasoning behind the expression. A **sumptuously** shot romance - more of a love rhombus than a love triangle - that zips **between** New York and Los Angeles in the 1930s, it is very much a Woody Allen picture, right down to the jazzy soundtrack, neurotic Jewish protagonist and beautiful **woman** that said protagonist very much “falls” in love with.

That woman is Veronica ‘Vonnie’ Sybil, and she’s played with **alluring** charm by a fantastic Kristen Stewart, who has so consistently proven herself in recent years as a top-grade actress in films such as *Clouds of Sils Maria* and *Still Alice* that anyone who wrote her off following the *Twilight* series must surely now **partake** in some **humble pie**. She’s magnetic here: a **bright**, down-to-earth young woman transplanted from Nebraska to Los Angeles who finds herself drawn to new arrival from New York, Bobby Dorfman - Jesse Eisenberg, playing alongside her for the third time following 2009’s *Adventureland* and last year’s *American Ultra*.



The two make for a wonderful central pairing, sharing an easy **chemistry** that sets the story in motion. Like any Woody Allen film, **things** get complicated fast, and the cast around them - from Steve Carell as a high-powered talent agent to Corey Stoll as Bobby’s gangster brother and Parker Posey and Paul Schneider as a pair of warm-hearted socialites - **sell** the story perfectly (that’s not to mention Blake Lively and Anna Camp in other **roles** that would be a **shame** to spoil here).

A keen sense of nostalgia for the film industry of **yesteryear** abounds, while the New York that relished in **glamorous** “café society” has moved Allen to make one of the most visually **stunning** films of his career. (It’s also the first time he’s worked with digital cameras, collaborating with cinematographer Vittorio Storaro, who has worked on classics such as *Last Tango in Paris* and *Apocalypse Now*.)

Café Society may not be Allen’s most original or best work; **nevertheless**, it’s difficult to predict the **unexpectedly** thoughtful final reel of this handsome film.