



Spez de Ayala in *In the City of Sylvia*.

parents and instead buy a Labrador puppy, about which he writes a popular weekly column. This dog, a monster of happy mischief, grows into a hound that might put the wind up the Baskervilles. When he's neutered the couple have three cute children, and after a decade of happy problems Marley (as the dog is named after the Rastafarian reggae musician) dies. It's a sentimental affair and once again Aniston appears to be at a loss outside of the *Friends* format. The one redeeming feature is the presence as Wilson's editor of that great deadpan, put-on artist Alan Arkin, a comedian who can do a double-take without moving his head.

Hush

(82 mins, 15) **Directed by Mark Tonderai;** starring William Ash, Christine Bottomley

In *Roadgames* (1981), horror director Richard Franklin transposed Hitchcock's *Rear Window* to the outback roads of

Australia. This low-budget British thriller tries the same trick on the M1. One rainy night a young Mancunian, driving around changing posters in service stations, thinks he sees a woman abducted by a trucker. Then his girlfriend disappears and he becomes involved with some scary people. Unoriginal, extremely violent, but not bad.

Not Quite Hollywood: The Wild, Untold Story of Ozploitation!

(103 mins, 18) **Directed by Mark Hartley;** featuring Quentin Tarantino, Brian Trenchard-Smith, Jamie Lee Curtis, Barry Humphries

This funny, informative, quick-fire documentary is about the violent, raunchy Australian exploitation movies that appeared in the 1960s, 70s and 80s. These horror flicks, soft-core porn and vulgar comedies were "Waltzing Matilda" to the "Advance Australia Fair" of the art-house pictures typified by *Picnic at Hanging Rock* that garnered the cultural kudos. One of their greatest fans was Quentin Tarantino, who figures among the film's many witnesses, remarking that Oz directors "manage to shoot cars with a fetishistic lens that just makes you want to jerk off".

THREE TO SEE

Gran Torino (15) Clint Eastwood directs himself as a blue-collar curmudgeon mellowing in old age and it comes across as a moving valedictory address.

Watchman (18) Alan Moore's apocalyptic 1986 graphic novel comes to the screen at last, diluted but still delectable. The prologue is dazzling.

The Class (15) Laurent Cantet's documentary-style account of life in an inner-city French school is essential viewing for anyone interested in education.