



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.