

The Main Feature



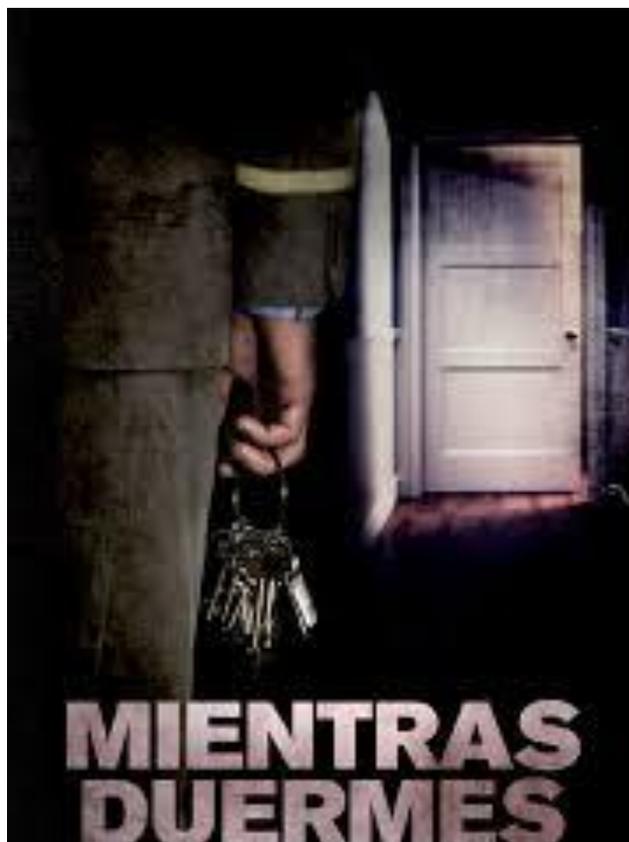
Season 35 - Issue 6 (screening 27.11.14)

Spain 2011 (UK release 1 March 2013)
Cert 15 102 minutes

Director: Jaume Balagueró
Writer: Alberto Marini
Cinematography: Pablo Rosso
Music: Lucas Vidal
Editor: Guillermo De La Cal

Cast

Luis Tosar	César
Marta Etura	Clara
Alberto San Juan	Marcos
Pep Tosar	Úrsula's father
Petra Martínez	Verónica
Amparo Fernández	The cleaning lady
Iris Almeida	Úrsula
Roger Morilla	The cleaning boy
Margarita Rosed	César's mother
Manel Dueso	The commissioner



Catalan director Jaume Balagueró (born in Lleida in 1968), in his sixth feature film, gets a good show out of the sheer malevolence of the film put on before us.



César is one of the hundreds of faceless employees that most people don't notice as they go through their lives, whether they're taxi drivers or cleaners. Some of the building's tenants – most obviously Clara – will stop and chat to talk to him, but most of them simply ignore him. Even the one tenant who complains endlessly about César has no idea of what he's really like, content to dismiss him as another lazy employee. It's this attitude that allows him to go largely unnoticed.

That's one of the things that really makes this film effective, you can see this happening in real life. There is nothing supernatural about this film, no ghosts or monsters or four legged beasts. The film isn't even that gory.

Members may well remember Luis Tosar from the Bolivian political drama *Even the Rain*. *This time* he's the lynchpin of the movie, investing the character with a spine-chilling believability, he genuinely feels he's justified in his actions. Via his confessionals to his infirm elderly mother (Margarita Roset), you learn more

about his motivations and feel a vague sympathy for him despite his behaviour. There's a particularly clever, particularly tense scene where you realise you are rooting for completely the wrong person. Etura brings just the right level of vivacious life to her role so you genuinely care about her plight, while Iris Almeida Molina adds some much needed black humour as a feisty mercenary kid.

Director Balaguero keeps the film on low boil, refusing to explain everything in the plot while quietly twisting the moody tone. Every scene is a bundle of insinuation that suggests something truly nasty, and it's refreshing that Tosar never tries to make us understand what Cesar is up to: we see why everyone likes him, and also why they should be terrified of him. We only ever get a vague idea of his overall plan, but the things he does along the way are sinister enough to keep us nervous. As are hints that he may have done this before.



The script also cleverly refuses to present anyone as an innocent victim. Clara is sharply portrayed by Etura as an attractive woman who is used to getting whatever she wants from the men in her life, so when what is happening begins to dawn on her, the ugly realisation is blackly comical.

When asked whether he saw his character as a hero or a villain, Tosar replied "Both. But that was the appeal I felt to play him; he is a complete contradiction. Evoking empathy for Cesar was a challenge as it was essential to get the audience to empathise with his outlook, but the script was great in getting that feeling most of the way there and I just had to keep working towards conveying it in my performance."



And one of the best elements of the film is the score of Lucas Vidal, who composes a compelling and tight score, with a central motif full of melancholy and dramatic elements, displaying an excellent use of tension music, including excellent resources of electronic music.

Mientras Duermas is a very entertaining experience that is going to hit home for a lot of people. It shows us that locking our doors is not always going to keep the boogeyman out, and sometimes it's the monster that smiles at you that's the most dangerous.

Filled with sub-stories that add color and even humor to the main tale, this is brilliantly put together and brings viewers on a tense ride following a man literally on the edge with nothing

to lose. For fans of unique and disturbing films, this is a must see.

Tosar is perfect and Balaguero weaves a slow-burning tale of violation that builds to an incredible climax. Well done.

Iain McGlashan

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Yet more proof of the exceptional value offered by WNCC!

Going to your local cinema is not a cheap night in 2014 - and the number of people paying out is falling.

Now, if you want to see the latest Hollywood blockbuster it's just got a little more expensive. Odeon cinemas have begun charging you more to see high profile films.

A pound has been added to tickets for top releases. Currently *Interstellar*, *The Hunger Games: Mockingjay - Part 1* and *The Hobbit: The Battle of the Five Armies* carry the new price tag.

Odeon say it's all part of the firm's flexible pricing policy and that ticket prices vary on things like location, time of day and what film you want to see.

An Odeon spokesperson told Newsbeat: "We offer guests a wide choice of films and entertainment and a flexible pricing policy.

"This gives our guests plenty of choice and the opportunity to enjoy discounts during quieter periods, for example we offered 40% off to many guests during September and October, and all price options are clearly listed in our cinemas and online."

The average cost of a cinema ticket in the UK is currently £6.54 - an increase of 18.5% compared to five years ago. But that sounds a bit cheap doesn't it?

That's because the figure is worked out by dividing box office profits by the number of tickets sold, so it includes special deals like buy-one-get-one-free and daytime discounts.

Latest figures from the British Film Institute show monthly cinema admissions are already down 10% in 2014 compared to last year.

Earlier this week one of the leading figures in the UK film industry called for cinemas to offer a greater variety of ticket prices.

Zygi Kamasa, head of Lionsgate UK, whose films include *The Hunger Games* and *Postman Pat*, said prices at the box office should reflect film budgets.

He suggested an independent British film should cost £4 and a Hollywood blockbuster £10.

Source BBC website on 20 November: <http://www.bbc.co.uk/newsbeat/30133024>

Our next film: Thursday 11 December

A bright, cheery, big-hearted smile of a movie that provides the finest, most uplifting, moving and sweetest big screen entertainment in ages.

This Xmas treat comes with free mince pies and our annual raffle



Reactions to: **All Quiet on the Western Front**

Score	0	1	2	3	4	5	6	7	8	9	10
	~	~	~	~	~	~	3	7	19	3	1

Total received – 33

Average Score – 7.76

Your Comments

A harrowing, gruesome tale of war

Too painful – the stupidity of men

A vivid portrayal of the horrors of trench warfare

What can you say?

“Two sides to every story” – a classic

Meaningless, hopeless wars

A brave film – highlighting the futility of war

Amazing and moving

Our politicians still have not learnt this lesson

Definitely not easy viewing

Devastatingly moving despite its rawness

8 but I wouldn't see it again

Probably the best ever film made depicting the awful reality of war – but I wouldn't want to watch it again!

Can't say this was “highly enjoyable” (8) – very gruelling and sad – I will watch it again in a few years.

Grim – there is no beauty in war. If Wadjda made you feel sorry for young women, this film made you feel sorry for young men.

Thank you . Having just read the book I enjoyed the film immensely. Shame about the American accents and hammy acting at time – battle scenes very well done.

Following on from our last film Members may be interested in the new exhibition at Woking's The Lightbox:

The Horse at War: 1914 – 1918

Eight million horses, mules and donkeys died in the First World War and this exhibition will honour these brave creatures who suffered the same appalling conditions as their soldier companions. The exhibition will explore how the horse was depicted in war, both heroically and as beast-of-burden, by some of the leading British artists of the day, including William Roberts, Sir Alfred Munnings and Lucy Kemp-Welch. The horse will be portrayed through historical fine art and contemporary elements such as 'Joey', the life-size horse puppet from the National Theatre's acclaimed stage production of War Horse, on temporary loan from the Victoria and Albert Museum, and drawings by Illustrator and Theatre Designer Rae Smith.

A social history display will look at the care and training of the horse and local effects of the requisition of horses during the war.

Associated events:

Tuesday 2 December, Talk - The Surreys Go to War

Tuesday 9 December, Tour - The Horse at War: 1914 - 1918

Thursday 11 December, Audio-Described Tour - The Horse at War: 1914 - 1918

Thursday 11 December, Talk - The History of Puppetry

Thursday 15 January, Talk - From Fields to Factories: Women's Work on the Home Front in the First World War

Tuesday 10 February, Tour - The Horse at War: 1914 - 1918

Tuesday 10 February, Talk - The Art of Sir Alfred Munnings

Thursday 26 February, Talk - 1814 - 1914: The Glorious Peace, the Great War

*£5 Adult Annual Pass | Under 18s Free

* As from the 25 November 2014, The Lightbox introduced a £5 Annual Pass for adults for Main Gallery and Upper Gallery exhibitions. The gallery and museum will remain free entry, including all Art Fund Prize gallery exhibitions and Woking's Story. Once purchased, the pass will provide free entry into all Main Gallery and Upper Gallery exhibitions for one year. Under 18s will continue to have free entry to all exhibitions.