



**The King's Speech (2011)**

★★★★★

**CERTIFICATE** - 12A (UK)  
**DIRECTOR** - Tom Hooper  
**CAST** - Colin Firth, Geoffrey Rush, Helena Bonham Carter, Guy Pearce  
**RUNNING TIME (APPROX)** - 118 minutes

Review by Daniel May



With multiple Golden Globe triumphs, Academy Award & Bafta nominations, is *The King's Speech* really worthy of such highly respected accolades? Well... simply put - Yes.

*The King's Speech* tells the story of the man who would reluctantly become King George VI (Queen Elizabeth II's father) due to his eldest

brother's abdication of the throne. The feature centres on the enormous difficulty that George ('Bertie') suffered in coping with a crippling stammer. In order to help her husband, Elizabeth (Queen Elizabeth II's mother) secretly enlists the services of the unconventional Harley Street speech specialist Lionel Logue ('Logue').

The film is ultimately focused on the relationship that grows between Logue & Bertie and how Logue truly gave the King of England the confidence in his natural ability to serve the realm during some of its darkest days. The picture concludes with King George's historic radio address to the nation on September 3, 1939, informing his people that war had been declared on Germany. This one scene is reason enough to watch *The King's Speech* as it is nothing short of spine tingling.

In acting terms, Colin Firth and Helena Bonham Carter are true British Royalty and were perfect casting for the role of King George IV and Queen Elizabeth. I will be extremely surprised if we are not referring to them as Dame Bonham Carter

and Sir Colin Firth by this time next year. The way they depicted our current Monarch's parents is certainly worthy of the highest order this country can bestow upon its citizens.



Nonetheless, the stand out performance for me came from the hugely talented Australian actor Geoffrey Rush. His role as Logue was filled with humour, professionalism and kindness. Yes, Firth deserves the attention he is receiving for lead actor, but Rush is equally as deserving of such attention for his supporting role.



If you get the chance to see this film - do. The acting, cinematography and historic significance makes *The King's Speech* an absolute masterpiece and one that will certainly be remembered in time as a cinematic classic. God save the King!



Norwich isn't exactly short of places to experience live music. It's almost possible to do something each night of the week with a wide variety of genres being catered for.

But I hear you cry: "Where are these magical places? Has some spindly, laconic twenty-something summed them up in this magazine?" Well, they have now... Read on.

**The Birdcage:**

This is the fifth year for the Birdcage, and in that time they've seen the likes of anti-folk heroes Jeffrey Lewis, Kimya Dawson and Diane Cluck perform - not to mention indie-pop stalwart Jeremy Warmesley (now a member of the *Guardian* loved Summer Camp), folk mistress Beth Jeans Houghton and singer/songwriter cult classic David Dondero. Most notable of the Birdcage's star studded past has to be Akil from hip-hop legends Jurassic 5. All of this is far more impressive due to the fact that the downstairs ballroom where all these gigs have occurred has a capacity of about ninety standing (or, in the case of Akil, sweatily crammed in). The word intimate gets banded around by small venues, but this is the place that actually does feel intimate. The lack of a stage, lighting rig and the fact that you *feel* like you're in a really well decorated living room help accomplish this feeling.

However, the Birdcage still plays host to tons of local independent musicians and artists. Live music from Bare Feet Records (plug plug plug) every other Thursday and Cabaret (a hybrid of music, comedy, poetry and everything in between) every Wednesday.

Most shows are £2 and start at about 8:00pm. Check out [www.thebirdcagenorwich.co.uk](http://www.thebirdcagenorwich.co.uk) for all the info you'll ever need.

**The Bicycle shop:**

A new music venue to Norwich, all the musical happenings take place in the aptly named

'Handlebar' underground bar. The Handlebar has a really warm environment and benefits from having its own dedicated bar and smoking area, giving you little reason to miss any of the proceedings. A recently installed sound system has breathed a whole new level of life into this intimate (there that word is again) venue. The Bicycle shop has seen the likes of Canadian folksters Octoberman, a dutch Klezmer band and hotly tipped newcomers Mariner's Children.

Live music happens most Thursdays and usually all for a couple of quid. They also occasionally have variety-esque events on Sundays, which include poetry, comedy, burlesque and music. Find them on Facebook to learn more.

**The Norwich Arts Centre**

Some of the best gigs I've ever been to were at the NAC. Norwich's smallest big venue, weighing in at roughly 250 capacity, the NAC has been a staple of the Norwich music scene for decades. The venue has played host to a youthful (and probably healthier) Nirvana, a sprightly (yet still quite likely mediocre) Coldplay and a fresh-faced (probably still quite cocky) Oasis since its birth in 1976.

The Arts Centre has an amazing bar and cafe attached, which often has events all of its own going on, not to mention a dedicated team of employees and volunteers that keep this venue fresh and alive. Regular art exhibitions adorn its walls, and craft fairs in the day make this a place you can call home all too easily.

Speaking as a musician, I have to say the Arts Centre have the best sound engineers and attitude towards music in the whole of Norwich. Events for all manner of things, from book readings to swing bands, can be found at [norwichartscentre.co.uk](http://norwichartscentre.co.uk)

This is part one of my round up of Norwich's finest live music venues. More next month!

FINE INTERVIEW

**Charlie Gauvain, Film & TV Producer**

Written by Matthew Packham

**CinemaCity**



The Fighter

**MAIN FEATURES**

- |                 |                          |
|-----------------|--------------------------|
| CONTINUES       | BRIGHTON ROCK (15)       |
| 11-24 FEB       | TRUE GRIT (15)           |
| 11-24 FEB       | NEVER LET ME GO (12A)    |
| 18-24 FEB       | BIUTIFUL (15)            |
| 21-25 FEB       | THE SECRET OF KELLS (PG) |
| 25 FEB - 3 MAR  | THE FIGHTER (15)         |
| 25 FEB - 10 MAR | WEST IS WEST (15)        |



Brighton Rock



True Grit

For full listing call 0871 704 2053 or visit

[www.picturehouses.co.uk/cinema/Cinema\\_City/](http://www.picturehouses.co.uk/cinema/Cinema_City/)

As one of the region's most prominent production companies, Eye Film & Television have a wide portfolio. They produce dramas, documentaries and feature films, as well as corporate material. Best known for productions such as the children's drama *The Secret of Eel Island* for Channel Five and the documentary *The Trials of Amanda Knox*, which screened on More4, their passion is simply to tell stories.

I met with Managing Director Charlie Gauvain at EPIC studios on Magdalen Street, interested to find out about the history of Eye and how they've kept going for so long, what new projects they're working on and what Charlie thinks about the challenges facing the industry today.

**How did Eye Film & Television come about?**

It was founded by Frank Prendergast and Mike Coles in 1973. Graduates from the Royal College of Art, they decided to set up a company based in London. They were contemporaries of Ridley and Tony Scott at the time. It wasn't until 1982 that it became Eye Film & Television, deriving its name from its base in Eye, Suffolk.

**Why did Eye choose to move to Norwich? What are the advantages of being based here?**

We moved to Norwich with the intention of doing more regional programmes with Anglia Television. It was preferable to be based in Norwich, so we moved to Dove Street and were there until 2009. We were doing about twenty or thirty hours of television a year, which is quite a lot. Norwich and Norfolk is as much about location and about people coming in and shooting than having the talent already here. Where possible, we always try to work locally

and use local people. There is a talent pool. We produced twenty-six episodes of a children's drama, *The Secret of Eel Island*, and eighty percent of the crew were local, and a lot of the crew have since gone on and done other drama projects. The talent is here to be grown, and we're very keen to continue producing.

**Do you see Eye having a responsibility to promote the region as a good place to make films and to develop local talent?**

I'm not from Norfolk or East Anglia but I've lived here now for fifteen years. Eye Film & Television is very much from the region, and we know the majority of the production community in this area. We've always tried to support it where we can. I chair a producers group called TV Eden, and that's all about trying to make sure we do keep a community here. The demise of Screen East is a real blow because that was at least an agency that helped bring a focus to Norwich, and one that had finance. It's a big loss to the area. I think some people felt they couldn't engage with Screen East, yet we were successfully able to.

**Eye has been around for over thirty years now; how have you kept going when others around you have been unable to?**

The reality is that the company has been around so long and done so much because we are flexible, we are adaptable and we do change. We've had to change. If we didn't we would have died some time ago. We're working with a local business network of about twenty-five companies, and through referrals we've had quite a lot of business. We try and stay nimble, we try and stay involved. We're aware of what's going on, but, to be brutally honest, it's been really hard.

**Do you have any tips for aspiring film students**

To advertise call 01362 288084

**who want to get into the industry locally?**

I don't think it's actually that hard to stand out. If you're really passionate, if you're really prepared to put the effort and time in and work hard then you will stand out... On the production side of things, if you're well organised and you get an opportunity to go on work experience then watch what's going on - observe. It's all about understanding how the business works. For people at university stage, I'd recommend that if you can get an opportunity to do a business related module - do it.



**Do you see the abolition of the UK Film Council as a bad thing or can you see a positive outcome for our film industry?**

I don't know. I think at the moment the film industry in the UK is in quite a good state compared to how it has been. We've had pretty much ten years of Harry Potter productions being made. Warner Brothers have just decided to move a studio here, their first studio outside America, which is a very big deal. I really don't know in terms of what's happening long term with the screen agencies and what it will and won't do... What we're looking for in this current climate is for people from the educational bodies and establishments to see the value in apprenticeships in the form of feature films. If we can make low budget films that have an outlet, have a distribution channel and could have a return, that is the model that I think we should follow.

office@finecity.co.uk

**Gigs in the City**

- White Lies (Sun 6 Feb) / Imelda May (Wed 9 Feb) / NME Awards Tour 2011 (Fri 11 Feb) / Carl Barat (Fri 18 Feb) / Shakin' Stevens 30th Anniversary Tour (Wed 23 Feb) / The Go! Team (Thu 24 Feb) / Roll Deep (Sun 27 Feb) / Devlin (Mon 28 Feb) / The Streets (Mon 28 Feb) / Reel Big Fish (Wed 2 Mar) / Fenech-Soler (Tue 22 Mar)

For full listings & online bookings go to: [www.ueaticketbookings.co.uk](http://www.ueaticketbookings.co.uk)

