



## Office & Gallery

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### LAST MONDAY AT THE MOVIES:

At the **Massey Theatre**, 7:30pm...Tickets \$9.00 at the door

**“Buck “: March 26<sup>th</sup>** "I'm helping horses with people problems." Buck Brannaman  
For those who love horses and if you don't love them, this movie will make you love Buck Brannaman, the inspiration for the novel *The Horse Whisperer* and technical adviser to Robert Redford on the film of the same name. His results with horses, even with the feistiest and most deadly horses, are remarkably successful. Buck is a soft song of praise to a wrangler psychologist whose gift with horses defies analysis, so unassuming is he, so gentle that he appears not to be working at all. His interaction with humans is just as successful with clinics all over the West to show owners and trainers how to tame the liveliest colts. His loving relationship with his wife and daughter, who performs at rodeos with him, is a testimony to his belief that humans are key to the happiness of the animals.

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**“Iron Lady”: April 30<sup>th</sup>** Framing Mrs. Thatcher's story the film depicts the once-commanding leader in the midst of senility, contrasting it with her historic rise through the ranks of Britain's Conservative Party. Like Ronald Reagan on our side of the pond, Mrs. Thatcher remains a polarizing figure, worshipped by the right and reviled by the left. Here, her fight against left-wing orthodoxy is depicted as ferocious and honorable. Much is made on-screen of Mrs. Thatcher's smashing of the glass ceiling that kept British politics a virtual boy's club. Ms Streep and Mr. Broadbent's moving performances of the eventful times of her political prime depicting her battles with unions and conduct of the Falklands War play well. In the title role, Miss Streep satisfies the three A's required for an Academy Award: accent, affliction and appearance.

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**“My Week with Marilyn” May 28<sup>th</sup>** starring Michelle Williams as the blond bombshell, is as mercurial a film as its subject Marilyn Monroe, was a star. Whatever the flaws, nothing else much matters since Williams *is* Marilyn, and Marilyn had a way of outshining everything around her. It is magnetic to watch the actress move seamlessly between the many faces of Monroe, the movie star she became, the wounded girl she was growing up. Capturing those changing moods was challenging. But it is in revealing the complicated enigma of Monroe's character, the intelligence that was always lurking behind the sexy pouts and poses, the unquenchable need for reassurance, that Williams is divine. The story is a true one, based on the diaries of the late arts documentary filmmaker Colin Clark. Directed by Simon Curtis, a veteran of U.K Films.