

## everything

UK 2004 91 minutes

### Director

Richard Hawkins

### Writer

Richard Hawkins

### Cinematography

Ole Bratt Birkeland

### Original Music

Tom Ingleby

### Cast

*Richard*

Ray Winstone

*Naomi*

Jan Graveson

*Ed*

Ed Deedigan

*Tanya*

Katherine Clisby

*Helen*

Lindy Sellars

*Anna*

Lois Winstone

We are so pleased to finally screen this small gem. It was accepted for our main season a few years back only for us to found it wasn't released on 35mm. Well worth the wait!

Hawkins's script is delicately layered, cleverly mirroring the sexual tension in the encounters by gradually revealing elements in a teasing and flirtatious manner, taking you just so far and then keeping you at a distance. It also knows when to move out of the enclosed confines of Naomi's room and introduce elements and characters – such as Richard's wife - that seem to have peripheral significance to the film's mystery. Set in a very adult situation, the script and language can be a bit strong in places, but only where it needs to be, to broach the essential severity of the themes and the dangerous situation the characters find themselves in. Otherwise, there is much that is simply conveyed through the faces, expressions, movements and, evidently, the bodies of the characters, each of them struggling to find a footing to deal with the situation they find themselves in. The viewer is likewise involved, struggling to find a plausible and assuring reason for Richard's visits to Naomi, but deep down being made to feel uncomfortable at the gradual unravelling of the suspenseful situation.

Noel Megahey, DVD Times

Made for the kind of money Hollywood studios usually lavish on finger buffets, *everything* (they couldn't even afford a capital letter) is an involving and gripping British drama/thriller. Ray Winstone is his reliable gruff self as the mysterious client, but it's relative newcomer Jan Graveson who steals the show in a role that veers away from the usual 'tart with a heart' clichés. As the film's story unravels in hypnotic fashion, we're drawn into both people's worlds - Richard has more baggage than a hotel concierge; Naomi has serious problems of her own. When the moving resolution arrives, it manages the rare feat of being both signposted and completely unexpected. Writer/director Richard Hawkins shot *everything* on digital in nine and a half days and, given his limited time and money, devised a story which takes place almost entirely in the confines of Naomi's dank flat. Turning negatives into positives, *everything* is a wonderful demonstration of what you can do with few resources but a great story, compelling characters and committed actors. Everything most air-headed Hollywood productions lack these days, in fact. *A Hennigan, BBCi*

It brings to mind the play, *Rattle of a Simple Man*, but is altogether more truthful, perceptive and moving.

Philip French, The Observer

Our next Vault screening...

### Encounters at the End of the World (US)

Thurs 6 May 2010

Dir: Werner Herzog

Spellbinding documentary from the legend.

