
NEWSREEL 2010



launceston film society

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8 Feb – 27 May 2010



**VILLAGE
CINEMAS**

LAUNCESTON

LAUNCESTON FILM SOCIETY SCREENINGS ARE AT THE VILLAGE CINEMAS COMPLEX IN BRISBANE STREET.

6 P.M. MON, WED & THURS - EXCEPT SCHOOL HOLIDAYS

The Village Cinemas in Launceston have had a long partnership with the Launceston Film Society. It is a mutually beneficial partnership and without the goodwill of the Village, the LFS could not exist in its present form.

Before admission to the screenings there is sometimes congestion in the foyer. The Village management has requested that the LFS committee assist theatre attendants with the queue and to take responsibility for processing members' admission to the theatre. Sometimes members ask us why they are kept waiting in the foyer, the reason is either that another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates support for their candy bar by LFS members.

The Village Cinema offers a concession to LFS members for most of their screenings.

In the interest of everyone's enjoyment LFS committee requests members to please:

- **Be seated before the film starts**
- **Turn off your mobile phone**
- **Minimise noise including eating, drinking or talking once the film commences.**

Thank you for your consideration



launceston film society

PO Box 60, Launceston, 7250

Web: lfs.org.au email: lfs@lfs.org.au

ADMINISTRATIVE ARRANGEMENTS

The LFS is a “Members Only” society.

Our screening licence requires that admission to screenings is for members only. The rules of the LFS prevent you from lending your membership card to another person, even if you will not be attending the film. This is to maintain our “members only” status required under our screening license. There will be times when you will be asked to provide identification to prove that you are the person named on the card.

Membership cards will be scanned.

Your membership card will be electronically scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone will be there with a member list to sort out the problem. It could be a simple technical problem – rest assured that if you are a paid up member you will be OK to see the movie. But please understand you may be delayed entry while other members are admitted.

Seating is not guaranteed at LFS screenings

The Launceston Film Society proudly boasts a membership of more than 1300 members. The largest cinema at the Village complex holds around 400 people. A seat cannot be guaranteed at any of our screenings. Village asks members who arrive after the film has started to not sit or stand at the back wall as this is a fire safety issue. Village rules for food and beverages apply.

Reserved seats in the back row

Please observe the “Reserved Seats” signs. These are for the committee members who are in the foyer. Seats are also reserved for members with special needs. If you have a special need, please make yourself known to a committee member. A committee member will remove the signs at the start of the film.

Remember to check our Website

LFS matters not addressed in NEWSREEL see www.lfs.org.au

Censorship classifications

The censorship classification of each of the films screened is given in NEWSREEL and consumer guidance (eg violence, or explicit sexual scenes). Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

Lost cards

If your card is lost, you can apply online at www.lfs.org.au or write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card. We require an application for audit. Your new card will be posted out to you. A \$10 fee will be incurred for each lost card.

Changing address

If you change your address, write or email the LFS giving your name, current address, membership number and new address. Changing your details will ensure that you continue to receive NEWSREEL.

Transferring your membership

It is no longer possible to transfer your membership to another person.

Members Requests

If you know of a film you would like to see, please let us know either on email at lfs@lfs.org.au or by handing information to a committee member at the door.

Film appreciation.

We have just agreed with Adult Education to run in the autumn a five week series called. "A Passion for Cinema" at which a film expert/enthusiast will talk on different film styles and lead discussions of the previous weeks LFS movie as an example of a particular style. The Adult Ed fee will be around \$70.00 which will be discounted to \$20.00 for LFS members.

Life Members

For past services provided to the continuation of the Launceston Film Society, the following individuals have been granted life membership: Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michèle McGill, Peter Gillard, Rodney O'Keefe, Stan Gottschalk, and the late Juliet Partridge

The Launceston Film Society Inc is a "Not for Profit" organisation run by volunteers. *Whilst every effort is made to ensure NEWSREEL is accurate at the time of publication, the Committee accepts no responsibility for errors or subsequent changes.*

PRESIDENT'S REPORT - 2009

We had a successful year again. There is a great diversity of taste and background amongst the membership. Films that were disliked by many members (eg Du Lavende had a few strong admirers). We are continually being asked for more comedy or films that are lighter. We try, but art-house films don't have a comedy base. Members always have the opportunity to bring films that they know about to our attention. Membership renewals were at 87% allowing only a limited number of new members in 2009.

Films that were especially appreciated were *Kite Runner* (USA/Afghanistan), *Children Of The Silk Road* (Australia/China/Germany), *Unfinished Sky* (Australia/Netherlands), *I've Loved You So Long* (France/Germany), *In Bruges* (UK/USA), *Appaloosa* (USA), *Young At Heart* (USA) and *Dean Spanley* (New Zealand).

One of the problems that we felt needed addressing was to manage the membership numbers and the renewal process. Our membership numbers are constrained by the number of seats available and we needed more accurate data on the numbers of members attending each screening so as to manage this more closely. We were offered an opportunity to implement a "Smart Card" system for this purpose. Introduced on a trial basis for some members, it is now to be used by all members. Internet membership renewal was undertaken by 92% of members making the process very efficient indeed. It was very satisfying to put an end to queuing to renew membership! Special thanks to Richard Ireland for project managing this initiative.

The LFS is one of the largest and most successful film societies currently operating in Australia. This is in no small part due to our partnership with Village Cinemas. I also need to acknowledge the work and dedication of all the LFS committee who give freely of their time to manage the affairs of your society. I also need to remind members that the LFS is an Incorporated Society, and therefore subject to audit.

Your committee for 2009 was:

President Mark Horner
Vice-President Jack Morton
Secretary Gill Ireland
Treasurer William Doudle
Committee Peter Gillard, Sue Aylett, Sue Walker, Owen Tilbury

Please make every effort to attend the AGM on 23 February and make the most of your membership for 2010.

Mark Horner

ANNUAL GENERAL MEETING - TUE 23 FEBRUARY

THE TRAM-SHEDS, INVERESK AT 7:00 PM

This year the AGM will not be held before a screening. This is to allow sufficient time to conduct the business of the AGM in a proper manner.

**Agenda: President's Report
 Treasurer's Report
 Election of Officers for 2010**

It is most important that as many members as possible are able attend the AGM. There have been important changes to the way the LFS is to run its business, and some important developments are foreshadowed for 2010. Please make every effort to attend. Light refreshments will be served after the meeting.

We are also calling for nominations for the committee for 2010. Positions to be filled are: President, Vice President, Secretary, Hon. Treasurer, and four committee members. Nomination forms are on our website at www.lfs.org.au

In addition to an interest in art house films and an understanding of the objectives of the Society we are seeking people who can

- **Commit the time to work for the society including “door duty” at the theatre.**

We also need office skills – particularly:

- **General computing including word-processing, e-mail and website searches.**
- **Ability to take minutes at meetings**
- **Financial skills for treasurer**
- **Editorial and word-processing for preparation of the Newsreel**
- **Database skills**
- **Website management skills**

Application forms will be available on our Website. Applications must be made in writing signed by two members of the society and accompanied by the written consent of the candidate. It must be delivered to PO Box 60 Launceston before COB Friday 12th February

THE NEW MEMBERSHIP CARD – “SMARTCARD”

From 2010 all members will have a new plastic membership card.

This was introduced as a benefit to patrons to avoid the inconvenience of queuing to get a new card every year. It also means that we can monitor attendances by day, week and particular film.

The new cards can be retained indefinitely and members can renew online or (for those without computer access) pay directly by cheque or money order.

Renewing or joining online means that we will have email addresses for the large majority of members which means we can communicate quickly and easily with them. For example, if we have a sudden change of film we can let members know in advance.

The cards are planned to last for at least 5 years. As they don't need to be handled at any stage (see scanning) they should not deteriorate. Due to reduced renewals costs, the smartcard actually works out cheaper, and certainly more convenient than the previous system.

How do they work?

They use a technology known as RFID (Radio Frequency Identification) – same as used by many transport operators – Metro, Tasmania is an example. The cards have an embedded aerial which transmits the card number to the scanner. The scanner then checks the number against the list of valid cards.

How will it be scanned?

We will scan the cards whilst you are in the queue so there is no hold-up. The card can be read from either side – at any angle – it just needs to be within a couple of cm. of the scanner. You don't even need to remove the card from your wallet or purse – as long as you know roughly where it is, the scanner will find it.

However, don't put 2 cards together – it won't read either.

What if the card doesn't scan or I forgot my card?

Someone will be there with a member list to sort out the problem. It could be a simple technical problem – rest assured that if you are a paid up member you will be OK to see the film. But please understand you may be delayed entry while other members are admitted.



BALIBO (M)

8, 10, 11 FEBRUARY

Violence and coarse language

Australia (2009)

Genre: Drama

Director: Robert Connolly

Featuring: Anthony LePaglia, Oscar Isaac, Nathan Phillips, Gyton Grantley, Damon Gameau, Thomas Wright, Mark Winter.

Language: English

Running time: 111mins

As Indonesia prepares to invade the tiny nation of East Timor, five Australian based journalists go missing. Four weeks later, veteran foreign correspondent Roger East is lured to East Timor by the young and charismatic José Ramos-Horta to tell the story of his country and investigate the fate of the missing men. As East's determination to uncover the truth grows, the threat of invasion intensifies and an unlikely friendship develops between the last foreign correspondent in East Timor and the man who will become President. BALIBO is a political thriller that tells the true story of crimes that have been covered up for over thirty years.



Watching the deaths of the 5 journalists is almost unbearable. In dramatic terms, we know little about these five men, except that they died horribly. The film gives us little of their characters because it has a lot of ground to cover. Channel Seven reporter Greg Shackleton is shown as romantic, perhaps tragically so. Channel Nine's Malcolm Rennie is game and impetuous. Cameraman Gary Cunningham is an amiable professional, like Brian Peters. The soundman Tony Stewart is the youngest of the five at 21.

The director, Robert Connolly, who co-wrote the script with David Williamson, assembles the pieces with great methodical logic. It's much more ambitious than *The Bank or Three Dollars*, his earlier films – more forensic and committed, yet freer in its willingness to let us draw our own conclusions. Connolly gives a strong sense of the tragedy and resilience of the East Timorese, as well as a clear account of one of the great crimes in our modern history. The one person not in the film, to whom it is deeply indebted, is Jill Jolliffe, the journalist who has spent 34 years trying to tell the story. The film is based on her book *Cover Up*. In some respects, *Balibo* is her vindication.

The film is banned in Indonesia

News.com.au, IMDB, The Sydney Morning Herald. Compiled by Sue Aylett

LOOKING FOR ERIC (MA 15+) 15, 17, 18 FEBRUARY

Strong coarse language

Director: Ken Loach

Country: UK 2009

Cast: Steve Evets, Eric Cantona, Stephanie Bishop, Gerard Kearns, Stefan Gumbs, Lucy-Jo Hudons, Cole Williams, Dylan Williams, Matthew McNulty, Laura Ainsworth, Max Beesley, Kelly Bowland, Julie Brown, John Henshaw, Justin Moorhouse, Des Sharples

Running time: 116 minutes

His wife has gone, his stepsons are out of control and the house was chaotic even before a cement mixer appeared in the front garden. Life is crazy enough, but it is Eric's own secret that is driving him to the brink. How can he face up to Lily, the woman of his dreams that he once loved and walked out on many years ago? Despite the comical efforts and misplaced goodwill of his mates, Eric continues to sink.

In desperate times it takes a spliff and a special friend to help a lost postman find his way, so Eric turns to his hero: footballing genius, philosopher and poster boy, Eric Cantona.

When it comes to portraying lives in the toilet, nobody does it better than Ken Loach.

Since defining British social-realist cinema with excoriating early classics such as *Cathy Come Home* (1966), *Kes* (1970) and *Family Life* (1971), Loach has been the pre-eminent master of kitchen-sink misery, often placing at the centre of his harsh dramas some put-upon working-class cog who is compelled by economic and social forces to either break the law or violate their own moral code. Laughter and magic realism have never really had much of a look-in.



With *Looking for Eric*, however, Loach appears to have been touched by the angel of good cheer. It's an upbeat, warm, life-affirming tale that doesn't even have a left-leaning political point to push. Loach still delivers those lashes of brutal realism that have become his signature, but his emphasis here is on optimism, hope, love and friendship.

Source: [IMDB](#), [Rotten Tomatoes](#)

Compiled by: Mark Horner

THE BAADER MEINHOF COMPLEX (MA 15+)

(DER BAADER MEINHOF KOMPLEX) 22, 24, 25 FEBRUARY

Strong violence, coarse language and nudity

(Germany, 2008)

Director: Uli Edel

Featuring: Martina Gedeck, Moritz Bleibtreu, Johanna Wokalek, Bruno Ganz, Nadja Uhl, Jan Josef Liefers, Stipe Erceg, Niels-Bruno Schmidt,

Language: German with subtitles

Running time: 150 minutes

This film reminds us that they didn't really stand for anything much more than anarchy, even though they - eventually - dressed it up as a desire to 'free the oppressed' and destroy US imperialism, as they saw it. They wanted world peace, if you like, even it meant waging war and slaughtering civilians to get it. This much is clear from Bernd Eichinger's intricate screenplay, but even with Uli Edel's dedicated direction, the film ends up rather episodic. It's like watching a historical dramatisation in fast forward, where, inevitably, we miss lots of detail and can only surmise the thrust of the work. (Eichinger also wrote & produced *Downfall*, a masterpiece of German cinema.)



In trying to cram a great deal into 150 minutes, the filmmakers necessarily jump scenes like puddles, and sometimes the audience gets lost. But the montage style provides the time frame, and shows how the young Baader Meinhof gang gave birth to a whole raft of terrorist clusters and organisations, each growing more violent than the last.

Perhaps the most important function of a movie about the Baader Meinhofs of this world is to reveal their hollow morality, their arrogance and their cruelty; nothing romantic here to entice youngsters to kill innocent civilians in pursuit of peace and freedom. In this respect, the film highlights the absolute failure of politically driven terrorism as an agent of socio-political change.

Finally, I thank the film for its information value about one of the most notorious terror groups of the recent past.

Source: Andrew L. Urban - Urbancinefie. Compiled by Peter Gillard

LAST RIDE (M)

1, 3, 4 MARCH

Mature Audiences, violence and coarse language

Australia 2009

Director: Glendyn Ivin

Featuring: Hugo Weaving, Tom Russell, John Brumpton, Sonya Suarez, Adam Morgan, Anita Hegh

Running time: 101 minutes

Kev and Chook are a couple of outlaws scamming their way through outback Australia, hitching rides, scrounging food, sleeping rough, stealing cars. 'We're Butch and Sundance,' Kev says to Chook. 'Who?' says Chook. But then he's only ten, and he wouldn't have seen the movie.

They steal flowers from a smalltown cemetery before dropping in on Maryanne for breakfast. She's Kev's ex-partner, and she's not too pleased to see him. But she loves Chook, and she's worried about him. Why has Kev taken him out of school? How long will they be on the road? She still has a soft spot for Kev, too. And he for her. But that doesn't stop him pissing off with Maryanne's car, the next morning, when Maryanne starts asking too many questions.

Kev is a complex character, an ex-con, smart, self-educated, a bit of a brooder, a loving father. Chook is loyal to his dad. He obeys him, he plays along with the scams. But there are times when his dad can be frightening. What are they running from?

Last Ride is adapted from the novel by Denise Young. It's both a road movie and a dark, unsettling drama.

It's an impressive feature debut. The storytelling is taut, with some minimal flashbacks. Only slowly, as the pair become more isolated in some of the most magnificent outback locations in Australia, do we begin to discover, with Chook, what his dad is running from.

Last Ride is a surprise. It's one of the handsomest Australian films this year, with cinematography by Greig Fraser, who worked with Ivin way back when on Crackerbag.

We'll see his work next on Jane Campion's much anticipated Bright Star. Meanwhile, don't miss Last Ride. It will take you places we haven't been for some time in Australian cinema.



Source: Julie Rigg ABC Radio National - Compiled by Peter Gillard

COCO AVANT CHANEL (PG) (AKA COCO BEFORE CHANEL)

8, 10, 11 MARCH

Mild course language and sexual references

Origin: USA 2009

Director: Anne Fontaine

Featuring: Benoît Poelvoorde, Alessandro Nivola, Marie Gillain, Emmanuelle Devos

Language: French with subtitles

Running Time: 108 minutes

There have been a number of recent films about Gabrielle (Coco) Chanel, however this offering traces the rise of the haute couture designer from humble beginnings to the glittering heights of the fashion world. Anne Fontaine's film attempts to lift the veil on the early years of Gabrielle Chanel. Unfortunately there remains no guarantee that we are getting fact or fiction, since, as many of Chanel's biographers acknowledge, she was notoriously adept at remaining mysterious and unassailable, ferociously guarding details her austere beginnings. Nevertheless, there is sufficient plausibility – from her beginnings in an orphanage to an unsuccessful singer who segues into a kept woman.



Initially, Chanel attracts the attention of a land baron (Benoît Poelvoorde) to keep her, before making her unwelcome presence felt at his high society functions attracting the attention of English businessman known as Boy Capel (Alessandro Nivola). The screenplay has Audrey Tautou depicting Chanel as headstrong

and petulant, but her physical cuteness is hard to get past and one suspects that the real Coco may have been made of stronger stuff. Viewers beware, if you are a Chanel aficionado eager to see some classic designs, you maybe left disappointed, as the film ends at exactly the point Chanel's fashion business gets going.

Source/s: The New Yorker, Margaret Pomeranz

Compiled By: William H. Doudle



CEDAR BOYS (MA)

15, 17, 18 MARCH

Drug themes, frequent coarse language and violence

Australia 2009

Director: Serhat Caradee

Cast: Rachael Taylor, Martin Henderson, Daniel Amalm, Bren Foster, Ian Roberts, Les Chantery, Serhat Caradee, Taffy Hany, Drew Pearson, Buddy Dannoun. Waddah Sari, Vico Thai.

Running time: 101 minutes

Tarek (Les Chantery), a young panel beater, lives at home with his parents and little sister. His close friend Nabil (Buddy Dannoun) works in his family contract cleaning business. Sam (Waddah Sari), his hot-headed mate, tries to make a name for himself on the street. Nabil offers his friend "in" on a heist that could set them up for life. Tarek is intrigued but he's not a criminal and his family already has one son in jail, his older brother, Jamal (Bren Foster). Then temptation starts to get the better of him. Tarek dreams of owning his own workshop and living in a better area. His brother's appeal has also stalled for lack of funds. And then there's Amie (Rachael Taylor), the hot eastern suburbs girl he's just met. She's part of another world; exclusive, privileged and out of reach. It's where he wants to be. Tarek and Nabil decide to take a chance.



Debuting film-maker Serhat Caradee has something very definite to say with Cedar Boys. "What initially drew me to this story was a desire to paint a picture of what it's like to be Lebanese in Australia during these sensitive times. I wanted to show how easily young Middle Eastern boys fall into crime: how they are constantly exposed to it, how they are presented with attractive criminal roles models, and how crime can appear to offer the only path to fulfilment and success." Caradee has succeeded completely in his mission, in what is a powerful and gripping story, told with flair and cinematic skill. It's a story with a very clear life saving message for the young Lebanese men who - hopefully - will be drawn to see the film. The

performances from Caradee's hand picked cast is flawless, from Les Chantery's tragic young Tarek to his buddy Nabil played with great presence by Buddy Dannoun and Bren Foster as Tarek's jailed brother Jamal.

Source: IMDB, Urban Cinefile, Andrew L. Urban

Compiled by: Mark Horner

SERAPHINE (G)

22, 24, 25 MARCH

Mild themes

France, 2008

Director: Martin Provost

Featuring: Yolande Moreau, Ulrich Tukur, Anne Bennent, Genevieve Mnich, Nico Rogner, Adelaide Leroux

Language: French with subtitles

Running time: 126 minutes.

An "oh-so-French" period piece with a central core of quiet mystery, this multiple award-winner at the Césars, or French Oscars, tells the true story of self-taught "modern primitive" painter Séraphine de Senlis (Yolande Moreau). This is not one for those who like their movies obvious or fast moving, but one for the lover of nuance and depth of characterization. In its first half-hour, little is revealed about its title character, a blowsy, middle-aged cleaning woman of few words who strikes up a tentative acquaintance with German art dealer Wilhelm Uhde (Ulrich Tukur), who has his own reasons for hiding out in a provincial French village in 1914. War is on the way to sweep the old European order away, but when Uhde sees the paintings on wood that Séraphine has been making -- inspired by her religious visions, and with paints made from secret ingredients -- he is convinced he has discovered an unknown genius.



Provost does a marvelous job of capturing Séraphine's world, in which her remarkable, van Gogh-inflected paintings are not inherently more important than her prayers to the Virgin or her work as a laundress; all are part of the same humble, worshipful existence (or, if you prefer, the same borderline mental illness). Yolande Moreau is an astonishing actress, mime and comedian whose physical type would prevent her from being a movie star elsewhere in the world, and her work is always worth seeing. If you are someone who can sit still while a moving story unfolds, then "Séraphine" will be one of the year's most memorable moviegoing experiences.

Sources: Salon.com, uk.filmtrailer.com, urbancinefile

Compiled by Owen Tilbury

THE BOAT THAT ROCKED (M) 29, 31 MAR, 1 APR.

Coarse language, sexual references and nudity

U.K. 2009

Director: Richard Curtis

Featuring: Bill Nighy, Rhys Ifans, Philip Seymour Hoffman

Running time: 116 minutes

Rock & roll history is being retraced in this appealingly ramshackle comedy from Love Actually writer-director Richard Curtis.

Set in England circa 1966, the movie revels in the chaos that ensued when prudes at the BBC decided rock music was an evil that needed censorship and maybe banning. That's when a renegade band of merry-prankster DJs, collectively known as Radio Rock, took to the sea in an old tanker and started broadcasting the devil's music 24/7.

The BBC, in the tight-assed person of Kenneth Branagh's government minister, declares war.

Leader of the pirates is Quentin (the sublime Bill Nighy), a man not adverse to drugs and hookers if they keep his DJs spinning.

The boat is overloaded with eccentrics, including one American (Philip Seymour Hoffman having a rowdy good time of it) who calls himself the Count and works up a hot feud with DJ Gavin (a terrific Rhys Ifans).

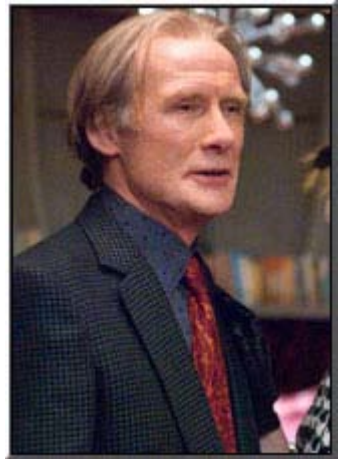
Curtis favours collages of ordinary English folk listening to the pirate station, ranging from teen girls to labourers and well coiffed housewives, to kids hiding their transistors under their pillows at night. These devices, along with the stylised moments like pub crawls for a stag party, make the film play like an old fashioned musical. This wouldn't matter if it were one.

But it's churlish to nitpick, since the film has a marvellous sense of defiant, youthful exuberance which is crucial to its success. It's also riddled with music of an era that reverberates with baby boomers and will lift its interest value.

A little stretched and not always focused, the payoff is nevertheless a big one, with an uplifting sequence that perhaps should have been the ending.

Sources: Peter Travers, Rolling Stone. Andrew Urban, UrbanCinefile -

Compiled by Gill Ireland



NO Film next week – School Holidays

KATYN (MA 15+)

12, 14, 15 APRIL

Strong war themes and violence

Origin: Poland 2007

Genre: Drama - War

Director: Andrzej Wajda

Featuring: Maja Ostaszewska, Andrzej Chyra, Danuta Stenka, Jan Englert.

Language: Polish with English subtitles

Running time: 119 minutes

In 1939 Germany invades Poland but so do the Soviets – taking many prisoners.

The Katyn massacre was a mass murder of thousands of Polish military officers, intellectuals, police and civilian prisoners of war by the Soviet NKVD, in an ineffective effort to leave the Polish people leaderless. Nazi Germany announces the discovery of mass graves in Katyn forest in 1943, levelling blame at the Soviets as part of the propaganda campaign, but as Nazi Germany finds the war turning against them, the Soviets maintain that the Nazis are responsible for the war crime.

A brutal depiction of the Polish people and, on a broader level, a proud nation torn apart when attacked by Nazi Germany and the Soviet Union, the film follows the story of four Polish families whose lives are torn apart when their husbands, fathers and brothers fall into Soviet hands at the start of WWII. The narrative is sensitively portrayed through the perspective of the women, who while waiting for their men and despite reprisals from the Soviets, they maintain that the USSR are responsible, a fact that the USSR did not acknowledge until 1990. Regrettably the fate of their loved ones gradually emerges from the discovery of crucial personal objects.



Katyn is a topic which remains indelibly imprinted on the Polish national psyche, to the point - where even today - it remains difficult for Poles to discuss. A powerful film leaving viewer's thoughts returning to it long after it has been seen.

Source/s: www.IMDB.com

Compiled by William Doudle

WAKE IN FRIGHT (MA)

19, 21, 22 APRIL

Violence and mature themes

Australia 1971

Director: Ted Kotcheff

Script: Evan Jones (after a novel by Kenneth Cook)

Featuring: Gary Bond, Chips Rafferty, Donald Pleasence, Jack Thompson, John Meillon, Slim de Grey, Maggie Dence, Norm Erskine, Sylvia Kay, Peter Whittle, Al Thomas, Jacko Jackson

Running time: 104 minutes

John Grant a gormless young schoolteacher fulfilling his bond to the education department with a posting in a one-room school at Tiboonda, is a fathead from Sydney who has a copy of Plato's dialogues in his suitcase and dreams of a life in London. A term-end stopover at the mining town of Bundanyabba – the movie was filmed in and around Broken Hill – takes him to a two-up game where he loses his entire pay on the flip of two coins. Stranded in “the Yabba” with its sweltering heat, choking dust, swarming flies and back-slapping local yokels Grant slides into an ocker version of hell.

The cast is a joy with marvellous characters such as the leprechaun-like, habitually sloshed, bowtie-wearing Tim Hynes; his daughter, Janette, who keeps a house that the Women's Weekly would praise but who is remarkably free with her favours; Doc Tydon, self-described as “a doctor of medicine and a tramp by temperament, and an alcoholic”; and Dick and Joe, two hulking, leering, joshing miners. Soon he's burping boorishly with the best of them and frenziedly shooting kangaroos caught in the beam of a spotlight mounted on the top of the Ford. In the end he returns to the one-room school house, wiser only, one suspects, in that he can now accept a beer with good grace.



Australians were intensely uncomfortable, when the movie was released, with being served themselves neat, unadorned. Even today we're more comfortable with Dame Edna than with unblinking portrayals like Canadian director Ted Kotcheff's *Wake in Fright*.

Is the movie still relevant or is it a period piece? You judge.

Sources: The Monthly, Urban Cinefile, The Movie show (David Stratton)

Compiled by Owen Tilbury

FOX AND THE CHILD (G) (LE RENARD ET L'ENFANT)

26, 28, 29 APRIL

France, 2007

Directed: Luc Jacquet

Featuring: Bertille Noël-Bruneau, Isabelle Carré, Thomas Laliberté

Narration in English: Kate Winslet

Running time: 94 minutes

The Fox and the Child is the work of Luc Jacquet, the French film-maker who gave us the marvellous March of the Penguins in 2005. His new one is a charming, if somewhat over-sweetened, story about the trust that can develop between animals and humans. Shot in a spectacularly beautiful part of France, its supporting cast includes a bear, a hedgehog and a lynx, with cameo appearances by wolves, deer, badgers and rabbits.

The child is played by 10-year-old Bertille Noel-Bruneau, who speaks hardly a word but has a wonderful repertoire of chuckles and chortles. Walking home one day after school, through an empty landscape of forests and grassy hillsides, she encounters a fox. The animal runs away from her, but the child is enchanted. (Has she never seen a fox before, I wondered.) Every day she returns to search for the fox, hoping to tame it and take it home. She calls her fox Lily.

But life has its dangers for foxes and little girls. Lily is rescued from hungry wolves, the child gets lost in a cave. Eventually, with some subterfuge, she wins the fox's confidence, and it is a lovely moment when it allows itself to be stroked for the first time. Following the animal into some dark, secret place, the child spends a night in the wild, awakening at dawn to find the fox sleeping beside her. I find it hard to resist this sort of thing.



Towards the end we get a glimpse of the house where the little girl lives. We enter her bedroom. A car drives up. And suddenly a spell is broken. We are returned to a familiar world of buildings and machines. We are reminded that the fox, like all wild creatures, is threatened by urban civilisation.

Source: Evan Williams - "The Australian"

Compiled by Peter Gillard

DEPARTURES (M)

3, 5, 6 MAY

Mature themes

Japan 2009

Director/Producer/Editor: Yojiro Takita

Featuring: Masahiro Motoki, Tsutomu Yamazaki, Ryoko Hirose; Kazuko Yoshiyuki, Kimiko Yo, and Takashi Sasano

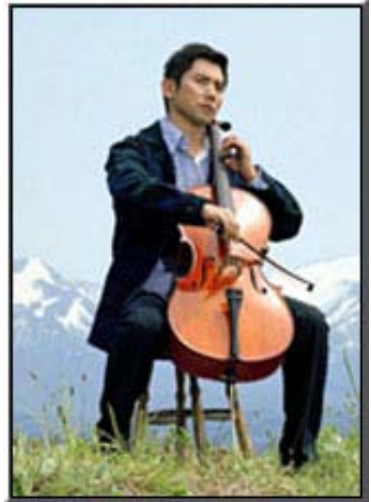
Language: Japanese with English subtitles

Running Time: 131 minutes

This extraordinary new film by Yojiro Takita yields no simple message but rather offers a kind of quiet and transcendental yarn that you can decode in many ways. Daigo Kobayashi (Masahiro Motoki) is a devoted cellist in an orchestra that has just been closed down and now finds himself without a job. He decides to sell his cello and move back to his old hometown, the fascinating Sakata, with his adorable and supportive wife, Mika (the touchingly elfin Ryoko Hirose) to look for work. Daigo answers an ad for a job involving “departures”, thinking this is a job for a travel agency. He discovers to his dismay that the job is actually for a Nokanshi, a funeral professional, who ritually prepares bodies for entry into the next life.

While Mika and his old childhood pals despise his job, Daigo gradually finds pride in his work and begins to perfect the art of Nokanshi, taught by his boss and teacher - the marvelously phlegmatic Tsutomu Yamazaki. Departures follows Daigo’s profound, funny and touching excursions with loss as he uncovers life in the midst of death. It is also a lovely tale of love lost and found and is one of the most quietly and beautifully acted movies for some time, in its concentration on the calm and somber moments of living as well as the accidents that await us all.

It is quite simply a beautiful film and deserved last year’s Oscar for Best Foreign Language Film by a long margin - for once the Academy got it right and Departures, in its own gentle way, is an instant classic.



Source: Jonathan Dawson- ABC

Compiled by Sue Walker

WHATEVER WORKS (M)

10, 12, 13 MAY

Sexual references

USA 2009

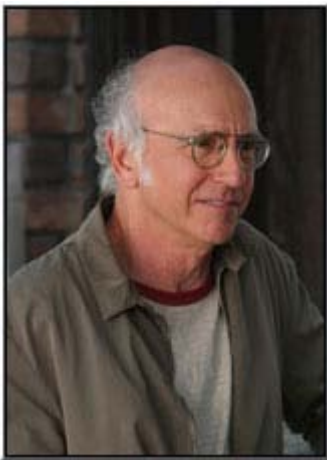
Director: Woody Allen

Featuring: Larry David, Evan Rachel Wood, Patricia Clarkson, Ed Begley Jr, Carolyn McCormick, Evan Rachel Wood, Patricia Clarkson, Ed Begley Jr, Carolyn McCormick

Running Time: 88 minutes

Whatever Works is a meeting of two of the screen's most prominent sad sacks – Woody Allen and Larry David, the co-creator of Seinfeld and also the model for Seinfeld's notoriously self-obsessed George Costanza.

David plays Boris, a physicist who is so appalled by the way the world is going that he has retired from science, divorced his rich, clever wife and moved from their uptown apartment to a dark and dreary downtown bolthole more suited to his mood. Then chance introduces him to Melody (Evan Rachel Wood), who has run away from her home in Mississippi to a new life in New York. Sweetly clueless, she's immune to Boris' sarcastic remarks, which she interprets literally. This leads to plenty of typically Allen-esque cross-purposes exchanges but Boris grudgingly agrees to let her stay in his apartment until she can find somewhere else.



By now a sense of déjà vu is setting in fast for it's already clear Boris is protesting too much. He and Melody are en route to a romance and the title, Whatever Works, is starting to sound ominously like a po-faced justification for the 40-year age gap between them,

Fortunately, help is at hand in the shape of Melody's mother, Marietta, played by the marvellous Patricia Clarkson (Elegy), whose smoky voice and droll gaze can adapt to just about any setting. She's a chameleon and in this film, she does some particularly impressive shape-shifting. When first introduced, she's a God-fearing Mississippi housewife and shortly afterwards, she's ensconced in a ménage a trois with two of his

friends. So Allen gives us a feel-good movie after all. In fact, he's making a bid to make us feel just as good as we once did while watching the comedies of his glory days.

Source: Sandra Hall, Sydney Morning Herald

Compiled by Sue Walker

MOON (R)

17, 19, 20 MAY

Coarse Language and science fiction themes

UK 2009

Genre: Drama, Sci- Fi, Mystery, Thriller

Director: Duncan Jones

Featuring: Sam Rockwell, Kevin Spacey (voice), Dominique Mc Elligott, Rosie Shaw

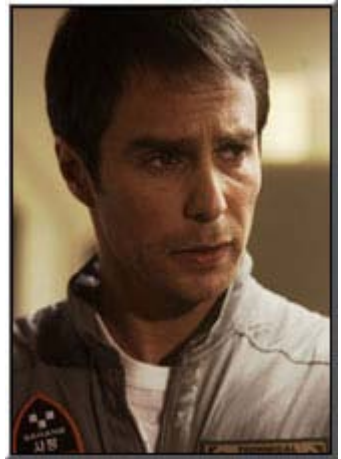
Language: English

Running Time: 93 mins

Sam Bell (Sam Rockwell) has a three year contract to work for Lunar Industries. For the contract's entire duration, he is the sole employee based at their lunar station. His primary job responsibility is to harvest and periodically rocket back to Earth supplies of helium-3, the current clean and abundant fuel used on Earth. There is no direct communication link available between the lunar station and Earth, so his only direct real-interaction is with GERTY (Kevin Spacey) the intelligent computer whose function is to attend to his day to day needs. With such little human contact and all of it indirect, he feels that three years is far too long to be so isolated; he knows he is beginning to hallucinate as the end of his three years approaches.

All he wants is to return to Earth to be with his wife Tess (Dominique McElligott) and their infant daughter Eve (Rosie Shaw) who was born just prior to his leaving for this job. With two weeks to go, he gets into an accident at one of the mechanical harvesters and is rendered unconscious. Injured, he awakens back at the station in the infirmary, he assumes assisted by GERTY. GERTY tells him that a rescue team named Eliza will come to the station to clean up the aftermath of the accident.

While recuperating back at the base (with no memory of how he got there), Sam meets a younger, angrier version of himself, who claims to be there to fulfill the same three year contract Sam started all those years ago. Confined with what appears to be a clone of his earlier self, and with a “support crew” on its way to help put the base back into productive order, Sam is fighting the clock to discover what’s going on and where he fits into company plans.



Source: IMDB & Rotten Tomatoes.com

Compiled by Sue Aylett

500 DAYS OF SUMMER (M)

24, 26, 27 MAY

Infrequent coarse language

USA (2009)

Director: Marc Webb

Featuring: Joseph Gordon-Levitt, Zooey Deschanel, Geoffrey Arend

Language: English

Running Time: 95 minutes

Fans of HIGH FIDELITY and ETERNAL SUNSHINE OF THE SPOTLESS MIND will be charmed by this quirky film that sheds a linear plot in favour of a memory-driven look at a failed romance. Joseph Gordon-Levitt (BRICK) stars as Tom, a greeting-card writer who dreams of becoming an architect and finding his true love. Zooey Deschanel (THE HAPPENING) plays Summer, a vintage-looking beauty whose ideas about love are entirely modern. As Tom remembers his 500 days with Summer, his mind jumps from moment to moment, largely thinking of the good times in their trouble-filled relationship. Indie darlings Deschanel and Gordon-Levitt are perfectly cast in this sweet, funny film.



Anyone else would have caused audiences to hate Summer, but Deschanel is adorable enough that she still endears herself to viewers. Arthouse favorite Gordon-Levitt hasn't played a traditional romantic lead since 10 THINGS I HATE ABOUT YOU in 1999, but here he proves equally adept at

portraying Tom's sweetness and his neuroses. Music-video director Marc Webb makes his feature debut with 500 DAYS OF SUMMER, and it's easy to see influences of his past work.

The soundtrack boasts songs from Regina Spektor, Doves, Feist, Wolfmother, and, of course, The Smiths, the band that brings the couple together. Webb also adds an innovative style to the dramedy, combining a naturalistic look at love with a non-linear plot, animated vignettes, and a triumphant musical sequence. The film's mixture of cynicism and romance makes it perfect viewing for happy couples, the recently dumped, and the hopeful singles in the audience

Source: www.allmovies.com – Compiled by Sue Aylett

Film Voting Function

Galaxy Hotel – opposite the Village Cinema

Monday 24 May

Wednesday 26 May

Thursday 27 May

Please come and join us after the film for a period of social interaction and cast your votes on the best and worst of the offerings for the first session.

There will be red or white wine and non alcoholic drinks, any other drinks can be purchased at the bar. Also cold platters.

Results from the end of year votes

Most liked:

Sunshine Cleaning (126 votes)

Young @ Heart (119 votes)

Dean Spanley (114 votes)

I've Loved You So Long (108 votes)

Disgrace (77 votes)

Most disliked:

Gomarrah (48 votes)

Wendy and Lucy, Hunger (both 48 votes)

The Wackness (23 votes)

PROGRAM**8 FEBRUARY – 27 MAY 2010**

8, 10, 11 February	Balibo (M)
15, 17, 18 February	Looking for Eric (MA 15+)
22, 24, 25 February	Baader Meinhof Complex (MA 15+)
1,3, 4 March	The Last Ride (M)
8, 10, 11 March	Coco Avant Channel (PG)
15, 17, 18 March	Cedar Boys (MA)
22, 24, 25 March	Seraphine (G)
29, 31 March, 1 April	The Boat that Rocked (M)

2 April – 11 April**No Screenings - School Holidays**

12, 14, 15 April	Katyn (MA 15+)
19, 21, 23 April	Wake in Fright (M)
26, 28, 29 April	The Fox and the Child (G)
3, 5, 6 May	Departures (M)
10, 11, 12 May	Whatever Works (M)
17, 19, 20 May	Moon (R)
24, 26, 27 May After the screening	500 Days of Summer (M) Voting function at the Galaxy

28 May – 11 June**No Screenings - School Holidays**
