

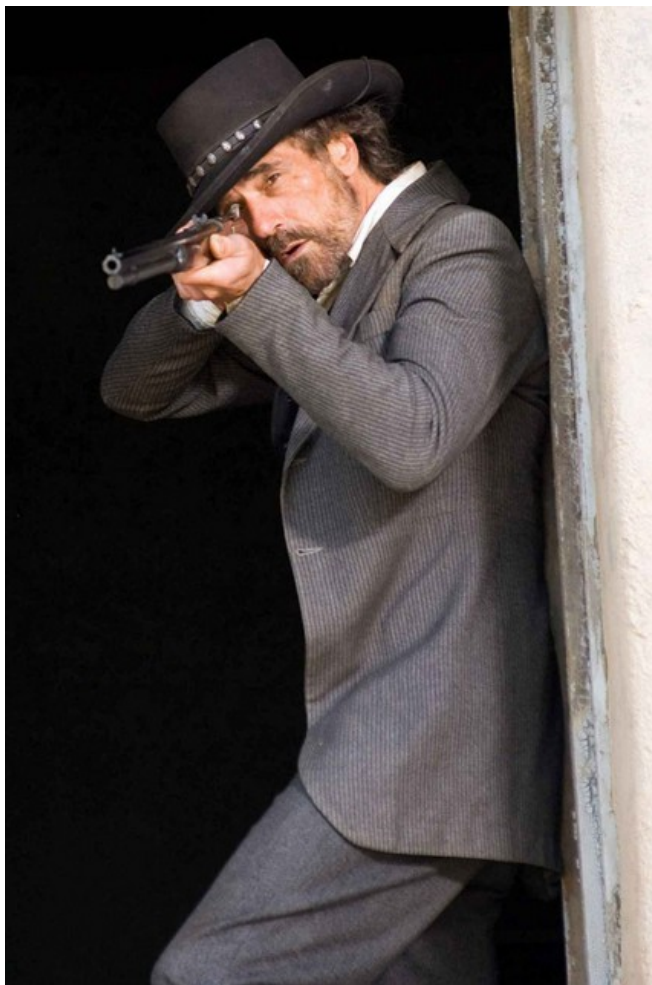
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# NEWSREEL 2009

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launceston film society

**Volume 30, Number 2**  
**15 June – 3 September**

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# LAUNCESTON FILM SOCIETY INC.

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PO Box 60, Launceston, 7250

Web: [lfs.org.au](http://lfs.org.au) email: [lfs@lfs.org.au](mailto:lfs@lfs.org.au)

SCREENINGS AT THE VILLAGE CINEMAS COMPLEX -  
6 P.M. MON, WED & THURS - EXCEPT SCHOOL HOLIDAYS

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## Committee

<i>President</i>	Mark Horner
<i>Vice-President</i>	Jack Morton
<i>Secretary</i>	Gill Ireland (Membership)
<i>Treasurer</i>	William Doudle (Public Officer)
<i>Committee</i>	Peter Gillard (Bookings & Newsreel)
	Susan Aylett
	Susan Walker
	Owen Tilbury

## **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

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

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*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.*

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# ADMINISTRATIVE ARRANGEMENTS

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## **The LFS is a “Members Only” society.**

Our screening licence requires that admission to screenings is for members only.

## **Please have your Membership Cards ready to show at the door.**

Scrabbling for it holds up a queue anxious to get in. We want all members to show their ticket whenever they enter the theatre. Some may have been members for a long time, but the committee, and the theatre attendant, cannot remember all your faces.

## **You may not lend your membership Membership Card**

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.

## **Guest tickets**

You may purchase a “Guest Ticket” (full membership price) linked to your membership that will allow you to bring any guest to any screening throughout the year. The guest must be accompanied by the member, this is to maintain our members only status. Guests must be accompanied by the owner of the guest ticket.

## **Reserved seats**

The back row is reserved for committee members and members with special needs until the film begins at 6 pm. A committee member will remove reserved signs. Please do not sit on the reserved signs or in these seats without asking a committee member.

## **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.

## **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, write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card. Please enclose a self addressed and stamped envelope. Your new card will be posted out to you. A \$10 fee will be incurred for subsequent applications.

To see a film whilst your card is being replaced, bring your ID to show to the committee members in the foyer.

### **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?**

If you are leaving Launceston, or no longer want to be a member of the LFS, you may transfer your membership to another person until May 31<sup>st</sup>. To do this write to us (PO Box 60, Launceston, 7250) giving the details of the person to whom you wish to transfer your membership. Include your membership card and a transfer fee of \$10. A new membership card will be posted to the new member and their name entered onto our database. In this way we can preserve our members only status.

## **SELECTION OF FILMS.**

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The LFS screens modern releases of they type that are often called “Art House” The committee scans the press and other media for information about new films released in Australia, and then these form a list from which the Program is selected. We generally do not screen a film that has been screened or is due to be screened by the Village Cinema in Launceston.

Members may nominate a film for possible screening by using the form in this booklet or by emailing their suggestion to [lfs@lfs.org.au](mailto:-lfs@lfs.org.au), the committee also looks at films that are available on the mainland and elsewhere. But there is no guarantee that the film will be selected, it might be one due to be screened by the Village, or there may be other films that are considered of more merit. But all films on our list that miss out for one program, will be considered the following time.

Sometimes members will suggest a film that they have read about in the overseas press or from a Film Festival. Unless a Distributor has imported the film, we will not be able to access it. Films that are screening on the mainland do take some time to become available to us.

## **MEMBERS FILM REQUEST**

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If you know of a film you would like to see, fill out this form and do one of the following actions:

- ◆ Email: [lfs@lfs.org.au](mailto:-lfs@lfs.org.au)
- ◆ Hand it to a committee member at the door
- ◆ Mail: The Launceston Film Society Inc., PO Box 60, Launceston, 7250

Film Title:

Director:

Description of the film:

Your name and contact details (for further information)

# IN BRUGES (R)

15, 17, 18 JUNE

*Drug contents, profanities & graphic violence*

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Origin UK /USA 2008

Genre Drama/ crime/ thriller/ comedy

Starring:: Collin Farrel

Director: Martin McDonagh

Running Time 107 mins

Language English

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Academy Award for Best Live-Action Short Film. "In Bruges" was filmed on location; Bruges (pronounced "broozh"), the most well-preserved medieval city in the whole of Belgium, is a welcoming destination for travelers from all over the world. But for hit men Ray (Colin Farrell) and Ken (Brendan Gleeson), it could be their final destination; a difficult job has resulted in the pair being ordered right before Christmas by their London boss Harry (two-time Academy Award nominee Ralph Fiennes) to go and cool their heels in the storybook Flemish city for a couple of weeks.

Very much out of place amidst the gothic architecture, canals, and cobbled streets, the two hit men fill their days living the lives of tourists. Ray, still haunted by the bloodshed in London, hates the place, while Ken, even as he keeps a fatherly eye on Ray's often profanely funny exploits, finds his mind and soul being expanded by the beauty and serenity of the city.



But the longer they stay waiting for Harry's call, the more surreal their experience becomes, as they find themselves in weird encounters with locals, tourists, violent medieval art, a dwarf American actor (Jordan Prentice) shooting a European art film, Dutch prostitutes, and a potential romance for Ray in the form of Chloë (Clémence Poésy), who may have some dark secrets of her own. And when the call from Harry does finally come, Ken and Ray's vacation becomes a life-and-death struggle of darkly comic proportions and surprisingly emotional consequences.

Sources IMDB (internet movie database), Rotten Tomatoes & Allmovies

Compiled by Sue Aylett

# MILK (M)

22, 24, 25 JUNE

*Mature themes, coarse language, and sexual references*

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Origin: United States of America 2008

Genre: Drama

Director: Gus Van Sant

Cast: Sean Penn, Emile Hirsch, Josh Brolin

Running Time: 128 minutes

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The story of Harvey Milk commences in his 40th year until his death, when he was living in New York prior to settling in San Francisco. This film provides a biographical account of an American activist who fought for gay rights, becoming the first openly same-sex attracted elected official. The film follows Harvey from New York to San Francisco where he starts to gather supporters around him, as gay activist agitating for political change. Milk finds purpose in being a politician for the gay community, irrespective of whether he is elected or not. It is through these periods that the film craftily explores both Milk's romantic and public relationships across many political causes, including his tenuous affiliation with troubled Supervisor Dan White.



Directed by Gus Van Sant, who does marvellous work recreating the feel for the times using flashbacks from recorded statements and archival footage, but it is Sean Penn performance as Milk who carries the movie away with his impressive, vivid portrayal.

While others have already told the Harvey Milk's story Van Sant takes it to another level. Many will find Milk a powerful film, irrespective of the subject matter, that resonates and while others have already covered the topic, this is by far the most engaging.

Source/s: IMDB, Rotten Tomatoes, Rolling Stone

Compiled by: William H. Doudle

# MARRIED LIFE (M)

29 JUNE, 1, 2 JULY

## *Mature themes*

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USA/Canada 2007

Director: Ira Sachs

Featuring: Chris Cooper, Annabel Kershaw, Pierce Brosnan & Rachel McAdams

Language: English

Running Time: 90 minutes

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The simple, straightforward title of the film *Married Life* has intimations that more is going on in the marriage of Harry, (Chris Cooper) and Pat, (Patricia Clarkson), than appears on the surface.



The year is 1949, and Harry confides over lunch to his friend Richard, (Pierce Brosnan), who is a notorious lothario, that he has fallen in love and he's going to leave Pat because he wants to be truly happy. When Kay, (Rachel McAdams), arrives Richard understands why. Richard is smitten, so when he finds out that Pat may be in love with someone else but won't tell Harry because she fears he would be too hurt, Richard can't decide if he

should let all the cats out of the bag. He'd unite pairs of lovers, but he'd lose Kay. Harry, for some monumentally egocentric reason, decides that Pat would rather be dead than face life without him and so he decides to kill her.

With shades of Douglas Sirk and Alfred Hitchcock this rather quaint piece of cinema by co-writer/director Ira Sachs is both intriguing and ultimately really moving.

The complicated betrayals are delicately handled in a surprisingly non-Moralistic way. Chris Cooper, an actor for whom the word *dour* might have been invented, is a really interesting piece of casting, and a brilliant one.

You have to believe the significance of Kay in Harry's life and his opting for homicide as a merciful act. Cooper achieves both beautifully.

Pierce Brosnan is perhaps the odd one in this mix but he's actually perfect as Richard, who narrates the film with a wry knowingness. And the two women, Clarkson and McAdams, are just splendid.

Source: [imdb.com](http://imdb.com) / [abc.net.au/atthemovies](http://abc.net.au/atthemovies)

Compiled by Jack Morton



# THE COMBINATION (MA 15+)

6, 8, 9 JULY

*Strong coarse language and violence/drug use*

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Australia 2009

Director: David Field

Featuring: George Basha, Firass Dirani & Doris Younane

Language: English

Running Time: 96 minutes

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The film is set in Sydney's west among the Lebanese-Australian communities where Basha grew up. His friend, the actor David Field, directed and the result is a tough-talking film about the neighbourhood's teenage gangs.



Played by Basha, John is just out of prison and the wisdom he has acquired behind bars has strengthened his resolve not to let his young brother, Charlie (Firass Dirani), go the same way. But Charlie, who is still at school, has already started a war of his own skirmishing with a gang of Anglo bigots led by Scott (Vaughn White). Charlie fancies Scott's girl, Anna (Katrina Risteska), and delights in baiting her boyfriend. John still harbours his own grudges but he has learnt what to do with them. He has taken a job as a cleaner at the local boxing gym, where he beats out his frustrations on a punching bag at the end of the day. He is a talented boxer but as soon as he steps into the ring, we learn why he doesn't do it more often.

He has also started taking out blonde and beautiful Sydney Roberts (Clare Bowen), who eagerly steps out of her own Anglo social circles to be introduced to Lebanese food, music, cafes and clubs. It has to be said that the Lebanese have all the fun here while Clare's xenophobic parents (John Brumpton and Ruth McGowan) get by on the sedative effects of booze and television. The couple are sleepwalkers when compared with Doris Younane, who brings a lot of heart and intelligence to the role of Mary, John and Charlie's widowed mother.

Shot with a digital camera, the film has a lot of hand-held work. Field, who likes close-ups and exaggerated angles, is calling it a Middle Eastern Western, which is fair enough although there's a strong whiff of spaghetti about the lurid climax.

Source: [www.smh.com.au](http://www.smh.com.au) –

Compiled by Jack Morton

## BEFORE THE RAINS (M)

13, 15, 16 JULY

### *Mature themes and violence*

---

India/UK/USA 2007

Genre: Drama/Thriller

Directed: Santosh Sivan

Produced by: Merchant Ivory

Featuring: Linus Roache, Rahul Bose, Nandita Das, Jennifer Ehle, Leopold Benedict

Lauguages: Malayalam, English

Running time: 98 minutes

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British plantation owner and colonialist extraordinaire Henry Moores (Linus Roache) fancies himself the cowboy of Kerala, cavorting around the jungle with his Indian mistress, Sajani (Nandita Das) as he makes plans to expand his operations by branching out into spices: "Today, tea; tomorrow . . . cinnamon!" Coily placed portents (a crushed robin's nest, a prominently displayed pistol) assure us that something is destined to go awry, and indeed, Henry's life begins to unravel almost immediately: Labor unrest thwarts his plan to build a transport road, even as his sharp-eyed wife (the wonderfully headstrong Jennifer Ehle) joins him in India and Sajani's brutal husband starts to suspect that she's been unfaithful.

Henry is less a character than a metaphor for imperialism; despite his buttoned-up bravado, he can't face the consequences of his carelessness with both Sajani and Kerala itself. As you might expect from a Merchant Ivory production, *Before the Rains* is saddled with a predictable lushness—even a streak of blood on a dirty window is



aestheticized until it looks like stained glass—and the sensuality here can crowd out the sense. Still, director Santosh Sivan imparts a vastness and a sense of wonder to the film, qualities reminiscent of a Thomas Cole painting: They remind you why the Brits thought conquering India was a good idea in the first place.

Source Julia Wallace [www.villagevoice.com](http://www.villagevoice.com)

Compiled by Peter Gillard

# APPALOOSA (M)

20, 22, 23 JULY

*Violence and course language*

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USA 2009

Genre: Drama, Western

Director: Ed Harris

Cast: Viggo Mortensen, Renee Zellweger, Ed Harris, Jeremy Irons

Running Time: 115 minutes

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There is plenty to enjoy in this well crafted western with Ed Harris playing Vigil Cole. Cole and his younger partner Everett Hitch, (Viggo Mortensen) are guns for hire and are employed by the citizens of Appaloosa, who are suffering at the hands of the powerful local rancher, Randall Bragg (Jeremy Irons). Through his use of violence, Bragg has been reigning over Appaloosa. Bragg is behind the murders of the town sheriff and his two deputies. Our two heroes naturally need to bring the local rancher to justice but this proves difficult, particularly when they start upsetting some of men who hired them. Then there is the sudden, if somewhat enigmatic arrival of Allison French (Renee Zellweger), an attractive, well-bred widow, who serves to complicate matters.

While Appaloosa can be slow-moving in some parts, it is a beautifully shot by Dean Semler which provides enough of a reason to see this film. The film compares well to other recent Westerns, including *The Proposition* and *3:10 to Yuma*, and does not break new ground, nevertheless this will not disappoint fans of the genre.



Source/s: Rotten Tomatoes

Compiled By: William H. Doudle

# LEMON TREE (G) ETZ LIMON

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27, 29, 30 JULY

Israel/Germany/France 2008

Director: Eran Riklis

Featuring: Hiam Abbas, Daron Tavory, Ali Suliman, Mira Navon

Languages: Arabic, Hebrew, English

Running time: 106 minutes

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Salma (Hiam Abbas), a Palestinian widow, has to stand up against her new neighbour, the Israeli Defense Minister (Doron Tavory), when he moves into his new house opposite her lemon grove, on the green line border between Israel and the West Bank. The Israeli security forces declare that Salma's trees pose a risk to the Minister's safety (a potential hiding place) and issue orders to uproot them. Together with Ziad Daud (Ali Suliman), her young Palestinian lawyer, Salma goes all the way to the Israeli Supreme Court to try and save her trees.

Her struggle raises the interest of Mira Navon (Rona Lipaz-Michael), the Defense minister's wife, who is somewhat trapped in her new home and in a lonely life. Despite their differences and the borders between them the two women develop an invisible bond, while ties grow stronger between Salma and Ziad. Salma's legal and personal journey lead her deep into the complex, dark and sometimes funny chaos of the ongoing struggle in the Middle East.



The story leaves us with a deep sadness about the ongoing conflict between Israel and her neighbours, and how that has poisoned their respective humanity.

Source: Andrew Urban [www.urbancinefile.com.au](http://www.urbancinefile.com.au) -

Compiled by Peter Gillard

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# **End of Year Film Voting Function**

## **Galaxy Hotel – opposite the Village Cinema**

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**Monday July 27**

**Wednesday July 29**

**Thursday July 30**

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 half year.

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

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### **Results from the end of year votes**

#### **Most liked:**

Moliere

The Counterfeiters

The Diving Bell and the Butterfly

Lars and the Real Girl

#### **Most disliked:**

4 Months, 3 weeks and 2 days

Before the Devil Knows You're Dead

Gone Baby Gone

# BITTER & TWISTED (M)

3, 5, 6 AUGUST

## *Coarse language*

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Australia 2008

Director: Christopher Weekes

Featuring: Noni Hazlehurst, Steve Rodgers, Leeanna Walsman, Christopher Weekes, Matthew Newton, Gary Sweet, Rhys Muldoon, Basia A'Hern, Penne Hackforth-Jones, Sam Haft, Andrea Moore, Jeremy Brennan

Language: English

Running time: 85 mins

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A multi-narrative drama of longing and loss, starting with the death of a young man and flashing forward three years to assess the toll it took on all those around him.

“...brutally honest and emotionally affecting...”

Three years ago, teenaged Liam Lombard died. His family has never recovered. His father, Jordan (Steve Rodgers), has overeaten to the point that he is now morbidly obese, and everything - work, home life - is suffering because of it. Jordan's lack of interest in his wife, Penelope (Noni



Hazlehurst), leads her to hit the bars in search of a little affection. Second son Ben (Christopher Weekes) is living in his brother's shadow, and trying to catch his essence by romancing Liam's ex-girlfriend, Indigo (Leeanna Walsman). Indigo, alternatively, is involved in a destructive relationship with a married man (Gary Sweet) who is trying to give her the shake. Meanwhile, Ben is being pursued by his amorous best friend (Matthew Newton). It's a tangled web, and everyone is stuck...

Imaginatively and inventively shot on a low budget by cinematographer Sam Collins, and with a fresh, probing script courtesy of Weekes, *Bitter & Twisted* heads fearlessly into deep, dark territory while never losing grip of its mordant sense of humour.

Source: Erin Free FILMINK (Australia)

Compiled by: Mark Horner

# I'VE LOVED YOU SO LONG (M) 10, 12, 13 AUGUST

## IL Y LONGTEMPS QUE JE TAIME

### *Mature themes*

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France/Germany 2008

Directed and written by: Philippe Claudel

Featuring: Kristin Scott Thomas, Elsa Zylberstein

Language: French

Running Time: 115 minutes

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Having been released from prison after serving a 15 year sentence Juliette (Scott Thomas) seeks refuge with her estranged sister Lea (Zylberstein) until she can find a



job and make her own way in the world. The sisters haven't really been in contact during Juliette's sentence and Lea has trouble in bringing her into her family which includes her husband, two adopted Vietnamese daughters and her father-in-law who has been made mute by a stroke.

Completely avoiding clichés or soppy sentimentality, Philippe Claudel delivers an intelligent and moving film which slowly unravels the intense knot inside Juliette and the one that has tightened around her relationship with her younger sister Léa.

Crafted so well that we don't see the craft, the work embraces the lives of all with whom Juliette comes in contact on her release, from parole officer and policeman to her sister's family and her teacher colleagues. Each relationship is deftly, brilliantly sketched and the relationship snapshots are satisfyingly complex.

Claudel's sparse but layered screenplay relies almost entirely on performance and editing; that's not to discount the value of a haunting score and the seamless production design. Claudel allows the audience to be involved by understatement and subtlety. We are given information in fragments but it never feels manipulative. Ultimately, we are invited to understand, not merely to know, and this gives the film its ballast.

Source: Andrew L. Urban – [urbancinefile.com](http://urbancinefile.com)

Compiled by Gill Ireland



# PERSEPOLIS (M)

17, 19, 20 AUGUST

## *Moderate Themes and Coarse Language*

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France 2007

Genre Animation, Biography, Drama

Featuring voices of: Chiara Mastroianni, Catherine Deneuve, Danielle Darrieux.

Directed, animation and written: Vincent Paronnaud and Marjane Satrapi

Languages: French, English, Farsi, German

Running time: 92 Minutes

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Marjane Satrapi grew up in a liberal, shah-hating household in Iran, and when she was a child in the late 1970s, her family greeted the fall of the shah as the beginning of freedom for their country. Whatever came, "it can't be worse than the shah," they said. And then it got worse. And then it got horrible.



"Persepolis" is an animated film, made by Satrapi and fellow cartoonist Vincent Paronnaud, based on Satrapi's autobiographical graphic novels about her childhood and young adulthood. The film is almost entirely in black-and-white, hand drawn and very much in keeping with the stark black-and-white drawings in her books.

Satrapi has a story to tell. A feisty child, she believes what her teachers tell her and is an ardent supporter of the shah. Then, when her family enlightens her about the shah's crimes, she becomes militantly anti-shah, albeit in a schoolyard-gang sort of way. One of the most poignant elements in "Persepolis" is the little girl's relationship with her uncle, who was imprisoned as a Marxist under the shah and welcomes his overthrow, only to be persecuted by the Islamist regime that soon comes into power.

Constitutionally incapable of keeping her mouth shut, Satrapi seems destined for trouble, so her parents send her to stay with a friend in Vienna. Thus begins Satrapi's life as an exile. The film has much to say about the cultural differences between Europe and the Middle East, and Satrapi's journey to becoming a French national - a journey that comes with a side trip back to Iran - is a fascinating one. Curiously, though her story is personal, issues of history and culture remain at the forefront. Satrapi's ambition goes beyond autobiography.

Source: Mick LaSalle San Francisco Chronicle

Compiled by Peter Gillard



# THE WACKNESS (MA 15+)

24, 26, 27 AUGUST

*Strong drug themes and drug use, sexual references*

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Genre: Drama/Comedy

USA 2008

Director: Jonathan Levine

Featuring: Ben Kingsley, Josh Peck, Famke Janssen, Olivia Thirlby, Mary-Kate Olsen, Method Man

Language: English

Running Time: 99 mins

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Ben Kingsley, plays an unhappily married psychiatrist who bonds with one of his young patients and who regularly gets extremely stoned

The setting is New York in the summer of 1994, when mayor Rudy Giuliani was cleaning up the city in a much-publicised drive against drugs and porn. Luke Shapiro (Josh Peck) is in his last year of high school and his life is a mess of problems, not least because of his squabbling parents. Dr Squires (Kingsley) is his very unorthodox shrink but is also the father of Stephanie (Olivia Thirlby), a girl Luke adores.



Though her father warns his patient against it, Luke and Stephanie have a brief but passionate fling (his first) during the summer, when all of her (presumably more attractive and self-assured) friends are out of town. It ends badly, of course, but then, perversely, Luke finds comfort in his beloved's increasingly irrational father.

This is another coming-of-age story, which is indeed well-trodden territory. But writer-director Jonathan Levine brings something new to the table, and it's not only Kingsley's performance.

There's a sure sense of a period that, although only 14 years ago, seems strangely innocent (Luke sells drugs from an ice-cream cart on the city streets with apparent impunity). There are posters for Forrest Gump, references to the music of the period, and the World Trade Centre towers are still proudly standing.

The Wackness reels you in with its combination of audaciousness and familiarity and, if nothing else, it's probably worth seeing for the kissing scene between Kingsley and Mary-Kate Olsen.

Source: The Australian, David Stratton

Compiled by: Mark Horner

# THE CLASS (M) ENTRE LES MURES

31 AUG, 2, 3 SEPTEMBER

## *Coarse language*

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France 2008

Director: Laurent Cantet

Writer: Francois Begaudeau

Featuring: Francois Begaudeau and his pupils

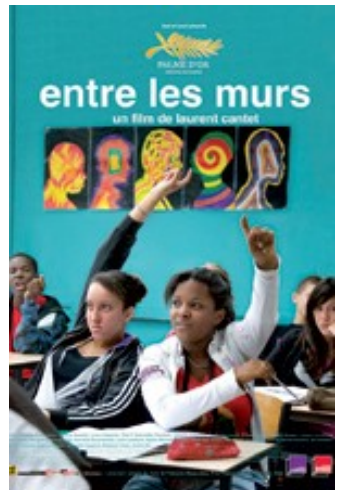
Language: French

Running Time: 128 minutes

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When François Bégaudeau, strides confidently into an ethnically mixed middle-school classroom, audiences can be forgiven for expecting him to work miracles. The movies have trained us to believe that an inspirational teacher can turn inner-city thugs into rapping scholars. So surely a man of Bégaudeau's talents can stir up this melting pot. No? Well, not exactly. The beauty of *The Class* is that it puts the lie to the one-teacher-can-make-a-difference myth propagated by so many other films; Bégaudeau may well have an impact on his students, but he and the film have the wisdom to understand that some kids can't be reached, and teachers often find that cultural or bureaucratic conditions leave their hands tied.

Shot with a skeleton crew, including three digital cameras, over the course of a school year—students were cast from auditions, and the classroom sessions were like improvisatory workshops. *The Class* is based on Bégaudeau's semi-autographical book *Entre Les Murs*. He plays himself convincingly. The 12-to-13-year-old students were never given scripts, and Bégaudeau provokes them into some lively, revealing discussion. Mini-melodramas emerge about troubled students, most notably an altercation involving a hotheaded, displaced African boy (Franck Keita), with consequences for both student and teacher. Mainly, Cantet concerns himself with capturing the shifting classroom dynamics and Bégaudeau's seasoned (if not always noble) way of working them to his advantage.



The film simply lays out the difficulties not only in education, but also with forging any kind of unified French identity. These are problems too big for one man, even a mediator as self-possessed and reasonable as Bégaudeau, and Cantet does well not to narrow *The Class* to a point.

Source: Scott Tobias – [www.avclub.com](http://www.avclub.com)

Compiled by Gill Ireland



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**PROGRAM**

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**JUNE 15 TO SEPTEMBER 3**

June 15, 17, 18	In Bruges (R)
June 22, 24, 25	Milk (MA)
June 29, July 1, 2	Married Life (M)
July 6, 8, 9	The Combination (MA)
July 13, 15, 16	Before the Rains (M)
July 20, 22, 23	Appaloosa (M)
July 27, 29, 30 After the screening	Lemon Tree ( <i>Etz Limon</i> ) (G) Mid year Function
August 3, 5, 6	Bitter and Twisted (M)
August 10, 12, 13	I've Loved You So Long (M) <i>Il y longtemps que je t'aime</i>
August 17, 19, 20	Persepolis (M)
August 24, 26, 27	The Wackness (MA 15+)
August 31, September 2, 3	The Class ( <i>Entre les Murs</i> ) (MA 15+)

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**September 7 to 17**

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**School Holidays – no screenings**

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