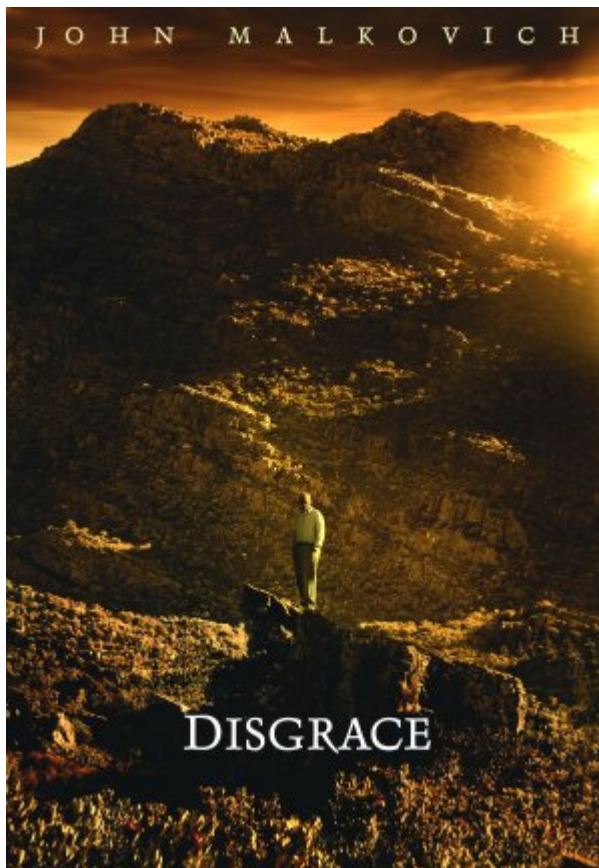

NEWSREEL 2009



launceston film society

Volume 30, Number 3
21 Sept – 17 Dec 2009



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.

In the foyer, LFS committee assists the Village attendants by managing the queue and processing membership entry. Sometimes members become impatient to be kept waiting in the foyer, but the reason is either that another film is still screening, or cleaning of the theatre is in progress. We ask your forbearance.

The Village Cinemas would like to do more business at their candy bar at LFS screenings, but understand that most people do not wish to eat close to dinner time. However, some members do purchase ice creams from across the road and it is a disappointment to theatre staff for them to walk in past a candy bar that also has these for sale. We urge members to consider the relationship between LFS and the Village in this matter.

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 prior to the film starts**
- **Turn off your mobile phone**
- **Minimise noise including eating, drinking and talking**

Thank you for your consideration



launceston film society

PO Box 60, Launceston, 7250

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

<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)
	Sue Aylett
	Susan Walker
	Owen Tilbury

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.

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. If you do not have your membership card you may be refused entry.

Guest tickets will no longer be available.

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

Please observe the “Reserved Seats” signs. These are for the committee members and members with special needs. A committee member will remove the signs at the start of the film.

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. We require a written request 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](mailto:-lfs@lfs.org.au) or by handing information to a committee member at the door.

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.

YOUNG @ HEART (PG)

21, 23, 24 SEPTEMBER

Mild themes

UK 2008

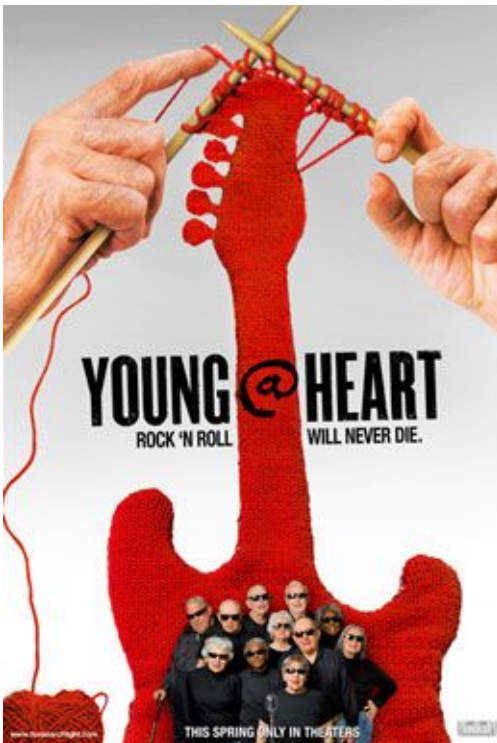
Director: Stephen Walker

Language: English

Genre: Documentary/Comedy/Musical

Running Time: 107 minutes

Over the last 25 years, a group of senior citizens living in Northampton, Massachusetts, has refused to let age and ill health get them down. *Young @ Heart* is a documentary based on the lives of the current singing group of 24 senior citizens brought to the big screen by British filmmaker, Stephen Walker, who saw their performance in London.



They are not your ordinary singing chorus because they sing rock, punk, disco and their average age is 80. The documentary follows the group over a rigorous six week rehearsal schedule.

This is, in many ways, a really touching and beautiful film. Even though many members of the choir obviously aren't all that keen on some of the songs that Bob Cilman, the stern but sympathetic chorus director, gets them to perform. They work hard, clearly love the challenge and the camaraderie, and triumph despite illness and the deaths of some of their members. What ultimately emerges is a funny and unexpectedly moving testament to friendship, creative inspiration and reaching beyond expectations.

The main drawback to an otherwise captivating documentary is that the director, Stephen Walker, is far too obtrusive. He provides too much narration and he is prone to asking the most insensitive questions. But be prepared to be entertained by the inspiring members of the choir, truly young at heart, as they overcome the occasional clumsiness of the filmmaker.

Sources: IMBD, Rotten Tomatoes, ABC At the Movies - Compiled by Sue Walker

SUMMER HOURS (L'HEURE D'ETE) (M)

28, 30 SEPTEMBER 1 OCTOBER

Drug References

France 2009

Director/Writer: Olivier Assayas

Featuring: Juliette Binoche, Edith Scob, Charles Berling

Language: French

Running Time: 102 minutes

Summer Hours (L'heure d'été) is a quiet, carefully observed film by writer-director Olivier Assayas, a former *Cahiers du Cinéma* critic. He has returned to the subtle French film of bourgeois life once vilified by the Cahiers critics who became movie-makers as the Nouvelle Vague. The great Edith Scob plays Hélène, a gracious, egocentric septuagenarian who has worshipped her uncle, a moderately distinguished figurative artist, and has turned his fading country house into a shrine. Along the way, she has looked down on her late husband, a heating engineer and consistently undermined the confidence of her three children, Frédéric (Charles Berling), a professor of economics in Paris, Jérémie (Jéréemie Renier), a business executive working in China, and Adrienne (Juliette Binoche), a designer living in New York.



The film carefully calibrates the family's emotional reactions to Hélène in her lifetime and then to her death, burial and the handling of her estate. Should they turn her house into a museum celebrating their great uncle? Or should they sell it off, along with a few exquisite pieces of Modernist furniture, a pair of Corot paintings and some lesser works? The story is satisfactorily resolved, with an unexpected ending in which Hélène's grandchildren make an ironic use of her former home.

Summer Hours which began life as a project celebrating the 20th anniversary of the Musée d'Orsay in Paris is a beautifully understated film about family ties and the sadness and nostalgia that objects can evoke.

Source: Philip French, The Guardian (UK)

Compiled by Gill Ireland

TWO FISTS, ONE HEART (M)

5, 7, 9 OCTOBER

Frequent coarse language, sporting violence, and sexual references

Australia 2008

Director: Shawn Seet

Featuring: Daniel Amalm, Ennio Fantastichini, Jessica Marais, Tim Minchin and Rai Fazio

Writer: Rai Fazio

Language: English/Italian

Genre: Action/Drama

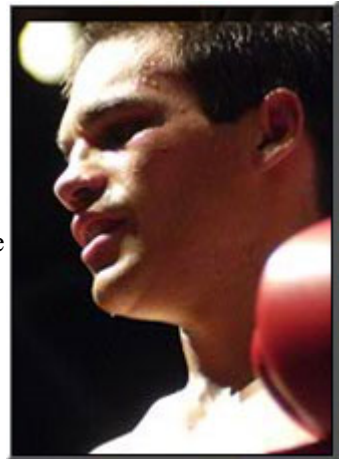
Running Time: 105 minutes

This film is set in Perth, WA and is the first film by Malaysian-born Australian director Shawn Seet.

Anthony Argo (Daniel Amalm) works as a nightclub doorman and shows promise as a boxer. He is trained by his proud, ill-tempered father Joe (Ennio Fantastichini), who pushes him to the limits and disapproves of his budding romance with the beautiful Kate (Jessica Marais), a psychology student with little stomach for the brutalities of the ring. She introduces him to a wider social group, way beyond the Australian society his father has known.

Anthony is the sort of boxer who has more fights outside the ring than within it. Anthony and his father are always ready to pick a fight to defend some victim of neighbourhood injustice or uphold the family honour. But under the influence of Kate and her musician brother Tom (Tim Minchin), Anthony begins to question his boxing career. Joe disowns him, and the stage is set for a father-son relationship drama of considerable power and daring.

Two Fists, One Heart is an ambitious film, with the longest list of credited minor characters in an Australian production. The fight scenes are grimly realistic. Tom is probably the film's most interesting and engaging character, which is surely not what the filmmakers intended.



This film marks the screenwriting debut of former Australian Amateur Boxing Champion, Rai Fazio, who also fronts as Anthony's nemesis, Nico Mancini. Also starring is Daniel Amalm ('Underbelly's') as Anthony, and Jessica Marais ('Packed to the Rafters') as Kate.

Sources: IMBD, Rotten Tomatoes, ABC At The Movies Compiled by Sue Walker

DEAN SPANLEY (G)

12, 14, 15 OCTOBER

General viewing

New Zealand, 2009

Genre: Comedy, drama

Director: Toa Fraser

Cast: Sam Neill, Jeremy Northam, Peter O'Toole, Art Malik, Bryan Brown, Judy Parfitt

Running time: 100 minutes

A 1936 novella by Lord Dunsany becomes, under the direction of New Zealand 's Toa Fraser, a wondrous journey into the lives of cats and dogs, fathers and sons and the magic to be wrought from a rare bottle of Hungarian Imperial Tokay.

Set in Edwardian England, Henslow Fisk (Jeremy Northam) has become increasingly depressed by his weekly visit to the world-weary and irascible Fisk Senior (played with gusto by Peter O'Toole) and to break the pattern of their battles of will, takes his father to a lecture on incarnation given by eccentric Swami Prash (Art Malik). There they meet clergyman Dean Spanley (Sam Neill) and the roguish "facilitator" Wrather (Bryan Brown). So begins a strange journey into the past life of Dean Spanley, which unfolds when he indulges in his favourite tippie of the expensive and elusive Imperial Tokay. Along the way the riddle of Henslow's brother's death and the reasons for his father's lack of warmth become clear in this whimsical and gently humorous film.

Only the closed mind is certain, opines Dean Spanley, when quizzed about reincarnation after the lecture on the subject. And those with an open mind will enjoy this movie while incongruously learning that fleas have a purpose, the smell of fear is intoxicating and dogs elevate man's estimation of himself, while cats only diminish it?

The success of the film depends on the interplay of the four main characters as the strange tale slowly unfolds. Beautifully filmed with an economical score and marvellous production design, this is a gentle movie about the human condition examined with great warmth, subtlety and humour.



Sources: The Independent, Urban Cinefile, A Persistent Vision (Vernon Chan)

Compiled by Owen Tilbury

FROZEN RIVER (MA 15+)

19, 21, 22 OCTOBER

Strong themes

Director: Courtney Hunt

Featuring: Melissa Chessington Leo, Misty Upham, Charlie McDermott, Michael O'Keefe, Mark Boone, Mark Boone Junior

Running time: 97 minutes

The unusual setting -- communities on both sides of the St Lawrence River, which divides the US from Canada -- plays a crucial role in this downbeat drama, but cinematographer Reed Morano, shooting on digital video, chooses not to beautify it. On the contrary, the grainy, occasionally shaky, camera work will, for some, detract from the film's overall achievement.

Ray is a white woman married to a Mohawk, a gambling addict who walked out on his family a few days before Christmas. He's probably taken the bus to Atlantic City to try his luck in the casinos there. She and her two boys live in a tiny trailer dominated by a big-screen TV and their deposit on a larger mobile home is at risk if Ray's debts aren't quickly paid.



Ray meets Lila, a Mohawk estranged from her tribe, over an argument concerning Ray's husband's abandoned car, and this chance encounter leads to the pair taking part in the well-paid but hazardous crime of people-smuggling: at considerable risk, they drive across the frozen river into Quebec to pick up refugees, usually Chinese, who are hidden in the boot of the car as they return across the river into New York State.

On one occasion, when the illegals are a couple from Pakistan, Ray -- conscious, no doubt, of the war on terror -- dumps a suspicious-looking backpack in the snow, with near-disastrous results.

The film's strength lies in the utter realism and the lack of sentimentality with which the characters and situations are presented, but it runs the risk of being so uncompromising that potential audiences will avoid it, which would be a pity.

Source: David Stratton *The Australian*

Compiled by Peter Gillard

CAOS CALMO (QUIET CHAOS) (MA 15+)

26, 28, 29 OCTOBER

Strong drug use, strong sex scene

Italy/UK 2008

Director: Antonio Luigi Grimaldi

Featuring: Nanni Moretti, Valeria Golino, Alessandro Gassman, Isabella Ferrari, Silvio Orlando, Blu Di Martino, Hippolyte Girardot, Roberto Nobile, Alba Rohrwacher.

Languages: Italian/ French

Runtime: 107 minutes

Nanni Moretti plays Pietro Paladini, a successful executive who saves a woman from drowning, and then goes home only to discover that his wife has suddenly died. What follows is a sustained study in ambiguity and enigma.

Pietro takes his ten-year-old daughter, Claudia (Blu Yoshimi), to school, and decides - for no clear reason - to wait outside for her until the school day finishes. He does the same thing the next day...and every day thereafter. Rather than being an object of concern, or even a laughing stock, the seemingly calm Pietro becomes a sort of magnet to all the key people in his life. Work colleagues, brother, sister-in-law...they all visit him, and all "spill their guts". It's almost as if he's a human black hole, or passive-aggressive, yet he resents most of the attention - Pietro is happier compiling mental lists of homes that he's inhabited and airlines that he's flown with. Is he in denial? Is he transformed by grief? Or could it be that, as he himself speculates, "If Claudia's not suffering, perhaps it's because I'm not suffering enough?"

Quiet Chaos is a hard movie to pin down. At times it's predictable, at others wildly surprising. Some of the plot is implausible, yet the core ideas resonate richly, and the characters' behaviour is psychologically intriguing. What's consistent is the quality of the acting - especially Nanni Moretti's (*Caro Diario*, *The Son's Room*) - and the revelling in contradiction. It couldn't have a more apposite title. Well worth seeing.

Source: Mark Demetrius FILMINK (Australia)

Compiled by: Mark Horner



TWO LOVERS (M)

2, 4, 5 NOVEMBER

Coarse language and sex scenes

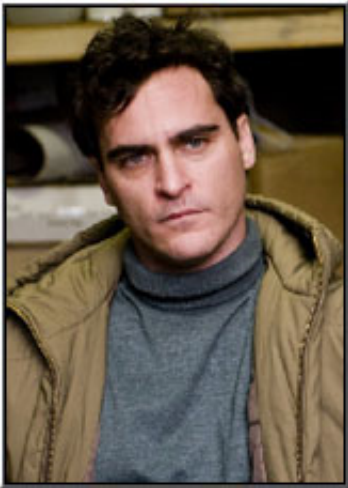
USA 2008

Director: James Gray

Featuring: Joaquin Phoenix, Gwyneth Paltrow, Vinessa Shaw, Moni Moshonov, Isabella Rossellini, John Ortiz, Julie Budd, Elias Koteas

Running Time: 110 Min

In *Two Lovers*, a mobile phone goes off during a solemn moment at a bar mitzvah, amid some nervous and embarrassed laughter. At a hospital, where Gwyneth Paltrow's character has just had a baby, the father visits her in her room while her more recent and more infatuated lover hides behind the open door and overhears their conversation.



Will the father discover the other's presence? Will someone blunder into the room and shut the door? It's the sort of situation usually found in an English bedroom farce or a Mozart opera. You might imagine that *Two Lovers* is a romantic comedy, one of the fluffier kind, or something more raunchy and tasteless. You might be wrong. *Two Lovers* is the most moving and beautiful love story I have seen for a long time.

The prevailing tone is set in the opening shot. Leonard (Joaquin Phoenix) is a troubled young man from a New York Jewish family who works in his father's dry-cleaning business. One day, on a delivery run near Brighton Beach, he climbs over a railing and tries to drown himself in the bay. Rescued by passers-by, he returns home drenched and apologetic to find himself at a gathering of family friends, and from snippets of conversation we learn that Leonard is bipolar. Then he meets the beautiful Sandra (Vinessa Shaw), the daughter of one of his father's business colleagues, the girl his parents would like him to marry.

Source: Evan Williams - *The Australian*

Compiled by Peter Gillard

TENDERNESS (M)

9, 11, 12 NOVEMBER

Moderate coarse language and themes

USA 2008

Genre: Crime/Drama

Director: John Polson

Featuring: Russell Crowe, Laura Dern, Jon Foster & Sophie Taub

Language: English

Running Time 101 min

Having directed American pulp thrillers *Swimfan* (2002) and *Hide and Seek* (2005) to huge cinematic success, Australia's John Polson takes a sharp left turn with this strangely lyrical, disturbing road movie about a teenage girl who shares a cross-country ride with a quiet psycho. The film, based on the book by Robert Cormier of the same name, follows the lives of three characters at the moment their paths meet.

When ultra-violent teen Eric Poole (Jon Foster) is released from juvenile detention, he finds himself an unlikely object of infatuation for Laurie (Sophie Traub), an unhappy



girl who finds his carefree manner attractive, and reason enough to leave her troubled home.

Hot on Eric's trail is Lieutenant Cristofuoro (Russell Crowe), a

dogged, unkempt cop unwilling to believe that the correctional system has corrected anything, and whom he believes will claim Laurie as his next victim.

Skilfully playing on the irony of its title, Polson maintains an unsettling tension throughout the narrative, building his slow-burn thriller to a climax that deliberately runs counter to the in-your-face genre principles of which he proved such a master with his first two thriller outings.

All the actors are perfectly cast but Sophie Traub is a true standout. Traub manages to convey the complexities of the character with a subtlety and vulnerability that is a testament to her burgeoning talent. As expected, Crowe is always a reliable talent and manages to make what amounts to a supporting character as interesting and endearing as the leads.

Source The Age.com.au, IMDB, The Vine Entertainment

Compiled by Sue Aylett

GOMORRA (MA 15+)

16, 18, 19 NOVEMBER

Strong violence and drug use

Country: Italy 2008

Genre: Drama

Director: Matteo Garrone

Featuring: Cast: Salvatore Abruzzese, Simone Sacchetti, Salvatore Ruocco, Vincenzo Altamura, Italo Renda, Gianfelice Imparato, Maria Nazionale.

Distributor: Madman

Language: Italian, Subtitled in English

Running time: 137 mins

Roberto Saviano's account of the Camorra, is the Naples-based mafia which virtually runs the city. The film adaptation by Matteo Garrone focuses on a housing estate in Scampia, a suburb of Naples where murders seem to be an everyday occurrence, where young men display a stupid bravado and where even young teenagers become embroiled in the action. The film follows five main stories, just about all of them about poison of one sort or another, whether it is drugs, toxic waste, dirty money or the wasting of humans.

It is like a vision of a little hell. The architecture of the housing estate reminds you of a prison, people are killed with the nonchalance of a spit and anyone who thinks they can escape the tentacles of the Camorra quickly learns to the contrary. Competing



clans within the Camorra add to the body count. It's to Matteo Garrone's credit that none of this is sensationalised. The matter-of-factness in the telling adds to the film's power. The use of real locations in Naples – the housing estate is real, many of the performers are from the street there – complement the narrative.

Although it's a demanding film, and a long one, and a very disturbing one, the portrait it paints of this society in the grip of this tawdry but immensely powerful and rich organization is scary indeed.

Source: Margaret Pomerantz - At the Movies.

Compiled by Peter Gillard

TULPAN (M)

23, 24, 25 NOVEMBER

Infrequent coarse language and nudity

Kazakhstan/Poland/Switzerland, 2008

Genre: Comedy, drama

Director: Sergei Dvortsevov

Written by Dvortsevov and Gennady Ostrovsky.

Featuring: Tolepbergen Baisakalov, Ondas Besibasov, Samal Wsliamova, Askhat Kuchencherekov, Bereke Turganbayev

Language: Kazakh and Russian with English subtitles.

Running time: 99 minutes.

“Tulpan,” *Un Certain Regard* winner at Cannes 2008, is Sergey Dvortsevov’s first feature. Born in Kazakhstan, his documentaries are about people in the old Soviet republics living between tradition and the future. Sounds unpromising, but for those of us who loved *The Story of the Weeping Camel* or *The Cave of the Yellow Dog* this film is an unlikely gem from the world’s largest land-locked country.

Asa, newly discharged from the Russian navy, has come to live with his sister Samal, her husband, Ondas, and their children. As the story opens, Asa, Ondas and his buddy Boni are negotiating for the hand of Tulpan (“Tulip”). Asa enthralled them with tales of the seahorse and octopus. They offer 10 sheep and a chandelier. But “no” the bride-to-be is fussy because his ears are too big. This means trouble, because the local sheep herding boss won’t let him have a flock of his own until he marries – and Tulpan is the only marriageable girl around.



Asa’s coming of age as he battles to solve this conundrum and to learn to be a sheep herder is only part of the attraction of this film. The true hero of the story is the landscape and the often comic happenings of this fast-disappearing way of life. Dvortsevov’s non-professional cast let us witness not one but two lengthy struggles with a suffering ewe as she gives birth. We listen entranced to Asa’s niece sitting all alone on the leeward side of the family yurt, singing a Kazakh song into the wind. We laugh as the local vet arrives with a sick camel calf in the side-car of his motorbike with the worried camel mother following.

Whether Asa gets the girl or not simply isn’t that important.

Sources: Salon.com, European films.net, Chicago-Tribune.

Compiled by Owen Tilbury

DISGRACE (M)

30 NOVEMBER, 2, 3 DECEMBER

Violence, sex themes, mature themes and coarse language

Australia/South Africa 2008

Genre: Drama

Director: Steve Jacobs

Screenplay: Anna Maria Monticelli

Featuring: John Malkovich, Paula Arundell, Scott Cooper, Eriq Ebouaney, Jessica Haines, Fiona Press, Monroe Reimers and Charles Tertiens

Language: English

Running time: 119 mins

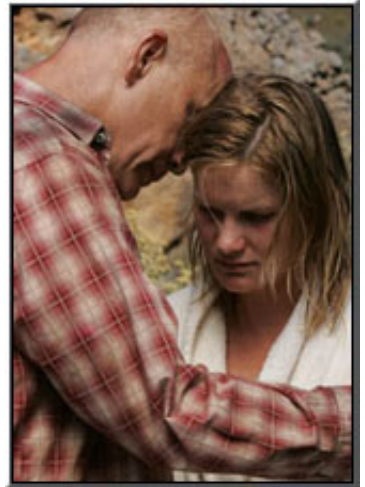
David Lurie, a professor who teaches poetry at a university in Cape Town, is not a very likeable man. He is divorced, lives alone and is apparently friendless; even Soraya, the prostitute he visits, is disenchanted with him. His air of bored aloofness doesn't endear him to his colleagues, so there is no mercy for him when he's disgraced by the revelation that he seduced one of his students, Melanie, and then forged a pass mark for a test she didn't take – he's forced to resign his position but, as he tells a student journalist, he finds the experience 'enriching'.

He goes to visit his lesbian daughter, Lucy on her remote farm, but while he is there an incident occurs that changes his life forever.

J.M. Coetzee's powerful Booker Prize-winning novel was never going to be easy to adapt to the screen and it's to the credit of Anna-Maria Monticelli that her screenplay is both faithful and cinematic.

It would have been easy to rely on a voice-over narration, but Monticelli and Jacobs reject this, and the result is a strange, disturbing and ultimately riveting film whose final shot is quite memorable – Steve Arnold's camera work is exemplary throughout.

Jessica Haines as the daughter gives a magnificent performance and isn't over-shadowed by her formidable co-star. This is a most unusual Australian film, but a very powerful one.



Source: David Stratton - At the Movies.

Compiled by Peter Gillard

HUNGER (MA 15+)

7, 9, 10 DECEMBER

Strong theme, violence and nudity

Origin: UK 2008

Director: Steve McQueen

Cast: Michael Fassbender, Stuart Graham, Helena Bereen, Larry Cowan

Running Time: 96 minutes



In 1981, Bobby Sands (Michael Fassbender) led an IRA Hunger Strike in which republican prisoners attempted to win political status, as opposed to merely being classed as criminals. At the time, these events captured the world's attention. *Hunger* details the life in Maze Prison, Northern Ireland in the six weeks prior to Sands death. The film is actually portrayed from three perspectives, opening with the part of prison guard, Raymond Lohan (Stuart Graham), who lives in constant fear. The second considers the views from a new inmate. The final perspective considers Sands himself, who stands for his cause and the rightness of political prisoner status. One notable scene is Sands debating the morality of the hunger strike with a catholic priest.

The direction highlights what occurs when both the physical and psychological aspects of the human condition are pushed to their limits. The film's impact is particularly heightened when the director sets aside dialogue, using instead visual effect to portray the complex relationships between inmates and prison guards, both caught in complex political issues during the Thatcher years.

This film is certainly compelling. Prior to its release in the UK, it premièred at the Cannes Film Festival resulting in both standing ovations and walk-outs.

Source/s: IMDB, David Stratton Compiled by: William H. Doudle

SUNSHINE CLEANING (M)

14, 16, 17 DECEMBER

Mature themes, violence, coarse language, sex scene, drug use and nudity

Origin: USA 2009

Director: Christine Jeffs

Cast: Amy Adams, Steve Zahn, Emily Blunt.

Running time: 91 minutes

'It's a racket, you should get into it,' Steve Zahn's adulterous cop Mac tells Rose (Amy Adams) about the lucrative opportunities that crime scene clean up offers, as they are about to fall into bed together in a motel room. It's an idea that has little appeal to Rose - until she is desperate enough to try anything. It's tough bringing up a child on your own (especially a super bright one with disruptive behaviour) and now, working as a maid with only a distant memory of her college days when she was a success as a cheerleader,



Rose's self image is all negative. Adams allows all her emotions to show in her vulnerable face as she takes charge of her life. Emily Blunt's Nora is the damaged younger sister who likes weird. Blunt gives an edgy performance that couples sensitivity and daredevil. She is the sentimental one and cannot help but become involved with tangible items from the places they clean up. Playing a role not dissimilar to the one he played in Little Miss Sunshine, Alan Arkin is the sisters' scene-stealing, stubborn, supportive and unpredictable father Joe who has unusual ideas of his own.

Clifton Collins Jr. plays Winston, the sympathetic one-armed cleaning supplier who makes model planes in his spare time. It's a great character and one we wish we could get to know better. Jason Spevack is well cast as Oscar, the 8 year old who thinks a CB radio has a direct line to heaven.

The best reason to see this film is the performance by the two most enigmatic young actresses today, Emily Blunt and Amy Adams.

Source: Louise Keller www.urbancinefile.com.au Compiled by: Jack Morton

Films screened in 2009

Films screened before first half voting.

The Kite Runner (M)	Especially liked
Not Quite Hollywood (MA 15+)	Disliked
Children of the Silk Road (R)	Especially liked
Hey Hey its Ester Blueburger (M)	
The Savages (M)	
The Edge of Love (M)	
The Unfinished Sky (M)	Especially liked
Caramel (M)	
The Visitor (M)	
Waltz with Bashir (MA 15+)	
Welcome to the Sticks (M)	Especially liked
You the Living (M)	Disliked
Stop Loss (MA 15+)	
And when did you last see your father? (M)	
Man on a Wire (PG)	
In Bruges (R)	Especially liked
Milk (MA)	
Married Life (M)	
The Combination (MA)	
Before the Rains (M)	
Appaloosa (M)	
Lemon Tree (<i>Etz Limon</i>) (G)	Especially liked

Films in the second half not yet voted on

Bitter and Twisted (M)

I've Loved Yu So Long (M)

Il y longtemps que je t'aime

Persepolis (M)

The Wackness (MA 15+)

The Class (*Entre les Murs*) (MA 15+)

Young @ Heart (PG)

Summer Hours (L'hure d'ete) (M)

Two Fists One Heart (M)

Dean Spanley (G)

Frozen River (MA 15+)

Quiet Chaos (M)

Two Lovers (M)

Tenderness (M)

Gomarra (MA 15+)

Tulpan (M)

Disgrace (MA 15+)

Hunger (MA 15+)

Sunshine Cleaning(M)

After the screening

End of year function

Program 21 September – 17 December

21, 23,24 September	Young @ Heart (PG)
28, 30 September, 1 October	Summer Hours (L'hure d'ete) (M)
5, 7, 9 October	Two Fists One Heart (M)
12, 14, 15 October	Dean Spanley (G)
19, 21, 22 October	Frozen River (MA 15+)
26, 28, 29 October	Quiet Chaos (M)
2, 4, 5 November	Two Lovers (M)
9, 11, 12 November	Tenderness (M)
16, 18, 19 November	Gomarra (MA 15+)
23, 25, 25 November	Tulpan (M)
30 November, 2, 3 December	Disgrace (MA 15+)
7, 9, 10 December	Hunger (MA 15+)
14, 16, 17 December	Sunshine Cleaning(M)
After the screening	End of year function