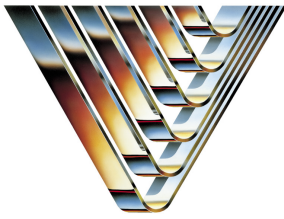

NEWSREEL 2010



launceston film society

Volume 31, Number 2
14 June – 2 Sept 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

President	Peter Gillard (Bookings & Newsreel)
Vice-President	Mark Horner (TFOFS representative)
Secretary	Gill Ireland (Membership & Public Officer)
Treasurer	Kim Pridham
Committee	Sue Walker (Assistant secretary) Owen Tilbury (Film Festival) Ian Norton (Website) Shirley Patton (Privacy Policy)

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.

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.

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.*

Shorts - what's new in the LFS

Tasmanian Breath of Fresh Air Film Festival – A sub-committee of the LFS has organised a new and original film festival including a competition for aspiring film makers. Don't miss this event over the long weekend 12 – 14 June.. Details at www.bofa.com.au

Privacy Policy – The LFS has developed a privacy policy as a response to demand. You can view it on our website.

Classic Films – in response to demand from members we are screening one classic film in each section of our programme. In the last section we screened *Wake in Fright* (Australia 1971), and in this section we have *The Leopard* (Italy/France 1963) scheduled. We shall be seeking your opinion about classics at the end of the year.

A Passion for Cinema – this was an initiative of Adult Education and organised by our life member Stan Gottschalk in conjunction with the LFS. The program was well attended, had excellent feedback and a repeat spring session is being considered.

Australian Council of Film Societies - ACOFS – The film society movement is supported by State Federations and a peak body ACFOF. Mark Horner is Vice President of the Tasmanian Federation and through the support of the LFS, attended the National meeting of ACOFS in Western Australia where he was elected Treasurer. The new President of ACOFS Bryan Putt, is very interested in the organisation and success of the LFS which is the largest Film Society in Australia. Launceston will host the AGM of ACOFS in 2011.

LFS – Toastmasters Club – we have received a letter from Damian Chong who is the District Governor for our District 73 and also a past member of the LFS. He has proposed that some members of the LFS might like to join and charter a Toastmasters with the purpose of speaking about the films that are screened. He has told us that a viable club would be 25 members. If you are interested please contact Damian on mobile 0407 593 538 or damianchong@gmail.com



Don't miss this exciting new initiative of the Launceston Film Society

www.bofa.com.au

VENUE - TramShed Theatre Inveresk



Saturday 12th June

2:00 *The Burning Season* a positive journey to save the Orang-outans of Indonesia

4:00 Flickerfest a selection of nine best short films from around the world..

7:30 *The Girl with the Dragon Tattoo* best selling gender bending thriller.

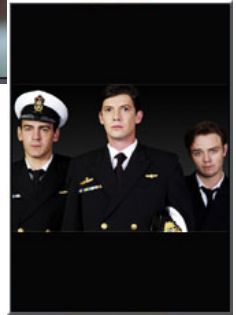


Sunday 13th June

2:00 *The Garbage Warrior* one man's fight to save the planet with recycled rubbish.

4:00 Tasmania's best short films

7:30 *Three Blind Mice* a darkly real rite of passage for three friends.



Monday 14th June

10:00 Independent film makers forum (free entry)

2:00 *Eliminated* work in progress screening of the hilarious documentary by the director of *The Jammed*

4:00 Finalists of the **Kwik Flick** film competition

Tickets LFS Members \$5 per film or \$10 for Sat..or Sun. (3 viewings), or \$7.50 for Mon (2 viewings) or \$30 (Festival pass all 8 viewings).

Princess Theatre phone 6323 3666 or www.theatrenorth.com.au

Thanks to our sponsors: Screen Tasmania, Tasmanian Perpetual Trustees, AT+M Integrated Marketing, Launceston City Council, Village Cinemas, State Cinema, MWPR, and SAUCE.

THE BOYS ARE BACK (M)

14, 16 17 JUNE

Mature themes, sexual references and coarse language

Australia/UK 2009

Director: Scott Hicks

Featuring: Clive Owen George MacKay Tommy Bastow Nicholas McAnulty Johnny Frisina Laura Fraser Emma Booth Emma Lung Julia Blake Natasha Little Erik Thomson Chris Haywood Steven Robertson Alexandra Schepis Adam Morgan Klayton Stainer

Runing time: 104 minutes

The Boys Are Back is a confessional tale of fatherhood. It follows a witty, wisecracking, action-oriented sports writer who, in the wake of his wife's death, finds himself in a sudden, stultifying state of single parenthood. Joe Warr throws himself into the only child-rearing philosophy he thinks has a shot at bringing joy back into their lives: "just says yes." Raising two boys - a curious six year-old and a rebel teen from a previous marriage -- in a household devoid of feminine influence, and with a lack of rules, life becomes exuberant, instinctual, reckless... and on the constant verge of disaster. The three multi-generational boys of the Warr household, father and sons alike, must each find their own way, however tenuous, to grow up.



This story of fatherhood is set in South Australia. As Joe rejects the counsel of his mother-in-law and other parents, he develops his own philosophies on parenting. Despite this, he struggles to keep his family together, while his sons are just as confused as him.

There is much to admire in this film. The acting is superb. In fact it is Oscar worthy, whether from Clive Owen or either of the young actors playing his sons. The story is honest, fresh, and touching. This isn't a, "What happens if..." movie. This is not just a true life story, it is a true to life story. You can see that Scott Hicks had one goal, honesty. He succeeds at every level and this is perhaps the most honest film you will ever see. It is, in many ways, a movie that only asks questions and provides no answers. If you feel like seeing honesty and emotional truth, if you want a break from Hollywood BS, if you want to see a slice of real life without any pretense or falsehood, rush to this movie

Original review by Rick Reynolds, Miramax,

Extracted by: Mark Horner

PRECIOUS (MA 15+)

21, 23, 24 JUNE

Strong themes and coarse language

USA 2009

Directed by Lee Daniels

Screenplay by Geoffrey Fletcher, based on the novel Push, by Sapphire

Featuring Gabourey Sidibe, Mo'Nique, Nealla Gordon, Lenny Cravitz, Mariah Carey

Running time: 109 minutes



It would be hard to find a more luckless girl than Claireece Precious Jones. An African-American teenager growing up in Harlem in the 1980s, she's morbidly obese, friendless, and regularly in trouble at school.

At the age of 16 she is pregnant for the second time to her father, having previously given birth to a girl with Down Syndrome, nicknamed "Mongo".

She is also verbally and physically abused on a daily basis by her mother, a welfare-dependent slattern named Mary, who spends her days guzzling junk food on the sofa while the TV blares advertisements for a glamorous world far out of reach.

Despite everything, Precious still has dreams. She wants to learn — things look up once she starts attending an alternative school where she's guided towards literacy and self-esteem by Blu Rain, her impossibly pretty and understanding fairy godmother.

In fantasy scenes, Precious imagines herself as a movie star — which of course, from our point of view, she is. The casting of a de-glamourised Mariah Carey as a counsellor and Lenny Kravitz as the only nice man in Harlem only adds to a feeling of moving through a fantasy-land defined by reference points from pop culture.

The interesting thing is the way that Daniels and his screenwriter Fletcher use artifice to liven up a story that might otherwise be unbearably depressing, and at the same time establish a distance from Precious' plight. While Precious is learning to write, add up, and resist oppression, the presumably more privileged audience member is taught a lesson about the importance of valuing each individual human being, no matter how lowly.

Original review: Jake Wilson, The Age

Extracted by Sue Walker

BRIGHT STAR (PG)

28, 30 JUNE, 1 JULY

Mild themes

Australia/France/UK 2010

Director: Jane Campion

Featuring:: Ben Whishaw, Abbie Cornish, Kerry Fox, Paul Schneider

Running time: 154 minutes

A sick, broke 19th century poet with no prospects and not long to live, falls for the girl next door. Catch wind of this basic synopsis for ***Bright Star***, and you are quite within your rights to expect a flowery costume drama with an intolerably high pollen count. Well, let me tell you right now: there is nothing to be sneezed at in *Bright Star*.



This classy period romancer makes light work of a heavy-duty love story for the ages.

Your heart will break, your head will swoon, and you will hope against hope for a happy ending that history will not permit. A

frail man who lived off the kindness of close acquaintances, Keats died tragically at age 25 from tuberculosis, never having married his one true love, a spirited young woman who was his neighbour for the last four years of his life.

Fanny Brawne (Abbie Cornish) inspired Keats to write "Bright star, would I were steadfast as thou art." This film, directed by Jane Campion, delicately dissects these words, and extracts their deeper meaning. A woman well ahead of her time - with a keen wit, innovative fashion sense, and healthy disrespect for social convention - Brawne's luminous life force literally kept the ailing Keats alive.

Cornish's flawless performance as Brawne will serve as a revelation to those who have criticised the Australian actor for cruising through films in a low-key mode. Her chemistry with Whishaw is lively, highly engaging, and totally infectious. Campion's decision to have Cornish carry the dramatic weight of the picture - while Whishaw seems to float away into the distance with each passing minute - leaves *Bright Star* burning brightly to the end.

Original review by : Leigh Paasch Herald Sun. Extracted by Peter Gillard

A SINGLE MAN (M)

5, 7, 8 JULY

Mature Themes

U.K. 2009

Directed and written by: Tom Ford

From the novel by Christopher Isherwood.

Featuring: Colin Firth, Julianne Moore

Running Time: 100 minutes

The fashion designer Tom Ford has branched out into directing with this film and with great initial success, because Colin Firth won Best Actor when the film screened last year at the Venice Film Festival and recently also won a BAFTA award.



Firth plays 52 year old George Falconer, a British professor teaching at a college in Los Angeles in 1962. George is gay and his partner of many years, played in flashback by Mathew Goode, was killed in a road

was killed in an accident 8 months ago. George is in a state of deep grief. He teaches a college class on Aldous Huxley (is he still taught?). He works in a subtext about those who do not conform. No student is interested, except Kenny who may be less interested in the lecture than the lecturer.

His only friendship is with Charley, a sad alcoholic of a certain age with whom he once, briefly, had a try at a heated affair. She gives him gin and sympathy, but it's more ritual than comfort. This was a time when being gay was not socially acceptable, when jobs could be lost, when families were shamed and therefore cruel. Ford has imbued this adaptation of Christopher Isherwood's novel with a compelling sense of beauty and style. It is an immaculate-looking film. If anything the sense of style in every frame is a bit overwhelming. But the heart of the film is in Firth's performance, he is just splendid as a man whose calm, controlled exterior hides an inner world of pain. His sense of loss is palpable.

Original reviews: Margaret Pomeranz (ABC At the Movies). and Roger Ebert (Chicago Sun Times)

Extracted and compiled by: Gill Ireland

NORTH FACE (M) (NORDWAND)

12, 14, 15 JULY

Mountaineering deaths

Germany/Austria/Switzerland, 2008

Director:: Philipp Stölz

Script: Christoph Silber, Philipp Stölzl, Rupert Henning, Johannes Naber

Featuring: Benno Fürmann, Florian Lukas, Johanna Wokalek, Georg Friedrich, Simon Schwarz, Ulrich Tukur, Erwin Steinhauser, Branko Samarovski, Petra Morzé.

Language: German with subtitles

Running time: 121 minutes



A thrilling adventure about mountains, war and love, North Face grips us as tightly as the pitons that grip the precipitous edge of the Eiger. The story is based on true events in 1936, when pressure mounted for a German mountaineer to be the first to ascend the 'Wall of Death'. The story has a bit of everything, but it is the conflict between man and nature that holds all the trumps.

"You can be the best but it's still a lottery," says mountain climber Toni Kurz, when talking to his climbing partner Andreas Hinterstoisser about the climb. Brought up in Berchtesgarden in Bavaria, theirs is a comfortable partnership as they conquer slopes where only eagles dare. We know from the very beginning of the film, when we meet Luise Fellner, a rookie photo journalist in the newsroom of Berlin's daily newspaper, that she has more than a superficial interest in the two men.

The first part sets the scene, the historic context and the chemistry between Luise and Toni. It is not until we are on the mountain when we find the sun may shine for a minute, but then a deadly blizzard suddenly hits. After all, the legend tells of an Ogre (or Eiger) that lives in the mountain and 'devours everyone who gets too close'. Come in a train; leave in a coffin, the locals say.

The contrast couldn't be greater between the light hearted conversations by the onlookers at the comfortable hotel and the plight of the mountaineers facing enormous challenges. There's an accident, a snowstorm, a selfless act and the unexpectedness that the elements deliver. Our hearts are in our mouths throughout the final hour as the story reaches its dramatic and climactic peak. But the success of the film lies in the culmination of the elements and Stölzl manages to chill us to the very core emotionally, as we become involved in nature's drama.

Original review by Louise Keller Urbancinefile Extracted by Peter Gillard

IN THE LOOP (MA15+)

19, 21, 22 JULY

Strong Course Language

UK, 2009

Director: Armando Iannucci

Writers: Jesse Armstrong, Simon Blackwell, Armando Iannucci & Tony Roche

Featuring: Peter Capaldi, Tom Hollander, Gina McKee & James Gandolfini

Running Time: 106 Minutes

Political satire is a bitch to pull off. Kubrick's *Dr. Strangelove* set the bar high in 1964. But damned if *In the Loop* doesn't at least nip at its skirts. Best of all, this ink-black comedy of war and how to stop worrying and love the spin is devilishly clever. The gifted British writer-director Armando Iannucci, whose BBC series *The Thick of It* is the spark for the film, keeps the dialogue coming fast and furiously funny.

The time is just before the invasion of Iraq. The governments of Britain and the U.S. are in a fever. On Downing Street — a spin on *The Office* (Ricky Gervais edition, complete with handheld cameras) — the PM's caffeinated director of



communications, Malcolm Tucker (Peter Capaldi), is verbally abusing Simon Foster (Tom Hollander), a twit minister who has just done interviews claiming support for the U.S. in a war that he declares "unforeseeable." The brilliant Capaldi turns cursing into performance art, spewing streams of invective that would make David Mamet blush.

Somehow the idiot Simon winds up in D.C. with two handlers (Chris Addison and Gina McKee), who can't stop him from inserting foot in mouth. Simon gets caught in the crossfire of a State Department hawk (David Rasche) and a dove of a general (a slyly hilarious James Gandolfini), with an ex-lover (a priceless Mimi Kennedy) in the diplomatic corps. The dangerous incompetence of these warring factions will strike you as more than familiar. That's why the laughs stick in the throat. But laugh you will, loud and often. *In the Loop* deserves to be a sleeper hit. The whole cast is stellar. And it proves that smart and funny can exist in the same movie, even in summer.

Original review by : Peter Travers – Rolling Stone.

Extracted by: Kim Pridham.

THE LEOPARD (PG) (IL GATTOPARDO)

26, 28, 29 JULY

Italy/France 1963

Directed by : Luchino Visconti

Adapted from the novel by Giuseppe di Lampedusa'

Featuring Burt Lancaster, Claudia Cardinale and Alain Delon

Language: Italian with subtitles

Running time: 180 minutes

Exquisite from first frame to last, Visconti's 1963 epic deals with the tensions, both internal and external, bearing down on a grand Sicilian clan in the late nineteenth century is one of the greatest cinematic sagas ever.

Burt Lancaster plays an Italian prince in the 1860s, who laments the passing of the old aristocratic order, symbolized by the marriage of his nephew to a merchants daughter. The young people are the inheritors of the inevitable changes brought about to the land by Risorgimento of Garibaldi. The film captures vividly the autumnal mood of change and decay that the onrush of revolution brought to one family, and to the spirits of one man in particular. There are a few scenes to the external politics, such as Garibaldi's conquests of Sicily, briefly depicted as a combat between the Red Shirts and Bourbons in Palermo's narrow streets.

The great, gaudy end-of-an-era banquet takes up the last 40 minutes of the nearly three-hour saga. This detailed depiction of a ball is deservedly considered to be one of the most celebrated set pieces in film history.

The Leopard won the Cannes Grand Prix in 1963, but fell foul of Hollywood marketing forces. 20th Century-Fox butchered the film for distribution in Britain, the U.S and Australia. Crudely dubbed, with insensitive cuts, bleached colour and scaled down from a widescreen format; its director was furious. In the Sunday Times in October 1963, Visconti wrote "It is now a work for which I acknowledge no paternity at all", and accused Hollywood of insulting Americans by treating them like "a public of children". Now presented in its original version, this giant of world cinema is back in all its lavish glory.



Original review by: Emanuel Levy NY Times Additional information: Chapel Films
Extracted and compiled by Peter Gillard

BEAUTIFUL KATE (MA)

2, 4, 5 AUGUST

Strong coarse language and nudity; Strong sexual themes and sex scenes

Australia 2009

Director: Rachel Ward

Featuring: Bryan Brown, Maeve Dermody, Rachel Griffiths, Ben Mendelsohn

Running Time: 101



Confronting in its family drama, Beautiful Kate manages to simultaneously disturb and reward its audience with a strong, well rounded story and excellent performances.

As the commentariat whines about local films being too heavy, the uncomfortable and uncompromising Beautiful Kate - one of the finest Australian productions in recent years

- gives the celluloid finger to the aforementioned whingers. "You think those other movies are bleak?" the filmmakers seem to be saying. "We'll show you bleak."

Beautiful Kate is about a family so dysfunctional that you need another word for it. Exquisitely shot in the Flinders Ranges, it follows Ned Kendall (Ben Mendelsohn), a forty-year-old writer who returns to his family's remote property to see his dying father, the belligerent Bruce (Bryan Brown). Ned is eaten alive by guilt surrounding the teenage death of his twin sister, the titular Kate (Sophie Lowe), and his reappearance stirs skeletons and secrets in the Kendall's airless closet.

Told partly in seamless flashbacks, Ned confronts his own disturbing past as he battles Bruce in the present. It's so real that you can smell the stench of Bruce's sick room, and the decaying property itself becomes a character - and a metaphor for Bruce's failures.

When Bruce and Ned go head-to-head, you're not just seeing two of Australia's best actors give their all, but a father and son unbottling a lifetime's worth of resentment and explosive rage. With muscular direction from Rachel Ward (Brown's real life wife), who adapted the screenplay from Newton Thornburg's American-set novel - and enhanced by 'Tex Perkins' and Murray Paterson's score - this decidedly anti-popcorn movie does ultimately offer redemption and hope. It's an intense, disquieting experience - but a deeply rewarding one.

Original review by Annette Basile – Filmink Australia

Extracted by Owen Tilbury

MESRINE; KILLER INSTINCT (MA 15+)

(MESRINE: L'INSTINCT DE MORT)

9, 11, 12 AUGUST

Strong violence, coarse language and mature themes

France 2008

Director: Jean-Francois Richet

Featuring: Vincent Cassel, Cecile De France, Gerard Depardieu, Gilles Lellouche, Roy Dupuis, Elena Anaya, Florence Thomassin, Michel Duchaussoy

Language: French with subtitles

Running Time: 133 mins

Part one, of a double bio-pic. Part two will feature at a future screening.

This was 1979, the year in which Jacques Mesrine, a notorious French bank robber, murderer, media darling and compulsive self-publicist who revelled in his title of



Public Enemy Number One, was cut down in a hail of bullets in Paris by a special hit squad of police who were not prosecuted for their extra-judicial wet job. The build-up to this slaying forms the opening scene to Jean-François

Richet's terrific film, though the sequence is presented in a tricky split-screen manner, misleadingly hinting that the film will be in the wacky Anglo-Saxon style of *The Italian Job* or *The Thomas Crown Affair*. Instead, Mesrine is in the tradition of Jules Dassin's *Rififi* or Jean-Pierre Melville's *Le Cercle Rouge*: muscular, forthright storytelling, hard-smoking, hard-drinking action, horribly incorrect attitudes, brutality with a top-note of self-loathing, bushy moustaches and a cracking lead performance from Vincent Cassel as Mesrine.

Based on the autobiography that Mesrine wrote and circulated in prison called *Death Instinct*; his memories may be self-serving and as Richet concedes in a statement before the film begins, the action can't be considered gospel. And yet Mesrine emerges as so horrible and unsympathetic that much of it may be nothing more nor less than the truth.

Original review by : Peter Bradshaw - The Guardian. Extracted by Ian Norton.

TOPP TWINS: UNTOUCHABLE GIRLS (PG)

16, 18, 19 AUGUST

Mild themes and coarse language

New Zealand, 2009

Director: Leanne Pooley

Music: David Long (and the Topp Twins)

Featuring: The Topp twins Jools and Linda Topp, with John Clarke and others.

Running time: 84 minutes

This documentary summarises the lives of the fifty year old Topp Twins, the world's only comedic, country singing, dancing and yodeling, lesbian, twin sisters. From rural backwaters in New Zealand to busking on the streets of Auckland, to performances at the Rugby World Cup and London's West End stage, their appeal seems limitless. The twins have morphed from radical activists into Kiwi 'national treasures' and 'cultural ambassadors'. Jools and Linda Topp present one of those amazing true stories which make biographical documentaries so engaging. Irrepressible and fun loving, they have easily attracted audiences and built a following that continues to grow.



Director, Leanne Pooley, has put together a well paced and satisfyingly complete picture of the women and their lives. They don't have careers; it's what they do and who they are. There is plenty of their music, recorded live on stages around the world, intercut with interviews, including comedian and writer John Clarke, whose astute observations are a welcome addition to our own perceptions. The film covers a lot of ground as the Topps take to the streets against apartheid, nuclear weapons, supporting gay rights and civil liberties - and they also take their activism onto the stage. When their special, strongly united world is threatened by Jools' cancer, we watch Linda provide extensive emotional

support during these tough times. Watching the effects of the illness adds poignancy to hearing Jools' request, once back on stage, that Linda sing - at every performance for the rest of their lives - her favourite song, My Pinto Pony and I.

The film won the first People's Choice documentary award at the Toronto Film Festival, ahead of Michael Moore's much admired *Capitalism: A Love Story*.

Original review by : Andrew L. Urban, Urban Cinefile

Extracted by: SC Patton

AN EDUCATION (M)

23, 25, 26 AUGUST

Mature Themes

U.K. 2009

Directed by: Lone Scherfig Written by: Nick Hornby

Featuring: Carey Mulligan, Peter Sarsgaard, Alfred Molina

Running Time: 95 minutes

Schoolgirl Jenny is 16 and a virgin. Sophisticated David is twice her age and ready to pounce. The time is 1961. The place is England just before it learned to swing. So begins *An Education*; a quiet miracle of a movie that quickly disabuses you of the idea that you've seen it all before.



Prepare to be wowed by Carey Mulligan, whose sensational, starmaking performance as Jenny ignited film festivals from Sundance to Toronto. The incandescent Mulligan, 24, is a major find who makes Jenny's journey from gawky duckling to sad, graceful swan an unmissable event. As David, Peter Sarsgaard is shockingly good at walking the line between charming

opportunist and sexual predator. This story about a girl is brilliantly adapted by *About a Boy* author Nick Hornby, who finds a timeless resonance in the battle between rigid, formal education and messy, carnal life.

An Education is remarkable for the traps it doesn't fall into. Jenny, for all her naive impulses, isn't a victim. She thrills to the concerts, jazz clubs and chic restaurants on David's merry-go-round. She doesn't see anything devious in David or his pals, dashing Danny (Dominic Cooper) and blonde goddess Helen (Rosamund Pike). They are everything glamorous that's been out of her reach. At school, Jenny scandalizes the headmistress (an acid-tongued Emma Thompson) and presents David as a viable alternative to Oxford. It's a teacher who pulls her up short: "You can do anything, Jenny, you're clever and pretty. Is your boyfriend interested in the clever Jenny?"

The movie arranges an unsentimental education for both mismatched lovers, and there's no denying the collateral damage. You won't forget Mulligan's haunted eyes. It's a shame about the tidiness of the film's wrap-up, but otherwise *An Education* earns its place at the head of the class.

Original review by : Peter Travers Rolling Stone - Extracted by: Gill Ireland

MID AUGUST LUNCH (PG)
(PRANZO DI FERROGOSTO)

30 AUG, 1, 2 SEPT.

Infrequent Coarse Language

Origin: Italy, 2009

Directed and written by: Gianni Di Gregorio

Featuring: Gianni Di Gregorio, Valeria De Franciscis, Marina Cacciotti, Maria Calì, Grazia Cesarini Sforza, Alfonso Santagata, Luigi Marchetti

Language: Italian with subtitles

Running time: 75 minutes

Thoughtful, warm-hearted, and delightfully free of pretence, Mid-August Lunch offers members a light diversion with some surprising depth. This enchanting film in which director and writer Gianni Di Gregorio also stars, offers a simple but mesmerising slice of life in suburban Rome in summer, where his protagonist, Gianni, finds himself at the mercy of the whims of four older women for the mid-August Italian holiday of Ferragosto.

Gianni is a late middle aged bachelor who has always lived with his doting mother. For Gianni, looking after his ninety years old mother is a full time job and there is no time to earn money to pay all the bills. Suddenly there is a shift in the daily routine, when Gianni finds himself looking after three other older women, whose families have gone away for the holiday.



Not only are his guests demanding, but they have strong opinions too. This drama is all about the characters and their relationships and we become fascinated by them all. Tempers fray, issues arise as the women become stubborn, impatient, demanding and refuse to comply with the expectations placed on them. It's a film overflowing with small pleasures.

Remarkably, the elderly women have never acted before and Di Gregorio extracts wonderful, natural performances from them all. Nothing much happens, yet the lives of all the characters change.

Original review by: Louise Keller, Urban Cinefile

Extracted and compiled by: SC Patton

PROGRAM**12 JUNE – 2 SEPTEMBER**

Tasmanian Breath of Fresh Air film festival

12 June	2:00 The Burning Season, 4:00 Filckerfest 7:30 Girl with the Dragon Tattoo
13 June	2:00 The Garbage Warrior, 4:00 Tasmania's best short films, 7:30 Three Blind Mice
14 June	10:00 Independend film makers forum 2:00 Eliminated, 4:00 Finalists Kwik Flick
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14, 16 17 June	The Boys are Back (M)
21, 23, 24 June	Precious (MA 15+)
28, 30 June 1 July	Bright Star (PG)
5, 7, 8 July	A Single Man (M)
12, 14, 15 July	North Face (MA) Nordwand
19, 21, 22 July	In the Loop (MA 15+)
26, 28, 29 July	The Leopard (PG) Il Gattopardo
2, 4, 5 August	Beautiful Kate (MA 15+)
9, 11, 12 August	Mesrine: Killer Instinct (MA 15+)
16, 18, 19 August	The Topp Twins: untouchable Girls (PG)
23, 25, 26 August	An Education (M)
30 August 1, 2 September After the film	Mid August Lunch Film Voting and drinks at the Billabong Hotel
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6 Sept – 17 September**School Holidays - no screenings**
