
NEWSREEL 2010

Everybody loves a winner!
Cabaret... Winner of 8 Academy Awards!



launceston film society

VOLUME 31 NUMBER 3

20 SEPT – 16 DEC 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

MEMBERSHIP RENEWAL

Renewal of membership for existing members will be open from 1st through to 19th November 2010.

If we have your email address you will get details via email. (Note that renewal online is possible even if you are away from Launceston.) If you do not have an email address you will be advised by post.

Please assist us by:

- Telling us if you have changed your postal or email address.
- Ensuring that you renew by the due date to avoid the disappointment of having your membership lapse.

If you have a special circumstance that will make it difficult for you to renew by the methods above, contact Gill Ireland, Membership Secretary in writing well before 19th November to:

PO Box 60, LAUNCESTON, Tas 7250

or by email to [**ifs@ifs.org.au**](mailto:ifs@ifs.org.au).



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 Ian Norton Shirley Patton

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 licence. 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 by 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.

MESRINE: PUBLIC ENEMY NO 1 (MA15+)

MESRINE: L'ENNEMI PUBLIC NO 1

20, 22 23 SEPT

Strong violence and mature themes

France 2008

Director: Jean-Francois Richet

Featuring: Georges Wilson, Gerard Lanvin, Ludivine Sagnier, Mathieu Amalric, Olivier Gourmet, Samuel Le Bihan, Vincent Cassel.

Language: French with subtitles

Running Time: 133 mins

This was 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.



This double bio-pic is 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: Peter Bradshaw, *The Guardian*.

Compiled by Ian Norton.

MOTHER AND CHILD (MA 15+)

27, 29, 30 SEPT

Strong sex scenes and coarse language

USA 2010

Director: Rodrigo Garcia

Featuring: Naomi Watts, Annette Bening, Eileen Ryan, Samuel L Jackson, Jimmy Smits

Running Time: 126 minutes

Mother and Child is the story of three women. Karen, is a physical therapist in a nursing home; she cares for her elderly mother, and is filled with regret that she never knew the baby girl she let out for adoption when she was 14; she is not an easy person to be around.



It's obvious early on that Elizabeth, a skilled lawyer, is Karen's long-lost daughter. She is a fiercely independent woman who initiates a sexual affair with her boss.

The third woman is Lucy, happily married but unable to conceive and desperate to have a baby. This is a singularly well written and finely acted contemporary

drama which, as the title asserts, focuses on women and their relationships with their children.

With an emotionally raw script and top-notch performances, this provides an insightful look into the complex bond between mother and child.

With his script and direction, Garcia allows the film to breathe, giving ample space for his plot strands and characters to develop. Though set in fast paced LA, Mother and Child has a slower, gentler feel about it than its setting might suggest, and silence is not frowned upon. This lets the audience take in all the poignant questions that Garcia sensitively raises about family ties, separation and motherhood.

The characters are not always easy people to embrace, they're uncompromising. But they come across as flesh and blood characters with recognisable problems. The richly complex plot interestingly never makes an issue of race in its relationships.

Original reviews David Stratton, "At the Movies" Karlie Jeffrey Film Ink Australia
Extracted and compiled by Sue Walker

MICMACS (MICMACS A TIRE LORGIOT) (M)

4, 6, 7 Oct.

Violence and sexual reference

France 2009

Director Jean Pierre Junet

Featuring: Dany Boon, Andre Doussolier, Nicolas Marie, Jean-Pierre Marielle, Yolande Moreau, Julie Ferrier, Omar Sy, Dominique Pinon, Michel Cremades

Language: French with subtitles

Running time: 105 minutes

It's a disturbing but functional family, perfect to adopt Bazil (Dany Boon), who never got over his father being blown up by a land mine. Now he has a bullet in his brain that a doctor decides to leave there on the flip of a coin. Jobless and homeless, the cave under the Paris junk yard where they live looks good to Bazil.

From there, Micmacs becomes a supremely odd and at times hilarious caper; The Sting according to Kurt Vonnegut. The Marks are two obscenely wealthy owners of the munitions companies that made the mine and bullet that ruined Bazil's life. The con is pitting them against each other for a lucrative arms deal and ownership of Benito Mussolini's eye. The grifters aren't exactly Newman and Redford.

Micmacs springs one cartoonish surprise after another, low-tech traps for pompous rats geared to the peculiar talents of Bazil's new friends. Petit Pierre (Michel Cremades) is a Gallic Rube Goldberg, and much stronger than his name suggests. Elastic Girl (Julie Ferrer) literally bends over backward to do what she can. Buster (Dominique Pinon) acts like someone fired from one too many cannons, but he's game for an encore. The compulsive math whiz (Marie-Julie Baup) is named Calculator, naturally.



Junet places these characters in surreal circumstances and dances the camera around them. He has plenty, in visual and musical nods to underworld movies, and sprightly set pieces like an airport sting of all concerned parties. We watch characters that we're smarter than, but marvel at their ragtag ingenuity and pure dumb luck. You almost expect Mr. Bean or Jacques Tati to show up. Micmacs — the title is French slang for "shenanigans" — wears you out with its wonders, but that's a nice gripe to have.

Steve Persall, Times film critic

Extracted by Kim Pridham.

MADMOISELLE CHAMBON (M)

11, 13, 14 Oct.

Infrequent coarse language

France 2009

Written and Directed : Stephane Brize (novel by Eric Holder)

Cast: Vincent Lindon, Sandrine Kiberlain, Aure Atika, Jean-Marc Thibault, Arthur Le Houverou, Bruno Lochet, Abdallah Moundy, Michelle Goddet

Producer: Mileno Poylo, Gilles Sacuto

Language: French with subtitles

Running time: 101

Jean is a very physical builder. who likes to get physical, so it's the work which anchors him in this film, the handling of the materials, the hammer, the plane; setting the window, smoothing the plaster, planing the door. It's a pleasure to watch.

He has a loving wife, a son they both adore, and lives a fairly uncomplicated life, nested in his family. He is a decent, hard working man, and it's clear cherishes his own elderly father much as, one feels, he was cherished as a child. Then, one day, he picks up his son from school, and meets the warm but slightly fragile looking Veronique Chambon. She's a former professional musician, now a relief teacher.

He falls in love. It is her attachment to music that intrigues him: first a gesture, a violinist practising fingering and, for him, her music, her ability to create it, representing a world he does not know, stirs unfamiliar emotions and hooks him with the most painful desire.



How does she come to fall for him? It's this slow unfolding of an impossible love affair the film explores; every gesture is meaningful, every glance -- and there are many shots where first one character then another gazes off into the distance.

This is the French provincial version of Noel Coward's Brief Encounter. I will say, though, that it's Vincent Lindon who lingers in the memory. As Veronique Chambon, Sandrine Kiberlain, with her delicately hooked nose, graceful demeanour and mysterious past, makes a great object of desire, but she does less with less.

There is no desperation in this film, only a wistful sadness. The music sets the tone: take chocolates.

Original Review: Julie Rigg ABC MovieTime Extracted by Peter Gillard

THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS) (MA 15+)

18, 20, 21 OCT.

Sexual Violence and Nudity

Argentina/Spain 2009

Director: Juan Jose Campanella

Featuring: Ricardo Darin, Soledad Villamil

Language: Spanish with English subtitles

Running Time: 129 minutes

An intriguing thriller in which obsession about a crime from the past prompts the unravelling of a jumble of the past, present and future. Passion is the key to everything, as Ricardo Darin's retired Benjamin Esposito discovers, when he revisits a case that has haunted him for 25 years. Old wounds, old loves, mysteries of the heart and the fear of living a life of nothing, all play a part in Juan José Campanella's beguiling adaptation of Eduardo Sacheri's novel whose intrigue accelerates into a full-blown tempest of fervour.



Winner of the Foreign Language Oscar in 2010, it is a complex film whose plot changes direction when you

least expect it. Esposito, a retired court official is intent on looking back into the past as he begins to write a novel based on a violent case of rape and murder. But where to begin? Is it at a train station; is it the first day he meets the beautiful new judge, Irene Menéndez Hastings; is it at the crime scene; or is it when eyes speak in a photograph? Like Esposito, we become fascinated by the woman at the centre of the violent crime. Get to know her better, her grieving husband Morales (Pablo Rago) says, as he shows Esposito photograph albums that offer an insight not only into her life but those around her.

This is far from a traditional murder mystery. The entire cast is uniformly superb, helping to lift this gripping thriller well above the average, with its intelligent, layered, completely satisfying screenplay, with its backdrop the politically oppressed Argentina of the 80s, when those in power made their own rules.

Original reviews by Louise Keller and Andrew Urban- - Urbancinefile

Extracted and compiled by Gill Ireland

CITY ISLAND (M)

25, 27, 28 OCT.

Mature themes and coarse language

USA 2009

Director: Raymond de Felitta

Featuring: Andy Garcia, Julianna Margulies, Steven Strait, Emily Mortimer

Running time: 104 minutes

Vince Rizzo, is a prison guard and closet acting student, often to be found surreptitiously smoking out of the bathroom window while devouring biographies of Marlon Brando. The plot, such as it is, kicks in when Rizzo takes a young parolee (Stephen Strait) into personal custody, much to the annoyance of his easily-irked wife Joyce (Julianna Margulies) and the bafflement of his two children (played by Ezra

Miller, who has bundles of comic energy, and Garcia's real-life daughter Dominik).

Everyone's peccadilloes are exposed – Miller's sarky loner becomes obsessed with fat girls on the internet, his sister is covertly plying her trade as a stripper, and Vince has struck up a friendship with a



pretty drama-class colleague (Emily Mortimer, a good sport in much the flimsiest role).

De Felitta's script can't tie off its subplots in anything but the crudest way – the entire cast must clunkily convene to have it out on the street and rediscover the meaning of family, so it's a real mercy that they chew down on these roles with such redemptive vigour.

Pick of the bunch is Margulies, rescuing a potentially shrewish caricature with a fierce, seething, lived-in performance that makes you instantly sit up – and hope she gets more film work.

Original Review: Tim Robey The Times

Extracted by Peter Gillard

CABARET (M)

1, 3, 4 Nov.

USA 1972

Director: Bob Fosse

Script: John van Druten, book by Joe Masteroff and stories Christopher Isherwood.

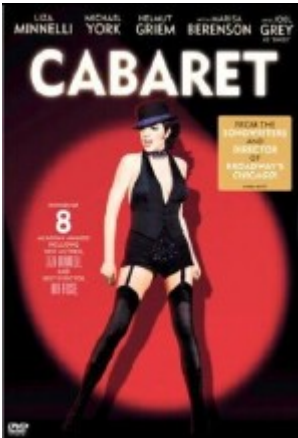
Featuring: Lisa Minnelli, Joel Grey, Michael York, Helmut Griem

Awards: 8 Oscars and 24 other awards.

Running time: 122 Minutes

"Cabaret" explores some of the same territory celebrated in Visconti's "The Damned." Both movies share the general idea that the rise of the Nazi party in Germany was accompanied by a rise in kinky activities."Cabaret" takes place largely in a specific Berlin cabaret, circa 1930, in which decadence and sexual ambiguity were just part of the ambience.

The story concerns one of the more famous literary inventions of the century, Sally Bowles, who first came to life in the late Christopher Isherwood's 'Berlin Stories,' and then appeared in the play and movie 'I Am a Camera' before returning to the stage in this musical, and then making it into the movies a second time -- a modern record.



Sally is brought magnificently to the screen in an Oscar-winning performance by Liza Minnelli, who plays her as a girl who's bought what the cabaret is selling. To her, the point is to laugh and sing and live forever in the moment; to refuse to take things seriously -- even Nazism. Sally gets involved in a triangular relationship with a young English language teacher (Michael York) and a young baron (Helmut Griem), and if this particular triangle didn't exist in the stage version, that doesn't matter.

Here the festivities are overseen by a master of ceremonies (Joel Grey, whose performance received an Oscar for Best Supporting Actor) whose determination to keep the merriment going, at whatever psychic cost, has a poignant compulsiveness. When the song Cabaret comes at the end, you realize for the first time that it isn't a song of happiness, but of desperation. The context makes the difference. In the same way, the context of Germany on the eve of the Nazi ascent to power makes the entire musical into an unforgettable cry of despair.

Original review: Roger Ebert *Chicago Times*.

Extracted by Peter Gillard

FAREWELL (L'AFFAIRE FAREWELL) (M) 8, 10, 11 Nov.

Mature themes, infrequent coarse language

France 2009

Director: Christian Carion

Featuring: Guillaume Canet, Emir Kusturica, Fred Ward and Alexandra Maria Lara
Languages, French, English, Russian (with subtitles)

Running time: 109 minutes

"Farewell" is an irresistible film about a crucial yet little-known aspect of Cold War history. In the early 1980s, a lieutenant colonel in the KGB - code-named Farewell - started leaking startling information to the French government about the intricate web of spies operating in the West. French President Francois Mitterrand gave the information to President Ronald Regan and in a short time the USSR's capacity to spy on the West was crippled. Reagan called it "one of the most important espionage cases of the 20th century."

The story is told in human terms., adapting a screenplay and a novel based on these events, Carion focuses on two men, the KGB agent who can no longer abide the stagnant political culture of his country, and Froment, a young French businessman that he commandeers to act as his go-between. They make an arresting pair, the middle-aged, weathered, world-weary and tough-looking Russian, and the young Frenchman who has never known fear and now finds himself out of his depth.



This film is about relationships, the men with each other, the men with their own disapproving wives, and governments with each other. Everyone courts someone: Mitterrand uses his information to impress on Reagan that, though he is a Socialist, his government intends to be a loyal ally of Washington.

A fascinating aspect of

"Farewell" is its portrayal of American political players from a French point of view. The American intelligence community, embodied by Willem Dafoe as the CIA director, is shown to be cynical to the point of cruelty, and yet at the same time one senses some admiration on the film-maker's part, that these are adults in a world of amateurs. .

Original review: Mick Lasalle Chronicle Movie Critic
Extracted by Peter Gillard

I AM LOVE (IO SONO L'AMORE) (M15+) 15, 17, 18 Nov.

Strong sex scenes

Origin: Italy, 2009

Directed and written by: Luca Guadagnino

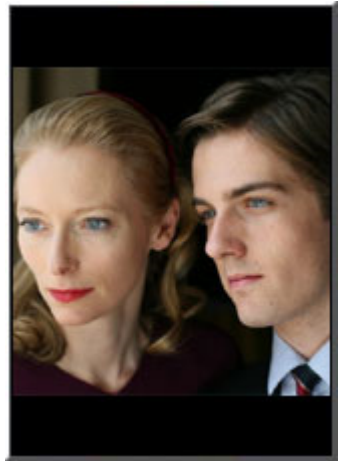
Featuring: Tilda Swinton, Flavio Parenti, Gabriele Ferzetti, Edoardo Gabbriellini, Marisa Berenson

Language: Italian/Russian/English

Running time: 120 minutes

A tragic love story set at the turn of the millennium in Milan, the film follows the fall of the haute bourgeoisie due to the forces of passion and unconditional love. Emma Recchi (Tilda Swinton), the stylish matriarch of the Recchi household, finds her life takes a sudden turn when her father in law dies, leaving the family business in the hands of her husband and their son, Edoardo Recchi Jnr (Flavio Parenti). Struggling to cope with the feeling that she no longer has a place in her children's lives, Emma joins her daughter on a trip to Nice. A passionate encounter with her son's business partner Antonio Biscaglia (Edoardo Gabbriellini) helps her escape her loneliness and isolation. But when her secret is discovered, it leads to tragic consequences.

Tilda Swinton is the mainstay of this film about love, passion and family. Luca Guadagnino's film is not for those in a hurry, but for those with patience, an interest in life's small details, there is some wonderful imagery to enjoy. When the film begins, we observe Milan as a winter wonderland; the high pitch of the music fades as the camera takes us inside where Swinton's Emma is making final preparations for a formal dinner to celebrate Grandpa's (Gabriele Ferzetti) birthday. There's a business decision and an incidental meeting, both of which impact the lives of all the characters. Then comes the journey to San Remo, resulting in passion - in bed and in the fields, with her son's partner Antonio (Edoardo Gabbriellini). Like everything else in the film, it happens slowly; he takes off her shoes, then her belt, her symbolically coloured flame trousers, her necklace, her blouse and her bra. He cuts her hair, the camera dwells on the flowers, leaves and insects as they make love in the grass; there's friction, passion and ecstasy.



The subplots involving other family members are interesting to a point, but it is the central relationship between Emma and Antonio and Emma's relationship with her son that forms the story's core.

Original review: Louise Keller, Urban Cinefile - Compiled by SC Patton

FIVE MINUTES OF HEAVEN (2009) M

22, 24, 25 Nov

Violence, mature themes and coarse language

UK 2009

Director: Oliver Hirschbiegel

Featuring: Liam Neeson, James Nesbitt, Mark David, Diarmuid Noyes, Niamh Cusack, Mathew McElhinney. Conor MacNeill, Paul Garret.

Running time 89 minutes

'For me to talk about the man I have become, you need to know about the man I was,' says Liam Neeson's Alistair Little. His is a monumental journey from boy to man, from killer to prisoner and his quest to being released mentally as well as physically. Equally difficult is the journey of Joe Griffin (James Nesbitt), whose brother Little killed 33 years earlier and who has lived with guilt, blame, anger and hatred ever since. Five Minutes of Heaven refers to the moment in time when the two men meet. This is a potent, tension filled psychological drama based on real events that takes us on both sides of the emotional divide.



The first part of the film takes us to Belfast, where 17 year old Little as leader of a Protestant British Loyalist Cell pulls the trigger in a planned execution. The 12 year old brother and witness, who was kicking his ball against the wall at the time, becomes the football for his grieving mother. The film then leapfrogs in time, showing two men who are passengers in cars

travelling towards a common destination, where cameras are waiting to record their meeting. A meeting intended to reflect truth and reconciliation. We get under the skin of both men as a camera man stumbles, the make-up artist fusses, microphones are set up, the empathetic runner from Vladivostok chats casually and the past catches up with them both. What will happen when the two men meet? The tension builds to fever-pitch as we wonder whether there can be reconciliation or whether revenge is the only outcome? When Little says 'I don't know where to go; where to put myself after,' he could easily be talking about his own plight. Joe Griffin is the family man crippled by hatred, who achieves his Five Minutes differently than originally anticipated. Our journey is a pensive and satisfying one, treading on tense and anxious steps as we approach the resolutions to the most complex of issues.

Original Review: IMDB, Louise Keller UrbanCinefile

Extracted and compiled by Mark Horner

FOOD, INC. (PG)

29 Nov, 1, 2 DEC.

Mild Themes

USA 2008

Directed by Robert Kenner

Featuring: Michael Pollan, Eric Schlosser

Running Time: 94 minutes

In 2001, Kevin Kowalczyk was a happy, healthy, all-American two-year-old - until he ate a contaminated hamburger. Twelve days later, he was dead. His mother Barbara is now a food safety advocate, and hers is one of several eloquent voices heard in this Oscar-nominated documentary about the American food industry.

'Food, Inc.' covers several types of foods, but it's mostly concerned with the impact of factory farmed meat on human health. It goes into the supermarket, showing beef packaged with images of happy cows and sunlit pastures - then it shows you the reality. It tells of cows, caked in their own waste, that get churned up at one of only 13 slaughterhouses in the US (there were thousands in the '70s). The slaughterhouse stranglehold means that a single burger could contain the meat of a thousand cows, giving bacteria - like the potentially deadly form of E. coli that killed young Kevin - ample opportunity to infiltrate.



It's a shocking indictment of an industry which has been taken over by greedy, litigious, multi-national corporations who not only want to put small farmers and food suppliers out of business, they want to keep quiet about the dangerous methods they use in the slaughtering of animals for food and other farming practices.

Robert Kenner's film, based on Eric Schlosser's "Fast Food Nation" and Michael Pollan's "The Omnivore's Dilemma", accuses factory farmers

of dangerous practices while at the same time accusing America's watch-dog organisations, like the FDA, of being corrupted because former executives of those same multi-nationals have been appointed to them.

'Food, Inc.' is not easy - there are utterly disturbing images - but it compares to Michael Moore's best work.

Original reviews: Margeret Pomeranz (ABC At the Movies) and Annette Basile (Filmink Australia)

Extracted and compiled by Gill Ireland.

THE HEDGEHOG (L' HERISSON) (M)

6, 8, 9 DEC

Mature themes

France 2009

Written and directed by: Mona Achache from the novel by Muriel Barbery.

Featuring: Garance Le Guillermic, Anne Brochet, Wladimir Yordanoff, Josiane Balasko

Language: French with subtitles

Running time: 99 minutes

A pair of females hide their intelligence in this fine and delicate French film. One is a woman who describes herself as short, ugly and overweight and it's hard to disagree. The other is tiny, awkward and young, like a small bespectacled bird. Both are largely invisible, except to each other.

Paloma films everything with an old Hi-8 video camera, secretly observing family and neighbours and voicing opinions that are much older than her years. No one notices, except when the camera is pointed at them. In her room, she draws, turning her walls into art, or making flipbooks that the director turns into animations. Paloma is smarter than everyone she meets except the concierge. She guesses that Mme Michel is hiding something in her tiny flat off the vestibule. A new tenant, Mr Ozu (Togo Igawa), notices it too, when she mutters a line in the lift. "All happy families are alike,"



she says. "But each unhappy family is unhappy in its own way," he responds, the opening lines of Leo Tolstoy's *Anna Karenina*.

Mme Michel's secret is that she reads. Her living room is a library, in fact. She also knows about movies, which is why Mr Ozu's name interests her. She wonders if he's related to the Japanese director Yasujiro Ozu.

It's a surprising film, largely because of the way it successfully combines these odd elements: three misfits in the enclosed, strictly hierarchical world of an elegant old Parisian building.

Original Review Paul Byrnes Sydney Morning Herald

Extracted by Sue Walker

Strong sex scene

Germany 2009

Director: Fatih Akin

Featuring: Adam Bousdoukos, Moritz Bleibtreu, Birol Ünel, Anna Bederke,

Languages: German and Greek with subtitles

Running Time: 96 minutes

In *Soul Kitchen* the acclaimed Turkish-German film maker Fatih Akin once again explores Germany's multicultural society but this time with comedy and light drama rather than the more heavy approach Akin is better known for in films such as *The Edge of Heaven* and *Head-On*. The action is centred in a modest restaurant located in an old industrial area of Hamburg that is becoming increasingly fashionable. The restaurant is owned by Greek-German Zinos Kazantsakis who transforms it into the hip place to be. To do this he is helped by a volatile gourmet chef and his brother who is on special leave from his prison sentence.

The grungy realism at the core of the film is compromised when the film indulges in tired clichés such as “it all comes together” montages, contrived plot developments and the inclusion of a conniving property developer as a stereotypical villain (although it is amusing to note that even Germans cast Aryan-looking blonde Germans as their villains).

All these faults are a shame because there is also a lot to like about *Soul Kitchen*. Akin really does create a wonderful sense of place with the scenes set within Zinos's restaurant and its industrial surroundings. The soundtrack is absolutely fantastic and often lifts otherwise unremarkable scenes into moments of real joy. As Zinos Adam Bousdoukos (who also appeared in *Head-On*) is tremendously likeable and Birol Ünel (also from *Head-On*) as the volatile and proud chef Shayn Weiss is a lot of fun too, although underused, and as Illias, Zinos's difficult brother, Moritz Bleibtreu (*The Baader Meinhof Complex*, *Das Experiment*, *Run Lola Run*) once again demonstrates why he is one of Germany's most popular actors. *Soul Kitchen* may ultimately be a less than fulfilling, inconsistent and predictable but the moments and aspects that do work overall make it a film worth experiencing.

Original Review: Thomas Caldwell - *Cinema Autopsy*

Compiled by Mark Horner

RESULTS OF THE FILM VOTES**30 AUG. 1, 2 SEPT**

	Liked	Disliked
The Boys are Back (M)	18	6
Precious (MA 15+)	95	11
Bright Star (PG)	76	6
A Single Man (M)	93	5
North Face (MA)	119	17
In the Loop (MA 15+)	79	27
The Leopard (PG)	37	93
Beautiful Kate (MA 15+)	117	16
Mesrine: Basic Instinct (MA 15+)	48	45
The Topp Twins: untouchable Girls (PG)	209	15
An Education (M)	125	4
Mid August Lunch (PG)	67	32

PROGRAM**20 SEPTEMBER – 16 DECEMBER**

20, 22, 23 September	Mesrine: Public Enemy No 1 (MA 15+)
27, 29, 30 September	Mother and Child (MA 15+)
4, 6, 7 October	Micmacs (Micmacs a tire lorgiot) (M)
11, 13, 14 October	Mademoiselle Chambon (M)
18, 20, 21 October	The Secret in their eyes (MA 15+) El secreto de sus ojos
25, 27, 28 October	City Island (MA)
1, 3, 4 November	Cabaret (M)
8, 10, 11 November	Farewell (MA) L' Affaire Farewell
15, 17, 18 November	I am Love (MA 15+) Io Sono L'Amore
22, 24, 25 November	Five Minutes in Heaven (M)
29 Nov, 1, 2 December	Food Inc. (PG)
6, 8, 9 December	The Hedgehog (M) L' Herisson
13, 15, 16 December	Soul Kitchen (MA 15+)

After the film**Film Voting at the Billabong Hotel**