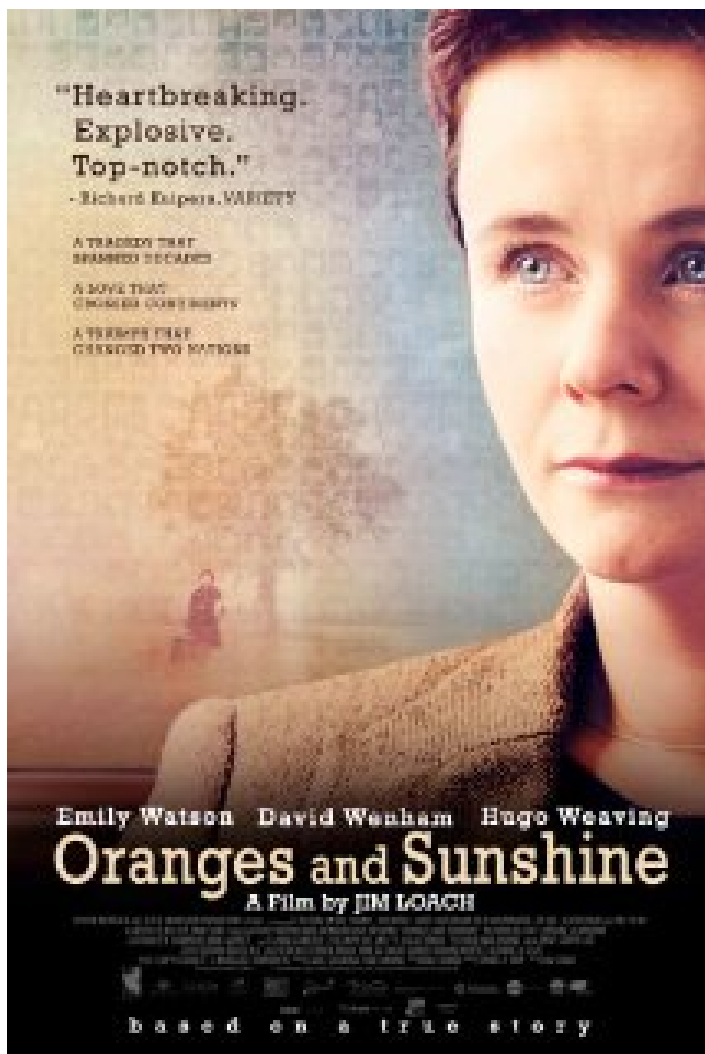

NEWSREEL - 2011



launceston film society

VOLUME 32 NUMBER 3

19 SEPT – 22 DEC 2011



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 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 the 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
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Committee	Gill Ireland (Membership) Sally Oetterli Robin Claxton Janez Zagoda

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.

Membership cards will be 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 from the committee will be there to record your name for verification against our membership database. Be 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 1400 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 needed in the foyer and also reserved for members with special needs. If you have a special need, please make yourself known to a committee member. Please do not take one of these seats until invited or a committee member removes 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.

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.*

OF GODS AND MEN (MA)

19, 21, 22 SEPTEMBER

(DES HOMMES ET DES DIEUX)

Strong violent scene

France 2011

Director: Xavier Beauvois

Featuring: Etienne Comar, Lambert Wilson, Phillippe Laudénbach, Olivier Rabourdin.

Language: French with subtitles

Running time: 123 mins

This thrilling adventure is based on the true story of a profound life and death crisis faced by nine French monks in a spartan monastery in Algeria's Atlas Mountains in the mid 1990s. The film won the Grand Jury prize in Cannes. It begins by establishing the routine of the monks as they go about their prayer, work and service. They mix easily with the Arab population holding daily clinics, working in the garden, and bottling honey from their hives to sell in nearby markets until, suddenly, a group of Croatian workers on a construction site is massacred by Islamic terrorists purely because they are not Muslim. The military offers to provide the monastery with protection but this is rejected by Brother Christian as it would see them as siding with the government against the Islamists. This forces the monks to examine the nature of their vocation. Their personalities take on greater depth as the film reveals the play of their hearts and minds and endears them to the audience.



A major test comes on Christmas Eve when Islamists burst violently into the monastery. The resulting showdown culminates when Brother Christian quotes from the Koran about a relationship between Muslims and Christians, the insurgent's leader completes the quote and the two men shake hands with guarded mutual respect. Although urged to return to France for their safety the monks' resolve to stay is strengthened, trapped between an oppressive Government and the insurgents.

The film, made at a monastery in Morocco, includes lingering shots of natural beauty as well as uplifting Gregorian chanting. *Of Gods and Men* is a profound, immaculately acted movie. The subject matter is urgently topical, the themes raised eternal and universal as well as moving and real.

Original Reviews: Philip French, *The Observer*; Peter Bradshaw, *The Guardian*.
Extracted and compiled by Robin Claxton

ORANGES AND SUNSHINE (M)

26, 28, 29 SEPTEMBER

Mature themes and coarse language

UK/Australia 2010

Directed by: Jim Loach

Written by Rona Munro

Featuring: Hugo Weaving, Emily Watson, David Wenham

Running Time: 105 minutes

Oranges and Sunshine tells the story of Margaret Humphreys (Emily Watson), a social worker from Nottingham, who uncovered one of the most significant social scandals of recent times; the mass deportation of children from the United Kingdom to Australia.

Single-handedly and against overwhelming odds, Margaret reunited thousands of families and drew worldwide attention to an extraordinary miscarriage of justice. Children as young as four had been told that their parents were dead and sent to children's homes on the other side of the world, where many were subjected to appalling abuse. These forgotten children were promised Oranges and Sunshine but they got hard labour and life in institutions.

The film is not an attempt at recrimination; it shows how a single individual can bring about enormous change and make a difference, where perhaps organisations, Governments, political parties and other groupings are impotent.

Hugo Weaving is heartbreaking as the damaged Jack, who is reunited with his sister but wants most of all to discover his mother and David Wenham expands his already exceptionally diverse repertoire of characters as Len and burns himself into our psyche as another lost soul.

Oranges and Sunshine is a triumph of storytelling on screen and puts us through the emotional wringer - as perhaps it should!



Extracted from reviews by Rotten Tomatoes, Andrew L Urban,

Compiled by Gail Bendall

SNOWTOWN (MA 15+)

3, 5, 6 OCTOBER

Strong themes, violence, sexual violence and coarse language

Australia 2011

Directed and written by Justin Kurzel

Featuring: Daniel Henshall, Lucas Pittaway and Craig Coyne

Running time: 100 minutes

Snowtown is an absolutely mesmerising, uncompromising crime-movie masterpiece. Understated in style, chilling in effect, devastating in impact, it easily ranks alongside 10 Rillington Place (1971) as one of the most unnerving serial killer films ever made.

Based on the South Australian murder spree in the 1990s, it's not so much the inevitable bursts of horrific, sadistic violence that disturb most - and they hit with the force of a cinematic sledgehammer - but the deceptive suburban calm in which monster John Bunting (Daniel Henshall) and his accomplices take root.

In what must have been both the riskiest and most compelling way to frame the Snowtown tale, director Justin Kurzel (who co-authored the story with Shaun Grant, who wrote the screenplay) sides with the immersive power of complete subjectivity, wherein everything is told from the perspective of Jamie (Lucas Pittaway), the highly impressionable teen of a broken home.

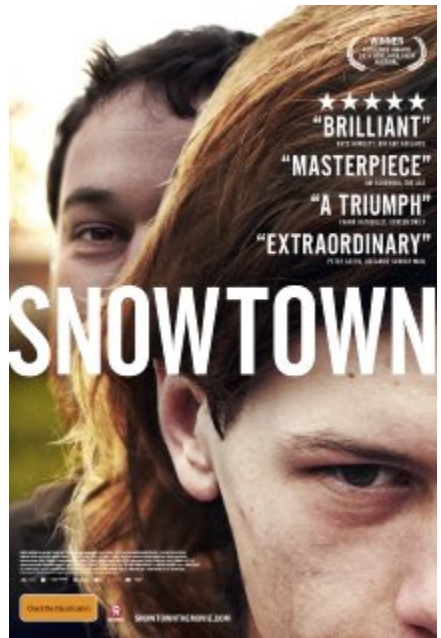
Bunting appears to him as a surrogate father: protective, attentive, even charming. His penchant for violence emerges slowly and appears to Jamie to have a sound moral base; Bunting only appears to harm those who harm others.

Snowtown is not only one of the best Australian films so far this year and 2011 is turning into another great one - it qualifies as one of the best yet. Miss it at your peril.

Snowtown ranks as one of history's best films about serial killers.

Original review Jim Schembri The Age (Australia)

Extracted by Mark Horner



BARNEY'S VERSION (M)

10, 12, 13 OCTOBER

Mature themes, Sexual references, coarse language and drug references.

Canada/Italy 2010

Directed by: Richard J. Lewis

Screenplay by: Michael Konyves from the novel by Mordecai Richler.

Featuring: Paul Giamatti, Rosamund Pike, Dustin Hoffman, Minnie Driver, Mark Addy, Scott Speedman

Running Time: 131 minutes

"Barney's Version" tells the story of a man distinguished largely by his flaws and the beautiful woman who loves him in spite of them. What she sees in him I am not quite sure. He is a precariously functioning alcoholic and chain smoker of cigars. But he has a sweet quality that just barely allows us to understand why three women, the last of them a saint, would want to marry him. It's not money: He's broke when he marries the first, the second is rich in her own right, and the third is so desirable that Barney actually walks out of his own wedding reception to chase her to the train station and declare his love at first sight.



Barney's story is told in retrospect, in the form of a response to a book written by a cop who is convinced Barney murdered his best friend. How the friend probably did die is suggested in a nicely handled late scene that Barney himself, by the time he experiences it, is not able to understand.

Having once in middle age forgotten where he parked his car, Barney progresses rather rapidly into Alzheimer's, although most of the film involves scenes before that happens.

Nothing distinguishes Barney, except his romanticism and the woman who inspires it. She is Miriam, an ethereal beauty with a melodious voice and a patience with Barney that surpasses all understanding.

Original review: Roger Ebert – Chicago Sun-Times –

Extracted by Peter Gillard

THE HUMAN RESOURCES MANAGER (M)

(DIE REISE DES PERSONALMANAGERS)

17, 19, 20 OCTOBER

Coarse language

Israel/Germany/France 2010

Directed by: Eran Riklis

Written by: Abraham B. Jehoshua (novel), Noah Stollman (screenplay)

Featuring: Mark Ivanir, Gila Almagor, Reymond Amsalem, Noh Silver, Guri Alfi

Language: Hebrew, Romanian, English

Running Time: 103 minutes

With its bitter sweet centre, this unusual road movie combines the incongruous, the bizarre and the unexpected.

Ironically, the human resources manager from Jerusalem's largest bakery is not good with people. On a personal level, he is divorced and struggling to maintain a relationship with his daughter, while professionally, he shows little communication



skills with the staff or his boss. He appears disinterested in everyone. When he inadvertently gets caught up in a political and moral dilemma concerning a member of staff tragically killed in a suicide bombing, the responsibility of white-washing the company's involvement is placed squarely on his reluctant shoulders.

Bad publicity is never good, so doing what is considered to be the right

thing and transport the woman's body into the care of her next of kin, is what's required of him. He may not start out the journey doing things for the right reason, but by the journey's end, much has changed.

It is impossible for anyone watching the first few minutes of the film to imagine where it could lead, and in the hands of director Eran Riklis entices us on the journey every step of the way. It's funny when you least expect it and equally moving at times when you are not prepared. This is an uplifting gem of a film that reminds us that fundamentally man has the potential to do good, even when he hasn't planned it.

Original review by Louise Keller, www.urbancinefile.com.au

Extracted by Sally Oetterli

INCENDIES (MA 15+)

24, 26 27 OCTOBER

Strong themes and Violence

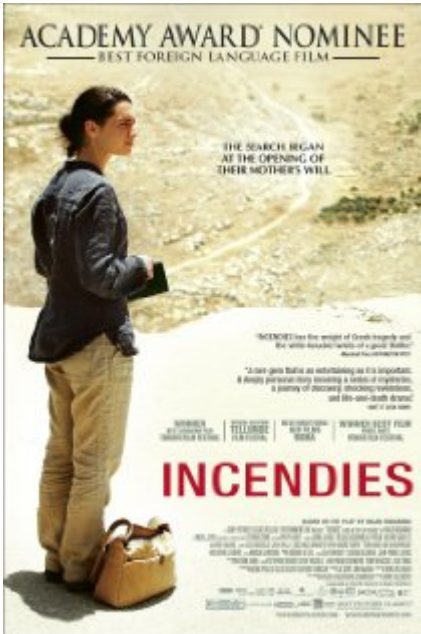
Canada 2010

Director::Denis Villeneuve

Featuring: Lubna Azabal,Melissa Desormeaux-Poulin,Maxim Gaudette,Remy Girard

Language:French/Arabic/English

Running time: 130 minutes



After the death of their mother, twins in Montreal are called to the office of her employer. She had gone to work for him some 20 years ago after escaping sectarian violence and rage in a nation not unlike Lebanon. She left for her children, they learn, two letters. Jeanne is asked to give hers to the father they never knew. Simon is told to give his to a brother they didn't know they had. As Jeanne goes on her quest with what little information she has on hand, she finds a history filled with turmoil. Eventually, Simon reluctantly joins her, as they piece together their mother's past and thus their own history.

The journey is powerful, at times tortuous but richly satisfying and strangely uplifting even when we think all is lost. This is a story about secrets and these secrets are best discovered the way they were intended - by embarking on

the journey within the film.

It is the story of a mother's unconditional love and the extraordinary lengths to which a mother will go for the love of her children. Elevating the stakes are the contributing elements of its Middle Eastern nexus, conflicts involving religion, discrimination, revenge and empowerment.

It's an intensely personal story with towering scale and resonance and one that crosses continents, language, race and beliefs. It flickers rhythmically from the present to the past and back again. Bitter sweet and painfully joyous, Incendies is an unforgettable film and one that will linger somewhere in the crevices of the mind. Its imagery stays sharp and raw, burning its messages. Les Incendies is the French word for raging fires.

Original reviews by Louise Keller,Urbancinefile and Roger Ebert,Chicago Sun Times

Extracted and compiled by Janez Zagoda

WAITING FOR "SUPERMAN" (PG) 31 OCT, 2, 3 Nov

Mild coarse language

USA 2010

Directed by: Davis Guggenheim

Featuring: The Black Family, Geoffrey Canada, The Esparza Family, The Hill Family.

Running Time: 111 minutes

Just as he passionately got stuck into Al Gore's global warming theories in *An Inconvenient Truth*, Davis Guggenheim explores the US school system in an expose of its appalling inadequacies. There is no question that the specific issues are more relevant to an US audience however the essential notion of offering our children the opportunity to learn is one to which we can all relate. Guggenheim has constructed an excellent and sobering documentary that showcases the problems and issues through five specific stories involving disadvantaged youngsters who want to better themselves. It's informative, entertaining and involving as we get to know the kids, understand their aspirations and grapple with the huge odds that confront them.



The film begins with a simple maths question for Anthony, an endearing black kid from Washington DC who struggles valiantly with the one-digit answer, but later shows he knows more than we think. With great insight, he suggests it might be 'bitter sweet' if he wins a place at a better school by the random public draw. There are far fewer places than applications and Anthony, like the other kids we meet, have to let Lady Luck decide their fate. Sure, he wants to be selected, but he knows it is at the cost of less play time and more homework. Bittersweet indeed. He hesitates, gulps and our hearts go out to him as he reveals why he lives with his grandparents: his father died as a result of drugs.

Guggenheim meshes the information and the human stories with interviews, animated graphics and the plain, unsavoury facts. The film has snatched various accolades and awards and rightly so - we get to swallow the cold, harsh reality that there is little point in waiting for Superman to rescue the situation. After all, he only exists in comic books.

Original review by Louise Keller, Urbancinefile - Extracted by Sally Oetterli

BRIGHTON ROCK (MA 15+)

7, 9, 10 NOVEMBER

Strong coarse language and violence

UK 2010

Directed and written by Rowan Joffe

Featuring: Andrew Care, Andrea Riseborough and Andy Serkis.

Running time: 111 minutes

BRIGHTON ROCK, which is set in the English seaside town of Brighton in 1964, gang warfare has erupted resulting in the death of Fred Hale, SEAN HARRIS, under Brighton Pier. The killer is 17-year-old Pinkie Brown, SAM RILEY, but before his death, Hale was photographed together with Spicer, PHIL DAVIS, leader of Pinkie's gang, and Rose, ANDREA RISEBOROUGH, a waitress. Ambitious to lead the gang himself, and realising Rose could be a danger, Pinkie befriends the girl. Meanwhile Hale's old friend, Ida, HELEN MIRREN, who owns the cafe where Rose works, becomes increasingly troubled by the sinister events unfolding around her. Grahame Greene, who had worked as a film critic during the 30s and who knew how to tell a good story, wrote Brighton Rock in 1938 and adapted it into a screenplay, in collaboration with Terence Rattigan, for the Boulting Brothers' magnificent 1947 film version, which made a star of Richard Attenborough, who was remarkable as the adolescent killer, Pinkie. I can't really see why Rowan Joffe, son of Roland Joffe, director of THE KILLING FIELDS and THE MISSION, has updated the story to 1964; the only reason seems to be the inclusion of a scene of a riot between mods



and rockers that happened that year, but this doesn't add much to the basic drama. It's still a compelling film, and in this version is very stylishly handled

Review David Stratton At the Movies (Australia) - Compiled by Mark Horner

POTICHE (M)

14, 16, 17 NOVEMBER

Brief sex scenes

France 2010

Director::Francois Ozon

Featuring: Catherine Deneuve, Gerard Depardieu, Fabrice Luchini, Karin Viard, Judith Godrèche, Jeremie Renier

Language: French with subtitles

Running time: 103 minutes

"Potiche" is a trifle: Set in 1977, it adopts a candy-box colour palette that evokes the fluffy comedies of the late '60s and early '70s. It's funny, broad and never stops moving. It's made to please, and succeeds.

An absolute delight, Potiche will charm audiences everywhere with its humour, witty script and knockout performance by Catherine Deneuve, who has never been lovelier on screen. If you



haven't already fallen in love with Deneuve during her illustrious career, you will here, as the 'trophy wife', who pulls out surprise after surprise from her serene, bourgeois exterior. This social satire looks at the relationship between the bourgeoisie and the working class, dealing with the role of women in society, politics and the workplace. A delightful and uplifting crowd pleaser and one of François Ozon's best, it's a trophy of a film.

The year is 1977 and Suzanne lives in a man's world, where her irritable, adulterous husband Robert, runs her father's umbrella factory. We rub our hands in glee as Suzanne takes the reigns of the company by necessity. With elegance and smarts, she attacks all the problems: the irate factory workers, her husband's mistress Nadège, the antagonistic mayor with communist tendencies Maurice Babin, her daughter Joëlle who has marriage problems and her son Laurent who has a passion for the arts.

Original reviews by Mick LaSalle, San Francisco Chronicle and Louise Keller, Urbancinefile

Extracted and compiled by Janez Zagoda

NEVER LET ME GO (M)

21, 24, 25 Nov

Mature themes and sex scenes

UK 2011

Directed by: Mark Romanek

Screenplay: Alex Garland from the novel by Kazuo Ishiguro

Featuring: Carey Mulligan, Keira Knightley , Andrew Garfield.

Running Time: 103 minutes

This film is both a love story and a science fiction romance. An unmistakable shadow of gloom - never quite imminent, but always inevitable - creeps into every frame.

A caption at the start tells us that through a medical breakthrough in the 1950's, British expectation of life has been extended beyond a hundred years. Then there are sad memories of Kathy looking back at her life in 1978 at a kind of rural boarding school called Hailsham with her shy but creative friend Tommy and her rival for his affection, Ruth. The children know they are "special" but the implications of this "specialness" dawns only slowly on them and the audience. Hailsham is a facility within which clones are kept in good health until they are ready to begin their life's work as "Donors". In spite of learning their ultimate fate the youngsters accept it as a natural, perhaps noble, destiny and life at Hailsham continues its serene and orderly course.

The film then moves forward to 1985 when the trio are now young adults and living in "the Cottages" a sort of halfway house for graduating Hailsham students between the school and the real world. Kathy seems to have calmly accepted her fate and begins Carer training which will allow her to delay her donations for a few years by supporting other "Donors" through their final weeks.

Tommy and Ruth finally split up opening the door for his reunion with Kathy. The trio's paths cross once more in the final stage of the film set in the 1990's.



This film is not perfect but affects you on a profound level. It haunts you long after you have left the cinema.

Original reviews: Clembastow, The Vine;, Julie Rigg, ABC Radio; Evan Williams, The Australian. - Compiled by Robin Claxton

THE COMPANY MEN (M)

28, 30, Nov, 1 DEC

Coarse Language

USA 2011

Directed and written by John Wells

Featuring: Ben Affleck, Chris Cooper, Tommy Lee Jones, Kevin Costner, Maria Bello, Thomas Kee, Craig Mathers, Gary Galone, Suzanne Rico

Running time: 104 minutes



"The Company Men" follows the stories of characters who have oriented their lives around a corporation once named General Transportation Systems. Years ago, this company involved two men who began building ships; small ones at first, and then big ones, now called GTX. GTX is downsizing, and some of its employees are discovering their primary occupation was making and spending a lot of money, and that without those jobs, there isn't much they really know how to do.

We focus at first on Bobby Walker, who drives a Porsche and has a nice golf handicap, a big suburban house and a wife who is an expert consumer. Bobby loses his job. His severance and "savings cushion" can't support his overhead. .

Phil Woodward, an older man at GTX, is also fired. There is no role for an unemployed executive around 60. Without his job, he is a man with no buyers and nothing to sell. He was under the impression he had importance and value. He realizes that was a fiction.

GTX was started by Salinger and McClary. McClary preserves the belief that a corporation owes its employees some loyalty, and that it should serve a useful function. Salinger has outgrown that phase and realizes a corporation survives only by maximizing its profits and producing one primary product: income. As Salinger's vision prevails the inexorable task of "working for the shareholder" is reduced to "sacrificing the jobs and lives of others for the bottom line."

Original Review: Roger Ebert Chicago Times

Extracted by Kim Pridham.

IN A BETTER WORLD (HÆVNNEN) (R)

5, 7, 8 DECEMBER

Language, violence and disturbing content

Denmark/Sweden (2010)

Directed by: Susanne Bier

Screenplay by: Anders Thomas Jensen

Featuring: Mikael Persbrandt, Trine Dyrholm, Markus Rygaard, William Johnk Nielsen

Language: Danish, Swedish, English

Running Time: 119 minutes

There are so many rich layers and moral quandaries in this latest Jensen/Bier collaboration it's almost overwhelming. And this makes for a highly emotional and satisfying experience, as the characters journey through a jungle of dangers that beset the human condition. The bookend opening and closing scenes in an African refugee camp provide a broader context for everything that happens in between. Some elements from earlier collaborations (Open Hearts, After the Wedding and Brothers) will be familiar to their fans, as themes that interest the film makers.

There are new themes, too, such as the moral dilemma of how best to respond to violence, which is tackled in two vastly different contexts. But much of the overarching dramatic tension comes from the intricate relationship between the two young boys - both superbly played by Markus Rygaard and William Johnk Nielsen - and the contrast of their respective fathers, and the



father/son relationships. There is nothing simplistic in this screenplay, yet at its core it's a simple story of friendship, albeit impacted by forces outside the relationship.

Mikael Persbrandt is excellent as Anton, the doctor in the midst of a conflicted marriage, a son distanced by school bullying and the stress of his work in dire circumstances. The refugee camp is a setting that provides a subplot that fills out the themes and enlarges the film to fill the big screen. But even without this aspect, the story of the two youngsters grappling with emotions they can hardly understand or control makes the film powerful enough.

With her predictably fine eye for casting, director Susanne Bier delivers a gripping drama that is carefully structured to allow us to follow every change of place and every nuanced scene with clarity.

Original review by Andrew Urban, www.urbancinefile.com.au -

Extracted by Sally Oetterli

GET LOW (M)

12, 14, 15 DECEMBER

Mature theme

USA/Germany/Poland 2009

Director: Aaron Schnider

Written by: Chris Provenzano, C. Gaby Mitchell

Featuring: Robert Duvall, Sissy Spacek, Bill Murray, Lucas Black, Gerald McRaney, Bill Cobbs, Scott Cooper, Lori Beth Edgman

Running time: 103 minutes

The film opens with a murky scene of a farmhouse on fire and a man running away through the night. Who could this man be? Given the Law of Economy of Characters, it must be Felix, and therefore at the end the movie, he must account for this scene. Since Felix is an ornery rascal, it follows as the night the day that by the end, he will be downright amenable to folks. We don't require him to shave off his beard, but he obliges.

In the present (the 1930s), Felix learns of the death of an old friend, and this inspires him to make his own plans. He makes a rare visit to town to meet with the undertaker Frank Quinn and explain how he wants to "get low."



Frank dreams up a real corker of a Getting Low party and thinks many of the townsfolk will come, and so Felix gets a new spring in his step. He meets for the first time in years Mattie Darrow (Sissy Spacek), who he used to be sweet on, and Frank even pulls Rev. Charlie Jackson (Bill Cobbs) out of his hat — or at least out of southern Illinois. The reverend may be the only man alive who knows what happened on that dark night of the farmhouse fire.

All leads up to the big day, during which hearts are healed, truths told, secrets revealed and misunderstandings set straight, and Felix delivers a speech he must have been rehearsing for years.

Original Review: Roger Ebert – Roger.Ebert.com

Extracted and compiled by Peter Gillard

GRIFF THE INVISIBLE (M)

19, 21, 22 DECEMBER

Coarse language and occasional violence

Australia 2011

Written and directed by: Leon Ford

Featuring: Ryan Kwanten, Maeve Dermody, Kelly Paterniti, Marshall Napier, Heather Mitchell, Toby Schmitz, David Webb

Running time: 93 minutes

Griff wears a black rubber suit trimmed with yellow as he protects his neighbourhood from evil; Melody believes in different universes as she explores theories about atoms and the space between them. Together they make sweet music - the kind that only they can hear. There's a lovely energy about this original, quirky and funny film with a sweet heart in which a nerdy misfit believes he is a superhero in his own fantasy world.



When we first meet Griff in a dark alley, he is every inch the superhero. By contrast, at his day job as customer liaison officer, he is nerdy, timid and self-conscious, allowing the office bully (Toby Schmitz) to make fun of him. If you act normal, you become normal, Griff's boss (David Webb) suggests, but Griff is happy with his lot, secure at his own apartment and surrounded by comic books and superheroes.

Then we meet clumsy Melody, banging her head against the wall in the hope the spaces between the atoms will separate enough for her to pass through it. We can see at a glance that the pairing of Melody and

Griff's pragmatic older brother Tony (Patrick Brammall) is not a match made in heaven, much to the chagrin of Melody's parents (Heather Mitchell and Marshall Napier). Then the fun begins. Griff is experimenting on how to become invisible (with lemons and bi-carb in the bathtub) when Melody comes by.

There are some delicious moments in this fantasy-cum-comedy-cum-love story as Griff and Melody discover they share the same rhythm and beat and see the world from the same bubble. All the cast is good and Kwanten and Dermody ground the film with superb, nuanced performances while Ford navigates the story through harsh reality and seductive fantasy in an appealing way. It's all about the tone, and Ford gets that invisible element that strings it all together just right.

Original Review: Lousie Keller UrbanCinefile

Extracted and compiled by Peter Gillard

RESULTS FROM THE VOTING NIGHTS JUNE AND AUGUST/SEPTEMBER

RESULTS FOR TERM 1 -JUNE

Most liked:

- Made in Dagenham
- Everlasting Moments
- Winter's Bone

Most disliked:

- La Danse



RESULTS FOR TERM 2 - AUG/SEPT

Most liked:

- Sarah's Key
- Tamara Drew
- Desert Flower

Most disliked:

- Lebanon



PROGRAM**19 SEPTEMBER – 22 DECEMBER**

19, 21, 22 Sept	Of Gods and Men (MA) - 123 mins (Des hommes et des dieux)
26, 28, 29 Sept	Oranges and Sunshine (M) – 104 mins
3, 5, 6 Oct	Snowtown (MA 15+) - 120 mins
10, 12, 13, Oct	Barney's Version (M) -131 mins
17, 19, 20 Oct	The Human Resources Manager (M) – 103 mins (Die Reise des Personalmanagers)
24, 26, 27, Oct.	Incendies (MA 15+) - 130 mins
31 Oct, 2, 3 Nov	Waiting for “Superman”(PG) - 111 mins
7, 9, 10 Nov	Brighton Rock (M) – 110 mins
14, 16, 17 Nov	Potiche (M) – 103 mins
21, 23, 24 Nov	Never Let Me Go (M) -103 mins
28, 30 Nov, 1 Dec	The Company Men (M) – 95 mins
5, 7, 8 Dec	In a Better World (MA 15+) - 118 mins (Hævnen)
12, 14, 15 Dec	Get Low (M) – 103 mins
19, 21, 22 Dec	Griff the Invisible (M) - 93 mins
After the film	Film Voting at the Billabong Hotel

NO MORE SCREENINGS THIS YEAR.
