
NEWSREEL - 2012



launceston film society

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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.

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 this 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, notify us (post or email) to ensure that you continue to receive NEWSREEL.

Remember to check our Website LFS matters not addressed in NEWSREEL see www.lfs.org.au

Film discussion page: If you wish to post any comments about a film that the LFS has screened, we encourage you to do so on the page provided on our website.

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.*

PRESIDENT'S REPORT FOR 2011

It is the type of films that we screen that defines the membership of our film society. Of the 40 films screened in 2011 we had a wide variety. Some of them were challenging, particularly *Snowtown*, but although many members could not stay the distance, we had positive feed back on our “Chat Page”. As usual many of the foreign language films were of high merit, particularly *The White Ribbon, Everlasting Moments, Sarah's Key, Of Gods and Men, Incendies* and *In a Better World* . Also there were a number of Australian films that stood out, *Summer Coda, Beneath Hill 60, and The Waiting City* come to mind. Many members loved the comedies *Boy, Tamara Drewe* and *Potiche*, but there are less of this genre available in the quality of films that we select from. *Me and Orsen Welles, Inside Job, and Desert Flower*, were documentary style films.

There were two events outside of our normal program that the Launceston Film Society was associated with. Firstly we hosted the Annual General Meeting of Australian Council of Federated Film Societies with a special event where David Stratton and Margaret Pomeranz attended. The second later in the year was the MyState BoFA Film Festival which we supported. Congratulations to the BoFA organisers and we hope for continued success in future years. Last year the BoFA film festival was run by the LFS, but now it is an independent entity.

We were able to maintain the 2010 membership fee of \$100, for both 2011 and 2012, despite continued increases in cost of theatre hire. The reason that we have been able to do this is because we have allowed a further 50 members on the waiting list to join the society in each of the last two years. The constant monitoring of attendance at our screenings by scanning membership cards has allowed us to make this decision. But it is a fine line, we know that in any week the turnout of members to the screenings is just less than 50%of members. Should the percentage attendance increase, we would be in the difficult situation of having to turn members away from some screenings. The turn-over of members is about 15%, and by the end of the year the waiting list is more than we can accommodate for the following year.

An addition to the website has been the “Chat Page” where we encourage members to have their say about any of the films that we screen.

The committee elected at the AGM last year included four new members. I am pleased to say that all of the committee have served you well and I thank them for their professionalism and their contribution to the running of the society.

Peter Gillard,
President for 2011

NEW! CHAT PAGE ON LFS WEBSITE

Each week members can now discuss and rate films screened by the LFS
Look for the discuss tab on the right.



launceston film society

[Now Showing](#) | [Films 2011](#) | [News](#) | [About](#) | [Membership](#) | [FAQs](#) | [Download](#) | [Discuss](#)

Discuss Films

The LFS aims to provide and promote the opportunity for the viewing of films of merit, and encourage interest in film as an art form. To support this aim, this forum is provided for members to discuss and rate films screened by the LFS each week, and will be trialled for Term 3 of 2011. If you wish to recommend a film for screening or have any other enquiries/comments, please email us at lfs@lfs.org.au.

What did you think of the film this week?

- » Did it challenge you or give you an insight into something new?
- » What were the artistic merits of the film?
- » Any comments on cinematography, direction, acting, plot, script?
- » What emotions did this film evoke?
- » How much did you enjoy this film (no stars for terrible, 5 stars for excellent)?

After posting your comment, hover over the stars at the top to add your rating.

- » [Griff the Invisible Discussion](#)
- » [Get Low Discussion](#)
- » [In a Better World Discussion](#)
- » [The Company Men Discussion](#)
- » [Never Let Me Go Discussion](#)

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JANE EYRE (M)

13, 15, 16 FEBRUARY

Mature themes

UK 2011

Director Joji Fukunaga

Screen play: Moira Buffini

Featuring: Mia Wasikowska, Michael Fassbender, Jamie Bell, Judi Dench

Running time: 115 minutes

Charlotte Brontë's classic romance has been filmed many times but this intelligent, beautifully crafted version produced by Japanese-American Joji Fukunaga has made the story fresh and vital, while retaining its authenticity and tone.

The film opens on the desolate moors when governess Jane Eyre suddenly runs away from Thornfield Hall where she has been teaching the young ward of the master of the house – the foreboding and unpredictable Edward Rochester. The local clergyman and his family give her shelter as she looks back on events that have made her run away. The flashback shows how Jane was orphaned, cruelly treated as a child, endured a brutal boarding school run with lavish Christian hypocrisy and finally finishes up as a governess in the Yorkshire Dales. Jane and Rochester first meet when she accidentally walks in front of his charging horse and he's thrown to the ground. This sparks one of the most enthralling romances in English literature – a slowly developing friendship between a woman who has clung to a sense of her own self-worth despite being repeatedly reminded of her insignificance, and a man shattered by the greed of his family.

Fukunaga returns Jane to her rightful place in Brontë's story which has been too easily overwhelmed in past productions by the towering figure of Rochester. She is shown as a heroine of our own time - a woman prepared to sacrifice everything for love except for her own sense of self. The Australian actress, Mia Wasikowska, is utterly

believable as the innocent teenage governess and carries off the bonnets and references to her own plainness as only a sensationally beautiful film star can.



Original reviews: Mark Maglazaz, The West Australian; Louise Keller, Urbancinefilm; Peter Bradshaw, The Guardian. - Compiled by Robin Claxton.

PROJECT NIM (M)

20, 22, 23 FEBRUARY

Mature themes and coarse language

UK/USA 2011

Director: James Marsh

Based on the book by Elizabeth Hess

Documentary

Running time: 94 minutes

An extraordinarily moving documentary about a chimp that becomes an experiment and the people whose lives it touches, by director James Marsh who won an Academy Award for *Man on Wire* (1974).

The film unravels events beginning in 1973 with a scientific experiment that aspires to discover whether a chimp can be taught to communicate language. Never knowing what was going to happen next, I was captivated, amused and fascinated in addition to being shocked and disturbed by the results.



Taking the form of interviews woven into a dialogue together with re-enactments, archive footage and photographs, we meet some of the key players, who recount the part they play. Project Nim is the brainchild of Professor Herb Terrace of Columbia University who prides the two week-old baby chimp from his mother and gives him to Stephanie, a psychology student, into whose large hippie family he is adopted and treated like a baby. The cute factor is high in these early scenes as the chimp starts learning sign language to communicate his needs and wants.

Nim quickly outgrows cute and becomes big and strong, smart, and manipulative, capable of (and occasionally guilty of) doing serious damage to any one of his carers. I found the genuine affection his carers obviously felt for their little ward extremely moving as Nim is put into the most deplorable situations, each assumes a unique and special relationship with Nim.

With elements that are stranger than fiction, the journey is wholly involving. We are left with a wide range of emotions and definitive ideas about what should and should not happen when it comes to interfering with nature and taking animals from their natural habitats. This powerful, potent and moving film that tells us as much about ourselves as it does the little chimp.

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

THE ILLUSIONIST (PG)

27, 29 FEB, 1 MARCH

Mild Themes

France/UK 2010

Director:Sylvain Chomet

Writers:Jacques Tati (original screenplay),Sylvain Chomet (adaptation)

Featuring:Jean-Claude Donda,Eilidh Rankin,Duncan MacNeil

Language:French/English/Gaelic

Running Time:80 minutes

If the tall man with the stiff, lurching walk and sad, baggy eyes in “The Illusionist” looks familiar, it’s because you may have seen him before, creating joyful pandemonium on the beach in “Mr. Hulot’s Holiday.” Familiar yet different, because while the tall man resembles Mr. Hulot’s creator — the great French comic actor and filmmaker Jacques Tati — he has been drawn by hand here.

He is first spotted in Paris in 1959, where he is growing accustomed to performing his tricks in near-empty theatres or waiting, chain-smoking in the wings, for the chance to get on stage for a few moments at all. He heads to Britain to further his fortunes. In London, audiences are too preoccupied with preening, noisy R'n'B bands to pay much attention to a timid French conjuror. The magician therefore heads north. On a remote Scottish island, his ability to pluck coins from behind children's ears is better appreciated. One doe-eyed local girl is enraptured by his tricks and travels with him to Edinburgh.



Dialogue here is virtually non-existent. Chomet includes the occasional monosyllabic grunt or exclamation in French or English but there are no expository scenes in which the characters explain their motivations. This, of course, is utterly in keeping with the spirit of Jacques Tati, whose comedy was based around gesture, music and sound editing, not lengthy speechifying.

Quietly humorous and detailed in its design - THE ILLUSIONIST is a refreshing and beautiful film.

Original reviews by Manohla Dargis,The New York Times and Geoffrey Macnab,The Independent

Extracted and compiled by Janez Zagoda

THE TREE OF LIFE (PG)

5, 7, 8 MARCH

Mild Themes

USA 2011

Written and Directed by Terrence Malick

Featuring: Brad Pitt, Sean Penn, Jessica Chastain, Hunter McCracken, Kari Matchett, Fiona Shaw, Joanna Going

Running time: 139 minutes

Answering the question “where is God?” with “everywhere and nowhere” is usually a bit of a let-down, so it’s a sign of just how skilled a film-maker Terrence Malick is that he doesn’t just get away with it in *Tree of Life*, he makes it seem truly profound.

The story proper begins with the delivery of a telegram announcing the death of one of the sons of Mr O’Brien (Brad Pitt) and his wife . Whacked with grief, the mother

walks the streets. Her son is dead: where is God?

The film answers with an extended wordless sequence basically detailing the history of the universe, Earth, and life upon it.



Eventually we return to Waco, Texas, where it’s a decade or so before the death at the film’s beginning, and the focus is the pre-teen Jack, eldest son of the O’Brien’s. He and his two younger brothers play and explore their world under the guidance of their parents, who’re gradually revealed to have very different takes on the world. For their mother, the world is a wondrous, holy place, filled with grace and kindness. For their father, it’s a hard world where everyone will screw you over if they can, and weakness is fatal. We see her literally dancing on air; he teaches the boys to fight by ordering them to hit him in the face.

Half of this film exists in the reality of the past, where life is hard-edged and Jack is increasingly angry for reasons he can’t explain. Then there’s the half that drifts through time and across the surface of the Earth, with a grown up Jack wandering through a metaphorical landscape and passing through an empty door frame to a vision of everyone he’s ever known.

It is a beautiful, intelligent film, sharp and insightful about the bond between father and son, thoughtful and amazed at the world that created them.

Extracted from a review by Anthony Morris. - Prepared by Gail Bendall.

BEGINNERS (M)

12, 14, 15 MARCH

Coarse language and sexual references

USA 2010

Written and directed by Mike Mills

Featuring: Ewan McGregor, Christopher Plummer and Melanie Laurent

Running time: 104 minutes

Oliver, played by the engaging [Ewan McGregor](#), is an artist whose work, apparently successful, communicates a reluctance to be sure and bold. His father, Hal, is played by [Christopher Plummer](#) as a man who arrived at an agreement with his late wife, Georgia (Mary Page Keller), many years ago and has been true to it. He has always known he is gay, and his revelation to his son conveys pride, relief and a kind of joy. Perhaps he has arrived

at an age when only his son could be expected to care about this unexpected information.



[Christopher Plummer](#), an actor filled with presence and grace, brings a dignified joy to his new gay lifestyle. He delights in the gay pride rainbow, dances in clubs, throws parties and introduces Oliver to

his boyfriend, Andy ([Goran Visnjic](#)). This Andy is so improbably handsome that the liaison seems unlikely, but we grow convinced that Andy truly and deeply loves the old man, with a fullness that almost shames Oliver. The film pays due attention to Hal's happiness and to the process of his death, which he approaches with the consolation that at last there is nothing he must keep secret.

The film moves easily with three time frames. There is the period between his father's announcement and his own death a few years later, the period in Oliver's life after the death, and flashbacks to Oliver's memories of childhood. If we must extract a meaning from "Beginners," it may be that it is never too late to make a fresh start, and the father sets an example for his son.

Original review by Roger Ebert, Chicago Sun Times

Extracted by Gill Ireland

Canada 2011

Co-written and directed by Larysa Kondracki

Featuring: Rachel Weisz, Monica Bellucci and Vanessa Redgrave

Running time: 107 minutes

Based on true events, Canadian filmmaker Larysa Kondracki's debut feature follows Nebraska police officer Kathy Bolkovac (Rachel Weisz), a divorced mother who in a bid to secure long-term access to her daughter absents herself to post-war Bosnia in 1999 to serve a lucrative short-term contract as a member of the United Nations rebuilding program. What she finds is a ruined landscape where despite the literal absence of local men, young women are being imported as sex slaves from other parts of Eastern Europe.

Cutting away to the story of several Ukrainian teenagers, including Raya (Roxana Condurache), the movie paints a grim and unyielding portrait of young girls turned into property, casually abused and kept in squalor, with acts of torture implied to an unforgiving degree. Kathy's first reaction is to do her job, and what she encounters is not so much



a conspiracy as a complete absence of oversight. Every U.N. employee has legal immunity, the local law enforcement is on the take.

The picture focuses on the abuse, and Kathy's struggle to stop it, and then to cope emotionally with her failure to do so.

The Whistleblower does several things right, including putting aside the idea of the righteous American coming to cure corrupt Europe's ills (the Americans, particularly fictionalised private contractor Democra Corp, are the cause), and it admits to Kathy's own sexual needs, satisfied by a relationship with Dutch policeman Jan (Nikolaj Lie Kaas). But as in previous stories where vindication is never clear, the movie can't find a satisfactory end point, making do with prologues that show Kathy on British television and adding text that makes clear her hitherto sketchy relationship with Jan endured.

Original Review by Craig Mathieson, SBS Film

Extracted by Gill Ireland

SENNA (M)

26, 28, 29 MARCH

Coarse language

UK/France/US, 2010

Director: Asif Kapadia

Cinematographer: Jake Polonsky

Featuring: Documentary featuring Ayrton Senna, Alain Prost, Frank Williams, Ron Dennis, Viviana Senna, Neide Senna, Milton de Silva and others

Language: In English and some Portuguese with subtitles.

Running time: 106 minutes

Some viewers will have to go on trust, because on paper, they may not reflexively consider a documentary about Formula One auto racing their particular cup of petroleum-based product. But "Senna" succeeds precisely because it doesn't focus on racing per se, instead profiling Formula One driver Ayrton Senna da Silva, three-time world champion, Brazilian national hero and altogether superb young man whose promise was extinguished far too early when he died on the track in 1994 at age 34.



As fellow drivers for the McLaren team, Ayrton Senna and Alain Prost resembled two scorpions in a jar as they battled for world supremacy each year, with Prost - a master of point-counting and political infighting - willing to undermine the younger Senna at every turn (literally!), and Senna, an idealistic devout Catholic, pleading with racing authorities to regularize their rules. (Be warned: "Senna" includes disquieting images of serious accidents.)

What makes "Senna" essential viewing is the propulsive education it provides in one of the world's most popular sports. It provides introduction to an extraordinary athlete and human being. Throughout most of his career, Senna spoke affectingly about the sense of spiritual peace he felt while racing, a meditative state the film gives viewers a glimpse of with long, hypnotic sequences shot from behind the wheel. As he matured, he became a huge national icon in his native Brazil, where he grew up in a privileged Sao Paulo family. "Senna" may not be a rags-to-riches story, but it nonetheless celebrates resolve, hard work, integrity and guts. "Senna" has everything a major motion picture needs to win over audiences: riveting action, heartbreaking drama and a protagonist everyone can cheer for.

Original Review: Ann Hornaday – Washington Post

Extracted by Kim Pridham

MEEK'S CUTOFF (PG)

2, 4, 5 APRIL

Mild themes, violence and infrequent coarse language

USA 2010

Director: Kelly Reichardt

Featuring: Michelle Williams, Bruce Greenwood, Paul Dano, Will Patton, Zoe Kazan

Running time: 102 minutes

“Meek’s Cutoff” is a western, but it’s like no horse opera you’ve ever seen. A small band of settlers is wagon-training west, keeping their eyes peeled for Indian raiders. But with supplies dwindling and tough-talking guide Meek looking increasingly out of his depth, the group reluctantly turn to a captured Cayuse warrior for guidance.

This a historical drama, but far from being a starchy, period piece, it’s set in 1845 and follows three young families as they wend their way along the Oregon Trail hoping to make a better life for themselves in the rich pastures of the Willamette Valley.

They’re led by Stephen Meek, half-man, half-beard, a tough-talking patriarch who insists he knows the lie of the land. But this is outback territory, a cruel and unforgiving geography where water is short, the sun blazes fiercely, and the ground beneath the settlers’ feet is rocky and hard.



Time drifts by, the trekkers – among them a strong, unflinching woman called Emily Tetherow begin to grasp more fully the gravity of their situation. But they don’t question Meek’s authority.

Meek’s toppling involves the women refusing to kowtow to his blustering invective and macho moves. It requires them to trust the voices in their heads – voices that urge scepticism, irony, but also the possibility of looking to and learning from the Indian; he does, after all, know this country better than they do. The result is bold, unrelenting and wilfully oblique, subtle, simple and devastating. Saddle up.

Original reviews by Tom Huddleston, Time Out London and Sukhdev Sandhu The Telegraph. - Extracted and compiled by Janez Zagoda

NO SCREENING NEXT WEEK – SCHOOL HOLIDAYS

THE EYE OF THE STORM (MA 15+) 16, 18, 19 APRIL

Strong sex scenes and themes

Australia 2011

Director: Fred Schepisi

Featuring: Geoffrey Rush, Charlotte Rampling and Dustin Clare

Judy Davis, Colin Friels, Bille Brown, Jane Menelaus, Helen Morse, Robyn Nevin,

Elizabeth Alexander, Alexandra Schepisi, Jamie Timony, John Gaden, Maria

Theodorakis, William Fisher.

Running time: 114 minutes

In the Sydney suburb of Centennial Park, two nurses, a housekeeper and a solicitor attend to Elizabeth Hunter as her expatriate son and daughter convene at her deathbed. But in dying, as in living, Mrs Hunter remains a powerful force on those who surround her. Based on the novel by Nobel Prize winner Patrick White, *The Eye of the Storm* is a savage exploration of family relationships - and the sharp undercurrents of love and hate, comedy and tragedy, which define them.

When Patrick White's memoir *Flaws in the Glass* appeared, it caused a kind of scandal. Many devoted readers were shocked by the level of harsh judgment and bitchery. But there had always been elements of this in White's work. Alongside a fairly humble groping for, or inquiry into grace, there had been a camp and sometimes savage social observation.

The socialite scene of Sydney in the 1960s and 1970s was present in much of his work, and he could be withering. He was born into it; it was where his mother belonged, and much as he might despise it he never really escaped it.



The Eye of the Storm, written after the death of White's mother, is the story of a dying matriarch and her two grown children who come back from Europe to Australia in search of: a sign of her affection? Her money? Where there's a will, there's a relative, as Barbara Mobbs, Patrick White's executor, said in discussing the book.

It's a rich, sad and bitchy canvas, this film. Schepisi and screenwriter Judy Morris have captured White's tone pretty well. Rampling manages to dominate from her bed and her sofa, and her Elizabeth Hunter, though an artefact, is memorable.

Source: Julie Rigg Movie Time, ABC Radio National

Compiled by: Mark Horner

SUBMARINE (R)

23, 25, 26 APRIL

Includes coarse language and sex scenes

UK/USA 2010

Written and Directed::Richard Ayoad

Featuring: Craig Roberts, Sally Hawkins, Paddy Considine

Running time: 97 minutes

15-year-old Oliver Tate has two objectives: To lose his virginity before his next birthday, and to extinguish the flame between his mother and an ex-lover who has resurfaced in her life.

In Swansea, Wales, in the mid-1980s, before the advent of mobile phones and social networks, 15-year-old Oliver, (Craig Roberts), lives with his parents in an ordinary street in an ordinary part of town. His Dad, Lloyd, (Noah Taylor), is a marine biologist who suffers from depression; his mother, Jill, (Sally Hawkins), seems frustrated with her life, and Oliver gets very upset when he thinks his Mum is spending too much time with Graham, (Paddy Considine), a New Age guru and former boyfriend of his mum.

Oliver, meanwhile, has fallen in love with a girl at school, Jordana, (Yasmin Paige), who has definite ideas about how high school courtships should proceed.

Extracted from review by David Stratton.

Compiled by Gail Bendall



NORWEGIAN WOOD (MA 15+)

30 APR, 2, 3 MAY

Strong themes and sex scenes

Japan 2010

Director: Anh Hung Tran

Featuring: Rinko Kikuchi, Ken'ichi Matsuyama and Kiko Mizuhara

Kengo Kra, Tetsuji Tamayama, Eriko Hatsune, Reika Kirishima, Tokio Emoto,

Language: Japanese with subtitles

Running time: 133 min

Upon hearing the song "Norwegian Wood," Toru (Matsuyama) remembers back to his life in the 1960s, when his friend Kizuki killed himself and he grew close to Naoko, Kizuki's girlfriend. As the two try, in very different ways, to contend with their grief, Toru forms a bond with another woman, Midori.

Love, death and sorrow are the themes delicately canvassed in this poetic ode to love. Set in the late 60s when students are rebelling against the establishment, this is a story about longing, uncertainty and reflection as Kenichi Matsuyama's protagonist Watanabe teeters on the precipice of love. The past and the future form a double edged sword as Watanabe tries to understand himself and his desires with life becoming confused and complicated. Translated into 33 languages since its publication in 1987, Haruki Murakami's bestselling novel has been adapted with an obvious passion by director Anh Hung Tran. Cinematic with a cascade of orchestral strings that deliver joy, pain,

despair and beauty, it is Watanabe's emotional inner life that is the focus as the storyline meanders along leisurely. This is not a film for everyone, especially the impatient, and the 133 minute running time that often drags, may deter many. Tran has structured his screenplay as memories



from the past. When we first meet Watanabe in a brief but vital interlude, it is before he has been damaged by the impact of death and the idea of love. From college in Tokyo, Watanabe becomes more and more confused as he tries to work out what his life means and where love and sex fit in. There's a feeling of impotency regarding his affection for the vulnerable Naoko (Rinko Kikuchi) as he assumes feelings of guilt and responsibility for her.

Source: Review by Louise Keller, Urban Cinefile - Compiled by: Mark Horner

WIN WIN (M)

7, 9, 10 MAY

Coarse language

USA 2011

Screenplay and direction: Tom McCarthy after the story by Joe Tiboni

Featuring: Paul Giamatti, Alex Schaffer, Amy Ryan, Clare Foley, Burt Young

Running time: 106 minutes

It's what we do, not what we say that demonstrates who and what we are as individuals, which is why filmmakers are often told that 'action is character'. Tom McCarthy (director of "The Station Agent" and "The Visitor") has a writer's instinct for this and a filmmaker's eye for using all the tools of cinema to tell his story. It's a wonderful screenplay; observant, wise and nonjudgmental, drawing out its universal relevance from an intimate and subtle story of human weakness and strength.

Flaherty, (Paul Giamatti) is a struggling lawyer and family man who feels overwhelmed by his unpaid bills and underwhelmed by his ebbing clientele. Business is lousy, but not wanting to worry her, he hasn't told his wife, Jackie (Amy Ryan). Nor does he immediately tell her that he's signed on as the official carer to Leo Poplar, the ageing client at the early stages of dementia. It was a decision driven more by the \$1500 monthly carer's fee than by genuine altruism, but to be fair, he did try to find Leo's only living relative, his daughter, Cindy (Melanie Lynskey). He's a decent man, really, an average guy struggling against hard realities.

As fate would have it (and it often does), a young man turns up looking for his granddad, having left his single mother and her boyfriend - in vague circumstance. The boy, Kyle (Alex Shaffer) is a teenager with a jaundiced view of his mother.

The scale of the film's drama is not the surface issue of what happens to Flaherty, although that is our primary question as an audience, but the larger topics raised in the screenplay, such as moral responsibilities to each other.



Review by Andrew L Urban, Urbancinefile

Extracted by Sally Oetterli

THE FIRST GRADER (M)

14, 16, 17 MAY

Mature themes, violence and brief nudity

UK/US/Kenya, 2010

Director:: Justin Chadwick

Written by: Ann Peacock

Featuring: Naomi Harris, Sam Feuer, Tony Kgoroge, Oliver Litondo, Nick Reding, Vusi Kunene, John Sibi-Okumu, Da 'Chruchill' Ndambuki, Israel Makoe

Running time: 103 minutes

Based on real events, *The First Grader* is a unique blend of uplifting self determination and harrowing conflict. The self determination element is the present day, as 84 year old Maruge (Oliver Litondo) reacts with keen interest to the new Kenyan Government policy of free education for all.



Having been a poor tribesman much of his life, and enlisting in the anti-British colonialist Mau Mau organisation, he never had an opportunity to learn even the basics. He wants to read, prompted by a general desire to get educated and partly by an important letter he had always wanted to read for himself.

The harrowing conflict is shown in flashbacks, to the waring times when the Mau Mau were trying to throw the British out of Kenya in the 50s. Brutality and death filled the years.

Litondo delivers a credible combo of a battered and ageing fighter, still spirited and yet wiser. Naomi Harris is warm and open as teacher Jane, the headmistress at a remote Kenyan school, who wants to help Maruge and eventually becomes his champion - at some risk to her career and even her life. All the children are natural and the setting is evocative.

The simmering tribal tensions from the pre-Independence days are not far below the surface, and this adds a layer of complexity to the various relationships. The screenplay tells the story with the bumps mostly ironed out, but while it shines a light on some of the underlying issues, it doesn't explore them to any satisfactory degree.

Although a little too neat and cleaned up, the basic story is well told and if it doesn't have the impact it could have, it's nevertheless an engaging film

Original Review: Andrew L. Urban:

Extracted and compiled by Peter Gillard

THE GUARD (MA 15+)

21, 23, 24 MAY

Strong coarse language and violence

Ireland, 2011

Director: John McDonagh

Featuring: Brendan Gleeson, David Wilmot, Don Cheadle, Fionnula Flanagan, Mark Strong

Running time: 96 minutes

The Guard is set in Ireland's western city of Galway with grey skies and a gloomy mood that provide the backdrop for a gripping adult potboiler brimming with black comedy. The film is anchored by a towering central performance from Brendan Gleeson who featured in "In Bruges"(LFS June 2009) and plays Sergeant Gerry Doyle, a uniform "garda".



On the beat, Doyle is a tough, belligerent, whoring brute who drinks and pops the odd pill he confiscates from crooks. He's a bad cop, to be sure, to be sure, but he's also a very clever one and his arrogant demeanour suggests he hides more experience and wisdom than he lets on – or his rank suggests- and in his own way he keeps his

local town peaceful. However, straight arrow FBI agent Wendell Everett, an African American Rhodes scholar arrives in town and announces that Galway is to be the unlikely port for a huge heroin haul and wants to use the knowledge and expertise of the local authorities to catch the perpetrators. Everett and Doyle form an uneasy bond. One a consummate professional, the other politically incorrect and with no concern for anyone other than himself. Much of the charm in The Guard comes from their odd couple routine with a bit of good cop/bad cop routine for good measure. The film is more a modern western with Doyle as the flawed sheriff knowing he must face the feared gang of killers riding into town with machine guns rather than Colts.

The Irish accents are heavy and may require concentration to get all the dialogue!

Original reviews: Shannon Harvey, The West Australian; Mathew Toomey, ABC radio Brisbane. Compiled by Robin Claxton

BILL CUNNINGHAM NEW YORK (PG) 28, 29, 30 MAY

Incidental coarse language

USA/ France 2010

Director: Richard Press

Documentary featuring Bill Cunningham, Anna Wintour, Michael Kors, Tom Wolfe

Running time: 84 minutes

Here is a movie about a happy and nice man. Bill Cunningham was lucky to find what he loves to do and do it, and win universal affection from all who know him and make a contribution to our lives and times. Doing what he loves is very nearly all he does, except to sleep and eat.

Every day of his life he still pedals around Manhattan on his bicycle, taking photographs of what people are wearing. He has been famous for many years for doing this, and his work has been featured in such places as *Women's Wear Daily*, *Vogue*, and the original *Details* magazine, which once devoted 41 pages to a portfolio of his photos. These days, you can find him featured in big spreads in the *New York Times*, whose publisher, Arthur Sulzberger, was among the attendees at his birthday party.

Do not make the mistake of calling Bill Cunningham a "fashion photographer." He is a photographer of people and what they wear. Don't call him a "paparazzo." He doesn't know who half the celebrities are and doesn't care. Sometimes his photos don't even show faces. In Bill's view, fashion begins with creative individuals and not "tastemakers," and he is as interested in T-shirts as evening wear. It's not that he's a snob about the high and mighty; it's that he's sincerely affectionate about whatever people wear, and whoever they are.



This movie made me happy every moment I was watching it.

Original Review Roger Ebert – www.rogerebert.com

Extracted by Peter Gillard

VOTING RESULTS

Term three in 2011

Results are for the three nights. Sorted in order of the number of votes for each film and also showing the percentage of preferences for liked (green dots) and disliked (black dots). Thus *The HR Manager* was generally liked, but more people voted for *In a Better World*. *Snowtown* received a lot of votes, but two thirds disliked it and only one third liked it.

Film Title	Total votes	% liked	% disliked
In A Better World	144	100.00%	0.00%
Oranges And Sunshine	133	98.50%	1.50%
Griff The Invisible	131	48.85%	51.15%
Incendies	130	100.00%	0.00%
Snowtown	108	33.33%	66.67%
Of Gods And Men	103	75.73%	14.56%
Potiche	97	90.72%	9.28%
Get Low	96	91.67%	8.33%
Never Let Me Go	81	80.25%	19.75%
Barney's Version	74	89.19%	10.81%
Brighton Rock	62	59.68%	40.32%
Waiting For Superman	51	82.35%	17.65%
The HR Manager	44	86.36%	13.64%



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PROGRAM**13 FEBRUARY – 31 MAY**

13, 15, 16 February	Jane Eyre (M)	115 minutes
20, 22, 23 February	Project Nim (M)	94 minutes
27, 29 Feb, 1 March	The Illusionist PG)	80 minutes
5, 7, 8 March	The Tree of Life (PG)	139 minutes
12, 14, 15 March	Beginners (M)	104 minutes
19, 21, 22 March	The Whistleblower (MA 15+)	107 minutes
26, 28, 29 March	Senna (M)	106 minutes
2, 4 5 April	Meek's cutoff (PG)	102 minutes

9, 11, 12 April**School Holidays**

16, 18, 19 April	The Eye of the Storm (MA 15+)	114 minutes
23, 25, 26 April	Submarine (R)	97 minutes
30 Apr 2, 3 May	Norwegian Wood (MA 15+)	133 minutes
7, 9, 10 May	Win Win (M)	106 minutes
14, 16, 17 May	The First Grader (M)	103 minutes
21, 23, 24 May	The Guard (MA 15+)	96 minutes
29, 30, 31 May	Bill Cunningham New York	84 minutes

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

SCHOOL HOLIDAYS NEXT TWO WEEKS
NEXT SCREENING MONDAY 18 JUNE
