
NEWSREEL - 2012



"RIVETINGLY TOLD. GRIPS YOU LIKE A GREAT THRILLER."
-John Fawcett, *VISAGE*

"A WORLD-CLASS MASTERPIECE. FLAWLESSLY CRAFTED, BRILLIANTLY PERFORMED AND ELEGANTLY PHOTOGRAPHED."
-Julie Haggren, *THE WALL STREET JOURNAL*

"A SUPERB WORK. A TRIUMPH OF THE HIGHER PRIORITIES OF MOVIE MAKING."
-Wesley Morris, *BOSTON GLOBE*

WINNER • GOLDEN BEAR
GRAND JURY PRIZE BEST PICTURE

WINNER • SILVER BEAR
BEST ACTOR, BEST ACTRESS
BERLIN INTERNATIONAL FILM FESTIVAL

NEW YORK
TELLURIDE • TORONTO
FILM FESTIVALS

ACADEMY AWARDS®
OFFICIAL IRAN ENTRY
BEST FOREIGN LANGUAGE FILM

A SEPARATION

A SONY PICTURES CLASSICS RELEASE • A FILM BY ASGHAR FARHADI WITH LEILA HAZRATI, PEYMAN MOKADI, SHANAR HOSSSEINI, SAREH BAHATI, SABINA FARHADI, BARAK KARIMI, ALI-ASGHAR SHAHBAZI, SHIRIN YAZDANBAKHSH, KIMIA HOSSSEINI AND MERBA ZARFI "A SEPARATION" WRITTEN AND DIRECTED BY ASGHAR FARHADI
DIRECTOR OF PHOTOGRAPHY MAHMUD KALALI EDITOR NAVAZGH SAFTVARI SOUND DESIGNER MOHAMMAD REZA DELPAK SOUND EDITOR REZA BAHIMZADEH SET DESIGNER KEYVAN MOGHADAM
CAPTAIN OF CASTLE KEYVAN MOGHADAM MAKEUP MEHRDAD MIRZAGAN EXECUTIVE PRODUCERS NEGAR ESKANDARIAN PRODUCED BY ASGHAR FARHADI INTERNATIONAL SALES MOMENTO FILMS INTERNATIONAL
WITH THE PARTICIPATION OF DREAMLAB FILMS. FINANCED WITH THE SUPPORT OF THE MPA, AFSA ACADEMY FILM FUND AND AN AFFILIATE OF THE MOTION PICTURE ASSOCIATION AND THE ASIAN PICTURE SCREEN AWARDS
© ALL RIGHTS RESERVED

SONY PICTURES CLASSICS
MEMEMO
DreamLab
WWW.ASEPARATION.COM
WWW.SONYCLASSICS.COM
AFSA
SONY PICTURES CLASSICS



launceston film society

VOLUME 33 NUMBER 2

18 JUNE – 6 SEPT 2012



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: launcestonfilmsociety.com.au

<i>President</i>	Peter Gillard
<i>Vice-President</i>	Mark Horner
<i>Secretary</i>	Gail Bendall
<i>Treasurer</i>	Kim Pridham
<i>Committee</i>	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 we prefer that you apply for a replacement through our website www.launcestonfilmsociety.com.au. Go to the tab “Membership” and then select “Lost cards”. You will be redirected to the secure site **Register Now** (retained by us) to pay the \$10 that is the cost of a replacement card. If you are unable to use the website then write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card and include a cheque or money order for \$10. Please do not hand any money to the committee. We cannot accept money paid in this informal way. Your new card will be posted out to you.

Membership cards remain the property of the LFS: Recovered lost cards or cards no longer required should be returned to us by post or in person.

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.launcestonfilmsociety.com.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 www.launcestonfilmsociety.com.au or by handing information to a committee member at the door. Remember that we are aware of films recently reviewed in the press. It is the unusual films that are of most interest.

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.

NEWS AND VIEWS

We have had to change our Web Address:

Please note our new web address: www.launcestonfilmsociety.com.au The reason is that earlier this year the Film Society website www.lfs.org.au was “hacked” by unknown malevolent people who inserted some well hidden code into the website which caused every access to it to be redirected to a Russian website advertising pornography. This was a particularly vicious attack and even our internet service provider (ISP) was unable to clean it up.

Our old website used the platform Wordpress and many thousands of other websites, in Australia and internationally, using this platform were similarly affected.

To totally resolve the problem quickly we had to establish a new website www.launcestonfilmsociety.com.au which uses a different platform namely Jumla.

The old address will automatically redirect to the new one. Why not bookmark us rather than using Google.

Digital Projection has arrived!

From this term on, the Launceston Film Society will be screening in digital format. Although the Village Cinema in Launceston has had limited digital screening capacity for a while, this service was not available to the LFS..

Cinemas throughout the country have been moving towards digital format for some time. The advantage to the industry is that multiple copies of a film are cheaper to produce in a digital format than 35 mm film.

For the LFS it means that we will enjoy best quality screening, and also that we should enjoy a wider range of films to select from. (In recent time we were unable to access certain films because there was no 35 mm print available.)

The conversion of projectors throughout the country to digital has been and expensive business. Financing of the conversion has been achieved by transferring the ownership to a of a third party entity (as opposed to cinemas and distributors). The distributors have to make a contribution, the so called **Virtual Print Fee**, to this entity for each screening of any of their films.

The knock on effect for the LFS is that the cost of accessing films will be approximately double (that is our payments to the film distributors, but not the theatre hire which remains the same). We are, however, in the fortunate position of having a

solid cash reserve against such an eventuality, and the extra cost will not affect any of our program for the rest of this year. It is possible that the renewal fee may increase a little next year, but this depends on our budget forecast and I predict that we shall be able to buffer the impact through our cash reserve. (Our large membership also serves to dilute the effect and reduce any large per head cost increase.)

Those who saw *The King's Speech*, or *The Best Exotic Marigold Hotel* will have experienced the improved quality of the film on screen.

Film Requests by members:

The suggestions that we most welcome are those that draw our attention to a film that has “slipped below the radar”. We make it our business to follow film reviews on the television, radio and the press and this means that we are usually aware of most films that have been recently released. Films that are “main stream” usually marked “National Release” are not for us, we tend to go for “Limited Release”.

When the committee selects films for a program, there is typically a list of 30 – 40 films from which 12 – 15 are selected. This means that there is no guarantee that all suggestions will necessarily be taken up.

Another thing is that the film has to be available in Australia. A film released in Europe, the USA, Iran, India or wherever that has not been bought by a distributor and has not passed classification, is unavailable. Films shown at film festivals are never immediately available, they may be bought by a distributor, but if not, they will return to their country of origin. A way of knowing if a film is available is to check if it is reviewed on www.urbancinefile.com.au. If not, then a further check on www.classification.gov.au will be definitive. (urbancinefile is easier to use than the government site.)

We do not screen films that the cinema brings to their program, as we are not here to go into competition with the Village Cinemas, but rather to screen films that will not come to the Village, and very often these are foreign language films, or films of the “art house” type.

Please appreciate that our bookings are made months ahead of screenings. We do that because we send out the Newsreel so that members know what is coming, and it also suits the Village programming. The downside is that the program of the LFS often lags behind the screenings at interstate cinemas.

Members have always been able to make film requests and many members do so. You can send us a message to our email address or hand a note to one of the committee at the door in the cinema foyer.

THE WOMEN ON THE 6TH FLOOR (PG) LES FEMMES DU 6^{EME} ETAGE

18, 20, 21 JUNE

Mild sexual references, nudity and coarse language

France 2010

Director::Philippe Le Guay

Featuring: Fabrice Luchini, Sandrine Kiberlain, Natalia Verbeke

Language: French/Spanish with subtitles.

Running time: 104 minutes



The love-hate relationship of French cinema with Parisian bourgeoisie continues in this mostly endearing comedy, in which the bourgeoisie stockbroker finds redemption through true love. But the vehicle is unusual, a meeting of the employer families and the hard working maids who clean and shop and cook and live in cramped quarters without a reliable toilet between them. But that's on the 6th floor, where mostly Spanish women have found themselves doing work the French won't do, scraping their savings for various dreams - or family even poorer than they are. Although this element gives the film its harder edge, Philippe Le Guay doesn't present the women as victims. Indeed, they are survivors and much of the film's grit comes from their earthy endurance and humour.

By contrast, just a floor below, Jean Louis (Fabrice Luchini) and his wife Suzanne, live the comfortable but dull life that a profitable little stockbroking business and children absent at weekly boarding school can provide. Enter Maria, a pretty young woman who quickly networks her Spanish compatriots on the 6th floor and is a proud and effective maid - without being subservient. She has character and she has a past that has a long tail in the story, a story which unwinds in a combination of humour and drama.

The film has a soft heart, so much so that it often lacks the bite to make it resonate, but the casting of even the smallest roles is so authentic that it feels tougher than it really is.

Original Review: Andrew Urban [Urbancinefile](#)

Extracted by Gill Ireland

HOW I ENDED THIS SUMMER (M) KAK YA PROVEL ETIM

LETOM

25, 27, 28 JUNE

Coarse Language

Russia 2010

Director & Writer: Aleksey Popogrebsky

Featuring: Grigoriy Dobrygin, Sergey Puskepalis

Language: Russian with subtitles

Running time: 124 minutes

A polar station on a desolate island in the Arctic Ocean. Sergei, a seasoned meteorologist, and Pavel, a recent college graduate, are spending months in complete isolation on the once strategic research base. Pavel receives an important radio message and is still trying to find the right moment to tell Sergei, when fear, lies and suspicions start poisoning the atmosphere...

There may be more to Pavel's behaviour – but the film neither explains the mystery nor holds it in the foreground. What becomes most important is the way that Pavel digs himself into an ever deeper hole, until eventually his error overwhelms him. With Sergei on the warpath, Pavel hides out in an abandoned building perched on cliffs that resemble a lunar slagheap with a spidery staircase attached. There he sustains himself by hunting for eggs on a steep rock face...

Part psychological thriller, part a paean to the beauty and remoteness of its setting, *How I Ended This Summer* is shot with rare and atmospheric skill.



Its strength lies in the small details of life in such an environment and the desperate nature of the younger man's dilemma.

Sometimes drama, like borscht, tastes better when slowly simmered, not brought to a boil.

Original reviews by Jonathan Romney, *The Independent* and Derek Malcolm, *London Evening Standard*.

Extracted and compiled by Janez Zagoda

MARTHA, MARCEY, MAY, MARLENE (MA 15+)

2, 4, 5 JULY

Includes disturbing sexual scenes, violence, nudity and coarse language

USA 2011

Writer & Director: Sean Durkin

Featuring: Elizabeth Olsen, Sarah Paulsen, Christopher Abbott, Brady Corbet, Hugh Dancy & John Hawkes

Running time: 102 minutes

This is a disquieting and ambiguous movie in a classic US indie style. It may not be entirely perfect, but there's an unsettling darkness in the deep green, sun-dappled shade of its woodland locations. Sarah Paulson plays Lucy, married to a wealthy, priggish Brit called Ted (Hugh Dancy), and currently on vacation in their huge, lakeside home. Out of the blue, she receives a payphone call from her troubled younger sister Martha (Elizabeth Olsen), from whom she hasn't heard in years, demanding to be picked up from somewhere in upstate New York. Martha comes to stay, and it becomes clear she has escaped from a cult run by a deeply scary



Mansonesque guy called Patrick (John Hawkes) who had the creepy mannerism of renaming all his devotees as a way of establishing psychological ownership: Martha's new name was "Marcy May". Flashbacks cleverly and indirectly disclose the repeat patterns of abuse and dysfunction that have damaged Martha's mind. She is terrified and paranoid about being tracked down, perhaps with reason. Having tried one night to call one of her friends at the cult's remote farmhouse HQ from Lucy's house phone, she realises too late that this has enabled the "callback" option, and perhaps allowed the cult to find her. The question of why she was able to escape so easily in the first place leaves a queasy slither of fear: have they, in fact, allowed her to escape? It's acted and directed like a sensitive drama, rather than a scary movie, and is all the scarier for it.

Original Review: Peter Bradshaw ,guardian.co.uk Extracted by Gail Bendall

NANNERL, MOZART'S SISTER (PG) NANNERL, LA SOEUR DE MOZART 9, 11, 12 JULY

Mild sexual references and coarse language

France 2010

Director:: René Féret

Music: Marie-Jeanne Séréro

Featuring: Marie Féret, Marc Barbé, Delphine Chuillot, David Moreau, Clovis Fouin, Lisa Féret, Adele Lepretre, Valentine Duval

Language: French with subtitles

Running time: 120 minutes

The family Mozart, headed by the ambitious impresario Leopold and cared for by his wife, travelled the frozen roads of the continent in carriages that jounced and rattled through long nights of broken sleep. Some royalty were happy to keep the Mozarts waiting impatiently for small payments. Toilet facilities were found in the shrubbery along the roads. Still, theirs was largely a happy life, as shown in Rene Feret's "Mozart's Sister," a lavishly photographed period biopic that contrasts the family's struggle with the luxuries of its patrons.

There's a trenchant conversation late in the film between Nannerl and Princess Louise de France, the youngest child of Louis XV. From such different walks of life, they formed almost at first meeting a close, lifelong friendship, and shared a keen awareness of the way their choices were limited by being female.



A royal princess who was not close in line to the throne (she was the 10th child), Louise had two career choices: She could marry into royalty or give herself to the church. She entered a cloistered order, and it was her good fortune to accept its restrictions joyfully. "But think if we had been males!" she says to Nannerl. Each could have ruled in their different spheres of life.

Nannerl also has a close relationship with Louise's brother, the Dauphin prince, a young widower. It seems to have been chaste but caring. Nannerl was always required in the wings of her brother's career, and after his death at only 35, she became the guardian of the music and the keeper of the flame. She found contentment in this role, but never self-realization.

Original Review: Roger Ebert – Chicago Times

Extracted by Kim Pridham

A DANGEROUS METHOD (MA 15+) 16, 18, 19 JULY

Sexual themes

Canada/Germany 2011

Director: David Cronenberg

Featuring: Michael Fassbender, Keira Knightley, Viggo Mortensen

Running time: 99 minutes

Sex is the subject matter of David Cronenberg's riveting depiction of the relationship between Jung and Freud, although it is words, not passion that bring the sizzle. Like a multi-faceted gem under the microscope, the impact of sex is examined from different angles. The expose is an intellectual see-saw in which Mortensen as Freud is balanced by the ever-



impressive Fassbender as Jung. The film explores the complex relationship between the two psychoanalysts and the woman who becomes a pivot between the two (Knightley as Sabina Spielrein). It is the early 20th century and the action moves between Switzerland, where Jung practices, and Vienna, where Jung's mentor Freud lives and works.

The best scenes are those between Mortensen and Fassbender: the first time they meet is in Vienna when Jung goes to meet his mentor. Their initial conversation goes non-stop for 13 hours. It is the nuances and the content of their conversations that captivate, along with the ambience of Freud's office, his desk replete with phallic symbols. Sex is always the underlying issue. The tension between the two men mounts as their views conflict: Freud insists that sex is an underlying factor in every neurosis, while Jung, interested in spiritualism and the occult, is disappointed by what he considers to be Freud's 'rigid pragmatism'.

Jung oversteps the mark of professional relationships, and intimate scenes of his spanking and whipping Spielrein follow. Sarah Gadon is fine as Jung's rich, tolerant and ever-pregnant wife Emma, and Jung's mental anguish following his torrid affair with Spielrein is well handled.

Original review by Louise Keller

Extracted by Sally Oetterli

SHAME (R18+)

23, 25, 26 JULY

High impact sex scenes

USA/UK 2011

Director Steve McQueen

Featuring Michael Fassbender, Carey Mulligan, James Badge Dale

Running time: 101 minutes

Reviewers around the world applaud this R rated film but LFS viewers should note it is a nightmarish, laugh free black comedy with lots of semi explicit sex. Never the less if you think this is not for you, you may rob yourself of an extraordinary experience. In the West we can watch unflinchingly in polite company as a film shows murder and mayhem but put sex in front of us and we cringe.

Michael Fassbender stars as Brandon, a sleek, handsome young executive in New York and a single guy who is fanatically addicted to casual sex, prostitutes and porn. He is the kind of guy who orders a prostitute the moment the girl he has just laid leaves and whacks off whilst waiting for her to arrive. Only one woman seems to be able to jolt him out of this



cycle, his fractious younger sister Sissy who arrives unexpectedly to stay at his apartment. The pairs relationship exists in a kind of prepubescent stasis and it seems the only context in which Brandon can successfully shut sex out. Brandon's married boss Dave, is a sleaze ball who takes Brandon to the city to pick up women. Brandon takes Dave to meet Sissy at a bar where she sings New York, New York sensationally and seems to speak of her yearning to escape but then Sissy goes to bed with Dave the same night which greatly upsets Brandon. There is another narrative strand involving Marianne, an amusing and sensible woman who works in Brandon's office. Over a relaxed dinner with her, Brandon reveals his distrust of enduring relationships and his innate kindness but the innocent occasion finishes in another episode of degradation. Although disturbing, Shame penetrates our minds as we try to understand its characters.

Original reviews: Peter Bradshaw, The Guardian; Phillip French, The Observer; CH Johnson, ABC Nightlife.

Compiled by Robin Claxton

CARNAGE (M)

30 JULY, 1, 2 AUGUST

Coarse language and mature themes

France/Germany/Poland 2011

Director::Roman Polanski

Written by: Roman Polanski, Yasmina Reza (play *God of Carnage* by Reza)

Featuring: Jodie Foster, Kate Winslet, Christoph Waltz, John C. Reilly

Running time: 79 minutes

In a New York park, two 11-year-old boys get into a fight; Zachary hits Ethan, knocking out two of his teeth. Some time later, Zachary's parents, Alan and Nancy Cowen, CHRISTOPH WALTZ and KATE WINSLET, arrive at the apartment of Ethan's parents, Penelope and Michael Longstreet, JODIE FOSTER and JOHN C. REILLY, to apologise on behalf of their son. The meeting turns into an extended confrontation, conciliatory at times, hostile at other times, as the characters of the four protagonists emerge.

The French play, "*God of Carnage*", by Yasmina Reza, has been adapted by the author and director Roman Polanski into a single-set, interior drama that inevitably evokes *WHO'S AFRAID OF VIRGINIA WOOLF* in its claustrophobic confrontations between two couples and *THE SLAP* in its basic theme. Filmed in a Paris studio, with a beautifully designed set by Dean Tavoularis, the film is essentially an actors' piece; dramatically, it would possibly have worked better on stage, where the need to find excuses to keep the Cowens in the Longstreets' apartment would have been more effective.

MARGARET: I found this quite delicious. And it's Polanski, he's a filmmaker, he makes this claustrophobic set work.

Original Review: David Stratton ABC Television "At the Movies".

Extracted by Peter Gillard



CORIOLANUS (M)

6, 8, 9 AUGUST

Violence, mature themes and infrequent coarse language

UK 2011

Director::Ralph Fiennes

Written by:

Featuring: Ralph Fiennes, Gerard Butler, Vanessa Redgrave and Brian Cox

Running time: 122 minutes

Caius Martius 'Coriolanus', a revered and feared Roman General is at odds with the city of Rome and his fellow citizens. Pushed by his controlling and ambitious mother Volumnia to seek the exalted and powerful position of Consul, he is loath to ingratiate himself with the masses whose votes he needs in order to secure the office

Manipulated and out-maneuvered by politicians and even his own mother Volumnia, Coriolanus is banished from Rome. He offers his life or his services to his sworn enemy Tullus Aufidius.

One of the many reasons for the longevity of William Shakespeare's plays are their timeless insights into human behaviour. While many of the comedies focus on how love, desire, jealousy and pride motivate us, the histories and tragedies contain searing insights into politics, use and abuse of power, and the tension between public and private life. Shakespeare's plays have therefore long been ideal for modern interpretations as regardless of when or where the plays were originally set or written, their content can be used to make potent commentaries on other periods and times that are more familiar and relevant to the audience. More akin to a classical Greek tragedy than most of Shakespeare's better-known tragedies, Coriolanus hasn't been adapted into a film until now. Its brutal and cynical depiction of politics, the military and public life renders it less accessible than the plays with a more sympathetic tragic hero or even empathetic anti-hero. However, it is the play's brutality and cynicism that director and lead actor Ralph Fiennes explores to make this new adaptation disturbingly relevant and modern.



The setting, ambiguously written as 'a place calling itself Rome', is a contemporary grey, decaying industrial city. Coriolanus was shot in Belgrade.

Original reviews: Thomas Caldwell, Cinema Autopsy; Rotten Tomatoes and Icon Entertainment.

Compiled by: Mark Horner

A SEPARATION (PG) JODAEIYE NADER AZ SIMIN

13, 15, 16 AUGUST

Mild themes and coarse language

Iran 2011

Written and directed: Asghar Farhadi

Featuring: Peyman Moadi, Leila Hatami and Sareh Bayat

Language: Farsi with subtitles

Running time: 118

Winner of the Golden Bear at Berlin 2011, this Iranian film plunges us into life in Tehran with an urgent sense of reality. It is one of those films that tricks us into believing it's unfolding in real time, even though what it doesn't show – what it actively conceals – is as important to its ethically teasing dynamic as what it reveals.

We meet thirty something couple Nader and Simin in the divorce court, a front-on shot hiding the judge but revealing an awkward rapport between the pair as Simin insists she wants to leave Iran. She doesn't want their eleven-year-old daughter Termeh to grow up 'in these circumstances', she says. Nader disagrees, not least because his elderly father with Alzheimer's lives with them and needs care.

The situation is unresolved. Simin moves in with her parents, while Nader hires a woman, Razieh, with her own domestic pressures, to look after his father.. She's from a lower class, and her presence shows differing attitudes in Iran to status, gender and religion.



When an argument develops over the level of care

expected from Razieh, all parties become suffocated in a legal case. Everyone is aware of their rights and how angry they feel at injustices and slights, and the women are grimly aware of the double responsibility of finding a working solution and persuading the men to accept it. In the end, Termeh is the central figure. She sees everything, she forces her father to make a key admission, and then, excruciatingly, is put into a false position on his behalf. She is the person on whom a terrible, unspeakable burden is to fall – a burden both judicial and moral.

Original Review: Dave Calhoun – Time Out London Extracted by Gill Ireland

3 ASSASSINS (MA 15+) JUSAN-NIN NO SHIKAKU

20, 22, 23 AUGUST

Strong Violence

Japan 2011

Director: Takashi Miike

Featuring: Koji Yakusho, Takayuki Yamada, Yusuke Iseya, Goro Inagaki

Language: Japanese with subtitles

Running Time: 120 minutes

13 Assassins has what many action pictures need, a villain who transcends evil and ascends to a realm of barbaric madness. Against this creature and his private army, a band of samurai is mustered to end his terror. Their heroism against impossible odds is a last hurrah for the samurai code; the film is set in 1844, toward the end of the medieval Edo period, when true samurai warriors were growing rare.



The film opens with stark, bloody simplicity, which we see demonstrated in appalling detail. Naritsugu amputates some victims, kicks the severed heads of others across rooms and exercises the right to rape anyone in his domain. To correct this evil in the land, Sir Doi seeks the samurai Shimada and finds him peacefully fishing atop a ladder in the sea — but with his sword of course nearby. Shimada then seeks another dozen warriors to join him. Each of the recruits has his own personality and back story, some more elaborate than others, some with a bit of little comic relief.

The odds for these heroes seem impossible; they are only 13 and Lord Naritsugu fields at least 200 against them. Can 13 good men defeat 200 evil ones. The 13 assassins are essentially making a last stand for the traditional samurai code. Modern times are encroaching on Japan, and the shogunate is corrupt and decadent.

In the end, when bodies and blood cover every inch of ground, it shows that the way of the warrior isn't a romantic and diverting fiction but an emblem of a harrowing, brutal reality. In the end there's more need for an undertaker than a first-aid kit.

Original review by Roger Ebert, Chicago Sun-Times.

Extracted and compiled by Janez Zagoda

VIVA RIVA! (MA 15+)

27, 29, 30 AUGUST

Strong sex scenes and violence

Democratic Republic of Congo/France/Belgium, 2010

Director:: Djo Munga

Featuring: Patsha Bay, Manie Malone, Hoji Fortuna, Marlene Longange, Romain Ndomba, Diplome Amekindra, Alex Herabo, Angeliqwe Mbumb

Lauguages: French and Lingala with subtitles

Running time: 98 minutes

Crime, sex, violence, music ... it's a strong brew of Congolese soup that stands up well in the genre, using and expanding on the key elements. The petrol shortage in the city fuels a battle between crims who have no regard for niceties. Riva (Patsha Bay) is the least nasty of the nasties, an easy going, cash hungry and woman loving man who barterers with a stash of barrels.



Filmmaker Djo Munga does a great job of keeping the film travelling at a hefty pace with the characters bouncing all over Kinshasa, a colourful if dilapidated town with colourful and dilapidated people. The film's characters are as varied as a bag of marbles, with Marlene Longange a standout as the butch Commander (not sure of what force) and Hoji Fortuna makes an impression as Cesar, the white suited Angolan gang boss. Manie Malone is slinky as Nora, the woman who steals Riva's heart, and Riva steals her from her gangster boyfriend, the brutish Azor (Diplome Amekindra).

Shot in warm tones, the film looks great, and Munga manages the sex and the violence with a down to earth frankness that neither lingers nor hides. With its Lingala and French dialogue subtitled into English, Viva Riva! Is both exotic and engaging, with an earthy edge. But it also has a sophisticated side.

Viva Riva! finds its strongest footing in its examination of the social realities and racial tensions that exists in the DRC. Munga bolsters the depth of his characters with hot-button sociological factors: the class divide that exists within the Congolese population; the brutal animosity between the DRC and Angola; and the inherent corruption within the army and police forces of the Republic.

Reviews by Andrew Urban www.urbancinefile.com.au and Simon Fraser SBS

Extracted and compiled by Peter Gillard.

BUCK (PG)

3, 5, 6 SEPTEMBER

Mild coarse language, themes and violence

USA 2011

Director Cindy Meehl

Featuring Buck Brannaman, Robert Redford

Running time: 88 minutes

Buck is an honest, sincere and engaging feel good documentary about a man who loves horses and helps their owners - who often need more care than the horses. Horses are his life – and his safe haven.



For nine months of the year Buck travels the US running four-day horse training clinics. In these clinics which are not only educational but entertaining, he teaches things like ranch roping and how to herd cows but most importantly, in teaching horsemanship he imparts his philosophies about how to handle a horse. Buck's story is

neither soppy nor sloppy; he's a man's man, a cowboy who can make horse shoes, tie ropes and deal with people who can't deal with themselves. He might be helping people with horse problems but the way he puts it he is helping horses with people problems. He explains the way you treat your horse spills over into how you treat your spouse, discipline your children and lead your life.

Watching Buck working with horses is a wondrous thing. It's about the "feel", he explains as he shows how to be firm but not unfair. The miracles he performs with horses as he shows their owners how to handle them are seemingly effortless.

Buck was the equine technical advisor in the 1998 film "The Horse Whisperer" where he reminded the producer that "the horse isn't an actor it is a horse". This is an intensely moving, marvellous and unforgettable documentary as riveting as any drama with sprigs of humour and a barnyard full of heart.

Original reviews; Andrew Urban and Louise Keller, www.urbancinefile.com.au - Manohla Dargis, New York Times.

Compiled by Robin Claxton

FILM VOTING RESULTS

FIRST TERM 2012

Results are for the three nights. The films are sorted in order of the number of votes, the most votes at the head of the table. The more votes show how passionate members were about each film, but that might be passionate liked or disliked..

Members particularly liked *The Guard*, *The First Grader*. and *Bill Cunningham New York*. Equally *The Tree of Life* and *Meek's Cut Off* were highly disliked. *The Illusionist* was mostly liked, but members were not passionate about it.

Film Title	Total Votes	% Liked	% Disliked
The Guard	198	98.50%	1.50%
The First Grader	183	99.50%	0.50%
Bill Cunningham New York	181	96.70%	3.30%
The Tree of Life	145	6.90%	93.10%
Meek's Cut Off	145	8.30%	91.70%
Jane Eyre	139	98.60%	1.40%
Win WIn	132	100.00%	0.00%
Senna	128	90.60%	9.40%
The Whistleblower	117	97.40%	2.60%
The Eye of the Storm	95	95.80%	4.20%
Beginners	81	97.50%	2.50%
Norwegian Wood	77	33.80%	66.20%
Submarine	75	77.30%	22.70%
The Illusionist	56	83.90%	16.10%
Project Nim	50	42.00%	58.00%

PROGRAM 18 JUNE – 6 SEPTEMBER

18, 20, 21 June	The Women on the 6 th Floor (M)	104 mins
25, 27, 28 June	How I Ended This Summer (M)	124 mins
2, 4, 5 July	Martha Marcy May Marlene (MA 15+)	102 minutes
9, 11, 12 July	Nannerl, Mozart's Sister (PG)	120 minutes
16, 18, 19 July	A Dangerous Method (MA 15+)	99 mins
23, 25, 26 July	Shame (R18+)	101 minutes
30 July, 1, 2 August	Carnage(M)	79 minutes
6, 8, 9 August	Coriolanus (MA)	122 minutes
13, 15, 16 August	A Separation (PG)	118 minutes
20, 22, 23 August	13 Assassins (MA 15+)	120 minutes
27, 29, 30 August	Viva Riva! (MA 15+)	98 minutes
3, 5, 6 September	Buck (PG)	88 minutes

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

**SCHOOL HOLIDAYS NEXT TWO WEEKS
NEXT SCREENING MONDAY 24 SEPTEMBER**
