
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: www.lfs.org.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

CONDITIONS OF MEMBERSHIP

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.lfs.org.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.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 info@lfs.org.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.

ANNUAL GENERAL MEETING 2013

Monday 25 February, 2013

Cinema 3, Village Cinemas – 6pm

All members are invited and encouraged to attend the Annual General Meeting of the Society on Monday 25th February.

The meeting will be conducted prior to the commencement of the movie, and is expected to be brief. Any members not wishing to see the movie that night will be able to leave after the meeting, and may return to view the movie another night that week.

Minutes from the 2012 AGM are available for viewing on our website www.lfs.org.au. The audited Financial Report will be available on the website from approximately one week prior to the meeting.

All members of the current committee are nominating for re-election, but as all positions are declared vacant, any member may also stand for election. Nomination form is attached, and must be lodged in writing by Monday 11th February, 2013.

Please bring your membership card to be scanned on arrival.

Apologies need to be signed in at the door.

AGENDA

1. Welcome by President
2. Confirmation of Minutes of 2012 AGM
3. President's Report
4. Financial Report
5. Membership Report
6. Appointment of Auditor
7. Election of Committee
8. Other Business
9. Close of Meeting

PRESIDENT'S REPORT FOR 2012

In 2012 we had two attempts at holding an AGM. Only on the second occasion were we able to achieve a quorum. Since there seem to be no contentious issues at present, we have returned to the previous practice of holding the AGM before a screening.

An important event in the administration of the LFS was that at a special meeting called for the purpose, amendments to the constitution were passed unanimously. These were

- ◆ To add the Membership Secretary to the officers of the association.
- ◆ To authorise electronic means of communication with members.
- ◆ To reduce the quorum for General Meetings to fifty (50).
- ◆ To authorise correction of spelling, grammatical errors and correct numbering errors that were in the then the current constitution.

As members are aware the LFS enjoys a fruitful business partnership with the Village Theatre. A technological change has come to the Village Theatre in Launceston in the form of digital projection that replaces the earlier 35 mm reels. For the cinema industry this is a huge leap. Films are now released everywhere simultaneously, in the past a regional cinema had to wait its turn for the reel to become available. But there has been a cost to this and we have to pay a new fee to a new entity that owns the projectors. The increase in membership fees is to cover this new charge.

We screened 40 films in 2012 and we were able to achieve a diversity in style and culture. Nineteen were foreign language films including one from the Democratic Republic of Congo. David Stratton and Margaret Pomeranz (*At the Movies ABC TV*) selected their 5 best films for 2012. Two had a season at the Village, meaning we could not screen them, (*Hugo* (DS) and *Tinker Tailor Soldier Spy* (DS)). The LFS screened three in 2012 (*A Separation* (DS & MP), *Once upon a time in Anatolia* (DS & MP) and *Shame* (MP)). Two are in this first program 2013 (*Lore* (MP) and *Beasts of the Southern Wild* (MP)). The remaining two, released late in 2012, are on our list for consideration to screen later in 2013 (*The Sessions* (DS) and *The Master* (DS))

Membership for 2012 was 1432, a 6% increase .on 2011, made possible by accurate attendance figures and included 235 new members.

Special thanks the committee; Mark Horner, Gail Bendall, Kim Pridham, Gill Ireland, Robin Claxton, Sally Oetterli and Janez Zagoda for the skills they contributed and time and effort that they have put in to the management of your society.

Peter Gillard President

MONSIEUR LAZHAR (M)

4 , 6, 7 FEBRUARY

Mature themes

Canada 2011

Written and Directed: Philippe Falardeau

Featuring: Mohamed Fellag, Sophie Nélisse and Emilien Néron

Language: French with English subtitles

Running time: 94 minutes

“Monsieur Lazhar” is set in an elementary school in snowy Montreal and the film follows Bachir Lazhar (Mohamed Fellag), an Algerian immigrant hired to replace a sixth grade teacher who killed herself in her classroom. Lazhar, a victim of a terrible personal tragedy of his own, arrives and helps the children through the difficult time.

Falardeau presents this story of grief with a simple delicate touch. His affecting screenplay balances the sadness with breaks of comedy, and hits all the emotional notes with a subtleness that avoids the usual cheap tricks. He's aided by some fully natural and convincing performances from charismatic lead Mohamed Fellag, and from the child actors, Émilien Néron and Sophie Nélisse. A pair who share some great chemistry, as they deal with the poignant and unanswerable questions troubling them.



The film's look and indeed the sound, echo the tone of its story with transparent camerawork and a floating piano score that are always precise but never draw undue attention to themselves, allowing just the right amount of light to penetrate the windows of the cold and depressing winter setting.

Falardeau has captured some special moments of humanity and the outright charm and sensitivity on display is what really makes this beautiful film shine.

Original review by Bonjour Tristesse. Extracted by Gill Ireland

SHADOW DANCER (M)

11, 13, 14 FEBRUARY

Mature themes, violence and coarse language

UK/Ireland 2012

Director: James Walsh

Featuring: Clive Owen, Andrea Riseborough and Gillian Anderson

Running time: 101 minutes

This explores some of the same territory as the 2009's *Fifty Dead Men Walking*, with active IRA volunteers being persuaded to become informants. There's a lower body count and fewer explosions, but this slow burning spy drama is every bit as nail-biting.



The key performances are impressive – Riseborough's tormented terrorist, torn between loyalty to her son and her cause, and Owen's spymaster, being tugged in opposite directions by his spy and his master – and they're ably supported by a supporting cast of terrorists and spooks.

Written by TV reporter Tom Bradby – who was once based in Belfast and here

gives himself a cameo as a...you've guessed it, a TV reporter – the film feels authentic, capturing the periods, both of the early 1970s with the Troubles in full flow and the early 1990s, when the tension was brewing among those Republicans who were willing to negotiate for peace and those who were determined to fight on.

Director James Marsh, who won an Oscar for the documentary *Man On Wire*, shows here that he is equally comfortable working in narrative fiction, and sensitively dealing with controversial elements of a difficult time in British and Irish history that still hasn't quite bedded down, nearly twenty years later.

While this film is firmly set in recent history, it feels like many of the same kind of things could still be happening – if not with Irish Republican groups, maybe with Islamic extremists.

However true to life the events it portrays, it provides food for thought, ratchets up the tension and works as a drama on both a political and a personal level.

Original Review by Jason Korsner – UK Screen Extracted by Gill Ireland

A ROYAL AFFAIR (M)

18, 20, 21 FEBRUARY

Mature themes, violence and sex scenes

Denmark 2012

Director: Nikolaj Arcel

Starring: Mads Mikkelsen, Mikkel Boe Følsgaard, Alicia Vikander

Language: English

Running time: 138 minutes

A fascinating and sumptuous period epic drawn from Danish history, this is a superbly executed historical drama with the guts of a romantic tragedy and intriguing political struggles for power at Court. In 1766 the 15 year old Caroline travels from her native England (she is a sister of George 111) to Copenhagen full of bright hopes and happy expectations of her arranged marriage to, she believes, a sophisticated husband in King Christian V11, of Denmark; who is, needless to say, a cousin.

The child like king however has no concept of ruling his country and is more interested in drinking and whoring his way around the palace. His Council consists of self serving power brokers and the church. Caroline provides the obligatory son but quickly loses her romantic notions about Christian. After a European tour her husband returns with a new royal physician, Dr Johann Struensee. The doctor is a modern man whose ideas include giving rights to peasants, limiting the influence of the church and abolishing slavery, corporate punishment and censorship. He gains considerable influence over the King and is able to promote his enlightened ideas to the country.

Caroline enjoys the cultural companionship of Struensee and this meeting of minds soon leads to a more erotic connection. Throughout there is also a play for power involving the scheming Dowager Queen and her Court who oppose any of the radical reforms then sweeping Europe and plot for the downfall of Queen Caroline and Struensee.

A scandalous true drama directed by the man who penned the original adaptation of “The Girl with the Dragon Tattoo”



Original reviews: Urbancinefile; Ed Gibbs, SMH; Sandra Hall, The Age. – Compiled by Robin Claxton

WHERE DO WE GO NOW? (M) 25, 27, 28 FEBRUARY

Mature themes and infrequent coarse language.

Lebanon/France/Egypt/Italy 2011

Director: Nadine Labaki

Written by: Nadine Labaki, Rodney Al Haddid, Jihad Hojeily, Sam Mounier

Featuring: Nadine Labaki, Claude Baz Moussawbaa, Layla Hakim, Yvonne Maalouf

Languages: Arabic, Russian, English

Running time: 98 minutes

Peace in the Middle East would come about more easily if the region were governed by women. After relegating women to inferior or invisible roles in society, many of the region's nations are governed by men who want to prove how macho they are. Nadine Labaki's film is an intriguing comedy in which the women of a tiny, isolated Lebanese village conspire to bring about peace.

The film opens with yet another procession of women dressed in black. They're going to the town cemetery, which has separate sections for Muslim and Christian corpses, as if it makes a difference. They clean tombstones, polish marble, pull weeds, plant flowers and caress the faded photos of their loved ones that have been mounted in tacky frames. Too many of their men have died for stupid reasons.



"Do you think we exist simply to mourn you?" one woman shouts at a group of men who are worked up.

Now these women decide to take steps to trick their men into calming down and living peacefully side by side. Led by Amale, a Christian who is secretly in love with a Moslem man. They know their men, their strengths and weaknesses., especially their weaknesses. At the café they manage get the men giggling together by feeding them hashish brownies. And they import a bus load of Ukrainian strip dancers who turn out to be jolly good sports and inspire the men to realize how much they have in common with each other. The local women are safe from detection, because who would dream they could be capable of such a thing? Good feelings spread in the village, and tempers cool somewhat.

Original Review: Roger Ebert Chicago Times

Extracted and compiled by Kim Pridham

THE KING IS DEAD (MA 15+)

4, 6, 7 MARCH

Frequent coarse language and violence

Australia 2012

Directed and written: Rolf de Heer

Featuring: Dan Wyllie, Bojana Novakovic, Gary Wadell, Luke Ford, Anthony Hayes, Lani John Tupu, Roman Vaculik,

Running time: 102 minutes

Therese and Max, two Adelaide yuppies purchase a lovely federation home on a tree-lined street at the beginning of the film. They quickly become aware of their neighbours: on one side, the perfect young family of three, and on the other, a dim-witted, uncouth, drug-and-booze-addled headcase known as King whose extremely loud, uncouth, rancid, ratty, drug-dealing mates dominate his house night and day, effectively terrifying the neighbourhood. Therese and Max both pride themselves on being tolerant and patient, but the hell of next door only increases, and something has got to happen. This is a film, after all.



You think you know where this is all headed, and you may be partially right, but the journey is rich, diverting, and much more surprising than you might guess. De Heer, shooting in his own Adelaide home and the houses on either side of him (!), has more than just

“Lord of the Flies in Suburbia” in mind. Unlike a lot of American films, where a family under threat fights violence with extreme violence for gruesome thrills (there are so many of them, such as Fear and last year’s Nicholas Cage / Nicole Kidman turkey Trespass), the married couple here, very amusingly (the film’s tone is essentially one of very black comedy) have to work through – to fight through – their own self-imposed senses of decency, ethics and simple modern manners to arrive at any sort of action to remedy their situation. Eating healthy home-cooked dinners and never without a bottle of red wine, this is the intellectual, liberal, do-good, perfect couple struggling to find their inner beast – and failing miserably.

Original Review: C J Johnson www.filmmafia.com.au

Extracted and compiled by Peter Gillard

I WISH (KISEKI) (PG)

11, 13, 14 MARCH

Mild themes & infrequent coarse language

Japan 2011

Director: Hirokazu Koreeda

Featuring: Koki Maeda, Ohshiro Maeda, Ryoga Hayashi

Language: Japanese with subtitles

Running Time: 128 minutes

Two brothers— sixth-grader Koichi and fourth-grader Ryunosuke — both live in Kyushu, but are separated by their parent's divorce. Koichi lives grumpily with his working mom, Japanese-sweets-making grandfather and hula-dance-loving grandmother in Kagoshima. He doesn't much care for the gritty ash from the nearby volcano or even the blandish sweets that granddad turns out. In fact, he wishes the volcano would wipe the whole place off the map — and that Mom and Dad could get back together.



The perpetually chipper Ryunosuke is rather enjoying life with his laid-back musician father in Fukuoka. Dad's band-mates are cool (even if their CDs don't sell), and the prettiest girl in Ryunosuke's class, Emi, likes him, though their "romance" consists of hanging out with her and her girlfriends. But he seconds his brother's wish, while remembering little more from family life than constant bickering between his parents.

Then Koichi hears a rumor that when the new bullet trains first pass each other — one coming from Hakata in the north and another from Kagoshima in the south — the energy they generate will cause wishes to come true. There's just one catch: Wishers have to be there on the spot when the trains pass. Koichi calls up Ryunosuke on his cellphone and proposes a plan: They meet at a midway point and, by combining their wishes, better guarantee a happy outcome — that is, a family reunion.

Rather than meandering, the film is immersed in a magical time that sometimes moves at the speed of a bullet train and sometimes passes very slowly.

Original review by Mark Schilling-The Japan Times and Dedorah Young-The Hollywood Reporter

Extracted & compiled by Janez Zagoda

LORE (MA 15+)

18, 20, 21 MARCH

Strong themes and infrequent violence

Australia/Germany/Britain

Director: Cate Shortland

Featuring: Saskia Rosendahl, Nele Trebs, Andre Frid, Kai-Peter Malina

Running time: 104 minutes

Australian Director, Cate Shortland (Somersault), explores the themes and subject matter of Rachel Seiffert's novel "The Dark Room" - the shattered, inexplicable nature of self for children of perpetrators - in this case, Nazis.

Despite the storytelling structure, it is clear to us what is happening and why. The emotional journey is of greater import than the physical one, which the five siblings undertake in the immediate aftermath of the end of World War II, seeking to reach the haven of their grandparents' house in Hamburg, all the way from the Black Forest.



Lore is old enough to know something of the political setting of her high ranking German SS father, but too young to deal with the real life ramifications of it. The impact of her confused emotions is underlined when she and her siblings are helped by a young stranger - who turns out to be a Jew - Thomas (Kai-Peter Malina). The entire cast, including the youngest children, deliver riveting, authentic performances, even the hungry baby who has a lot of crying to do. The

often incomprehensible behaviour of human beings is taken from the book and left as observations, with no attempt to somehow resolve them. That's why many mainstream audiences might find the film confronting, used as we are to films wrapping up the loose ends. Real life doesn't have that much wrapping ...

Shortland's film speaks in images as much as possible. This is where audiences are allowed some respite from the dense and intense atmosphere of 1945 Germany, where life is dangerous and survival can depend on terrible decisions that are made. Adam Arkapaw's cinematography is sensitive and provides us with beautiful images as well as painful ones. Together with Max Richter's score, Lore is given every opportunity to engage and haunt our cinematic memories.

Original review by Andrew Urban, [urbancinefile](http://urbancinefile.com) - Extracted by Sally Oetterlli

BEASTS OF THE SOUTHERN WILD (M)

25, 27, 28 MARCH

Mature themes

USA 2012

Director: Benh Zeitlin

Featuring: Quvenzhané Wallis, Dwight Henry, Levy Easterly, Lowell Landes,

Running time: 93 minutes

Winner not only of the Camera d'Or in Cannes this year for best first film, but also of the International Critics Prize was Benh Zeitlin's amazingly innovative ***Beasts of the Southern Wild***. Living in the bayous of Louisiana, literally at the end of the world is six year old Hushpuppy - with her Daddy Wink. It may not seem much, but it's a life valued by them and other residents of 'The Bathtub'. (A levee separates 'The Bathtub' from the rest of the developed world, the people there are vulnerable when a big storm floods the area.)

To put this film in the category of mere narrative is to do it a disservice, it's a wonderful mix of social realism, magic realism and at the heart of it is an extraordinary performance from young Quvenzhané Wallis. Hushpuppy sees the world in its natural order and as she observes, 'the universe depends on everything fitting together just right'.



Sometimes in Hushpuppy's world things are not fitting together just right. Non-professional actors dominate the film and Dwight Henry's performance is also heartbreakingly good. (This is a daring film and a very moving one made with extraordinary integrity by Zeitlin who belongs to a film co-operative in New Orleans called Court 13. He was also one of the composers on the film and the music is an important part of it.) A word of warning, the camera work by Ben Richardson is hand held and may not suit some people.

Original review by Margaret Pomeranz -

Compiled by Mark Horner

THE LADY (MA)

3, 4 APRIL

NO SCREENING EASTER MONDAY

Infrequent strong violence

France/UK 2011

Director: Luc Besson

Featuring: Michelle Yeoh, David Thewlis, Jonathan Raggett, Jonathan Woodhouse

Lauguages: English and Burmese

Running time: 132 minutes

THE LADY is an epic love story about how an extraordinary couple and family sacrifice their happiness at great human cost for a higher cause. This is the story of Aung San Suu Kyi and her husband, Michael Aris. Despite distance, long separations, and a dangerously hostile regime, their love endures until the very end. A story of devotion and human understanding set against a background of political turmoil which continues today.

In 1947, Burmese democracy leader Aung San is murdered, along with members of his political party. Fortyone years later his daughter, Aung San Suu Kyi, who has been living in Oxford with her academic husband, Michael, and their two sons, returns to Burma to visit her sick mother. She witnesses the brutality with which soldiers acting on orders from the military junta, crush political dissent, and she agrees to lead the National League for Democracy, as a result of which she is sentenced to house arrest.??This timely film from French director Luc Besson concentrates to a great extent on the personal story of Aung Sang Suu Kyi - her relationship with her husband, Michael, and her sons. Although this makes for a poignant film it also tends to skip over the political elements of Suu's story - there are few insights here that wouldn't be familiar to anyone who has even the most cursory knowledge of recent events in Burma. The officers who run the junta are scowling, cardboard villains, while Suu, beautifully played by Michelle Yeoh, is the epitome of grace and calm, and her long-suffering supporters follow her example. Filmed mostly in Thailand the film looks very handsome, but given the subject matter you might have hoped for a more probing look into the life of one of the great women of our age.



Original Review: David Stratton ABC TV

Compiled by Mark Horner

ELENA (M)

8, 10, 11 APRIL

Coarse language & Violence

Russia 2011

Director: Andrei Zviagintsev

Featuring: Nadezhda Markina, Andrey Smirnov, Elena Lyadova, Aleksey Rozin

Language: Russian with subtitles

Running Time: 109 minutes

Elena is the second wife of Vladimir, a retired businessman of means. They live in a posh penthouse apartment in Moscow, sharing the same bed from time to time but keeping separate bedrooms. Their individual children are the only source of friction in their lives. Her son Sergey, from a previous marriage, is an unemployed ne'er-do-well with a teenage son and a baby; Elena helps them out financially, but it's a sore subject with Vladimir, who wants nothing to do with Sergey. When Elena asks him for money to help Sergey's son Sasha get into university to avoid the army, Vlad refuses.



Elena, in turn, disapproves of Vlad's daughter Katya a drug-taking party girl who lives off Vlad's money but rarely comes to visit. Then Vlad suffers a heart attack -- and announces to Elena that he's finally going to write a will. Said document will leave her their apartment and an annual annuity -- but will bequeath the bulk of his money to Katya. And no, once again, he will not help Sasha with the university funds.

So Elena, who met Vlad when she was a nurse and he suffered an attack of appendicitis, begins to think the unthinkable. How can she get rid of Vlad before he writes that will -- with the lawyer set to arrive the next day?

While an unmistakable example of high-end, slow-paced art cinema, *Elena* stands out by harking back to classic noir thrillers, especially those in which inconvenient, wealthy husbands stand in the way of their wives' financial imperatives. The story reminds us that (Russian) crime doesn't always lead to punishment. While specific in its attention to detail, the film has wider, damning implications for Russian society and beyond.

Original review by Marshall Fine-Huffington Post and Neil Young-The Hollywood Reporter. - Extracted & compiled by Janez Zagoda

YOUR SISTER'S SISTER (M)

15, 17, 18 APRIL

Sex scene, sexual references frequent coarse language

USA 2011

Written and directed: Lunn Shelton

Featuring: Featuring: Mark Duplass, Emily Blunt, Rosemary DeWitt

Running time: 90 minutes

MARGARET: Your Sister's sister begins with a commemorative get-together for Tom who died a year before. His friends reminisce fondly but his brother Jack adds a more acerbic note to proceedings. Tom's former girlfriend Iris is best friends with Jack and suggests he needs time to himself, offering her family holiday home on an island off Washington State. On arrival Jack is totally taken aback to find Iris' half-sister Hannah in residence. Over a bottle of tequila they find an understanding. When Iris arrives unexpectedly Jack is nervous about her knowing anything about his intimacy with Hannah.

There is such a lovely honesty to this film and it comes from the performances, the



dialogue I believe was partly improvised. Mark Duplass is just marvellous in this, vulnerable, natural, funny. Emily Blunt is also gorgeous, but it's Rosemary DeWitt's performance that just soars, it is so beautifully nuanced. It has one of the best getting drunk scenes of recent memory, it has a brilliant breakfast scene

but it is the way Shelton approaches convoluted relationships that ultimately resonates.

DAVID: The dialogue is so natural. As you say, semi-improvised and the three performances - it's basically a three-hander. The three performances are so consummate. They're just beautiful. I always love Emily Blunt. She's terrific but Mark Duplass and Rosemary DeWitt are just wonderful too. That scene between the two of them where they meet and get drunk on tequila and just talk and talk and talk, it's marvellous. It's just a marvellous scene.

Original Review: Margaret Pomeranz and David Stratton – At the Movies (ABC TV)

Extracted by Gail Bendall.

FILM VOTING RESULTS: TERM 3 IN 2012

The table below shows the results from the film voting evenings at the end of the term. The table is sorted according to the number of votes for each film.

Film Title	Total votes	% liked	% disliked
Headhunters	144	96.00%	4.00%
Tomboy	137	92.00%	8.00%
Le Havre	136	98.00%	2.00%
King of Devil's Island	134	96.00%	4.00%
One upon a time in Anatolia	129	23.00%	77.00%
Wish you were here	123	79.00%	21.00%
Kid with a bike	115	92.00%	8.00%
Trishna	110	85.00%	15.00%
Romantics anonymous	108	81.00%	19.00%
Deep blue sea	108	75.00%	25.00%
Anton Chekhov's the duel	94	44.00%	56.00%
Declaration of war	80	95.00%	5.00%
Footnote	55	60.00%	40.00%

FILMS SCREENED IN 2012

Jane Eyre (M)
Project Nim (M)
The Illusionist PG)
The Tree of Life (PG)
Beginners (M)
The Whistleblower (MA 15+)
Senna (M)
Meek's cutoff (PG)
The Eye of the Storm (MA 15+)
Submarine (R)
Norwegian Wood (MA 15+)
Win Win (M)
The First Grader (M)
The Guard (MA 15+)
Bill Cunningham New York (PG)
The Women on the 6th Floor (M)
How I Ended This Summer (M)
Martha Marcy May Marlene (MA 15+)
Nannerl, Mozart's Sister (PG)
A Dangerous Method (MA 15+)
Shame (R18+)
Carnage(M)
Coriolanus (MA)
A Separation (PG)
13 Assassins (MA 15+)
Viva Riva! (MA 15+)
Buck (PG)
Declaration of War (M)
Footnote (PG)
King of Devil's Island (MA)
Le Havre (PG)
Trishna (MA 15+)
Romantics Anonymous(M)
Once upon a time in Anatolia (M)
Deep Blue Sea (M)
Tomboy (G)
Headhunters (MA 15+)
Wish you were here (MA 15+)
Anton Chekov's The Duel (PG)
The Kid with a Bike (M)



