

# NEWSREEL

6 FEBRUARY - 13 APRIL 2017



launceston film society

Volume 38 Number 1



# VILLAGE CINEMAS

**LAUNCESTON**



**Launceston Film Society screenings**  
**Village Cinemas Complex**  
**163 Brisbane St, Launceston**

**MON 6:00 pm**  
**WED 4:00 pm & 6:30 pm**  
**THUR 6:00 pm**  
**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.

## SUPPORT & ASSISTANCE

There is sometimes congestion in the foyer. Village management has requested that the LFS committee assist theatre attendants with the queue and process members' admission. We cannot be admitted to the theatre if another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates your support for the candy bar.

## THINGS YOU SHOULD KNOW

-  The Village Cinema offers a concession to LFS members for most of their screenings.
-  For those who find it difficult to see the bottom of the screen and subtitles, booster cushions are available.
-  LFS screenings are usually in Cinema 3
-  The LFS Committee may allow Village to screen a trailer before the LFS film.
-  A lift is available to avoid the stairs between the foyer and Cinema 3
-  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.
  - ✓ Do not sit or stand at the back wall as this is a fire safety issue
  - ✓ Village rules for food and beverages apply



# launceston film society

PO Box 60, Launceston, 7250

Web: [www.lfs.org.au](http://www.lfs.org.au)

<b>President</b>	Peter Gillard
<b>Vice-President</b>	Mark Horner
<b>Secretary</b>	Gail Bendall
<b>Treasurer</b>	Kim Pridham
<b>Membership secretary</b>	Gill Ireland
<b>Committee</b>	Janez Zagoda Robin Claxton Anne Green

## 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.

**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 film. But please understand you may be delayed entry while other members are admitted.

**Photo ID on membership cards.** Most members now have a photo card. This is to ensure the “members only” rule above and also to speed up ID checks.

**Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1550 members. The largest cinema at the Village Cinemas complex holds around 300 people. A seat cannot be guaranteed.

**Reserved seats.** At the rear of the theatre, seats are reserved for people with special needs. Please do not take any of these seats unless you have a special need, and please make your need known to a committee member before admission. There are also seats reserved for the committee members who are needed in the foyer. 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 along with consumer guidance (e.g. 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](http://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.

**Changing address.** If you change your address, notify us (post or email) to ensure that you continue to receive the NEWSREEL.

**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](mailto: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, Stan Gottschalk and Rodney O’Keefe.

## PRESIDENT'S REPORT 2016

I am pleased to report that your film society continues to function smoothly and is in a strong financial position. Over the years the management of the LFS has become more “corporatised”. This has been advanced by technology, particularly the internet. The committee communicates with email, we are able to access film reviews online, and instead of queuing, members are able to renew online.

Membership is strong at about 1550 members and we have a waiting list that in recent times we have not completely cleared at the start of the new season. Scanning of our members at screenings has given us an accurate measure of attendances and allows us to plan the number of members that we can comfortably accommodate. In the last year we only had to turn away members from three screenings on Mondays and one on a Thursday. We did explore the option of requesting an additional screening, but our modelling proved this not to be viable at the present time.

The financially strong position is largely due to the process of budget planning before the membership fee is set. This is done after negotiations with Village Cinemas about theatre hire for the coming year and relies on our records of expenditure in the current year.

Then there is the matter of the film program. We keep a list of new releases and members are invited to request a film to be added to that list. Some members do just that, but we are generally aware of films that have been reviewed in the press and media. In preparation for the program the whole committee selects 10 or 11 films from the list of perhaps 30 to 40 titles. We do not view the films before selecting them, but we rely on reviews from professional reviewers. This is made easier with the advent of the internet and sites dedicated to film information. We aim to produce a program of interesting and diverse films but sometimes a selection is not up to standard. During the year we screened 17 foreign language films out of a total of 40.

I want to remind members of the importance of our co-operative relationship with Village Cinemas, both with the local management led by Michelle Turner, and also the Village programming department in Melbourne. In 2016 the Village Cinemas provided two free screenings for members and we thank them for that and their support and co-operation with the LFS.

Lastly my special thanks to all of the committee for their support and diligence and professionalism over the year.

*Peter Gillard*

President.



## TICKLED (MA 15+)

Strong coarse language

6, 8, 9 FEBRUARY



**New Zealand** 2016

**Director:** David Farrier

**Featuring:** David Farrier, Dylan Reeve, David Star, Hal Karp

**Running Time:** 92 minutes

**Original review:** CineMusefilms

**Extracted by:** Peter Gillard

Whether it is drama, comedy or documentary, New Zealand filmmakers punch above their weight. This documentary is one of the most unusual films you will see for a long time and a guaranteed conversation starter in the right company. While the film's title suggests comedic titillation, what it reveals is something more sinister that has wrecked many lives. It is also a fine example of how dogged investigative journalism can stumble from something that appears innocuously weird into something bizarrely dangerous.

Pop-culture journalist David Farrier specialises in fringe phenomena and his premise is that if someone spends a fortune to stay anonymous they have something serious to hide. He comes across something described as "competitive professional tickling" that involves the filming of young athletic males being tied down and tickled by one or more other young athletic males, all fully clothed. His initial inquiries to understand more about this activity are so aggressively stonewalled that he turns his investigation into a documentary with most of the filming in the United States. Expecting to find a secretive cult of homoerotic activity, he finds participants who have been subjected to extraordinary legal threats, extortion, and public shaming. The scale of intimidation and the lengths to which perpetrators are prepared to go indicate there is big money involved. Farrier and his team-mate Dylan Reeve use old fashioned stakeouts, doorstep confrontations, and forensic web-based research to turn the study of a fringe fetish into a gripping thriller.

This is a well-produced documentary, especially for a novice filmmaker. Minor criticisms aside, like Farrier's occasional tendency to tell rather than show and a few scenes that need tighter editing (like the time spent in the car stake-out), the overall pace, direction and content make this a totally engaging film. The hand-held filming technique and the unexpected twists and turns in the investigation impart real-time-discovery effects. The work is riveting from the laughter-filled opening scenes to the chilling closing credits.

## THE FENCER (PG)

Mild themes  
(*Miekkailija*)

13, 15, 16 FEBRUARY



**Estonia/Finland/Germany 2015**

**Director:** Klaus Härö

**Featuring:** Mart Avandi, Ursula Ratasepp

**Language:** Estonian, Russian, Armenian

**Running Time:** 98 minutes

**Original review:** Justin Chang; Variety

**Extracted by:** Anne Green

The inspirational-teacher movie gets an effective, sober-minded iteration in *The Fencer*, a fictional account drawn from the life of the legendary Estonian fencing master Endel Nelis, who founded a school for aspiring young swordsmen that still thrives today. Unfolding under a cloud of suspicion and paranoia fostered by the postwar Soviet occupation, this well-acted, smoothly crafted drama tells a story of cross-generational bonding in the face of historical oppression.

The story begins in 1953, a time when the oppressive Russian secret police has forced numerous Estonian resisters into hiding, including Endel (Mart Avandi), who flees his home in Leningrad and heads to the small, remote town of Haapsalu. There, “Comrade Nelis” determines to start a quiet new life and accepts a job as a gym teacher at the local school, where his efforts to give his students a proper physical education are frustrated by a lack of resources, as well as by the toad-faced indifference of the principal (Hendrik Toompere Sr.).

When Endel, a skilled fencer, locates a few foils in the gym, he decides to start an after-school fencing club for the students. Endel is a stern, demanding instructor and before long the students slowly begin to learn and improve. One look at the students at practice, silently advancing with makeshift swords in neat formations across the gym floor, is enough to alarm the killjoy principal, who attempts to get the community to ban fencing as an antiquated relic of a pre-communist era. When this backfires the principal pursues a far more dangerous tack, digging into the mysterious past that brought Comrade Nelis to this rural outpost.

The principal’s investigation, and the incriminating discoveries it brings to light, dovetail surprisingly well with the story’s more routine formulations, which include a love interest and the prospect of a national fencing competition in Leningrad. The suspense operates on two fronts, smartly juxtaposing Endel’s fugitive status with the climactic competition, the outcome of which is handled in plausible, modestly rousing fashion.

# SING STREET (M)

Coarse language

20, 22, 23 FEBRUARY



**Ireland, UK, USA** 2016

**Director:** John Carney

**Featuring:** Ferdia Walsh-Peelo, Lucy Boynton, Mark McKenna

**Running time:** 105 minutes

**Original review:** Guy Lodge, Variety

**Extracted by:** Robin Claxton

Sing Street is a heart-melting adolescent romance that gives teenage garage bands everywhere a better name and gets away with even its cutesiest indulgences thanks to a wholly lovable ensemble of young Irish talent and the tightest pop tunes.

Connor, a well-to-do Dubliner relocated to a rough-edged boys' school when his parents hit the financial skids decides that music is the way to the heart of Raphina – a preternaturally cool teen. The year is 1985, and Connor is in thrall to Duran Duran's louche "Rio" video.

With the help of fellow school misfits he cobbles together the eponymous tribute band Sing Street. Shortly afterwards they realize that performing original material is the way forward. They are soon cooking up catchy songs like "The Riddle of the Model". Raphina, enlisted as the star of the songs hilariously lo-fi video, is halfway impressed.

As in "Once" and "Begin Again" Sing Street's songs don't merely score or articulate dramatic events; they're dramatic events in themselves often shown in an array of compositional stages that mark the shifting and strengthening nature of the relationships between those by whom, and to whom, they're performed.

Sing Street is a love story, and not one between musicians: The ebb and flow of creative collaboration is secondary to the more conventional push-pull of boy-meets-girl drama. Never the less the truest and most tearduct-jerking relationship is that between Connor and his lank-haired college-dropout brother,

A closing credit dedication "For brothers everywhere" is a sentimental gesture that feels fairly earned.



## JULIETA (M)

Mature themes and sex scenes

**27 FEBRUARY 1, 2 MARCH**

**AGM before the film on Monday**



**Spain 2016**

**Director:** Pedro Almodóva

**Written by:** Pedro Almodóva, adapted from three short stories written by Alice Munro

**Featuring:** Adriana Ugarte, Emma Grao, Inma Cuesta, Michelle Jenner

**Language:** Spanish with subtitles

**Running time:** 96 minutes

**Original review:** Mathew Toomey, ABC Radio

**Extracted by:** Gail Bendall

Spanish film director, Pedro Almodóvar, is not just an icon in his home country. Over the last 30 years, he has put together a superb resume that has earned him the respect of film lovers across the globe. He won Oscars for *All About My Mother* (1999) and *Talk To Her* (2002). His other works include *Women on the Verge of a Nervous Breakdown* (1988), *Volver* (2006) and *The Skin I Live In* (2011).

*Julieta* is the latest creation from Almodóvar and fans will recognise his fingerprints throughout. For starters, it's a film with women at the centre.

*Julieta* is a middle-aged woman who has spent a significant chunk of her life in Madrid. After a lengthy period living alone, she has finally found love in the arms of the successful Lorenzo and the pair are about to immigrate to Portugal to start a fresh chapter in their lives. *Julieta's* plans change when she runs into a woman on the streets of Madrid who was the close childhood friend of *Julieta's* only daughter, Antía. She mentions that she recently spoke with Antía who is now living in Switzerland, and this strikes *Julieta* like a bolt of lightning. Her daughter has been missing for more than a decade and *Julieta* didn't even know if she was still alive.

This unexpected encounter releases the dam on a flood of memories. *Julieta* sits at her desk, opens the first page of a blank journal, and starts writing. She begins with – "I'm going to tell you everything I wasn't able to tell you."

With the stage set, Almodóvar's screenplay delves into the past by way of flashback.

This is a powerful piece of cinema. A brooding film score from composer Alberto Iglesias further adds to the film's unsettling vibe.

Selected as the Spanish entry for the foreign language film category at next year's Academy Awards, *Julieta* is for admirers of Almodóvar and for those who enjoy a mystery fuelled by the darker elements of human nature.

# EMBRACE OF THE SERPENT (M)

(El Abrazo De La Serpiente)

Mature themes and Violence

6, 8, 9 MARCH



**Colombia, Argentina, Venezuela** 2015

**Director:** Ciro Guerra

**Featuring:** Nilbio Torres, Jan Bijvoet, Antonio Bolivar, Yauenku Migue

**Language:** Portugese, Spanish, German and Native Aboriginal

**Running time:** 124 minutes

**Original review:** Jordan Mintzer, hollywoodreporter.com Cannes Review

**Extracted by:** Janez Zagoda

A visually mesmerizing exploration of man, nature and the destructive powers of colonialism, featuring knockout black-and-white cinematography and an array of breathtaking locations, this is an ethnographic journey into the heart of the Amazon – with a whopping total of nine different languages spoken on screen.

The film was inspired by the journals of two explorers who travelled through the Colombian Amazon during the last century: The German Theodor Koch-Grunberg and the American Richard Evans Schultes.

Cutting between 1909 and the 1940s, the parallel narratives chart each man's voyage down a similar stretch of river as they search for a rare flower, the yakruna, with alleged healing powers. On both journeys they are guided by the same forlorn native shaman, Karamakate, the surviving member of a tribe that was wiped out by years of brutal foreign invasions.

Filled with regret over the loss of his people and unable to fully trust the men he agrees to accompany downriver, Karamakate ultimately proves an invaluable resource to the explorers, both of whom are curious about his culture and willing to go along for the ride without knowing where they're headed. Theodor, who's suffering from a fatal illness, is especially dependent on the witch doctor's powers, taking hits of an herbal medicine, in order to stay alive.

Following the duelling voyages as they head further into the heart of Amazonian darkness, we see pristine widescreen imagery to underline the beauty of a place that's slowly and sadly headed toward oblivion. For every magnificent stretch of forest and river, there are telling signs of destruction, such as a rubber plantation where a mutilated worker begs to be put out of his misery, or a Catholic mission that over the years becomes a decadent fiefdom ruled by a religious quack.

This is an absorbing account of indigenous tribes facing up to colonial incursions, the type of film we are always searching for, yet seems so obvious once we have found i

## TRUMAN (MA 15+)

13, 15, 16 MARCH

Strong sex scene



**Spain** 2015

**Director:** Cesc Gay

**Featuring:** Ricardo Darin, Javier Cámara, Dolores Fonzi

**Language:** Spanish with subtitles and English

**Running time:** 109 minutes

**Original review:** David Stratton, Weekend Australian

**Extracted by:** Kim Pridham

Tomas, who has been living in Canada for many years, makes an unannounced flight to Madrid to reconnect with his old friend Julián, an actor dying of cancer. Julián's cousin Paula has alerted Tomas to the fact Julián has decided to terminate his treatment and hopes Tomas will persuade his friend not to do this. Soon after Tomas's arrival it becomes clear that Julian's mind is made up and he has no wish to prolong his suffering. He's quite resigned about it, and his main concern is the fate of his beloved boxer dog, Truman.

From these basic ingredients co-writer and director Cesc Gay has created a gentle, wise and beautiful film.

The structure consists of sequences in which Julián, accompanied by the supportive Tomas, sets out to settle his affairs. He has a son studying in Amsterdam, and the two men take an impromptu flight to the Dutch city to meet him, with Tomas always paying the bills as Julián is cheerfully broke. There are visits to dog lovers who might possibly adopt Truman and to a vet to inquire about the problems of canine grief.

There are two encounters in restaurants with old friends; one who ignores Julián because he doesn't know what to say to a man he knows is dying, and the other who forgives him for having sex with his wife, an act of faithlessness that led to divorce. One of the most incisive sequences involves a visit to a very smart funeral parlour where an unctuous salesman explains the various types of urns and coffins available.

Although Truman is about a man nearing the end of his life, it's never overly melancholy. A quiet humour suffuses this tender insight into the importance of friendship.



# THE INFILTRATOR (MA 15+)

Strong themes, violence, coarse language

20, 22, 23 MARCH



**USA 2016**

**Director:** Brad Furman

**Featuring:** Bryan Cranston, John Leguizamo, Diane Kruger

**Language:** English, Spanish

**Running time:** 127 minutes

**Original review:** Fr. Dennis Kriz, at the movies blog.

**Extracted by:** Janez Zagoda

The film is about former U.S. Customs Agent Robert Mazur who during the height of the Reagan Administration's War on Drugs, came up with the idea of focusing on the laundering of the money, made in the Drug Trade, rather than on simply focusing on intercepting the shipment of the drugs themselves.

So he invented the alias Bob Musella and gave him a somewhat mobbed-up, certainly somehow "connected" crooked businessman from New Jersey persona, and with his partner Emir Abreau given a younger more freewheeling Latino persona, sets out to infiltrate and go up the ladder of the most powerful, Medellin, drug cartel of the time. The backstory that they built around (the already some years dead and buried) random man named Musella was brilliant because as an actual U.S. government agent, Mazur was able "to do magic" that is be able to "open doors" for increasingly higher placed Drug Lords that simply would not have been possible for a mere, "crooked New Jersey businessman with an Italian name", unless of course, he was somehow "mobbed-up".

But honestly try sleeping at night if you're trying to enter into the circle of, gain the trust of, and ultimately entrap Colombian Drug Lords like the men around Pablo Escobar for whom this operation was ultimately gunning. "Given" a beautiful if random stripper for the night as "a reward" by some impressed, moderately placed Kingpin, Musella opts to try remaining faithful to his wife. Well, from that point on, the U.S. Customs Service has to give him a suitable "government issue fiancée", Kathy Ertz, for the remainder of the operation.

At that time, "all money laundering roads" led through Manuel Noriega's Panama, and through a notorious bank of the time named BCCI. So viewers are teased with all sorts of other threads of intrigue. Was the eventual 1989 U.S. invasion of Panama, set in to motion to protect the continued secrecy of any number of levels of U.S secret government operations that had Panama as a hub, to operations in support of the U.S. supported Nicaraguan Contras?



# CAPTAIN FANTASTIC (M)

Mature themes, coarse language and nudity

27, 29, 30 MARCH



**USA** 2016

**Director:** Matt Ross

**Featuring:** Viggo Mortensen, Frank Langella, Kathryn Hahn, George MacKay, Trin Miller

**Running time:** 119 minutes

**Original review:** Leslie Felperin Hollywood Reporter

**Extracted by:** Peter Gillard

In an isolated stretch of forest somewhere in Washington State, Ben Cash and his wife Leslie have been raising their six children far from the modern world, home-schooling them in an eccentric curriculum that includes M-theory, Marxism and martial arts. With Leslie away in the hospital for the last few months with what turns out to be bi-polar disorder, it's left to Ben to keep the kids busy with lessons in deer-hunting with knives, jamming with home made instruments and solo rock climbing, amongst other topics.

Perhaps due to a mix of hard graft and fortuitous genetics, each child seems to be a little genius. Eldest Bo has secretly applied and been accepted into four Ivy League Universities. Also there are fraternal-twin girls Kielyr and Vespyr, rebellious 12-year-old Rellian, 8-year-old amateur taxidermist Zaja, littlest Nai who's always asking awkward questions.

Suddenly, the family receives a shock. Leslie has killed herself. Determined to ensure Leslie is cremated rather than buried to honour her last will and testament, Ben decides to take the kids on the obligatory road trip across the country to New Mexico in a hacked school bus-cum-library-cum-camper van named Steve. When they need food, he teaches them to shoplift ("Operation Liberate the Food!"). The children goggle in amazement at the materialism and wastefulness of contemporary American culture, and realise how different they are from their peers. At the home of Ben's generally supportive sister, Harper, the Cash kids are mostly sneered at by their two teenage cousins, who are constantly fiddling with their phones etc. But when Harper dares to challenge Ben's parenting methods, he uses Zaja's knowledge of the Bill of Rights to demonstrate the superiority of his pedagogical program.

This is really a movie for upper-middle class hipsters who once fancied themselves firebrands and status quo-challengers in college, but now consider only buying organic food at Whole Foods and not vaccinating their kids to be radical acts.

# JOE CINQUE'S CONSOLATION (M)

3, 5, 6 APRIL

Mature themes, drug use, sex scenes and coarse language



**Australia** 2016

**Director:** Sotiris Dounoukos,

**Featuring:** Maggie Naouri, Jerome Meyer, Gia Carides, Josh McConville, Sacha Joseph

**Running time:** 102 minutes

**Original review:** Travis Johnson, FilmInk Australia

**Extracted by:** Mark Horner

Based on Helen Garner's non-fiction book of the same title, *Joe Cinque's Consolation* tells the story of the final days of the titular murder victim (Jerome Meyer), who died after his girlfriend, Anu Singh administered a fatal heroin overdose to him on October 26, 1997. Whereas Garner's book concerned itself with Singh's subsequent trial the film puts the spotlight on the doomed couple and, more intriguingly their social circle, and that's where things become interesting.

What fascinates about the case is not that Cinque's murder occurred, but that it was able to occur at all. Engineer Cinque and law student Singh were at the centre of a tangled social network of friends, colleagues and fellow students who all bore witness in some way or another as Singh, mentally unwell and given to histrionic fantasies of persecution and illness, begins to dream of, then actively plot, Cinque's death. The film spends a lot of time with Singh, who initially posits to her friend and co-conspirator, Madhavi Rao, that this will be a suicide pact. We see her plan Cinque's death, acquiring Rohypnol and heroin to do the deed, and even going so far as to host a farewell dinner party – two, in fact; Singh's first attempt fails, and the whole macabre event is staged again.

Naouri impresses as the erratic, obsessive Singh and Meyer is likable and relatable as her lover/victim, who struggles to help with her problems while unaware of her intentions. While the facts of Cinque's death and Singh's role in it are uncontestable, the film raises interesting questions about the culpability of their friends and what they could have done to prevent the tragedy.

# THE RED TURTLE (PG)

10, 12, 13 APRIL

Mild themes



**France** 2016

**Director:** Michael Dudok de Wit

**Featuring:** Michael Dudok de Wit and Pascal Ferran

**Running Time:** 80 minutes

**Original review:** Trevor Hogg, Live for Films

**Extracted by:** Gill Ireland

Lost in the middle of the ocean is a man who washes ashore upon an isolated island; he explores his new surroundings and collects fallen bamboo stalks to build a raft. As the protagonist sets sail, the makeshift vessel is destroyed by a mysterious force hidden beneath the water. This is not a one-time occurrence as multiple rafts are destroyed. It is eventually revealed that the source of the destruction is an imposing red turtle. The aquatic creature later has another encounter in a different setting with the frustrated castaway which has some rather surprising results.

What is remarkable is the stripped down imagery which relies more on texturing than detailed drawings. Wide shots are used prominently to emphasize how small the main character is compared to the environment. Nuances are plentiful from the playful and mischievous sea crabs to the underwater ballet that occurs between the sea life and a human being. A cool effect is the creation of the sea foam and the massive tidal wave. The characters are coloured in broad strokes with the exception of the antagonist which is ornamental in design.

It is a daring proposition to create a film that relies on physical gestures and the occasional shout for the 80 minute theatrical running time but to the credit of filmmaker Michael Dudok de Wit, the lack of dialogue adds to the intrigue and mystique. Naturalism overrules surrealistic depictions though there are dream sequences which are pure Studio Ghibli (Ponyo, Howl's Moving Castle) when it comes to imagination and execution. Other trademarks of Studio Ghibli such as spiritualism and environmentalism are also present. There are moments of suspense that breakup the prevailing serene atmosphere. Overall, **The Red Turtle** is a beauty to behold.

## PROGRAMME 6 FEBRUARY - 13 APRIL 2017

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SESSION TIMES		MOVIE	LENGTH
6, 8, 9	FEBRUARY	Tickled (MA 15 +)	92 Minutes
13,15,16	FEBRUARY	The Fencer (PG)	98 Minutes
20,22,23	FEBRUARY	Sing Street (M)	105 Minutes
27	FEBRUARY	<b>AGM 6pm on Monday 27</b>	
1, 2	MARCH	Julieta (M)	96 Minutes
6, 8, 9	MARCH	Embrace of the Serpent (M)	124 Minutes
13,15,16	MARCH	Truman (MA 15+)	109 Minutes
20, 22, 23	MARCH	The Infiltrator (MA 15+)	127 Minutes
27, 29, 30	MARCH	Captain Fantastic (M)	119 Minutes
3, 5, 6	APRIL	Joe Cinque's Consolation (M)	102 Minutes
10, 12, 13	APRIL	The Red Turtle (PG)	80 Minutes

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After the last Film – Film voting at the Plough Inn (across the road)

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### School Holidays

**Next Screening: Monday, 1 May 2017**