
LAUNCESTON FILM SOCIETY

PO Box 60, Launceston, 7250

Web: lfs.org.au email: lfs@lfs.org.au

**SCREENINGS AT THE VILLAGE CINEMAS COMPLEX -
6 P.M. MON, WED & THURS - EXCEPT SCHOOL HOLIDAYS**

Committee

<i>President</i>	Celia Kelly
<i>Vice-President</i>	Mark Horner
<i>Secretary</i>	Peter Hoban (Website & Membership)
<i>Treasurer</i>	William Doudle
<i>Committee</i>	Jack Morton
	Peter Gillard (Bookings & Newsreel)
	Susan Aylett
	Gill Ireland
	Claire Monsour

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, and the late Juliet Partridge

The Village Cinema offers a concession to LFS members for most of their screenings.

The Launceston Film Society Inc is a "Not for Profit" organisation run by volunteers. Whilst every effort is made to ensure NEWSREEL is accurate at the time of publication, the Committee accepts no responsibility for errors or subsequent changes.

ADMINISTRATIVE ARRANGEMENTS

The LFS is a “Members Only” society.

Our screening licence requires that admission to screenings is for members only.

Please have your Membership Cards ready to show at the door.

Scrabbling for it holds up a queue anxious to get in. We want all members to show their ticket whenever they enter the theatre. Some may have been members for a long time, but the committee, and the theatre attendant, cannot remember all your faces.

You may not lend your membership Membership Card

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 license. There will be times when you will be asked to provide identification to prove that you are the person named on the card.

Guest tickets

You may purchase a “Guest Ticket” (full membership price) linked to your membership that will allow you to bring any guest to any screening throughout the year. The guest must be accompanied by the member, this is to maintain our members only status. Guests must be accompanied by the owner of the guest ticket.

Reserved seats

The back row is reserved for committee members and members with special needs until the film begins at 6 pm. A committee member will remove reserved signs. Please do not sit on the reserved signs or in these seats without asking a committee member.

Seating is not guaranteed at LFS screenings

The Launceston Film Society proudly boasts a membership of more than 1300 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.

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 can not be admitted.

Lost cards

If your card is lost, write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card. Please enclose a self addressed and stamped envelope. Your new card will be posted out to you. A \$10 fee will be incurred for subsequent applications.

To see a film whilst your card is being replaced, bring your ID to show to the committee members in the foyer.

Changing address

If you change your address, write or email the LFS giving your name, current address, membership number and new address. Changing your details will ensure that you continue to receive NEWSREEL.

Transferring your membership?

If you are leaving Launceston, or no longer want to be a member of the LFS, you may transfer your membership to another person until May 31st. To do this write to us (PO Box 60, Launceston, 7250) giving the details of the person to whom you wish to transfer your membership. Include your membership card and a transfer fee of \$10. A new membership card will be posted to the new member and their name entered onto our database. In this way we can preserve our members only status.

Save a tree - save the earth

Many households receive several newsreels. Some receive them in separate envelopes. If you don't need as many copies as you are receiving please let us know the tickets involved (names and numbers) and the total number of newsreels you desire. E-mail is simple to lfs@lfs.org.au or leave a note with the committee member at the door.

Do You have email?

Sometimes films are changed or special events are organised and this may be shown on our website. If you would like us to be able to also notify you by e-mail (no other purpose, and no publication of your address - ever) then offer an e-mail address for us to use. We might send you four or five messages per year. You may opt-in to this service at any time by sending an e-mail to lfs@lfs.org.au asking to be included. Please send it from the address you would like us to use (that avoids transcription errors and is evidence that the address really is yours). Of course you may opt-out the same way and your address will be permanently removed.

SELECTION OF FILMS.

The LFS screens modern releases of they type that are often called “Art House” The committee scans the press and other media for information about new films released in Australia, and then these form a list from which the Program is selected. We generally do not screen a film that has been screened or is due to be screened by the Village Cinema in Launceston.

Members may nominate a film for possible screening by using the form below or by emailing their suggestion to [lfs@lfs.org.au](mailto:-lfs@lfs.org.au). But there is no guarantee that the film will be selected, it might be one due to be screened by the Village, or there may be other films that are considered of more merit. All films on our list are considered at least twice, that is for two consecutive programs.

Sometimes members will suggest a film that they have read about in the overseas press or from a Film Festival. Unless a Distributor has imported the film, we will not be able to access it. Films that are screening on the mainland do take some time to become available to us.

MEMBERS FILM REQUEST

If you know of a film you would like to see, fill out this form and do one of the following actions:

- ◆ Email: [lfs@lfs.org.au](mailto:-lfs@lfs.org.au)
- ◆ Hand it to a committee member at the door
- ◆ Mail: The Launceston Film Society Inc., PO Box 60, Launceston, 7250

Film Title:

Director:

Description of the film:

Your name and contact details (for further information)

ANNUAL GENERAL MEETING

VILLAGE CINEMA - THURSDAY 26 FEB 6:00 PM

LAUNCESTON FILM SOCIETY INC.

Positions on the Committee are available for:
President, Vice President, Secretary, Treasurer and four Committee Members.

Please feel free to talk to a current committee member if you require more information, or contact us through the website.

NOMINATION FORM

I wish to nominate

For the position of

Signature of Nominee

Name

Address

Signature of Nominator

Name

Address

Signature of Seconder

Name

Address

Post to: The Public Officer,
Launceston Film Society,
PO Box 60 LAUNCESTON 7250

Or hand to a committee member

Nominations must be received by Monday 16th February,(i.e. 10 days before the AGM.)

THE KITE RUNNER (M)

FEB. 9, 11, 12

(Moderate themes and violence, infrequent moderate coarse language)

Origin: USA 2007

Director/s: Marc Forster

Cast: Zekeria Ebrahimi, Ahmad Khan Mahmidzada, Homayon Ershadi

Running Time: 128 minutes

Based on Khaled Hosseini's best-selling debut novel, this is a story of two boys who share a special bond in pre-war Afghanistan. Amir (Zekeria Ebrahim) is the privileged son of a wealthy business man Baba (Homayon Ershadi), and Hassan (Ahmad Khan Mahmidzada) is the son of Amir's father's servant Ali, (Nabi Tanha).

The boys spend idyllic days flying kites and inventing stories. Everything changes with the advent of the Russian invasion, and an unspeakable event changes the nature of their relationship forever, and eventually cements their bond in ways neither boy could ever have predicted. There are secrets, a betrayal, regret and a chance for redemption.



This beautiful film is about boys who don't need to chase shadows and men who want to relive the joy of that colourful kite's magical dance in the heavens.

Source/s: UrbanCinefile

Compiled by: Celia Kelly

NOT QUITE HOLLYWOOD: THE WILD, UNTOLD STORY OF OZPLOITATION! (MA 15+) FEB. 16, 18, 19

(Nudity sex and violence)

Australia, USA 2008

Director: Mark Hartley

Featuring: A cast of hundreds of well known Australian and US and UK actors

Language: English

Running Time: 103 min

Just visualise any Australian film you've seen in the last 4 years. Now, would that movie have been improved with the addition of any of the following? Killer cars? Six-foot Dildos? Blood-hungry Kangaroos? Kung Fu? Go on, admit it, you know the answer is Yes!

Welcome, to the very strange world of Not Quite Hollywood a doco that takes you back to the 70's and 80's: when Aussie Movies we're full of the above. It's a period we've now dubbed Ozpolitation.

This rock n' roll period in Aussie culture together with the energy and excitement of the mother of all music videos. Not that that's too surprising given that it's directed by Mark Hartley, a prolific Aussie video-clip director who's The Living End to Nicki Webster.



The movie does feel a little like a bunch of chapters strung together with no real arc. And broadly-speaking, while *Not Quite Hollywood* is a big celebration of Aussie movies its also a quite sad statement about us as a country. This genre of Aussie movies began with foreign filmmakers (Like Nic Roeg and Ted Kotcheff) coming to Australia and finding our landscape terrifying. And in *Not Quite Hollywood* itself, the person who is a) most knowledgeable and b) most excited by Aussie movies is American Quentin Tarantino. You sense that we still only view something 'Aussie' as being impressive after a foreigner validates it. Nowhere is that proven better than the fact that Not Quite Hollywood itself would not have been released if it didn't have Tarantino.

A great documentary focusing on a long unsung faction of cult cinema known as Ozploitation. An absolute must watch for anybody who thinks they're an expert on cult/trash cinema.

Source: Marc Fennell -Triple J

Compiled by Mark Horner

CHILDREN OF THE SILK ROAD (R) FEB. 23, 25, 26

AGM FEB 26 BEFORE THE FILM

Some violent and disturbing content

Australia, China, Germany 2008

Director: Roger Spottiswoode

Writers: Jane Hawksley and James MacManus

Featuring: Jonathan Rhys Meyers, Radha Mitchell, Yun-Fat Chow, Michelle Yeoh

Language: English, Japanese, Mandarin

Running Time: 114 minutes

The film is based on the true story of a young English journalist George Hogg (Jonathan Rhys Meyers) who arrived in Shanghai at the end of 1937 just as the Japanese invaded the region. Looking for adventure, he teams up with a more experienced war correspondent Barnes (David Wenham) and together they manage to enter the occupied territory of Nanking where they witness first-hand the brutality of the Japanese soldiers.

Hogg realises that he can put his quick wits and courage to better use when he discovers a group of Chinese orphans living in an abandoned schoolhouse and in great danger from the advancing Japanese. Together with an Australian nurse (Radha Mitchell) Hogg organises their rescue, taking them on the arduous and dangerous journey along the Silk Road to safety.

The spectacular settings in remote China are wonderfully diverse, as seen through Xiaoding Zhao's lens as he shows us golden sunsets, tranquil waters, soft rolling hills, snow capped mountains and the desert.

David Hirschfelder's music adds to the inspiring and gripping drama that involves us in the plight of these courageous and remarkable people.



HEY HEY IT'S ESTHER BLUEBURGER

MAR. 2, 4, 5

M (Moderate coarse language, Sexual references)

Australia 2008

Director Cathy Randall

Featuring: Danielle Catanzariti, Keisha Castle-Hughes, Toni Collette

Running Time: 103 minutes

A story about a conflicted 13-year old girl, who is trying to find her individuality while having to conform to a posh private school and a dysfunctional home life. The friendless Esther Blueburger (Danielle Cantanzariti) is befriended by the confident outsider Sunni (Keisha Castle-Hughes). With Sunni's help, Esther swaps schools and at the same time starts to experience life, away from her malfunctioning family, with Sunni and her hippy-chick single mum Mary (Toni Collette).

Writer-director Cathy Randall had the idea for this comedy, which incorporates dramatic elements, and overall moves effortlessly between the two genres but there are some glitches.

Recently, Australian films have struggled to make an impression and some could argue that this film maintains the *status quo*. However, if you are young at heart, you may enjoy the departure from the familiar.

Source: IMDB

Compiled by: William H. Doudle



THE SAVAGES (M)

MAR. 9, 11, 12

(Moderate themes, infrequent coarse language)

USA: 2008

Director: Tamara Jenkins

Featuring: Laura Linney, Phillip Seymour Hoffman, Peter Friedman & David Zayas

Running Time: 114 min

Lenny Savage (Philip Bosco) is suffering from dementia and is no longer capable of living on his own. So his care falls to the most improbable candidates: his two adult children, Wendy (Laura Linney) and Jon (Philip Seymour Hoffman), neither of whom is kindly disposed toward their ailing sire. Both carry deep emotional scars as a result of childhood mistreatment by Lenny. Nevertheless, since he has no one, they fill the vacuum and find him a place in a nursing home where he can live out his days until his failing health overcomes his systems. In order to facilitate easier visits to her father, Wendy temporarily relocates from her New York City apartment to Jon's cluttered home. This creates friction between brother and sister, and their visits to an often fractious Lenny leave them in a perpetual bad mood. Wendy and Jon dislike their father for what he did to them, but they feel guilty about that dislike in view of his present circumstances.

Even as Wendy and Jon's present is shaped by their father's care needs, so their personalities were fashioned by their father's treatment of them as children. Both are insular commitment-phobes - around age 40, neither is married. Wendy is a bundle of neuroses. She is wracked by guilt, plagued by self-esteem issues, and willing to settle for being second-best. Jon is brilliant but lazy, resistant to change, and doesn't have a high opinion of his sister. These two co-exist like oil and water, uncomfortable around each other but forced into close proximity by their situation. Both feel tied to the man who caused them so much grief, even admitting that they're doing a lot more for him than he did for them. It would be hard to find a more perfect picture of a dysfunctional family.



Source: James Beradinelli ReelViews.net

Compiled by Peter Gillard

THE EDGE OF LOVE (M)

MAR. 16, 18, 19

(War themes and violence, sexual references)

UK 2008

Director: John Maybury

Writer: Sharman Macdonald

Cast: Keira Knightley, Sienna Miller, Matthew Rhys, Cillian Murphy

Language: English

Running Time: 110 minutes

Set in World War II this film is the story of the relationship between four friends: Dylan Thomas (Matthew Rhys) and his wife Caitlin (Sienna Miller, and war-hero William (Cillian Murphy) and his wife Vera (Keira Knightley).

Vera and Dylan Thomas were childhood friends and meet up again years later during the 1940 London Blitz, when Vera is a singer raising morale in the bomb shelter, and Dylan and Caitlin are already married. Although both women love Thomas it is ultimately the friendship between the two women that is the beautiful main theme in the film.

The writer Sharman Macdonald (Keira Knightley's mother in real-life) has ensured that the spirit of Dylan Thomas shines through without compromising historical accuracy too much, and his poetry resonates throughout the film.

The Edge of Love is a visual treat, a lush love story, and the sound-track leaves you wanting more. As a tribute to a great man, it is inspiring.



Source/s: Anna Krahn - Inform UK, and Chris - Eye for Film

Compiled by: Celia Kelly

UNFINISHED SKY (M)

MAR. 23, 25, 26

Mature themes, violence and coarse language

Australia/Netherlands 2008

Director: Peter Duncan

Screenplay: Kees van der Hulst, Peter Duncan

Featurning: William McInnes, Monic Hendrickx, Billie Brown, David Field.

Language: English and Dari

Running Time:94 min

An Outback farmer (McInnes) takes in an Afghani woman (Hendrickx) who has fled from a brothel. We're used to American adaptations of successful European films, but not so used to Australian adaptations.

Peter Duncan has transposed the Dutch box-office hit *The Polish Bride* to a Queensland location where the self-imposed isolation of sheepfarmer John Waldring, is disrupted by the arrival of a bruised and battered woman who can't speak English.



There are people searching for Tahmeena. The local hotel owner is missing a cleaner, he says, and local cop, is particularly persistent. But John is now on the alert and protective of this woman who is gradually bringing him out of his shell.

This combination of thriller and love story is most successful with the latter. The relationship between John and Tahmeena is developed beautifully and tentatively. Monic Hendrickx, who starred in the original Dutch version, is really excellent. She's haunting as Tahmeena and William McInnes who always knows how to underplay a role, does well with the introverted John.

There are a couple of credibility gaps with the film's thriller resolution which prove mildly distracting but it's the delicate love story that lingers. Interesting concept, quite well acted, it has captivating cinematography at times, and I found it entertaining, humorous, and humane. Overall a good, solid movie without the usual boring script.

Source: Margaret Pomeranz. At The Movies

Compiled by: Mark Horner

CAMEL (SUKKA BANAT) (M)

MAR. 30, APR. 1, 2

(Themes)

France/Lebanon 2007

Director: Nadine Labaki

Screenplay: Jihad Hojeily

Featuring: Nadine Labaki, Yasmine Elmasri, Joanna Moukarel, Gisele Auoad, Sihame Haddad, Aziza Semaan

Language/s: Arabic/French with sub-titles

Running Time: 95 minutes

Caramel is set in Beirut, and revolves around a beauty salon run by Layale (Nadine Labaki), who also directed the film. The title refers to the concoction made of sugar and water which is also used for hair removal, with pleasure and pain used as a counterpoint for each other.

This vibrant and intricate look at the lives of six women includes Layale's affair with a married man; Nisrine (Yasmine Elmasri) who needs to "regain" her virginity before her forthcoming wedding night; Rima (Joanna Moukarel) who is attracted to a girl with beautiful hair; Jamale (Gisele Auoad) the small-time actress obsessed with ageing; and Sihame Haddad as Rose the motherly tailor who selflessly puts her ailing, demented sister Lili (Aziza Semaan) before her own happiness.

This is a delicately delicious film, but never too sweet to bypass reality.



Source: Louise Keller, Urbancinefile

Compiled by Celia Kelly

THE VISITOR (M)

APR. 6, 8, 9

Brief Strong Language

USA 2007

Director and Screenplay: Thomas McCarthy

Featuring: Richard Jenkins, Haaz Sleiman, Danai Gurira, and Hiam Abbass

Language: English

Running time: 104 mins

62-year old college professor and recent widower Walter Vale (Richard Jenkins) is sleepwalking through his life. Having lost his passion for teaching and writing, he tries to fill the void by unsuccessfully learning to play classical piano.

Vale returns from a conference to find a pair of illegal aliens, who were the victims of a real estate scam, living in his New York apartment. After the mix-up is resolved, Vale invites Tarek, a Syrian man, and his Senegalese girlfriend Zainab, to stay with him.

Touched by his kindness, Tarek insists on teaching Vale the African drum. The instrument's exuberant rhythms revitalise his faltering spirit and open his eyes to a vibrant world of local jazz clubs and Central Park drum circles, and a friendship develops between the two men.

When Tarek is arrested and held for deportation, Vale finds himself compelled to help his new friend with a passion he thought he had lost long ago. When Tarek's beautiful mother Mouna turns up unexpectedly in search of her son, the professor's personal commitment develops into an unlikely romance.



Sources: Overture Films - Rotten Tomatoes

Compiled By: Claire Monsour

NO FILM NEXT WEEK - SCHOOL HOLIDAYS



WALTZ WITH BASHIR (MA 15+)**APR. 20, 22, 23***Graphic war footage, strong animated sex scene*

Israel, Germany, France 2008

Directed and Screenplay: Ari Folman

Featuring: Voices of Ron Ben-Yisha, Ronny Dayag, Ari Folman, Daror Harazi, Yehezkel Lazarov, Carmi Cna'an, Mickey Leon, Boaz Rein-Buskila

Languages: Hebrew and German

Awards: 7 wins and 3 nominations

Running time: 90 minutes

Waltz with Bashir is a stunning exploration of war, memory, and the disturbingly subjective nature of truth. Israeli filmmaker, Ari Folman, tells an autobiographical story of enlisting in the army when he was in his teens (September 1982) and marching on West Beirut after Lebanon's president Bashir Gemayel's assassination.

The film opens with Ari Folman, having a drink with an old friend from the Israeli Defence Force who tells him of a recurring dream in which 26 vicious dogs rampage through the streets on their way to devour him. The cause is an incident in which he himself had to kill 26 Palestinian watchdogs so as not to be detected during night patrols. This exchange leads Folman to realize that he has almost no memories from that time. In an effort to piece together what happened and how he was involved, he begins to talk to others who were there.

A conversation early in the film strays from foggy war stories and onto the topic of memory itself. Folman's friend tells about a study in which 8 out of 10 people, when showed a digitally altered photograph of a fair that includes themselves as a child, will claim to remember the event, even though the memory is entirely false.

I couldn't help but think of it as a cross between Richard Linklater's *Waking Life* and Steven Spielberg's *Schindler's List*. There are striking parallels in the flowing, rotoscoped dreamscapes of Linklater's film. Animation allows Folman to control the image to a breathtaking degree, while keeping everything one step away from reality. It might be truth, but we can't forget that it's an artist's interpretation, a memory, a dream.

As the realities of a brutal massacre come to light, an interviewee points out that Folman's memory of the event can't help but be influenced by his knowledge of his own parents' experiences in Auschwitz. The parallel to *Schindler's List* is not simply a mingling of subject matter, but rather the way both films probe the murky question of how humanity reacts to inhuman cruelty. Folman's animation allows him to illustrate, quite literally, that war is always an inhuman act.

Source: Kevin Buist <http://blog.spout.com>

Compiled by Peter Gillard

WELCOME TO THE STICKS (M)
(BIENVENUE CHEZ LES CH'TIS)
(Coarse Language)

APR. 27, 29, 30

France 2008

Director: Danny Boon

Featuring:: Kad Merad, Phillipe Abrams, Danny Boon, Zoe' Felix & Julue Abrams

Language: French with subtitles

Running time 106 min

French stand-up comedian turned actor/director Dany Boon's *Welcome to the Sticks* has become the highest grossing film of all time at the French box office, and not without good cause. The film stars Karl Merad as Philippe Abrams, a post office manager in the south of France who has worked tirelessly over the last eleven years in order to be granted a transfer to a Mediterranean locale in order to please his depressed wife Julie (Zoe Felix). In a desperate move Philippe pretends he is handicapped, since the transfer requests of the disabled are usually granted. But when he is caught in the act, Philippe is disciplined by being transferred to the far north city of Bergues, which has a reputation of being a cold and miserable wasteland populated by drunkards. Treating his transfer as a death sentence, Philippe is initially reluctant to fit in yet grows to love his new surroundings and its people, among them Antoine (Dany Boon) the town postman, and Antoine's unattainable love Annabelle (Anne Marivin).



In simple terms *Welcome to the Sticks* is a feel good movie and a rather good one at that. Its main themes revolve around the prejudices faced by small towns in misunderstood regions of the world, their eccentricities, and the stereotypes placed on them by big city folk. Bergues could easily be replaced by cities in Texas or Tasmania. A good majority of the film's comedy stems from the language barrier between Philippe and the townsfolk, who speak a rather unique French dialect known as ch'ti (or chiti), where the letter "s" is pronounced as "sh", and "sh" is pronounced as "shka", and so on. This is both a blessing and a curse, since while certain lines of dialogue do give way to hilarity a non-French speaking audience would not be able to fully appreciate the differences between both dialects. The two romance sub-plots work very well, and a sequence involving a mail run turned drinking marathon is a highlight.

Source: The Alternative Film Guide - Compiled by Susan Aylett

YOU, THE LIVING (DU LEVANDE) (M)

MAY 4, 6, 7

(moderate sex scene)

Sweden, Germany, France, Denmark, Norway 2007

Director: Roy Andersson

Cast: Jessika Lundberg, Elisabeth Helander, Björn Englund, Leif, Larsson, Olle Olson,

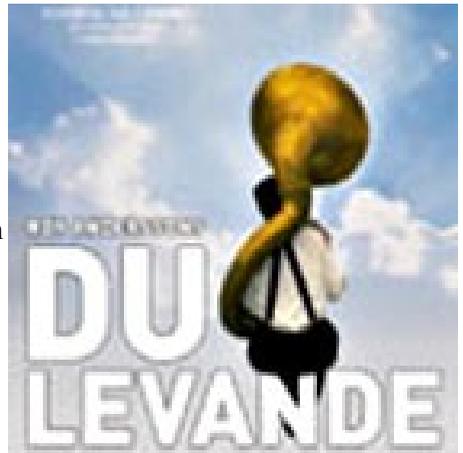
Language: Swedish with subtitles

Running time: 94 minutes

Roy Andersson crafts this film about humankind, incorporating its highs and depths, joy and sorrow, its self-confidence and insecurity. This is achieved by stringing together fifty plus semi-related vignettes, which are dramatic and comic overstatement of reality. The vignettes compellingly employ pensive interpretations and symbolic instances of life. Drawing on common themes which could be applied to us all. The sheer simplicity of these vignettes act to heighten the dramatic realism of the tenuous and preciousness of the symbiotic relationships we maintain with each other.

Andersson might scale down the complexity of the human condition through confronting and rapid cynicism, perhaps more than would do justice for the subject matter, but he also reminds us of the inherent, reassurance we have with getting up every day with the fresh potential of a new day, while having to sustain our existential angst.

This film takes a successful look at the complete mess of modern life. And those that stick with it will be rewarded with an incredible tapestry that is more than the sum of its parts. For those who watch closely the meaning of life just may be hidden in there somewhere.



Source/s: IMDB, Rotten Tomatoes

Compiled by William H. Doudle

STOP LOSS (R)

MAY 11, 13, 14

Violence, Language, sexuality

USA 2008

Director: Kimberly Peirce

Writers: Marc Richard & Kimberly Peirce

Featuring: Ryan Philippe, Joseph Gordon-Levitt, Channing Tatum, Abbie Cornish

Language: English

Running time: 112 mins

Brandon King (Ryan Philippe) has just returned to Texas after a harrowing final tour in Iraq. He is accompanied by the remaining men of his unit, all of who have been affected by what they have seen and done while in Iraq.

Welcomed home as a hero, Brandon is awarded the Purple Heart by a visiting state senator. But the homecoming quickly turns sour as each of the soldiers struggles with assimilating back into society. Tommy (Joseph Gordon-Levitt) can't lay off the booze, and Steve (Channing Tatum) roughs up his fiancé.

Brandon is eager to put the war behind him, but that dream quickly fizzles when he learns that he has been 'stop-lossed', or ordered back for another, involuntary tour of duty. Stunned by the news, he goes AWOL and plans to seek the help of the senator who recently honoured him. He hits the road for D.C., all the while battling PTSD and battle flashbacks.

Torn between his fierce patriotism and what he believes to be an outright betrayal by the U.S. Army, he doesn't know where to go or what to do. He is ultimately faced with the harshest of choices; go back to Iraq or spend his life in exile.



Sources: Paramount Pictures, www.RottenTomatoes.com

Compiled By: Claire Monsour

SON OF A LION (PG)

MAY 18, 20, 21

Themes of violence, infrequent drug use

Australia, Pakistan 2007

Director/Writer: Benjamin Gilmour

Featuring: Niaz Khan Shinwari, Sher Alam Miskeen Ustad

Language: Pashtu

Running time: 92 minutes

The lion in Benjamin Gilmour's film title is an old Afghan man, Sher Alam who was once a mujahideen and who is now a gunsmith in a Pakistan town on the North-West frontier. He insists that his 10 year old son, Niaz should work for him as an apprentice but the boy would much rather be at school learning to read and write. Niaz's desire for an education is well understood by some of his father's friends who tactfully express their support to his father but the boy's main ally is his uncle in Peshawar who has already enrolled him at a city school in the hope that Sher Alam will eventually come round.

This film is a wonderfully confident and touching first feature from Sydney-based writer-director Gilmour, made under the most trying conditions. Working without a permit in a Pashtun tribal area where film is seen by many as a suspect medium, he filmed with a small digital camera and disguised himself as a Pashtun. His leading actors were chosen for him by his executive producer, a local man whose mother plays Niaz's grandmother, the sole female character in the film.



A simple story, Son of Lion is rich in insights into Muslim life and values and aims at debunking some of the more extreme Western myths about the nature of Islamic society.

Sources: Sandra Hall Rottentomatoes.com, Evan Williams. The Australian

Compiled by Gill Ireland

AND WHEN DID YOU LAST SEE YOUR FATHER (M)

MAY 25, 27, 28

Mature themes, Infrequent coarse language

UK 2007

Director: Anand Tucker

Writer: Blake Morrison (book) and David Nicholls (screenplay)

Featuring: Jim Broadbent, Colin Firth, Juliet Stevenson, Gina McKee

Language: English

1 win & 9 nominations

Runing time: 89 minutes

His father is Arthur (Jim Broadbent), who shares a practice with his wife, Kim (Juliet Stevenson), also a doctor. The son (Blake) is played by Colin Firth, and it is startling in some scenes how much the two men resemble each other. In an opening where Arthur talks their way into reserved seats at a speedway, Blake tells us his father was a charmer who could talk his way into or out of anything.

The old man does it by bluster, expansive cheerfulness, bluff. There's a lot of ground to cover. Blake correctly suspects that Arthur is having an affair with his Auntie Beaty (Sarah Lancashire), and even in later years, Arthur is able to out-charm his son in the pursuit of a woman they both covet. Blake hated his father for treating his mother so badly, although there are few scenes showing son and mother as particularly close.

We see lots of pairs of faces, but they're rarely smiling. The Arthur we see at least has more vitality than his son and wife, who grow increasingly glum. Poor Blake has his own libidinous feelings constantly interrupted by his father, whom he refers to as the "sex police." Why should his dad get away with everything, and he with nothing?



The film did not provide me with fulfilment or a catharsis. Apparently the memoir wouldn't have, either. That's fair enough. How many unanswered questions are we all left with? I have some. This is a film of regret, and judging by what we see of the characters, it deserves to be.

Source: Roger Ebert – www.RogerEbert.com (Chicago Tribune)

Compiled by Peter Hoban

FILMS SCREENED IN 2008

The Home Song Stories
Bubble
The Last King of Scotland
Little Children
Zodiac
Cashback
Shut up and Sing
Clubnd
Half Nelson
Lucky Miles
Perfume
Driving Lessons
Inside Paris
Rescue Dawn
Away from Her
Control
Eastern promises
Forbidden Lie\$
Lady Chatterly
The Darjeeling Limited
Coeurs
Irina Palm
4 months, 3 weeks & 2 days
Lust Caution
Into the Wild
The Black Balloon
Gone Baby Gone
Deep Water
The Diving Bell and the Butterfly
The Edge of Heaven
Before the Devil Knows you're Dead
The Counterfeiters
The Orphanage
Brick Lane
Lars and the Real Girl
Un Secret
My Brother is an only Child
Molliere
The Band's Visit



PROGRAM**FEBRUARY, MARCH, APRIL, MAY**

February 9, 11, 12	The Kite Runner (M)
February 16, 18, 19	Not Quite Hollywood (MA 15+)
February 23, 25, 26 February 26	Children of the Silk Road (R) Annual General Meeting – before the film
March 2, 4, 5	Hey Hey its Ester Blueburger (M)
March 9, 11, 12	The Savages (M)
March 16, 18, 19	The Edge of Love (M)
March 23, 25, 26	Unfinished Sky (M)
March 30, April 1, 2	Caramel (M)
April 6, 8, 9	The Visitor (M)

April 13, 15, 16

School Holidays

April 20, 22, 23	Waltz with Bashir (MA 15+)
April 27, 29, 30	Welcome to the Sticks (M)
May 4, 6, 7	You the Living (M)
May 11, 13, 14	Stop Loss (MA 15+)
May 18, 20, 21	Son of a Lion (PG)
May 25, 27, 28	And when did you last see your father? (M)