

# MOVIE PROGRAM 2007

The ten movies to be shown from February through to November will be shown at 7.30pm, unless there's a pre-movie function denoted, and movie will then follow at 8.30pm

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**Monday February 26 – OPENING NIGHT 7.30 Drinks, 8.30 Movie**

**THE MANUAL OF LOVE Italian, 116 mins**

A box office smash hit in Italy. Giovanni Veronesi directed this light-hearted romantic comedy of four couples linked by a pop psychologist's theories on the four phases of amore. A loveably erratic, snappily paced and occasionally poignant journey of love filmed through the experiences of unrelated characters whose lives only marginally intersect. The ups and downs of relationships are chronicled through intertwining episodes, each played by a different couple. A refreshingly modern portrayal of love in all its incarnations.

**Monday March 26 – ART IS EVENT - 7.30 Drinks, 8.30 Movie**

**U-CARMEN E-KHAYELITSHA South African, 120 mins**

Winner of the Berlinale's top award, the 2006 Golden Bear. One of the best opera films of all time by English director Mark Dornford-May. Bizet's tale of self-destructive passion is set in a South African township and sung by an all-black cast in their native Xhosa language. Everything about this film carries an overwhelming charge of authenticity. This is an irresistible and riveting blend of the original Carmen story and Bizet's music with the idioms of African township personalities, percussion and dance. Carmen has never seemed more real or more moving.

**Monday April 23 – 7.30 Movie**

**THE AXE ('LE COUPERET') Year: 2005; Director: Costa-Gavras; Countries: Belgium/France/Spain**

Language: French; Genre: Comedy/Crime/Drama/Thriller; Awards: 2005 Film and Literature Award, 2006: nominated for César Awards. A chemist (Garcia) loses his job to outsourcing. Two years later and still jobless, he hits on a solution: to permanently eliminate his competition. His behaviour changes and his wife (Karin Viard) feels Bruno moving away from the family, herself, and real life. 'Costa-Gavras has fashioned a highly entertaining film with its finger on the pulse, a mischievous twinkle in its eye and a savage sting in its tail' (Tom Ryan).

**Monday May 28 – 7.30 Movie**

**WHERE THE TRUTH LIES 2006, 107 mins. Canadian director Atom Egoyan.**

Colin Firth and Kevin Bacon play two retired buddy comedians with a past. Opening in the 1950's, and continuing to the 1970's, the adoration of their fans is lost on the discovery of the body of Maureen (Rachel Blanchard) in their hotel bathroom. Egoyan's themes are greed and self-centredness, and his recurring motif is money. A beguiling film which is perhaps a critique of materialism. A slick mix of satire and whodunit, with startling performances by Bacon and Frith.

**Monday June 25 – 7.30 Movie**

**HIDDEN 2006 Austrian director Michael Haneke, 113 mins, French thriller.**

The film opens with a middle-class couple, played by Danielle Auteuil and Juliette Binoche, receiving a tape accompanied by a primitive drawing of a child with blood coming from its mouth. Who, how and why are just three of the tantalising riddles studied throughout this marvellous movie tease, a Hitchcockian blend of paranoia and mystery. The disturbing mood is beautifully handled.

**Monday July 23 – MULLED WINE NIGHT 7.30 Drinks, 8.30 Movie**

**WHITE COUNTESS Dir. James Ivory, drama**

Set in vibrant, cosmopolitan Shanghai in 1936-37, where the population are awaiting the Japanese invasion, a former American diplomat builds a nightclub around his muse, an exotic Russian aristocrat, fallen on hard times. She works as a bar girl to support her family, while he has lost his family in a violent incident which left him blind.

**Monday August 27– 7.30 Movie**

**OFFSIDE 2006 Dir. Jafar Panahi, Iran, 91 mins, comedy/drama**

An entertaining critique of the constraints placed on women in modern Iranian society. A group of teenage girls attempting to enter the Iran versus Bahrain World Cup soccer qualifier are kept in a holding pen outside the stadium. Winner of the Berlin Film Festival Silver Bear Award, 2006.

**Monday September 17– 7.30 Movie**

**THE PASSENGER Italy, 125 mins**

A suspenseful drama by the famous Michelangelo Antonioni. The film was released initially in 1975 but some scenes that were cut from the first release have been added here. Jack Nicholson plays a TV journalist who believes that he can make a fresh start by changing identities with a gun-runner. His attempts to turn his back on the realities accumulating around him are doomed to failure. The Jack Nicholson in this film is a long way from the manic figure with the compulsive grin that we have come to know in later films. This is a lean, watchful withdrawn figure whose intensity is conveyed with the minimum of display. Shot in Algeria, London, Munich and Spain, it co-stars Maria Schneider (Last Tango in Paris).

**Monday October 22 – 7.30 Movie**

**LIVE AND BECOME French, 145 mins**

Romanian-born, Paris-based director Radu Mihaileanu's incredibly moving and highly relevant film follows the life of an Ethiopian boy who is passed off as an Ethiopian Jew to escape his ravaged country. Renamed Schlomo, the boy is adopted by an adoring, liberal Israeli couple, where he flourishes in an emotional and intellectual sanctuary. But how long can the brave youngster keep his true identity hidden and deny his true mother's existence? His experiences and the vivid depiction of life in Israel makes this a epic story and the film shows the boy to be a special kind of hero.

**Monday November 26 – FINAL 7.30 Drinks, 8.30 Movie**

**BRIDES Greek, 128 mins**

Set in the 1920s and directed by veteran Greek director Pantelis Voulgaris. This elegant shipboard drama, revolves around displaced and exploited women: mail-order brides, headed for New York. It depicts the life on the ship sharply divided between the affluent and the hordes in third class. Central characters are a young peasant girl from an Aegean island and an American photographer (played by Damian Lewis) who finds himself aboard the ship. The film struck a deep chord with many Greek-Australians when shown at the recent Greek film festival. Much of the film's emotional punch comes from the brutally pragmatic attitude the women adopt to their lack of options.