

Lost in Paris

2016, D. Abel & F. Gordon, France
(CTC) 83m

At this time of year with the humidity building and the uncertainty all around, it is lovely to spend a couple of hours with a delightful, old fashioned comedy in the style reminiscent of greats Buster Keaton, Jacques Tati and Marcel Marceau – much of the film using limited dialogue.

Defiantly marching to a different drummer than anyone else at the moment, creators, Gordon and Abel are Brussels-based practitioners of highly controlled body movement used to comic effect. Like most of the great silent screen comics, they play relative innocents in a mercenary and often mean-spirited world. And yet most of the time, things somehow turn out alright.



Fiona (Gordon) is gawky, gangly, bespectacled Canadian librarian who sets off for Paris to help out her ancient Aunt Martha (Emmanuelle Riva!), who really ought not be living alone at this point (she makes out with a hapless guy half her age and puts garbage in the mailbox). The haplessly dorky Fiona traipses all over Paris wearing a backpack with a Canadian flag sticking out of it and, instead of locating Martha, who has disappeared, she encounters Dom (Abel), a homeless guy without a care in the world who believes in instant gratification no matter how dubious the prospects.

The storyline is a mere pretext for the sorts of sight gags, brilliantly timed pranks and perfectly timed

physical comedy that viewers have been nostalgic for since the days of Buster Keaton. Gordon and Abel have created a refreshing whimsical comedy that cinemas have been starved of for far too long. **Di**

Opening Saturday 7 October,
Screening again on 18, 20 October and 3 November.

Atomic Blonde

2017, David Leitch, USA
(MA15+) 115m

Having stolen *Mad Max: Fury Road* from Tom Hardy one-handed (literally), Charlize Theron is relentlessly, murderously brilliant in this adaptation of Antony Johnston's graphic novel *The Coldest City*. The setting is Berlin 1989, just before the fall of the Wall; the paranoid hangover of the cold war is giving way to a new era of hungry opportunism and included every music clip you've ever seen from the period, it's got every Cold War 80s song and then some with a dash of Blade Runner, a smattering of The Matrix, and a hefty dose of Nicolas Winding Refn. Light may come from unexplained sources, but it's there for a purpose - it's there to sculpt Theron. This is stylisation and as far removed from reality as science fiction. When James McEvoy's character makes a speech that clearly pays homage to Richard Burton's classic monologue toward the end of *The Spy who came in from the cold*, it feels honourable rather than insulting. There is respect for the period here, even if a history lesson this is not.



I was mesmerised by Atomic Blonde; I hope it spawns sequels. I will follow Lorraine on any misadventure she cares to indulge in, and hope to get bruised along the way. *CJ Johnson Nightlife ABC radio.*

Compiled by Di.

Opening Monday 2 October,
Other screenings: 6 October | 16 November

The Trip to Spain **(A gentle, relaxing delight.)**

2017, Michael Winterbottom, UK
(M) 108m

The Trip to Spain might be the funniest movie yet in this curious little franchise, which marries improvised conversations with high-end food porn and Coogan's blunt, particularly self-loathing brand of humour.



Watching Coogan and Brydon bounce off each other in the *Trip* films is the simplest of pleasures. The pair have a perfect combination of familiarity and playful desire for one-upmanship. Each joke premise suggested over dinner has to be plumbed to exhaustion; each celebrity impression, particularly their fascination with Caine, becomes a ridiculous joust, with the duo finding new nuances and physical details in their impersonations.

Coogan, Brydon, and Winterbottom have found the right way to balance out the silliness with introspection. The genius of Coogan's career lies in his willingness to embrace the darker side of his personality. In the *Trip* films he's not afraid to mock himself as an embittered prima donna and then let the audience see him struggle, behind the scenes, to get his next project off the ground. Brydon remains the ideal foil for Coogan and his wild mood swings, a sidekick whose happiness

with his place in life consistently irritates his pal, to hilarious effect.

The films in this franchise are also just wonderful to look at, each taking in the rolling countryside of their settings (Northern England, Italy, and Spain) and the *haute cuisine* they eat along the way. *The Trip to Spain* is, for the most part, a gentle, relaxing delight, with just enough uproarious conversation and a touch of regret. In other words, it's a perfect piece of British comedy comfort food. *David Sims the Atlantic.*

Compiled by Di.

Opening Wednesday 11 October
Other screening: 8 November.

An Inconvenient Sequel: **Power to Truth**

2017, B. Cohen & J. Shenk, USA
(PG) 98m

"Yet the melt goes on at an alarming rate. Looking down from Gore's plane as it circles the ice cap, you see the snowy explosions which mark each new break. From there, we move on to the devastating series of floods, fires and tempests that have assaulted the earth since the first film's release. These recollections eloquently spell out the words "I told you so", yet bombast has never been Gore's style. As he says, he's just joining the dots – re-drawing the outlines of a picture that has become blurred between news cycles. When reviewed in relation to one another, these disasters are even more alarming in their implications." *Sandra Hall Sydney Morning Herald*

"An Inconvenient Sequel, like its predecessor, is powerful and essential viewing.



Gore argues powerfully and effectively that if political and corporate lobbyists are not ignored, and stringent

corrective measures are not implemented, we will continue to witness extreme temperatures and apocalyptic natural disasters such as the melting of the ice caps and resultant floods in cities as far-flung as Miami and Chennai." *Rashid Irani, Hindustani Times*

Compiled by **Di**.

*Opening Wednesday 1 November,
Screening again on 18 November.*

Chicken People

2017, Nicole Lucas Haimés, USA
(PG) 83m

"Here is a sweet-natured, uplifting and unusually charming documentary on a subject few would associate with any of those three descriptors: chickens.

That's right, the humble chook is finally getting the noble cinematic salute no-one saw coming, and chances are you'll see these landlocked birds in a whole new light once *Chicken People* is over." *Leigh Paatsch*



"They picked the prettiest, cutest breeds and then found the most obsessed owners, not hard, as all are like this, those who win. The chickens are cute, the people funny, the tightly held cameraman has to be congratulated on getting close to the action, and between the cages. Those chickens have a nice life." *Local reviewer - Clucky*

"There are 154 recognised breeds of chook in the US but chicken people are a breed unto themselves.

Chicken People director Nicole Lucas Haimés has found an engaging bunch of obsessives to guide us through the complexities that govern the world of the competitive poultry show. Brian Caraker calms his leghorns by singing them excerpts from 1960s jazz standards. Shari McCollough claims that her passion for white silkies cured her alcoholism. And Brian Knox, a

self-described "hatchaholic", says his devotion to the silver-laced Wyandotte – a bird whose intricately patterned feathers make it look like a pecking, clucking art deco masterpiece – has inspired a life-long interest in genetics." *Sandra Hall*

Compiled by **Di** (another chicken lover)

*Opening Tuesday 3 October,
Screening again on 11 November.*

The Big Sick

2017, Michael Showalter, USA
(M) 120m

In program 3 we had *Ali's Wedding*, an Australian romantic comedy about being Muslim in Australia. This Rom Com from USA is travelling a similar road and is also based on the male actor's life story.

The *Big Sick* is one of those rare movies that presents itself as 3 genres, in this case Drama, Comedy, and Romance, and it services each of those genres equally. The *Big Sick* uses witty humour, charming leads, and socially important topics to give us a good film about topical issues.

It doesn't fall back into genre clichés or tropes, doesn't fall back into an overly physical comedy (like most comedies do now), and it most certainly doesn't go the direction you think it's going to go. The *Big Sick* benefits from having a diverse cast and story and an impeccably funny but also poignant script. .



The story is Kumail is in the middle of becoming a budding stand-up comedian, when he meets Emily. Meanwhile, a sudden illness sets in forcing Emily to be put into a medically-induced coma. Kumail must

navigate being a comedian, dealing with tragic illness, and placating his family's desire to let them fix him up with a spouse, while contemplating and figuring out who he really is and what he truly believes. **Neil**

Opening Tuesday 26 September

Screening again on 12 October and 11 November.

The Beguiled

1971, Don Siegel, USA (original)

(M) 105m

2017, Sofia Coppola, USA (remake)

(M) 93m

We are going to show the new version of this film by Sofia Coppola and we will on one night play the original version by Don Siegel. This is because both films although very similar have very different points of view one very male the other female.



The story is simple, the unexpected arrival of a wounded Union soldier at a girls' school in Virginia during the American Civil War leads to jealousy and betrayal. These films about 50 years apart will also remind you of what we deem acceptable now and what we thought was acceptable then in how we depict sexuality. Both film have excellent casts the new one has Nicole Kidman, Kirsten Dunst and Collin Farrell the older one Geraldine Page, Elizabeth Hartman and Clint Eastwood.



If you've ever wondered how it would look to watch a group of women ranging in age from 12 to 40 something all compete sexually over the same man, wonder no more. The Beguiled delivers that, with a twist—the story takes place during the Civil War at a school for girls.

Come to both and judge who did it better. **Neil**

Opening Saturday 30 September,

2017 version screening again on 5, 14 and 16 October.

Certain Women

2017, Kelly Reichardt, USA

(M) 107m

This is surely one of the most intriguing movies of the 2016 that is about women and by a woman. Writer/director Kelly Reichardt (Wendy and Lucy, 2008) has adapted the short stories from Maile Meloy into a film with 3 segments focusing on the daily perseverance of three women in small town Montana.

The first segment has lawyer Laura Dern returning to the office meeting". Waiting for her is her client played by Jared Harris ("Mad Men"). The frustration between the two is palpable. Things take a turn for the worse as the sheriff calls Dern to the scene where Harris has taken a hostage at gunpoint. The issues on display here include the lack of respect for a female attorney, her unsatisfying personal life, and the one-way trust that can happen in times of desperation.



In the next story, we follow Michelle Williams and her husband James Le Gros as they meet with a lonely elderly neighbour (Rene Auberjonus) and offer to buy some limestone blocks that have been sitting on his property for decades. The subtlety of the conversation embodies the missing respect and power of Ms. Williams' character.

Emotions are exploding beneath the surface in the third segment featuring horse handler Lily Gladstone as she stumbles into a class being taught by Kristen Stewart, and is immediately captivated by the smart young teacher. Where this attraction leads is further commentary on the challenges faced by those trying to escape the daily drudgery of their lives.

The extraordinary quiet and stillness that director Reichardt uses in an emotionally powerful manner. These three women are all intelligent and filled with both pride and visceral disappointment. Each quietly suffering, yet trudging forward with the emptiness each day brings. They each have a feeling of isolation – even if they aren't truly alone, and failed or lackluster relationships certainly play a role. **Neil**

*Opening Friday 29 September,
Screening again on 9 and 21 October.*

Lady Macbeth

2017, William Oldroyd, UK
(MA15+) 89m

"Lady Macbeth" is like a Charlotte Bronte novel if the main heroine were a psychopath.

It's an adaptation of a novel by the Russian author Nikolai Leskov with the story being moved from Mtsensk

to rural Yorkshire, 1865. Katherine is stifled by her loveless marriage to a bitter man twice her age, whose family are cold and unforgiving. When she embarks on a passionate affair with a young worker on her husband's estate, a force is unleashed inside her, so powerful that she will stop at nothing to get what she wants.



The interesting thing is how Katherine evolves from victim to culprit. She seems to have learned from her husband how to use and misuse power. The lack of social conscience of which she at first is a victim, becomes a driving force for her own behaviour. Her selfishness and lack of morality is so extreme that, in the end, she betrays innocent servants. The viewer has to shift his allegiances: at first, it's impossible not to sympathize with Katherine, enjoying a free life without her heartless husband. But halfway through the film, it becomes clear that Katherine is just as heartless, as soon as she is in power. **Neil**

*Opening Tuesday 24 October,
Screening again on 27 October and 17 November*

Madame

2017, Amanda Sthers, France
(M) 91m

The comedy of manners genre uses satire to expose the rituals and affectations that pass for social politeness. Driven by witty dialogue and characterisation, it laughs at the best and worst in human behaviour, that blends themes of race and class in a charming Cinderella tale of self-discovery.

The plot line is deceptively straightforward. Pretentious American couple Anne (Toni Collette) and Bob (Harvey Keitel) have rented an elegant manor in trendy Paris to impress their friends and clients. On the eve of a 'spare-no-expense' formal dinner a guest cancels, leaving the dinner table with 13 guests. Anne instructs her shy servant Maria (Rossy de Palma) to make up the number,

pretend to be a Spanish lady friend, and say very little. After a few drinks, Maria becomes outgoing and is noticed by British art broker David (Michael Smiley) who is convinced she is a mysterious aristocrat. To Anne's horror they begin seeing each other despite her desperate attempts to stop them.



Woven into this simple plot is a portrait of a lowly maid hoping to be loved for who she is, not what she does. Her nemesis is Anne, the wicked witch who wants to keep her in place. While Keitel and Smiley competently fill their supporting roles, the emotional energy comes entirely from the two female stars. Collette portrays scandalised with consummate bitchery as she engineers what she calls a 'slow-motion car crash' and de Palma does a heart-warming rendition of the maid who dares to hope. Brilliantly filmed in Parisian locations, its narrative twists and turns play on themes of class ritual and racial stereotype. The script is at times laboured with trite references to knowing one's place, but it is de Palma who keeps the story alive. She uses those big innocent eyes to convey how it feels to suddenly believe that someone really loves you, all while being oblivious to the masquerade into which she has been thrust. De Palma's unconventional aesthetics become a device to highlight the deeper values of kind-hearted character and the superficiality of skin-deep beauty.

Neil

Opening on Saturday 28 October

Screening again on 2 and 10 November.

A Monster Calls

2017, J. A. Bayona, USA

(PG) 108m



A Monster Calls is a beautifully realised and deeply moving film which uses the fantasy adventure genre to explore profound emotional territory. Connor, a 12-year old boy who is struggling to cope with his mother's terminal illness – and challenging times at school – finds an unlikely mentor and guide when, in his imagination, the tree near his bedroom turns into a monster. The film employs mythical concepts and gorgeous animation to explore grief and loss, and what it means to show courage in the face of life's challenges. Based on the Carnegie Medal-winning book by Patrick Ness and directed by J.A. Bayonas ('The Impossible'), it stars three acting heavyweights – Oscar nominees Felicity Jones and Sigourney Weaver as Connor's mother and grandmother, and Oscar winner Liam Neeson as the voice of The Monster, together with remarkable newcomer Lewis MacDougal as the young boy at the heart of the story. Sydney Morning Herald Critic Sandra Hall described it as "the most mature film of the year – and one of the most moving." Tip from the Programming Committee: bring tissues. **Liz**

Opening on Wednesday 4 October,

Screening again on 13 October and 4 November.

Wind River

2017, Taylor Sheridan, USA

(MA15+) 107m



Wind River is the directorial debut of multi-talented actor and writer Taylor Sheridan. It has been described as the third in his 'modern frontier trilogy', following his screenwriting efforts in Sicario and Hell or Highwater. Set on a Native American Reservation in a remote and brutally cold part of Wyoming, it tells the story of an inexperienced FBI agent (played by Elizabeth Olsen) who teams up with a local tracker (Jeremy Renner) to investigate the murder of a young woman from the troubled and insular community. Australians Nick Cave and Warren Ellis (of the Bad Seeds and The Dirty Three) produce another Sheridan soundtrack to atmospheric effect, following their haunting efforts in Hell or Highwater; and the film features another Sheridan regular, Jon Bernthal, best known as the charismatic Shane on The Walking Dead. Wind River was described by The Independent as "an American thriller that will appeal to fans of Scandinavian noir," and is a must-see for fans of that genre, and of this exciting filmmaker. **Liz**

*Opening on Friday 29 September,
Screening again on 27 October and 9 November.*

Killing Ground

**2016, Damien Power, Australia
(MA15+) 89m**

A city couple go camping at a secluded riverside spot for New Year's Eve, and find an eerily abandoned campsite, a disoriented child – and two deeply scary locals. This Australian horror thriller is the highly accomplished directorial debut of Tasmanian writer and director Damien Power, and employs a cleverly structured, non-linear script and powerhouse performances to gut-wrenching effect. The film stars Aaron Pedersen and was described by The Guardian UK as "a Deliverance down under" which is "beautifully made and utterly disturbing". According to critic Jim Schembri the film "...reveals itself in a highly disciplined, immersive style that would have made Alfred Hitchcock proud." The Killing Ground gained excellent reviews in America and was a hit at the Sundance Film Festival, but has been little publicised and thus under-seen in Australia – we hope to put a dent in this with strong audiences at the Deckchair. **Liz**



*Opening on Friday 13 October,
Screening again on 28 October.*

Graduation (Bacalaureat)

**2016, Cristian Mungiu, Romania
(MA15+) 128m**



Romanian director Cristian Mungiu (4 Months, 3 Weeks, 2 Days) won the Best Director prize at Cannes for his work on this widely acclaimed film. Graduation ('Bacalaureat') tells the story of a doctor who is desperate for his daughter to escape the corruption of modern Romania by gaining a scholarship to study overseas. When disaster befalls her just before a crucial exam he is drawn into the corruption he despises. As well as being a subtle and complex tale of individual morality it is a political film about post-Ceausescu Romania, which, in the words of David Stratton, enables us to understand a country "struggling to escape from the weight of the dictatorship that ruined it and betrayed its people for so many years." **Liz**

*Opening Tuesday 17 October,
Screening again on 3 November.*