

Films for 2011/12

September 2011

M	T	W	T	F	S	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
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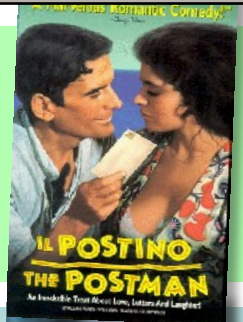
Il Postino (1994)

Date: **Friday 30 September 2011**, 7:30pm for 8pm start

Hosts: Sue & Peter

Location: Matley House, Lyndhurst

Genre: Drama, Romance, Art House & International, Comedy



October 2011

M	T	W	T	F	S	S
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31						

Let the Right One In (2008)

Date: **Friday 21 October 2011**, 7:30pm for 8pm start

Hosts: Jane & Bill

Location: Minstead Study Centre, Minstead

Genre: Drama, Horror, Art House & International



November 2011

M	T	W	T	F	S	S
31	1	2	3	4	5	6
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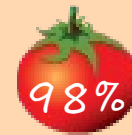
Night of the Hunter (1955)

Date: **Friday 25 November 2011**, 7:30pm for 8pm start

Hosts: Soo & David Hughes

Location: Bank

Genre: Mystery & Suspense, Drama



December 2011

M	T	W	T	F	S	S
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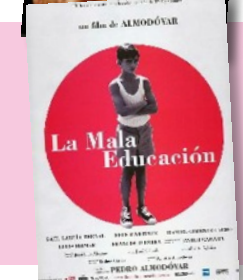
Bad Education (2004)

Date: **Friday 16 December 2011**, 7:30pm for 8pm start

Hosts: Pip & Clive

Location: 3 The Custards, Lyndhurst

Genre: Drama, Romance, Art House & International, Mystery & Suspense



January 2012

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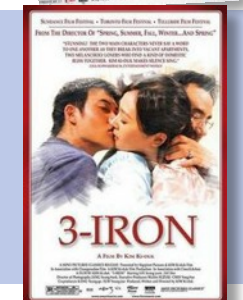
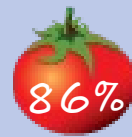
3-Iron (2004)

Date: **Friday 20 January 2012**, 7:30pm for 8pm start

Hosts: Imogen

Location: Lyndhurst

Genre: Drama, Romance



February 2012

M	T	W	T	F	S	S
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Don't look Now (1973)

Date: **Friday 24 February 2012**, 7:30pm for 8pm start

Hosts: Rosie and Andrew

Location: Rodney, Brockenhurst

Genre: Horror, Mystery & Suspense, Classics



March 2012

M	T	W	T	F	S	S
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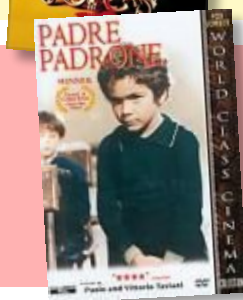
Padre Padrone (1977)

Date: **Friday 30 March 2012**, 7:30pm for 8pm start

Hosts: Catherine & Gary

Location: Pikes Hill, Lyndhurst

Genre: Drama, Art House & International



Il Postino (1994)

In this remake of the 1983 *Ardiente Paciencia* by Antonio Skarmeta, the time and place have been changed to Italy in the 1950s, but the relationship between the Chilean Nobel Prize-winning poet Pablo Neruda and Mario (Massimo Troisi), the postman who delivers his copious mail, is still the focus of attention. In this version of the story, scripted by a collective of Anna Pavignano, the director Michael Radford, Troisi himself, and a few others (based on Skarmeta's original story), Neruda is an aloof and slightly elitist figure who is seeking solitude on an island off the coast of Italy, taking a respite from political problems at home. Mario is a poet at heart and employs every measure he is capable of inventing to win his way into the affections and attention of the great author. As his efforts start to bear fruit and Neruda unbends

and begins to share conversation and philosophy with Mario, the postman idolizes the poet all the more. Eventually, Neruda shares his leftist political philosophy as well -- and helps him win over the captivating Beatrice, the woman of Mario's dreams. When Neruda leaves, Mario enters into high gear as he prepares material for the next time he sees Neruda -- his ardor and patience, alluded to in the original title -- are essentially indestructible. (Massimo Troisi) was fated never to know that *Il Postino* would receive worldwide acclaim and be nominated for an Oscar for "Best Picture" in 1995 (the first foreign film nominated in that category since Ingmar Bergman's *Cries and Whispers* 22 years earlier). Suffering from a heart ailment and unable to work more than an hour or two on the filming of *Il Postino* each day, he died in his sleep at the age of 41, the day after shooting ended on the film.

3-Iron (2004)

A battered woman finds her soul mate in a most unusual manner in this drama from Korean filmmaker Kim Ki-Duk. Tae-suk (Jae Hee Song) is a young drifter who appears to be homeless by inclination as much as necessity; he squats in the homes of strangers while they're away, carefully seeing to it that no damage is done to the property and sometimes performing small household chores as a display of gratitude. One day, Tae-suk sneaks into a house where a number of photos of a beautiful model adorn the walls. After eating, washing up, and doing some minor repairs, Tae-suk discovers he's being watched by the woman of the house, Sun-hwa (Lee Seung-yeon), and he soon recognizes her as the model in the photos. However, Tae-suk sees that Sun-hwa has been badly bruised, and suspects she's been the victim of domestic violence. When Tae-suk returns to the home later that evening, his suspicions are confirmed as he sees Sun-hwa being slapped around by her husband, Min-kyo (Gweon Hyeok-ho). Tae-suk impulsively bursts into the house, grabs a golf club, and attacks Min-kyo with it, moments later, Tae-suk and Sun-hwa ride away together on his scooter, and she silently joins him in his existence as a squatter, which slowly blossoms into a love affair. Bin-Jip (aka 3-Iron) received its North American premiere at the 2004 Toronto Film Festival.

Let the Right One In (2008)

A 12-year-old boy befriends a mysterious young girl whose appearance in town suspiciously coincides with a horrifying series of murders in director Tomas Alfredson's adaptation of the book by author John Ajvide Lindqvist, who also wrote the screenplay. Oskar is a young boy who can't seem to shake off the local bullies, but all of that begins to change

when a new neighbor moves in next door. After striking up an innocent friendship with his eccentric next-door neighbor, Oskar realizes that she is the vampire responsible for the recent rash of deaths around town. Despite the danger, however, Oskar's friendship with the girl ultimately takes precedence over his fear of her.

Night of the Hunter (1955)

Adapted by James Agee from a novel by Davis Grubb, *The Night of the Hunter* represented legendary actor Charles Laughton's only film directing effort. Combining stark realism with Germanic expressionism, the movie is a brilliant good-and-evil parable, with "good" represented by a couple of farm kids and a pious old lady, and "evil" literally in the hands of a posturing psychopath. Imprisoned with thief Ben Harper (Peter Graves), phony preacher Harry Powell (Robert Mitchum) learns that Ben has hidden a huge sum of money somewhere near his home. Upon his release, the murderously misogynistic Powell insinuates himself into Ben's home, eventually marrying his widow Willa (Shelley Winters). Eventually all that stands between Powell and the money are Ben's son (Billy Chapin) and daughter (Sally Jane Bruce), who take refuge in a home for abandoned children presided over by the indomitable, scripture-quoting Rachel Cooper (Lillian Gish). The war of wills between Mitchum and Gish is the heart of the film's final third, a masterful blend of horror and lyricism. Laughton's tight, disciplined direction is superb -- and all the more impressive when one realizes that he intensely disliked all child actors. The music by Walter Schumann and the cinematography of Stanley Cortez are every bit as brilliant as the contributions by Laughton and Agee. Overlooked on its first release, *The Night of the Hunter* is now regarded as a classic

Don't look Now (1973)

A married couple is haunted by a series of mysterious occurrences after the death of their young daughter in this enigmatic chiller. Based on a story by Daphne du Maurier, whose works inspired Alfred Hitchcock's *Rebecca* and *The Birds*, the film centers on Laura and John Baxter (Donald Sutherland and Julie Christie), who have recently relocated to Venice so that John can oversee the architectural restoration of an old church. Both hope that the change of environment will allow them to forget the recent tragic

demise of their child, but they instead find themselves surrounded by reminders of death, as the city attempts to deal with a series of unexplained murders. The eeriness intensifies when they encounter a blind psychic and her eccentric sister, who promise to contact her daughter's spirit. Laura embraces the idea, but John remains skeptical until he experiences his own visions: fleeting glimpses of someone in a red coat similar to one that belonged to his daughter.

Padre Padrone (1977)

Based on an autobiographical book by Gavino Ledda, *Padre Padrone* is filmed in Sardinian, a regional Italian dialect. The film concentrates on a young, barely literate shepherd boy, who lives under the thumb of his tyrannical peasant father. Rescued from his family--and his isolated lifestyle--when called for military service, the boy eventually emerges as a brilliant scholar. Filmmakers Paolo Taviani and Vittorio Taviani have always displayed an uncanny knack for perfectly capturing the manners, mores and

thought processes of Southern Italy's working poor. Though the protagonist's father is clearly the villain of the piece, the Tavianis endeavor to understand and explain his point-of-view and the traditional values that have compelled him to treat his son so harshly. Filmed in a stark, straightforward fashion *Padre Padrone* went on to become the first film ever to win both the Golden Palm and the International Critics' Prize at the Cannes Film Festival.

Bad Education (2004)

Filmmaker Pedro Almodvar takes a look at his own adolescence as well as confronting the issue of sexual misconduct in the Catholic Church in this stylish drama, which was chosen to open the 2004 Cannes Film Festival. Enrique Goded (Fele Martnez) is a Spanish filmmaker who is having trouble settling on a new project when he's approached by Ignacio Rodriguez (Gael Garcia Bernal), who was his close friend when they were schoolboys. Goded, who fell in love for the first time with Rodriguez, barely recognizes the man as his former crush, but agrees to read the short story he's written. The tale turns out to be an semi-autobiographical account of their days in a Catholic boarding school, in which a cross-dressing night-club performer named Zahara (also

played by Bernal) hooks up with a man named Enrique (Alberto Ferreiro), who turns out to have been his first lover when he was a student. Recalling their school days, Zahara tracks down Father Manolo (Daniel Gim C)nez Cacho), one of his teachers from school with pedophilic tendencies, and threatens to expose the priest's attempts to seduce him and ruin his relationship with Enrique years ago. Goded decides to use the story as the basis for his next film, and Rodriguez, an out-of-work actor, makes it clear he's eager to play Zahara. However, Goded isn't certain if Rodriguez is the right actor for the role, or if he's even the man he claims to be; an angry conflict with Rodriguez leads Goded back to the real Ignacio's mother (Petra Martnez).

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