

The Main Feature

Season 32 - Issue 6 (screening 24.11.11)

Argentina Cert 18
 129 minutes
 UK release 13 August 2010

Juan José Campanella is the Director, Editor, Joint Writer and Joint Producer

Actor:	Role:
Ricardo Darín	Benjamín Esposito
Soledad Villamil	Irene
Pablo Rago	Ricardo Morales
Javier Godino	Isidoro Gómez
Guillermo Francella	Pablo Sandoval
José Luis Gioia	Báez - Inspector
Carla Quevedo	Liliana Coloto

From a novel by Eduardo Sacheri, this is a long, confident film. Its first act sets up a horrible crime, and shows how the hero's sense of obligation to the victim's husband (Pablo Rago) — as much for his ability to remain selflessly in love with the idealised dead woman as for any sense of duty — gets him in trouble when he refuses to prosecute two low-class workmen who have been battered into a confession.

Grey, dejected and lonely after the failure of his marriage, he is trying to write a first novel about a case that has haunted him for 25 years. It gives him an excuse to revisit his old boss, Irene (Soledad Villamil), with whom he has been hopelessly in



love for the last quarter of a century. She is now a respected judge, with a family - and still way out of Esposito's league.

We see the case and their relationship unfold in flashbacks, following the younger Esposito and his sidekick (a touching performance by Guillermo Francella) as they hunt the killer of a beautiful young woman.

There isn't a false performance here. Ricardo Darin is superb - like a less shouty Al Pacino - as Benjamin Esposito, a retired investigator for the state criminal courts.



The pace may be too slow for modern youth, but even so, the film is an extraordinary achievement. It provides further proof that other countries are more and more responsible for delivering the deep, thought-provoking movies that Hollywood fails to produce.

"In my previous films, I moved comfortably between comedy and drama - it's a lot of influence of Italian comedy, of humour in the darkness, let's say," said Campanella. In the U.S., he continues to be a favorite director amongst TV shows including House, MD, Law and Order: SVU, and 30 Rock. "But in this one, the element of the thriller - for lack of a better word, I don't think that it's a 'thriller', there are no deaths seen in the movie, there's a body but we actually don't see any violence - but that has its own rules. You have to go from A to B to C, there's a procedural aspect to it so that was the hardest thing to mix with the romantic story, where the flow of events is more organic. So having to mix those two things was the hardest part, not the tone, but the structures."

"I am very obsessed with old age. I was looking for a word...'intrigued', no, it's more than that. Because I am afraid of it. I'm very afraid of it and I really think that it's so unfair. Perhaps I've been trained by my mother, who hated to grow old and decided to get Alzheimer's so she could avoid it - at least, that's my theory. She couldn't bring herself to, of course, harm herself, but she was not having a good time. Also, when you get to the age when you see your parents age, it's not an easy thing. And I'm really obsessed, too, in the sense that I like to have old people have a good time, as good as it can possibly get in the circumstances."



For some reason when women become widows, they start living. In restaurants all over the world you always see four old ladies having the time of their lives, chattering and laughing. That doesn't seem to happen with guys. When guys are alone in their old age, they become sad for some reason. That image kept coming back to me and the fact that it could trigger a police story, a thriller, with a great mix of genre and humanity, a human drama.

The novel also gave a strong personal motivation rather than just finding the criminal. The story was not just about a detective trying to solve a case; he's trying to solve his life, which is what I liked the most about the novel. The main change from the novel was to make the character of Irene (Soledad Villamil) bigger. In the novel she's just a sort of Dulcinea. She's a woman who's worked at the court all of these years that Espósito (Ricardo Darín) has been in love with; but, she has no involvement in this case from the past, none whatsoever. She's just an image he sees all through these years. When I thought of bringing her story forward and making it as strong as the procedural aspect of the story, that's when it clicked in me. It took over a year for that to happen."

In addition to winning the 2010 Oscar for Best Foreign Language film, a further 48 awards have been given to the film from across the world. Humane and harrowing, highly recommended. This one will stay with you.

Iain McGlashan

PS
Warner Bros. have ordered an English language version of *The Secret In Their Eyes*, with *Shattered Glass* director Billy Ray lined up to lead the project.



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The printing of the notes for each film is undertaken by Repropoint free of charge



Iranian film wins BBC world cinema award

A movie about the break-up of an Iranian marriage has been named the winner of this year's BBC Four World Cinema Awards.

Director Asghar Farhadi Of A Separation was unable to attend the ceremony in London.

Collecting the prize, executive producer Negar Eskandarfar said he was pleased the movie had been "welcomed internationally".

French actress Isabelle Huppert won the world cinema achievement award.

The actress, who is best known for her role in 2001 film, The Piano Teacher, said she was "deeply touched" to collect the prize.

A Separation was chosen from a shortlist of five by a panel of judges comprising film director David Hare, documentary film-maker Gurinder Chadha, Oscar-winning documentary producer John Battsek and Booker Prize-winning author Kazuo Ishiguro.

The film, which stars Peyman Moaadi and Leila Hatami, became the first Iranian film to win the Golden Bear award at the Berlin Film Festival earlier this year.

Last year Oscar-nominated drama The White Ribbon was named the winner of the BBC Four World Cinema award.



Dulcie Gray dies at 95

First finding fame in Gainsborough Pictures' melodramas in the 1940s, the actress became best known for her role as Kate Harvey in the BBC One series from 1985 - 1990.

She regularly appeared on stage, television and film opposite her actor husband, the late Michael Denison. They appeared in more than 100

productions together during their 59-year marriage, including their joint Broadway debut in the first New York production of Oscar Wilde's An Ideal Husband in 1996. They were both awarded CBEs for services to drama in 1983.

The actress also had a second career as a novelist, penning almost 20 books about dogged sleuth, Inspector Cardiff.

Gray had been living at the actors' residential care home, Denville Hall, in west London, at the time she died from bronchial pneumonia.

Born in Kuala Lumpur in 1915 where her father was a lawyer, she trained at the Webber Douglas Academy of Dramatic Art, where she met Denison.

Following Denison's death in 1998, Gray returned to the stage to appear in adaptations of The Ladykillers and The Lady Vanishes.

She last appeared on screen in 2000 in an episode of BBC drama Doctors.

Reactions toPublic Enemies – 10 November 2011

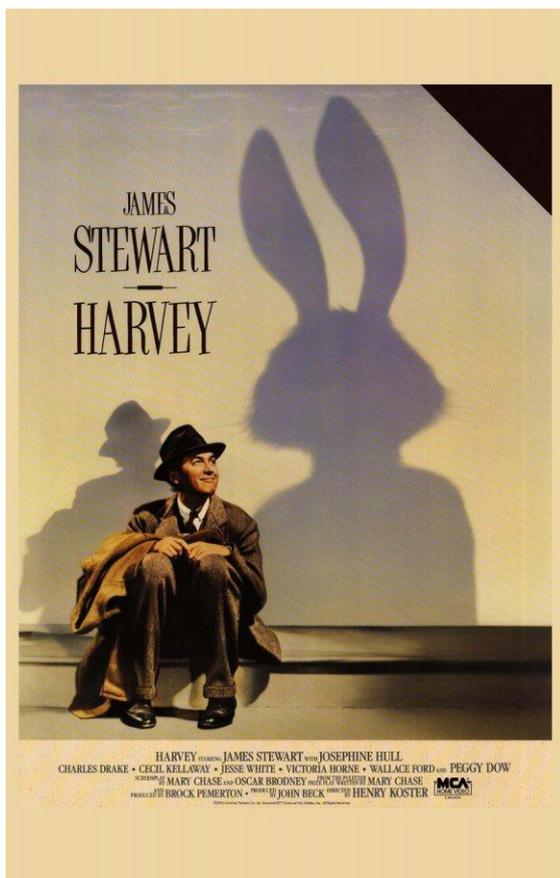
Score	0	1	2	3	4	5	6	7	8	9	10
Votes	~	~	~	1	1	9	14	6	7	~	~
Total received	– 38			Average Score – 6.16							

Your Comments

As a Johnny Depp fan - very enjoyable
 Rather confused Even with the subtitles – impenetrable!
 Subtitles were very useful, thanks
 Greatly improved with the subtitles – how accurate was it?
 Did not like the way the story was dealt with – too clinical and factual
 Not my sort of film – but I realise it was a good one!
 An excellent portrayal of what went on and it actually got better (but maybe that was due to the excellent sub titles!)
 Gripping film – excellent cinematography: shame about the sound
 Subtitles improved things – not my sort of film (too violent) but improved in 2nd half
 Well acted but directing and camera too jittery- narrative made slightly more coherent by seeing subtitles
 Found the first half diction very poor (I think American films need subtitles) – 2nd half more enjoyable as could understand what was happening
 Film was too small in the 2nd half
 Just missed the mark of being a good film – there was a very appropriate remark near the end of the film:
Purvis "What did he say?" To which he got the reply "I don't know – I couldn't hear him!"

Excellent acting
 The cars were the stars!
 Subtitles much better

Position	Film	Average Score
1 st	The Kings Speech	8.66
2 nd	Made in Dagenham	7.94
3 rd	Etre et Avoir	6.94
4 th	Machan	6.81
5 th	Public Enemies	6.16



Our next film is an early Xmas treat!

Watch for wonderful performances and splendid storytelling. You will laugh, and you may even learn something about your own capacity for faith in fairy tales and/or other people.

**8pm on Thursday
 8 December**