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★ films worth talking about
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COLIN FIRTH
A SINGLE MAN
A FILM BY TOM FORD

plus

Invictus
The Last Station
Micmacs
Treeless Mountain
Disgrace
Food, Inc.
Still Walking
Middle Eastern Film Festival
Yasujiro Ozu: From Spring to Autumn
Introduction to European Cinema
British Animation Awards
Nosferatu
Perfect Moment: Instant
Made in Edinburgh
Valentine's Day Screening
New British Cinema Quarterly

3 CINEMAS CAFE BAR



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To have this monthly programme sent to you for a year, send £6 (cheques payable to Filmhouse Ltd) with your name and address and the month you wish your subscription to start, or subscribe by phone on 0131 228 2688.

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AUDIO DESCRIPTION/SUBTITLES

We have installed in Cinema One a system which enables us, whenever the necessary discs are available, to show onscreen subtitles for customers who are deaf or hard of hearing, and provide audio description (via our infra-red headsets) for those who are sight-impaired.

This month:

Invictus – all Cinema One screenings will have audio description, and the 5.45pm screening on Monday 8 February will also have subtitles. There will be a BSL communication support worker present at the box office for half an hour before the start of this screening.

Fantastic Mr. Fox – all Cinema One screenings will have audio description, and the 1.00pm screening on Sunday 28 February will also have subtitles.

Tickets can be booked online for these or any of our other screenings – www.filmhousecinema.com

FORCRYINGOUTLOUD

Screenings for carers and their babies, on Monday mornings at 10.30am. This issue:

Invictus on Monday 8 February

A Single Man on Monday 22 February

Baby changing, bottle warming and buggy parking facilities are available. Tickets cost £3/£2 concessions per adult. Screenings limited to babies under 12 months accompanied by no more than two adults. For Crying Out Loud is sponsored by Bepanthen.

See page 10 for details of Weans' World, our regular screenings for a younger audience.

Filmhouse

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A SINGLE MAN



MIDDLE EASTERN FILM FESTIVAL: THE SONG OF SPARROWS



MICMACS



THE LAST STATION

Fatuous Francophone foolery...

Jean-Pierre Jeunet could scarcely have been thinking about his potential international audience when he gave his **marvellously inventive** and highly entertaining new film its somewhat enigmatic title – *Micmacs à tire-larigot*. Much desk research has ensued in this office as to what the best English translation might be of this French colloquialism. 'Micmac' appears to mean 'trouble', or 'foul play', and 'à tire-larigot' – which some commentators suggest was first used with reference to **French flautists in the 16th century** (?) – means something along the lines of 'in abundance', or 'in large quantities'. If this were the 1920s and the film starred Harold Lloyd or Buster Keaton I think I'd plump for 'Bother Aplenty', and given that the film is chock-full of brilliant sight-gag invention it's maybe not the worst suggestion I've ever made... and I've made some bad ones. [No comment. - Ed.] But, for the purposes of filling this column only (as it is being released in this country as simply *Micmacs*), and bearing in mind **this is a family publication**, I think I'll go for 'A Truckload of Trouble'. Anyone got any better ideas?

Morgan Freeman takes on the role of Nelson Mandela in Clint Eastwood's rousing *Invictus*, the story of the fledgling post-apartheid leader's attempts to unite his country using the nation's hosting of **the Rugby World Cup** – stirring stuff and no mistake. Colin Firth and Julianne Moore shine in Tom Ford's **beautiful, striking debut**, *A Single Man*; and Helen Mirren and Christopher Plummer (and James McAvoy for that matter) won't be far away come awards time for their blistering roles (as Sofya and Leo Tolstoy) in Michael Hoffman's **grandly entertaining** historical drama, *The Last Station*.

Food, Inc. is a **shocking indictment** of the industrialisation and corporatisation of the food industry; John Malkovich gives a mesmerising performance as **an, erm, disgraced lecturer** in post-apartheid South Africa in Steve Jacob's excellent and extremely faithful adaptation of JM Coetzee's Booker Prize-winner, *Disgrace*. From Korea, *Treeless Mountain* brilliantly and simply tells the story of two young sisters abandoned to their less than sympathetic aunt by their mother; and from Japan, *Still Walking* is Hirokazu (After Life) Koreeda's latest – an Ozu-reminiscent **family drama par excellence**.

Season-wise, there's part two of our retrospective of the work of the **marvellous Yasujiro Ozu**, and this year's Middle Eastern Film Festival, with a special focus on the cinema of Egypt.

And finally, we got a great letter the other day from a regular patron who wrote to us on the occasion of having seen **his 500th film** at Filmhouse

That's a **94.4% success rate**, which you'd have to agree is pretty impressive. If there's anyone out there with any other tales of such impressive dedication to the Filmhouse cause we'd love to hear them.

Rod White, Head of Programming

NEWRELEASE**Invictus**

Fri 5 to Thu 18 Feb

Clint Eastwood • USA 2009 • 2h13m • 35mm • 12A – Contains infrequent strong language

Cast: Morgan Freeman, Matt Damon, Tony Kgoroge, Patrick Mofokeng, Matt Stern.

Based on John Carlin's book 'Playing the Enemy', Clint Eastwood's latest tells the inspirational true story of the integrity and wisdom displayed by Nelson Mandela as he tried to unite his fractured nation.

After 27 years as a political prisoner, Nelson Mandela (Morgan Freeman) is released in February 1990, and four years later becomes South Africa's first democratically elected president. Caught between the black majority's yearning for revenge and the white minority's fear of violence, he tenaciously plots a course of reconciliation. His focus becomes the Springbok rugby team, a loathed symbol of white rule.

Working with team captain François Pienaar (Matt Damon) as the 1995 Rugby World Cup approaches, he knows that getting the whole country behind them will unite people more effectively than political willpower.

Eastwood is such a fine filmmaker that he strikes a perfect balance between momentous events and real people; the film is directed in an intimate style that stays close to the characters so that things are always in perspective. Meanwhile, the writing and directing both refuse to whitewash the jagged tension of each encounter – even when scenes are undercut with humour or emotion, the bitter attitudes and rampant mistrust are clear. Damon is both convincing and likeable as the muscled, thoughtful sportsman who slowly finds his inspiration, and the rugby scenes are thrillingly visceral. And Freeman, for whom playing Mandela on film was a long-held dream, is marvellously understated; he may not look much like him but he beautifully catches the collision of incisive wisdom, cheeky curiosity and sharp wit.

AUDIODESCRIPTION/SUBTITLES

See page two for details.



DISGRACE



TREELESS MOUNTAIN



OIL CITY CONFIDENTIAL



A SINGLE MAN

NEWRELEASE

Disgrace

Fri 5 to Thu 11 Feb

Steve Jacobs • Australia/South Africa 2008 • 1h59m • 35mm
English, Xhosa, Afrikaans and Zulu with English subtitles
15 – Contains infrequent strong sex and violence

Cast: John Malkovich, Jessica Haines, Eriq Ebouaney, Antoinette Engel.

A riveting adaptation of JM Coetzee's prize-winning 1999 novel, set in post-apartheid South Africa. David Lurie (John Malkovich), a disenchanted Cape Town professor, has an affair with a mixed-race student that borders on rape; rumbled, he refuses to apologise – or at least to profess regret. He leaves for his daughter's remote farm, where he's gradually brought to realise that racial integration is a bad joke and that both colours, like the dogs David helps put down, are caged, mistreated or killed at random, without reference to their actions.

It's an enormously complicated story with great potential for reductive schmalz, but this is avoided thanks to Anna Maria Monticelli's sharp, sensitive screenplay and superb performances from Jessica Haines and, particularly, Malkovich as Lurie, a self-described 'beast' as isolated and conflicted as the country he inhabits.

NEWRELEASES

Treeless Mountain

Fri 5 to Thu 11 Feb

Kim So Yong • USA/South Korea 2008 • 1h29m
Digital projection • Korean with English subtitles
PG – Contains infrequent mild language

Cast: Kim Hee-yeon, Kim Song-hee, Lee Soo-ah, Kim Mi-hyang.

Treeless Mountain is a delicate, measured, and visually rich story of two little girls who are forced to navigate life on their own. Their loving but weak mother goes off to search for their father and thrusts the girls on their aunt. But she drinks too much and sometimes forgets to care for the girls. Little sister Bin is unaware of their plight and flutters around in her princess gown. Older sister Jin is not so oblivious. As her anxiety mounts and she fully comprehends their situation, she discovers the resources needed to survive.

Oil City Confidential

Fri 5 to Sun 7 Feb

Julien Temple • UK 2009 • 1h52m • Digital projection
15 – Contains strong language, once very strong, and hard drug references • Documentary

Julien Temple's latest conceptual rock documentary focuses on Dr Feelgood, and what emerges is the great, and deeply moving, rock'n'roll history of one of Britain's finest and unfairly overlooked bands. Enlightening interviews with band members and contemporaries are complemented by some fantastic archive footage, which, at the very least, confirms Brilleaux and Johnson as two of rock's great showmen, and justifies Dr Feelgood's reputation as an incredible live act.

NEWRELEASE

A Single Man

Showing from Fri 12 Feb

Tom Ford • USA 2009 • 1h41m • Digital projection
12A – Contains suicide theme, moderate threat, drug references and nudity

Cast: Colin Firth, Julianne Moore, Nicholas Hoult, Matthew Goode, Jon Kortajarena.

Iconic fashion designer Tom Ford – the mastermind behind designer labels like Gucci, YSL, and his own eponymous line – makes his directorial debut with the richly detailed and aesthetically brilliant *A Single Man*. Based on a novel by Christopher Isherwood, it's an affecting story of love interrupted, the isolation that is an inherent part of the human condition, and, ultimately, the importance of the seemingly smaller moments in life.

Los Angeles 1962, and 52-year-old British college professor George Falconer (Colin Firth) is struggling to find meaning in his life after the death of his long time partner Jim (Matthew Goode). Through the course of one day, a series of events and encounters cause him to reflect on his past, and consider whether or not he has a future. His lovelorn best friend Charley (Julianne Moore) is devoted to George, but wrestling with her own dilemmas, while one of his students, Kenny (Nicholas Hoult) pursues him, seeing a possible kindred spirit.



FOOD, INC.



FOOD, INC.



STILL WALKING

NEWRELEASE

Food, Inc.

Fri 12 to Thu 18 Feb

Robert Kenner • USA 2008 • 1h34m • DigiBeta • PG – Contains scenes describing a child's death and of animals in distress • Documentary

You are what you eat. It's a simple expression that bears scary implications as you watch *Food, Inc.* Director Robert Kenner draws upon the searing reportage of authors Eric Schlosser ('Fast Food Nation') and Michael Pollan ('The Omnivore's Dilemma') to explore how modern developments in food production pose grave risks to our health and environment. Kenner never resorts to stunts to make his point, just solid journalism, including hidden cameras that reveal unseemly practices. The film cogently explains how unfettered corporations exploited laws and subsidies to create shocking monopolies, and carefully dissects the cosy relationships between business and government. Along the way, we hear stories of heartbreak and outrage, but the film carefully channels these emotions towards opportunities for activism. Watching *Food, Inc.* gives you a strong appetite for better, more ethical, food.

EVENTS**The Soil Association**

The shocking industrialisation of food production in America directly affects us here in Scotland. The Soil Association is the official charity partner of *Food, Inc.* and will be hosting a Q&A session following the 6.00pm screening on Wednesday 17 February. Chaired by Frieda Morrison, this session will explore what we can do to change our dependence on processed food and reconnect with where our food comes from. Come along and share your ideas about what can and should change.

Science and Film

Monthly screenings in association with The British Science Association, a registered charity which exists to advance the public understanding, accessibility and accountability of the sciences and engineering. Before the 6.00pm screening of *Food, Inc.* on Thursday 18 February, a guest speaker will present an introductory talk reviewing the state of the food industry, production methods and the issues and policies surrounding them. For further details on The British Science Association, see www.britishsociety.org



NEWRELEASE

Still Walking

Aruitemo aruitemo

Fri 19 to Wed 24 Feb

Hirokazu Koreeda • Japan 2008 • 1h54m • 35mm

Japanese with English subtitles

U – Contains no material likely to offend or harm

Cast: Hiroshi Abe, Yui Natsukawa, You, Kazuya Takahashi, Shohei Tanaka.

A Yokohama family struggles with intergenerational tensions as they gather for their annual remembrance of the death of a son, Junpei, who died 15 years before while attempting to save a drowning child. Hirokazu Koreeda's latest meditation on family drama is a quiet masterpiece that seems to originate from a deeply personal yet universal experience of regret. The film's treatment of modest joys and gentle resentments is actually full of humour, with energetic mother Toshio ruling the roost from the bustling kitchen as her retired doctor husband flees to the sanctuary of his examining-room for a bit of peace from his rambunctious grandchildren. Son Ryo and daughter Chinami suspect they can never live up to the departed Junpei in their parents' esteem, and take a dim view of the annual visit by the boy who Junpei was attempting to rescue, now an aimless, unprepossessing young man. Good cheer is the order of the day, but for some of them the festive gathering is an endurance test. Koreeda handles the family dynamics deftly and infuses the film with much warmth between the discordant notes, creating a bittersweet gem.

**NEWRELEASE****The Last Station**

Fri 19 Feb to Thu 11 Mar

Michael Hoffman • Germany/Russia/UK 2009 • 1h53m • 35mm • 15 – Contains moderate sex

Cast: Helen Mirren, Christopher Plummer, James McAvoy, Paul Giamatti, Anne-Marie Duff.

After almost fifty years of marriage, the Countess Sofya (Helen Mirren), the devoted wife, passionate lover, muse and secretary of Leo Tolstoy (Christopher Plummer), suddenly finds her entire world turned upside down. In the name of her faith, she fights for her principles of poverty, vegetarianism and celibacy. When Sofya then discovers that Tolstoy's trusted disciple, Chertkov (Paul Giamatti) – whom she despises – may have secretly convinced her husband to sign a new will, leaving the rights to his iconic novels to the Russian people rather than his very own family, she is consumed by righteous outrage. Using every bit of cunning, every trick of seduction in her considerable arsenal, she fights fiercely for what she believes is rightfully hers. The more extreme her behaviour becomes, however, the more easily Chertkov is able to persuade Tolstoy of the damage she will do to his glorious legacy.

Under the accomplished direction of Michael Hoffman, who also wrote the script, *The Last Station* is well-acted across the board, but the film's centrepiece is the mesmerising back and forth between Christopher Plummer and Helen Mirren, two acting powerhouses on superb form.

NEW RELEASE

Micmacs

Micmacs à tire-larigot

Showing from Fri 26 Feb

Jean-Pierre Jeunet • France 2009 • 1h44m

Digital projection • French with English subtitles

12A – Contains moderate violence and sex and references to hard drugs

Cast: Dany Boon, André Dussollier, Nicolas Marié, Jean-Pierre Marielle, Yolande Moreau.

Jean Pierre Jeunet of *Delicatessen* and *Amélie* fame is back with a delightful, inventive, visually stunning movie about a bunch of misfits who bring arms dealers to account. It's a film that is steeped in cinema history, but wears that knowledge lightly, incorporating everything from the finest in physical comedy, reminiscent of Tati and Chaplin, to the practical jokes and explosions of Tex Avery, to post-modern insider jokes worthy of Charlie Kauffman.

Dany Boon, one of France's most popular screen stars, plays Bazil, a man who was orphaned as a youngster after his soldier father was killed by a roadside bomb. Now working in a video store and trying to find his place in the world, Bazil is hit by a stray bullet in a freak drive-by shooting incident. Emerging from hospital, he finds himself jobless and penniless, but good fortune appears in the form of an ex-con and ingenious salvage artist, who ekes out a marginal existence living in a scrapyard together with a tirelessly good-humoured and resourceful group of misfits. Charmed and overwhelmed by the hospitality he receives, Bazil turns the dump into a warm underground home full of magical tools and sculptures made from discarded junk. Meanwhile, an opportunity to get even with the arms manufacturers who killed his father and left him with a bullet in the head keeps Bazil busy plotting sweet revenge.

The kinetic level of invention and narrative so familiar to Jeunet lovers is on full display in *Micmacs*. This is a film that revels in contemporary contrasts. While the rich arms dealers scheme away and make weapons, Bazil and his rag-tag band of friends create objects to delight and charm. And, along the way, Bazil finds romance amid the craziness of the modern world.





MOONSTRUCK



NOSFERATU



REICHENBACH FALLS

Valentine's Day Screening

Moonstruck

Sun 14 Feb at 5.30pm

Norman Jewison • USA 1987 • 1h42m • 35mm • PG

Cast: Cher, Nicolas Cage, Vincent Gardenia, Olympia Dukakis, Danny Aiello.

Loretta Castorini (Cher), a 38-year-old widow, works as a bookkeeper and lives in Brooklyn with her very Italian-American family: her father, Cosmo (Vincent Gardenia), a prosperous plumber; her mother, Rose (Olympia Dukakis); and her grandfather (Feodor Chaliapin). Her boyfriend, Johnny Cammareri (Danny Aiello), proposes to her; although not passionately in love with him, she accepts. However, Johnny must travel to his mother's deathbed in Sicily before the wedding. Meanwhile, Loretta meets Ronny (Nicolas Cage), Johnny's brother, to whom Johnny hasn't spoken in five years, and they are instantly attracted to each other...

Director Jewison and screenwriter Shanley fashion a charming, funny tale of infidelity and transcendent love, and Cher turns in an outstanding performance that deservedly won her an Academy Award for Best Actress.

This may seem like a surprising choice for our Valentine's Day screening, but here at Filmhouse we're suckers for a really good romantic comedy, and this is one of the very best!

SPECIAL EVENT

Nosferatu

With live music by David Allison

Sun 21 Feb at 6.00pm

F W Murnau • Germany 1922 • 1h33m • Digital Video

Silent with live musical accompaniment

PG – Contains mild violence and horror

Cast: Max Schreck, Gustav von Wangenheim, Greta Schröder, Alexander Granach, Georg H Schnell.

This stunning version of the German expressionist classic *Nosferatu* premiered to a sell out audience at the Glasgow Film Festival in February 2009.

Murnau's horror film, based on Bram Stoker's 'Dracula' is set in Germany and Transylvania, but there's a good reason for David Allison's live soundtrack to have a distinctly Celtic twist and for a Scottish voice to lead us through the narrative. Back in 1888 Emily Gerard, a travel writer from Airdrie, was the first person to bring the word 'nosferatu' or 'undead' into western European awareness, when she wrote about Transylvanian superstitions in her essay 'The Land Beyond The Forest'. Bram Stoker read Emily Gerard's account and subsequently wrote 'Dracula', the novel which went on to inspire a whole host of film directors, of which Murnau was one of the first but without a doubt the greatest. His *Nosferatu* remains the definitive horror film, and its title is a direct result of the writings of Emily Gerard.

Using live music, samples, sound effects and the 'voice' of Emily Gerard as narrator (played by Anne Marie Watson), David Allison's treatment of *Nosferatu* is an entertaining, eerie and original take on one of cinema's true classics.

Made in Edinburgh



Made In Edinburgh invites you to enjoy Edinburgh's finest moments on the big screen, showcasing work from local moving image industry talent alongside productions shot on location in and around the city.

Reichenbach Falls

Thu 25 Feb at 6.00pm

John McKay • UK 2007 • 1h15m • DigiBeta • 15

Cast: Alec Newman, Alistair Mackenzie, Nina Sosanya, Sinead Burns.

Wry and obsessive DI Buchan is a cop on the edge; suave and self-assured Jack Harvey is a best-selling crime novelist with the world at his feet. As Buchan probes a 100-year-old cold case, his investigation takes him on a journey into the Scottish capital's literary past that will cause him to question his very existence, and set him on a collision course with his onetime friend...

Written by James Mavor and based on an original idea by Ian Rankin, *Reichenbach Falls* (commissioned as part of BBC Four's fifth birthday celebrations) reflects Rankin's fascination with his home town of Edinburgh and the legacy of a city which has produced so many literary classics. A more apt fit with our Made in Edinburgh programming strand would be hard to find!

We are delighted to welcome James Mavor and Ian Rankin, who will both take part in a post-screening Q&A, to this Made in Edinburgh event.



FANTASTIC MR. FOX



1234



PERFECT MOMENT: INSTANT

Weans' World

Films for a younger audience. Tickets cost £2.10 per person, big or small!

Please note: although we normally disapprove of people talking during screenings, these shows are primarily for kids, so grown-ups should expect some noise!

G-Force



Sun 14 Feb at 1.00pm & Mon 15 Feb at 10.30am
Hoyt Yeatman • USA 2009 • 1h28m • 35mm • PG – Contains mild action violence and threat

With the voices of Nicolas Cage, Sam Rockwell, Penelope Cruz.

A covert government programme to train animals and insects to be secret agents is about to be shut down. However, the members of G-Force – guinea pigs Darwin, Juarez and Blaster, mole Speckles and fly Mooch – aren't about to go quietly, especially as they've just uncovered a sinister plot to take over the world...

Fantastic Mr. Fox

Sun 28 Feb at 1.00pm & Mon 1 Mar at 10.30am

Wes Anderson • USA/UK 2009 • 1h27m • 35mm
PG – Contains mild violence and scary scenes

With the voices of George Clooney, Meryl Streep, Bill Murray.

Based on the children's book by Roald Dahl, this quirky animation tells the story of Mr. Fox, who promised his wife that he would give up a life of henhouse robbery when their son was born. However, after years of going straight, Mr. Fox longs for the thrill of the perfect crime, and begins planning one last job...

New British Cinema Quarterly

New British Cinema Quarterly is a brand new programme of distinctive and original films from British filmmakers. Selected from the UK's major film festivals, a new film will be screened each quarter and accompanied by a Q&A from the filmmakers involved. NBCQ will showcase and celebrate Britain's film craft and provide an opportunity for audiences around the UK to discover new films and hear directly from the talent behind the camera.

www.nbcq.co.uk

1234

Thu 25 Feb at 8.20pm

Giles Borg • UK 2008 • 1h25m • Digital projection • 15

Cast: Ian Bonar, Lyndsey Marshal, Kieran Bew, Mathew Baynton.

Bespectacled cardigan-wearer Stevie endures a job he despises and can't get a girlfriend, but at least he has music. With his mate Neil, he's been kicking about in bands for a while, but it is not until the pair team up with Billy, a more experienced hand with drive and ambition, and Billy's cute pal Emily, that the possibility they might be on to something good suggests itself. With a demo to tout, Stevie beats a well-trodden path to record company doors, but finds he has to manage the tensions developing within the band while keeping his own aspirations in check.

Director Giles Borg will introduce the film and take part in a Q&A after the screening.

SPECIAL EVENT

Perfect Moment: Instant

Tue 9 Feb at 6.30pm

Thierry Donard • France 2009 • 1h20m • Digital projection
PG – Contains infrequent mild language • Documentary

The phenomenon of the *Nuit de la Glisse* has been inspiring fans and riders across the whole of Europe for over 28 years. Known as 'Perfect Moment' since 2000, the work of a passionate group of visionaries in the sports known as 'glisse' – surfing, skiing, free-fall, skate and more – are magnificently captured on film for extraordinary presentation in 2K digital cinema. *Perfect Moment* films realise the phenomenon of *glisse* sports using images filmed in spectacular places all around the world. French director Thierry Donard continues to push the boundaries of action sports film, taking the audience on the search for the one, that perfect moment.

Instant documents the athletes' universal search for that tenth of a second where one must make a turn, jump a cliff or enter into the tube of a 10-metre wave. The riders live for this instant, when the rest of the world disappears and they are at one with nature. From the Chamonix Valley to the Balearic and Canary Islands, Australia to Hawaii, Micronesia to the Spanish Basque country, from Switzerland to Scotland – *Instant* takes us on a discovery of many different personalities and exciting moments in the world of *glisse*.

Featuring Danny MacAskill, Taj Burrow, Mark Matthews, Alain Goikoetxea, Iban Rivado, Matt Annetts, Karsten Gefle, Mike Lamy.

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Modes of Study

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	Certificate	6 months

For further information, please contact:
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DAY DATE	SCREEN NO. & FILM TITLE	SHOW TIMES
Fri 1	Invictus (AD)	2.30/5.45/8.30
5	2 Oil City Confidential	1.30/6.15
Feb 2	Treeless Mountain	4.00/8.45
3	Disgrace	1.00/3.30/8.30
3	The Flavour of Green Tea... (YO)	6.00
Sat 1	Invictus (AD)	2.30/5.45/8.30
6	2 Oil City Confidential	1.30/6.15
Feb 2	Treeless Mountain	4.00/8.45
3	Disgrace	2.45/8.30
3	Early Spring (YO)	5.30
Sun 1	Invictus (AD)	2.30/5.45/8.30
7	2 Oil City Confidential	1.30/6.15
Feb 2	Treeless Mountain	4.00/8.45
3	The Flavour of Green Tea... (YO)	3.00
3	Early Spring (YO)	5.30
3	Disgrace	8.30
Mon 1	Invictus (B)	10.30am (babies only)
8	1 Invictus (AD)	2.30/8.30
Feb 1	Invictus (AD) + (S)	5.45 (subtitled)
2	Treeless Mountain	3.30/8.45
2	British Animation Awards 1	6.30
3	Disgrace	3.00/8.30
3	An Inn in Tokyo (YO)	6.15
Tue 1	Invictus (AD)	2.30/8.30
9	1 Perfect Moment: Instant	6.30
Feb 2	Treeless Mountain	3.30/8.45
2	Invictus	6.00
3	Disgrace	3.00/8.30
3	Antichrist (EC)	5.45 + intro

DAY DATE	SCREEN NO. & FILM TITLE	SHOW TIMES
Wed 1	Invictus (AD)	2.30/5.45/8.30
10	2 Treeless Mountain	3.30/6.15/8.45
Feb 3	Disgrace	3.00/6.00/8.30
Thu 1	Invictus (AD)	2.30/5.45/8.30
11	2 Treeless Mountain	3.30/8.45
Feb 2	British Animation Awards 2	6.30
3	Disgrace	3.00/8.30
3	An Autumn Afternoon (YO)	6.00
Fri 1	A Single Man	1.30/3.45/6.00/8.15
12	2 Invictus	2.30/5.45/8.30
Feb 3	Food, Inc.	1.15/3.30/8.15
3	Pomegranates and Myrrh (ME)	6.00
Sat 1	The Night of Counting... (ME)	1.00 + Q&A
13	1 A Single Man	3.45/6.00/8.15
Feb 2	Invictus	2.30/5.45/8.30
3	Food, Inc.	1.15/8.45
3	An Autumn Afternoon (YO)	3.30
3	Flirtation of Girls (ME)	6.00
Sun 1	G-Force (WW)	1.00
14	1 A Single Man	3.00
Feb 1	Moonstruck	5.30
1	Invictus (AD)	8.00
2	Invictus	1.00/3.45
2	A Single Man	6.30/8.45
3	Food, Inc.	2.15/8.15
3	Yacoubian Building (ME)	4.30

DAY DATE	SCREEN NO. & FILM TITLE	SHOW TIMES
Mon 1	G-Force (WW)	10.30am
15	1 A Single Man	2.30/6.00/8.15
Feb 2	Invictus	2.45/5.45/8.30
3	Food, Inc.	3.00/8.15
3	The Song of Sparrows (ME)	6.00
Tue 1	A Single Man	2.30/6.00/8.15
16	2 Invictus	2.45/5.45/8.30
Feb 3	Food, Inc.	3.00/8.15
3	The One Man Village (ME)	6.00
Wed 1	A Single Man	2.30/6.00/8.15
17	2 Invictus	2.45/5.45/8.30
Feb 3	Food, Inc.	3.00
3	Food, Inc.	6.00 + discussion
3	On the Way to School (ME)	8.55
Thu 1	A Single Man	2.30/6.00/8.15
18	2 Invictus	2.45/5.45/8.30
Feb 3	Food, Inc.	3.00
3	Food, Inc.	6.00 + intro
3	The Closed Doors (ME)	8.45
Fri 1	The Last Station	1.00/3.30/6.00/8.30
19	2 A Single Man	1.30/3.45/6.15/8.45
Feb 3	Still Walking	1.00/3.30/8.40
3	Eye of the Sun (ME)	6.00 + Q&A
Sat 1	The Last Station	1.00/3.30/6.00/8.30
20	2 A Single Man	1.30/3.45/6.15/8.45
Feb 3	Still Walking	1.00/3.30/8.15
3	Cairo Station (ME)	6.00

Avoid disappointment - book your tickets in advance at
www.filmhousecinema.com

DAY DATE	SCREEN NO. & FILM TITLE	SHOW TIMES
Sun 1	Nosferatu	6.00 + live music
21 1	The Last Station	8.30
Feb 2	A Single Man	1.15/6.30/8.45
	2 Land of Fear (ME)	3.30
	3 The Nightingale's Prayer (ME)	1.00
	3 The Last Station	3.20/5.45
	3 Still Walking	8.15
Mon 1	The Last Station	2.30/6.00/8.30
22 2	A Single Man (B)	10.30am (babies only)
Feb 2	A Single Man	3.30/6.15/8.45
	3 Still Walking	3.00/8.15
	3 Laila's Birthday (ME)	6.30
Tue 1	The Last Station	2.30/6.00/8.30
23 2	A Single Man	3.30/6.15/8.45
Feb 3	Still Walking	3.00/8.30
	3 Mirror (EC)	5.45 + intro
Wed 1	The Last Station	2.30/6.00/8.30
24 2	A Single Man	3.30/6.15/8.45
Feb 3	Still Walking	3.00/8.15
	3 British Animation Awards 3	6.30
Thu 1	A Single Man	2.30/6.15/8.45
25 2	A Single Man	3.30
Feb 2	Reichenbach Falls	6.00 + Q&A
	2 1234	8.20 + Q&A
	3 The Last Station	1.45/4.15/8.30
	3 Record of a Tenement Gent. (YO)	6.45
Fri 1	Micmacs	1.00/3.30/6.00/8.30
26 2	A Single Man	1.30/3.45/6.15/8.45
Feb 3	The Last Station	1.00/3.30/6.00/8.30
Sat 1	Micmacs	1.00/3.30/6.00/8.30
27 2	Tokyo Twilight (YO)	1.15
Feb 2	A Single Man	4.15/6.30/8.45
	3 The Last Station	1.00/3.30/6.00/8.30

DAY DATE	SCREEN NO. & FILM TITLE	SHOW TIMES
Sun 1	Fantastic Mr. Fox (WW) (AD)+(S)	1.00 (subtitled)
28 1	Micmacs	3.30/6.00/8.30
Feb 2	Micmacs	1.15
	2 A Single Man	3.45/6.15/8.45
	3 Record of a Tenement Gent. (YO)	1.45
	3 The Last Station	3.30/6.00/8.30
Mon 1	Fantastic Mr. Fox (WW) (AD)	10.30am
1 1	Micmacs	2.30/6.00/8.30
Mar 2	A Single Man	3.00/8.45
	2 Knowledge is the Beginning (ME)	5.45 + discussion
	3 The Last Station	3.30/6.00/8.30
Tue 1	Micmacs	2.30/6.00/8.30
2 2	A Single Man	3.00/8.45
Mar 2	Ladybird Ladybird (EC)	5.45 + intro
	3 The Last Station	3.30/8.30
	3 Equinox Flower (YO)	6.00
Wed 1	Micmacs	2.30/6.00/8.30
3 2	A Single Man	3.00/8.45
Mar 2	Tokyo Twilight (YO)	5.45
	3 The Last Station	3.30/6.00/8.30
Thu 1	Micmacs	2.30/6.00/8.30
4 2	A Single Man	3.00/8.45
Mar 2	Equinox Flower (YO)	5.45
	3 The Last Station	3.30/6.00/8.30

KEY:**(AD)** – Audio Description (see page 2)**(B)** – Carer & baby screening (see page 2)**(S)** – Subtitled (see page 2)**SEASONS:**

(EC) – Introduction to European Cinema (pages 20-21)

(ME) – Middle Eastern Film Festival (pages 14-17)

(WW) – 'Weans' World (page 10)

(YO) – Yasujiro Ozu: From Spring to Autumn (pages 18-19)

Full index of films on page 2**TICKET PRICES & INFORMATION****MATINEES** (Shows starting prior to 5pm)

£4.90 full price, £3.30 concessions

Friday Bargain Matinees £3.60/£2.10 concessions

EVENING SCREENINGS (Starting 5pm and later)

£6.50 full price, £4.90 concessions

Concessions available for: Students (with current matriculation card); School pupils (15 - 18 years); Claimants (Income Support/Family Credit payment book); Senior Citizens; Disability or Invalidity status; Children (under 15).

There are ticket deals available on film seasons, these are detailed on the same page as the films.

All performances are bookable in advance. Tickets may be reserved for performances and must be collected no later than 30 minutes before performance starts. Tickets may be booked by credit card on the number below or online at www.filmhousecinema.com. A £1.50 booking charge will be made for each transaction, unless you are a Filmhouse Member, in which case booking is free.

Tickets cannot be exchanged nor money refunded except in the event of a cancellation of a performance.

Programmes are subject to change, but only in extraordinary circumstances.

All seats are unreserved. If you require seats together please arrive in plenty of time. Cinemas will be open 15 minutes before the start of each screening. The management reserves the right of admission and will not admit latecomers.

Children under the age of 12 must be accompanied by an adult.

Double Bills are shown in the same order as indicated on these pages. Intervals in Double Bills last 10 minutes.

BOX OFFICE: 0131 228 2688

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PROGRAMME INFO: 0131 228 2689**BOOK ONLINE: www.filmhousecinema.com**



POMEGRANATES AND MYRRH



THE NIGHT OF COUNTING THE YEARS



FLIRTATION OF GIRLS

Middle Eastern Film Festival

The focus for this year's Middle Eastern Film Festival is Egypt. Unfairly referred to as 'Hollywood on the Nile', because of its comparatively large output of melodramas and elaborate musicals, Egyptian cinema has consistently confounded its critics by producing films of international significance, often against the background of political censorship. Arguably the most significant Egyptian film was Kamal Selim's *Determination* (1939), which established the realist tradition that was to later become overtly politicised in the works of filmmakers such as Youssef Chahine (*Cairo Station*), Salah Abu Seif and Teufiq Salih. This politicisation spread to the works of commercial directors such as Henri Barakat (*The Nightingale's Prayer*), but increasing levels of state censorship ultimately drove these filmmakers to neighbouring countries. All the more remarkable then was Chadi Abdesaalam's *Al-mumia* (aka *The Night of Counting the Years*), undeniably a major masterpiece of Egyptian cinema, screening here in a fully restored version courtesy of the Bologna archive. The release in 1999 of Atef Hetata's powerful drama about the rise of Islamic fundamentalism during the first Gulf War, *The Closed Doors*, heralded a new wave in politically committed Egyptian cinema. The brief retrospective is brought up to date with a personal appearance by Ibrahim Batout, presenting his haunting drama *Eye of the Sun*.

Other films in the programme include three films on the Israeli-Palestinian conflict: a powerful drama on the impact of the Israeli occupation, *Pomegranates and Myrrh*; a lighter look at the impact of the occupation, *Laila's Birthday*, starring the wonderful Mohamed Bakri; and an inspiring documentary on a musical collaboration between cultures, *Knowledge is the Beginning*. There are also outings for the uplifting Iranian comedy *Song of the Sparrows*, and two exceptional documentaries which screened in the Edinburgh International Film Festival last June – from Lebanon, *The One Man Village* and, from Turkey, *On the Way to School*.

Organisers and Partners: The Middle East Festival, MESP, and Filmhouse, supported by the Department of Islamic and Middle Eastern Studies of the University of Edinburgh, the British Council, and Screen Academy Scotland. The 2010 Middle Eastern Film Festival has been supported by Scottish Screen, and some films will be toured to regional cinemas and film societies across Scotland with support from Regional Screen Scotland. This project is organised by Neill Walker (on behalf of MESP), and James McKenzie (on behalf of Filmhouse), and is managed by Neill Walker (on behalf of the EICSP).

Middle East Festival Website: www.mesp.org.uk

Pomegranates and Myrrh

Al-mor wa al rumman

Fri 12 Feb at 6.00pm

Najwa Najjar • Palestine 2008 • 1h35m • 35mm
Arabic, English and Hebrew with English subtitles • 12A

Cast: Yasmine Al Masri, Ashraf Farah, Ali Suliman, Samia Kuzmoz Bakri, Yusef Abu Warda.

Najwa Najjar's debut feature combines a stellar cast, a set of remarkable locations within the Palestinian territories, and a powerful story of love under pressure.

Kamar (Yasmine Al Masri) is a free-spirited dancer in Ramallah. Her new husband, Zaid (Ashraf Farah), is suddenly imprisoned for resisting Israeli confiscation of their land. Suddenly a prisoner's wife, Kamar finds herself isolated and alienated from everything she loves, including dance. Defying familial and societal taboos, she stops by her former dance studio, where handsome new dance instructor Kais (Ali Suliman) takes a special interest in her. Kamar struggles to balance her own desires with her moral obligations as a political prisoner's wife.

This absorbing drama candidly addresses the way a Palestinian woman might face the harsh realities of life in modern-day Palestine while refusing to be defined by them.

TICKET DEALS

See any three (or more) films in this season and get 15% off

See any six (or more) films in this season and get 25% off

See any nine (or more) films in this season and get 35% off

These packages are available online, in person and on the phone, on both full price and concession price tickets.

Tickets must all be bought at the same time.





YACoubian Building



THE SONG OF SPARROWS



THE ONE MAN VILLAGE

The Night of Counting the Years

Al-mummia

Sat 13 Feb at 1.00pm

Chadi Abdel Salam • Egypt 1969 • 1h42m • 35mm

Arabic with English subtitles • 12A

Cast: Ahmed Marei, Ahmad Hegazi, Zouzou Hamdy El-Hakim.

The Night of Counting the Years, which is commonly and rightfully acknowledged as one of the greatest Egyptian films ever made, is based on a true story: in 1881, precious objects from the Tanite dynasty started turning up for sale, and it was discovered that the Horabat tribe had been secretly raiding the tombs of the Pharaohs in Thebes. A rich theme, and an astonishing piece of cinema.

"*The Night of Counting the Years* has an extremely unusual tone – stately, poetic, with a powerful grasp of time and the sadness it carries. The carefully measured pace, the almost ceremonial movement of the camera, the desolate settings, the classical Arabic spoken on the soundtrack, the unsettling score by the great Italian composer Mario Nascimbene – they all work in perfect harmony and contribute to the feeling of fateful inevitability. Past and present, desecration and veneration, the urge to conquer death and the acceptance that we, and all we know, will turn to dust...a seemingly massive theme that the director, Shadi Abdel Salam, somehow manages to address, even embody with his images." – Martin Scorsese

The restoration of this film was funded by Martin Scorsese's World Cinema Foundation. Print courtesy of the Cineteca del Comune di Bologna.

Dr Bill Manley, Senior Curator at National Museums Scotland, will introduce the film and take part in a Q&A after the screening.

Flirtation of Girls Ghazal al-banat

Sat 13 Feb at 6.00pm

Anwar Wagdi • Egypt 1949 • 2h • 35mm

Arabic with English subtitles • PG

Cast: Naguib Al Rihani, Laila Mourad, Anwar Wagdi Mahmoud El-Meliguy, Suleiman Naguib.

An entertaining musical comedy starring Egypt's foremost comedic actor, Naguib Al Rihani. An elderly teacher, Hamam, gives private lessons to the young, wealthy and flirtatious Leila, with whom he falls in love. But Leila is attracted to many men – a nightclub owner, a famous musician, a newly discovered cousin. After many adventures, Hamam realises that the age gap and difference in social class make it impossible to envisage a future with Leila. Beautifully filmed, *Flirtation of Girls* is reminiscent of 1940s-era Hollywood classics, and features a rare scene with Egypt's legendary singer Mohammed Abdel Wahab.

Yacoubian Building Omaret yakobean

Sun 14 Feb at 4.30pm

Marwan Hamed • Egypt 2006 • 2h52m • 35mm

Arabic with English subtitles • 15 – Contains strong bloody violence

Cast: Adel Imam, Nour El-Sherif, Youssra, Hind Sabry, Essad Youniss.

Yacoubian Building is adapted from a novel of the same name by Alaa Al Aswany, which took the Arab world by storm upon release in 2002. Director Marwan Hamed is faithful to the original conceit, and we follow the diverse inhabitants of an art deco apartment building in downtown Cairo. All Egyptian life – from the richest to the poor, who huddle on its top floor – is here, and really, the building is a metaphor for the country. This absorbing film provides a rare window on life in this secular Islamic country, and the corruption and poverty that still blight it.

The Song of Sparrows

Avaze gonjeshk-ha

Mon 15 Feb at 6.00pm

Majid Majidi • Iran 2008 • 1h36m • 35mm

Persian with English subtitles • 12A

Cast: Reza Naji, Maryam Akbari, Kamran Dehghan, Hamed Aghazi, Shabnam Aklaghi.

This charming and beautifully crafted tale is the latest film from Iran's only Oscar-nominated director, Majid Majidi (*Children of Heaven*). Karim works at an ostrich farm outside Tehran. He leads a simple and contented life with his family in his small house, until one day one of the ostriches runs away, Karim is blamed for the loss and fired from the farm. Soon after, he travels to the city and finds himself mistaken for a motorcycle taxi driver. Thus begins his new profession: ferrying people and goods through heavy traffic. But the job starts to transform Karim's generous and honest nature, much to the distress of his wife and daughters. It is up to those closest to him to restore the values that he had once cherished...

SEASON CONTINUES OVERLEAF



ON THE WAY TO SCHOOL



EYE OF THE SUN



CAIRO STATION

The One Man Village Semaan Bil Day'ia

Tue 16 Feb at 6.00pm

Simon El Habre • Lebanon 2008 • 1h26m • DigiBeta
Arabic with English subtitles • 12A • Documentary

Simon El Habre's intimate portrait of his uncle, farmer Semaan El Habre, marks the arrival of a major new talent. Semaan is the only remaining resident of Ain El Hazaroun, the other villagers having fled during Lebanon's fifteen-year civil war, never to return. *The One Man Village* alludes to this hidden history of war between neighbours but keeps the charming, witty and earthy Semaan – and his shed of cows – centre stage, making for a remarkably assured and moving directorial debut.

On the Way to School Iki Dil Bir Bavul

Wed 17 Feb at 8.55pm

Orhan Eskiköy • Özgür Dogan • Turkey/Netherlands 2009
1h21m • DigiBeta • Turkish and Kurdish with English subtitles
12A • Documentary

Recently graduated primary teacher Emre has been sent to run a remote school in Turkish Kurdistan. He arrives to discover a village with no running water, a somewhat relaxed approach to school attendance and pupils who only speak Kurdish, a language fervently prohibited by the Turkish government. Filmed over one year, this is a beautiful, affectionate and gently humorous observation of Emre (never far from a phone call home to his mum) and his class, as they struggle to come to terms with one another's customs.

The Closed Doors Al abwab al Moghlaka

Thu 18 Feb at 8.45pm

Atef Hetata • Egypt/France 1999 • 1h47m • 35mm
Arabic with English subtitles • 15

Cast: Mahmoud Hemida, Sawsan Badr, Ahmed Azmi, Manal Afifi.

Directed by Youssef Chahine's longtime assistant Atef Hetata, *The Closed Doors* touches on several taboos in contemporary Egyptian society, examining their social and political implications. Set during the Gulf War, it tells the story of Mohamad, a highly impressionable young man who embraces fundamentalist ideas as a way of dealing with the confusion of adolescence and sexual awakening. This powerful first feature by one of Egypt's most promising young directors tackles complex themes like oppression, jealousy, virtue, love and violence in an uncompromising way.

Eye of the Sun Ein Shams

Fri 19 Feb at 6.00pm

Ibrahim El-Batout • Egypt/Morocco 2008 • 1h30m • DigiBeta
Arabic and Italian with English subtitles • 15

Cast: Hanan Youssef, Boutros Boutros-Ghali, Ramadan Khater.

From once being the capital of Egypt during the Pharaonic era and a sacred location marked by the visit of Jesus and the Virgin Mary, Ein Shams has become one of the poorest and most neglected areas of Cairo. Through the eyes of Shams, a playful, inquisitive, 11-year-old girl inhabitant of this neighbourhood, the poignant and charming *Eye of the Sun* journeys through modern day Egypt, weaving a mosaic of images and sounds.

Director Ibrahim El-Batout will take part in a Q&A following this screening. With thanks to the British Council.

Cairo Station Bab el hadid

Sat 20 Feb at 6.00pm

Youssef Chahine • Egypt 1958 • 1h30m • 35mm
Arabic with English subtitles • PG

Cast: Youssef Chahine, Hind Rostom, Farid Shawqi, Hassan el Baroudi.

In and around the station, many people try to scrape a living and some loving. Kenawi, a limping, love-hungry newspaper seller, falls for Hanuma, a feisty, voluptuous siren. Hanuma is one of a group of unofficial female vendors who dodge the authorities to sell soft drinks to passengers. She is about to marry Abu Seri, a loud and heavy-handed porter who is trying to form a trade union. Meanwhile, newspapers report on a gruesome murder...

Youssef Chahine explores sexuality, repression, madness and violence among the marginalised in this film, regarded as one of his masterpieces.

The Nightingale's Prayer

Doa al karawan

Sun 21 Feb at 1.00pm

Henry Barakat • Egypt 1959 • 1h49m • DigiBeta
Arabic with English subtitles • 12A

Cast: Faten Hamama, Ahmed Mazhar, Amina Rizk, Zahrat El-Ola.

Based on the novel by the great Egyptian writer, Taha Hussein, *The Nightingale's Prayer* stars the first lady of the Arab silver screen, Faten Hamama. This compelling tale of love and betrayal, set in the Egyptian countryside, follows the story of Amna (Hamama) as she plots her revenge on the engineer (Ahmed Mazhar) who destroyed her family's honour. A gripping portrait of a courageous young woman's rebellion against tradition and poverty, this film is one of the unheralded masterworks of world cinema.



LAND OF FEAR



LAILA'S BIRTHDAY



KNOWLEDGE IS THE BEGINNING

Land of Fear Ard al-Khof

Sun 21 Feb at 3.30pm

Daoud Abdel Sayed • Egypt 1999 • 2h22m • 35mm
Arabic with English subtitles • 15

Cast: Ahmed Zaki, Farah, Hamdi Ghayth, Abdel Rahman Abou Zahra.

Land of Fear is a Kafkaesque tale of a policeman who stays undercover as a drug dealer for so long that he begins to lose his sense of identity. Daoud Abdel Sayed's 1999 feature is a fascinating and surreal yarn about the evolving Egyptian drug world and the Mafia dons who run it.

Laila's Birthday Eid milad Laila

Mon 22 Feb at 6.30pm

Rashid Masharawi • Palestine/Tunisia/Netherlands 2008 • 1h11m
35mm • Arabic with English subtitles • 12A

Cast: Mohammed Bakri, Areen Omari, Nour Zoubi.

Gaza-born director Rashid Masharawi captures the absurdity of the Palestinian situation in this comically deadpan, stop-and-start road trip through the land of checkpoints and barriers. A former judge, Abu Laila (stone-faced Mohammed Bakri, a Palestinian Buster Keaton), now drives a taxi to make ends meet. His customers are a motley cross-section of Ramallah's citizens: a young Romeo who hires the taxi to have a place 'alone' with his lover; a housewife who'll stop anywhere there's a free food giveaway; armed militia members. Our harried hero is also trying to regain his former position and, today at least, needs a birthday cake for his daughter. Using Abu Laila's travails as a window into contemporary Palestine, Masharawi reveals a situation both more complicated than one could image and one that is universally human. Most of all, he captures the surprising beauty of Ramallah and the unshakeable spirit of its people.

Knowledge is the Beginning

Wir können nur den Hass verringern

Mon 1 Mar at 5.45pm

Paul Smaczny • Denmark 2005 • 1h30m • DigiBeta
English, Arabic and Hebrew with English subtitles • PG
Documentary

World-renowned conductor Daniel Barenboim and the late Palestinian writer and activist Edward Said generated both controversy and admiration when they founded the West-Eastern Divan Orchestra in 1999. Bringing young Arabs and Jews from Israel, Palestine, Egypt, Jordan and Syria together to perform and live side by side, it is a living expression of its aim to further peaceful co-existence in the Middle East. This Emmy-nominated documentary follows this unique musical collaboration from its inception.

This screening will be accompanied by an audience discussion led by members of the Global Citizen Corps youth project from across the Middle East, Scotland and the United States. Organised by MercyCorps in association with Take One Action Film Festivals and the Middle East Youth Festival.

EVENTS

Masterclass with Ibrahim El Batout

Venue: Screen Academy Scotland Production Centre,
2a Merchiston Avenue, Edinburgh, EH10 4NU.

Thursday 18 February, 2pm - 4pm

Egyptian filmmaker Ibrahim El Batout will explore his interest in human stories and how he weaves them into both his documentary and fiction work. His second feature film, *Eye of the Sun*, screens at Filmhouse the following day.

The masterclass is free but booking is essential. Please go to www.essama.org to book your place.

Day Workshop: The History and Themes of Egyptian Cinema

Facilitator: Dr Walter Armbrust, Albert Hourani Fellow, St Antony's College, University of Oxford.

Venue: Sanctuary, Augustine United Church,
41 George IV Bridge, Edinburgh, EH1 1EL.

Saturday 20 February, 10.00am - 4.30pm

This day workshop will cover the whole history of Egyptian cinema in roughly chronological order, though with many other themes worked into it. The workshop will be illustrated with film clips throughout.

Cost: £10 (free for students). For a registration form contact: Neill Walker, mesp2010@hotmail.co.uk, 0131 331 4469

Yasujiro Ozu: From Spring to Autumn



THE FLAVOUR OF GREEN TEA OVER RICE



EARLY SPRING



AN AUTUMN AFTERNOON

Yasujiro Ozu: From Spring to Autumn – Part 2

Although he's best-known for *Tokyo Story* and other tales of family tensions and troubles, Yasujiro Ozu had a long career which spanned everything from student comedies to gangster movies. Here we present part two of a retrospective of some of the finest works from one of cinema's greatest masters.

An Inn in Tokyo Tokyo no yado

Thu 4 & Mon 8 Feb at 6.15pm

Yasujiro Ozu • Japan 1935 • 1h22m • 16mm

Silent with music track • PG

Cast: Takeshi Sakamoto, Yoshiko Okada, Choko Iida, Tomio Aoki.

Although the music-only soundtrack would seem to hint at Ozu's reluctance to embrace the technical advances of the era, this touching tale of depression-era travails is shot just like a sound picture with intertitles. That's to say the performances are entirely naturalistic, as Sakamoto's unemployed dad wanders in search of a job to feed his two sons, who are reduced to catching stray dogs so they can sell them to the municipal pound. The De Sica-ish storyline makes this one an anomaly in the filmography, but it's still beautifully achieved.

The Flavour of Green Tea Over Rice

Ochazuke no aji

Fri 5 Feb at 6.00pm & Sun 7 Feb at 3.00pm

Yasujiro Ozu • Japan 1952 • 1h55m • 16mm

Japanese with English subtitles • PG

Cast: Shin Saburi, Michiyo Kogure, Koji Tsuruta, Chikage Awashima, Keiko Tsushima.

Beginning in light-hearted mood with four women deceiving their husbands to go drinking at a spa, this exquisite film gradually turns dark as it charts the marital crisis of one of the women and her taciturn husband. At once a study of the shortcomings and strengths of the arranged marriage, an exploration of what constitutes deceit, and an understated celebration of love tentatively rekindled, this is also one of the director's most 'active' films; the camera frequently moves, there are car rides, train journeys and planes taking off, as well as scenes at baseball games and cycle races. Very funny and very moving.

Early Spring Soshun

Sat 6 & Sun 7 Feb at 5.30pm

Yasujiro Ozu • Japan 1956 • 2h24m • 35mm

Japanese with English subtitles • PG

Cast: Chikage Awashima, Takako Fujino, Ryo Ikebe, Daisuke Kato, Keiko Kishi.

Ozu came out of a two-year hiatus after *Tokyo Story* with this film about "the pathos of white-collar life," as he put it. Bored with his marriage, office worker Shoji has an affair with a typist; when his wife Masako discovers it, she leaves him. This core story is anchored in an expansive account of salaryman routines and wittily echoed, as usual with Ozu, in a series of sub-plots and parallels.

An Autumn Afternoon Sanma no aji

Thu 11 Feb at 6.00pm & Sat 13 Feb at 3.30pm

Yasujiro Ozu • Japan 1962 • 1h52m • 16mm

Japanese with English subtitles • PG

Cast: Chishu Ryu, Shima Iwashita, Keiji Sada, Mariko Okada, Teruo Yoshida.

Ozu's final film is a movingly valedictory affair, its familiar story of Ryu's elderly widower marrying off daughter Iwashita carrying even more poignancy than usual as a poised and wise reminder of passing time and the inevitable approach of mortality. The gentle humour's there as ever, but in the sub-plot showing Ryu's former teacher's twilight years beset by drink-sodden regrets, the emotions are darker and tougher than previously. The central performance is, of course, a marvel of no-nonsense, unspoken expressiveness, set against exquisitely arranged colour compositions and the director's loveable repertory company in fine fettle. Whether the film's making was affected by the death of Ozu's mother and the onset of his own final illness is hard to quantify, but it does feel like a leave-taking. A year after its release he died, on his sixtieth birthday.

TICKET DEALS

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See any six (or more) films in this season and get 25% off

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Tickets must all be bought at the same time.



RECORD OF A TENEMENT GENTLEMAN



TOKYO TWILIGHT



EQUINOX FLOWER

Record of a Tenement Gentleman

Nagaya shinshiroku

Thu 25 Feb at 6.45pm & Sun 28 Feb at 1.45pm

Yasujiro Ozu • Japan 1947 • 1h12m • 16mm

Japanese with English subtitles • PG

Cast: Choko Iida, Hohi Aoki, Eitaro Ozawa, Mitsuko Yoshikawa.

A widow, Tane, reluctantly shelters a young boy for the night when her neighbour discovers him lost and alone in the city. On further investigation, it seems that the boy's father, a carpenter, has abandoned him out of poverty. Tane tries to do the same, but the boy will have none of it. They strike a deal – as long as he stops wetting his bed, he can stay. This is Ozu in optimistic mood, which is not to say that loss and resignation don't figure in large part (no filmmaker ever had a surer grasp of the melancholy of everyday things), just that here the generosity of spirit seems irresistible – and irresistibly comic.

Tokyo Twilight Tokyo boshoku

Sat 27 Feb at 1.15pm & Wed 3 Mar at 5.45pm

Yasujiro Ozu • Japan 1957 • 2h20m • 35mm

Japanese with English subtitles • PG

Cast: Ineko Arima, Kamatari Fujiwara, Setsuko Hara, Nobuo Nakamura, Chishu Ryu.

Set in bleak midwinter and grimly earnest in tone, *Tokyo Twilight* finds Ozu grappling with the new moral delinquency. One daughter leaves her husband. The other, pregnant but unmarried, searches for her lover and considers an abortion. And their father, it turns out, has a dark secret of his own... The Sirkian complications leave little room for Ozu's playful streak, but this is high-octane melodrama.

Equinox Flower Higanbana

Tue 2 Mar at 6.00pm & Thu 4 Mar at 5.45pm

Yasujiro Ozu • Japan 1958 • 1h58m • 35mm

Japanese with English subtitles • U

Cast: Shin Saburi, Kinuyo Tanaka, Ineko Arima, Yoshiko Kuga, Keiji Sada.

Ozu's first film in colour, and he uses it sparingly. Subdued dress sense and domestic interiors are set against splashes of significant red, representing the amaryllis which blooms around the autumn equinox – the perfect image for a film about transition. A father frets over the marriage of his eldest daughter, who's fallen in love and become engaged without involving her dad in the decision. In many ways, he's a figure caught between Japanese traditionalism and liberalising western influence, since he's perfectly happy to advise other people's children to find their own way in life. It's an irony not lost on the director, who marshals the progress towards harmonious resolution with his usual mastery.

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ANTICHRIST



MIRROR



LADYBIRD LADYBIRD

Introduction to European Cinema

An invaluable opportunity to discover or to learn more about great classics as well as less known films that are representative of key periods and movements in European cinema.

Organised in parallel with the Edinburgh University programmes in Film Studies, the screenings are part of undergraduate and graduate students' syllabuses, but are equally open to regular members of the Filmhouse public. Films are preceded by short presentations by Pasquale Iannone from the Film Studies Programme at the University of Edinburgh, and followed by question and answer sessions, allowing those spectators who wish to do so to take part in informal discussions and ask specific questions about the film they have just seen.



Antichrist

Tue 9 Feb at 5.45pm

Lars von Trier • Denmark/Germany/France/Sweden/Italy/Poland 2009 • 1h49m • 35mm

18 – Contains strong real sex, bloody violence and self-mutilation
Cast: Willem Dafoe, Charlotte Gainsbourg.

A grieving couple retreat to Eden – their wilderness retreat – following the loss of their son in a tragic accident. Psychological torture gives way to physical (be warned!) as He and She (Willem Dafoe and Charlotte Gainsbourg) turn on each other, and Nature on them both. Leaving the strictures of Dogme flailing in its wake, Danish provocateur Lars von Trier's characteristically controversial two-hander is beautiful, absurd, intense, insane and fascinating.

Mirror Zerkalo

Tue 23 Feb at 5.45pm

Andrei Tarkovsky • USSR 1974 • 1h46m • 35mm
Russian with English subtitles • U

Cast: Margarita Terekhova, Oleg Yankovsky, Filipp Yankovsky, Ignat Daniltsev, Nikolai Grinko.

Tarkovsky's non-narrative, stream of consciousness autobiographical film-poem blends scenes of childhood memory with newsreel footage and contemporary scenes examining the narrator's relationships with his mother, his ex-wife and his son. The intensity of the childhood scenes in particular is so hypnotic that questions of the film's alleged impenetrability dissolve under the impact of moment after moment of the most visually stunning, rhythmically captivating filmmaking imaginable.

Ladybird Ladybird

Tue 2 Mar at 5.45pm

Ken Loach • UK 1994 • 1h42m • 35mm
18 – Contains very strong language

Cast: Crissy Rock, Vladimir Vega, Ray Winstone, Sandie Lavelle, Mauricio Venegas.

An extraordinarily wrenching film on the painful subject of child custody, at times almost unbearable in its intensity, yet also an undeniably rewarding viewing experience for its sheer honesty. Maggie (Crissy Rock) has regularly been beaten and abused by the men with whom she has had relationships, a pattern continued from her childhood. Her own four kids have all been taken away from her because she couldn't keep a safe home for them. One day, in a pub, she meets Jorge (Vladimir Vega), a gentle Paraguayan refugee who takes a liking to her and slowly breaks through her hard shell to learn her painful story. But, as Jorge and Maggie try to build a life together, they hit one bureaucratic obstacle after another.

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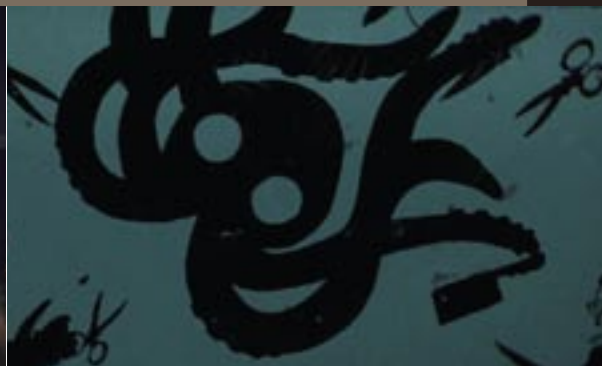
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HEAD ON



BRITISH ANIMATION AWARDS PROGRAMME 1



BRITISH ANIMATION AWARDS PROGRAMME 2

Talk to Her Hable con ella

Tue 9 Mar at 5.45pm

Pedro Almodóvar • Spain 2002 • 1h53m • 35mm

Spanish with English subtitles

15 – Contains strong language and sexual references

Cast: Javier Cámara, Dario Grandinetti, Rosario Flores, Leonor Watling, Geraldine Chaplin.

Benigno (Javier Cámara) is an inoffensive male nurse with a sinister secret that belies his name. Marco (Dario Grandinetti) is a restless travel writer who can no longer ignore his problems at home. Both come to care for girlfriends in a coma. Almodóvar's most audacious script, which won him a second Academy Award, dares to disorientate the viewer, jumping backwards and forwards in time and slowly knitting together the fates of its four protagonists. *Talk to Her* is Almodóvar's most moving essay on the impossibility and the necessity of love.

Head On Gegen die Wand

Tue 16 Mar at 5.45pm

Fatih Akin • Germany/Turkey 2004 • 2h2m • 35mm

German, Turkish and English with English subtitles • 18 – Contains very strong language, strong sex, hard drug use and suicide theme

Cast: Birol Unel, Sibel Kekilli, Catrin Striebeck, Meltem Cumbul.

Raw, impassioned and provocative, German/Turkish drama *Head On* lives up to its title in its opening minutes, as angry alcoholic Cahit (Birol Unel) deliberately drives his car into a wall. This failed suicide attempt brings him together with Sibel (Sibel Kekilli), the equally desperate daughter of strict Muslim Turks, who begs Cahit to join her in a marriage of convenience. Soon enough, though, faked feelings turn real in a film that's part comedy, part tragedy and filled with a sense of edgy surprise.

British Animation Awards: Public Choice



Your chance to vote for the winners in the British Animation Awards 2010!

British Animation Awards invites you, the audience, to vote for winners in three categories, by viewing then using voting-forms supplied at the screenings. Each programme contains a mix of short films, animated commercials and music videos, drawn from entries to BAA 2010, including several international festival award winners.

In response to popular demand, this year the programmes tour to 26 cities across the UK. The BAA gratefully acknowledge support from Glassworks, UK Film Council and C4 Digital Shorts, without whom Public Choice would not be possible.

Programme 1

Mon 8 Feb at 6.30pm

1h10m • DigiBeta • 15

Programme 2

Thu 11 Feb at 6.30pm

1h15m • DigiBeta • 15

Programme 3

Wed 24 Feb at 6.30pm

1h14m • DigiBeta • 15

For full details of films screening in each programme, pick up a leaflet in the foyer or go to www.britishanimationawards.com



MAKE A FILM IN A WEEK



A WINDOW ON THE MIDDLE EAST



A WINDOW ON THE MIDDLE EAST



FILMHOUSE CAFÉ BAR

Courses, Workshops and Events at Filmhouse

Make a Film in a Week – It's Back!

Monday 15 - Friday 19 February

The extremely popular and successful filmmaking workshop for kids returns to Filmhouse for the February break. This five-day workshop will guide you through everything you need to produce your film or documentary, and you'll get to know what it's like to be on a set for real. We'll take you through: writing/improvising a script, casting, storyboarding, scheduling, acting for the camera and editing your film. Whether it's a drama, documentary or a spoof, by day five you'll go home with a copy of your own film.

Age group: P6-S2 pupils Duration: 10am – 4pm (lunch not included) Cost: £80 Book: 0131 228 2688

Screenwriters Group

18 Feb, 18 Mar, 15 Apr, 19 Aug, 16 Sep, 21 Oct, 18 Nov, 16 Dec

'Screenwriters, EH' holds free monthly meetings for screenwriters and filmmakers. Meetings include talks from film industry professionals, workshopping with actors, and feedback on members' scripts, and always incorporate time for networking and film-related chat. More information can be found at www.scottishscreenwriters.ning.com

Open to all Duration: 7pm – 10pm FREE

Exhibition – A Window on the Middle East:

A Photographic Impression of Egypt, Gaza, Lebanon and Morocco

1 - 28 February

Award-winning photojournalist Angela Catlin presents photographic impressions of the Middle East accompanied by words by Billy Briggs. The images focus on contrasting human situations and experiences from Egypt, Gaza, Lebanon and Morocco. This exhibition coincides with the 2010 Middle Eastern Film Festival – see pages 14 - 17.

Filmhouse Café Bar

Drop in for a cappuccino, espresso or herbal tea and enjoy one of our superb cakes.

Our full menu runs from noon to 10pm seven days a week!

All our dishes are prepared on the premises using fresh ingredients.

We've an extensive vegetarian range with a variety of daily specials.

A glass of wine? Choose from nine! The bar has real choice in ales, beers and bottles.

A special event? Just ask, we can probably help.

Or just come and relax in the ambience!

Opening hours:

Sunday – Thursday 10am till 11.30pm

Friday – Saturday 10am till 12.30am

0131 229 5932 cafebar@filmhousecinema.com

Film Quiz

Sunday 14 February

Filmhouse's phenomenally successful (and rather tricky) monthly quiz.

Teams of up to eight people to be seated in the café bar by 9pm.



MAILINGLISTS

To have this monthly brochure sent to you for a year, send £6 (cheques payable to Filmhouse Ltd) with your name and address and the month you wish your subscription to start.

This brochure is also available to download as a PDF from our website, www.filmhousecinema.com

Alternatively, sign up to our emailing list to find out what's on when, and hear about special offers and competitions, by going to www.filmhousecinema.com

There is a large print version of the brochure available which can be posted to you free of charge.

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ACCESS

INFORMATION FOR PATRONS WITH DISABILITIES

Filmhouse foyer and box office are reached via a ramped surface from Lothian Road. Our café-bar and accessible toilet are also at this level. The majority of seats in the café-bar are not fixed and can be moved.

There is wheelchair access to all three screens. Cinema one has space for two wheelchair users and these places are reached via the passenger lift; cinemas two and three have one space each and to get to these you need to use our platform lifts. Staff are always on hand to operate them – please ask at the box office when you purchase your tickets.

Advance booking for wheelchair spaces is recommended. A second accessible toilet is situated at the lower level close to cinemas two and three. If you need to bring along a helper to assist you in any way, then they will receive a complimentary ticket.

There are induction loops and infra-red in all three screens for those with hearing impairments. Our brochure carries information on which films have subtitles.

We regularly have screenings with Audio Description and subtitles for those with hearing difficulties – see page two for details of these.

Email admin@filmhousecinema.com or call the Box Office on 0131 228 2688 if you require further information.

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www.edfilmfest.org.uk

Edinburgh Film Guild
Tel: 0131 623 8027
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