

NETFLIX FILM CLUB 2022

We will start with two films that have engendered much discussion. The next three films will be decided by a vote of members from the list below. The following three will be decided by a vote of members from a list of member nominations, as will the final three.

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Via Zoom at 1pm	FILM
14 February	Don't Look Up
14 March	The Power of the Dog
11 April	
9 May	
13 June	
11 July	
8 August	
12 September	
10 October	
14 November	
12 December	

Films for members to vote on

1917

During World War I, two British soldiers attempt to cross enemy lines to deliver a message that could save hundreds, including one's own brother.

The Guardian:

"Sam Mendes's 1917 is [an amazingly audacious film](#); as exciting as a heist movie, disturbing as a sci-fi nightmare. Working with co-writer Krysty Wilson-Cairns, he has created a first world war drama of the Western Front and a terrible journey undertaken by two boys like a ghost train ride into a day-lit house of horror, periodically descending into night and then resurfacing into an alien world, bright with menace." Five Stars
Rotten Tomatoes gave four and a half stars.

The Lost Daughter

A woman's quiet seaside vacation takes an unsettling turn when her fixation on a young mother staying at a nearby villa awakens memories from her past.

The Guardian:

“Olivia Colman gives a powerhouse turn in [The Lost Daughter](#), prickly and combustible as Leda Caruso, a middle-aged languages professor on a working holiday in Greece. In flight from her past, possibly from herself, she stares at the sea as though it’s done her a great wrong and eats alone at the bar, repelling anyone who draws close. She haunts the resort like a ghost while other ghosts are haunting her.

In her excellent directing debut, [Maggie Gyllenhaal](#) conjures Elena Ferrante’s 2008 source novel into humid, sensual cinema: a captivating miniature, full of telling details and little dramas writ large.” Four Stars

Rotten Tomatoes: 5 Stars

The Reader

A middle-aged lawyer reflects on the brief affair he had as a teen with an older woman -- who ended up on trial for Nazi war crimes eight years later.

The Guardian:

“he Reader is an exemplary piece of filmmaking, superbly acted by Kate Winslet, David Kross and Ralph Fiennes, beautifully lit by two of Britain's finest cinematographers (Roger Deakins and Chris Menges) and sensitively directed by Stephen Daldry from a screenplay by David Hare. In certain ways they sharpen Bernard Schlink's bestselling German novel of 1995 which deals with a subject - Nazi concentration camps and the Holocaust - that has hung over my generation since the outbreak of war in 1939”

Rotten Tomatoes 63%

[This is a film that divided critics.

Knives Out

A detective unravels the tangled web of secrets and lies surrounding the death of a successful crime novelist and his unsettling, eccentric family. [Comedy starring Daniel Craig]

The Guardian:

"In the deliciously entertaining *Knives Out*, [director] Johnson goes back to his roots with an updated homage to the Agatha Christie whodunnits he loved as a child, and to those "cheekily self-aware" screen adaptations in which Peter Ustinov would lead an all-star cast through a labyrinthine murder mystery.

The setting is a gothic pile in modern-day New England where crime-writer Harlan Thrombey (Christopher Plummer) has recently capped his 85th birthday celebrations by dying dramatically in his attic study." 4 Stars

Rotten Tomatoes: 5 stars

The Boy Who Harnessed the Wind

Inspired by a science book, 13-year-old William Kamkwamba builds a wind turbine to save his Malawian village from famine. Based on a true story.

The Guardian:

"... an astonishing true story to tell, based on a book by William Kamkwamba, the boy of the title. It's 2001 in Malawi, and the Kamkwamba family is struggling to make ends meet their 13-year-old son becomes determined to help not only his family but a community facing famine.

When adapting a novel with a child protagonist, directors too often resort to creating an overly childlike film, earnest and sentimental to a fault, any sense of reality failing to seep through.

[The Director] from a script he adapted himself, is up against a similar battle but despite behind-camera inexperience, he manages to toe the line with ease, skilfully manoeuvring between charm and poignancy. 4 Stars

Rotten Tomatoes: 4 and a half stars

The Wolf of Wall Street

Audacious, risk-taking Wall Street stockbroker Jordan Belfort amasses wealth with his brash, drug-fueled attitude -- drawing the attention of the FBI.

The Guardian:

"It's not subtle, but Martin Scorsese's depiction of the debauched rise and fall of a wayward Wall Street broker is an exhilarating riot of bad taste ... It's a raucous, crazily energised, if occasionally slightly shallow epic on a familiar subject, conducted in the classic voiceover-nostalgia style with sugar-rush jukebox slams on the soundtrack. I've watched it twice in quick succession now, and though it skirts the edge of cliché, the sheer sustained blitz of bad taste is spectacular." 4 Stars

Rotten Tomatoes: 4 Stars

Catch me if You Can

An FBI agent makes it his mission to put cunning con man Frank Abagnale Jr. behind bars. But Frank not only eludes capture, he revels in the pursuit.

The Guardian:

“ Catch Me If You Can is a stylish, confident comedy with a light touch. Coming from Steven Spielberg, this is a major surprise. Even his regular musical collaborator, John Williams, is, for once, unrecognisable with a perky jazz-influenced score.

This story of a real-life Walter Mitty, would not be remotely credible were it not based on fact. “ 4 Stars

Rotten Tomatoes: 5 Stars