



Monday 21 October at 6:30 pm

## Lady Macbeth

UK 2016

Director: William Oldroyd  
Producer: Fodhla Cronin O'Reilly  
Production co: Sixty Six Pictures, iFeatures  
Screenplay: Alice Birch, based on the novella by Nikolai Leskov  
Photography: Ari Wegner  
Editor: Nick Emerson  
Music: Dan Jones

With: Florence Pugh (Katherine), Cosmo Jarvis (Sebastian), Paul Hilton (Alexander), Naomi Ackie (Anna), Christopher Fairbank (Boris)

89 mins, Blu-ray. R16 violence, offensive language & sex scenes

This brilliantly feminist British indie film plunges a cold, sharp knife into the back of bonnet dramas. *Lady Macbeth* is like a Jane Austen story with a dash of sex and murder and a nineteenth-century heroine who might have swallowed the works of Caitlin Moran and Gloria Steinem. – Cath Clarke, *Time Out London*

Few movies this year will be more likely to molest your sleep. – Anthony Lane, *New Yorker*

A “feminist” film need not portray all its female characters in a positive light. Women aren’t a monolith of benevolence. Still, a film with multiple female characters who are equal parts sympathetic and sadistic, who face off against one another in a battle of wits and will, exposing some harsh truths about race, class, and privilege, is something rare – something to be tightly embraced. *Lady Macbeth* – a chilling period piece about a woman who comes into her own savage power, directed by William Oldroyd and penned by playwright Alice Birch – is that film.

Newcomer Florence Pugh smolders as Lady Katherine, a young woman sold into a loveless and dutiful marriage with a much older man, Alexander (Paul Hilton). Our sympathies are squarely with her in the opening scene, as she peers out from a white lace veil, surveying the solemn men in dark suits surrounding her at the ceremony. Her eyes take in the world with curiosity and dread: What will they do to her? Perhaps knowing the answer to that, Lady Katherine surprises us with a question of her own: In what terrible ways will she deal their fate? ...The moment the house is free of men, Katherine’s corset is loosened (or gone altogether). Later, when decorum demands that her servant Anna (Naomi Ackie) – who is black – must again tie her up tight at the waist, Katherine deals with the pain by slurping red wine. And when Katherine takes a lover – farmhand Sebastian (Cosmo Jarvis) – her demeanour grows hungrier, and Oldroyd finds in her desire deliciously dark humour.

In one moment, Katherine’s arms are splayed wide across the footboard of her bed while she and Sebastian writhe in ecstasy. The creaking wood of the bed frame beats like a frantic heartbeat against the floor, echoing through the cold, prison-like home. Then Oldroyd brusquely cuts to fresh-faced, prim Katherine in daylight, holding out her cup for some of Anna’s tea, the gentle tinkling of liquid in the china so at odds with the sounds that preceded it. This is a house with no secrets. Rule-abiding Anna hears the ruckus from the lovers, and her tight-lipped, prudish response (she is unable to question her mistress’s exploits) at first contributes to the comedy – at least until Katherine slowly devolves from lovable cad to vindictive murderess. ...Pugh’s and Ackie’s performances here are electric and expressive, the former portraying ultimate power, the latter ultimate fear. By the end of this twisty, enigmatic story, my chest was as tight as one of Katherine’s corsets. – April Wolfe, *Village Voice*



Tuesday 29 October at 6:30 pm

## Tanna

Australia/Vanuatu 2015

Director: Bentley Dean, Martin Butler  
Cultural director: Jimmy Joseph Nako  
Producers: Martin Butler, Bentley Dean, Carolyn Johnson  
Production co: Contact Films  
Screenplay: Bentley Dean, Martin Butler, John Collee in collaboration with the people of Yakel  
Photography: Bentley Dean  
Editor: Tania Michel Nehme  
Music: Antony Partos

With: Mungau Dain (Dain), Marie Wawa (Wawa), Marceline Rofit (Selin), Chief Charlie Kahla (Chief Charlie), Albi Nangia (grandfather/shaman), Lingai Kowia (father), Dadwa Mungau (grandmother), Linette Yowayin (mother), Kapan Cook (Kapan Cook), Chief Mungau Yokay (peacemaking chief), Chief Mikum Tainakou (Imedin chief)

104 mins, Blu-ray. M violence & offensive language  
In Nauvhal with English subtitles

The eternal story of young lovers breaking all the rules and risking everything to be together is beautifully told in *Tanna*, the first-ever feature shot entirely in the South Pacific nation of Vanuatu. Based on dramatic events that took place on the volcanic island of Tanna in 1987, the pic weaves fascinating details of tribal life into a universally accessible and emotionally affecting romantic drama. Very well performed by non-professionals drawn from communities whose history is represented on screen, *Tanna* marks a notable narrative debut for the experienced Aussie documaking duo of Bentley Dean and Martin Butler. Part of the film’s success can be attributed to events that took place long before cameras rolled. Dean and Butler spent seven months living with the Yakel, a tribe whose customs and lifestyle have changed little for centuries. During this time the filmmakers were told of a great love story from the recent past. The result was a screenplay written in close collaboration with the Yakel and performed predominantly by its members...

On one expedition Selin catches sight of her big sister, Wawa (Marie Wawa), being courted by Dain (Mungau Dain), the handsome son of village chief Charlie (Chief Charlie Kahla). A bright-eyed, high-spirited teenage beauty, Wawa is deeply in love with Dain and swears Selin to secrecy. Soon after the sisters’ pact is sealed Wawa is initiated into womanhood via rituals that are fascinating on an anthropological level while also serving as marvellously entertaining proof that raucous “hen’s parties” take place all over the world. With arranged marriages firmly entrenched in tribal law Wawa’s prospects of marrying Dain are slim at best. All hope is lost in the aftermath of a brutal attack on the Yakel shaman (Albi Nangia) by Imedin men. At a meeting brokered by local Peacekeeping Chief (Chief Mungau Yokay), it’s agreed by Chief Charlie and the fearsome-looking Imedin leader Chief Mikum (Chief Mikum Tainakou) that hostilities will cease on the proviso Wawa marries an Imedin man...

Wawa and Dain’s love only intensifies as their flight from both Yakel and Imedin snowballs into a matter of life and death and brings them into contact with the world beyond tribal land. In one telling encounter they decide to take their own chances rather than seek safe haven among a community of people who’ve traded traditional ways for Western clothes, housing and religious beliefs. The film’s most visually striking sequence finds Wawa and Dain standing at the mouth of an active volcano. According to beliefs on Tanna the volcano is home to Yahul, a Spirit Mother whose aura teaches wisdom, respect and knowledge. At one magical moment of synchronicity – as if ordained by Yahul herself – the couple embrace while lava shoots up in perfect formation behind them.

Richard Kuipers, *Variety*