



fish

Toni Erdmann
(Germany 2016)

DIRECTOR : Maren Ade
RUNNING TIME : 162 mins
RATING : M

Synopsis:

Winfried (Peter Simonischek) doesn't see much of his working daughter Ines (Sandra Huller). The suddenly student-less music teacher decides to surprise her with a visit after the death of his old dog. It's an awkward move because career woman Ines is working on an important project as a corporate strategist in Bucharest. The geographical change doesn't help. Practical joker Winfried loves to annoy his daughter with corny pranks. What's worse are his little jabs at her routine lifestyle of long meetings, hotel bars and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany. Enter flashy 'Toni Erdmann': Winfried's smooth-talking alter ego. Disguised in a tacky suit, weird wig and even weirder fake teeth, Toni barges into Ines' professional life, claiming to be her CEO's life coach. In all the madness, Ines begins to understand that her eccentric father might deserve some place in her life after all.

Review: Andrew L. Urban

Acclaimed with awards and showered with positive reviews though it is, *Toni Erdmann* has somehow missed out on making me a fan, despite the excellent performances and its quirky qualities - notably the central character, a father who disguises himself and plays prankish jokes on his daughter. The outer clown has a profound purpose: to connect with his daughter, get through her guard.

Almost throughout its lengthy run time of almost three hours, *Toni Erdmann*, the alter ego of Winfried, plays an embarrassing game which confounds appearances; it bursts through and makes a link in their relationship. But the worst part is that I couldn't connect with either the characters or the story, I don't really care about them.... hence my ennui.

Almost obsessively focused on this father-daughter relationship, the film has an austere mood despite the seemingly amusing antics of the wig wearing, fake toothed Toni. Some scenes are arresting for their audacity and the writing is observant, if - to me - a tad laboured.

Maren Ade's skills as a filmmaker are evident, though, and I would urge you to not take my reservations to heart; maybe I just don't get it. Source: www.urbancinefile.com.au

FILMS IN THE SOUTHERN HIGHLANDS INC

10.00 am Sunday 20th August 2017
8.15 pm Tuesday 22nd August 2017

Late Thoughts On: *Labyrinth of Lies*

The Truth Will Set Us Free

Yet another fine film – a cinematic experience that left many of us in deep thought about, well, a myriad of ideas. What would I have done in the situation - ‘there but for the grace...’, etc. How can a civilised society stoop so low? How ‘civilised’ are we, really? Or maybe it was a question of where to go to for a coffee? The latter is certainly more comforting.

But this film was not about comfort, it was about confrontation with the truth, ‘veritas’, a reminder that the search for this elusive ideal is age-old. Yet this confrontation with the horrors perpetrated by lawyers, teachers, bakers, neighbours and finally fathers within and beyond the electrified fences of Auschwitz, was barely visually represented, save for a few photos and a walk around the perimeter of the camp. Ricciarelli instead chose to portray the cruelty and suffering through selected expositions of the victims and survivors. He trusted that his audience had seen those horrors for themselves; it was the telling that truly mattered.

The chorus in this human tragedy was Johann’s secretary. As someone who could only bear witness to the victims’ accounts, she represented our disbelief, which turned to horror as the stories unfolded and the case went further down the rabbit hole. I found the scene where she had to leave the office to sob incredibly moving. And, when Johann had reached his lowest point and temporarily deserted the case, her disapproval mirrored ours. What an astute film maker.

In a world where the Turkish president has just removed the teaching of evolution from the curriculum, the President in the tin foil hat is doing his best to undermine the most important truth tellers in a democracy, and atrocities are committed daily on our fellow human beings around this beautiful world, many of us want to know the truth, like Johann did.

Those Nazi criminals and those of their ilk were *wrong* in so many ways and definitions of the word. It is not work, but truth that will set us free! **Paul Williams**

~

What a deeply moving and informative film this was. I had no clear knowledge of the historical and national breakthrough represented by the Frankfurt Auschwitz trials. I found it illuminating to view such a clear account of the diverse and conflicted range of late 1950s German awareness of the Auschwitz atrocities. Don’t know, don’t want to know, can’t afford for it to be known were the loudest voices, against which young prosecutor Johann Radmann’s growing commitment – provoked by the journalist’s initiatives and supported by the Attorney General – to tell the truth struggled to gain traction. There was so much emotion involved in the investigation, although Johann did seem rather wooden. We saw and heard atrocious stories and devastated people; we witnessed Johann’s own intense distress as he discovered his father’s party membership. It was very painful for him because the example and words of his father – “Always do the right thing” – were his inspiration. Done by a small team, including the remarkable female secretary Schmittchen, the investigation required persistent and detailed industry, much of which must have been frustrating but also deeply psychologically damaging – at a time when PTSD was not a diagnosis. I was struck by the use of the metaphor of Johann’s torn jacket, suggesting that he was badly damaged and that his friendship with his girlfriend was severely torn and more broadly that the nation was injured, and yet repair was possible, even if slowly achieved. On reflection, it’s relatively easy to think about atrocities committed overseas but it has proved harder for us in Australia to notice, and attend to, stories of local abuse: perhaps too close for comfort? **Neill Ustick**

Some Thoughts on: *Things to Come* - held over until September Newsletter

Notice of the **ANNUAL GENERAL MEETING** of
Films In The Southern Highlands Inc. (**FISH**)

to be held on **Sunday 17th September 2017 at 9:30am** (before film screening)

AGENDA

1. Attendance and Apologies
2. Minutes of Annual General Meeting 2016
3. Business Arising
4. Treasurer's Report
5. President's Report
6. Election of Office Bearers and Committee Members for 2017 - 2018
7. General Business

**Nominations from any member wishing to join the committee must be received
by: 31/8/17**

The Committee meet monthly on a Wednesday morning, 10.15am – 12 noon

FILMS IN THE SOUTHERN HIGHLANDS INC – NOMINATION FORM

I,, accept nomination for the position of
(Print Name)

President, Vice President, Secretary, Treasurer, Committee Member (circle position).

Signed Date

Nominated by

Seconded by

**ACCOUNTS OF FILMS IN THE SOUTHERN HIGHLANDS
YEAR ENDING 30 JUNE 2017**

INCOME	2017	2016
Opening Balance	33026	29498
Subscriptions	27930	25620
Interest Earned	<u>589</u>	<u>530</u>
	61545	55648
 EXPENSES		
Film hire & screenings	17424	17424
Printing	1005	721
Postage	1674	1677
Donations	3304	1950
Stationery	92	153
Computer costs	0	40
Domain name registration	81	0
Committee expenses	600	482
PO box	124	121
Fair Trading fee	0	54
Miscellaneous	<u>501</u>	<u>0</u>
	24805	22622
 Surplus	 36740	 33026

All moneys are held in BDCU accounts

Notes:

1. Our closing balance for 2017 of \$36,740 includes \$24,000 in subscriptions received for the 2017/18 season. Therefore, effective surplus brought forward is \$11,996.
2. There are no outstanding debts at June 30 2017.
3. Donations were to CanAssist, Family Support & Wingecarribee Adult Day Care Centre.

Questions about these accounts can be address to the treasurer at saville@acenet.com.au

James Saville
Treasurer

Treasurer's report for the year ending June 30 2017

With membership having reached 400 we have a solid financial base with which to continue to offer a rich and varied film programme to subscribers. Despite funding several film related activities by local charities during the past year, our year end surplus has increased by \$3,714.

We have ended the year under review in excellent financial shape.

President's Annual Report on FISH, 2016/17.

Dear Members,

We have just concluded another wonderful season and once again we are indebted to the support we receive from our sponsors Highland Creative, Ace Internet Services and the extraordinary Empire Cinema and their brilliant staff. Thank you.

For the second year in a row we have 400 plus members and this trend is continuing. 400 plus means FISH is full and has necessitated some radical changes to how we accept new members. Joining at anytime and our half year membership are both gone. Renewal for existing members takes place over the April/May/June period. If vacancies arise, they are then offered to hopeful applicants at that time. It is vital for members to renew promptly at this time and inform us if they are likely to be away during that period or, make arrangements for fellow members to rejoin for them.

This popularity has come about by the terrific films we have offered over the last few years and the incredible value of eleven films for a mere \$60. This year we have had films from nine different nations. My personal top three were; *Rams* (Iceland), *Tanna* (Australia) and *Labyrinth of Lies* (Germany). The diversity has been up to our usual standard and the vast amount of feedback from sharing members, (thank you), has been overwhelmingly positive. We even had a short film treat by Nick Papademitriou, (*Swinger* ~ about his grandparents), shown before our December feature, *Alex & Eve*.

Once again, due largely to the canny financial efforts of our treasurer James Saville, we were able to support two local charities by paying the screening costs of their fund raising Premiere Movie Nights. These were for CanAssist, (*The Light Between Oceans*), last October and Wingecarribee Adult Day Care Centre, (*Jasper Jones*), back in March. It was our great pleasure to be in a position to help them in this way.

Finally, I would like to acknowledge and thank the wonderful FISH committee for all their hard work, time sacrifice and continuing good humour and friendship. Despite travel, ill health and all the other interruptions that life manages to throw up, the tasks always seem to get done by supporting one another and trying to prepare things in advance where possible.

I look forward to working with the committee again in the next twelve months,(despite losing the super lovely Christine Ferguson to Sydney recently ~ thank you Christine), as we endeavour once more to deliver a program of films to you that interest, excite, challenge, and most of all, prove to be thought provoking and discussion-over-coffee-worthy!!

Thanks for joining us and enjoy the journey, **Ross Armfield**.

Message from the President

Two wonderful films completed our old season, and commenced our new one. You will find two great reviews of the former, *Labyrinth of Lies* by members Paul Williams and Neill Ustick in this Newsletter, that had to be held over from last month. Similarly, Paul's review of *Things To Come* will appear in our September issue coming up. Thanks for your contributions gentlemen.

Our AGM will take place at 9.30 in the morning on Sunday 17th September just prior to our normal 10.00 FISH screening. We ask that members wishing to attend, please be seated well before the starting time so that we can be done and dusted well before 10.00, allowing our usual admission procedures to take place for those members gathering outside the cinema.

Speaking of punctuality, could all members please try to be seated well before ALL of our screenings. While some delays can occur despite the best laid plans, late arrival can really spoil the film for many people. This has happened quite a bit recently. Thank you in anticipation of your continuing cooperation in this matter.

A reminder for our new members re bringing guests. All members are allowed to bring one guest, free of charge, to one screening in any given season. Should you want to bring a guest please contact Caro Kennewell, (details below), to make the necessary arrangements well in advance of your selected screening. All guests must accompany the inviting member to be checked off by committee members when entering the cinema. Also, your membership card is non-transferable and may not be 'lent' to friends, neighbours or other family members. Please contact us if you require any extra information or clarification in this area.

The second film in our season is the German work, *Toni Erdmann*. This comedy is about an hour longer than the average duration of your typical FISH fare, so consideration of finishing times and the limiting of fluid intake prior to the screening, may be two things well worth taking into account before settling in for the show!!! I hope you enjoy it. Yours in film, **Ross Armfield**.

COMING UP:

September	<i>The Second Mother</i> (Brazil)	Sunday 17 th & Tuesday 19 th
October	<i>The Fencer</i> (Finland/Estonia)	Sunday 15 th & Tuesday 17 th
November	<i>The Last Hammer Blow</i> (France)	Sunday 19 th & Tuesday 21 st
December	<i>Kumiko the Treasure Hunter</i> (USA)	Sunday 10 th & Tuesday 12 th
February '18	<i>Jimmy's Hall</i> (UK)	Sunday 11 th & Tuesday 13 th



FILMS IN THE SOUTHERN HIGHLANDS INC

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Membership: Forms available at Empire Cinema & on Website.

Enquiries: David Cowie - Membership Secretary
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