

Rating: ★★☆☆

**BLINDNESS (18)**

Rating: ★★☆☆

**WALTZ WITH BASHIR (18)**

Rating: ★★☆☆



RUSSELL Crowe (left) and Leonardo DiCaprio tackle terrorism in **BODY OF LIES**

satirical attacks on family values, consumerism and addiction and lots of seedy shagging.

For the most part it's a hoot – there are belly laughs aplenty from Rockwell, and Kelly MacDonald is excellent as the love interest in what is essentially a degenerate indie take on the rom-com.

But the unsympathetic characters are so unlikeable that Palanhiuk's wider point feels a little hard to swallow – making Choke something of an acquired taste. – **MATT HUMPHREYS**

THE lights go out in director Fernando Meirelles' allegorical drama **BLINDNESS (18)** – a film that's as thoughtful and inventive as it is gritty and depressing.

When a mysterious virus sweeps across a city, the entire population loses its sight. As society crumbles, the infected are dumped in an abandoned mental hospital until infighting among the infected forces a band of inmates – lead by the only person to retain her sight (Julianne Moore) – to mount a daring escape in a bid to find home.

While there are hints of a happy ending (of sorts) for the most part this is as dark and depressing as a film can be. From theft and adultery to violence and rape, Meirelles – who also helmed the edgy *City of God* – bravely plays around with uncomfortable situations which play out in astonishingly filthy locations.

At times the direction feels a bit on the scrappy side but Meirelles conjures up some great visuals that attempt to replicate the characters' loss of

vision and the lead performances from Mark Ruffalo, as an infected doctor, and Moore, as his secretly-sighted wife, are well judged.

Covering such dark territory – literally and metaphorically – the film is perhaps more admirable than enjoyable but it asks some probing questions of society and is guaranteed to haunt you for days afterwards. – **JUSTIN MATLOCK**

THE starting point for **WALTZ WITH BASHIR (18)** is when a friend tells director Ari Folman about a recurring nightmare, in which he is chased by 26 ferocious dogs.

The dream, they recognise, is a response to the friend's experiences in the first Lebanon war. It is at this point that Folman realises that he can remember barely anything

from his own army days and sets out to understand why this is.

Via a series of interviews with friends, fellow soldiers and experts on post-traumatic stress disorder, Folman seeks to unravel the mystery of his failure of memory.

From a few uncertain images he pieces together his involvement in the Sabra and Shatila massacre, which resulted in the deaths of up to 3,500 innocent civilians, many of them women and children.

The subject is clearly

emotive on its own, but what makes *Waltz with Bashir* so enthralling is its format. By animating the interviews and emotions they provoke, Folman and his team free their topic from the constraints of realism, which allows a more imaginative and fulfilling exploration to take place.

It is easy to grasp why *Waltz with Bashir* has been hyped for an Oscar: it is perhaps the most sensitive and original cinematic treatment of war in recent times. – **JO CAIRD**

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<b>Quarantine</b>	12.45 3.00 5.20 7.40 10.00 (12.15) 18
<b>Body of Lies</b>	1.10 4.10 7.10 10.05 15
<b>My Best Friend's Girl</b>	11.35 2.10 4.35 7.25 9.55 (12.25) 15
<b>Max Payne</b>	11.20 2.05 4.30 7.05 9.30 (11.50) 15
<b>Zack and Miri Make a Porno</b>	7.50 10.15 (12.30) 18
<b>Quantum of Solace</b>	11.15 2.00 4.45 7.45 10.30 12A
<b>High School Musical 3: Senior Year</b>	11.00 1.40 4.20 U

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2h 08m  
Fri & Sat: 12.00, 15.00, 18.00, 21.00  
Sun-Thu: 14.00, 17.00, 20.00

**CHOKO (18) - W/A**  
1hr 32m  
Fri & Sat: 13.20, 16.10, 18.35, 21.15  
Sun-Thu: 12.15, 15.00, 17.45, 20.30

**CHANGELING (15) 2hr 21m**  
Paid Preview  
Wed-Thu: 13.30, 16.35, 19.55

**FOUR CHRISTMASSES (12A) - W/A**  
1h 22m  
Paid Preview  
Wed-Thu: 13.20, 15.35, 17.50, 20.20

**THE BAADER - MEINHOF COMPLEX (18) - W/A**  
2h 30m  
Fri & Sat: 20.15  
Sun-Mon: 19.40

**QUANTUM OF SOLACE (12A)**  
1h 44m  
Fri & Sat: 12.30, 13.15, 15.10, 16.00, 17.50, 18.45, 20.30, 21.30  
Sun-Thu: 12.30, 13.20, 15.15, 16.00, 18.00, 19.35, 20.45  
Tues only - subtitles 13.20, 16.00, 19.35

**ZACK AND MIRI MAKE A PORNO (18) - W/A**  
1h 42m  
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(12.20 SAT & SUN only), 3.10, 6.00, 8.50, (11.40pm FRI & SAT only)

**QUARANTINE** 18  
(12.40 SAT & SUN only), 2.55, 5.10, 7.25, 9.35, (11.45pm FRI & SAT only)

**MAX PAYNE** 15  
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(AD) Audio Description all showtimes  
(S) Subtitled Performances (2.40pm SUN, TUE & WED only)

**ZACK AND MIRI MAKE A PORNO** 18  
2.00, 4.35, 6.55, 9.25, (11.45pm FRI & SAT only)

**QUANTUM OF SOLACE** 12A  
Contains frequent moderate action violence  
(11.40am, 12.40 SAT & SUN only), 2.20, 3.20, 4.50, 5.50, (6.45 except WED & THU), 7.30, 8.40, (9.20 except WED & THU), 9.50, (11.25pm FRI & SAT only)

**HIGH SCHOOL MUSICAL 3: SENIOR YEAR** U  
(11.15am SAT & SUN only), 1.45, 4.15pm

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