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Look both ways - William McInnes, Justine Clarke, Anthony Hayes, Sarah Watt

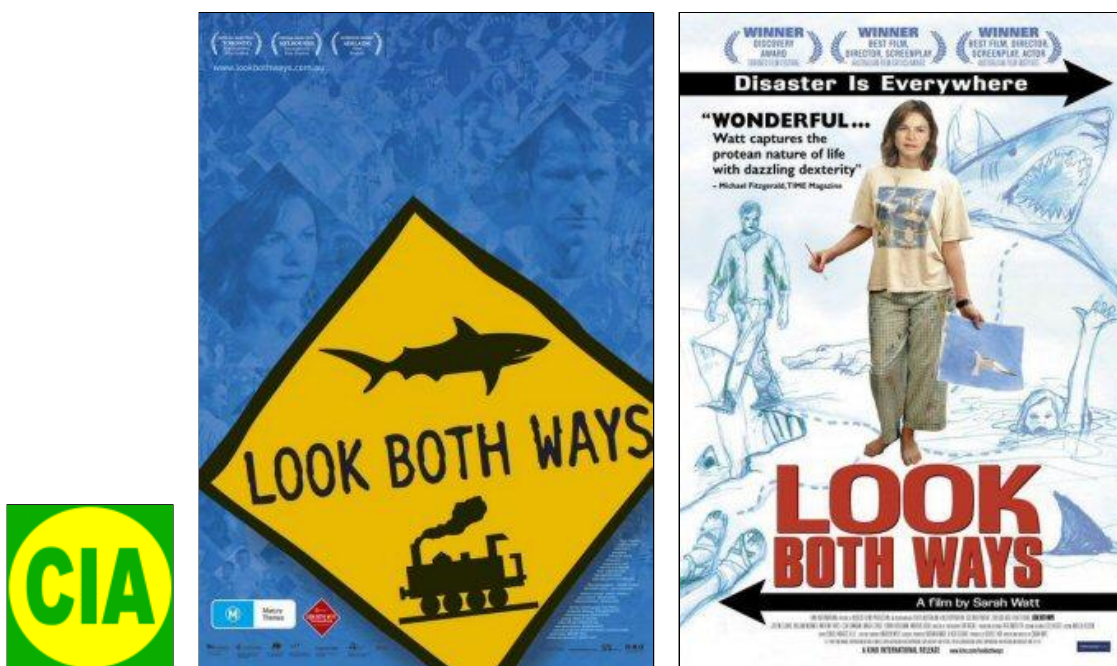
Threat advisory: High - High risk of entertaining activities

Movie propaganda

Disaster is everywhere.

An innovative mix of animation and live action, set over a scorchingly hot weekend, when people dealing with unexpected events find their lives intersecting. Nick (William McInnes) visits a doctor for a routine medical and is given a devastating diagnosis but has to wait until Monday for specialist advice. Meryl (Justine Clarke), returning from a funeral, has until Monday to finish her project or lose her job. Andy (Anthony Hayes) is thrown by his girlfriend's ultimatum and has to consider the news of her unplanned pregnancy. The convergence of their paths creates an intriguing picture, both intimate and universal.

Theatrical propaganda posters



Target demographic movie keyword propaganda

- i Film Australia train accident death drama relationship photograph painting Adelaide heat summer love pregnant sex

Persons of interest

- i Justine Clarke Meryl
- i William McInnes Nick
- i Anthony Hayes Andy Walker
- i Lisa Flanagan Anna
- i Andrew S Gilbert Phil
- i Daniella Farinacci Julia
- i Sacha Horler Linda
- i Maggie Dence Joan
- i Edwin Hodgeman Jim
- i Andreas Sobik Train driver
- i Sarah Watt Screenwriter
- i Sarah Watt Director

Cinematic intelligence sources

- i [Look both ways official movie site](#)
- i [Look both ways film production notes \(.rtf\)](#)
- i [Look both ways movie trailers:](#)

- QuickTime:
 - iPod
 - Theatrical: Small * **Medium** * Large
- Awards and film festivals:
 - Australian Film Institute (AFI) 2005**: Won: Best original screenplay (Sarah Watt), Best supporting actor (Anthony Hayes), Best film (Bridget Ikin), Best direction (Sarah Watt); Nominated: Best lead actor (William McInnes), Best lead actress (Justine Clarke)
 - Bangkok International Film Festival 2006**: Windows on the world
 - Brisbane International Film Festival 2005**: Film Critic's Jury Award - Best Asia Pacific Film
 - Film Critics Circle of Australia Awards 2005: Won: Best Film (Bridget Ikin), Best Director (Sarah Watt), Best Actor In A Lead Role (William McInnes), Best Original Screenplay (Sarah Watt), Best Editor (Denise Haratzis); Nominated: Best Actress In A Lead Role (Justine Clarke), Best Actress In A Supporting Role (Lisa Flanagan), Best Composer (Amanda Brown)
 - Cinematic Intelligence Agency Trenchcoat Awards 2005**: Nominated: Best film (English language), Best Australian film, Best director (Sarah Watt)
 - if Awards 2005**: Won: Best Direction (Sarah Watt), Best Script (Sarah Watt), Best Editing (Denise Haratzis); Nominated: Best Feature Film (Sarah Watt), Best Actress (Justine Clarke), Best Sound (Toivo Lember, Andrew Plain, Pete Smith), Best Music (Denise Haratzis, Amanda Brown)
 - Karlovy Vary International Film Festival 2006**: Screening
 - Melbourne International Film Festival 2005**: Australian Showcase
 - San Sebastián International Film Festival 2005**: Zabaltegi: Altadis New Directors Award
 - Toronto International Film Festival 2005**: Discovery Award
- Studios and distributors:
 - Dendy Films**

Intelligence analyst

Special Agent Matti

Theatrical report

If a picture is worth a thousand words then *Look both ways* is worth a thousand pictures. While the story is pretty obvious - and there are more cinematic clichés than you can poke a stick at - this Little Aussie Gem™ still manages to make you feel good about the end.

For the most part this is a romance. Fortunately, it is cut, hacked and slashed to pieces then woven back together like a patchwork quilt; doubly fortunate is that the end result is much greater than the sum of its parts. This is real life: chaotic, confused, badly communicated yet full of meaning. Understanding is not handed to you on a plastic tray ("Would you like fries with that?") like Hollywood romances, it is plucked from a vine, washed, chilled, peeled and - only when you are going sour on the whole deal - popped into your waiting mouth, a sweet, juicy morsel of comprehension.

But enough with the extended metaphors, *Look both ways* succeeds in what *Me and you and everyone we know* attempted. Bold statements intercepted by multimedia presentations, informed by human tragedy.

And you get to see William McInnes in a pair of jocks. What more could you ask for?

Media intelligence (DVD rental)

- i Audio: Dolby Digital 5.1 Surround
- i Languages: English
- i Picture: Widescreen
- i Special features:
 - i Commentary: Sarah Watt, William McInnes, Justine Clarke
 - i Trailers: Australian, International

Media intelligence (DVD retail)

- i Audio: Dolby Digital 5.1 Surround
- i Languages: English
- i Picture: Widescreen
- i Special features:
 - i Disc 1:
 - i Commentary: Sarah Watt, William McInnes, Justine Clarke, Barbara Masel
 - i Trailers
 - i Disc 2:
 - i Documentaries: *Looking closer* - An insight into the animation, VFX, editing and music
 - i Galleries:
 - i Artwork by Sarah Watt
 - i Production stills
 - i Interviews: Sarah Watt
 - i Short film: *Living with happiness* by Sarah Watt
 - i Study guide
 - i Disc 2:
 - i Short films by Sarah Watt

Security censorship classification

M (Mature themes)

Surveillance time

100 minutes (1:40 hours)

Not for public release in Australia before date

Film: [18 August 2005](#)

DVD rental: [1 February 2006](#)

VHS rental: [1 February 2006](#)

DVD retail: [21 June 2006](#)

DVD retail: [6 September 2006](#) - 3-disc special edition

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Look Both Ways (2005)



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Released 21-Jun-2006



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Details At A Glance

General		Extras	
Category	Drama	Main Menu Audio Short Film- <i>Living With Happiness: Sarah Watt</i> Interviews-Crew-Sarah Watt Featurette- <i>An Insight Into The Animation, Vfx, Editing And Music</i> Gallery- <i>Animation And Artwork</i> Gallery- <i>Stills</i> Featurette- <i>Study Guide</i> Theatrical Trailer- <i>Original And International</i> Trailer- <i>Three Dollars, The Bank, The Brush Off, Stiff, Kenny</i>	
Rating			
Year Of Production	2005		
Running Time	96:15 (Case: 100)		
RSDL / Flipper	Dual Layered Dual Disc Set		
Start Up	Menu	Cast & Crew	
Region Coding	1,2,3,4,5,6		
Studio Distributor	Madman AV Channel, The	Directed By	Sarah Watt
	Amaray-Transparent-	Starring	Justine Clarke William McInnes Anthony Hayes Lisa Flanagan Andrew S. Gilbert Daniella Farinacci Maggie Dence

Case	Dual		Edwin Hodgeman Andreas Sobik Sacha Horler
RPI	\$34.95	Music	Amanda Brown

Video		Audio	
Pan & Scan/Full Frame	None	English Dolby Digital 2.0 (224Kb/s)	
Widescreen Aspect Ratio	1.78:1	English Dolby Digital 5.1 (448Kb/s)	
16x9 Enhancement		English Audio Commentary Dolby Digital 2.0 (224Kb/s)	
Original Aspect Ratio	1.85:1	Miscellaneous	
Jacket Pictures	No		
Subtitles	None	Smoking	Yes
		Annoying Product Placement	No
		Action In or After Credits	No

NOTE: The Profanity Filter is ON. Turn it off [here](#).

Plot Synopsis

At times I'm sure we all imagine catastrophic scenarios occurring during the blasé routine of our day-to-day lives. But what if this became an obsession and your whole life was consumed with these visions of mayhem and tragedy? *Look Both Ways* deals with such an obsession and of the coming to terms with our own delicate mortality. Far from dark and depressing, the film is rich in subtle humour, with the final scenes providing the viewer with an optimistic outlook while still retaining some ambiguity.

Look Both Ways is the debut feature film for writer and director **Sarah Watt**. Sarah's body of work prior to *Look Both Ways* consists of short animated films, one of which, *Living With Happiness*, is presented as an extra on disc two. The relevance of this short film's inclusion on the DVD is plainly obvious when viewed, as it has significance to the basic premise of *Look Both Ways*.

Sarah has used the art of animation and rapid, still image montages to convey the brief imaginary interludes of the film's characters. These wonderful animations and montages are seamlessly integrated with the live action and provide a unique element of fantasy while conveying the working of a character's imagination to the audience.

The story of *Look Both Ways* unfolds over a three day period during a summer heatwave in the city of Adelaide. A group of lives are about to converge with tragic, yet quietly hopeful consequences.

Nick (**William McInnes**) is an award winning newspaper photographer. On Friday he is given the devastating news that he has testicular cancer, which has also spread to his lungs. He must wait until Monday for further news from his specialist about the best form of treatment and to obtain an accurate assessment of his chances of recovery.

Andy (**Anthony Hayes**) is a journalist from the same newspaper as Nick. He is informed by his girlfriend Anna (**Lisa Flanagan**) that she is pregnant with his baby. Initially, this isn't welcome news to Andy; he is already struggling to maintain a relationship with his two children from a previous marriage.

Meryl (**Justine Clarke**) is an artist returning home from her father's funeral. In her mind, Meryl sees herself dying horrible deaths in the midst of performing simple daily tasks. Walking beside the railway line, she sees the train de-rail and fall onto her. Crossing the road, she sees herself being hit by a speeding four wheel drive. These imaginary visions are brought into reality when Meryl is witness to a young man being struck and killed by a train.

When Andy and Nick arrive to cover the tragedy for the newspaper, Nick assesses his surroundings and begins taking a series of photographs. He observes and captures the general commotion of the scene, the police interviewing Meryl, the distraught train driver (**Andreas Sobik**) and the emotional breakdown of the dead man's wife (**Daniella Farinacci**) at the very instant she realises the victim is in fact her husband.

Nick and Meryl accidentally meet again the following day outside Meryl's house. The tragedy of the previous day is still at the forefront, especially with Nick's photo of the widow on the front page of the newspaper. The awkwardness of the situation is eased by the revelation that Nick and Meryl have both been visualising death on a constant basis. These two relative strangers subsequently provide each other with comfort in a time of vulnerability.

As the intense summer heat beats down on the city, relationships new and old are tested and realisations of passed inadequacies are open to redemption.

Devastated by Nick's cancer news, Phil (**Andrew S. Gilbert**), his newspaper editor and friend makes a conscious effort to quit smoking and spend more quality time with his young family.

Andy is struggling with his moral dilemma of taking responsibility for Anna and the unborn baby. He is also having problems connecting with his two young children and communicating amicably with his ex-wife.

While wrestling with the demons in his head, Nick must also decide whether to be honest about his illness with Meryl, while she determines if her impulsive relationship with Nick is well intentioned or inconsequential.

On Sunday afternoon the heavens open with a torrential downpour of rain, cleansing and rejuvenating a tired city.

Look Both Ways scored four Australian Film Institute Awards in 2005 including Best Film, Best Direction, Best Original Screenplay and Best Supporting Actor.

Don't wish to see plot synopses in the future? [Change your configuration.](#)

Transfer Quality

Video

The video transfer for ***Look Both Ways*** is impressive.

The film is presented in an aspect ratio of 1.78:1, which is 16x9 enhanced. The film's correct aspect ratio is 1.85:1.

Despite the fact that there was just a hint of softness in the overall look of the film, sharpness levels were generally still excellent. Blacks were bold, clean and free of low-level-noise. The degree of detail in shadows was also outstanding.

The colour palette used in the film is quite soft and subtle in its depiction of a hot Australian summer. This is in contrast to the generally strong and dark colours used in much of the animation. All colours were beautifully balanced on the disc, with no oversaturation issues.

There are no MPEG artefacts in the transfer. No significant film-to-video artefacts were noticed and [film artefacts](#) were not an issue.

Unfortunately there are no subtitles on the disc.

The disc containing the film (disc one) is a single sided, dual layer disc. The layer change occurs at the beginning of a scene at **49:12** and is very obvious.

Video Ratings Summary

Sharpness	★★★★
Shadow Detail	★★★★↓
Colour	★★★★↓
Grain/Pixelization	★★★★
Film-To-Video Artefacts	★★★★
Film Artefacts	★★★★★
Overall	★★★★

Audio

The audio transfer is also very impressive.

There are three audio tracks available on disc one; English Dolby Digital 5.1 (448Kb/s), English Dolby Digital 2.0 (224Kb/s) and English Audio Commentary Dolby Digital 2.0 (224Kb/s).

The dialogue in *Look Both Ways* was clear and easily audible throughout the film.

There were no apparent issues with audio sync.

The original music score by **Amanda Brown** was difficult to pick from the wide selection of non-original songs that were nicely incorporated into the film.

The surround channels were well used, providing just the right amount of enhancement without going overboard. All channels were used aggressively during the rapid fire montages and during the many brief animated interludes. The film's music and general ambient noise also benefited from sensible surround usage. Apart from the abovementioned interludes, other examples of the measured surround presence occur at **0:43** and **43:03** with passing trains and some crowd noise at a cricket match at **77:28**.

The subwoofer was reasonably active throughout the film, offering considerable enhancement to music and to the interlude scenes in particular.

Audio Ratings Summary

Dialogue	★★★★☆
Audio Sync	★★★★☆
Clicks/Pops/Dropouts	★★★★★
Surround Channel Use	★★★★☆
Subwoofer	★★★
Overall	★★★★

Extras

The selection of extras are reasonably good, but a little undersized for a two disc set.

Menu

The menus on both discs feature subtle animation, are 16x9 enhanced and highlight music from the film. Disc one features the entire song titled *Crashing* performed by **Gersey**. This song is the key piece of music in the film and is also well utilised in the menu.

Disc One Extras:

Audio Commentary - Sarah Watt (Director), Barbara Masel (Associate Producer), William McInnes and Justine Clarke (Actors)

A fairly basic commentary, but still worthy of a listen. Sarah, Barbara, William and Justine discuss and comment on many aspects of the film, including some humorous anecdotes. The audio recording level appeared to be very low on this commentary, as it required a substantial increase in volume to be able to hear and comprehend the discussion.

Original Theatrical Trailer (1:55)

International Trailer (1:49)

Madman Propaganda (Trailer Collection)

Three Dollars (2:25) The Bank (2:01) The Brush Off (2:28) Stiff (2:29) Kenny (1:53)

Disc Two Extras:

Short Film - *Living With Happiness* (6:06)

A neurotic mother must come to terms with her disaster anxiety, as she struggles with her constant thoughts of impending doom. This 2001 short animated film by **Sarah Watt** is very much a prelude to *Look Both Ways*, with the mother becoming the inspiration for the character of Meryl in the film. As was the case with *Look Both Ways*, **Emma Kelly** was a key player in the drawing and animation

process for this short film.

An interview with Sarah Watt (9:06)

Sarah discusses the more fundamental aspects of the film with footage from the film to highlight her comments.

Looking Closer (*An insight into the animation, VFX, editing and music in Look Both Ways*) (21:35)

As the title suggests, this piece looks at the more technical sides of the film. The discussion on the film's animation and rapid video montages was very informative. Those interviewed are **Sarah Watt** (*Director*), **Peter Webb** (*VFX Designer / Supervisor*), **Emma Kelly** (*Animator*) and **Denise Haratzis** (*Editor*).

Artwork Galleries

Animation Artwork Gallery (1:51)

A basic look at the artwork used in the animation scenes. This vision is accompanied by music from the film.

Production Stills Gallery (4:49)

The same concept as the above gallery, but this time we have both still photographs from the film and some behind-the-scenes images.

Study Guide (DVD ROM)

This twelve page colour PDF complete with study activities was produced by ATOM (Australian Teachers of Media) and contains an interesting analysis of *Look Both Ways*. If you're a film student or if you love to get the absolute maximum from a film, this will make fascinating reading.

R4 vs R1

NOTE: To view non-R4 releases, your equipment needs to be multi-zone compatible and usually also NTSC compatible.

At the time of this review there is no R1 version of *Look Both Ways* available.

Summary

Look Both Ways reminds us all of our fragile mortality and the importance of making the most of opportunities. The combination of animation and still image montages breaks up the serious nature of the film and delivers some restrained humour, which prevents it from becoming overly dark.

Look Both Ways joins the growing list of fine Australian dramas - highly recommended.

The video and audio transfers are both impressive.

The selection of extras is reasonable, but rather undersized for a two disc set.

Ratings (out of 5)

Video	★★★★
Audio	★★★★
Extras	★★★
Plot	★★★★★
Overall	★★★★

© [Steve Crawford](#) (read my [bio](#))

Friday, August 04, 2006

Review Equipment	
DVD	JVC XV-N412, using Component output
Display	Hitachi 106cm Plasma Display 42PD5000MA (1024x1024). Calibrated with THX Optimizer . This display device is 16x9 capable.
Audio Decoder	Built in to amplifier/receiver. Calibrated with THX Optimizer .
Amplification	Panasonic SA-HE70 80W Dolby Digital and DTS
Speakers	Fronts: Jensen SPX7 Rears: Jensen SPX4 Centre: Jensen SPX13 Subwoofer: Jensen SPX17

Other Reviews NONE

Comments (Add)

[did this really warrant a 2 disk release?](#) - Anonymous **REPLY POSTED**

[rental vs retail](#) - nitin



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Look Both Ways (2006)

LOOK BOTH WAYS

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PLATE

Reviews Counted: 52
Fresh: 39 Rotten: 13
Average Rating: 6.5/10

HELP



75%

"Insightful, empathic, and surprisingly uplifting."

Justine Clarke
William Malins

RATED PG-13
1 HR 40 MINS
DRAMAS

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Directed by Sarah Watt

PRICE COMPARISON

TYPE - Tomatometer Reviews Sort by Critic Source Rating Date Page 1 > Next | View All

(What is this?)
"An imaginative, humorous and truthful contemplation of human reaction to the inexplicable."

FULL REVIEW Comment

Richard Kuipers
VARIETY

FULL REVIEW Comments

Cherryl Dawson and Leigh Ann Palone
THEMOVIECHICKS.COM



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FULL REVIEW Comments

Jeffrey M. Anderson
COMBUSTIBLE CELLULOID

FULL REVIEW Comments

Sean Axmaker
SEATTLE POST-INTELLIGENCER

80% Average Rating: 6.8/10

The much-honored Australian dramedy *Look Both Ways* may be the type of film that provides a purifying rain just when its beleaguered characters need it.

FULL REVIEW Comments

John Anderson
NEWSDAY

FULL REVIEW Comments

Jules Brenner
CINEMA SIGNALS

Frederic and Mary Ann Brussat
SPIRITUALITY AND PRACTICE

An unassuming, unadventurous, but likable dramedy about dying and grief.

FULL REVIEW Comments

Michael Atkinson
VILLAGE VOICE

FULL REVIEW Comments

Brian Clark
AUSTIN CHRONICLE

A pleasantly peculiar ensemble movie about melancholic people coping with random tragedy.

FULL REVIEW Comments

Jami Bernard
NEW YORK DAILY NEWS

FULL REVIEW Comments

Dave Calhoun
TIME OUT

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MOVIE INFO

MOVIE CONSENSUS
With animated sequences adding

with animated sequences during imaginative quirkiness to the mix, this movie about death and disaster is insightful, empathic, and more uplifting than one would think.

MOVIE SYNOPSIS

Mixing animation and live action, Look Both Ways follows the misadventures of Meryl (Justine Clarke), a woman who sees disaster everywhere. more...

MPAA RATING

PG-13, for some violent images, sexual content and thematic material

RELEASE DATES

Theatrical: Apr 14, 2006
Video: Dec 5, 2006

RELEASE COMPANY

Kino International

GENRE

Dramas, Romantic Comedy, Relationships, Sex

OFFICIAL MOVIE SITE

The Official Look Both Ways Site

FRIENDS REVIEWS

My Friends' Reviews of Look Both Ways

Create A Journal

Want to see your friends' ratings and Tomatometer appear here? Create a journal and start rating films in your entries. Afterwards, invite your friends to do the same. It's FREE and only takes a couple minutes!

USER FANSITES

Create a fansite for Look Both Ways

- Register with RT. FREE! (Already registered? Sign in)
- Create a Journal.
- Create fansite.

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AROUND THE NETWORK

- Look Both Ways at Rotten Tomatoes
- Look Both Ways at AskMen

RT SPOTLIGHTS



Awards Tour

The awards season is underway with a couple of front runners already getting numerous nominations or wins. See which artists and films are getting the most kudos with RT's Awards Tour.



Hilary Swank

Swank is back with "Freedom Writers," in which she plays a scrappy inner-city teacher who shows her students the true meaning of something or other.

Simon Crook
EMPIRE MAGAZINE

FULL REVIEW Comments

Rich Cline
SHADOWS ON THE WALL
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David Edelstein
NEW YORK MAGAZINE

FULL REVIEW Comments

Harvey S. Kartin
COMPUERVE

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Ken Dubois
REEL.COM

FULL REVIEW Comments

Tom Keogh
SEATTLE TIMES

FULL REVIEW Comments

Ken Fox
TV GUIDE'S MOVIE DE

TITLE: Look Both Ways

RATE:

QUOTE:

FULL REVIEW Comments

BLOG MOVIE To write a long quote, click the "Blog Movie" button

Donald J. Levit
REELTALK MOVIE REVIEWS

FULL REVIEW Comments

Quote by TripZone

Quote by wrathoftheafe

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Quote by IKRfilmfan

Quote by wigoose13

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Uri Lessing
EFILMCRITIC.COM

01/13/07

FULL REVIEW Comments

Quote by rkndkn

Quote by M...ot_of_oz

01/11/07

01/11/07

FULL REVIEW Comments

Shawn Levy
OREGONIAN

FULL REVIEW Comments

Peter Rainer
CHRISTIAN SCIENCE MONITOR

FULL REVIEW Comments

Nick Schager
SLANT MAGAZINE

of disparate and desperate characters over the course of one of the most depressing weekends in movie history.

FULL REVIEW Comments

Jeannette Catsoulis
NEW YORK TIMES

I watched the movie in a kind of fascination. It is poetic and unforgiving, romantic and stark.

FULL REVIEW Comments

Roger Ebert
CHICAGO SUN-TIMES

Though Watt's emphasis on coincidence and fate seems strained at times, *Look Both Ways* is rich in dreamy summer atmosphere and deadpan wit.

FULL REVIEW Comments

Ann Hornaday
WASHINGTON POST

Filled with aloof and confused characters just treading water, and even if they are likable, it eventually becomes tiresome. It's like one big pity party.

FULL REVIEW Comments

G. Allen Johnson
SAN FRANCISCO CHRONICLE

An imaginative, humorous and truthful contemplation of human reaction to the inexplicable.

FULL REVIEW Comments

Look Both Ways works its way to an improbably cheerful ending, but getting there is a slow trip.

FULL REVIEW Comments

Quote by Mr. TNA

01/12/07

A black-humored screenplay, realistic performances, eye-catching artwork, and a few creative turns on some well-worn themes.

FULL REVIEW Comments

Quote by Zubber2006

01/11/07

More Cream of the Crop

FULL REVIEW Comments

74 Total Number of Movie Reviews & Articles

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Central romance is touching enough to lock us in while bringing out the moral of this story.

Full Review

Created by the Movie Review Query Engine.

h: **SONS OF** creating connections between people, but she never quite brings the strands of her ideas together.

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- + Megan's favourites

Look Both Ways

director: Sarah Watt
 country: Australia
 Footprint Films / Dendy Films
 official website
 rated: 4/5
 review date: 17/08/2005



cast: William McInnes, Justine Clarke, Anthony Hayes

Best known as an animator for shorts such as *Small Treasures* (1995) and *Living With Happiness* (2001), filmmaker Sarah Watt likes to describe her first feature, *Look Both Ways* as a "romantic comedy about testicular cancer". While this is an accurate statement, its glibness kind of sells this Australian film short. Combining live action with animated sequences, *Look Both Ways* should be given more credit as a deft and complex look at life, death, fate and coincidence. It is reminiscent of P.T. Anderson's magnificent *Magnolia* (1999) in tone, content and style, and also local drama *Lantana* (2001) with its economic, insightful dialogue and take on things.

It is a scorching hot day in Adelaide when a fatal railway accident randomly unites ten strangers. Twenty-something Meryl (Justine Clarke) has just come from her dad's funeral, witnessing the death of a man by the railway track. Press photographer Nick (William McInnes, best ever in a dramatic role), has just learned that he has cancer and probably not very long to live. And the journalist covering the tragedy Andy, *The Boys'* Anthony Hayes, has just discovered that his ex-girlfriend is pregnant but he doesn't want the child. He perhaps occupies the most jaded position of this raft of characters, the angriest and most insecure about life and the traps/disappointments it can bring. The story and scenes radiate out from these intense, private moments and revelations.

Less is more in *Look Both Ways*, a small film about the bigger picture. Its simple style gives breathing space to more profound ideas about how we choose to live our lives, and how we so often become neurotic over the small stuff and end up taking life for granted. *Look Both Ways* gets better and more 'on the money' as it goes along; a moving and darkly funny film about the little moments of terror and joy that we have every day about being alive.

Great stuff. 4 stars

What Do You Think?

Name:

From:

Score /5

Comments:



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Audience Reviews.

Chrispy rates it 4/5

Comparing this film with P.T Anderson's MAGNOLIA is akin to comparing a Big Mac to a full roast with all the trimmings. Why does Megan Spencer insist on comparing films that have no comparative reasoning, it seems just to show off her film opinion. Its a review - not an opinion. Anyway - the film should, nay MUST be seen by all producers, writers and would be directors to illustrate how fresh and intriguing Aussie cinema can be. Don't just take my word for it - see it yourself with someone you love or would like to love. It really is that special. My only really small criticism would be the use of existing music in the soundtrack - i like original music scores rather than borrowing songs that already have had a life and transplanting them into another artistic medium - bu!

Hannah rates it 5/5

Unbelievably good film. Sarah Watt reassures Australian audiences that it is possible to make a brilliant, international standard film in this country. I saw it months ago and still find my mind drifting back to it. Justine Clarke is terrific. The shots of the flying birds are beautiful. Anthony Hayes popping open a bag of chips in frustration is one of the funniest moments in film history!

jb rates it 2/5

Disappointing. Especially disappointing because it could have been fantastic but was spoiled by too much animation. I found it very hard to return to the story line after the gross visual images of the insides of the human body. Take about 60% of the animation out and I would probably rate it 5 because most of the acting was brilliant.

Lou rates it give the film a score:/5

I think Bruce must be the type of guy who likes 2pac and Elton John remixs, aswell as the immature deadshits that have no heart or soul that walked out, because this is easily one of the best Australian films ever made. Don't deny it.

Michael rates it 5/5

Having seen the film and loved every minute of it I have now read lots of on-line reviews here and elsewhere. I think it's worth seeing just to appreciate how a film that pleases some can be so pointless to others.

Stu rates it 4/5

a fantastically moving film, great to see good aussie movie

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Bruce Cloughton rates it 1/5

The worst Australian film I have ever seen. 1/4 of the patrons walked out. Plot and script both very very amateurish. Even very talented acting could not save it.

Belinda rates it 5/5
The most amazingly simple film I have ever seen. I keep thinking about things in it. Fantastic

Nola Kennedy rates it 5/5
I have never laughed and cried at once in a movie. It was so funny and tearful.

Kay rates it 4/5
Great to see an Australian film in which all the characters are multi-dimensional, believable and communicate and interact like real people. Also a story that has depth. Particularly liked the inspired use of animation to give us insights to the deepest fears of characters. Also great not to be subjected to the formula of a pointless nude sex scene and a bit of gratuitous violence. More please.

Natsu Power rates it 4/5
There are so many good things about a decent Australian film. The relationship that I share with the characters, the landscapes, the accent strike an in-tune chord that leaves space for reflection when the film is over on screen but continues in my heart well after the titles have rolled. Sarah Watt has an amazing talent for telling a good Australian story.

Paul Turner rates it 4/5
Very good movie - provokes a lot of thought.

Really need to see it again to get even more out of it

grace rates it 5/5
havent actually seen it yet only when they were filming a scene in my street hahah i heard it only goes for 30 seconds (the scene) yet it took 6 hours to film...it looks brilliant and i think it will go far

Lucy rates it 5/5
what an amazing film, i live in adelaide and it was so great to see my home town come to life on the screen. such an inspiring and true to life story with believable characters. i laughed, i cried... excellent!

Amy rates it 5/5
I think if there is any film this year you should spend 15 bucks on it has be look both ways- it will make you laugh, cry and think about what is important to you.The Macbeth scene had me in stitches, hilarity nearly killed me...
