



VILLAGE CINEMAS

LAUNCESTON

**LAUNCESTON FILM SOCIETY SCREENINGS ARE AT THE VILLAGE
CINEMAS COMPLEX IN BRISBANE STREET.**

6 P.M. MON, WED & THURS - EXCEPT SCHOOL HOLIDAYS

The Village Cinemas in Launceston have had a long partnership with the Launceston Film Society. It is a mutually beneficial partnership and without the goodwill of the Village, the LFS could not exist in its present form.

Before admission to the screenings there is sometimes congestion in the foyer. The Village management has requested that the LFS committee assist theatre attendants with the queue and to take responsibility for processing members' admission to the theatre. Sometimes members ask us why they are kept waiting in the foyer. The reason is either that another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates support for their candy bar by LFS members.

The Village Cinema offers a concession to LFS members for most of their screenings.

In the interest of everyone's enjoyment the LFS committee requests members to please:

- **Be seated before the film starts**
- **Turn off your mobile phone**
- **Minimise noise including eating, drinking or talking once the film commences.**

Thank you for your consideration



launceston film society

PO Box 60, Launceston, 7250

Web: lfs.org.au email: lfs@lfs.org.au

President	Peter Gillard
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Committee	Gill Ireland (Membership) Sally Oetterli Robin Claxton Janez Zagoda

ADMINISTRATIVE ARRANGEMENTS

The LFS is a “Members Only” society.

Our screening licence requires that admission to screenings is for members only. The rules of the LFS prevent you from lending your membership card to another person, even if you will not be attending the film. This is to maintain our “members only” status required under our screening licence. There will be times when you will be asked to provide identification to prove that you are the person named on the card.

Membership cards will be scanned.

Membership cards will be scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone will be there with a member list to sort out the problem, be assured that if you are a paid up member you will be OK to see the movie. But please understand you may be delayed entry while other members are admitted.

Seating is not guaranteed at LFS screenings

The Launceston Film Society proudly boasts a membership of more than 1400 members. The largest cinema at the Village complex holds around 400 people. A seat cannot be guaranteed at any of our screenings. Village asks members who arrive after the film has started to not sit or stand at the back wall as this is a fire safety issue. Village rules for food and beverages apply.

Reserved seats in the back row

Please observe the “Reserved Seats” signs. These are for the committee members and also reserved for members with special needs. If you have a special need, please make yourself known to a committee member. Please do not take one of these seats until invited or a committee member removes the signs at the start of the film.

Remember to check our Website

LFS matters not addressed in NEWSREEL see www.lfs.org.au

Censorship classifications

The censorship classification of each of the films screened is given in NEWSREEL and consumer guidance (eg violence, or explicit sexual scenes). Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

Lost cards

If your card is lost, you can apply online at www.lfs.org.au or write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card. We require an application for audit. Your new card will be posted out to you. A \$10 fee will be incurred for each lost card.

Changing address

If you change your address, write or email the LFS giving your name, current address, membership number and new address. Changing your details will ensure that you continue to receive NEWSREEL.

Members Requests

If you know of a film you would like to see, please let us know either by email at lfs@lfs.org.au or by handing information to a committee member at the door.

Life Members

For past services provided to the continuation of the Launceston Film Society, the following individuals have been granted life membership: Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michèle McGill, Peter Gillard, Rodney O’Keefe, Stan Gottschalk.

The Launceston Film Society Inc is a “Not for Profit” organisation run by volunteers. *Whilst every effort is made to ensure NEWSREEL is accurate at the time of publication, the Committee accepts no responsibility for errors or subsequent changes.*

ANOTHER YEAR (M)

20, 22, 23 JUNE

Coarse language

UK 2010

Directed and written by: Mike Leigh

Featuring: Jim Broadbent, Lesley Manville, Ruth Sheen

Running time: 130 minutes

Those familiar with Leigh's films will know he is a director who delves deep into the psyche of his lower middle class characters and reveals plenty from the minutia of everyday situations. Here, in a construct comprising the four seasons of a single year, we are drawn into the reality of Tom and Gerri, whose every day happiness is a sharp contrast to that of their friends and relations.

It is spring when the film begins, but there are no hopes of new beginnings for Imelda Staunton's anxious, insomniac Janet, who rates herself 1 out of 10 on the happiness graph. Everyone needs someone to talk to, Manville's Mary tells Gerri, and talk she does, making us acutely aware that she always gets it wrong - in life's big and little things. All the performances are superb, especially Manville, whose plight weighs heavily on us.



The seasons pass and while Tom and Gerri's life is constant, there are emotional traumas and voids for others around them. The film offers many priceless, albeit simple moments, many of which feature Mary in all her stages of despair and angst.

Like life, there are no easy solutions in this film about life, relationships, dreams and woes. It's insightful, absorbing and moving and we feel as though we have spent some time with these ordinary people living out their ordinary lives. Be prepared to have your heart wrenched as Mary struggles to keep afloat in a bottle neck of self-pity.

People watchers or Mike Leigh fans, are guaranteed a fascinating journey.

Original review: Louise Keller, www.urbancinefile.com.au

Extracted by Sally Oetterli

THE WAY BACK (M)

27, 29, 30 JUNE

Mature themes and coarse language

USA 2010

Director: Peter Weir

Featuring: Jim Sturgess, Ed Harris, Colin Farrell, Saoirse Ronan, Mark Strong,

Running time: 133 mins

The hated, brutal Siberian Gulags of Stalin's Russia were soul destroying and as prison stories go, this one is as dramatic and awful as any. The sheer volume of Stalin's purges is staggering and his barbarity devastating. Peter Weir establishes the hell hole in which young Pole Janusz finds himself after being falsely accused of spying. The film begins with the circumstances of his interrogation and it sets up a tone of dread.

That scene is the emotional engine that drives Janusz and the film's dramatic arc, but there is a long way between it and the resolution. It's the only real plot point that matters, as we join the escapees on a massive trek across half the world on foot. It's a survival story, even for the audience. But it sprinkled with gentle humour and eye catching images.



Saoirse Ronan is effective and engaging as the young Polish woman on the run, capturing our empathy for one of the film's more moving set of relationships and dramatic moments.

It's not the sort of prison escape movie that Hollywood makes these days: it's more subtle, more moody, more restrained and it has no histrionics. The result is a film that avoids the cliches of predictable character types on the journey and shows us that humanity is indeed capable of decency even as it battles to survive.

As for the discovery that Slavomir Rawitz's book was not his own story as he had claimed but that of others, is of little consequence for the audience. The fact that it is indeed based on a true story is of greater importance.

Review by Andrew Urban – www.urbancinefile.com.au

Extracted by Peter Gillard

ANYTHING FOR HER (M) POUR ELLE

4, 6, 7 JULY

Violence and coarse language

Origin: France 2008

Director: Fred Cavayé

Featuring: Vincent Lindon, Diane Kruger, Lancelot Roch, Olivier Marchal, Hammou Graïa, Liliane Rovère, Olivier Perrier

Language: French with subtitles

Running time: 96 minutes

Propelled by tension, this gripping prison escape thriller takes the form of a beguiling morality tale as it raises unfathomable issues between right and wrong. Gathering great momentum as it goes along, the fact that we have no idea where the story is going to take us contributes greatly to the emotional power of director Fred Cavayé's film.

After a somewhat clumsy and confusing beginning, the story comes into its own as Vincent Lindon's Julien decides to do whatever it takes to help his wife Lisa (Diane Kruger) escape from gaol, three years after she has been wrongly jailed for murder. In flashback we see sketches of the events that transpired in the car park, when fate conspired to put Lisa in the wrong place at the wrong time. Escaping is easy, a former crim tells Julien; staying free is the hard part.

Julien excels as the anti-hero who shifts effortlessly from living an ordinary life to one in which he has to be prepared to do anything. (You're a teacher, not a gangster, his brother tells him.) He crosses the line of no return, beginning a life of secrecy and mixing in carefully targeted 'wrong circles'. Her role is smaller but critical and Diane Kruger is superb as she changes from self-assured wife and mother to suicidal prisoner.



The time frame narrows to the final three months and then the final three days. Fred Cavayé's decision to keep Julien's plans secret works beautifully; we learn what he is planning only as his plan is put into effect. The moment when Julien bids goodbye to his father (Olivier Perrier) is one of the film's most moving, the latter having secretly discovered the fake passports in his son's jacket. Nothing is said, but both men realize the other knows the truth. A contingency is required for every single detail - even for the wild card for the hypothetical emergency. Klaus Badelt's excellent score is the heartbeat of the film, as it reaches its thrilling climax in the final reel. It's a taut and thought provoking thriller you won't forget.

Review by Louise Keller: -Sun-Herald – extracted by Peter Gillard

SARAH'S KEY (ELLE S'APPELAIT SARAH) (M)

11, 13, 14 JULY

Mature themes and holocaust scenes

France 2010

Director: Gilles Paquet-Brenner

Featuring: Kristin Scott Thomas, Melsuine Mayance, Niels Arestrup, Frederic Pierrot, Michel Duchaussoy, Dominique Frot, Aidan Quinn

Language: French with subtitles

Running time: 111 minutes



The film follows two parallel stories which are given equal weight. The first concerns Julia (Kristin Scott Thomas), an American journalist in Paris who starts working on a magazine project researching the lives of Jews who used to live in the Marais. Simultaneously Julia's architect husband is renovating his old family home, also in the Marais. Julia does some extra research to find out who the owners were before his family moved in during the early 1940s. Let sleeping dogs lie, she is forcibly told. But she refuses, intensifying her attempts to find out if anyone from the family survived the Holocaust and if so, to track them down.

The second story is the one she is researching, concerning the fate of the apartment's Jewish family during the early 1940s. The eponymous Sarah was 10 years old when the police dragged her and her parents away, initially locking them and many other Jewish families in the city Velodrome before hauling them to a transit camp. Sarah becomes obsessed with rescuing her young brother, who has been locked behind a panel in an attempt at saving him, and tries to figure a way to escape and return home to effect a rescue.

The scenes of confusion and panic as family members are separated from one another at the transit camp are filmed with a sense of urgency that makes the film feel like a documentary. After this the two parallel narratives become increasingly entwined, so that the connections binding the living to those who have died become impossible to escape.

Parallel narratives can be hard to pull off in film. What makes Sarah's Key work so powerfully is the way the two strands build upon each other to become greater than the sum of the two parts.

Review by Lyndon Barber – www.sbs.com.au Extracted by Peter Gillard

INSIDE JOB (PG)

18, 20, 21 JULY

Mild themes and coarse language

USA 2010

Director: Charles Ferguson

Cast: Documentary

Running time: 108 Minutes

Charles Ferguson's documentary, INSIDE JOB, explores the reasons and the effects of the 2008 world-wide financial downturn, starting with an examination of the problem in microcosm - in the small country of Iceland, which was a model community until the banks were de-regulated.

Like others before him, Ferguson claims the beginning of the problem was in the 80s when President Ronald Reagan deregulated the American banking industry, but he goes on to demonstrate that executive greed and dishonesty have been rampant in recent years.

I'm far from being knowledgeable about the workings of the financial world - my bank statement is a mystery to me - but Ferguson's really well made documentary makes at least some of the puzzle clearer. There are graphs and charts and graphics and numbers galore, but the bottom line is that the poor old punter has been taken for a ride by greedy corporate business tycoons who have been hand in glove with government departments.

It's a horror movie, in a way, one designed to make you angry and want to do something about it.

Reviewed by David Stratton - "At the Movies" ABC TV Sourced by Kim Pridham.



RED HILL (MA 15+)

25, 27, 28 JULY

Strong violence

Australia 2010

Director: Patrick Hughes

Featuring: Steve Bisley, Ryan Kwanten, Tom E. Lewis, Claire van der Boom, Christopher Davis, Kevin Harrington, Richard Sutherland, Ken Radley.

Running time: 95 minutes

A young police officer must survive his first day's duty in a small country town.

This Australian western, shot in the Victorian high country, is written and directed by Patrick Hughes, who has since moved to Hollywood on the strength of it.

It stars Ryan Kwanten as a young cop, Shane Cooper, who has moved to a small town in the high country with his pregnant wife. On his first day on duty he is confronted by hazing from his fellow officers, is sent to investigate a mysterious mauling of livestock in the back country; and on his return to the town finds all hell has broken loose. A murderer called Jimmy Conway (Tom E Lewis) a Red Hill local, has broken out of prison and come back to the town seeking revenge. His targets are the local cops, led by Old Bill (Steve Bisley), a man who believes he owns the town.

Poor Tom E Lewis. In his first film, *The Chant of Jimmy Blacksmith*, he played an Aboriginal axe murderer running amok, driven mad by white hypocrisy. In this last film, one half of his face brutally disfigured, he plays much the same figure. The first time was tragedy. This time ... well it's not really farce, but as the film slowly attempts to shift our sympathies towards Jimmy, its flashbacks ladle on the melodrama.

It's one of two weaknesses in what plays out as a well paced, suspense laden and surprisingly engaging film. It's Kwanten's young cop, actually, who carries the centre, and it holds. He's that rare creature, a copper with reservations about the use of guns.

There are moments of low comedy, well handled moments of homage to other westerns, and a well entrenched Australian rural myth makes a surprise appearance. I won't spoil it for you. I think it was unnecessary myself but you may love this piece of not so shaggy wildlife.



From a review by Julie Rigg ABC Radio Compiled by: Mark Horner

LEBANON (MA 15+)

1, 3, 4 AUGUST

Strong themes and Violence

Israel/France/Lebanon/Germany 2009

Director: Samuel Maoz

Featuring: Yoav Donat, Itay Tiran, Oshri Cohen, Michael Moshonov, Zohar Shtrauss

Language: Hebrew/Arabic/French/English

Running time: 93 minutes

During the First Lebanon War in June, 1982, a lone Israeli tank and a paratrooper platoon are dispatched to search a hostile town that has already been bombarded by the Air Force. The mission gets out of control. Motivated by fear and the survival instinct, they try to follow orders, even when they don't understand them.

In a few seconds the young men's ethical universe has been dismantled and replaced by a cruder set of imperatives: keep moving; do what you can to survive; obey orders; when in doubt, shoot to kill. This is an abstract way of summarizing something that has, partly because of the close and crowded space of the tank, an almost unbearable intimacy. "Lebanon" is meticulous, nearly clinical in its attention to what happens in war —



specifically what happened in the first days of the Israeli invasion of Lebanon in 1982. This is an excursion through hell. The scope offers a narrow window into the world beyond the tank and presents vistas of carnage and destruction.

The men in the tank never talk about why they are fighting and do not have a very clear idea of whom they are fighting, either. Why are there Syrians here? one of them wonders, and another is unsure about whose side the Phalangists are on.

Nothing is resolved. The story does not end so much as stop, in a state of desperate exhaustion. In military terms it is not clear what has been accomplished. But in its creative audacity, the precision of its psychological portraiture and, above all, in its uncompromising moral seriousness, "Lebanon" accomplishes about as much as any war movie can.

Original reviews: Andrew Urban-Urbancinefile and A O Scott The New York Times

Extracted and compiled by Janez Zagoda

DESERT FLOWER (MA 15+) 8, 10, 11 AUGUST

Strong Themes

UK 2009

Director: Sherry Horman

Featuring: Liya Kebede, Sally Hawkins, Juliet Stevenson

Running time: 122 minutes

“Desert Flower” has all the trappings of a good fairy tale, especially those moments of despair so extreme that a happy ending seems almost impossible. But what makes Sherry Horman's film astounding is that it's real. The autobiography-turned-biopic is based on the life of African nomad, supermodel and activist Waris Dirie.

Born in Somalia, Dirie escaped marriage at 13 (she was to become the fourth wife of a 65-year-old man) by walking alone for days through the desert to find a grandmother she had never met. She then moved to London, where running water was a marvel, escalators a nightmare and the language incomprehensible, and found work as a cleaning woman at McDonald's.



While mopping the floors, she was discovered by a renowned fashion photographer who turned her into a supermodel. After finding fame, Dirie dropped a bombshell: At the age of 3, she had suffered ritual female genital mutilation, a horrifying practice that meant lifelong pain for her and death for a number of her family members. The drama of the proceedings is intense but nicely balanced by the comedy in Horman's script. The fish-out-of-water elements yield some laughs as Dirie, played by Ethiopian model Liya Kebede, appears to have learned what little English she knows from the Weather Channel and game shows. A number of eccentric characters portrayed by a who's-who of British actors also add to the levity.

While “Desert Flower” is perhaps a little pulpy in places - and not helped by an overbearingly sentimental score - it should be commended for confronting this taboo issue and revealing its damaging and irreversible effects.

Original Reviews: Stephanie Merry, Washington Post; Cara Nash, FilmInk.

Extracted by Gill Ireland

BLUE VALENTINE (MA 15+)

15, 17, 18 AUGUST

Strong sex scenes, themes and coarse language

(USA) 2010

Director: Derek Cianfrance

Written by Derek Cianfrance, Cami Delavigne, Joey Curtis

Featuring: Ryan Gosling, Michelle Williams, John Doman and Faith Wladyka

Language: English

Running time 112 minutes

Skillfully told and featuring two remarkable lead performances, this painfully honest portrait of young love is both devastating and mesmerising.

The story of a formerly in love couple now struggling to keep their relationship afloat is one of the most devastating portraits of disintegrating love in recent years.

Focusing on a twenty-something married couple raising their young daughter in a small town, *Blue Valentine* identifies the root of the marital friction between the lead pair, while still leaving audiences with plenty to ponder.

Dean is a devoted husband, loving dad, and all round gentle soul. We learn, however, that underneath his big-hearted demeanour, he is through with his dead end jobs, and is troubled by the nagging sense that the wife who he utterly adores doesn't respect him. For her part, Cindy is no longer content with an affable under-achiever as a husband; she wants an equal, and Dean's unwillingness and inability to assume this role is heartbreaking.



Dean and Cindy's story is told by shifting back and forth between their present domestic turmoil and the giddy early stages of the couple falling in love against the dramatic backdrop of New York City. Rather than being distracting, this structure expertly builds our understanding and empathy for the couple; it avoids simply contrasting their budding romance as a time of idyllic perfection and their present day marriage as devoid of affection: even in the joy, there were the early seeds of destruction, just as there is still love nestled in amongst the resentment.

Blue Valentine is a love story, but one that aches with the pain of real life.

Extracted from a review by Cara Nash (Filmlink). Compiled by Gail Bendall

TAMARA DREWE (M)

22, 24, 25 AUGUST

Coarse language, sex scenes, violence, mature themes.

England 2010

Director: Stephen Frears

Writer: Posy Simmonds (graphic novel)

Featuring: Gemma Arterton, Roger Allam, Tamsin Greig, Bill Camp, Dominic Cooper.

Running time 111 minutes

The movie is pitched somewhere between Thomas Hardy and the *Vicar of Dibley*. A rural comedy, it is adapted from what was originally a comic strip run in *The Guardian* and then a graphic novel by Posy Simmonds. It takes place over a year in a picturesque Dorset village called Ewedown that is home to a writers retreat known as "Far from the Madding Crowd" run by the long suffering Beth and her lecherous, crime writer husband, Nicholas.

Tamara Drewe (Gemma Arterton) returns to Ewedown after a ten year absence and a nose job to restore and sell her late mother's house.

Now a very attractive and well known newspaper columnist her arrival upsets the balance of sexual power in the village. Envy, jealousy, infatuation, admiration and devotion dominate the action. Men are smitten by the prospect of sex while women are often jealous or angry by the disruption Tamara causes. She first takes up with Ben, a drummer in a rock band, which upsets Jody. Jody and her teenage friend Casey are infatuated with Ben and keen to stymie his relationship with Tamara. When the girls hack into Tamara's e-mails it provokes thoughts about the perils of social media. There is also an affair with Nicholas which upsets Glen, an American writer and an admirer of Beth, sufficiently to confront Nicholas in the fields. The confrontation is heightened when a local farmer's cattle stampede towards them!



The film eases its dark themes with its excellent use of subtle humour. The updated version of one of Hardy's most celebrated novels exposes the reality of a voyeuristic society too concerned with the lives of other people.

Original reviews: Philippa Hawker, *The Age*; Julie Rigg, *ABC*; Peter Galvin, *SBS*; and *winterhaze 13*, (*IMDb*). -

Extracted and compiled by Robin Claxton

BOY (M)

29, 31 AUG, 1 SEPTEMBER

Mature themes, coarse language, drug use and violence.

N.Z. 2010

Director: Taika Waititi

Featuring: James Rolleston, Taika Waititi

Running time Time: 88 minutes

Sometimes the most memorable depictions of life's darker side come in the form of comedies. That is the case with *Boy*, which through the most breezy and lambent of direction by Taika Waititi manages to touch on issues such as gambling, drug abuse and absent parents with heartbreaking clarity.

Boy's reality is life in a ramshackle weatherboard house in New Zealand's remote and beautiful Waihou Bay, with his younger brother Rocky (Te Aho Aho Eketone-Whitu) and a handful of young cousins, for whom he is responsible while his grandmother is away. Boy is quick to colour his world the way he would like it to be. His life gets turned upside down by the unexpected appearance of his long absent father, Alamein (Taika Waititi). Having envisaged his dad as everything from a war hero to a rugby god, Boy must now contend with the reality of a doped-out, low-end crim who is only in town to dig up a sack of loot that he buried years prior.

Rolleston gives a wonderfully natural performance, as do all the kids, while Waititi is outstanding as the irrepressible, likeable would-be soldier, knight, warrior and renegade who uses everyone around him. The film's climax hits us quickly, when we least expect it as does the weight of Rocky's plight. Yet, Waititi manages to take us to that fork in the road where Hope is signposted, and all the while uplifted by the fantasy sequences, animated drawings and a Bollywood-like finish to lift our hearts.



Original Reviews: Louise Keller, Urban Cinefile. Julian Shaw, FilmInk.

Extracted and compiled by Gill Ireland

PROGRAM**20 JUNE – 1 SEPT**

20, 22, 23 June	Another Year (M)
27, 29, 30 June	The Way Back (M)
4, 6, 7 July	Anything for Her (M) Pour Elle
11, 13, 14 July	Sarah's Key (M) Elle s'appelait Sarah
18, 20, 21 July	Inside Job (M)
25, 27, 28 July	Red Hill (MA 15+)
1, 3, 4 August	Lebanon (MA 15+)
8, 10, 11 August	Desert Flower (MA 15+)
15, 17, 18 August	Blue Valentine (MA 15+)
22, 24, 25 August	Tamara Drewe (M)
28, 30 August, 1 Sept	Boy (M)
After the film	Film Voting at the Billabong Hotel

**NO SCREENINGS NEXT TWO WEEKS - SCHOOL HOLIDAYS
NEXT SCREENING MONDAY 19 SEPTEMBER**
