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# NEWSREEL - 2013

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launceston film society

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6 MAY – 4 JULY 2013

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# 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**

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**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 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.

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

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**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: [www.lfs.org.au](http://www.lfs.org.au)

<i>President</i>	Peter Gillard
<i>Vice-President</i>	Mark Horner
<i>Secretary</i>	Gail Bendall
<i>Treasurer</i>	Kim Pridham
<i>Membership secretary</i>	Gill Ireland
<i>Committee</i>	Sally Oetterli
	Robin Claxton
	Janez Zagoda

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## CONDITIONS OF MEMBERSHIP

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**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 from the committee will be there to record your name for verification against our membership database. 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 who are needed in the foyer 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.

**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 we prefer that you apply for a replacement through our website [www.lfs.org.au](http://www.lfs.org.au). Go to the tab “Membership” and then select “Lost cards”. You will be redirected to the secure site **Register Now** (retained by us) to pay the \$10 that is the cost of a replacement card. If you are unable to use the website then write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card and include a cheque or money order for \$10. Please do not hand any money to the committee. We cannot accept money paid in this informal way. Your new card will be posted out to you.

**Membership cards remain the property of the LFS:** Recovered lost cards or cards no longer required should be returned to us by post or in person.

**Changing address** If you change your address, notify us (post or email) to ensure that you continue to receive NEWSREEL.

**Remember to check our Website** LFS matters not addressed in NEWSREEL see [www.lfs.org.au](http://www.lfs.org.au)

**Film discussion page:** If you wish to post any comments about a film that the LFS has screened, we encourage you to do so on the page provided on our website.

**Members Requests** If you know of a film you would like to see, please let us know either by email at [info@lfs.org.au](mailto:info@lfs.org.au) or by handing information to a committee member at the door. Remember that we are aware of films recently reviewed in the press. It is the unusual films that are of most interest.

**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 SESSIONS (MA 15+)

6, 8, 9 MAY

*Sex scenes, sexual references and themes*

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USA 2012

Written and directed: Ben Lewin:

Featuring: John Hawkes, Helen Hunt, William H. Macy, Moon Bloodgood, W. Earl Brown, Annika Marks, Blake Lindsley

Running time: 94 minutes

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After contracting polio as a child, Mark was paralysed from the neck down and lived the majority of his life in an iron lung. As an adult he worked as a writer. While researching an article about sex and disabled people, he decided he wanted to have sex himself. His 1990 article 'On Seeing a Sex Surrogate' detailed his experiences hiring a sex surrogate to lose his virginity. That article forms the basis of *The Sessions*. Hollywood is very good at reproducing straight male sexual expression full of sexual imagery, it very rarely contains depictions of sex that are erotic, affirming, adventurous, fun or intimate.



As sex surrogate worker (played by Helen Hunt) is a sensation and gives her best performance to date. We see her home life with her family away from her work to contrast who she is as professional therapist who has sex with her clients, and as a person with her own needs and

concerns. Cheryl is patient and caring with Mark, while also remaining professional and firm when necessary. Away from him she is revealed to be deeply moved by his situation and aware of how his emotional vulnerability may affect her. It is a role that demanded a high level of complexity and skill, and Hunt excels.

*The Sessions* also benefits from a very strong supporting cast, especially Moon Bloodgood and Annika Marks who play two of the other major women in Mark's life. Most impressive is William H Macy as Father Brendan, Mark's friend and priest.

This is an extremely accomplished film that celebrates sexuality.

Original Review: Thomas Caldwell, 2012 Cinema Autopsy

Extracted and compiled by Peter Gillard

# SEARCHING FOR SUGAR MAN (M)

13, 15, 16 MAY

*Infrequent coarse language*

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UK/Sweden 2012

Written and Directed by Malik Bendjelloul

Featuring: Rodriguez, Stephen 'Sugar' Segerman

Running time: 86 minutes

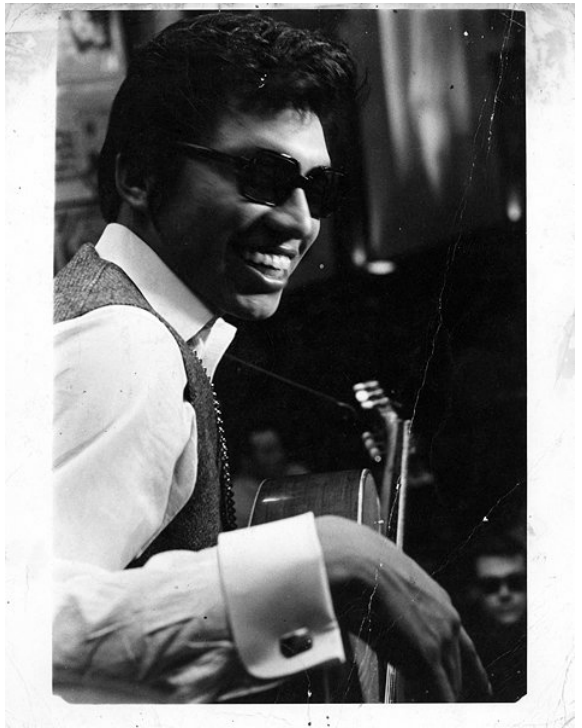
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This is the saga of an elusive Detroit-based singer-songwriter of the early 1970s named Rodriguez. Always something of a mystery to the people around him, he nevertheless had a profound effect on everyone who met him or saw him perform. Producers and record executives who worked with him compared him with Bob Dylan. But the public never embraced his albums and he faded into obscurity... except in South Africa, of all places.

His songs inspired resistance to Apartheid and he became a cult hero to many, anathema to others. Rumoured to have died on stage during a performance, either by self-immolation or by a self-inflicted gunshot, a South African journalist went in search of the truth about Rodriguez. And that's the story of the film.

It's a riveting and moving journey with major surprises along the way and some great music. Swedish film maker Malik Bendjelloul creates a mysterious world for the elusive Rodriguez in his home town of Detroit and managed to track down most of the main players in his life.

It's a fine documentary, insightful and beautifully cathartic.



Original Reviews by Leonard Maltin – Indiewire and Margaret Pomeranz – At The Movies

Compiled by Gill Ireland

# MISS BALA (MA 15+)

20, 22, 23 MAY

*Strong coarse language and violence*

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Mexico 2011

Director:Gerardo Naranjo

Featuring:Stephanie Sigman,Irene Azuela,Jose Yenque

Language:Spanish & English with subtitles

Running Time:108 minutes

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What happens when being in the right place at the right time is also the wrong place at the wrong time? That's the terrifying minefield that "Miss Bala" navigates in a modern-day Mexico where beauty pageants, politics, police, power and the drug business mingle to deadly effect.



The film takes on the bloody running turf wars of the narcotics trade from street level. It is seen through the eyes of Laura Guerrero, an impoverished young beauty whose dreams and whose life are about to become part of the collateral damage.

The film begins on edge in the uneasy half-light just before night gives way to day. The shadows don't hide that Laura's

house is in deep decline, as is the family inside. Her hopes are plastered on the wall around her bedroom mirror, glossy magazine cut-outs of stylish models who exist in a world she can't even imagine. Despite a worried father and an anxious brother, she is soon off to meet a friend in the city to make a run at that distant dream.

The film unfolds over the next three days as local girls gather to compete in Baja's state beauty pageant, with its promises of fame and money. At a nightclub the first night, where some of its well-connected patrons might "help" on the pageant front, Laura gets caught in the crossfire of a gang shoot-out, with the terrified girl surviving but seeing too much and, worse, being seen. Bit by bit, her confidence is eroded, her instincts questioned, and ending again and again with the poisonous Lino, the local drug honcho she keeps crossing.

Well executed and riveting, the action is nevertheless what you'd expect a drug war would generate.

Original review: Betsy Sharkey -The Los Angeles Times - Extracted by Janez Zagoda



# THE ANGEL'S SHARE (MA 15+)

27, 29, 30 MAY

*Strong coarse language and violence*

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UK/France/Belgium/Italy. 2012

Director: Ken Loach

Starring: Paul Brannigan, John Henshaw, Gary Maitland, Jasmine Riggins

Language: English (Broad Scottish)

Running time: 97 minutes

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The background to this funny, warm hearted and deftly plotted film, is the widespread, seemingly permanent, youth unemployment in Scotland and the despair and communal erosion it engenders.



The movie begins with a group of young criminals brought together by chance at Glasgow's City Court. Most face quite minor charges but one, Robbie, is involved in a serial vendetta and is up for a brutal assault. The demeanour of the accused is playfully contrasted with the solemnity of the bewigged judge. All are

given community service and come under the supervision of Harry who brings a wealth of understanding to his charge's lives and problems. During his first community service session Robbie is rushed to hospital where his partner is going into labour; he gets bashed by her relatives and decides that he needs to reform. Harry, a connoisseur of whisky, pours a dram to celebrate the birth of Robbie's child. He later takes the young offenders to tour a distillery and to a whisky tasting in Edinburgh where it turns out that Robbie has a natural palate that can identify flavours, sources and even origins of single malts. At the tasting, Robbie is intrigued about the elusive 2% of spirit called the Angel's Share that evaporates as part of the maturation process. He sniffs an opportunity when told about a cask of an extremely valuable old whisky to be auctioned. and plans a low-tech heist to give them the nest-egg they need. The unwitting partners in their plot are Harry, who has encouraged Robbie's passion and a sophisticated whisky broker.

It is all good, harmless, dishonest fun and a great movie.

Original reviews: Philip French, The Observer; Fiona Williams, SBS. -

Compiled by Robin Claxton



# THE MASTER (MA 15+)

3, 5, 6 JUNE

*Strong sexual references, coarse language & nudity*

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USA 2012

Director: Paul Thomas Anderson

Featuring: Philip Seymour Hoffman, Joaquin Phoenix, Amy Adams

Running Time: 137 minutes

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This is a superbly crafted film that's at times intentionally opaque, as if its creator didn't want us to see all the way into its heart of darkness.

It's an emotional history of charlatanism and gimcrack philosophy, a world of snake-oil truth salesmen offering self-medication of the spirit, all set in a postwar America. In charge is the charismatic Lancaster Dodd, played by Philip Seymour Hoffman, a puce-faced public speaker who styles himself "The Master", hammy and plummy and steely. He believes in curing physical and psychological ills by rooting out previous selves and



interplanetary interlopers from millions of years ago, through confrontational interrogations and therapies that are like hypnosis or recovered memory or even electro-convulsive shock treatment. The Master is amused by Quell, gets a taste for his hooch, and decides to make of him a special case for his treatment. The Master resolves to break Freddie down and build him up anew, and Quell's chaos and Dodd's charlatanism become locked together in a dance of death.

On one level this is the personal story of Quell and Dodd, and their absurd, sinister and poignantly doomed love story. Freddie's gift for brewing up moonshine out of anything to hand (paint-stripper, developing fluid, fruit, bread) and making himself the life and soul of the party is no incidental detail. His booze-genius is of course analogous to Dodd's gift for intoxicating rhetoric and ideas, cobbled together from bits and pieces of science and established religion. They are a match made in sociopath heaven. The Master is a supremely confident work: audacious and unmissable.

Original review by Kenneth Turan-The Los Angeles Times & Peter Bradshaw-The Guardian. - Extracted & compiled by Janez Zagoda

# LAST DANCE (M)

10, 12, 13 JUNE

*Violence and infrequent coarse language*

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Australia 2012

Director: David Pulbrook

Featuring: Julia Blake, Danielle Carter, Nicole Chamoun, Firass Dirani.

Running time: 90 minutes

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Holocaust survivor Ulah Lippmann (Julia Blake) hears of a terrorist attack on a synagogue in her Melbourne neighbourhood. She has no idea she'll soon find herself held hostage by a Muslim radical, Sadiq Mohammad (Firass Dirani), who's on the run after surviving the bombing. Desperately wounded, Sadiq sees Ulah's flat as a place to hide while he plans his next move. So begins a terrifying ordeal that will force Ulah and Sadiq to confront their own pasts - at times driven by mutual need; at times by unexpected revelations; at times by events outside the flat. Fear and hatred turn to sympathy as Ulah takes control, not turning Sadiq in, but nursing him until she discovers his shocking secret.

It is the comment of a mother to another woman's son that epitomises the essence of this tense film that addresses the cultural differences that form the world's deepest divides. 'If the world was run by mothers, there would be more sons,' says Jewish Holocaust survivor Ulah to Sadiq. It only takes a few moments in the opening sequence to get a snapshot of Ulah, as she goes about her morning shopping in her Jewish suburb. She clearly has a relationship with the shopkeepers: her butcher jokes that if anyone gets the better of his astute customer, it will be a first.



Pulbrook's film (co-scripted with Terence Hammond) slowly and skillfully changes the balance between Ulah and Sadiq. Power and control shifts from the wounded, knife-yielding assailant to the former nurse with the sewing needle as surely as a seesaw wavers from the shifting weight of its two participants. For Ulah there are a few key moments before passing the point of no return; her decision to help Sadiq is far more complex than words can express. Beyond the intimate memories shared with each other from their respective pasts, there is something far more precious that evolves: an understanding that transcends age, gender, nationality and religious beliefs.

Original Review: Louise Keller [www.urbancinefile.com.au](http://www.urbancinefile.com.au)

Extracted by Mark Horner.

# TAKE THIS WALTZ (MA 15+)

17, 19, 20 JUNE

*Strong sex scenes and nudity*

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Canada 2012

Writer/Director: Sarah Polley

Featuring: Michelle Williams, Seth Rogen, Luke Kirby and Sarah Silverman

Running time: 116 minutes

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Margot (Michelle Williams) is happily married to cook-book author Lou (Seth Rogen), and living in a Toronto suburb. On an assignment to write a new pamphlet for a tourist attraction, she meets Daniel (Luke Kirby) who happens to be sitting next to her on the plane flying back home, and the turns out to live across the road from her. A spark at their meeting begins to destabilise Margot's innermost feelings. They meet discreetly but are restrained in their affair. Eventually, Lou senses that something is wrong and Margot has to decide what and who she really feels and wants.



This reflective film grapples with issues about love, sex and commitment, exploring the notion that life may leave gaps leading to choices that are there for the taking. Sarah Polley's film is yet another wonderful platform for the iridescent talents of Michelle Williams, who has a natural ability to portray thoughts and a tangible mood. It's about marriage in a rut and the flicker that sexual chemistry brings, offering temptation to springboard into a new relationship. While the film's nudity expresses the baring of the soul and there are some revelatory truthful moments, patience is required to take the journey that Polley signposts.

The gorgeous photography gives summertime Toronto a steamy, sexy glow and the music (including the Leonard Cohen song that provides the title) adds to the film's air of yearning. Above all, Polley gets terrific performances from her cast. Kirby is slyly seductive; Rogen underplays impressively in a rare non-comic role, as does fellow comedian Sarah Silverman as Lou's recovering alcoholic sister; but Williams outdoes them all and makes her heartsick heroine all too believable.

From reviews by Louise Keller (Urban Cinefile) and Jason Best (Movie Talk)  
Extracted and compiled by Gail Bendall.

**YOU WILL BE MY SON (M) (TU SERAS MON FILS) DATE**  
**24, 26, 27 JUNE**

*Mature themes, sexual references and coarse language*

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France 2012

Director::Gilles Legrand

Featuring: Neils Arestrup, Lorant Deutsch, Patrick Chesnais, Anne Marivin, Nicolas Bridet, Valerie Mairesse, Jean-Marc Roulot, Urbain Cancelier, Xavier Robic

Language: French with subtitles

Running time: 102 minutes

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Wine does not tolerate hesitancy according to Paul de Marseul, a successful and arrogant vineyard owner whose life revolves around the creation of the perfect wine. The cross Paul bears is his son, Martin, is his greatest disappointment. By contrast the charismatic Philippe Amelot, the son of Francois his winemaker, is everything a father



could wish for and he has the nose and palate required to develop the wine of Saint-Emilion. Among the serene, beautiful vineyards and the chateau where they live there are fierce battles taking place. Francois is battling a terminal illness which prompts Philippe to visit his ailing father from California. The dynamic changes and with Philippe clearly better qualified to take over the business than Martin, Paul's scheming ambitions become obvious.

In a change of scenery, Paul is invited to accept a prestigious award and he takes Philippe to Paris with him. They check into the plush Grand Intercontinental Hotel, with its large foyer full of white orchids and its spectacular mirrored, circular ballroom and Philippe is mistaken for Paul's son. The caption in the newspaper published the next day also identifies him as such. The 2,900 euro shoes Paul gifts Philippe are the final straw for Francois, Philippe's father, and the repercussions reverberate as a major battle is set between the two fathers for whom wine-making has been their entire lives.

This is a potent story about fathers and sons, a theme which filmmaker Gilles Legrand builds beautifully and devastatingly. There is great irony in the contrast of the hatred and jealousies portrayed while set in an industry whose elegant product is created for pleasure and when the moment of truth arises, there is no hesitancy.

Original Review: Louise Keller [www.urbancinefile.com.au](http://www.urbancinefile.com.au)

Extracted by Kim Pridham

# THE GIANTS (M) (LES GÉANTS)

1, 3, 4 JULY

*Drug use, sex scene, coarse language and violence*

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Belgium/France/Luxembourg

Director: Bouli Lanners

Featuring: Martin Nissen, Zacharie Chasseriaud, Paul Bartel, Marthe Keller, Karim Leklou, Didier Toupy

Language: French with subtitles

Running time: 84 minutes

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Brothers Seth 15 and Zak 13, are at a loss, without a parent in sight. Mother rings once or twice on Zak's little mobile to offer another excuse for not coming to get them. No sign of dad, Grandpa is dead. With their friend Danny tagging along, they are out in the gorgeous, verdant countryside of central Belgium. The river runs right through the forest and cornfields can hide them when required. They must fend for themselves against both nature and man.



Adults, that is. They rent grandpa's house to crooks with Russian connections and are swindled. But not all the adults they meet are reprobates; a kindly woman with a down syndrome daughter takes them in for a while, but nature is not so kind.

But they are kids and make the best of it. They have fun despite their plight, whether plundering the bathroom of a holiday home and making a party of the make up and hair bleach, or pigging out on pizza with hot sauce (for better sexual satisfaction, boasts Zak). For all the boisterous fun, Zak is forever missing his mum.

The journey of these three giants to the realisation that they are after all, alone in this world and must face it together is what the film is about. It's contemplative and slow (for the most part) with a couple of short bursts of violence when Angel menaces his brother and the friends.

The Giants is a festival film, by which I mean it is for discerning movie palates, prepared to go with the flow of the leisurely pace that contrasts with the intensity. It's not mainstream cinema - although our survivors still 'sail off into the sunset'.

Original review: Andrew Urban [www.urbancinefile.com.au](http://www.urbancinefile.com.au)

Extracted by Sally Oetterli

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## RESULTS OF THE FILM VOTING APRIL 2013

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Film title	Green	Black	Satisfaction
Monsieur Lazhar	177	0	177
The Lady	177	4	173
Your sister's sister	187	28	159
A Royal Affaire	184	58	126
Lore	131	11	120
Shadow Dancer	103	51	52
The King is Dead	102	59	43
Beasts of the Southern Wild	77	53	25
Where do we go now?	104	86	18
I Wish	51	62	-11
Elena	53	116	-63
Total	1346	528	818

The satisfaction score above is calculated by subtracting the black dots (disliked) from the green dots (liked). Monsieur Lazhar and The Lady the most popular film for this term.



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**PROGRAM****6 MAY - 4 JULY 2013**

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6, 8, 9 May	The Sessions (MA 15+)	94 mins
13, 15, 16 May	Searching for Sugarman (M)	86 mins
20, 22, 23 May	Miss Bala (MA 15+)	108 mins
27, 29, 30 May	The Angel's share (MA 15+)	97 mins
3, 5, 6 June	The Master (MA 15+)	137 mins
10, 12, 13 June	Last Dance (M)	90 mins
17, 19, 20 June	Take this Waltz (MA 15+)	116 mins
24, 26, 27 June	You will be my Son (M) (tu seras mon fils)	102 mins
1, 3, 4 July	The Giants (Les Géants) (M)	84 mins

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**After the film****Film Voting at the Plough Inn (across the road)**

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**SCHOOL HOLIDAYS**  
**NEXT SCREENING MONDAY 22 JULY 2013**

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