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# NEWSREEL - 2013

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launceston film society

**VOLUME 34 NUMBER 3**  
**22 JULY – 26 SEPT. 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**

**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.

# ANNA KARENINA (M)

22, 24, 25 JULY

*Mature themes, sex scenes and brief gore*

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UK 2012

Directed: Joe Wright

Featuring: Keira Knightley, Matthew Macfadyen, Jude Law, Kelly Macdonald, Theo Morrissey, Cecily Morrissey, Freya Galpin

Running time: 130 minutes

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Leo Tolstoy's famously vast novel has of course been whittled down, so that everything that happens on screen elucidates the central theme of infidelity and whether it is an impulse "of the animal or the soul". By the time Anna dives into the arms of besotted military officer Count Vronsky, desire and repercussion has been examined from every angle, and we feel for both the lovers and Anna's betrayed, dispassionate husband, Karenin. It's also still a tale of two cities (St Petersburg and Moscow, and the country, with their contrasting characters and morality.



It's easy to conclude that this Anna Karenina is a superficial portrait of a superficial society, but that would be to dismiss how emotionally powerful it is in key moments, particularly an intricately choreographed society scene that communicates the oppressiveness of gossip.

It's kind of extraordinary to read that the whole world-within-a-theatre idea only came 12 weeks before the

shoot, because it's a striking marriage of theme and methodology. This is an Anna Karenina full of risks. It's a melodrama with the zippy editing of a Guy Ritchie film, the Gallic filigree of Jean-Pierre Jeunet, and, above all, the flourish and symbolism of a work of theatre. In fact, pretty much the whole film has been transplanted to within the confines of a theatre, a conceit that brilliantly suggests a society ruled by pretence and observation. In this world, society balls play out on stage, affairs unfold within the wings, and when a character visits the poorer part of town, he climbs three storeys into the shaky rafters. When the St Petersburg elite watch a piece of theatre, the curtain lifts on the next scene in their lives.

Original Review: Rima Sabina Aouf Concrete Playground

Extracted and compiled by Peter Gillard

# MEA MAXIMA CULPA: SILENCE IN THE HOUSE OF GOD

## 29, 31 JULY, 1 AUGUST

### *Themes of child sexual abuse*

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USA 2013

Director: Alex Gibney

Featuring: Jamey Sheridan, Chris Cooper, Ethan Hawke, John Slattery, Alex Guibney

Running time: 102 minutes

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It is ironic that the raised voices of a small group of deaf boys from Milwaukee, Wisconsin are loud enough to threaten the code of silence over child molestation accusations in the Catholic Church. Alex Gibney's meticulously researched documentary begins with the powerful words: It began with a single letter.... before plunging into the detail of the plight of the students from St John's School for the Deaf, being the first known case in the United States to accuse a Catholic Priest.

There are many revelations and reinforcements of the nature of the systemic nature of the issue of abuse of young boys in the Catholic Church and the great length to which any hint of scandal is 'snuffed out', in the subsequent interviews from abuse victims, attorneys, ex-clergymen, experts and the accused themselves. Amy Berg's powerful 2006 precursor, *Deliver Us From Evil* was an eye-opener, while Gibney's documenting of the facts about the hush factor and the trail of holy bread crumbs that lead directly to the newly resigned Pope Benedict XVI (formerly Cardinal Joseph Ratzinger) is disturbing to the extreme.

There's great poignancy about the story involving the deaf boys, some of whom came from normal hearing parents and with whom they were unable to communicate. They relied on their school priest Lawrence Murphy, who allegedly molested over 200 boys during his years at the school from the 1950 -70s.



The level of detail is overwhelming and at times confusing, but the message is alarming and clear. In the crescendo to the finish, the sharpest barbs are reserved for the revelations about the (now former) Pope Benedict XVI and the Vatican; in his previous role as Cardinal, from the year 2001, Ratzinger was provided with all information relating to abuse cases and was the most informed person within the Church. The immunity of the Vatican and the fact that the Pope is above the law are facts that also echo resoundingly in this shocking disclosure of abuse, betrayal of trust and manipulation of vulnerability

Original review by Louise Keller, Urbancinefile - Extracted by Sally Oetterli



# KON TIKI (M)

5, 7, 8 AUGUST

*Mature themes and violence*

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Norway 2012

Director: Joachim Roenning, Espen Sandbery

Featuring: Pål Sverre Hagen, Anders Baasmo Christiansen, Agnes Kittelsen, Gustaf Skarsgard, Jacob Oftebro

Language: We shall see the English version (it was also filmed in Norwegian)

Running time: 113 Minutes

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Heyerdahl was a zoologist who, on a visit to French Polynesia, theorized that the islanders' ancient legend about the sun god Kon-Tiki arriving from the east was true. Noting that a pineapple said to be indigenous to South America grew in Polynesia, he became convinced that Peruvians had settled the islands. Except the Peruvians had no boats — just balsa-wood rafts.



Together with five like-minded souls with more courage than sense, Heyerdahl set sail in 1947 from Peru upon a raft built only with materials that would have been available 1,500 years prior. In the most thrilling sequence of this consistently rousing old-school adventure, Heyerdahl grabs a passing shark with his bare hands, thrusts a hook into it, drags it aboard and guts it with a knife.

“Kon-Tiki,” which shares a title with Heyerdahl’s own Oscar-winning 1950 documentary about the voyage, was shot simultaneously in both

Norwegian and English.. It’s a terrifically engaging throwback to the uplifting, irony-free, outdoorsy ’60s Disney yarns from which we kids would emerge begging our parents for a chance to go get shipwrecked or to trek across the Arctic. In reality, none of us could have survived 72 hours in the wild unless lifesaving quantities of television and Cheetos had been airlifted in.

Original Review: Kyle Smith – New York Post

Extracted and compiled by Kim Pridham

# TRANCE (MA 15+)

12, 14, 15 AUGUST

*Strong themes, violence, nudity and sex scenes*

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UK 2013

Director: Danny Boyle

Featuring: James McAvoy, Vincent Cassel, Rosario Dawson

Running time: 101 minutes

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Like a snake-pit filled with ever-wriggling reptiles, Trance delves into the cesspool of the mind, triggering ever-changing scenarios involving memory, the subconscious, perceptions and their manipulation. It's one hell of a trip and Danny Boyle jerks us well beyond our comfort zone in this intriguing and often bewildering tale involving a multi-million dollar art theft, an amnesiac, the crooks after the money and the shapely hypnotherapist who holds the key to the secrets hiding in the mind's dark abysses.

It certainly isn't a classic caper. Vincent Cassel plays Franck, on unsmiling form as the tough guy who plans to rob a Goya from a London auction house. His man on the inside is Simon, played by James McAvoy, a young art expert with some financial embarrassments due to his gambling problem. But the job does not go as planned and Simon sustains a near-fatal head injury; the gang get away but Simon awakens from his coma to find he can't remember where he hid the painting. So Franck has a nifty idea: a hypnotherapist, Dr Elizabeth Lamb (Rosario Dawson), will recover the vital memory from Simon's unconscious while he is in a trance. Instead of breaking into a bank, these robbers are going to break into someone's mind. But Dr Lamb may consider that her regular fee is insufficient, given the circumstances; and then there is the question of "transference". If she lingers in his mind, and he in hers, then can anyone rely on what is being remembered?



Nothing prepares us for the dramatic, thrilling final revelations, when fire, water and explosions shatter any preconceptions we may have had earlier. McAvoy continues to deliver superb, complex characterizations; Cassell exudes sex and danger; we can't keep our eyes off Dawson. This is no bedtime story - Trance will keep you awake, in the best possible way.

Original review by Louise Keller-Urban Cinefile & Peter Bradshaw-The Guardian.

Extracted & compiled by Janez Zagoda



# BARBARA (M)

19, 21, 22 AUGUST

## *Mature themes and sexual references*

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Germany 2012

Director: Christian Petzold

Featuring: Nina Hoss, Ronald Zehrfeld, Rainer Bock

Language: German with subtitles

Running time: 101 minutes

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**Barbara** is a film about the old Germany from one of the best directors working in the new - Christian Petzold. A slow-burning Cold War drama that will reward patient viewers with its ultimate emotional pay-off. Set in a secluded East German village during the summer of 1980, the film portrays the stifling day-to-day grind of a country doctor, torn between her desire to flee to the West and her growing attachment to Andre, a fellow physician.



After being banished from Berlin for trying to obtain a travel visa, Barbara finds herself isolated in a gloomy Northern town where she works at the local medical clinic. Subject to constant supervision and searches by a menacing GDR officer, and unable to take so much as an evening stroll without looking over her shoulder, she quickly searches for a way to leave the Eastern bloc once and for all.

Building a stolid and claustrophobic atmosphere in the early reels, Petzold presents Barbara's new-found existence through a canvas of muted colours and crisp, stationary medium shots as if she were a prisoner serving out an implicit life sentence. The carefully designed décors, filled with outdated cars, appliances and medical equipment, reveal to what extent inhabitants of the East, including intelligent, well-trained doctors, are compelled to scrape by with what they have.

Such details slowly retreat to the background as Barbara begins to grow attached to Andre and their patients, and she's eventually thrown into a dilemma where her need for freedom is challenged by the warmth and gratitude she receives from others. When her West German boy friend, Jorg swings by after a few trysts to offer a sure-fire way out, the stage is set for a denouement where Barbara's conflicting impulses come to a surprising head.

Original review by Jordan Mintzer-The Hollywood Reporter

Extracted by Janez Zagoda

# AMOUR (M)

26, 28, 29 AUGUST

*Mature themes and infrequent coarse language*

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France 2012

Director Michael Haneke

Featuring: Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert

Language: French with subtitles

Running time: 122 minutes

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Amour is so simple in form that its great depth of feeling is easily measured. Here is a picture made in one apartment with a handful of players. It runs two hours and it cost a little over 7 million Euros. Georges and Anne are in their early eighties. They are retired music teachers. Anne has a brief episode of oblivion and then a stroke. The poise and stability of their life together is over; there are now two lives. There is nothing more to say, except that they do not win the lottery or chase each other through the streets of Paris in sleek Lamborghinis. Nor is there a miracle cure. In your eighties, you have no trust in cures.

It is a film about these two people. But they have a daughter who comes to see them, and the daughter is a subtle gift to the film. She lets us see Georges and Anne as people we have known before. So two players recollected from our past are suddenly older, and that transition cannot help but serve as our mirror, too. This is something the daughter sees, and that in turn helps us feel the nature of growing older. This daughter is played by Isabelle Huppert, who will be 60 next year.



Amour is as hard and bright as bone. The love it observes is intense, selfish, and nearly insane (these are the film's greatest truths). It is a pact that excludes the daughter; it is far from being simply kind, or warm or feel-good.

Review: David Thomson The New Republic

Extracted by: Mark Horner

## **PINA (PG) (3D SCREENING)**

**2, 4, 5 SEPTEMBER**

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Germany/France/UK 2011

Director: Wim Wenders

Featuring: Pina Bausch, Regina Advento, Malou Airaudo, Ruth Amarante

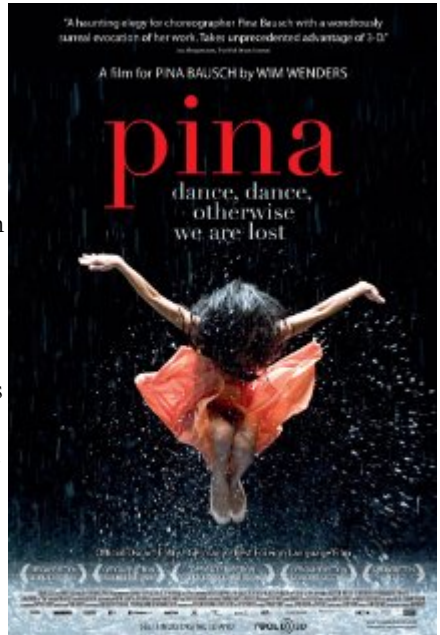
Running time: 103 minutes

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Originally intended to be a joint project between famed director Wim Wenders and his friend, the legendary choreographer Pina Bausch, Wenders held off on making the film for over twenty years because he couldn't figure out how to properly film dance. Amazed by recent advances in 3D techniques, Wenders finally decided to make the film, and Pina was in pre-production and scheduled to begin filming when tragedy struck: his subject, Pina Bausch, suddenly passed away just before filming was to begin. Crushed due to the loss of his friend, Wenders cancelled the production, only to be convinced by the members of Bausch's company that the film should still be made. But instead of Pina discussing the pieces as they were shown, this new version would be something else entirely.

Pina showcases a number of Bausch's most famous pieces of choreography, sometimes on stage and sometimes in real-world settings. These dance numbers are interspersed with shots of the various members of her company, mostly telling brief and touching stories but occasionally staying silent. Because it focuses on a real person, Pina is being called a documentary, but there is no summary of her life, the discussions about her are brief, and the pieces are primarily presented without foreword, allowing audiences to really just focus on her beautiful choreography. Pina is more the cinematic equivalent of a museum retrospective rather than a true documentary.

Importantly, Wenders' subtle use of 3D gorgeously captures the spaces and depths that are so important in appreciating choreography and movement (and normally makes filming dance so difficult). What was essentially unfilmable has been turned it into a truly cinematic experience, revolutionizing the process of capturing dance on film.



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**If you own 3D glasses please bring them, else we shall supply a pair.**

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From Review by John C Clarke – Tonight at the Movies - Extracted by Gail Bendall

# THE IMPOSTER (M)

9, 11, 12 SEPTEMBER

*Coarse language and mature themes*

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UK 2012

Director: Bart Layton

Featuring: Frederic Bourdin, Adam O'Brian, Anna Ruben, Carey Gibson, Alan Teichman

Running time: 99 minutes

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In 1994, Nicholas Barclay, a 13 year-old Texas boy, vanishes without a trace. His disappearance never made the news; it was just news to us says his mother. Three and a half years later they learn the boy has been found, thousands of miles from home in Spain saying he had survived a mind boggling ordeal of kidnap and torture by an international vice ring.

Nick's sister Carey flies to Spain to collect the person she believes to be her brother and they return to Texas where the family, journalists and police seem to accept his story although a private detective called Charlie Parker is suspicious. It is a story that reminds you of all the old truisms about the ease of fooling people who want to be fooled. And it is another reminder of how very dependent society is on everyone being honest and telling the truth, and how easy it is to get away with lying if you have the necessary bravado.

The Imposter is one hell of a yarn and it may never have worked as a movie if it were a fictional story. The level of emotional and psychological complexity the film maker puts us through is immense but it is a tremendously satisfying film.

Peter Bradshaw of The Guardian wrote "When this film was over I felt as if I had been holding my breath for 99 minutes. It is pure delicious suspense."



Original reviews: [Urbancinefile](#); Trevor Johnson, [Time Out](#); Peter Bradshaw, [The Guardian](#).

Compiled by Robin Claxton.

# RUST AND BONE (MA 15+) (DE ROUILLE ET D'OS)

16, 18, 19 SEPTEMBER

*Strong Sex Scenes, Violence, Nudity*

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France/Belgium 2012

Director: Jacques Audiard

Featuring: Marion Cotillard, Matthias Schoenaerts, Armand Verdure

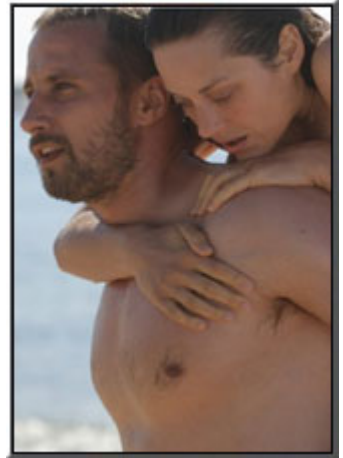
Language: French with subtitles

Running time: 122 minutes

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Jacques Audiard's ***Rust and Bone***, based on two short stories from a collection by Canadian author Craig Davidson (and slyly alluding to a third) is haunting and beautiful. Set amongst the workaday population of Antibes – who co-exist as ghosts next to the tourists and wealthy, swimming next to them at the beautiful beaches but living far from the beautiful hotels – Marion Cotillard and Matthias Schoenaerts give perfect performances as Stéphanie and Alain, two people unlikely to come together given most normal circumstances, but do, after Stéphanie is involved in a life-altering workplace accident. Their blooming friendship forms the basis of the film, and the more they learn about each other, the more we learn about them. The film achieves what all dramatic films should strive for: complete audience empathy for the main characters.

Audiard (whose diverse career not only includes the incredible *A Prophet* but also being involved in the writing team of *Australia*) is a major filmmaker, and as such has the ability to make films that are distinctly non-formulaic. His characters are real, even as their careers or circumstances may be exotic: criminals, whale-trainers, bouncers, surveillance experts, bare-knuckle fighters (and that's just characters in this movie). Their responses are driven by character rather than the demands of plot, and the two characters who collide in this movie are such fully realised human beings that you completely forget the actors behind the masks.



*Rust and Bone* was a serious Award winner and nominee over the last eighteen months, yet somehow it missed out on any Oscar nominations. Cotillard and Schoenaerts easily deserved nominations, but the screenplay, direction and soundtrack (Alexandre Desplat) all could have done with a nod. It's a rare movie that can take "literary" short stories, combine them, and achieve a film but ***Rust and Bone*** is a beautiful triumph of precise writing, directing and acting..

Original review: C.J.Johnson Film Mafia Extracted by Gill Ireland



# PERFORMANCE (M) (ORIGINALLY "A LATE QUARTET")

23, 25, 26 SEPTEMBER

*Sex scenes and coarse language*

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USA 2012

Director: Yaron Zilberman

Featuring: Catherine Keener, Christopher Walken, Philip Seymour Hoffman, Imogen Poots, Mark Ivanir.

Running time: 106

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A Late Quartet is a most unexpected pleasure. What could have been a TV movie is actually a heartfelt, intelligent, unassumingly well-constructed picture about a musician who has been diagnosed in the early stages of Parkinson's. Admittedly, there are moments when it looks a bit middlebrow, a little soap opera-ish, and it inevitably suffers in comparison with Michael Haneke's *Amour*.

Christopher Walken gives a gentle and atypical performance as Peter, a much-loved and admired cellist, the emotional linchpin of the Fugue Quartet, which has been together for 25 years. He is older and wiser than the others: first violinist Daniel (Mark Ivanir), and the second violinist Robert (Philip Seymour Hoffman) and Juliette (Catherine Keener), who are a married couple.

Peter tells his stunned friends that he has Parkinson's. This triggers all kinds of painful repercussions in the group dynamic.

Only on hearing his news do the other three realise that they are not individual free agents; the remarkable success of the quartet means they have grown together as an organic entity, more like a four-way marriage than a family, and perhaps more intimate and mysterious than even that implies. Faced with losing Peter's emollient presence, they must confront awful questions: their musical relationship may collapse, and without that, how do they really feel about each other, and about their life choices? A movie with clarity and grown-up complexity.

Review: Peter Bradshaw The Guardian Extracted - Mark Horner

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**PROGRAM                    22 JULY – 26 SEPTEMBER 2013**

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|-------------------|--|-------------|
| 22, 24, 25 July   | AnnaKaremina (M)                                     | 130 minutes |
| 29, 31 Jul, 1 Aug | Mea Maxima Culpa:<br>silence in the house of God (M) | 102 minutes |
| 5, 7, 8 August    | Kon-tiki (M)   | 113 minutes |
| 12, 14, 15 August | Trance (MA 15+)                                      | 101 minutes |
| 19, 21, 22 August | Barbara (M)  | 101 minutes |
| 26,28, 29 August  | Amour (M)  | 122 minutes |
| 2, 4, 5 September | Pina (G) 3D  | 103 minutes |

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Pina is screened in 3D. If you have 3D glasses please bring them to the screening. If not, we shall supply a pair.

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|----------------------|---|-------------|
| 9, 11, 12 September  | The Imposter (M)                            | 99 minutes  |
| 16, 18,19 September  | Rust and Bone (De rouille et d'os) (MA 15+) | 122 minutes |
| 23, 25, 26 September | Performance (aka A Late Quartet) (M)        | 106 minutes |

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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 14 OCTOBER 2013**

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