



VILLAGE CINEMAS

LAUNCESTON

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

**MON 6:00 PM, WED, 4:00 PM & 6:30 PM, THUR 6:00 PM
- 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.

There is sometimes congestion in the foyer. Village management has requested that the LFS committee assist theatre attendants with the queue and process members' admission. We cannot be admitted to the theatre if another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates your support for the candy bar.

For those who find it difficult to see the bottom of the screen and subtitles, booster cushions are available at the counter on request.

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.
- 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.



launceston film society

PO Box 60, Launceston, 7250

Web: 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

CONDITIONS OF MEMBERSHIP

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 film. But please understand you may be delayed entry while other members are admitted.

Photo ID on membership cards: We are moving to photo identification on membership cards in order to ensure the “members only” rule above and also to speed up ID checks. All new members will have supplied a photo for their card. Members who have lost their card will need to supply a photo ID for their replacement card. (See section below on **“Lost Cards”**) We shall be replacing current member's cards with photo ID gradually over the next couple of years.

Seating is not guaranteed at LFS screenings The Launceston Film Society proudly boasts a membership of more than 1490 members. The largest cinema at the Village Cinemas complex holds around 300 people. A seat cannot be guaranteed.

Reserved seats: At the rear of the theatre seats are reserved for people with special needs. Please do not take any of these seats unless you have a special need, and please make your need known to a committee member before admission. There are also seats reserved for the committee members who are needed in the foyer. 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. 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. Do not forget to send a photograph. This can be emailed or posted.

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

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

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 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.

PRESIDENT'S ANNUAL REPORT FOR 2013

Members will be pleased to have seen a large selection of notable films that were chosen by David Stratton and Margaret Pomeranz (ABC "At the Movies") for 2013. These included *Amour*, *Mea Maxima Culpa*, *Anna Karenina*, *Rust and Bone*, and *The Hunt*. Sarah Polley's autobiographical documentary *Stories we Tell*, also mentioned by Margaret, is in this current program. LFS members also especially liked *Monsieur Lahzar*, *The Lady*, *Headhunters*, *The Sessions*, *The Angel's Share*, *Searching for Sugarman* and *The Other Son*. Of the 37 films that we screened, 19 were from non English language countries.

In 2013 we commissioned Thomas Gunn (a member of the LFS and professional historian) to research and write a history of the Society. He has tracked down the complete minutes and also interviewed many past and present office bearers plus newspaper articles. He has compiled a list of all office bearers and an almost complete list of films screened by the society. The origins of the LFS date back to 1949. We expect to publish the history in some form yet to be decided possibly both digital and hard copy.

The recent refurbishment of the Village Cinemas has presented an unexpected problem for the LFS committee. After looking at all options we have negotiated with the Village Theatre to trial a fourth screening on Wednesday at 4pm. We have offered places to the waiting list in December 2013 (Although as usual a proportion have not accepted). We believe that this arrangement will suit two demographics in our membership. The 4:00 screening might suit those who would prefer an earlier timeslot, and the 6:30 screening could suit those who find difficulty in getting away from work in time for the 6:00 screenings on Mondays and Thursdays.

However, we cannot avoid an increase in fees for 2015 and your committee believes that we have the best solution for our members. But there is also a risk, and that is that we are assuming that the 4:00 screening will be supported. If it is insufficiently supported, then the pressure on seats at the 6:00 and 6:30 screenings will remain.

This year new members of the LFS have provided photographs that have been printed onto their membership cards. Over the next couple of years we intend replacing all of the older membership cards in this new format. This will speed up identity checks and ensure the society's "Members Only" rule.

Finally a big thank you to all of the committee, who I remind you are volunteers, for their work, dedication and support in the running of the Launceston Film Society.

Peter Gillard

ENOUGH SAID (M)

3, 5, 6 FEBRUARY

Infrequent coarse language and sexual references

USA 2013

Director: Nicole Holofcener

Featuring: Julia Louis-Dreyfus, James Gandolfini, Catherine Keener, Toni Collette

Running time: 93 minutes

A divorced single parent, Eva spends her days enjoying work as a masseuse but dreading her daughter's impending departure for college. While at a party she meets Albert - a sweet, funny and like-minded man also facing an empty nest. As their romance blossoms, Eva befriends Marianne, her new massage client. Marianne is a poet who seems "almost perfect" except for one prominent quality: she spends much of her time complaining about her ex-husband's annoying habits. Suddenly it all comes together as Eva realizes that Albert is Marianne's ex and finds herself doubting her own relationship with Albert as she learns the "truth" about him from Marianne.

The delicacy of nuance and the impact of the minutiae are placed under the microscope in this keenly observed comedy about relationships and the unpredictable essence of human behaviour. This is film-maker Nicole Holofcener's forte, exposing the innermost conflicts, confusions, uncertainties and vulnerabilities of relationships and the interactions that form their pulse - all with a light touch.



Enough Said is engaging, funny and richly coated with brave lashings of tangible situations and reactions. The way Eva and Albert figuratively dance around each other from their initial meeting at a party after a damning statement that neither is attracted by anyone present, is highly compelling as the twists and turns of their relationship evolve.

Toni Collette plays Eva's therapist friend whose marriage seems to be destined for the same fate as that of the other two women. The disastrous dinner scene is one of the film's best, when words spit out like bullets and self-restraint flies out the window.

We can see and learn a lot about ourselves in Holofcener's films and the journey is not only amusing and pleasurable, but also thought provoking.

Original review by Louise Keller, Urban Cinefile

Extracted by Gail Bendall

WHAT'S IN A NAME? (M) (LE PRÉNOM)

10, 12, 13 FEBRUARY

Coarse language and sex scenes

France 2012

Directors: Matthieu Delaporte and Alexandre de la Patelliere

Featuring: Patrick Bruel, Valérie Benguigui, Charles Berling, Guillaume de Tonquedec

Language: French with subtitles

Running time: 110 minutes

This film is adapted from a successful play written by the Directors. Most of it takes place inside a homely old apartment in Paris. The comedy is a lot of fun and seems action packed but the surprises are all sprung with words alone and a principal cast of just 5 people (who also performed in the play).



Elizabeth, and her husband Pierre, are holding a Moroccan banquet and have invited her brother Vincent, and his pregnant wife Anna. Whilst they wait for Anna to arrive, Vincent a real estate agent and inveterate prankster, tells the group which includes the sensitive trombone playing Claude, that the new baby is to be called Adolfe.

Initial disbelief turns to dismay and argumentative discussion before things become personal. Elizabeth is flabbergasted. To her, altering the spelling makes no difference. The baby's life is going to be blighted by the thought he has been named after Hitler. Pierre, a flamboyant, leftist academic always primed for debate, feels the same way. By the time Anna has arrived the battle is raging and she further inflames things by scoffing at the rather fancy names Elizabeth and Pierre have chosen for their own children. Claude is stuck in the middle but one of the belligerents turns on him, irritated by his passivity and things rapidly get personal, bringing on startling revelations. These are people so used to spending time together they have long since dumped the rules of polite conversation and regard their rows as sport but each has chunks of hidden life and secrets and is vulnerable under the glare of the spotlight.

Original reviews: Sandra Hall, SMH; Urban Cinefile. -
Extracted and compiled by Robin Claxton.

WHAT MAISIE KNEW (M)

17, 19, 20 FEBRUARY

Mature themes

USA 2012

Directors: Scott McGehee, David Siegel

Writers: Nancy Doyne and Carroll Cartwright, from a book by Henry James

Featuring: Julianne Moore, Steve Coogan, Alexander Skarsgard, Joanna Vanderham and Onata Aprile.

Running time: 99 minutes

“What Maisie Knew” gives the audience a ground-eye view of its mesmerizing title character, a plucky, charismatic New Yorker who navigates downtown bars and lobbies with the street savvy of a pro. That she’s 6 years old only adds to her considerable charm. Played by the young Onata Aprile in a galvanizing performance, Maisie is recognizable to anyone familiar with the tribal elders of Manhattan, with their prematurely sophisticated offspring. Practiced in the arts of tipping and self-care, Maisie confidently makes a place for herself in the soaring townhouse she shares with her continually fighting and preoccupied parents: Susanna, a slightly aging rock star, and father Beale, an art dealer.



Mostly, Maisie hangs out with her nanny, Margo, a warm, tender presence amidst the jagged edges of Susanna’s and Beale’s monumental self-absorption. It is a portrait of a young girl growing up in material wealth and emotional poverty. It’s her fate to be under the care of privileged, attractive, fundamentally careless people. When Lincoln, one of Susanna’s hangers-on, appears more frequently on the scene, he’s careless, too.

“What Maisie Knew” belongs entirely to Maisie, who keeps a watchful eye on the psycho-drama swirling around her even when she doesn’t seem to quite comprehend it. What Maisie knows, of course, is the difference between feckless affection and genuine security, and that she’s eminently deserving of the latter.

At the risk of committing a spoiler, it’s fair to say that “What Maisie Knew” is a harrowing but finally happy story — if only because it’s the young, wrenchingly vulnerable heroine who manages to save herself.

Original review by Ann Hornaday, Washington Post

Extracted by Gail Bendall

RED OBSESSION (PG)

24, 26, 27 FEBRUARY

Mild sexual references

Australia, China, France, UK, Hong Kong. 2013

Director: David Roach/Warwick Ross

Documentary featuring: Sara Eisen, Debra Meiburg

Running time: 79 minutes

With the fierce purchasing power of its elite class, China has become the biggest importer of wines from the Bordeaux region of France. The tension generated by these new kids on the clubby French wine scene — who were driving up prices and clearing out cellars just a few years ago — is the subject of Australian film-makers Warwick Ross and David Roach's fast-paced, ripped-from-the-headlines documentary, "Red Obsession."

Lovingly shot by Steve Arnold and Lee Pulbrook and narrated by Russell Crowe, the film is at its best when showing how staid Bordeaux winemakers are struggling to embrace a new clientèle (whose sensibilities do not always align with French tradition), supply the increasing demand for a finite product and uphold label integrity. For the



Chinese, bottles from Lafite and other chateaus are akin to luxury brands — the Birkin purse of the wine world. The winemakers and critics interviewed for this film talk about the prized terroir that creates a wine so good it's an "ethereal, dreamy experience," as the British wine writer Oz Clarke says. The movie raises legitimate concerns about the cultural and economic implications of status-

minded over-consumption. The featured Chinese wine enthusiasts — including the sex-toy manufacturer Peter Tseng and Kelly Cheng, who, tired of bidding at a 2011 auction, more than doubled the last offer and paid 1.5 million Hong Kong dollars (close to \$200,000) for a Lafite — relish the role of collector, if only as a symbol of their success. Oenophiles of all backgrounds will toast to that.

Original review by Nicole Herrington, New York Times

Extracted by Sally Oetterli

A HIJACKING (M)

3, 5, 6 MARCH

Mature themes and coarse language

Denmark 2012

Director: Tobias Lindholm

Featuring: Pilou Asbæk, Søren Malling, Dar Salim, Roland Møller

Language: Danish, English, Swedish, Japanese, Somali with subtitles

Running Time: 99 minutes

The film follows the travails of the MV Rozen and its seven-man crew as they are hijacked by Somali pirates on the Indian Ocean. The principals are the cook, Mikkel; Peter, the executive in Denmark who is responsible for the vessel; and Omar, the translator and negotiator for the pirates. In the hands of Writer/Director Tobias Lindholm the tedium of being held for months on a ship becomes unbearably tense. Peter, and his associates thousands of miles from the action, also become hostages in their own right as Peter insists, against the advice of a crisis specialist, to negotiate for his captive employees himself.



Mikkel, eager to get home for his daughter's birthday, gets the viewers sympathy as he cracks under the pressure of being a pawn in Peter's and Omar's haggling.

Peter is proud, fastidious and in control; he sees it as his responsibility to get his ship and men back safely and at a reasonable cost.

Omar is adamant that he is neither a pirate nor a villain but, like Peter, is a resolute professional who wants the affair over quickly - as long as the price is right. It is hard not to share his impatience with Peter's need to drive down the ransom which is why close observers of real-world Somali piracy have applauded the film. The Somalis demand \$15 million but the crisis manager says do not make an offer too quickly and too high as it will be seen as a down payment – Peter offers \$250 000 and the siege drags on for over 100 days.

The longer this tense, minimalist thriller goes, the better it gets.

Original reviews: Brad Wieners, Bloomberg Businessweek; Paul Byrnes, SMH.

Compiled by Robin Claxton.

BLANCANIEVES (M)

10, 12, 13 MARCH

Mature themes

Spain 2012

Written and directed: Pablo Berger

Featuring: Maribel Verdú, Daniel Giménez Cacho, Ángela Molina, Pere Ponce, Macarena Garcia, Sofia Oria, José María Pou

Silent black and white film.

Running time: 100 minutes

Silently and beautifully told, this story from Spain is a version of the Brothers Grimm's "Snow White" set in Spanish bullfighting country in the late 1920s. Writer-

director Pablo Berger's "Blancanieves" goes all the way and then further. It is a black and white silent film and Berger's light-fingered confidence and utter lack of facetiousness is entrancing.



Once upon a time in Seville, a bullfighter won hearts and admiration for his prowess with the cape and the sword. In our story such a bullfighter suffers a near fatal accident in the ring and his pregnant wife

(Inma Cuesta) goes into labour. She dies leaving a healthy daughter, Carmen, whose progress from seven to adulthood is signified by a fluttering bedsheet on a laundry line. The bullfighter's new serpent-like wife, treats Carmen badly and Carmen takes solace in her rooster friend, Pepe.

Berger has a ripe sense of humour which is occasionally at odds with the melodramatic atmosphere because "Blancanieves" takes its emotions seriously. Those wanting a Disneyfied happy ending may resist the one they get which is more Grimm than Walt. The film is a glorious achievement, Berger's ability with rapid-fire montage, particularly in a key early bullfight sequence, breaks right at the edge of parody. This is a splendidly edited exercise in style (Fernando Franco is listed as editor) with richly brocaded silvers, greys and blacks courtesy of cinematographer Kiko de la Rica. The musical score by Alfonso de Vilallonga is terrific, witty, symphonically lush and shrewdly infused with flamenco strains throughout the movie.

Original Review: Michael Phillips Chicago Tribune

Extracted by Kim Pridham

SISTER (M) (L'ENFANT D'EN HAUT)

17, 19, 20 MARCH

Mature themes and coarse language

France/Switzerland 2012

Director: Ursula Meier

Featuring: Léa Seydoux, Kacey Mottet Klein, Léa Seydoux, Gillian Anderson, Martin Compston

Language: French with subtitles

Running time: 97 minutes

Klein shines in this quirky off-piste sibling drama.

The upstairs/downstairs drama is taken to frosty, alpine heights in the heart-rending portrait, *Sister*. Stealing in amongst the well-heeled snow bunnies (and stealing away with their ski gear!) is the lovable thief Simon (Kacey Mottet Klein). A natural wheeler-dealer with a rather tidy 'second-hand' trade, Simon lives in the shadow of the privileged ski fields with his older sister Louise (Léa Seydoux). Louise can barely hold down a waitressing job, and frequently abandons Simon for various assignations, but despite her often cold shoulder, Simon wants nothing more than to win her affection.



Sparingly written and beautifully directed by Ursula Meier, the film is shouldered by Klein, whose astounding performance is filled with equal parts guile and vulnerability. His off-piste adventures also see him cross skis with the highs and lows of resort society: a wealthy mother (astutely played Gillian

Anderson) and an opportunistic kitchen hand (Martin Compston), but it is the home front that ultimately proves the most treacherous terrain.

Seydoux again proves herself a spellbinding performer to watch, as long denied truths painfully play out across her face. Together with Klein, the pair artfully weaves the ties that bind, crafting something that is both fragile and tenuously hopeful.

Review By: Alice Tynan on Oct 24, 2013

Compiled By: Mark Horner

BEHIND THE CANDELABRA (MA 15+)

24, 26 27 MARCH

Drug use, coarse language and sex scenes.

United Kingdom 2013

Director: Steven Soderbergh

Featuring: Michael Douglas, Matt Damon, Scott Bakula, Eric Zuckerman

Running time: 118 minutes

Crammed with garish décor, wild costumes and some unapologetically affected central performances, the final chapter in the life of flamboyant pianist Liberace gets a feisty, full-bodied treatment here.

Just bear in mind, this “dramedy” is a piece of entertainment, not a documentary.



Based on the book by Liberace's former lover/driver/houseboy Scott Thorson, the film charts their bumpy relationship as Thorson moves into the sprawling, glittering, gorgeously grotesque

mansion of a self-consciously ageing, impressively bewigged Liberace.

It's a quick and easy seduction as the showbiz animal trainer is instantly immersed in a dizzying world of money, golden bathroom fixtures, adoring media attention and sex with a major celebrity.

Convinced that he is special from the toy-boys who have come before, Thorson becomes so besotted by Liberace's extravagant, eccentric lifestyle he agrees to extensive plastic surgery to make him look like his benefactor. Diet pills, however, leads to drugs and an increasingly frazzled mind as Liberace decides to move on to his next conquest.

And director Steven Soderbergh (*Traffic*; *Oceans*; *Erin Brockovich*; etc) is not shy in amping up the camp value of his subject, often drawing titters from mannerisms, costumes and gestures as the pair joke and argue. But it's not a glorified exercise in mincing; there's a real edge to the drama as Thorson goes off the rails and Liberace moves to kick him out.

Original Review: Review by: Jim Schembri - Compiled by: Mark Horner

NO (M)

31 MARCH, 2, 3 APRIL

Coarse language and mature themes

Chile 2013

Director:Pablo Larrain

Featuring:Gael Garcia Bernal,Alfredo Castro,Antonia Zegers,Luis Gnecco

Language:Spanish with subtitles

Running time: 117 minutes

Under international pressure to legitimise his government, but bathing in the support of a newly prosperous middle and upper-middle class and hugely confident of success, General Pinochet allowed a referendum on whether he would be allowed another eight years in office. This movie dramatises the "No" campaign devised by young advertising executive René Saavedra, who decided to stay away from angry political images and instead emphasise an upbeat, almost apolitical vision of happiness and the future. For the Chilean left, merely participating in the Pinochet plebiscite was already a sell-out; now this young media type apparently proposed to take their resistance to tyranny and sell it like some Pepsi alternative to Pinochet's Coke.



For the Chilean left, merely participating in the Pinochet plebiscite was already a sell-out; now this young media type apparently proposed to take their resistance to tyranny and sell it like some Pepsi alternative to Pinochet's Coke.

The movie tracks Rene as he wrangles the idealists coordinating the campaign, brainstorms with admen colleagues and, with them, creates the advertisements — each side has 15 minutes a day for a month to make its case on TV — to persuade Chileans to vote “No”. For the political idealists the campaign promises an end to tyranny and a democratic future. For Rene, at least initially, the No vote is just another consumer product, one that during the campaign he will transform from a want into a need with rainbows, white-faced mimes, dancing girls, smiling children, a basket of baguettes and a catchy jingle: “Chile, happiness is coming”

The campaign triggers a serious debate about how much to remember, and how much to forgive. Larrain's film is simple and direct, heartfelt and involving, shot in a kind of televisual realist style, like the soap operas Saavedra had earlier been promoting, or indeed the nightly 15-minute TV spots the No campaign had to master to get through to the public. A fascinating case study in basic level democracy.

Original reviews Peter Bradshaw-The Guardian & Manohla Dargis-The New York Times - Extracted & compiled by Janez Zagoda

STORIES WE TELL (M)

7, 9, 10 APRIL

Infrequent coarse language

Canada 2012

Director: Sarah Polley

Written by: Sarah Polley

Featuring: Documentary featuring Pixie Bigelow, Dedre Bowen, Geoffrey Bowes, John Buchan, Susy Buchan, Tom Butler and others

Running time: 108 minutes

It's the same in every family. Everyone remembers differently. You might have a clear memory of being a kid and your sister jumping on your stomach till you threw up; but she swears it was the other way round. The way families tell their stories with totally different meanings is at the heart of this beautiful and funny doc by Canadian actress-



filmmaker Sarah Polley (who directed Michelle Williams in 'Take This Waltz'). She was 11 when her mum Diane died of cancer.

Growing up, everyone joked that Sarah looked nothing like her dad, and she also heard rumours that her mum had fallen in love with another man. Nosing around, she digs up a secret.

That makes 'Stories We Tell' sound like one of

those 'me-me-me' films where a celeb goes off in search of their roots. It's not. Polley sits down with family and friends and asks them each to tell the story of her mum from the start. Everyone has a different story. I found myself holding my breath listening to them talk. The story twists like a thriller.

Original Review: Cath Clarke Time Out

Extracted by Peter Gillard

FRANCES HA (MA 15+)

14, 16, 17 APRIL

Strong coarse language

USA 2012

Director: Noah Baumbach

Featuring: Greta Gerwig, Mickey Sumner, Adam Driver

Filmed in black and white

Running time: 86 Minutes

Noah Baumbach and Greta Gerwig join forces again with great success. Gerwig not only takes on the lead role but has also co-written the well-observed screenplay which explores the intimacy of female friendship and the feeling of uncertainty prevalent in a generation struggling to fulfil their potential.



Frances is in a state of perpetual motion whether she is re-evaluating her job situation, dance career or moving home. Her indeterminate future constantly plays on her mind no matter how much she tries to ignore it. She clings to her best friend Sophie as the only constant in her life. They share an

apartment, a silly sense of humour and a secret world in which they both embrace the importance of their friendship. Sophie decides to move out of their shared apartment and Frances enters a period of discovery where she has to learn to fend for herself.

Apart from the fine collaborative script the film boasts a crisp black and white palette and moves along with a breezy rhythm captured in some wonderful shots of Frances running across the Brooklyn backdrop. Thoughts of the French New Wave and Woody Allen spring to mind and references are made throughout.

This is a story about moving on but holding on to what is important. It is self-aware but never mean-spirited extolling the importance of friendship but also the value of independence. Frances Ha is an unforgettable and endearing character framed wonderfully in the modern Brooklyn setting and accompanied by a soundtrack that is as funny and sincere as she is.

Original Review: Kat, Cinetalk - Extracted by Gill Ireland

ANNUAL GENERAL MEETING 2014

Monday 24 February, 2014

Cinema 3, Village Cinemas – 6pm

All members are invited and encouraged to attend the Annual General Meeting of the Society on Monday 24th February.

The meeting will be conducted before the screening, and is expected to be brief. Any members not wishing to see the screening that night will be able to leave after the meeting, and may return to view the film at another screening that week.

Minutes from the 2013 AGM are available for viewing on our website www.lfs.org.au. The audited Financial Report will be available on the website from approximately one week prior to the meeting.

Seven members of the current committee are nominating for re-election, but as all positions are declared vacant, any member may also stand for election. If you are considering nominating please speak to one of the committee. A nomination form is on the reverse of this document, and must be lodged in writing by Monday 10th February, 2014.

Please bring your membership card to be scanned on arrival.

Apologies need to be signed in at the door. Apologies sent by email or post before the meeting will be added to the list.

AGENDA

1. Welcome by President
2. Confirmation of Minutes of 2013 AGM
3. President's Report
4. Financial Report
5. Appointment of Auditor
6. Election of Committee
7. Other Business
8. Close of Meeting

LAUNCESTON FILM SOCIETY INC

NOMINATION FORM

I, agree to be nominated

for the position of

Signature of NomineeDate.....

Name

Address

Signature of Nominator

Name

Address

Signature of Secunder

Name

Address

Committee positions are:

- President
- Vice President
- Secretary
- Treasurer
- Membership Secretary
- Three ordinary committee members

Nominations should be posted to:

The Public Officer, Launceston Film Society,
PO Box 60, LAUNCESTON. 7250

To reach our PO Box before COB Monday 10th February 2014

RESULTS OF THE FILM VOTING DECEMBER 2013

Two green dots per voter for the films best liked.

One black dot for the film most disliked

Title	Green	Black	Satisfaction
The Other Son	169	11	158
The Hunt	117	7	110
Broken	87	12	75
Ping Pong	76	11	65
Mud	66	11	55
In the House	24	30	-6
Farewell my Queen	22	60	-38

PROGRAM**3 FEBRUARY – 17 APRIL 2014**

3, 5, 6 February	Enough Said (M)	93 minutes
10, 12, 13 February	What's in a name? (M) (Le prénom)	110 minutes
17, 19, 20 February	What Maisie knew (M)	99 minutes
24 February	Annual General Meeting <i>Brief meeting held before the screening</i>	
24, 26, 27 February	Red Obsession (PG)	79 minutes
3, 5, 6 March	A Hijacking (M) (Kapringen)	99 minutes
10, 12, 13 March	Blancanieves (M)	100 minutes
17, 19, 20 March	Sister (L'enfant d'en haut) (M)	97 minutes
24, 26, 27 March	Behind the Candelabra (MA 15+)	118 minutes
31 Mar, 2, 3 April	No (M)	117 minutes
7, 9, 10 April	Stories we tell (M)	108 minutes
14, 16, 17 April	Frances Ha (MA 15+)	86 minutes

SCHOOL HOLIDAYS
NEXT SCREENING MON 5 MAY 2014
