



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
Committee	Robin Claxton
	Janez Zagoda
	Mel de Ruyter

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 expect to replace all current member's old cards with photo ID over the next year.

Seating is not guaranteed at LFS screenings: The Launceston Film Society proudly boasts a membership of 1520 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.

THE WIND RISES (PG) 13, 15, 16 OCTOBER

Mild themes

Japan: 2013

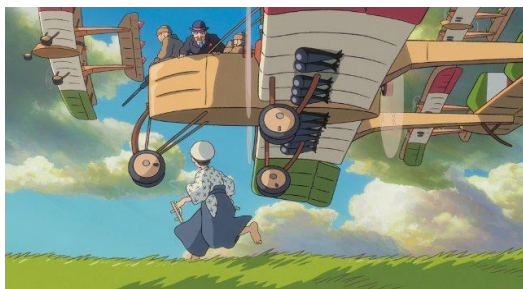
Director: Hayao Miyazaki

Animation with voices of Joseph Gordon-Levitt, John Krasinski, Emily Blunt, Martin Short, Stanley Tucci.

Language: Japanese, German, Italian, French

Running Time: 126 minutes.

The amazingly detailed, somewhat old-school visuals that emphasize soulful natural scenery instantly immerse viewers in the dream world of protag Jiro Horikoshi, a heroic, self-effacing boy who becomes a brilliant young aeronautics engineer. The character is based on the real-life Jiro Horikoshi, the man who designed Japan's Zero fighter, used against Pearl Harbor and in kamikaze operations. It is also a tribute to poet-novelist Tatsuo Hori, who struggled with tuberculosis.



The early scenes of the film depict the 1923 earthquake which devastated Tokyo and Yokohama. It was followed by a firestorm and typhoon, all magnificently and frighteningly rendered as college-bound Jiro travels on a train. It is there he meets and saves his future love Nahoko as a

young girl.

In these pre-war years, the studious young Jiro gets a job and is quickly promoted by the chief engineers at Mitsubishi to head the project design for a new fighter plane.

A recurring dream of Jiro's is meeting the flamboyant Italian airplane inventor Giovanni Caproni, who takes him on incredible flights aboard fantasy aircraft. They literally "share their dreams" of pioneering futuristic planes. Of a darker stripe is his actual encounter with Hitler's aviation designers, who are menacing and secretive. But not even they can be called true villains in a film that shows WW2 from the Axis side as an inevitable calamity over which people had no control. The war itself remains off-screen, except for a chilling final vision "Not a single plane came back," says Jiro disconsolately. "That's what it means to lose a war." This attitude of regret, but not apology, makes *The Wind Rises* a very honest film from a great Japanese artist.

Original review by The Hollywood Reporter @ the Venice Film Festival

Extracted by Janez Zagoda

IDA (M)

20, 22, 23 OCTOBER

Mature themes

Poland/Denmark 2014

Director: Pawel Pawlikowski

Featuring: Agata Trzebuchowska, Agata Kulesza, Joanna Kulig, Adam Szyszkowski.

Language: Polish with subtitles. In black and white

Running time: 82 minutes

This Polish drama is a film intensely grounded in painful historical reality and still genuinely worldly. It depicts a sheltered young woman's voyage of self-discovery with clarity and compassion reminiscent of the films of the humanist tradition.

Anna is an orphan who's been raised in a Polish convent and she's about to take her vows as a nun when the Mother Superior breaks it to her that she has a living relative whom she must first visit. Though she's never even been as far as the local beach, Anna takes a train to the city to meet her Aunt Wanda, a woman who drinks, smokes and fornicates, and shows no tolerance for sentimentality. She has held a powerful position in the Communist Party as a state prosecutor and has been responsible for prosecuting death sentence cases.

Anna accepts this all stoically, but there are glimmers of her feelings when Wanda reveals that she is Jewish (as is Anna) and that Anna's real name is Ida. Wanda tells her that it's likely that her parents were murdered during World War II. The women set

out to discover the truth and the movie gradually reveals it is as much about ruined Wanda as about saintly Anna/Ida. Whilst it is set in the early 1960s, the film has a timeless feeling. The Holocaust theme is potent, as the movie somberly introduces issues of guilt and innocence, denial and complicity, and broods about how the past refuses to stay buried.



"Ida" is a movie of spirituality and compassion. But it's also remorseless and declines to pass judgements.

Original Review: Walter Addiego - San Francisco Chronicle

Extracted by Kim Pridham

FADING GIGOLO (M) 27, 29, 30 OCTOBER

Sex scenes, coarse language and mature themes

USA 2013

Director: John Turturro

Featuring: John Turturro, Woody Allen, Sharon Stone, Vanessa Paradis, Liev Schreiber.

Running Time: 112 minutes

Fioravante decides to become a professional Don Juan as a way of making money to help his cash strapped friend, Murray. With Murray acting as his “Manager”, the duo quickly find themselves caught up in the crosscurrents of love and money.

It is not often you see Woody Allen appearing in other people’s films but he willingly takes on the role of an aging pimp in *Fading Gigolo*. It happens like this: Murray is closing up his failing New York bookshop in the company of his friend Fioravante when he mentions that his dermatologist, Dr Parker, is interested in a sexual ménage a trois with her friend Selima. Murray has recommended Fioravante for the job at a cost of \$1000. Fioravante is dumbfounded but is talked into going along with the lucrative adventure. And then Murray meets repressed, shy Avigal – a widow in the Hassidic community and decides she could do with some of Fioravante’s ministrations too. Her would-be suitor, Hassidic policeman Dovi however begins to notice changes



in Avigal. This most unlikely premise has been handled with such aplomb by Turturro that you are really charmed by the film and everyone in it. Woody Allen is very much his old self in this. Turturro shines as the shy Lothario while the women are just gorgeous in their varying ways, Also it gives insight into a community that doesn’t often get represented

on screen. Turturro made a number of films but in many ways this is his most accessible and enjoyable.

Original review by Margaret Pomeranz.

Extracted by Mark Horner.

HEALING (M)

3, 5, 6 NOVEMBER

Coarse Language

Australia: 2014

Director: Craig Monahan

Featuring: Hugo Weaving, Don Hany, Xavier Samuel, Mark Leonard, Anthony Hayes

Running time: 119 minutes

Healing is the story of Viktor Khadem, who near the end of a sixteen year jail sentence is sent to a low security prison where, under the eye of a compassionate prison guard Matt, he is put in charge of a program that helps care for injured birds in conjunction with the Healsville Sanctuary. He takes a particular shine for a wounded wedge tail eagle named Yasmine.. Together, Yasmine and Viktor prepare for their eventual releases from captivity and deal with the issues of returning to their natural habitats.

Viktor is an Iranian-born prisoner who has killed a friend who dishonoured him. He is also reputed to have killed another prisoner in the maximum-security Pentridge. As he nears the end of his sentence, he is transferred to Won Wron, a minimum-security prison. The other prisoners, aware of his reputation, generally give him a wide berth.



Loosely based on a true story, it tracks the path to redemption of a hardened, closed-off prisoner through a program that restores injured raptors (eagles, hawks, owls) back to health. The portrayal of the parallels between the healing of these birds ahead of them being set free, and the similar process at work in the prisoners who look after them, could be corny but is understated and moving - more so because it is plain that neither the birds nor the prisoners are guaranteed success once released.

It is a spectacularly shot film, with the birds competing with Viktor and Matt for centre stage. But more importantly, it is a refreshingly different prison story, told with gentle humour and compassion, and firm in its declaration of support for second chances.

Original review by Eric Penumbra-Prisonmovies.net

Extracted by Janez Zagoda

THE TWO FACES OF JANUARY (M) 10,12,13 NOVEMBER

Violence and infrequent coarse language

France/UK/USA 2014

Director: Hossein Amini. From the 1964 novel by Patricia Highsmith.

Featuring: Viggo Mortensen, Oscar Isaac, Kirsten Dunst

Running time: 96 mins

The work of Patricia Highsmith makes a triumphant return to the big screen. Filled with sharp thrills and nostalgic glamour, Amini's adaptation is one of the most impressive features of the year.

The film follows con-artist/businessman Chester MacFarland and his wife Collette who are accidentally responsible for the death of a private-eye whilst hiding in Greece. The pair seek help in American ex-pat Rydal who agrees to help them escape the country safely.



It does not attempt to modernise Highsmith's source work - instead finding and accentuating the nostalgic glamour and noir-like charm found in its period setting. Highsmith's narrative (adapted by Amini) still feels remarkably fresh and just as gripping - with the focus on betrayal,

backstabbing and undercutting - seen through the volatile and distrusting relationship between Chester and Rydal remaining timelessly thrilling.

It is clear that Amini thrives on the unexpected twists in the source novel - and he delivers them here with a tightly wound tension and remarkable style. Seeing the unlikely group travel through Athens and Crete mixes a scenic backdrop with brooding paranoia - resulting in a beautiful yet sinister world where private eyes lurk round every corner and each man is in it for himself.

The combination of Highsmith's ever-thrilling literary mind and Amini's tense and engaging direction, this is a gripping watch. Rich visual detail in the form of jaw-dropping gorgeous costumes and photography, coupled with magnetic performances help *The Two Faces of January* assert itself as one of the finest films of 2014

Original Review by Andrew McArthur – Culture Fix
Compiled by Gail Bendall

THE BROKEN CIRCLE BREAKDOWN (MA 15+)

17, 19, 20 NOVEMBER

Strong themes and sex scenes

Belgium 2012

Directed and written by: Felix von Groeningen, from a play by Johan Heldenbergh and Mieke Dobbels.

Featuring: Johan Heldenberg, Veerle Baetens, Nell Catrysse.

Language: Flemish, English

Running time: 112 minutes

Elise (Veerle Baetens) and Didier (Johan Heldenbergh), two unconventional star-crossed lovers, fall for each other despite their differences. He talks, she listens. He's a romantic atheist; she's a free-spirited realist. The couple make a life together in a gorgeous country farmhouse, begin a bluegrass band and raise a beautiful daughter, Maybelle (Nell Catrysse). But when an unexpected tragedy strikes, their love and everything they know is tested.

The juxtaposition of bluegrass music in this heavy-hitting drama about love and loss brings with it an unexpected and exquisite timbre. The film is powerful in that it addresses the tough issues of illness, death and conflict with great veracity as the love story between its two protagonists unfolds at different times in their relationship. The present and the past are woven together like pieces in a jigsaw depicting the lives of Didier and Elise. Both performances are intense and outstanding. There is a passionate relationship, ignited by physicality and sealed by their mutual zest for living. Like the free-spirited lovers, the film elicits a sense of freedom and the way it builds to its climactic finish is both devastating and beautiful.



The Director, has created a highly textured film that turns on his ability to jumble time lines and maintain a strong narrative drive. He takes us up and down a tumultuous decade from when Didier and Elise first meet until the very

end. The final performance, when exuberance and pain is expressed by the music, will haunt you in a way you will not expect.

Original reviews: Louise Keller- Urbancinefile and Colin Fraser- filmink

Extracted and compiled by Mel de Ruyter

OMAR (M)

24, 26, 27 NOVEMBER

Mature themes, violence and coarse language

Palestine 2013

Director: Hany Abu-Assad

Featuring: Adam Bakri, Leem Lubany, Iyad Hoorani, Samer Bisharat.

Language: Arabic, Hebrew

Running time: 98 minutes

This punchy social melodrama from Palestine grabs attention from its first scene. The long-limbed young protagonist Omar is shown using a rope to scale the separation wall running through the West Bank. When he reaches the top, gunshots sail past him: blam, blam! Quick as he can, he slides down the rope on the other side and flees.

A baker by trade, Omar is in love with Nadia, who lives with her family on the far side of the wall. Partly to stay close to her, he joins a militant group led by Tarek, her

protective brother; the third member is the clownish Amjad, Omar's romantic rival.



These guys have known each other since childhood, and tensions between

them are at first submerged in their friendly teasing. Of course, it can't last: after the trio succeed in carrying out a hit on a soldier, Omar is captured and tortured by Israeli security forces, then sent back out onto the street to serve as an informer.

From this point, we can't be sure which side he belongs to – but neither, perhaps, can he. What's certain is that he's playing a losing game, trying to ad-lib his way out of a trap that continues to tighten. Frequent close-ups of his face don't reveal his thoughts so much as suggest the claustrophobia of a world where a threat might come from anywhere.

For someone in Omar's position there are no right choices. In other words, the problems of society can't be fixed by individuals; the fact that no one here is a simple villain – even a ruthless interrogator is just doing his job – only adds to the sense of despair.

Original Review: Jake Wilson - Sydney Morning Herald

Extracted by Peter Gillard

CHILD'S POSE (M)

1, 3, 4 DECEMBER

Mature themes and coarse language

Romania 2013

Director: Calin Peter Netzer

Featuring: Luminita Gheorghiu, Bogdan Dumitrache, Natasa Raab, Ilinca Goia

Language: Romanian

Running time: 112 minutes

Luminita Gheorghiu dominates every scene as Cornelia, a nouveau riche Bucharest matron - chain-smoking, bottle-blonde, hard as nails - whose job as a set designer suggests both her eye for detail and her knack for arranging things to suit herself. With her doctor husband in the background, Cornelia's attentions are focused on Barbu, her downtrodden adult son. In his 30s, he's finally found the courage to move in with his girlfriend - but when he faces jail over his involvement in a horrific accident, Cornelia seizes the chance to assert her dominance once more.



The film is a morose deadpan comedy in which the main joke is the appalling way everybody carries on. There are several contenders for most cringeworthy scene, including one in which Cornelia gives Barbu an intimate back rub - her use of a surgical glove makes this all the creepier - and another in

which she learns more than any mother should about her son's sex life.

All this is filmed in a seemingly neutral, fly-on-the-wall style: the handheld camera swings back and forth, following the action like a spectator at the tennis. But the approach is more artful than it appears, particularly when Netzer finds realistic ways to put image and sound in ironic counterpoint as, for example, a key scene at an opera rehearsal allows Cornelia to make a dramatic exit mid-aria.

It's clear from very early on that Cornelia is a terrible person, but this doesn't stop Netzer from hammering home the point. On the other hand, the epiphany that rounds things off is less than persuasive - though it's good to see that change is sometimes possible, even in Romania.

Original Review: Jake Wilson, SMH

Extracted and compiled by Mark Horner

MY SWEET PEPPER LAND (M)

8, 10, 11 DECEMBER

Mature themes, violence and coarse language

France/ Kurdistan 2013

Directed by: Hiner Saleem

Written by: Hiner Saleem, Antoine Lacomblez,

Featuring: Golshifteh Farahani, Korkmaz Arsian, Arlsan Korkmaz, Suat Usat.

Language: Kurdish, Arabic, Turkish

Running time: 105 minutes

The film opens in 2003. Saddam Hussein has been ousted and the new Kurdish government is proud to present their first ever execution. It is blackly comic and Baran, a former leader in the resistance, now a high ranking security official, decides that pen pushing in the capital is not for him. Especially with his mother trying to fix him up with a wife. He transfers to become police chief in a lawless, remote, mountain village on the border between Iran, Iraq and Turkey. The local warlord, Aziz, does not want Baran as he seems like a Commander who will actually enforce the law. Nor does he like another newcomer, Govand, an educated independent minded woman appointed to teach in the local school. Nobody wants her at the school except the students

who adore her. The headmaster is particularly unhappy when she takes up with Baran.

Aziz and his thugs oppose them both and mayhem ensues, complicated by the courage Govend displays in helping a group of female freedom fighters hiding out in the hills.

Baran and Govend make a sexy, glamorous pair, he makes a responsive romantic lead and actually seems to be listening to what Govend says.

Saleem sets the struggles of the pair against a stark, beautiful mountain landscape, to an eclectic sound track that combines tradition and modernity.

The western may have hit hard times but it's still adaptable and looks pretty good in Kurdistan.



Original reviews: Jordan Hoffman, film.com; Philippa Hawkins and Sandra Hall, SMH.

Extracted and compiled by Robin Claxton

THE LUNCHBOX (PG) 15,17, 18 DECEMBER

Mild themes

India/France/Germany/USA 2013

Written and directed by: Ritesh Batra

Featuring: Nimrat Kaur, Irrfan Khan

Running time: 104 minutes

Sometimes the wrong train will get you to the right station is a key expression in this rich relationship tapestry as it weaves its textures of loneliness through culinary pleasures. In this case, it's the wrong lunch that reaches the right recipient and writer director Ritesh Batra stirs his flavours gently, allowing the delicate aromas of human interaction to blossom unexpectedly in a heart-warming romance.

The lovely Ila cooks all kinds of delicious delicacies for her husband's lunch, hoping the proverb that suggests the way to a man's heart is through his stomach is true.

Her delight is apparent when the lunch ramekins are returned by the office lunch service courier bearing the seal of approval. They are empty. We quickly learn that it was not her husband who received the lunch. A little note hidden under the chapatti starts the ball rolling but the exchange does not proceed as expected.

Saajan, the reclusive accountant who has been running the claims department in a busy firm for 35 years is about to retire. The arrival of the lunchbox carry case soon

becomes his daily highlight, the note becoming even more important than the tantalising food.

Tension is cleverly built around the issue of whether or not Ila and Saajan will meet - after all, their exchanges have set them both on new roads heading in new directions.



While we do see a few shots of scrumptious looking dishes, food is mostly used symbolically in the budding relationship between the central characters. Some may find the ending rather abrupt, although it plays truthfully, allowing the audience to make its own assessment of the story's resolution. This is a charming film that lingers and whose melancholy note sings sweetly.

Original Review: Louise Keller Urbancinefile

Extracted by Gill Ireland

RESULTS OF FILM VOTING - SEPTEMBER 2014

THREE GREEN DOTS PER VOTER FOR THE FILMS BEST LIKED.
ONE BLACK DOT FOR THE FILM MOST DISLIKED.

	GREEN	BLACK	SATISFACTION
Wadjda	149	0	149
Any Day Now	149	2	147
Dallas Buyers Club	111	3	108
Nebraska	101	1	100
Hannah Arendt	71	9	62
Half of a Yellow Sun	52	2	50
Le Week-End	47	8	39
Adoration	32	17	15
The Spectacular Now	12	32	-20
Gloria	34	63	-29

The satisfaction score is calculated by subtracting the number of black dots placed for the film from the number of green dots placed. This may produce a negative satisfaction score.

Program 13 October – 18 December 2014

13, 15, 16 Oct	The Wind Rises (PG)	126 minutes
20, 22, 23 Oct	Ida (M)	82 minutes
27, 29, 30 Oct	Fading Gigolo (M)	112 minutes
3, 5, 6 Nov	Healing (M)	119 minutes
10, 12, 13 Nov	The Two Faces of January(M)	96 minutes
17, 19, 20 Nov	The Broken Circle Breakdown (MA15+)	112 minutes
24, 26, 27 Nov	Omar (M)	98 minutes
1, 3, 4 Dec	Child's Pose (M)	112 minutes
8, 10, 11 Dec	My Sweet Pepper Land (M)	105 minutes
15, 17, 18 Dec	The Lunchbox (PG)	104 minutes

After the film – Film voting at the Plough Inn (across the road)

SCHOOL HOLIDAYS
NEXT SCREENING 2ND FEBRUARY 2015

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