
NEWSREEL - 2015



launceston film society

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2015



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. Most members now have a photo card. Members who have lost their card will need to supply a photo ID for their replacement card. (See section below on “**Lost Cards**”)

Seating is not guaranteed at LFS screenings The Launceston Film Society proudly boasts a membership of more than 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 the most interest.

Life members. For past services to the LFS, the following have been granted life membership: Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michele Mc Gill, Peter Gillard, Rodney O’Keefe, Stan Gottschalk

PRESIDENT'S ANNUAL REPORT FOR 2014

The LFS continues as one of the most successful film societies in Tasmania and possibly nationally. This last year was a very good one in terms of the quality and diversity of films. Of the 40 films in the program, there were 21 in a foreign language, and 19 in English (of which 4 were Australian productions or co-productions). We follow the ABC "At the Movies" to keep us up to date with recent releases of films suitable for our program. Last year we screened "*Nebraska*" and "*Her*" two of their top picks, and in the current program we have "*Charlie's Country*", "*Predestination*", and "*Locke*".

At the end of 2014 David Stratton and Margaret Pomeranz announced their retirement. I wrote to the ABC suggesting Louise Keller as a suitable reviewer to partner Jason de Rosso who does film reviews on radio for the ABC assuming that the program would continue. The reply I got was that "At the Movies" would not be continued in 2015. This is a blow to us because this program makes our job in selecting films easier. Evan Williams who writes film reviews for the press has also announced his retirement. We shall miss these experienced reviewers sorely.

The recent refurbishment of the Village theatres has made a huge improvement in comfort for members. As a consequence of the wider seats and reduced theatre capacity, we introduced Wednesday afternoon screenings and a later Wednesday evening screening. The four screenings offer members more flexibility for when they wish to attend. Our membership is currently just over 1500 and of those 1290 are renewals. That is a turnover of about 15%, consistent with previous years.

The history of the LFS has been completed thanks to Thomas Gunn. He has been able to reach back to the earliest beginnings in the late 1940's. All the minute books have been found, and many of the past office bearers interviewed. We plan to make the history available as a download for an e-book and a limited number of hard copies.

I wish to thank the Village Cinemas for their co-operation especially in making the Wednesday afternoon time slot available to us. I mention this because not all members know that the Village Cinemas are obliged by their contracts with distributors to screen other films for a given number of times each week, and they sometime find it difficult to accommodate the LFS program

Thanks also to the committee who volunteer a considerable amount of time and professional input that makes for the smooth running of the LFS.

Peter Gillard - President

PREDESTINATION (MA15+) 2,4,5 FEBRUARY

Strong sex scene and violence

Australia 2014

Director: The Spierig Brothers

Featuring: Ethan Hawke, Noah Taylor, Sarah Snook, Elise Jansen

Language: English

Running Time: 97 minutes

Australian cinema's double-act, The Spierig Brothers, ventures into the realm of sci-fi noir with their latest- Predestination. The tyro twins introduce the audience to a future-world where special agents materialise cross-dimensionally via folds in time. Having overcome the associated physical toll, these "time cops" stop crimes of the future by altering the realities of their present.

A Federal Agent, Ethan Hawke, is attempting to de-fuse a bomb, the work of a terrorist known as the Fizzle Bomber, when there's an explosion and he's badly burnt. After his recovery we see him working as a bartender and starting a conversation with a strange and androgynous man, Jane, who tells him a mysterious story of intrigue, sexual identity and manipulation, who may represent "the inciting incident", but who was also one of the most fully realised characters

Jane was born in 1945, abandoned at an orphanage by one of many figures in the film whose faces you don't initially see, and remains a woman struggling in a man's world even when she becomes a man. Jane undergoes a remarkable physical transformation



here, but it's the deep clarity of her emotional evolution that matters. She's haunting as someone desperate for fulfilment. Adapted from a 1959 Robert A. Heinlein short story, the narrative in Predestination jumps as far forward as 1993, but the movie's look is imaginative as opposed to overwhelming, forsaking blockbuster trappings. Hawke and Snook anchor the knotty storyline and you eventually realise key lines

have a double meaning and that every occurrence fastidiously ties together.

Original Review: Simon Foster- Filmink & Craig Mathieson- The Age
Extracted by Mel de Ruyter

IN BLOOM (M)

9, 11, 12 FEBRUARY

Mature themes, coarse language and violence

Georgia/Germany/France 2013

Directors: Nana Ekvimishvili, Simon Groß

Featuring: Lika Babluani, Mariam Bokeria, Zurab Gogaladze, Data Zakareishvili, Zurab Gogaladze, Ana Nijaradze, Maiko Ninua, Tamar Bukhnikashvili, Temiko Chichinadze, Berta Khapava

Language: Georgian with subtitles

Running time: 102 minutes

Set in the early nineties in the decaying suburbs of Tbilisi (capital of the then newly independent Georgia), the violent bread queues are a form of civil war and typify the uneasy struggle of existence in that city. At home, loud family rows are commonplace and provide the most traumatising scenes in the film. In the cocoon of their friendship, 14 year old Eka and Natia find some harmony. However eventual conflict occurs over a boy, Lado, who is a tall, handsome, sophisticated young man and clearly interested in Natia. So is the unsophisticated, thuggish Kote, who sets off a chain of events when he and his friends kidnap Natia. Although Natia is keen on Lado, she submits to being named Kote's bride.

The film's focus is on the characters and their interactions, many scenes are shot as close ups of the young faces. Sometimes this is at the expense of the context of a scene. The story meanders and while we understand what is happening, the lack of visual evidence



for it can be unsatisfying. Lado gives Natia a pistol to protect herself, but he only has one bullet and while he promises more, they never eventuate. The pistol isn't really for shooting people, it becomes a symbol of

power. It passes between the girls and is the cause of friction particularly when tragedy, inevitably, overtakes them.

Original Review: Andrew Urban - Urbancinefile

Extracted by Kim Pridham

A MOST WANTED MAN (M) 16, 18, 19 FEBRUARY

Coarse language and mature themes

USA 2014

Director: Anton Corbijn

Written by: Andrew Bovell from the novel by John le Carré

Featuring: Philip Seymour Hoffman, Rachel McAdams, Robin Wright, Grigoriy

Dobrygin, William Dafoe

Language: English, Arabic

Running time: 122 minutes

Philip Seymour Hoffman gives his last major performance in this film set in Hamburg, the city where the 9/11 attacks were planned. A few years later German and American intelligence officers are scrambling to disrupt any further operations there. The movie is based on John le Carré's novel and is driven by his contempt for the crudity of American intelligence methods in the Bush-Cheney era.

The Americans have corrupted the German intelligence services except for the brilliant and eccentric Gunther Bachmann. His unit cultivates contacts in the refugee community who might know something. Bachmann finds a quarry, turns him and moves up the ladder of culpability until he can force someone to betray the players who finance terrorists.

His immediate concern is Issa Karpov, a half-Russian, half-Chechen Muslim who shows up in Hamburg after being tortured by the Russians. An idealistic young German human-rights lawyer, Annabel Richter, sees him as a traumatised man holding on to

his austere religion in a rich, sinful Western city and helps Issa in his claim that he is in Hamburg to collect money deposited by his late father, a Russian criminal. Bachmann persuades the bank to pay out the money in the hope that it will flush out Faisal Abdullah, a Muslim scholar and humanitarian whose charity work he suspects is a front for bankrolling extremists. Bachmann manipulates everyone to lay a trap for Abdullah but is frustrated by the German and American agencies, especially Robin Wright, a CIA agent who puts her own agenda before integrity.



Original Review: David Denby, The New Yorker

Extracted and compiled by: Robin Claxton

LOCKE (MA 15+)

23, 25, 26 FEBRUARY

Strong coarse language

UK 2013

Director: Steven Knight

Featuring: Tom Hardy, Olivia Colman, Ruth Wilson

Running time: 85 minutes **REMEMBER AGM AT 6PM ON MONDAY**

Ivan Locke, a dedicated family man and successful construction manager, receives a phone call on the eve of the biggest challenge of his career that sets in motion a series of events that threaten his careful cultivated existence. By stripping away all the elements of bloated filmmaking, and setting his real-time film in this single Mercedes heading towards London, Knight tells an entire story. Whole characters are indelibly portrayed with nuance, ambiguity, precision, foibles, heroics and devastations, and we are

thoroughly engaged.



It would be fun to identify all of Knight's tricks of the trade, because they're not hidden; indeed they are so obvious that the film's one real danger is that of

being too "perfect", of its clockworks being too loud, so that the ticking is annoying.

Perhaps you'll feel this way. Perhaps you'll feel that one of Locke's challenges is, by its sheer magnitude, simply an example of "raising the stakes"; that his main emotional journey carries him between two things that are too neatly chosen as perfect opposites; that the exposition is too frontal - that it's all too neat. I could hear the screenplay ticking, the entire time, but it never bothered me, because that screenplay is such a thing of beauty, and it has been supported by such lustrous cinematography (Haris Zambarloukos) and performances (the perfect Hardy is surrounded by eleven other actors only ever heard on the Bluetooth speaker system) I cared for Locke, and his predicament, and his family, and his co-workers, and that other person he was talking to who was also a fully realised character although only a voice. Amazing.

Original Review: CJ Johnson, ABC Radio Australia.

Extracted and compiled by: Mark Horner

CALVARY (MA 15+)

2, 4, 5 MARCH

Strong violence, sexual references and coarse language

Ireland/UK 2014

Director: John Michael McDonagh.

Featuring: Brendan Gleeson, Chris O'Dowd, Kelly Reilly, Aidan Gillen, Dylan Moran, Marie-Josée Croze and M. Emmet Walsh.

Running time: 101 minutes

The remote Irish village where Brendan Gleeson's quietly stoic Father James tends his restless flock seems surrounded by a crown of thorns, each soul within suffering in his or her own way.

Faith is constantly challenged in the film, in ways that range from simple insult to outright physical threat. The latter comes in a confessional box right off the top as an unseen man, claiming he was repeatedly raped as a child by an errant priest, informs Father James that murderous payback will come one week hence, and the good padre himself must pay the price for the sins of his church. Father James sets out to find who wants him dead, and finds there are many people with grievances about the failings of Catholicism, none

necessarily directed at him personally. When someone informs him, "Your church is on fire," the statement has more than one serious meaning.



The priest is aware of his own limitations and failings. A widower and recovering adult with an anxious adult daughter who longs for the fatherly

attention she never received as a child, he wears his own metaphorical cross, fashioned from accumulated regrets and missed chances for genuine human connection.

It seems everyone from a cuckolded butcher to a smartass male prostitute to a pompous rich man, and many more besides, has some issue they wish to take up with Father James. Nobody in the village is sacred, one character observes, but "some are less sacred than others."

Original Review: Peter Howell Toronto Star

Extracted and compiled by Peter Gillard.

THE IMMIGRANT (M)

9, 11, 12 MARCH

Mature themes, violence, coarse language, sexual references and nudity

USA 2014

Director: James Gray

Written By: James Gray, Ric Menello

Featuring: Marion Cotillard, Joaquin Pheonix, Jeremy Renner

Running Time: 118 minutes

“The Immigrant” is centred in 1921 New York when the Cybalska sisters, Ewa and Magda, are among the many crowded in line at Ellis Island, waiting to be welcomed into America. The elder Ewa is a former Polish nurse who tries to advise her sickly younger sister to look well, but unfortunately, Magda is consumptive and kept in isolation. Ewa herself is corralled when she is suspected of being "a woman of low morals," but before she can be deported, she is "rescued" by a man named Bruno Weiss, who trawls the immigration station in hopes of picking up potential new additions to his troupe.

Weiss runs a burlesque show made almost entirely of young foreign ladies who escaped the ravages of the Great War to seek their fortunes in America. He takes a special liking to Ewa, who finds herself disliking her new livelihood, and employer. Despite his rather sad-sack pursuit of Ewa's affections, Bruno still pimps her out to rich patrons. Ewa refuses to be downtrodden, even though she has convinced herself that she is a condemned woman. She flees from Bruno's employ at one point, only to end up back where she started in Ellis Island . .

. and who is waiting to bail her out but Weiss again?

There is a glimmer of hope for Ewa, in the form of a dashing Houdini-esque magician named Orlando. His relaxed charm and verve make a perfect foil for Bruno.

Orlando's presence presents its own problems for Ewa, and the brewing conflict among the three central characters affects her most of all.

"The Immigrant" is a rich experience which feels like an homage to the days of both Chaplin and Coppola.



Original review by Stephen Seaworth, USA

Extracted and compiled by Gail Bendall

20 000 DAYS ON EARTH (MA 15+) 16,18,19 MARCH

Strong nudity and sexualised imagery

UK 2014

Directed by: Iain Forsyth and Jane Pollard

Featuring: Nick Cave, Susie Bick, Warren Ellis

Running time: 97 minutes

Getting up close and personal with Nick Cave is many a music aficionado's dream, as is glimpsing behind his famous façade. *20,000 Days On Earth* rewards those enamoured with Cave's considerable back catalogue, not to mention his screen and prose output, but it does more than preach his merits to the already converted. In smartly reflecting on the cult of his moody tunes, it also offers a feature steeped in the ephemera of creativity.



British visual artists, Iain Forsyth and Jane Pollard, have created something far different from the usual rock doco for their first film. Courtesy of the titular concept, a fictionalised day is presented as the sum of Cave's achievements to date. He collaborates with Warren Ellis on new music; spends time with his family; drives in the company of

Ray Winstone, Blixa Bargeld, and Kylie Minogue; and reflects upon his life less ordinary to his therapist. His narration contemplates why his career came to be, and how he navigated sex, drugs, and rock and roll to emerge older, wiser, but not completely unscathed. That Cave is credited as a co-writer is unsurprising.

To match the poetry of his songs and words, the directors take the atmospheric approach to their fly-on-the-wall concoction, further heightening its ethereal aura. In a compilation of striking sequences, we see Cave crawling through his studio, trawling through the archives, and erupting with sound and fury in a climactic concert. There's ample indulgence, but there's also humour, insight, and inspiration in understanding Cave's work as the culmination of his experiences. The man, the myth, and the music could only have been captured in this way, in a revealing, thrilling doco-dramatisation hybrid that's part portrait, part peering into the artistic abyss.

Original Review: Sarah Ward, Filmlink

Extracted and compiled by: Gill Ireland

CHARLIE'S COUNTRY (M) 23, 25, 26 MARCH

Mature Themes and Coarse Language

Australia: 2014

Director: Rolf De Heer

Featuring: David Gulpilil, Peter Djigirr, Luke Ford, Bobby Bunungurr

Running time: 108 minutes

Blackfella Charlie is getting older, and The Intervention is making life more difficult on his remote community, what with the proper policing of whitefella laws that don't generally make much sense, a government crackdown has taken the fun out of life. The cops confiscated his gun, then his spears (dangerous weapons), his catch (a water buffalo), they offer poor food and won't give him a home, they won't let him drink and by ironic intervention, make him help catch his dope dealer. Charlie's kin seem more interested in going along with things than doing anything about it. So Charlie takes off to live the old way, but in so doing sets off a chain of events in his life that has him return to his community chastened, and somewhat the wiser.



The crux of the film's journey is one in which Charlie fights against the establishment that threatens his instinctive life. His plans don't stack up. An initial reunion with his country soon leads to pneumonia, a hospital stay in Darwin, access to grog, and a spell in jail. It seems the white

man is always there to trip him up, but not to catch him when he falls.

Charlie's Country is a heartfelt experience born of frustration, a film that is at its best in the bush, at its most obvious in town. There's no room for subtlety when discussing the unsustainable relationship between white and black Australia. Set against the stunning landscape of Arnhem Land with Gulpilil front and centre, his precise wit keeps this from simply being an angry jab at authority.

Charlie's Country is a warm and reflective account of a man struggling to retain his dignity in a fading culture.

Original reviews Louise Keller-Urban Cinefile and Colin Fraser-moviereview.com.au

Extracted and compiled by Janez Zagoda

STILL LIFE (M)

30 MARCH, 1, 2 APRIL

Mature themes and coarse language

Italy/UK 2013

Director: Uberto Pasolini

Featuring: Eddie Marsan, Joanne Froggatt, Karen Drury, Andrew Buchan, Neil D'Souza, David Shaw Parker

Running time: 92 minutes

We're letting you go. Is there a nastier phrase in modern management speak? He cannot believe it. Mr May has been with a London council for 22 years. His job is to make the necessary arrangements for people who die alone in the borough. He takes the work seriously: in fact, it's a vocation. He may be a quiet middle-aged man in an increasingly brutal world, but he can do one thing to resist the tide. He can send the dead on their way with dignity.

He tries his hardest to reconnect them to the living, the friends and relatives, before each funeral, but many of them don't want to know. Sometimes he is the only mourner, and he brings music to suit each of his clients, based on what he has been able to learn about them. In fact, that's part of why the council wants to "let him go" – he authorises too many funerals, when cremations are cheaper. The dead don't care, says his boss.



Mr May has an extraordinary humanity, matched only by his heroic modesty. He looks like any other grey bureaucrat. He eats the same dinner each night: a can of tuna, a piece of toast and an apple. Mr May is careful, unassuming, shy, gentle – perfectly suited to his delicate work.

Stoke, an alcoholic with a prison record, becomes Mr May's last

case and requires a special effort.

Still Life has the sort of quiet poise that has all but disappeared from modern movies. It's an old-fashioned film in a good way – almost like an Ealing comedy, the kind of role that Alec Guinness might have played so well.

Original review: Paul Byrnes – Sydney Morning Herald

Extracted by Peter Gillard

Results of the Film Voting DECEMBER 2014

Three green dots given to each voter for the films best liked.

One black dot for the film most disliked.

	GREEN	BLACK	SATISFACTION
Healing	204	1	203
The Lunchbox	174	0	174
The Broken Circle Breakdown	147	7	140
My Sweet Pepper Land	102	4	98
Fading Gigolo	96	11	85
Omar	64	15	49
Ida	51	19	32
The Two Faces of January	53	22	31
The Wind Rises	44	16	28
Child's Pose	10	104	-94

The satisfaction score is calculated by subtracting the number of black dots placed for the film from the number of green dots placed.

Program 2 FEBRUARY - 2 APRIL 2015

2, 4, 5 Feb	Predestination (MA 15+)	97 minutes
9, 11, 12 Feb	In Bloom (M)	102 minutes
16, 18, 19 Feb	A Most Wanted Man (M)	122 minutes

AGM Monday 23 Feb. Village Cinema 6pm

Brief meeting before the film

23, 25, 26 Feb	Locke (MA15+)	85 minutes
2, 4, 5 March	Calvary (MA15+)	101 minutes
9, 11, 12 March	The Immigrant (M)	118 minutes
16, 18, 19 March	20000Days on Earth (MA15+)	97 minutes
23, 25, 26 March	Charlie's Country (M)	108 minutes
30, Mar 1, 2 April	Still Life (M)	92 minutes

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

School holidays

Next screening Monday 20 April 2015

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