

NEWSREEL

20 APRIL - 2 JULY 2015

1966, THEY WERE LOOKING FOR JOHN LENNON AND THEY FOUND THEMSELVES...

JAVIER CÀMARA

NATALIA DE MOLINA

FRANCESC COLOMER

WINNER
6 GOYAS
INCLUDING
BEST FILM



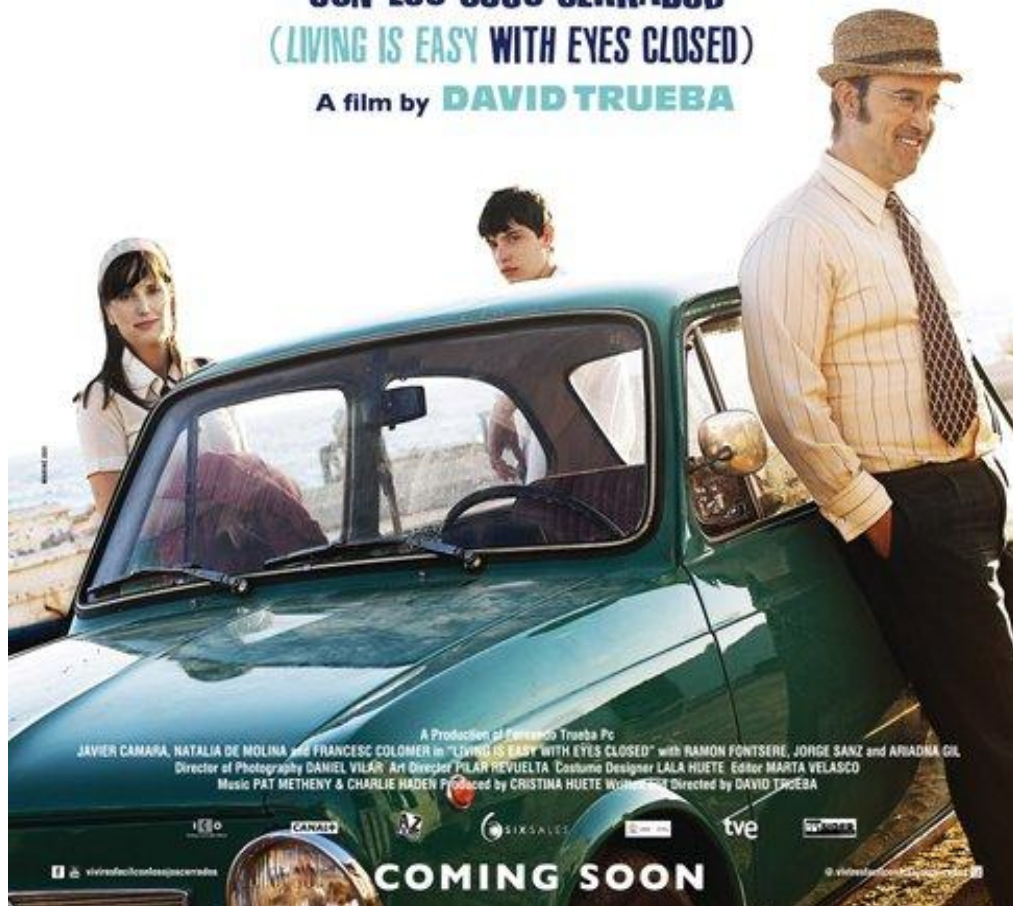
VIVIR ES FÁCIL

OFFICIAL SELECTION

DOMOSTIA ZINEMAI DIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

CON LOS OJOS CERRADOS
(LIVING IS EASY WITH EYES CLOSED)

A film by DAVID TRUEBA



launceston film society

Volume 36 Number 2



VILLAGE CINEMAS

LAUNCESTON



Launceston Film Society screenings
Village Cinemas Complex
163 Brisbane St, Launceston



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.

SUPPORT & ASSISTANCE

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.

THINGS YOU SHOULD KNOW

-  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

President	Peter Gillard
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Membership secretary	Gill Ireland
Committee	Robin Claxton Janez Zagoda Anne Green

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 about 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 along with 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

LIVING IS EASY WITH EYES CLOSED (M)

20, 22, 23, APRIL

(Vivres Es Facil Con Los Ojos Cerrados)

A sex scene, nudity and coarse language



Spain 2013

Director: David Truera

Featuring: Javier Camara, Natalia de Molina, Francese Colomer

Language: Spanish

Running Time: 108 minutes

Original reviews: David Stratton, At the Movies; William Brownridge, Toronto Film scene.

Extracted by: Gail Bendall

1966, Antonio, who teaches English at a school in a small town in La Mancha, Spain, is obsessed with The Beatles, to the point that he has his class recite the lyrics from "Help!" in English. When he learns that John Lennon is making a Richard Lester film, HOW I WON THE WAR, in Almeria, in the south of the country, he decides to go there to try to meet him. Along the way he picks up a couple of runaways - three months pregnant Belen, who has left a home for unmarried mothers, and Juanjo, who has left home after a fight with his policeman father over his long hair.

This terrifically enjoyable film takes its title from the lyrics for "Strawberry Fields Forever", a song John Lennon wrote while he was filming in Spain. It's a comedy, but a comedy with a dark edge that reminds us how life was in Spain back then, under the despotic Franco regime, and how casual violence perpetrated by authority figures on the weak was the order of the day. The ever optimistic Antonio is not to be deterred from his mission while at the same time giving support and friendship to his two young companions, both of whom go through life-changing experiences.

The title for this film perfectly describes how the three main characters have been living their lives.

This journey isn't so much a discovery of themselves, but a realization of life around them. It doesn't change the way they are, but it certainly changes the way they look at things.

PRIDE (M)

27, 29, 30 APRIL

Mature themes, coarse language, sexual references and brief nudity



UK 2014

Directed by: Matthew Warchus

Featuring: Bill Nighy, George McKay, Ben Schnetzer, Imelda Staunton and Dominic West.

Running Time: 119 minutes

Original review: Freda Cooper, Britflicks

Extracted by: Gill Ireland

The winner of this year's Queer Palme at Cannes starts off at London Pride in 1984, with a decidedly nervous Joe, joining in for the first time. He teams up with a group of gay activists, led by the outspoken Mark, and they decide they want to help the striking miners. Finding a community to accept the money they raise proves to be tricky, but eventually they forge a link with a village in South Wales. And, by the time the 1985 London Pride comes around, it's been a year of laughter, learning and tears. Pride's portrayal of the 80s hits the mark, homophobia is the norm, as shown by the police, the Welsh villagers and London itself, and violence simmers underneath. And there's AIDS, then regarded as a death sentence. Mark runs into an old friend who's out on a bender and it's not hard to guess why.

That's not to say it's a sombre film. The issues are interwoven with a massively warm hearted sense of humour, which comes both from what today's audience sees as old-fashioned attitudes and the characters themselves. It's a film where the women get some of the best lines because, as far as the mining village is concerned, they're the more powerful characters.

It's a bold move to make a film with such a large, and often recognizable, cast but it pays off in spades. They all have their big moment, and each is equally important in both moving the story forward and painting a picture of the times.

KILL THE MESSENGER (M)

4, 6, 7 MAY

Mature themes, drug references and coarse language



USA 2014

Director: Michael Cuesta

Written by: Peter Landesman, Gary Webb

Featuring: Jeremy Renner, Andy Garcia, Michael Williams, Robert Patrick, Jena Sims.

Running time: 112 minutes

Original review: Andrew Barker, Variety

Extracted & Compiled by: Robin Claxton

The film is based on the life of investigative reporter, Gary Webb who sparked firestorms with his writing on a “dark alliance” between the CIA, Nicaraguan Contras and the American crack cocaine trade.

Working for the San Jose Mercury News in the mid 1990’s Webb publishes a piece on seizures of suspected drug dealers’ property by the DEA and is contacted by a drug traffickers’ moll. This leads to a confidential file on a former Nicaraguan drug trafficker enlisted by the DEA to bring down a notorious kingpin. The action moves across Central America, Washington D.C., South Central L.A.’s crack killing fields and a jail where a gentleman criminal is held in such high esteem by the inmates that they clear the prison yard to allow him to practice his golf swing. Webb realises that there may be repercussions over his story which include an annoyed Los Angeles Times editor who assigned 17 reporters to the story. Webb is consistently being asked to defend allegations that he never actually made, his work attracting as much misinterpretation as condemnation.

This creates tensions in his personal life. Increasingly marginalized at work and being transferred to a sleepy outpost, drives wedges between Webb, his wife Sue and eldest son. It is tragic that a flawed but well intentioned journalist should suffer so mightily for calling attention to such an explosive subject.

But then this was at a time when America was more interested in Bill Clinton and Monica Lewinsky’s dress.

ROCK THE CASBAH (M)

Mature Themes, sexual references & nudity

11, 13, 14 MAY



France 2014

Director: Laila Marrakchi

Featuring: Morjana Alaoui, Nadine Labaki, Hiam Abbass, Lubna Azabal, Omar Sharif

Language: French, Arabic, English with subtitles

Running time: 99 minutes

Original review: Jake Wilson, Sydney Morning Herald

Extracted by: Janez Zagoda

We are introduced to the businessman Moulay Hassan, played by one of the most famous Middle Eastern actors of all – the Egyptian legend Omar Sharif, still remarkably spry at the age of 80 or so. Hassan's death launches the story; but in a touch of magic realism, he appears as a ghost, chatting directly to the viewer. At a palatial villa in Tangiers, family members gather for Hassan's wake, including his three contrasting daughters. Miriam is loud, bored and preoccupied with plastic surgery; Kenza, the middle child, is uptight and smug about her marriage; and Sofia, the youngest and most sympathetic, has found success in Hollywood, even if she usually plays terrorists.

The film becomes a symposium on the place of women in the Middle East, aiming to counteract stereotypes via Miriam's brashness, Kenza's obstinacy and Sofia's freedom of spirit. Even at this time of mourning, the three are not at all constrained by traditional notions of modesty, drinking a good deal – Heineken must have paid something for product placement – and having intimate discussions in a supermarket to the embarrassment of the cashier. Their mother Aicha is relatively conservative, but neither a fool nor a pushover.

A degree of feminist anger is implicit as comedy gives way to melodrama, but ultimately critique is swallowed up in the affirmation of life as an eternal cycle in which joy and sorrow are bound together.

We learn that Hassan's choices led to awful consequences, but he's such a pleasant ghost no one could hold this against him.

As Bing and Bob sang: "Like Webster's dictionary, we're Morocco-bound."

THE DARK HORSE (M)

18, 20, 21 MAY

Coarse language, mature themes, violence and drug use



New Zealand 2014

Directed and written by: James Napier Robertson

Featuring: Cliff Curtis, James Rolleston, Kirk Torrance, Xavier Horan, Miriama McDowell,

Running time: 124 minutes

Original review: Peter Debruge - Variety

Extracted by: Peter Gillard

There is a sense that Gen, a giant, gentle bear of a man could lose control at any moment that gives the film an edge seldom found in the genre's typically mellow fare. Here, it's the raw tone, the ragged camerawork and the revealing performances that allow "The Dark Horse" to hustle its way into our hearts.

Determined to add some stability to his life, Gen volunteers to help the Eastern Knights chess club, a scrappy after-school org whose hyperactive members barely understand the game's basic moves. The group's patient mentor is rightly dubious-there's no sense in exposing already troubled kids to the potentially volatile influence of such an adult.

Though the kids' personal challenges are never made clear, they register as distinct individuals, to the extent that we find ourselves rooting for each of their success when they finally reach the chess championship — an event for which they look alarmingly out of place, like a posse of skater kids who've stumbled into a stuffy rich-kid prep school. In the case of Gen's hot headed teenage nephew, Mana showing up for practice and competing in the meet are acts of open defiance, and Ariki isn't the kind of character you want to make angry, which pulls the openly conflicted Gen into the centre of a potentially violent situation. Occasional expletives, some rough material involving Ariki's gang and a tense cross-cutting sequence toward the end would likely land this film an R rating in the States, potentially limiting exposure for the most deserving cinematic export to emerge from New Zealand in years.

WHIPLASH (MA15+)

Strong coarse language

25, 27, 28 MAY



USA 2014

Director: Damien Chazelle

Featuring: Miles Teller, Melissa Benoist, J.K. Simmons, Austin Stowell, Chris Mulky.

Running time: 107 minutes

Original review: Gary Woolcott, Tri-City Herald

Extracted & Compiled by: Mark Horner

A promising young drummer enrolls at a cut-throat music conservatory where his dreams of greatness are mentored by an instructor who will stop at nothing to realize a student's potential. This is one of the more raved-about art films from 2014. Miles Teller is Andrew, a drummer with a dream. He wants to play in a swank music programme taught by its prestigious leader, Terence Fletcher (Simmons). Once an invite is issued, Andrew often has second thoughts.

Fletcher is a sociopath who is alternately abusive and encouraging to his students, Andrew in particular. To the picky professor, perfection is impossible, and a drum stroke a millisecond off leads to tirades with epithets, slander and threats. And it goes on for a bit over an hour and a half. Andrew is up, then down. Fletcher is nice, then naughty. In the middle is some pretty good jazz and an opportunity to watch two very good actors dual in a so-so plot. Teller, who is actually a drummer, isn't bad. Research says he does all his own playing, but in pieces. As a drummer myself, I'm not so sure. However, as an actor, Teller is one of the best of a new crop of young people willing to stretch and take difficult roles. He's wonderful in this one.

While both actors are getting rave reviews, Simmons took home a best supporting actor Golden Globe and is said to be a lock for an Oscar in the same category.

To say he's brilliant – as is Teller- is an understatement. Do see this for the acting alone.

HUMAN CAPITAL (MA15+)

1, 3, 4 JUNE

(Il capitale umano)

Strong sex scenes and coarse language



Italy 2014

Director: Paolo Virzi

Featuring: Fabrizio Bentivoglio, Matilde Gioli, Valeria Bruni Tedeschi, Guglielmo Pinelli

Language: Italian, English with subtitles

Running time: 120 minutes

Original review: Taylor Sinople-the Focuspull.com

Extracted by: Janez Zagoda

The rich benefit from economic instability and the poor are driven to desperation in this mystery drama that reveals three different perspectives of a single crime.

The story involves three characters: Dino – a real estate agent whose desire to be part of a prestigious circle of business men leads him to invest everything he has in a hedge fund; Serena, Dino's daughter, who's caught between a very wealthy boyfriend and a very poor crush; and Carla the wife of the wealthy hedge fund manager Dino invests with and an aging actress who hopes to use her husband's money to save a local theatre.

The term "human capital" is legalese that designates an accident victim's net worth in compensation claims. Here it aptly defines the Bernaschi and Ossola families, the first elegant capitalists and the second, struggling middle-classes. Dino Ossola is an embarrassingly gauche social climber who mortgages the house to buy into the Bernaschi family hedge fund, while his wife Roberta is pregnant with twins. Serena, his daughter by a first marriage, attends the same swanky prep school as the Bernaschi's lunkish son Massimiliano and the two are dating. Dino's eyes are glued to the illusion of wealth as pure happiness

The same night in all of these characters' lives is repeated from each of their perspectives, in a series of vignettes that reveal the perpetrator of a hit and run accident. Virzi treats each vignette as a short film as opposed to getting caught up in forging as many connections between the vignettes as possible.

As these characters again and again place vanity and greed over empathy, showing Virzi's belief that risky decisions guided by a lust for wealth will lead to heavy costs in human life.

SELMA (M)

Violence and coarse language

8, 10, 11 JUNE



USA 2014

Directed: Ava DuVernay

Featuring: David Oyelowo, Carmen Ejogo, Tom Wilkinson, Tim Roth, Giovanni Ribisi, Alessandro Nivola, Martin Sheen,, Cuba Gooding Jnr., Dylan Baker.

Running time: 128 minutes

Original review: Louise Keller;
Urbancinefile

Extracted by: Peter Gillard

In the early to mid 1960s, Martin Luther King Jnr. leads the Black Civil Rights Movement's non-violent elements in a determined push to have the voting rights for blacks given legally enforced freedom from racist barriers. One of the key protests is a 50 mile march from Selma to Montgomery, Alabama's capital. Or it would be if the racist sheriffs and Governors let it and if President Lyndon B. Johnson would only intervene.

By focusing on specific events in the lead up to the change of America's voting rights act in 1965, director Ava DuVernay's powerful drama about Martin Luther King Jnr. has maximum clout. The film begins with King's acceptance of the 1964 Nobel Peace Prize and concentrates on the subsequent 12 months in which the historic march from Selma, Alabama, to Montgomery takes place, forcing change from the White House in the form of the 1965 Voting Rights act.

It's a role of a lifetime for classically trained English actor David Oyelowo, whose distinguished performance ably embodies the physicality and essence of the pastor, humanitarian and human rights activist. While the film provides a backdrop depicting the political climate at the time, it also explores King the man, as he contemplates his thoughts and airs his doubts with his closest advisers at a volatile time.

Context is everything and Webb's story quickly goes to the crux of the issue by describing the impossible process in place that denies the basic right for Negroes to vote.

FOLIES BERGERE (M)

15, 17, 18 JUNE

(La Ritournelle)

Coarse language and drug use



France 2014

Directed by: Marc Fitoussi

Featuring: Isabelle Huppert, Jean-Pierre Darroussin

Running Time: 98 minutes

Original reviews Billy Stevenson;
A Film Canon

Extracted & Compiled by: Gill Ireland

Folies Bergère isn't, as the title might suggest, about the legendary nightclub, or the glamorous fin-de-siècle Parisian lifestyle that it suggests. Instead, it's about a literal *bergère* – or shepherdess – whose follies puncture and play around with the *haute* aspirations of arthouse French cinema.

As Brigitte Leçanu, Isabelle Huppert is more or less in *Bovary* parody mode, dreaming of a life beyond her husband Xavier and his cattle farm that takes her up to Paris for the weekend, where she has a brief flirtation with one of their young rural neighbours, along with a businessman that she meets in her hotel.

At one level, that makes it a bit of a vicarious Parisian holiday for her audience as well, but it's a holiday that skewers Paris' highbrow pretensions as it unfolds, taking us through a late New Wave city that doesn't really feel that exotic, or even that cultured, and certainly doesn't guarantee the kinds of endless erotic satisfaction and rumination that you find in so many films made about French people for foreigners.

The Director sets Huppert's body and face to the most retro moments of recent dance music – until she feels quite ageless and free, finding her youth so unexpectedly and joyfully renewed that she doesn't even really have to look back upon it. And joy is very much the register and point of the whole film, which is comic in a grand, quite old-fashioned way, beginning and ending happily, and giving Huppert license to put aside her masochistic austerity to just goof off and have a good time with one of the most contagiously silly characters of her career.

A THOUSAND TIMES GOODNIGHT (M)

22, 24, 25 JUNE

(Tusen ganger god natt)

Mature themes, violence and infrequent coarse language



Norway, Ireland, Sweden 2014

Directed by: Erik Poppe

Featuring: Juliette Binoche, Nikolaj Coster-Waldau, Maria Doyle Kennedy, Lauryn Canny, Chloe Annett

Language: Norwegian, English

Running time: 117 minutes

Original review: Phillipa Hawker - Sydney Morning Herald

Extracted & Compiled by: Kim Pridham

Juliette Binoche stars as a warzone photojournalist in a film that sits somewhere between drama and statement. The film opens in unsettling fashion, as Binoche's character, Rebecca, photographs the preparations of a female suicide bomber, then follows her to her destination. Rebecca specialises in photographing combat zones and is torn between devotion to her work and to her two daughters and her husband, an awkwardly drawn dour character. He is increasingly frustrated by the risks she takes and, under pressure from him, she decides to step away from her work. She has no obvious plan for what she might do apart from spend more time with her daughters; one of primary school age and the other one a teenager. Inevitably, of course, she's drawn back into the fray.

We get a brief sense of context, of the reception of Rebecca's work, of the way media organisations use and present it, and of the politics of journalism. Poppe registers Rebecca's moral commitment and the compulsive aspect of her dedication. The film oscillates between drama and statement and it becomes a series of set-pieces and what-ifs.

FINDING VIVIAN MAIER (PG)

Mild themes

29, JUNE

1, 2, JULY



USA 2014

Directed and written by: John Maloof, Charlie Siskel

Featuring: Vivian Maier, John Maloof, Daniel Arnaud

Running time: 84 minutes

Original review: Stephen Romei, The Australian

Extracted & Compiled by: Anne Green

The mystery of what it is to be human lies at the quirky heart of Finding Vivian Maier, an American documentary about a street photographer who was unknown in her lifetime (she died in 2009, aged 83) but is now acclaimed and has had her work shown in galleries around the world.

Vivian Maier was an individual enigma. For most of her life she worked as a nanny in Chicago and surrounds. She was a loner, a hoarder, never married, secretive, and obsessive. And she took photographs, tens of thousands of them.

Yet the fact she took photos may never have come to light if not for the tenacity of young American historian John Maloof, who in the course of his research, purchased at auction a box of negatives, hoping to snare images of old Chicago.

He thought Maier's unstaged street photographs, particularly of children, were beautiful, and started posting them online. His blog took off, and thus began a mission "to put Vivian in the history books". This film, directed by Maloof and Charlie Siskel, is about that quest.

Maloof also wants to expose her life. It seems Vivian was no Mary Poppins. He secures home movies and audiotapes, so we can see and hear this woman who created a remarkable body of work yet never showed it to anyone.

By the end, we have a fairly clear picture of Maier and it is an unsettling one. This is a film that starts out being about an unknown artist and ends up being about something more complex and challenging: a person.

SESSION TIMES		MOVIE	LENGTH
20, 22, 23	APRIL	Living is Easy With Eyes Closed (M)	108 Minutes
27, 29, 30	APRIL	Pride (M)	119 Minutes
4, 6, 7	MAY	Kill the Messenger (M)	112 Minutes
11, 13, 14	MAY	Rock the Casbah (M)	99 Minutes
18, 20, 21	MAY	The Dark Horse (M)	124 Minutes
25, 27, 28	MAY	Whiplash (MA 15+)	107 Minutes
1, 3, 4	JUNE	Human Capital (MA15+)	120 Minutes
8, 10, 11	JUNE	Selma(M)	128 Minutes
15, 17, 18	JUNE	Folies Bergere (M)	98 Minutes
22, 24, 25	JUNE	A Thousand Times Goodnight (M)	117 Minutes
29, 1, 2	JUNE JULY	Finding Vivian Maier (PG)	84 Minutes

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

School Holidays

Next Screening: Monday, 20 JULY 2015

Note: Due to Easter there was not time to include voting results from Term 2 in this edition. They will be included in Newsreel Volume 36 Number 3