

NEWSREEL

24 JULY - 28 SEPTEMBER 2017





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

-  The Village Cinema offers a concession to LFS members for most of their screenings.
-  For those who find it difficult to see the bottom of the screen and subtitles, booster cushions are available.
-  LFS screenings are usually in Cinema 3
-  The LFS Committee may allow Village to screen a trailer before the LFS film.
-  A lift is available to avoid the stairs between the foyer and Cinema 3
-  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.
 - ✓ Do 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	Janez Zagoda Robin Claxton 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.

Membership cards will be scanned. Membership cards will be scanned before admission. The only information on the card apart from your photo, 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. Most members now have a photo card. This is to ensure the “members only” rule above and also to speed up ID checks.

Seating is not guaranteed at LFS screenings. The Launceston Film Society proudly boasts about 1550 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 (e.g. 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.

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 the 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.

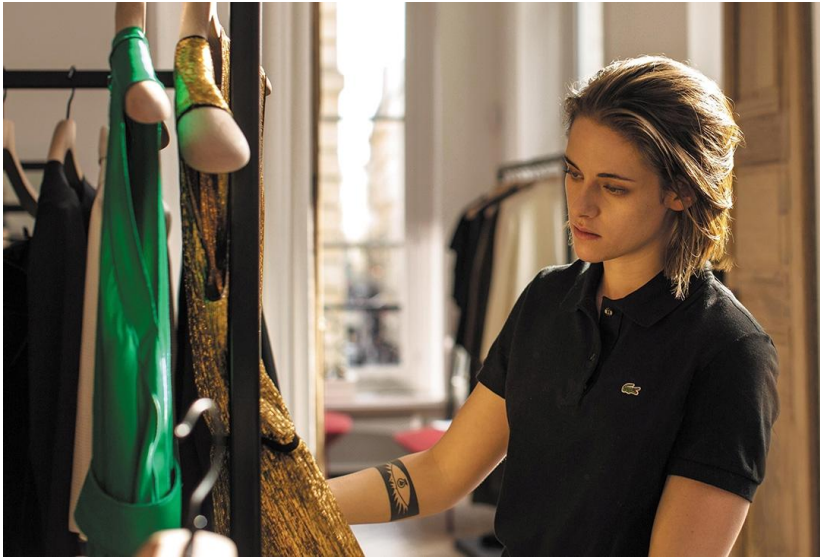
Members Requests. If you know of a film you would like to see, please let us know either by email at info@lfs.org.au or by handing information to a committee member at the door. Remember that we are aware of films recently reviewed in the press. It is the unusual films that are of most interest.

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, Stan Gottschalk and Rodney O’Keefe.

PERSONAL SHOPPER (MA 15+)

24, 26, 27 JULY

Strong scene of blood detail



France, Germany 2017

Director: Olivier Assayas

Featuring: Kristen Stewart, Lars Eidinger, Sigrid Bouaziz

Language: English, French, Swedish

Running Time: 105 minutes

Original review: Paul Byrnes: Sydney Morning Herald

Extracted by: Anne Green

Personal Shopper is the most interesting film in which the mysterious creature Kristen Stewart has appeared, and the oddest. Olivier Assayas cast her as Maureen, an American girl in Paris whose job is to buy clothes and jewellery for a woman she loathes – a vapid German supermodel named Kyra, whom we never quite meet.

Maureen whizzes around Paris on her scooter, from Cartier to Gaultier to Chanel, selecting outfits for Kyra, who's never home. She is forbidden to try them on, but some of the staff use her as a mannequin, because she's the same size. Maureen hates this world – even though she has the kind of access some women dream of – because she is profoundly ill at ease.

Vulnerability is present here too, but it's not the only thing. Maureen is a twin, and her brother Lewis has recently died, leaving her halfway to madness. They shared the same congenital heart condition so it was not a complete shock.

Lewis was a medium, a gift she does not feel she shares, but they made a pact. Whoever went first to the afterlife would send a signal back, somehow. So Maureen spends a long night alone in the dark in the country house that he shared with his artist wife, Lara (Sigrid Bouaziz).

There's a long and fascinating sequence when Maureen goes to London for the day to pick up yet more expensive clothes. Someone texts her on the train – someone who knows a lot about where she is and what she's doing. Is it Lewis, she wonders?

We know there is another candidate – a man who might be trying to seduce her. She's not sure what she feels – sexual attraction feels better than grief. It's the kind of thing Hitchcock would be exploring if he were alive today, and it anchors the film's pitch to be taken seriously.

DENIAL (M)

Occasional coarse language

31 JULY 2, 3 AUGUST



USA 2016

Director: Mick Jackson

Featuring: Rachel Weisz, Andrew Scott, Timothy Small

Running Time: 110 minutes

Original review: Louise Keller;
urbancinefile.com.au

Extracted by: Kim Pridham

The fascinating thing about this film is the unexpected strategy the lawyers take to counter the claim the Holocaust never occurred. The film may be a little dry, but the topic is not. The screenplay focuses on the topic, immersing us in the protagonist's life and beliefs before opening our minds to the larger issues. It is an intellectually stimulating film that raises not only questions about the Holocaust, but about the issues of potentially proving any historical event has occurred.

The action begins by the disruption of Professor Deborah Lipstadt's University class with the theatrical arrival of controversial English historian and Holocaust denier David Irving. It's a riveting scene and the precursor for the move to Central London for the court case. It is there that Lipstadt first meets her lawyer, the high profile Anthony Julius, who negotiated Lady Diana's divorce. We quickly learn that Julius is but one of a large team of lawyers and barristers engaged to handle the case. Scott brings just the right amount of personality to Julius' dry legal eagle.

It is easy to understand Lipstadt's dismay and disbelief in the strategy in which her voice is gagged - as are the voices of the Holocaust survivors. We also feel her horror at the apparent insensitive approach taken by her barrister Richard Rampton when they meet at Auschwitz and stand on the roof of the gas chambers. The scene is somewhat of a distraction, however. The courtroom scenes show Rampton in a different light. His technique is brilliant and never allows eye contact. Denial plays out a bit like the English - understated, with its explosions of the intellectual kind.

THE INNOCENTS (M)

Mature themes and sexual violence

7, 9, 10 AUGUST



France, Poland 2016

Director: Anne Fontaine

Featuring: Lou de Laâge , Agata Buzek, Agata Kulesza, Vincent Macaigne

Language: French, Polish, Russian

Running time:115 minutes

Original review: DM Bradley;
adelaidereview.com.au

Extracted by: Janez Zagoda

Maria, a young nun, leaves her convent outside Warsaw in December 1945 and attempts to convince a French Red Cross doctor named Mathilde Beaulieu to help her. Mathilde and the French Red Cross have come to Poland amid the post war chaos to deal with urgent humanitarian matters: Emergency medical care and immunizations, rescuing orphaned children, resettling stateless refugees and Holocaust survivors. At first, Mathilde is a little irritated by the Benedictine nun in her old-school habit — a creature of the old Europe, in Mathilde’s eyes — and her mysterious tale of a sister in dire peril. However, Mathilde is too kind-hearted, gives in and eventually accompanies Maria back to the convent to help a woman in great pain deliver a baby, and is told that the young mother has been cast out by her family.

Returning to help further, despite the professional and personal risk, Mathilde discovers the sisters’ terrible secret. Russian soldiers invaded the place several times and raped many of the nuns. Now more than a few are pregnant and afraid that if the truth gets out about these less-than-immaculate conceptions then the scandal will ruin them.

Mathilde, a communist sympathiser and atheist agrees to keep coming to care for the sisters as the babies start arriving. While she’s sworn to stay silent about it by the formidable Mother Superior, her comings and goings are noticed by her arrogant, Pole-hating doctor lover Samuel. Meanwhile, movingly, new and different sisterhoods are developing, especially as Mathilde and Maria forge a bond stronger than any religious vows.

With gorgeous cinematography by Caroline Champetier and memorably unsentimental performances by de Laâge, Buzek and Kulesza (so stern and flawed but so human), Fontaine’s film is neither anti-religion nor pro-science but, instead, about compassion, mercy and forgiveness.

A MAN CALLED OVE (M)

(En man som heter Ove)

Mature themes and coarse language

14, 16, 17 AUGUST



Sweden 2017

Director: Hannes Holm

Featuring: Rolf Lassgard, Bahar Pars, Filip Berg, Ida Engvoll

Language: Swedish, Persian

Running time: 116 minutes

Original review: Chelsea Wick; FILMINK

Extracted by: Robin Claxton

Hannes Holm's Swedish comedy drama beautifully explores the life of the neighbourhood's resident old grump, Ove (Rolf Lassgard). The film was a major critical success in Europe and was the winner of Best European Comedy at the 2016 European Film Awards.

59 years old and widowed, Ove is cynical, antisocial and impatiently wishes to reunite with his deceased wife. Just as he is about to attempt suicide, he is interrupted by the sound of his new neighbours, pregnant Persian immigrant Parvaneh, her Swedish husband and two young daughters. While they start as yet another annoying disturbance to Ove's regimented suburban life, they become next-to-kin friends who bring light into his life which he had already given up on.

As well as being depressed about his wife, Ove is also fired from his job after working diligently for 42 years. You can feel his frustration as the two stupid men in their twenties remind him of the increasing digitalisation of the workforce, showing no respect for their hard working senior. Ove, who had felt useless and left behind by the world, discovers his power to significantly help his new friends. As the story progresses, we learn about Ove's past, his experience with death, tragedy and loss as well as his dance with romance and well-earned achievements. As he opens up, the grumpy old man exterior does little to hide his big heart, his distinctly Swedish and charming wit and love for others.

The film triumphantly highlights the spontaneity of life. While it may cause pain, you must not give up as great happiness can be found just around the corner, across the road or next door. It inspires us all to keep living on and striving forward. While our pasts are precious and must never be forgotten, it is important to remember that those events are behind us and new opportunities await us in the future

THE COUNTRY DOCTOR (M)

(Medecin de Campagne)

Mature themes and coarse language

21, 23, 24 AUGUST



France 2016

Director: Thomas Lilti

Featuring: François Cluzet, Marianne Denicourt, Christophe Odent

Language: French

Running time: 99 minutes

Original review: Craig Mathieson; The Age

Extracted by: Peter Gillard

The Country Doctor is an open-hearted drama, but stresses how local GP's are a safety net stretched thin as they administer care, direct government aid, and counsel the needy. In the opening scenes of The Country Doctor, Jean-Pierre Werner makes house calls to the ageing and infirm, spells out a social worker's name for an immigrant and fixes a dairy farmer's mangled hand.

"We're going to make it," Jean-Pierre reassures a patient struggling to overcome depression, and the danger with that inclusionary support is that he has nothing left for himself. When he's diagnosed with a brain tumour, the dedicated doctor begins chemotherapy but refuses to stop working.

His stopgap solution is to recruit a junior doctor, Nathalie Delezia, an experienced nurse who has gone back to further her qualifications. "Ever worked in a country practice?" he asks her – a line that Australian audiences of a certain age might appreciate – before he plunges her into the everyday reality of working in rural France, outside of the textbooks and the teaching hospitals. "He's God here," Jean-Pierre's adult son, Vincent, tells Nathalie at a community festival, and the importance of his role, along with the illusion of confidence he projects, stops the ailing Jean-Pierre revealing his own illness.

Most everything that happens in The Country Doctor can be seen well in advance, from the comic initiation of Nathalie (she must master grumpy old men and aggressive geese), the professional bond between the two medicos, and the inevitable falling out and reconciliation. But the performances are adept and the locations and bit players so expressively authentic that the movie binds together.

LOVING (PG)

Mild themes, coarse language

28, 30, 31 AUGUST



USA 2016

Director: Jeff Nichols

Featuring: Ruth Negga, Joel Edgerton, Will Dalton, Michael Shannon

Running time: 123 minutes

Original review: Louise Keller; Urban Cinefile

Extracted by: Gail Bendall

Defying the state of Virginia's law against interracial marriage, Richard Loving, a white man, marries Mildred, an African American woman, in 1958. The state seeks to end their union by first jailing and then banishing the couple from Virginia. Richard and Mildred spend the next nine years fighting to get home, taking their civil rights case all the way to the Supreme Court.

Painting his cinematic palette with economy and understatement, *Midnight Special* director Jeff Nichols allows this potent civil rights story to unfold - simply and without fanfare. While the film may be notable for its lack of dramatic curve, it is not lacking on power or emotion.

First and foremost, this is a love story. The fact that the man and woman happen to be white and coloured is incidental. To begin with, anyway. In fact, Nichols makes a point of not stating the fact that the law in Virginia in 1958 deemed interracial marriage illegal.

It takes a little while to get a sense of why construction worker Richard Loving and his new wife Mildred are arrested and thrown into prison. To accentuate the colour differences, Edgerton is almost albino-esque. 'You hang around all these black folks,' he is told, 'but you're white.' When they are told they must leave Virginia and not return for 25 years, we begin to understand the reality of the escalating civil rights issue from a personal perspective. Mildred's letter to Robert Kennedy begins a chain reaction, starting with the Civil Liberty Union which is when a roadmap to the Supreme Court is set.

Michael Shannon plays the small but important role of a *Life Magazine* photographer, who captures the essence of the relationship of the couple as they await the outcome of the Supreme Court case in 1966. Marriage is and should be an inherent right. The implication to others about land ownership and legitimacy of children is apparent.

This is a film that delivers its message quietly: the facts speak for themselves. It is refreshing to find a film with no emotional manipulation, prompting us to allow our gut instincts to guide us.

THE SALESMAN (M)

(Forushande)

Mature themes

4, 6, 7 SEPTEMBER



Iran 2016

Director: Asghar Farhadi

Featuring: Taraneh Alidoosti, Shahab Hosseini, Babak Karimi

Language: Persian, English

Running time: 124 minutes

Original review: Felipe Freitas; Always Good Movies

Extracted by: Gill Ireland

Asghar Farhadi, an Iranian writer-director with a knack for profound dramas (*“About Elly”*, *“A Separation”*, *“The Past”*), returns with *“The Salesman”*, another heartfelt story branded with uncomfortable dualities. The nature of this tale, set and shot in Tehran, will make you ponder about what’s right and wrong, and confront you with a few moral questions that bear on justice, compassion, forgiveness, and retaliation. Emad, (Shahab Hosseini) is a well-liked teacher who shares a huge passion for theatre with his wife, Rana (Taraneh Alidoosti). They star in Arthur Miller’s play *“Death of a Salesman”*, putting every drop of inspiration on their roles. Even in the play, they are husband and wife, playing Willy and Linda Loman.

The building where they live is about to collapse due to adjacent construction and structural deficiencies, forcing them to an immediate evacuation. With no place to go, they accept the help of a fellow actor, Babak (Babak Karimi), who finds them an apartment that has just become vacant. The woman who lived there before had a bad reputation. She left all her belongings in the apartment due to some last-minute difficulties.

One night, while Rana is showering, someone rings the buzzer. Convinced it is Emad, who had left minutes before to go to the neighbouring supermarket, she opens the door and returns to the bathroom. To her surprise, she’s violently assaulted by a stranger who, on running away, leaves a pair of socks on the floor, some money, and his car keys in the apartment.

Rana is taken to the hospital, returning emotionally debilitated, yet unwilling to report the case to the police. However, little by little, she starts giving signs of recovery but.

Emad keeps trying to identify the offender through the vehicle he left outside and concocting a plan to have his revenge.

The final part brings revelations and resolutions that lead to a whirlwind of internal conflicts and emotions.

“The Salesman” might not be as striking as *“The Separation”*, since it is slightly more manipulative, but is a powerful piece of cinema that authenticates Farhadi as the most predominant contemporary Iranian filmmaker.

THINGS TO COME (M)

(L'Avenir)

Coarse language and drug use



France 2016

Director: Mia Hansen-Løve

Featuring: Isabelle Huppert, André Marcon
Edith Scob

Language: French

Running Time: 102 minutes.

Original Review: Lucy Popescu; Cinevue

Extracted by: Gill Ireland

Mia Hansen-Løve's fifth feature, *Things to Come*, is an introspective exploration of a woman losing her moorings and facing up to old age. Isabelle Huppert plays Nathalie, a high school philosophy teacher. When Heinz (André Marcon), her husband of twenty-five years, also a philosophy lecturer, admits he has met someone else, she asks "Why did you tell me?" When he reveals that he is going to move in with her, Nathalie responds "I thought you would love me forever." It's a heartbreaking moment, haunting in its simplicity but for the most part, Hansen-Løve's screenplay tackles profound questions with an intensity that some filmgoers might find off-putting.

Nathalie is delivered a series of emotional blows which cause her to question her own sense of self. Not only does she separate from her husband, a short time thereafter she also loses her mother, Yvette (Edith Scob, delivering a terrific performance as a demanding former model).

Nathalie's academic reputation is also threatened when she is abruptly dropped by her publisher who deems her philosophy textbook to be unimaginatively presented, despite the durability of the essays within. Protégé, Fabien (Roman Kolinka), a young writer, then deserts her, both intellectually and geographically, by moving to a remote farmhouse to join a commune of anarchists. Despite a growing vulnerability, Nathalie battles bravely on, continuing to teach and finding solace in the pages of books. But one of the questions explored by Hansen-Løve is whether intellectual independence can ever be an adequate substitute for emotional security?

Huppert's finely nuanced portrayal of Nathalie's interior life and conflicting emotions is impressive. Beautifully shot by Denis Lenoir, *Things to Come* is a poignant study of aging and loss, given a quintessentially French treatment by Hansen-Løve, but it never fully ignites. Although there is a suggestion that Nathalie's life will acquire new meaning through her grandchild her future is plagued by uncertainty just as her emotional journey meanders without actually arriving anywhere, so does the film.

LAND OF MINE (MA 15+)

(Under sandet)

Strong themes and violence



18, 20, 21 SEPTEMBER

Denmark, Germany 2015

Language: German, Danish, English

Director: Martin Zandvliet

Featuring: Roland Moller, Louis Hofmann, Joel Basman, Mikkel Boe Følsgaard

Running time: 101 minutes

Original review: Mark Demetrius;
FILMINK

Extracted by: Mark Horner

After WW2, German POWs were used to dig up (with their bare hands) and defuse the millions of landmines buried under the beaches of Denmark. It's a stark historical fact, but not without some complex ethical implications given the enormity of what the Nazis had perpetrated. In this particular story, that's intensified by the German soldiers in question being ingenuous and rather likeable teenage boys, who were forced into the army just before the war ended.

And then there is the Danish soldier who's been given the task of training, overseeing, and disciplining them. When we first see Sgt. Carl Rasmussen (Roland Moller), he's viciously bullying and bashing some of his new charges, and – as if this physical behaviour were not self-explanatory enough – he then proceeds to spell out his utter contempt and hatred for them. It's not revealed whether Rasmussen's brutality is a product of the war or simply inherent in his personality, but in any case, his apparent contempt for Germans is shared by his fellow Danish (and British) servicemen, not to mention the odd civilian.

What follows is of course often visceral, but there are also subtler and even gentler elements, particularly in the scenes depicting conversations between the boys. These serve both to stave off monotony and to flesh out the characters. The risk of sudden death by explosion creates a constant bedrock of suspense and tension, and has been used as the basis of at least one classic film (*The Wages Of Fear*) and another excellent one (*The Hurt Locker*). While *Land Of Mine* is not in the same league as either of those, it's gripping, well-acted by all, and a good, strong tale well told. It's also that uncommon thing: a movie that touches on the theme of redemption without descending into bathos or inanity.

LADY MACBETH (MA 15+)

Strong sex scenes and coarse language

25, 27, 28 SEPTEMBER



UK, 2016

Language:, English

Director: William Oldroyd

Script: Alice Birch from the novella by Nikolai Leskov

Featuring: Florence Pugh, Christopher Fairbank, Cosmo Jarvis, Naomi Ackie

Running time: 89 minutes

Original Review: Pamela Hutchinson;
Sight and Sound

Extracted by: Peter Gillard

Trapped in a loveless, sexless marriage to an older man, and bound by the confines of their draughty moorland home, Katherine has no occupation for her days except to dress and undress. Each morning and evening her maid Anna assists with the rigmarole of crinolines and hair-pinning, and at night her husband Alexander's physical interest in her begins and ends with demanding she remove her nightdress – leaving her to shiver alone. As Anna tightens Katherine's corset and scrapes a brush through her tangled hair.

Left alone when the men travel on business, Katherine takes increasingly less care over appearances, until the whole county knows that she is sleeping with a groom, Sebastian – their repeated, urgent sexual encounters rarely allowing any time to disrobe. Katherine's audacious response is not to cover her shame, but to kill those who could expose her or thwart her ambition to be the mistress of herself, and the household. When the lovers first meet, Anna is naked and being weighed like a pig by a circle of taunting men. It's clear that Katherine craves blood as much as sex: her teeth crunch on Sebastian's knuckle before she succumbs to him; she insists on kissing his seeping wounds.

It is eventually revealed that the tidy, symmetrical spaces of the house aren't oppressing Katherine at all: with her neat, heart-shaped face, centre-parted hair and stiff bearing, she matches its formality, to the manor born. While Katherine and her ill-fated in-laws are white, Anna is black, as is Alexander's young ward Teddy, who threatens Katherine's inheritance. Sebastian, beneath a face smeared with muck, has brown skin. As Katherine bloodily rebels against her own conjugal oppression, being a chattel bought, as Alexander says, "along with a piece of land not fit enough to graze a cow on", she exploits and victimises those below her on the social ladder: non-white, poor, illegitimate.

 **VILLAGE CINEMAS**

**LFS Members
Choc-top & Water**

\$ 5.50



1x Mt Franklin & Choc Top
Valid Mon/Wed/Thurs during LFS screenings

PROGRAMME 24 JULY - 28 SEPTEMBER 2017

SESSION TIMES		MOVIE	LENGTH
24, 26, 27	JULY	Personal Shopper (MA 15 +)	105 Minutes
31	JULY	Denial (M)	110Minutes
2, 3	AUGUST		
7, 9, 10	AUGUST	The Innocents (M)	115 Minutes
14, 16, 17	AUGUST	A Man Called Ove (PG)	116 Minutes
21,23, 24	AUGUST	The Country Doctor (M)	99 Minutes
28, 30, 31	AUGUST	Loving (PG)	123 Minutes
4, 6, 7	SEPTEMBER	The Salesman (M)	124 Minutes
11, 13, 14	SEPTEMBER	Things to Come (M)	102 Minutes
18, 20, 21	SEPTEMBER	Land of Mine (MA 15 +)	101 Minutes
25, 27, 28	SEPTEMBER	Lady Macbeth (MA 15 +)	89 Minutes

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

School Holidays

Next Screening: Monday, 16 OCTOBER 2017

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