





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

**6 P.M. MON, WED & THURS - 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.

Before admission to the screenings there is sometimes congestion in the foyer. The Village management has requested that the LFS committee assist theatre attendants with the queue and take responsibility for processing members' admission to the theatre. Sometimes members ask us why they are kept waiting in the foyer. The reason is either that another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates support for their candy bar by LFS members.

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**The Village Cinema offers a concession to LFS members for most of their screenings.**

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**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.**

**Thank you for your consideration**



# launceston film society

PO Box 60, Launceston, 7250

Web: [launcestonfilmsociety.com.au](http://launcestonfilmsociety.com.au)

<i>President</i>	Peter Gillard
<i>Vice-President</i>	Mark Horner
<i>Secretary</i>	Gail Bendall
<i>Treasurer</i>	Kim Pridham
<i>Committee</i>	Gill Ireland (Membership)
	Sally Oetterli
	Robin Claxton
	Janez Zagoda

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## ADMINISTRATIVE ARRANGEMENTS

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

**Seating is not guaranteed at LFS screenings** The Launceston Film Society proudly boasts a membership of more than 1400 members. The largest cinema at the Village complex holds around 400 people. A seat cannot be guaranteed at any of our screenings. 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.

**Reserved seats in the back row** Please observe the “Reserved Seats” signs. These are for the committee members who are needed in the foyer and also reserved for members with special needs. If you have a special need, please make yourself known to a committee member. 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.launcestonfilmsociety.com.au](http://www.launcestonfilmsociety.com.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 by post or in person.

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

**Remember to check our Website** LFS matters not addressed in NEWSREEL see [www.launcestonfilmsociety.com.au](http://www.launcestonfilmsociety.com.au)

**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 [ifs@lfs.org.au](mailto:ifs@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.

# DECLARATION OF WAR (M) (LA GUERRE EST DÉCLARÉE)

## 24, 26, 27 SEPTEMBER

### *Coarse language*

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France 2011

Director: Valérie Donzelli

Featuring: Valérie Donzelli, Jérémie Elkäim, César Desseix

Language: French with subtitles

Running time: 100 minutes

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**DAVID:** : Romeo and Juliette meet at a club and soon become a couple. A son, Adam, is born but by the time he's 18 months old it becomes clear something's wrong. He's diagnosed with a tumour. This remarkable film was scripted by Donzelli and Elkäim, the leading actors; and it's their own story, or very close to it. The child, at the age of eight, is played by their own child, the one who actually went through this. It's such a personal story, such primal emotions are involved with the serious, potentially fatal, illness of a helpless child and how this affects his parents and close family. Donzelli makes some unusual choices; the music, especially, is used in an interestingly strange way, and there's a scene in which the parents, separated and in different parts of France, sing to one another like a sequence from a musical. The emotions are raw, seemingly exaggerated at times, but this is, presumably, the way they saw and experienced it. Real hospitals were used, and the frustration of being parents coping with the bureaucracy of a busy medical facility is all too real.

**MARGARET:** It was extremely brave and avoids cliché. It's very generous - the opening scene in the film shows a scene with the child so all the time you're going through the trauma knowing that the child survives. The depiction of the supportive family around them is really lovely and the two people at the centre are amazingly good. I felt very moved and I worry that people don't want to see a film about a kid with a brain tumour.



**DAVID:** Because it's handled in such a way that, without diminishing the seriousness of the theme, it is not a heavy experience. In fact, because they're such wonderful characters you really enjoy being with them.

**DAVID \*\*\*\* MARGARET \*\*\*\***

Original review by David Stratton and Margaret Pomeranz, At The Movies

Extracted by Sally Oetterli

## FOOTNOTE (PG)

1, 3, 4 OCTOBER

### *Infrequent coarse language*

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Israel 2011

Director: Joseph Cedar

Featuring: Shlomo Bar-Aba, Lior Ashkenazi, Aliza Rosen.

Language: Hebrew with subtitles

Running time: 106 minutes

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Uriel Shkolnik and his father Eliezer are both professors at the Talmudic research department at the Hebrew University of Jerusalem – but physically and temperamentally they could not be further apart. Uriel is a bear of a man, bluff and outgoing, a recognised academic star. Eliezer is spare, hunched and withdrawn, an old-school philologist contemptuous of what passes for modern scholarship. While Uriel is a prolific author his father has spent his career labouring on a single, ultimately futile project; all he has to show for his efforts is a footnote in the magnum opus of his long dead mentor.

In an early sequence in which Uriel is welcomed before the National Academy of Sciences, the camera rests on the expressionless face of his father. It is clear that Eliezer is disconnected from everything that is happening and seems to resent being there on behalf of his son. The film shows the highs and lows of the pendulum swings of frustration, irritation, concessions and the deterioration of the relationship between father and son. This is achieved with the two protagonists barely exchanging a word face-to-face. To underline the point, the film is packed with visible printed matter including super-imposed captions explicitly designed as “footnotes” to the main action.



The key scene in which Uriel is called to the Ministry for Education to receive some good and bad news marks the film's highlight. The messages are varied as we observe the accolade-hungry Eliezer long for his five minutes in the sun while Uriel is faced by an impossible decision.

Footnote is a subtle rendering of the dissatisfaction of academic life and a sobering reflection that one's career may not always turn out as one would have hoped.

Original reviews: Jake Wilson, SMH; Louise Keller, Urbancinefile; Ron Banks, The West Australian.

Extracted and Compiled by Robin Claxton

# KING OF DEVIL'S ISLAND (M) KONGEN AV BASTOY

## 8, 10, 11 OCTOBER

### *Mature themes and violence*

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Norway 2011

Director: Marius Holst

Featuring: Stellan Skarsgård, Benjamin Helstad, Kristoffer Joner

Language: Norwegian, Swedish with subtitles

Running time: 116 Minutes

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The gripping true story, of an uprising in a brutally run Norwegian reform school in 1915, is told in epic style and filmed in shades of blue and grey, this dour Norwegian drama evokes a blood-chilling climate of eternal winter.

Located on a remote island in the Oslo fjord, the Bastoy Boys Home was established as a place to reform badly behaved boys – using beatings, manual labour and rigid discipline to keep the collection of youngsters subdued. But when intimidated newcomer Erling arrives on the island and starts to question the authority of the abusive ‘housefathers’, he finds support from his fellow inmates. Determined to both escape and reveal the institution’s



corruption, Erling has to choose between himself and the friends he has won.

The school’s governor, Bestyreren, likens Bastoy to a ship and the inmates to its crew. Two of the boys share a story about being aboard a ship pursuing a whale that is repeatedly harpooned and gravely wounded but that continues to ply the waters. The whale might symbolize the resistance of boys or the resilience of the institution whose governor rules it like a benign despot. His avowed goal is to rescue teenagers whom he sees as human trash by forcibly turning them into “honourable, noble, useful, Christian boys.” Skarsgård measures out a potent dose of manipulative wickedness, while Helstad does good work as the thorn in his side.

Original review by Stephen Holden-New York Times, The Canberra Film Festival & Anthony Quinn-The Independent

Extracted & compiled by Janez Zagoda

# LE HAVRE (PG)

15, 17, 18 OCTOBER

*Mild themes and infrequent coarse language*

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Finland/France/Germany 2011

Written and directed by Aki Kaurismäki

Featuring: André Wilms, Blondin Miguel and Jean-Pierre Darroussin

Language: French with subtitles

Running Time: 93 minutes

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The Finnish director Aki Kaurismäki has come to France for his latest film, making explicit his indebtedness to figures like Tati and Vigo. It is seductively funny, offbeat and warm-hearted, like the rest of his films, but with a new heartfelt urgency on the subject of northern Europe's attitude to desperate refugees from the developing world.

The movie is set in the port city of Le Havre, maybe summoning a distant ghost of *L'Atalante*, and it has a solid, old-fashioned look; but for the contemporary theme, it could have been made at any time in the last 50 years.



André Wilms is Marcel, a phlegmatic shoe-shine guy who plies his trade around the streets as best he can. He discovers a young boy called Idrissa (Blondin Miguel), an illegal immigrant on the run, and hides him from the authorities, including the tough Inspector Monet, superbly played by Jean-Pierre Darroussin. It's a drama that plays out in parallel with private heartbreak: Marcel's gentle wife Arletty, played by Kati Outinen, is in hospital.

The drollery and deadpan in Kaurismäki's style in no way undermine the emotional force of this tale; they give it a sweetness and an ingenuous, Chaplinesque simplicity.

A political fairy tale that exists somewhere between the reality of contemporary France and the classic cinema of Jean-Pierre Melville and Marcel Carné, *Le Havre* is a charming, deadpan delight.

Original reviews: Peter Bradshaw – *The Guardian* and *Rotten Tomatoes*

Compiled by Gill Ireland

# TRISHNA (MA 15+)

22, 24, 25 OCTOBER

*Strong violence and sex scenes*

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UK 2011

Director: Michael Winterbottom

Featuring: Freida Pinto, Riz Ahmed, Anurag Kashyap, Roshan Seth

Running time: 113 minutes

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While the origin of Michael Winterbottom's portrait of a woman caught in the tragic chasm of class discrimination is Tom Hardy's novel *Tess of the D'Urbervilles*, its flavours and textures are as Indian as the folds of a traditional sari. Winterbottom has recreated the essence of the Hardy story, transposing it onto the rich backdrop of modern day India with its bustling, chaotic cities and contrasting primitive villages. Love, desire, prejudice, perceptions and control are the drivers of this tragic love story. *Trishna* is a moving drama that vividly describes Indian culture and the consequences when privileges become confused.

*Trishna* (Freida Pinto) is the beautiful village girl whose fate changes when she catches the eye of the son of a wealthy Hotel owner Jay (Riz Ahmed). Ahmed is effective in the role and the scenes with Roshan Seth as his father are some of the film's best. It is only a matter of time before the inevitable happens - irrefutable chemistry kicks in, followed



by passion - in whispers and behind closed doors. *Trishna* is one who is compromised and pays the price. In Mumbai, where Jay next heads to pursue his ambitions producing a Bollywood film, taking *Trishna* along, their relationship is totally different. She takes dance classes; he takes her shopping; they walk on the beach together and spend long nights making love. For the first time they are perceived as being equals.

*Trishna*'s journey as she gracefully follows the signposts of love is one of hardship, with Jay always doing the wrong thing by her. Winterbottom keeps us off balance throughout this gripping tale with tension in the lead up to the devastating climactic scenes. Sharing equal billing with Pinto is India herself: the authenticity of the street scenes with tuk tuks, cows, goats, dancing girls and dust form part of the richness that help draw us to the characters and their situation.

Original review by Louise Keller - Extracted by Sally Oetterli

# ROMANTICS ANONYMOUS (M) LES ÉMOTIFS ANONYMES

## 29, 31 OCT. 1 NOVEMBER

### *Sex scene*

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France 2010

Director: Jean-Pierre Ameris

Written by: Jean-Pierre Ameris, Philippe Blasband

Featuring: Benoît Poelvoorde, Isabelle Carré, Lorella Cravotta, Lise Lamettrie, Swann Arlaud, Pierre Niney

Language: French with subtitles

Running time: 80 minutes

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A light hearted confection, as sweet as milk chocolate, Romantic Anonymous is an incidental pleasure for those in a frivolous mood. Isabelle Carré is Angelique, the fumbling protagonist whose shy nature hides a world class chocolate maker. Her fear of life is matched by the chocolate factory boss, Jean-Rene (Benoît Poelvoorde), and they are destined to connect - but not just yet.



The chocolate factory is making old fashioned goods and is about to go bankrupt; it has only four employees left, and Angelique is hired as a sales rep, although she was expecting something else, having had a lifetime of chocolate making. Poelvoorde is unconvincing as the over-shy Jean-Renee, but he has some fun scenes. There is none of the overt sensuality of Lasse

Hallstrom's *Chocolat*, nor the depth of characterisation.

The premise is built on the reluctance of both the boy and the girl (the boy is really an insecure man) to stretch out and embrace life and all who sail in her. He goes to a shrink, she attends Romantic Anonymous, where everyone confesses to being 'emotional' but only inwardly.

The tone is unashamedly sentimental, and the performances are too often played for laughs, so the film ends up feeling rather thin and inconsequential. It's a pity because chocolate is a wonderful metaphor for life; Angelique even explains how chocolate must have a certain bitterness to be really great. So must life, so must film.

Review by Andrew L. Urban: [www.urbancinefile.com.au](http://www.urbancinefile.com.au) – Extracted by Kim Pridham

# ONCE UPON A TIME IN ANATOLIA (M) (BİR ZAMANLAR ANADOLU'DA) 5, 7, 8 NOVEMBER

*Coarse language and mature themes*

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Turkey 2011

Director: Nuri Bilge Ceylan

Featuring: Muhammet Uzuner, Yilmaz Erdogan and Taner Birsel

Language: Turkish with subtitles

Running time: 150 minutes

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A group of men set out in search of a dead body in the Anatolian steppes. Many mysteries are at the heart of "Once Upon a Time in Anatolia," a movie of such dark, smouldering intensity that it's easy to forget that half of it takes place in near darkness. Nuri Bilge Ceylan's film is austere bewitching, even when focused on the corpse, which is, yes, eventually unearthed.

Set in the starkly beautiful Turkish countryside during a night time search for the body of a murder victim - whose confessed killer is too drunk to recall exactly where he buried it - the first half of the film is lighted mainly by the headlights of police cars, sporadic lightning flashes and the occasional oil lamp.

The body's whereabouts aren't the real mystery. We know it's in a ploughed field somewhere near a tree and a fountain. But there are many such places visited before the police chief - leading a caravan of cars containing medical examiner Dr. Cemal, prosecutor Nusret, assorted cops with shovels and two suspects - stumbles on the right one, after several tries. We even know whodunit.

Ceylan's story explores not just matters of life and death, but also the nature of truth and lies, beauty and ugliness, guilt and innocence and good vs. evil.

"Once Upon a Time in Anatolia" handles all these mysteries with a touch like a caress, an attitude halfway between compassion and cold curiosity with a penetrating gaze.



Original review: Michael O'Sullivan, Washington Post

Extracted by Mark Horner

# THE DEEP BLUE SEA (M)

12, 14, 15 NOVEMBER

*Mature themes, sex scene and coarse language*

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UK 2011

Director: Terence Davies

Written by: Terence Davies from the play by Terence Rattigan

Featuring: Rachel Weisz, Tom Hiddleston and Simon Russell Beale

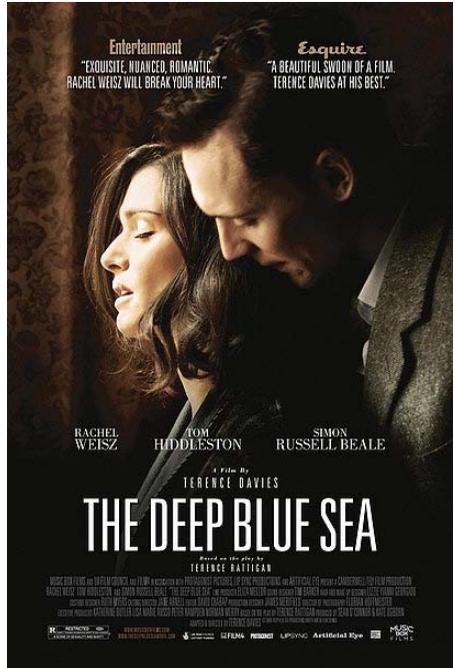
Running time: 99 minutes

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In a small London flat, about 1950, Hester Collyer, attempts suicide but is revived. Flashbacks show that she had left her husband, Sir William,, a judge, for Freddie Page, who was a pilot in the RAF during the Battle of Britain ten years earlier. Their affair was a passionate one. Terence Rattigan's play was previously filmed in 1955 by Anatole Litvak with Vivien Leigh as Hester, Kenneth More as Freddie and Eric Portman as Sir William; it's a film that's mysteriously difficult to see these days.

The new version of the play is the work of Terence Davies, and he's made it completely his own - anyone who's seen and admired Davies' *DISTANT VOICES STILL LIVES*, surely one of the best British films ever made, will instantly recognise the director's themes - the

singalong in the pub, the lovers dancing to Jo Stafford singing "Wish You Were Here" (a big hit in the early 50s), Hester and William sheltering on the platform of the Aldwych tube station during the Blitz while a mixed group of Londoners sing "Cockles and Mussels", a half-heard snatch of *Educating Archie* on the radio. In the earlier film, and on stage, Hester has usually been played by an older actress, but the casting of Rachel Weisz - who is wonderful in the part - adds another dimension to this story of a woman who leaves her comfortable life for a lustful, doomed, relationship with her feckless lover. This beautifully photographed film, which starts with an outstanding long crane shot accompanied by Samuel Barber's haunting violin music, breathes fresh life into what might have been an arcane story from another, not so fashionable, era.



Review by David Stratton, At The Movies - Compiled by Mark Horner

# TOMBOY (G)

19, 21, 22 NOVEMBER

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France 2011

Written and Directed by Celine Sciamma

Featuring: Zoe Heran, Mallon Levana, Jeanne Disson, Sophie Cattani and Mathieu Demy

Language: French with subtitles

Running time: 84 minutes

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Laure has just moved with her family to a new town on the outskirts of Paris. She meets Lisa (Jeanne Disson) in the apartment building where the family has moved and soon the new friends are playing a game of capture the flag in a wooded area near the building with other kids from the neighborhood. Writer and Director, Celine Sciamma, in an unforced manner, establishes an idyllic childhood—new home, loving family, new friends—that is almost palpable.

Laure—with her short haircut and dressed in shorts, T-shirts and gym shoes—has, seemingly without conscious thought, introduced herself as a boy named Mikael to her new friends, and they accept her as Mikael. The secret of Laure's anatomic gender only seems to become a problem as the friendships and Lisa's budding romantic interest in her new friend grows. As gender problems have arisen during the days that follow, Laure has come up with simple or creative solutions to get around them.



Each time Laure passes one of these self-imposed tests, our fear for the child is tremendous. At times, the movie is like a prepubescent version of *Boys Don't Cry* and you're terrified about what the reaction will be when the truth is discovered.

We're not sure if we're seeing a budding lesbian, transgender male or a heterosexual girl who truly is just a tomboy and nothing else. In presenting an open-ended viewpoint, Sciamma gives us something that feels much closer to reality and her low-key approach to such a seemingly complex topic really illuminates the subject in both very basic and rather profound ways. This—along with her facility with actors, especially the children—is a marvel to behold. *Tomboy* is terrific.

Original review by Richard Knight, Jr., for *Windy City Times*  
Extracted by Gail Bendall.

# HEADHUNTERS (MA 15+) (HODEJEGERNE)

26, 28, 29 NOVEMBER

*Strong violence and sex themes*

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Norway 2012

Director Morten Tyldum

Starring Aksel Hennie, Nikolaj Coster-Waldau, Synnove Macody Lund

Language: Norwegian, Russian, Swedish Danish with subtitles

Running time: 99 minutes

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A superbly crafted and utterly irresistible thriller adapted from a novel by Norwegian Jo Nesbo who is up there with the best Scandinavian crime writers. Corporate Executive Roger Brown has a highly paid job as a headhunter recruiting senior managers. He does have a girl friend but is proud of his trophy wife Diana, a beautiful Amazonian blonde somewhat taller than him who runs a fashionable Oslo art gallery, however he is nervous that she will leave him for someone richer, more handsome and considerably taller. To pay for, and retain, his high maintenance wife

Roger has a lucrative sideline in stealing works of art.



The film's appeal lies in the way the thriller elements develop out of what starts like a caper movie. Like a good magician Morten Tyldum attracts our attention with a sleight of hand as he prepares the ground for a much edgier film. Enter Clas Greve, who Roger has genuinely headhunted but is of even greater interest as the owner of an original Rubens painting that could solve Roger's financial

problems. The opening section of the film is deceptive and shows Roger as an arrogant, greedy bore but once Clas, a trained special forces operator with no morals and no capacity for empathy has him in his sights Roger is transformed into a human action hero worthy of some support: scared and vulnerable yet resourceful, quick-thinking and able to withstand gut wrenching bouts of adversity. The chase is thrilling, bizarre and involves adultery and murder but the humour alleviates the impact of the violence. Nothing is exactly illogical and each surprise is cleverly prepared for in this cool, brutal, intelligent movie.

Original reviews: Urban Cinefile; Phillip French, The Observer; Leigh Paatsch, Herald Sun. - Compiled by Robin Claxton

# WISH YOU WERE HERE (MA 15+) 3, 5, 6 DECEMBER

*Strong Themes & Violence*

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Australia 2011

Director: Kieran Darcy-Smith

Featuring: Felicity Price, Joel Edgerton, Teresa Palmer, Antony Starr

Running time: 89 minutes

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*Wish You Were Here*, is a psychologically complex account of one man's unexplained disappearance during a South-east Asian vacation and the fallout for the three friends travelling with him.. This feature maintains a vice-like grip that reaches maximum intensity as the mystery is solved. The film begins with a cunning false clue. Looking out across the water on a pristine beach in Cambodia, Jeremy answers the ultimate-fantasy question of where he would most like to be by saying, "I'd stay here."

A handful of ecstasy pills are distributed during a night of wild drinking and dancing, before the action cuts abruptly to pregnant Alice and her husband Dave returning home to Sydney. It's clear something is wrong. But only when Dave goes online later, looking for news updates, do we discover Jeremy has been missing for nine days.



When Steph flies home after continuing to cooperate with the Cambodian authorities in a fruitless investigation, she's a wreck. Her agitation is heightened by fear of the legal repercussions should it emerge that drugs were involved, and by guilt over a sexual transgression that took place on the final night of partying, when Jeremy vanished.

While fragmented episodes from the trip continue to resurface, some pleasurable, others disturbing, the principal focus becomes the increasing strain on Alice and Dave's marriage. The film teases you into believing Jeremy's disappearance will remain unsolved. But as the threat of losing everything he values reaches a peak for morally conflicted Dave, the screenplay kicks into a final round of meticulous plotting that satisfyingly clarifies the events of that night and makes retroactive sense of Dave's erratic behavior since returning.

Original review by David Rooney, The Hollywood Reporter-Sundance Film Review

Extracted & compiled by Janez Zagoda

# ANTON CHEKOV'S THE DUEL (PG)

10, 12, 13 DECEMBER

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USA 2010

Director: Dover Kosashvili

Written by: Mary Bing from the novella by Anton Chekov

Featuring: Andrew Scott, Fiona Glascott, Tobias Menzies, Niall Buggy, Nicholas Rowe, Michelle Fairley

Running time: 95 minutes

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The Duel tells of a Russian bureaucrat, Laevsky (Andrew Scott), who flees to a beachside locale with another man's wife, Nadya (Fiona Glascott), aiming to start afresh. Laevsky soon finds the new locale offering temptation, to the exclusion of his lady. Worse still, Nadya's husband passes away without her knowledge - but Laevsky, aware of it, decides to keep the information to himself, thereby scuppering the very essence of trust required for their union. Nadya soon finds other interests to distract her, however, namely, a clutch of local men, including police chief Kirilin (Mislav Cavajda). Seemingly on the sideline - but pivotal to the triangle - a zoologist named Von Koren (Tobias Menzies) watches and manoeuvres. A showdown seems inevitable, but can the wife be heard among all the heavily layered intellectual discussion?

Without any clear-cut villains (or heroes), Chekhov's work remains philosophical at its core; an acquired taste, perhaps, for today's audiences. Classic literature remains just that for a good reason: it's eternal in its relevance, but while playwrights such as Shakespeare are regularly transformed for the movies the works of Chekhov remain almost as elusive as Kerouac's for big-screen value. These are not straightforward works to be mastered, and Kosashvili does well to get a handle on it

Original Review Ed Gibbs The Sunday Age

Extracted by Peter Gillard



# THE KID WITH A BIKE (M) LE GAMIN AU VÉLO

17, 19, 20 DECEMBER

*Mature themes and infrequent coarse language*

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Belgium/France/Italy 2011

Written and directed by Jean-Pierre and Luc Dardenne

Featuring: Thomas Doret, Cécile De France and Jérémie Renier

Language: French with subtitles

Running time: 87 minutes

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The fierce young boy is always in motion, his face screwed up in determination, peddling his bike, running through the streets, pounding on doors and windows, demanding, demanding. He demands the love of his father, but lacking that, he wants his bike, and the acceptance of the woman who has become his foster mother on weekends, and recognition from Wes, the teenage neighbourhood hoodlum.

Winner of the Grand Jury Prize at Cannes 2011, "The Kid With a Bike" is another empathetic film by Jean-Pierre and Luc Dardenne, the brothers from Belgium who have strong sympathy for alienated children and young people, and who avoid melodrama and sensation in telling their stories so movingly.

The film is only 87 minutes long, lean and efficient, intent on Cyril, the "kid with a bike". It doesn't "explain" him, because he is all there to be seen: his need, his abandonment, his reckless determination, his unprotected youth. Young Thomas Doret fills the role with natural sincerity and focus, and not a second that seems contrived



The most mysterious character in "The Kid With a Bike" is not the kid, who after all, has a story it's fairly easy to understand. It is the hairdresser, played by Cecille De France with her sad beauty. This actress carries lifetimes in her eyes.

There is a moment here when she is forced to make a choice, and as she makes it, she reveals so much about how she got to this place in life. "Why did you let me come here?" Cyril asks her. She says she doesn't know. As she makes her choice, we sense that she knows very well.

Original Review : Roger Ebert - Chicago Sun-Times  
Extracted by Gill Ireland



launceston film society

## IMPORTANT NOTICE

### **RENEWING YOUR MEMBERSHIP**

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**Renewal of membership for existing members will be open from 1st through to 19th November 2012.**

If we have your email address you will get details via email. (Note that renewal online is possible even if you are away from Launceston.) If you do not have an email address you will be advised by post.

Please assist us by:

- Telling us if you have changed your postal or email address.
- Ensuring that you renew by the due date to avoid the disappointment of having your membership lapse.

Please be aware that once purchased, your membership **CANNOT** be transferred to another person. Also that your membership fee may **ONLY** be refunded **PRIOR** to the start of the 2013 season and then only at the discretion of the Committee.

If you have a special circumstance that will make it difficult for you to renew by the methods above, contact Gill Ireland, Membership Secretary in writing well before 19th November to:

**PO Box 60, LAUNCESTON, Tas 7250**

or by email to [ifs@ifs.org.au](mailto:ifs@ifs.org.au).

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## **SPECIAL MEETING 3 SEPTEMBER 2012**

### **CALLED TO VOTE ON CONSTITUTIONAL AMENDMENTS**

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The meeting was attended by 188 members of the Launceston Film Society, well within the requirement for a quorum. All four amendments were passed unopposed and unanimously. Briefly the amendments allow: the association:-

- To add the Membership Secretary to the officers of the association.
- To authorise electronic means of communication with and notices to Members.
- To reduce the quorum for General Meetings to fifty (50).
- To authorise correction of spelling, grammatical errors and correct numbering errors that are in the current Constitution.

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## **FILM VOTING RESULTS: TERM 2**

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The table below shows the results from the film voting evenings at the end of the term. The table is sorted according to the number of votes for each film.

<b>Film Title</b>	<b>Total votes</b>	<b>% liked</b>	<b>% disliked</b>
<b>Buck</b>	195	99.00%	1.00%
<b>Shame</b>	168	14.00%	86.00%
<b>Nannerl, Mozart's sister</b>	147	90.00%	10.00%
<b>The women on the 6<sup>th</sup> floor</b>	138	100.00%	0.00%
<b>Separation</b>	120	100.00%	0.00%
<b>Carnage</b>	117	90.00%	10.00%
<b>Viva Rival!</b>	124	40.00%	60.00%
<b>Coriolanus</b>	105	63.00%	37.00%
<b>A dangerous method</b>	85	63.00%	37.00%
<b>How I ended last summer</b>	75	36.00%	74.00%
<b>Martha Marcey May Marlene</b>	66	42.00%	58.00%
<b>13 Assassins</b>	60	50.00%	50.00%

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**PROGRAM                    24 SEPTEMBER – 19 DECEMBER**

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24, 26, 27 September	Declaration of War (M)	100 mins
1, 3, 4 October	Footnote (PG)	106 mins
8, 10, 11 October	King of Devil's Island (MA)	116 mins
15, 17, 18 October	Le Havre (PG)	93 mins
22, 24, 25 October	Trishna (MA 15+)	117 mins
29, 31 Oct. 1 November	Romantics Anonymous(M)	80 mins

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**1 Nov – 19 November****Membership Renewals.****See inside this issue for details**

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5, 7, 8 November	Once upon a time in Anatolia (M)	150 mins
12, 14, 15 November	Deep Blue Sea (M)	98 mins
19, 21, 22 November	Tomboy (G)	84 mins
26, 28, 29 November	Headhunters (MA 15+)	99 mins
3, 5, 6 December	Wish you were here (MA 15+)	88 mins
10, 12, 13 December	Anton Chekov's The Duel (PG)	95 mins
17, 19, 20 December	The Kid with a Bike (M)	88 mins

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**After the film****Film Voting at the Billabong Hotel**

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**SCHOOL HOLIDAYS  
NEXT SCREENING MONDAY 4 FEBRUARY 2013**

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