
NEWSREEL - 2013



VOLUME 34 NUMBER 4
4 NOV. – 19 DEC. 2013



launceston film society



VILLAGE CINEMAS

LAUNCESTON

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.

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.**

Thank you for your consideration



launceston film society

PO Box 60, Launceston, 7250

Web: www.lfs.org.au

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

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 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.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 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.lfs.org.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 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.



VILLAGE CINEMAS

LAUNCESTON

THERE WILL BE NO LFS SCREENINGS IN OCTOBER

The Launceston Film Society will not be screening any films in October this year.

The first two weeks in October will be school holidays . Over the following three weeks theatres 1 and 3 (these are the theatres that we use) are due for refurbishment. Although theatres 2 and 4 will operate over this time, the Village management requires these theatres for their regular commitments.

The seating in theatre 3, which is the one we most usually use, were installed in 1981. These seats are now over 30 years old and due for replacement.

The Village management has informed us that the new seating will be larger and more comfortable. This also means that there will in fact be somewhat fewer seats in all the theatres.

Theatres 2 and 4 and the foyer are also due for refurbishment and work is expected to continue through November and into December.

The carpets and drapes in the theatres will also be replaced and we look forward to a more comfortable and pleasant experience at the Village theatre when our program re-commences in November.

Those members who might have missed some screenings in this year's program could use the break in October to catch up on the films they did not see either on DVD or on downloads.

We look forward to seeing you all in the first week of November.



launceston film society

IMPORTANT NOTICE

RENEWING YOUR MEMBERSHIP

Renewal of membership for existing members will be open from 1st through to 19th November 2013.

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 2014 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.

MUD (M)

4, 6, 7 NOVEMBER

Violence and Sexual References

USA 2013

Director: Jeff Nichols

Featuring: Matthew McConaughey, Reese Witherspoon, Tye Sheridan, Jacob Lofland, Sam Shepard

Running time: 130 minutes

The central image in “Mud,” is of a boat in a tree. It’s the kind of phenomenon — a caprice of nature that is absurd but also wondrous — designed to enchant adventurous children like Ellis and Neckbone, two Arkansas boys who discover the boat on an overgrown island in the Mississippi River. They also discover the fellow who claims to own, or at least inhabit, the vessel, a leathery loner whose name is Mud.

Ellis and Neckbone are a little afraid of Mud, but Ellis is immediately drawn to him, taking his wild stories at face value and adopting the man as a cause and a surrogate father. (Ellis’s actual dad, is a stern and moody fisherman struggling with hard times and a failing marriage).



Mud, with only a pistol and a lucky shirt for protection, is hiding out on the island

because some bad guys are looking for him, and because he is waiting to run away with the love of his life, a lady named Juniper . He needs help getting messages to Juniper, and his new young friends are happy to oblige, A lot of what Mud says turns out to be true. Juniper shows up at a nearby town, and so does a fleet of black Cadillacs full of dangerous-looking dudes. Even without this intrigue, Ellis has the usual coming-of-age business to contend with: the tension between his father and mother ; his crush on a girl named May Pearl ; and potential problems with his sidekick, Neckbone, who lives in a trailer with his wayward uncle, Galen.

Though Mud’s desperation eventually begins to show, his wit never deserts him. As the story tilts towards a climax, that never loses its confidence that a good story is not just about some crazy stuff that happens but also about the voice that does the telling.

Original review by A.O Scott-The New York Times

Extracted by Janez Zagoda

FAREWELL, MY QUEEN (M) "LES ADIEUX À LA REINE" 11, 13, 14 NOVEMBER

Mature themes and nudity

Spain/France 2012

Director: Benoît Jacquot.

Featuring: Léa Seydoux, Diane Kruger, Virginie Ledoyen

Language: French with subtitles

Running time: 95 minutes

A look at the relationship between Marie Antoinette and one of her readers during the first days of the French Revolution. Farewell, My Queen marks the return of acclaimed director Benoît Jacquot and brilliantly captures the passions, debauchery, occasional glimpses of nobility and ultimately the chaos that engulfed the court of Marie Antoinette in the final days before the full-scale outbreak of the Revolution. Based on the best-selling novel by Chantal Thomas.

Upstairs/downstairs costume dramas are a dime a dozen these days, but be sure to save some intrigue for Farewell, My Queen (*Les Adieux à la Reine*). This sumptuous yet grittily grounded drama sweeps audiences back into the Court of Versailles in 1789. Our guide is Sidonie Laborde (Léa Seydoux), the Queen's (Diane Kruger) reader and fiercely loyal subject. We follow as she stomps, creeps, sleeps and falls within the gilded hallways, while outside the gates revolution is brewing.



We all know how the saga ends, so it is a testament to the screenplay and Seydoux's performance that, from her angle, the story feels so thrillingly immediate. Kruger impresses in her majestic turn as Marie-Antoinette; she effortlessly commands the screen in what is surely a career highlight. Even where the film begins to pull at bodices — in a love triangle of sorts between the Queen, Sidonie and La duchesse Gabrielle de Polignac (Virginie Ledoyen) — Kruger's blistering emotion captivates, and, more importantly, convinces.

Review by Alice Tynan on Jun 7, 2013, ABC Limelight.
Compiled by Mark Horner.

IN THE HOUSE (MA 15+) (DANS LA MAISON)

18, 20, 21 NOVEMBER

Strong sex scene and sexual references

Origin: France 2012

Director: François Ozon

Featuring: Fabrice Luchini, Vincent Schmitt, Ernst Umhauer, Kristin Scott Thomas, Denis Menochet

Language: French with subtitles

Running time: 101 mins

Provocative, playful, entertaining and audacious, *In the House* is a writer showing us the inner workings of writing, complete with its power to subvert, to imagine and to deceive. The 16 year old Claude is like a young gunslinger discovering he can draw as fast as the pros, but not quite as accurate when shooting from the hip.

When he begins to write his school essays about his weekends, he unleashes the imagination - both his and that of his teacher, Germain. His essays are apparently reports of how he insinuates himself into the house of his school colleague, Rapha. His father, Rapha Snr (Denis Menochet), is a struggling businessman working for a hideous boss. His mother, Esther, is 'a middle class woman' whose boredom has plateaued and she's dreaming of just one thing: redecorating her house.

Claude systematically invades all their private spaces, reporting it all back to Germain in his weekly essays. Germain reads the essays to his wife, Jeanne, who manages a modern art gallery. Claude becomes a catalyst of dramatic proportions - to them all.

All of the film's fabrications and fantasies rely on a cast that is sure of its performance footing, without tripping into the traps of self-awareness: that is, they all play it as straight drama, without a single wink to the camera. The pathos seeps through, the flaws of the characters are seen through benign but searching eyes and the humour is balm to the wounds inflicted.



Original review by Andrew Urban, Urbancinefile

Extracted by Sally Oetterli

THE HUNT (MA 15+)

25, 27, 28 NOVEMBER

Strong themes, sex scenes and nudity

Denmark 2012

Director: Thomas Vinterberg

Featuring: Mads Mikkelsen, Annita Wedderkop, Thomas Bo Larsen

Language: Danish, English, Polish

Running time: 118 minutes

This taut, brilliant and unsettling film offers a bold perspective on child sexual abuse.

Lucas, (Mikkelsen) works at the local kindergarten in a small Danish town. Recently divorced but things are improving with a new girl friend, happy times hunting with his teenage son and dog as well as strong support from his mate Theo. The youngsters at the kindergarten adore him.

There are playful grapples in

the playground and he happily walks Theo's little daughter, Klara, to school. Then things go terribly and rapidly wrong. Klara misconstrues Lucas's refusal of a gift and seeks mild revenge by telling the school Principal that Lucas has exposed himself to her. The Principal calls in a child psychologist who plies the child with leading questions and the police get called.



Lucas is soon buried in an avalanche of suspicion, the very weight of which turns accusation into conviction.. He is transformed into a threat to the close knit community, someone to be ganged up against. Shops refuse him service, a butcher provokes a fight and his dog is killed. Only his son and the boy's godfather stand beside him and although by now Klara has told her mother that she just made the accusation up, no one wants to believe her.

The Hunt is not so much about Lucas's guilt or innocence or about sexual abuse itself. It is about the hysteria generated by false accusations and the vindictive, menacing behaviour of the townsfolk who had been his friends.

Original reviews: Evan Williams, the Australian; Urban Cinefile.

Compiled by Robin Claxton.

BROKEN (MA 15+)

2, 4, 5 DECEMBER

Strong themes, coarse language and a sex scene

UK 2012

Director: Rufus Norris

Featuring: Tim Roth, Cillian Murphy, Eloise Laurence, Lily James, Bill Milner, Rory Kinnear, Lino Facioli, Denis Lawson, Zana Marjanovic, Robert Emms, Clare Burt

Running time: 91 minutes

A story of crumbling innocence and the several failures of character that have dreadful, destructive consequences, Broken barely escapes the despair label as debuting filmmaker Rufus Norris explores the powerful tools of cinema. Images are used to convey moods, and his camera gives us the points of view that make the most dramatic impact.

The adaptation from the novel is excellent, a fine example of how character and place can be sculpted from prose. Eloise Laurence makes a compelling debut as the 11 year old Skunk, a pretty young girl whose freshness and smarts are challenged as a series of rash judgements by people around her - some in physical, some in emotional proximity. It's not just adults, either, and it's not the usual suspects.



Cillian Murphy is outstanding as the young teacher Mike, another casualty of emotional turmoil. And it's not his affair with Kasia (Zana Marjanovic, wonderful) Skunk's live-in nanny (after her mother went off with an accountant from Birmingham) that is the problem.

Skunk's relationship are all tested, some shattered, and her very life is in danger. It's all powerful material and Norris shows that theatre is just as good a training ground for serious, grown up drama as film school.

Original Review: Andrew Urban www.urbancinefile.com.au

Extracted by Peter Gillard

THE OTHER SON (M) LES FILS DES L'AUTRE

9, 11, 12 DECEMBER

Violence, infrequent coarse language and drug use

France 2012

Director: Lorraine Levy

Featuring: Emmanuelle Devos, Pascal Elbé, Jules Sitruk

Language: French/English/Arabic/Hebrew with subtitles

Running time: 105 minutes

Imagine a freak accident being enough to bring Israelis and Palestinians together and you'll have the gist of what French filmmaker Lorraine Levy is going for here with "The Other Son." It's an intriguing concept about two eighteen year-olds, an Israeli named Joseph (Jules Sitruk) and a Palestinian named Yacine (Mehdi Dehbi), born during the Gulf War and mistakenly given to wrong families following the confusion of a bombing in Haifa.



A scene in which the families are brought together for the first time during dinner is filled with realization that each actress plays perfectly. Pascal Elbé and Kalifa Natour basically steal the scene as two regular machos who hold opposing views of the world. But it's the hesitancy to acknowledge that this conflict even exists and the awkwardness each feels when encountering the other as the film goes on that has the same

style of machismo; males wanting to protect their own.

And probably the most hopeful and thought-provoking part of the film is handled by Sitruk and Dehbi. Here Levy asks the most pertinent questions, like will the change of family impact Joseph's Jewish faith or would the med school-bound Yacine have turned out differently if he had been given to Joseph's family? These two are victims of circumstance, wanting to understand, if not fully accept, the detour this has made them take in their lives. It makes you wonder whether the search for a common understanding shouldn't start with the young.

Original review by Craig Younkin Screen Comment

Extracted by Gill Ireland

PING PONG (PG)

16, 18, 19 DECEMBER

Mild themes and coarse language

UK 2012

Directors: Hugh and Hanson Hartford

Featuring: Dorothy DeLow, Les D'Arcy, Rune Forsberg, Sun Lao, Terry Donlon, Lisa Modlich, Ursula Bihl, Inge Hermann

Running time: 80 minutes

Before I gush, let me say - hand on heart - that I have NO connection with this film or its makers. I just went along to see it because documentaries nowadays are increasingly more interesting than 'real' films.

Ping Pong is no exception to that rule. It's the antidote to the X Factor - the story of eight pensioners from around the world competing in the World Ping Pong Championships in China. Each competitor is interviewed at home about their lives and participation in the sport, and we watch them prepare (or not!) before setting off.

Their stories are funny, admirable, affecting and astonishing; their characters diverse as the nations they represent. My own favourite was Inge, the German woman who was saved from what sounds like dementia by ping pong. I found myself laughing and filling up in turn as these feisty old folk set off for the contest with a range of ambitions and emotional baggage.

The entire film is uplifting and gently gripping, sucking you in to the lives and backgrounds of these people. It would be the perfect film to show schoolchildren, as it reveals old age in all its wonderful, terrible incarnations.

If only most screenwriters could capture one tenth of the emotional impact of Ping Pong, the film industry would be something to behold. You'd be bats to miss it!

Private review posted on www.IMDB.com by BJBat (Cardiff, Wales)

Extracted and compiled by Gail Bendall



FILMS SCREENED IN 2013

| | | |
|-----------|--|------------|
| February | Monsieur Lahzar (M) | Canada |
| | Shadow Dancer (M) | Ireland |
| | A Royal Affair (M) | Denmark |
| | Where do we go now? (M) | Lebanon |
| March | The King is dead (MA 15+) | Australia |
| | 1 I Wish (Kiseki) (PG) | Japan |
| | Lore (MA 15+) | Germany |
| April | Beasts of the Southern wild (M) | USA |
| | Elena (M) | Russia |
| | Your Sister's Sister (M) | USA |
| May | The Sessions (MA 15+) | USA |
| | Searching for Sugarman (M) | Sweden/USA |
| | Miss Bala (MA 15+) | Mexico |
| | The Angel's share (MA 15+) | Scotland |
| June | The Master (MA 15+) | USA |
| | Last Dance (M) | Australia |
| | Take this Waltz (MA 15+) | Canada |
| | You will be my Son (M) (tu seras mon fils) | France |
| July | The Giants (Les Géants) (M) | Belgium |
| | Anna Karenina (M) | UK |
| | August Mea Maxima Culpa: silence in the house of God (M) | USA |
| September | Kon-tiki (M) | Norway |
| | Trance (MA 15+) | UK |
| | Barbara (M) | Germany |
| | Amour (M) | France |
| | Pina (G) 3D | Germany |
| October | The Imposter (M) | USA |
| | Rust and Bone (De rouille et d'os) (MA 15+) | France |
| | Performance (aka A Late Quartet) (M) | USA |
| | Theatre refurbishment | |
| November | Mud (M) | USAs |
| | Farewell my Queen (M) | France |
| | In the House (MA 15+) | France |
| | The Hunt (MA 15+) | Denmark |
| December | Broken (MA 15+) | UK |
| | The Other Son (M) | France |
| | Ping Pong (PG) | UK |

RESULTS OF FILM VOTING TERM 3

| Film Title | Green | Black | Satisfaction |
|-------------------|--------------|--------------|---------------------|
| Performance | 19% | 3% | 24% |
| Barbara | 11% | 3% | 14% |
| Kon-Tiki | 11% | 3% | 14% |
| Rust and Bone | 11% | 9% | 12% |
| Amour | 10% | 9% | 11% |
| Anna Karenina | 9% | 9% | 10% |
| Mea Maxima Culpa | 7% | 3% | 8% |
| Trance | 8% | 10% | 8% |
| The Imposter | 7% | 9% | 6% |
| Pina | 6% | 43% | -5% |

