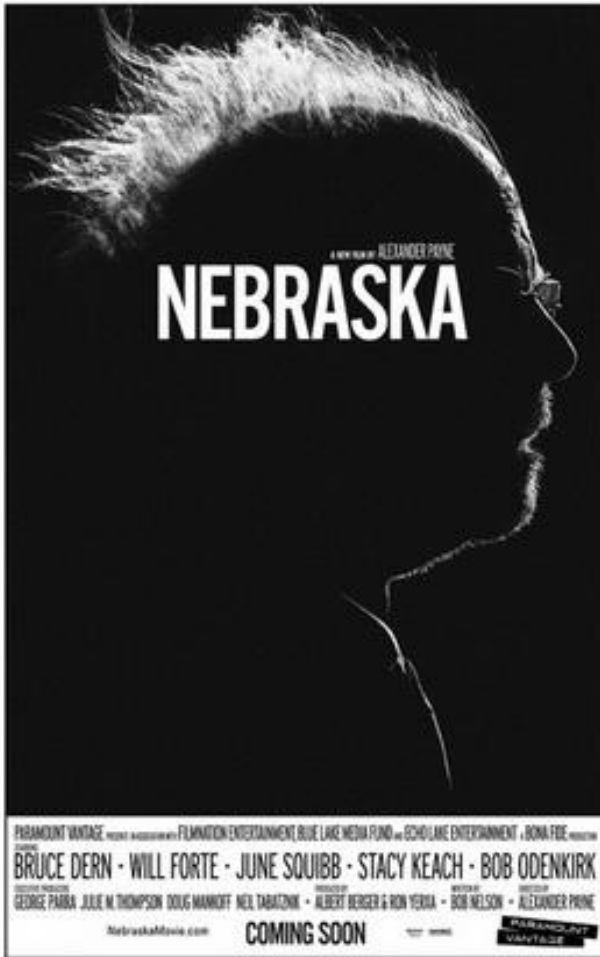

NEWSREEL - 2014



VOLUME 35 NUMBER 3
21 JULY – 25 SEPT 2014



launceston film society



VILLAGE CINEMAS

LAUNCESTON

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

**MON 6:00 PM, WED, 4:00 PM & 6:30 PM, THUR 6:00 PM
- EXCEPT SCHOOL HOLIDAYS**

The Village Cinemas in Launceston have had a long partnership with the Launceston Film Society. It is a mutually beneficial partnership and without the goodwill of the Village, the LFS could not exist in its present form.

There is sometimes congestion in the foyer. Village management has requested that the LFS committee assist theatre attendants with the queue and process members' admission. We cannot be admitted to the theatre if another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates your support for the candy bar.

**For those who find it difficult to see the bottom of the screen and subtitles,
booster cushions are available at the counter on request.**

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

**In the interest of everyone's enjoyment the LFS committee requests members
to please:**

- **Be seated before the film starts**
- **Turn off your mobile phone**
- **Minimise noise including eating, drinking or talking once the film commences.**
- **Village asks members who arrive after the film has started to not sit or stand at the back wall as this is a fire safety issue**
- **Village rules for food and beverages apply.**



launceston film society

PO Box 60, Launceston, 7250

Web: www.lfs.org.au

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

CONDITIONS OF MEMBERSHIP

The LFS is a “Members Only” society. Our screening licence requires that admission to screenings is for members only. The rules of the LFS prevent you from lending your membership card to another person, even if you will not be attending the film. This is to maintain our “members only” status required under our screening licence. There will be times when you will be asked to provide identification to prove that you are the person named on the card.

Membership cards will be scanned. Membership cards will be scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone from the committee will be there to record your name for verification against our membership database. Be assured that if you are a paid up member you will be OK to see the film. But please understand you may be delayed entry while other members are admitted.

Photo ID on membership cards: We are moving to photo identification on membership cards in order to ensure the “members only” rule above and also to speed up ID checks. All new members will have supplied a photo for their card. Members who have lost their card will need to supply a photo ID for their replacement card. (See section below on **“Lost Cards”**) We shall be replacing current member's cards with photo ID gradually over the next couple of years.

Seating is not guaranteed at LFS screenings The Launceston Film Society proudly boasts a membership of 1520 members. The largest cinema at the Village Cinemas complex holds around 300 people. A seat cannot be guaranteed.

Reserved seats: At the rear of the theatre, seats are reserved for people with special needs. Please do not take any of these seats unless you have a special need, and please make your need known to a committee member before admission. There are also seats reserved for the committee members who are needed in the foyer. Please do not take one of these seats until invited or a committee member removes the signs at the start of the film.

Censorship classifications The censorship classification of each of the films screened is given in NEWSREEL and consumer guidance (eg violence, or explicit sexual scenes). Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

Lost cards If your card is lost we prefer that you apply for a replacement through our website www.lfs.org.au. Go to the tab "Membership" and then select "Lost cards". You will be redirected to the secure site **Register Now** (retained by us) to pay the \$10 that is the cost of a replacement card. If you are unable to use the website then write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card and include a cheque or money order for \$10. Please do not hand any money to the committee. We cannot accept money paid in this informal way. Your new card will be posted out to you. Do not forget to send a photograph. This can be emailed or posted.

Membership cards remain the property of the LFS: Recovered lost cards or cards no longer required should be returned to us.

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

Film discussion page: If you wish to post any comments about a film that the LFS has screened, we encourage you to do so on the page provided on our website.

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

NEBRASKA (M)

21, 23, 24 JULY

Coarse language and sexual references

USA 2013

Director: Alexander Payne

Featuring: Bruce Dern, Will Forte, June Squibb, Bob Odenkirk, Stacey Keach

Running time: 115 minutes

Woody Grant is obsessed with travelling to Nebraska. What's in Nebraska? A whole bunch of very flat land, long stretches of highway, and one million dollars. Woody's been determined to get his million dollars ever since he received a marketing sweepstakes promotion in the mail and became convinced that the money is real and waiting for him. Walking straight out the front door and down the highway on foot towards Nebraska some nine hundred miles away, Woody is finally offered a ride by his son, David who reluctantly agrees to play out this fantasy for the sake of spending time with his aging, senile father.



Along the way, the father-son road trip takes a detour to Woody's home town of

Hawthorne, Nebraska, where they're met by Woody's wife and David's older brother. There, the Grant family sifts through memories of Woody's past and try to convince him not to go through with the rest of the wild chase after a scam.

Woody is a little pathetic, a little sad, but somewhere in there has an open heart. He's been an alcoholic his whole life ("Beer ain't drinkin") and doesn't offer more than a few grunted words at a time to anyone. David comes to know his father in new ways, though, after visiting the places and people he grew up with. The town of Hawthorne is home to pieces of a man David didn't know existed, and by uncovering them he begins to sculpt away at a better image of the flawed man that raised him.

Beautiful Nebraskan landscapes sit in between each new scene, all of which is shot in unimposing black and white.

From the start, "Nebraska" isn't about the money. The joy is in discovering what the money really means to Woody and how far David will go to let him live out the fantasy of winning it.

Original review by Taylor Sinople-The Focus Pull, Film Journal

Extracted by Janez Zagoda

ADORATION (MA 15+)

28, 30, 31 JULY

Strong sex scenes and coarse language.

Australia/France 2013

Director: Anne Fontaine

Adapted for film by Christopher Hampton

Featuring: Naomi Watts, Robin Wright, James Frecheville, Xavier Samuel

Running time: 112 minutes

The Australian coast is the setting for ADORATION, adapted from a short story, 'The Grandmothers', by Doris Lessing. *Naomi Watts* and *Robin Wright* star as two close friends, neighbours Lil and Ros.

The film begins with the death of Lil's husband, and Ros' husband is soon away to a job in the city. Ros is reluctant to join him, partly because her life is so idyllic, but also because she has begun an affair with Lil's son Ian – *Xavier Samuel*. Partly as a response to his mother's infidelity Tom, Ros' son – *James Frecheville* - begins an affair with Lil.



Everything is acknowledged between the four, it is still idyllic.

The refreshing thing about ADORATION is the lack of morality imposed on these quite unconventional

couplings. Anne Fontaine has succeeded in accessing the emotional truth of her story, with all the joy and pain that these relationships bring. Stunning performances by both Naomi Watts and Robin Wright - both such wonderfully beautiful women - anchor the film, with Xavier Samuel heart-wrenchingly effective as Ian and James Frecheville also good as Tom.

This film resonates with the coastal landscape of New South Wales, the cinematography by Christophe Beaucarne is sublime. I loved it, but there is no doubting that it is one that will provoke discussion.

Original Review: Margaret Pomeranz

Extracted and compiled by Gail Bendall

DALLAS BUYERS CLUB (MA 15+) 4,6,7 AUGUST

Strong sex scenes, drug use and coarse language

USA 2013

Director: Jean-Marc Vallee

Featuring: Matthew McConaughey, Jennifer Garner, Jarod Leto, Dennis O'Hare

Running time: 117 minutes

At the beginning of the AIDS epidemic patients were advised to wait for drugs to be developed. In the 6 years following the first recording of AIDS in 1981 more than 40,000 people in the US died whilst waiting. The film begins in 1985 when Ron Woodroof is told he has AIDS and will die within 30 days. Ron, an oilfield electrician, is a loud mouthed, womanising, gay-hating Texan who loves rodeos and initially seems less concerned about having AIDS than he is about the insulting implication that he is a “faggot”

Any prospect of a dignified death looks remote, Ron lives in a trailer park and his homophobic friends begin to shun him. Never the less he becomes the unlikely leader in a battle with the medical establishment represented by the Food and Drug



Administration. He has little money and is desperate to get hold of AZT, the only drug he thinks can help him. He does acquire black market AZT but decided the dose was toxic and ineffective. Ron is then driven to research and find drugs overseas that HIV sufferers need and want and with the help of Rayon, a

cross-dressing homosexual, he starts the Dallas Buyers Club. The membership fee for the Club includes access to vitamins, anti viral drugs, proteins etc which were then illegal in the US.

The film, which is based on a true story and took 20 years to progress from screenplay to film, provides an insight to the times and how (badly) we dealt with the AIDS breakout. The message is how compassion is much more powerful than hate and violence.

Original reviews: Geoffrey MacNab, The independent; Urbancinefile.

Extracted and compiled by Robin Claxton

HALF OF A YELLOW SUN (M)

11,13,14 AUGUST

Violence and sex scenes

Nigeria/UK 2013

Director: Biyi Bandele

Featuring: Thandie Newton, Chiwetel Ejiofor, Anita Noni Rose, Joseph Mawle

Running time: 111 minutes

Olanna and Kainene, are aloof, haughty and beautiful sisters, daughters of the ruling class who figure they can go their own way now that the yoke of British oppression has been lifted off their shoulders. Not that they've been oppressed. Not personally. In 1960 Lagos, they wear the high fashion and sport the posh accents of the Brits. Like African Kardashians, they are giving "our fellow Nigerians something to aspire to."

Kainene may pretend to rebuff the advances of a white academic, but she's curious, and figures she deserves no less than someone from her class, even a white man.

Olanna is smitten with the impeccable taste — French wines, Western furniture and cars — and fiery rhetoric of Odenigbo whom her sister dismisses as "your revolutionary lover." Odenigbo has a job at a provincial college and Olanna goes there to live with him and teach. But his traditional, village mother doesn't approve. "There is a WITCH in my son's house!" She's not being metaphorical, either. She thinks the city woman in designer dresses has bewitched her son.



But they all soon have bigger problems than the soap operas that make up their love lives. "Half of a Yellow Sun" is the symbol on the flag of Biafra, a breakaway state that fought a civil war for its independence from newly oil-rich Nigeria in the years after British rule.

Odenigbo is the classic

academic idealist, trumpeting the reasons for independence at wine-besotted gatherings with his colleagues.

"The only authentic identity for an African, is his tribe!"

"Half of a Yellow Sun" has the authentic feel of history as it instructs us on the ways tribal prejudices were converted into class prejudices and how a Biafra, can still happen.

Original Review: Roger Moore McClathcy; Tribune News.

Extracted by Peter Gillard

THE SPECTACULAR NOW (M)

18,20, 21 AUG

Mature themes, sex scenes and coarse language

USA 2013

Director: James Ponsoldt

Featuring: Miles Teller, Shailene Woodley, Brie Larson, Jennifer Jason Leigh

Running time: 95 minutes

Adapted from Tim Tharp's novel this film is an absorbing coming-of-age tale, in which a cocky, troubled teen named Sutter is forced to confront both his fears and his future. Life, it seems, is good for the high school senior. He has a buxom girlfriend and exists day to day within a loose devil-may-care environment. He enjoys sex and hanging out at friend's parties and earns money working part time at a clothing store. The boss and customers like him, but his trusty hip flask is never far from view.



Matters begin to shift when he finds himself ditched for a high achiever. He then encounters Aimee, a sweet girl who has yet to have a boyfriend. Sutter has an affable enthusiasm for whom ever he is with, in a way Aimee has never experienced before. They get on well and Aimee, who lost her father years before,

encourages Sutter to press his mother for information about the whereabouts of his own apparently wayward father who he misses greatly. His mother refuses but Sutter's elder sister obliges. The meeting with dad is a disaster for the two teenagers and Sutter's drinking worsens. His boss says he wants to continue with his employment but only if Sutter does not come to work drunk. Sutter says he does not feel able to keep such a promise and they part company.

Aimee is accepted for college in Philadelphia and suggests Sutter should join her there. He, however, has doubts as the pleasures of the moment seem to mean he has little hope for the future.

This is a well told story about crossing into adulthood and accepting the realities of your life.

Original Reviews: Ed Gibbs, The Guardian; Craig Mathieson, SMH

Extracted and compiled by Robin Claxton

ANY DAY NOW (M)

25, 27, 28 AUGUST

Mature themes, sexual references, coarse language and drug use

USA 2012

Director: Travis Fine

Written by: Travis Fine, George Arthur Bloom

Featuring: Alan Cumming, Garret Dillahunt, Isaac Leyva, Jamie Ann Allman, Gregg Henry, Don Franklin, Chris Mulkey, Kelli Williams, Alan Rachins.

Running time: 98 minutes

Set in the late 70's the film begins with Rudy in the middle of a drag show with his two song and dance partners lip synching. He spots a young man at the bar, their eyes meet and hey presto, Rudy and Paul are lovers

When Rudy finds the mentally handicapped Marco abandoned in the next door apartment, he simply takes him under his protective wing. Better that than the vagaries of the overworked and none too sympathetic Social Services department. As the time honoured truism says, no good deed shall go unpunished.



With Paul's legal knowledge, they do the legwork to make Rudy a temporary legal guardian, with Marco's mother's written consent. But their sexuality becomes an issue for Paul's boss and for the system, and fight as they might, they are beaten. Marco is the loser in this biased and bitter sys-

tem, teaching Paul "there is no justice", words that should have been the first he heard at law school, as helpful lawyer Lonnie Washington reminds him,

There are changes in everyone's lives; Rudy gets to make a demo, thanks to a gift from Paul, and Paul loses his job. Marco is shuttled around, happy and safe only when with Rudy and Paul

It's a sombre film, heartfelt and moving, a reminder that the weakest and most vulnerable in our society often pay the heaviest price for other people's narrow minded, biased and uninformed, inhumane world view.

Original review: Andrew L. Urban – Urbancinefile

Extracted and compiled by Peter Gillard

LE WEEK-END (M)

1, 3, 4 SEPTEMBER

Coarse language, sexual references and drug use

UK 2013

Director: Roger Michell

Written by: Hanif Kureishi

Featuring: Lindsay Duncan, Jim Broadbent and Jeff Goldblum

Running time: 93 minutes

The baby boomers were perhaps the first generation in history where being cool was a legitimate cultural goal. Coolness, youth, and counterculture were all the rage when Nick (Jim Broadbent) met and married Meg (Lindsay Duncan). The British couple, now in their sixties and celebrating their 30th wedding anniversary, try to rekindle some of that youthful adventure with a weekend trip to Paris, where they spent their honeymoon so many years before.

Le Week-End marks the fourth collaboration between writer Hanif Kureishi and director Roger Michell, and it mines similar territory as their earlier films *The Mother* (2003) and *Venus* (2006), which also dealt with the challenges of late-middle/old age. Like these films, *Le Week-End* is a deceptively provocative and complex portrait of people who vacillate between love and hate, good and bad, weak and strong—sometimes within the same moment. References to the work of Jean-Luc Godard permeate the film, from the title (although Michell is nowhere as self-destructive as Godard's 1967 film), to the multiple allusions to 1964's *Bande à part*.



Le Week-End is not a bleak film, but it delves so frequently into uncomfortable truths and very personal injuries, one might begin to wonder why Nick and Meg even bother staying together. There are moments of sweetness between them, just as there are moments of intensity, sexuality, flirtatiousness, intimacy and deeply-felt humour. Broadbent and Duncan bring a terrific lived-in quality to their characters.

At times, *Le Week-End* plays like the next entry in Richard Linklater's *Before* trilogy, but it's a tribute to the actors, Kureishi and Michell that we don't need three films to establish such an intimate familiarity.

Original Review: Kristen Sales, Movie Mezzanine

Extracted and compiled by Gill Ireland

HANNAH ARENDT (PG)

8, 10, 11 SEPTEMBER

Mild themes and sexual references

Germany/Israel/Luxemburg/France, 2012

Written and directed by: Margarethe von Trotta

Featuring: Barbara Sukowa, Axel Milberg, Janet McTeer, Julia Jentsch,

Languages: German/French/English/Hebrew/Latin

Running time: 113 minutes

Adolf Eichmann is captured by Israeli secret agents and taken to Jerusalem to be tried for war crimes. New York based Jewish philosophy professor and political theorist Hannah Arendt (Barbara Sukowa) offers to go and cover the trial for *The New Yorker*. After she attends Eichmann's trial in 1961, Arendt dares to write about the Holocaust in terms no one had ever done before, putting forward the shallow mediocrity of the man as an example of the banality of evil. Eichmann struck Arendt as a shallow nobody. Arendt was critical of the way that some Jewish leaders acted during the Holocaust and that brought the wrath of the Jewish down on her.

Her work deeply disturbs her best friend Hans Jonas and instantly provokes a scandal, but Arendt stands strong as she is attacked by friends and foes alike. The publication of her article in *The New Yorker* provokes an immediate scandal in the U.S., Israel, and soon in the rest of the world.



In the film's most important scene near the end where she addresses her University class to argue her theory about totalitarianism creating a moral shift in the whole population that distorts normal choices and decisions, Barbara Sukowa displays her complete comprehension of the Arendt character and the things that drove her.

Arendt is portrayed lying on a lounge, a cigarette burning between fingers, eyes closed. Von Trotta uses the most accessible imagery to portray her as a thinker.

It is as a piece of drama about the human condition that this film needs to be assessed, and on that score - with a few quibbles about structure and flashbacks and occasional lack of clarity - it is successful, in its own rigorous way.

Original review: Andrew L. Urban - Urbancinefile

Extracted by Kim Pridham

GLORIA (MA 15+)

15, 17, 18 SEPTEMBER

Strong sex scenes Mild themes and sexual references

Chile/Spain 2013

Language: Spanish with subtitles

Director: Sebastián Lelio

Written by: Sebastián Lelio and Gonzalo Maza

Featuring: Paulina García, Sergio Hernández, Diego Fontecilla

Running time: 110 minutes

A tour de force performance by Paulina García elevates this otherwise unspectacular story of a mature, divorced woman looking for romance, to appealing heights. Lelio's script and direction, combined with García's graceful performance, draw out as much humour as there is in the characters and the circumstances. Of course the humour comes mostly from painful places, our recognition of painful truths and/or just the authenticity of responses by the characters, sometimes delivered as nothing more than a glance or a thin smile.

It's all those subtleties that make the film a joy.

The 58 year old Gloria has been divorced a decade, yet she still has enough spirit and self belief to go to dance nights where others of similar age congregate, looking for dance partners ... who may or may not get a second dance.



When her eyes meet Rodolfo's (Sergio Hernández) across the crowded room, it's like teenagers, a ripple of excitement, a warm smile and a hopeful heart.

The screenplay is admirably unpredictable, with hope rising and falling - as it does in life. Although it plays at times like a romantic comedy, with the potential kiss put off by circumstances as long as possible, it is not that genre at all. As for the sex scenes, Lelio shoots them just as he would a sex scene between a couple of 20 somethings, full nudity and all. The impact of this mature choice is surprisingly tender and positive.

While the central character is Gloria, the central dramatic engine is the powerful silken threads that tie our present to our past. This can be cruel and unjust, sometimes, but that's what makes this a drama, not a comedy - despite all the laughs.

Original Review: Andrew L Urban, Urban Cinefile

Extracted and compiled by Gail Bendall

WADJDA (PG)

22, 24, 25 SEPTEMBER

Mild Themes

Saudi Arabia 2013

Language: Arabic with subtitles

Written and Directed by: Haifaa Al-Mansour

Featuring: Waad Mohammed, Reem Abdullah

Running time: 98 minutes

Not many feature films have been made in Saudi Arabia. Even more remarkable in a patriarchal, totalitarian society is *Wadjda*, the first Saudi film to be scripted and directed by a woman, Haifaa Al-Mansour. It's a simple tale, boldly shot and simply told. Young Wadjda dreams of getting a bicycle and racing her best friend, Abdullah. No big deal for us, but for a little girl in Riyadh, riding a bike and associating with boys are immoral acts.

Seen through our eyes, the sought-after bike is a metaphor for freedom, in a fable of repressed female individuality. But the subversive brilliance of this film is its clever tightrope trick, walking the thin line between critical analysis of the position of women and a moral tale of the dangers of female freedom.



Wadjda, played by spirited 12 year-old Waad Mohammed, sets about raising cash, selling mixtapes and friendship bracelets, and even faking an interest in a cash-prize competition to recite the Koran. What we read as young Wadjda's blossoming feminism could be argued by fundamentalists, as her descent into immorality and deceit as a means to purchase the soulless object of her desire.

Set against a backstory in which Wadjda's father is seeking a second wife so that he might have the son Wadjda's mother failed to give him, this is bold storytelling, cleverly circumventing censorship to secure its place in history as a watershed moment in Saudi cinema.

That it's also engaging, sweet, humorous and moving is no mean feat.

Original Review: Adam Fresco, Fliks

Extracted and compiled by Gill Ireland

RESULTS OF FILM VOTING JUNE-JULY 2014

THREE GREEN DOTS PER VOTER FOR THE FILM BEST LIKED.

ONE BLACK DOT FOR THE FILM MOST DISLIKED

	GREEN	BLACK	SATISFACTION
THE ROCKET	176	1	175
20 FEET FROM STARDOM	126	4	122
BLUE JASMINE	112	10	102
THE PAST	72	0	72
HER	68	30	38
KILL YOUR DARLINGS	50	18	32
FILL THE VOID	44	19	25
INSIDE LLEWYN DAVIS	27	12	15
THE DARKSIDE	10	83	-73

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

Program	21 July – 25 Sept 2014
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21, 23, 24 July	Nebraska (M)	115 minutes
28, 30, 31 July	Adoration (MA 15+)	112 minutes
4, 6, 7 Aug	Dallas Buyers Club (MA15+)	117 minutes
11, 13, 14 Aug	Half of a Yellow Sun (M)	111 minutes
18, 20, 21 Aug	The Spectacular Now (M)	95 minutes
25, 27, 28 Aug	Any Day Now (M)	98 minutes
1, 3, 4 Sept	Le Week-End (M)	93 minutes
8, 10, 11 Sept	Hannah Arendt (PG)	113 minutes
15, 17, 18 Sept	Gloria (MA 15+)	110 minutes
22, 24, 25 Sept	Wadjda (PG)	98 minutes

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

SCHOOL HOLIDAYS
NEXT SCREENING 13 OCTOBER 2014

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