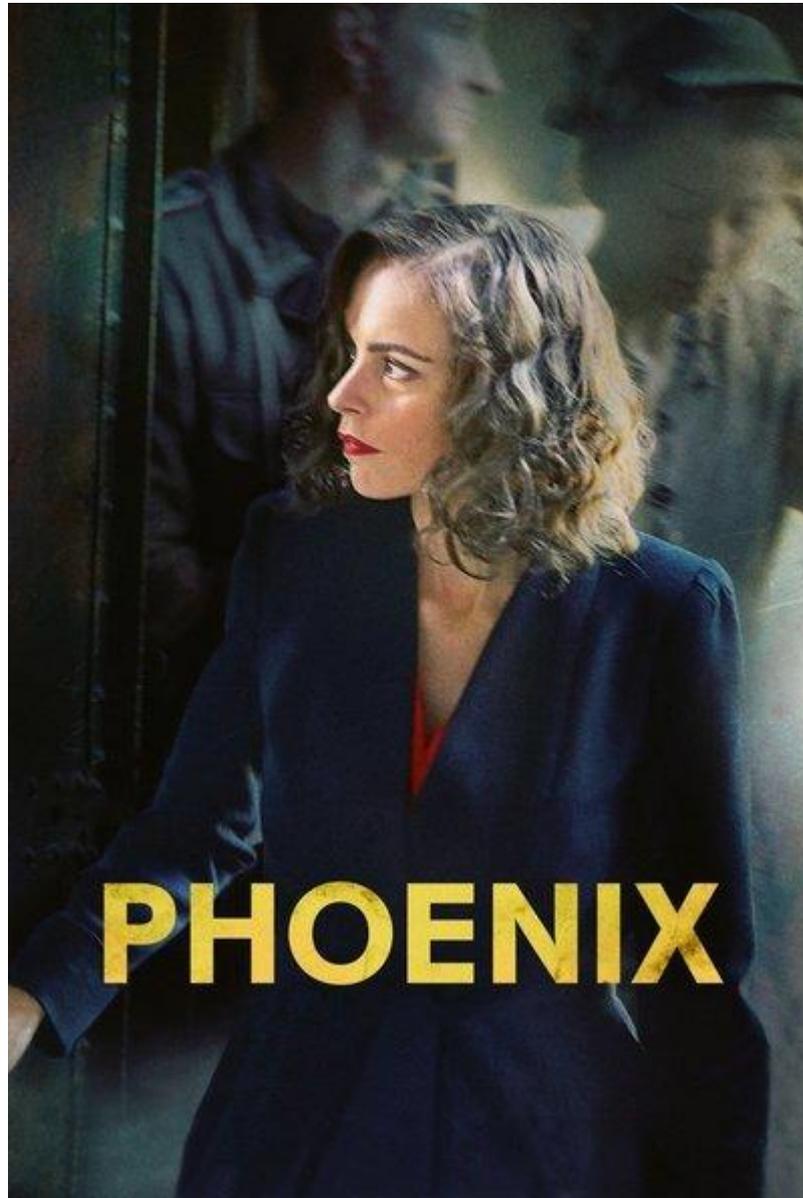


# NEWSREEL

1 FEBRUARY - 7 APRIL 2016



launceston film society

Volume 37 Number 1



# 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.
-  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](http://www.lfs.org.au)

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

## CONDITIONS OF MEMBERSHIP

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

**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.** 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 (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](http://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](mailto: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.

## PRESIDENT'S REPORT 2015

There are 17 Film Societies in Tasmania and the LFS has the largest membership. The success of the LFS stems largely from the fact that there are currently only four screens in the city, and that means that the LFS is able to select a program that does not clash with that of commercial operations. We have a very close relationship with the Village Cinemas both as our venue and for booking the program that the committee selects. In recognition of our patronage, Village Cinemas offered the LFS two free screenings on Sunday afternoons; both played to a full house.

Our financial situation remains in a strong position and we have not needed to increase the cost of membership for the 2016 season.

The system of scanning membership cards at our screenings has given us good statistics on attendance, and this allows us to manage the number of members that can be admitted annually. Currently there are 1550 members; cinema 3 has 291 seats, that is 1164 seats each week. If all members attended in any one week we would be forced to turn people away. Although seats are not guaranteed at any screening, this has not been necessary for several years. (In years gone by some members might remember that it was a common occurrence.)

In 2015 we released the history of the LFS ***From Reel to Disc*** researched and written by Dr Thomas Gunn, a professional historian and LFS member. He was able to track down the minute books of the society and also have interviews with previous office bearers of the society and examine old newspaper reports. The LFS history reaches back to the 1950's and has had a rough ride over the years. I am pleased to say that despite the advent of TV, SBS broadcasts, and readily available DVD and internet downloads, the members remain happy with our program and continue to support us.

It only remains for me to thank the committee for the work they do. This includes managing the finances (subject to external audit), managing the membership, scrutinising the press for information about recent releases and selecting a program, preparing the Newsreel, managing the website, arranging the voting nights and importantly the secretarial work behind all of this.

*Peter Gillard*

## THE LOST AVIATOR (M)

Violence and nudity



**1,3,4 FEBRUARY**

**AUSTRALIA 2015**

**Director:** Andrew Lancaster

**Featuring:** Ewen Leslie, Kipan Rothbury, Yael Stone

**Running Time:** 94 minutes

**Original source:** Andrew Lancaster, [www.pozible.com](http://www.pozible.com)

**Extracted by:** Peter Gillard

This is the story of Captain Bill Lancaster, a fearless English adventurer and aviator who made international headlines with his London to Darwin flight in the late 20s. Even though he was married with two children, he falls in love with his sassy Australian co-pilot, Chubbie Miller. Due to their international fame, they were known as one of the great romances of the 20s and 30s. But things came badly unstuck for Bill when he was charged with the murder of writer Haden Clarke in Miami 1932. The tabloids had a field day alleging a sordid love triangle between Haden, Chubbie and Bill. The trial went for 18 days with Bill facing the electric chair. Amidst dubious forensic evidence, Bill was acquitted, but there were still many that believed Bill was guilty.

One year exactly to the day the bullet was fired into Haden's skull, on a long distance flight from London to Capetown, Bill mysteriously disappears. 29 years later the French Foreign Legion find the wreckage of Bill's small bi-plane, the Southern Cross Minor, in the Sahara desert; and beside it was Bill's mummified body. His tragic and lonely death is recounted in an emotional diary describing the last 8 days of his life waiting to be rescued, which was tied to the plane's wing. But to many people's surprise, he makes no mention of the murder trial or even his own wife and children; only his obsessive love for Chubbie Miller.

Despite all of this, I've always thought there was more to my great uncle's story, even after watching the 1980's mini series, "The Lancaster Miller Affair"... The story has divided my family and aviation community ever since. In an attempt to understand Bill's often foolhardy actions, in my own parallel journey I revisit this fascinating tale of mystery, scandal and high adventure and explore the questions.

## HOLDING THE MAN (MA 15+)

Strong sex scenes and nudity



**8, 10, 11 FEBRUARY**

**Australia** 2015

**Director:** Neil Armfield

**Featuring:** Ryan Corr, Craig Stott, Guy Pearce, Anthony La Paglia, Geoffrey Rush

**Running Time:** 128 minutes

**Original review:** Louise Keller, Urban Cinefile

**Extracted by:** Gail Bendall

Holding The Man is the warm, funny and achingly sad story of the 15 year long love affair between Timothy Conigrave and the boy he fell in love with at high school, John Caleo. Tim was an aspiring actor. John, the captain of the school football team. Their relationship blossomed and endured in the face of prejudice, adversity and the cruel illness that devastated the gay community in the '80s.

Exquisitely told, director Neil Armfield has captured the beauty of this story whose emotional trajectory we share: joy, laughter, prejudice, outrage, pain and devastation. It's devastatingly sad and, although we know from the outset where the story is heading, we are able to embrace and experience something we will not forget.

It is 1976 and Tim notices the school football team captain, John and his extraordinary eyelashes on the field. The controversy and homophobic prejudice begins quickly at the Jesuit all-boys school and at home where John's father (Anthony LaPaglia) threatens court action if the affair continues.

The flashbacks include the University days in 1979 when Tim successfully auditions for drama school and the tension when he proposes that he and John have a trial separation and indulge in other sexual relationships. Multiple partners, promiscuity and group sex follows.

The downturn in health and the changing relationships with family, account for the final chapters of the tale, when love and tenderness prevail. Some of these scenes are difficult to watch and overtly moving as we see first hand the tragic progression of the illness. Saying goodbyes and dealing with society's views are difficult.

The many uncomfortable moments are wonderfully realized and what we take away from the film is much more than what happens in the end.

The term "Holding The Man" is one from the football glossary, referring to a transgression that incurs a penalty.

# THE LOBSTER (MA 15+)

Strong themes and violence

15, 17, 18 FEBRUARY



Greece, UK 2015

**Director:** Yorgos Lanthimos  
**Featuring:** Jacqueline Abrahams, Jessica Barden, Olivia Colman, Rachel Weisz, Colin Farrell  
**Language:** English, French  
**Running time:** 118 minutes

**Original review:** Sandra Hall, Sydney Morning Herald  
**Extracted by:** Mark Horner

A love story set in a dystopian near future where single people are arrested and transferred to a creepy hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal and released into the woods.

It's the first film in English from Lanthimos, who has attracted a large and accomplished international cast to his cause probably because his nightmarish tilt on the future is shot through with plenty of sinister shafts of deadpan humour. There are rebels, though, confirmed singles who prefer to take their chances in the wild, hunting the many animals spawned by the system and trying to elude the predatory hotel guests who are regularly taken out to hunt them. If these desperate singles can bag enough dissidents to go through the transformation process in their stead, their search for a partner is extended.

The film's star is Colin Farrell, showing off his diffident side and his part here as David, a paunchy architect with glasses and a hang-dog air, is typical.

David's wife has left him and he's arrived at the hotel with such a pessimistic view of his prospects that he's already chosen his animal – the lobster, because it has a long, fertile life and blue blood, giving it, he thinks, a certain aristocratic cachet.

The film is at its most sardonically inspired in the hotel scenes, where the comforts of the English country-house hotel are arranged around a rigid set of rules backed up by an array of sadistic punishments. Presiding over it all is Olivia Colman, haughtily combining the qualities of games mistress, tour director and concentration-camp commandant.

David puts up with this for a while. Then he goes AWOL, joining the rebels and pairing up with Rachel Weisz only to learn that his new allies are as strictly conformist as his old jailers. In this corner of the wood, love, lust and flirting are all forbidden.

## PHOENIX (M)

Mature themes and violence

22, 24, 25 FEBRUARY



Germany 2014

**Director:** Christian Petzold

**Featuring:** Nina Hoss, Ronald Zehrfeld, Nina Kunzendorf

**Language:** German, English,

**Running time:** 94 minutes

**Original review:** Erica Abeel, Huffington Post, from the Toronto Film Festival

**Extracted by:** Janez Zagoda

It's post-war Berlin in the 40's and Nelly, a woman who was mutilated in the camps, is given a new face by doctors that makes her quasi unrecognizable. Now she's in line to claim her family's money and make a new home in Israel with her friend Lene, a Jewish aid worker. Instead, she trolls Berlin's underbelly in search of Johnny, the Gentile husband who hid her from the Nazis for a time, but may have ultimately betrayed her?

Nelly does indeed find him in a seedy nightclub called, you guessed it, Phoenix. What ensues is a strange dance between her and Johnny, who doesn't recognize her but, inspired by her unnerving resemblance to his wife, hatches a plan to use her to claim the family's cash. Nelly agrees and becomes her own impostor - the better to learn whether he loved or and whether he betrayed her. It's enough to give a girl Vertigo.

The tension mounts as the stage is set for the reunion with the family - Johnny has predicted what every reaction will be. Will the truth prevail? Will Nelly find out what really happened? Did Johnny betray his wife? And how will everyone else react, including Lene? And what of Johnny?

Yes, the premise may sound hokey, but once "Phoenix" wraps you in its spell you're caught. Partly because Petzold uses the setup to talk about German guilt over the past and Johnny's way of circumventing it. The director's use of close-ups is mesmerizing, as when the faces of these two fine actors fill the screen and their eyes lock as if trying to scan a truth they can't reach. Nelly's starkness matches Petzold's vision of National Socialism, which, in his words, "created an abyss into which you're thrown again and again."

# MISTRESS AMERICA (MA 15+)

Strong coarse language

29 FEBRUARY, 2, 3 MARCH

**AGM MONDAY 29 FEB 6.00pm**

See details at the back of this Newsreel



USA 2015

**Director:** Noah Baumbach

**Featuring:** Greta Gerwig, Lola Kirke, Michael Chermus, Dean Wareham

**Running time:** 84 minutes

**Original review:** Gregory Ellwood, @GREGORYE

**Extracted by:** Robin Claxton

Mistress America, is an hilarious comedy that premiered at the 2015 Sundance Film Festival.

It is told from the point of view of Tracy who is having first semester problems of fitting in and making friends at College in Manhattan. She does find one ally in Tony but that joy is short-lived once Tony surprises her by finding a jealous girlfriend. Seemingly alone once again in the big city, Tracy finally takes her mom's advice to call her soon-to-be stepsister Brooke.

The 30-year-old Brooke is a whirlwind of energy and ideas that blows Tracy away. Brooke has a slew of jobs, but she's everywhere all at once. Her dream is to open a restaurant, a majority of the financing for which is from her mysterious boyfriend Stavros. Brooke seems to suffer from creative ADD, jumping from one subject matter to another, and is full of opinions and unsolicited advice that Tracy can barely process at first.

While Tracy's road is finally getting brighter, disaster strikes for Brooke when Stavros drops out as her primary investor. Things get worse when she returns home with Tracy to find that the landlord has changed the locks on her apartment. Desperate, Tracy helps convince Brooke to visit her former best friend and one-time boyfriend Dylan, in Greenwich, Connecticut to replace Stavros' share.

Before anyone can really think that out to a logical conclusion Tracy has persuaded Tony to drive a car-less Brooke out of town for this last-ditch effort. When they reach Dylan's mansion a comic set piece of almost non-stop zingers and comedic banter ensues that's hard to describe without spoiling a lot of the fun. Secrets are revealed, characters make major life choices and the plot goes in a somewhat unexpected direction.

Baumbach has cast a wonderfully talented group of up-and-coming actors around Gerwig and Kirke, but it's the screenplay and the leads' incredible chemistry that makes it all so entertaining. There are so many one-liners that you miss because the previous line of dialogue is just as smart and laugh-inducing.

## TANNA (M)

Mature themes and violence



**7, 9, 10 MARCH**

**AUSTRALIA, VANUATU 2015**

**Directors:** Martin Butler, Bentley Dean

**Featuring:** Maria Wawa, Mungau Dain

**Language:** Nauvhal

**Running time:** 100 minutes

**Original review:** Louise Keller, Urban Cinefile

**Extracted by:** Gill Ireland

Lush green forests, crystal waterfalls, an angry volcano and a tribe of life-loving people intent on preserving the customs and traditions of their Vanuatu ancestors form the heart of this cinematic film in which a poignant Romeo and Juliet tale plays out. Winner of the Audience Award at Venice International Film Critics' Week, directors Bentley Dean and Martin Butler have created a stunning visual essay in the unspoilt tropical paradise of Vanuatu's Tanna. Using rich cinematic language, Dean and Butler allow us to observe the tribal customs and traditions of the people of Yakel. Locals who have never acted before bring the largely improvised story to life: an arranged marriage designed to keep the peace between tribes and the two young lovers willing to defy everything for each other. Based on a true story; emotions, traditions, peace - are all at stake.

A volcano spits its fury in the distance and the undercurrent of intertribal rivalry and war becomes apparent as we learn that Wawa's newly arranged betrothal is the promise between two warring tribes to keep the peace. The lyrics of a traditional song recount the tale.

Bentley Dean's cinematography is breathtaking - the saturation of the colours is extraordinary. The film is worth seeing for the visuals alone. The haunting sounds of Lisa Gerrard's distinctive vocalizing is the intoxicating thread with which the narrative holds together - along with Antony Partos' rich score. Dean and Butler spent seven months living with the inhabitants of Tanna while making the film. The result is unique.

# ME AND EARL AND THE DYING GIRL

14, 16, 17 MARCH

(M)

Coarse language, mature themes and sexual reference



USA 2015

**Director:** Alfonso Gomez-Rejon

**Featuring:** Olivia Cooke, Thomas Mann, RJ Cyler, Nick Offerman

**Running time:** 105 minutes

**Original review:** Molly Laich, Missoula Independent

**Extracted by:** Robin Claxton

Right out of the gates, the movie looks like a cool kid's Instagram feed—but I have to admit that it's good. It's the feed of a camera with an eye for composition and interesting people.

We meet our protagonist Greg (Thomas Mann) as he sits at his word processor, trying to write the story we're about to watch. Greg tells us how he navigates the social war zone of high school. He's mapped out all the different cliques. Greg makes himself accessible to all, but identifies with none.

Greg reveals that he spends his lunch hour in a small room off the library, watching movies on a laptop with his tattooed history teacher and best friend Earl.

Don't forget that Greg's childhood acquaintance, Rachel, has just been diagnosed with leukemia. Greg's parents deliver him the news with the awkward humour indicative of hippy intellectuals. His father wears chakra coloured robes and specializes in weird, worldly cuisine. His mother insists that Greg befriend Rachel in her hour of need, and through that cajoling, of course, a tender friendship forms.

Rachel is a smart, sensitive teenager struggling with an unfair disease. Her single mother comes on a little strong at first. She always has a drink in her hand, but her daughter is dying of cancer, after all, and the film invites us to cut her some slack.

Indeed, it's the multi-dimensionality of the characters that elevates this material from a simple tearjerker into something that is smart, unexpected, hilarious and, at times, emotionally manipulative. Greg uses his intelligence and humour as buffers from the world. And Earl isn't a token black friend dropped into a white-person movie—he's from Pittsburgh's badder neighbourhoods and brings all that wisdom with him.

Every time I thought this movie was going to disappoint me with something clichéd or too sentimental, I was, instead, surprised by its cunning and self-awareness.

## THE GIFT (M)

Mature themes, violence and coarse language



**21, 23, 24 MARCH**

**USA 2015**

**Director:** Joel Egerton

**Featuring:** Jason Bateman, David Denman, Rebecca Hall, Busy Phillips

**Running time:** 108 minutes

**Original review:** Daniel Gelb,  
allmovie .com

**Extracted by:** Kim Pridham

Simon and Robyn are a successful couple who have just relocated from Chicago to suburban Los Angeles, not far from his childhood home in Southern California. Simon has accepted a lucrative new position at a cyber-security firm. The couple buy a stunning mid-century home, but their seemingly picturesque life masks the reality that Robyn is dealing with a medication addiction following a failed pregnancy. Their retreat to California is a part of the film's recurring theme of hiding from one's past.

While shopping for new furniture, Simon is approached by a peculiar man named Gordo who claims to remember him from high school. Gordo and Simon exchange pleasantries and phone numbers, and the chance meeting appears harmless on the surface. Later that week, an expensive bottle of wine is left on the doorstep of the couple's new home, accompanied by a handwritten letter from Gordo. Troubled as to how he knew their address, Simon's trepidation about Gordo starts to grow. Robyn, however, sees him as slightly awkward but harmless. After Gordo appears at their house again with a list of phone numbers for local services, Robyn invites him over for dinner, which turns out to be uncomfortable viewing at its finest.

After more unwanted gifts and another, more revealing, dinner, Simon demands that Gordo stop contacting the couple. Defeated and lonely, Gordo writes them one last letter, claiming that he was willing to "let bygones be bygones" regarding his past with Simon -- a past that Simon claims he doesn't remember. As Gordo's behaviour becomes increasingly unhinged, Simon and Robyn find their marriage strained by a lack of trust and a shocking secret from Simon's youth that he kept from her. She's exposed to the full extent of his ugly, malicious personality as he begins to lose control of his life. All while the threat of Gordo's return weighs heavily on their minds.

## THE TRIBE (R 18+)

High impact scenes of sex, abortion and sexual violence.



**30, 31 MARCH**  
**NOT SHOWING ON**  
**EASTER MONDAY**

**Ukraine** 2015

**Director:** Myroslav Slabospytskiy.

**Featuring:** Grigoriy Fesenko, Yana Novikova, Alexander Osadchiy and other students.

**Language:** Ukrainian sign language

**Running Time:** 126 minutes

**Original review:** Liam Lacy, The Globe and Mail

**Extracted by:** Peter Gillard.

The Tribe is one of the most disturbing films of the year, its lack of audible speech puts viewers in the position of disoriented outsiders, struggling to find the clues. We're only slightly more lost than the film's teen protagonist, Sergey. We first see him from across the street, handing a note to a woman at a Kiev bus stop as he seeks directions to his new boarding school.

Along with Sergey, we begin to find our place, which is not in anyone's comfort zone. Essentially, this is a prison movie that happens to be set in a school. The pecking order is clear through the characters' gestures, facial expressions and body language. The snarling leader is obvious from the swagger, the forward thrust of his shoulders and angry, chopping gestures. Unlike other prisons, the inmates move freely in the neighbourhood, stealing possessions from train passengers and viciously mugging and beating men outside liquor stores. Their steady income comes from selling two girls as prostitutes at a local truck stop.

Sergey, after taking the required initiation beating, works his way up the chain of command to chief pimp for two girls, Anya and Svetka. The transactions are eerie, conducted by handwritten notes and exchanges of cash. His predecessor on the job dies in a startling fashion, though not surprising when you realise deaf people can't hear a truck's back-up signal. While the initial impression is that adult supervision seems improbably light, we eventually understand why: the School Administration is in on it.

A shop teacher, who collaborates with the boys on their pimping runs, arranges to get passports to send the girls to Italy. But Sergey, after buying a sexual bout with Anya, falls in love with her. He doesn't want her to leave, but having broken the Tribe's code, he becomes a pariah.

# THE FAMILY BÉLIER (M)

(La Famille Belier)

Coarse language.



4, 6, 7 APRIL

**France 2015**

**Director:** Eric Lartigau

**Featuring:** Karin Viard, François Damiens, Eric Elmosnino, Louane Emera

**Language:** French

**Running time:** 105 minutes

**Original review:** Louise Keller and Andrew L. Urban, Urban Cinefile

**Extracted by:** Gill Ireland

Good comedy rests on genuine dramatic foundations, a rule this film surely affirms. A family of deaf parents and a deaf son, with a daughter, Paula whose hearing is perfect - and who has 'a gold nugget' in her throat as music teacher Fabien Thomasson (Eric Elmosnino, excellent) discovers, when Paula is coerced into auditioning for the school choir. She can sing beautifully. The screenplay has plenty of fun with the elements, not least the fact that not everyone knows that the Bélier family is mostly deaf. But they are not disadvantaged: their dairy farm produces cheese, thanks to mum Gigi, which they sell at the local market, with Paula doing the talking.

But of course, the prime relationship is the one tested by Paula's opportunity to audition in a Paris radio station for a prestigious and rare position in the opera chorus. It's her golden chance to leave the restrictions of provincial farming life ... but how can she abandon her family, for whom she is a vital link with the world, as the translator of the spoken word.

Promoted as France's Number 1 film of the year, the film soars by grace of its wonderful screenplay, grounded firmly in everyday reality, dealing with issues large and small. The pace is great, the warmth of the family abundantly clear - even amidst their internal arguments - and the resolution beautifully realised as an uplifting finale to a film full of acute observations about human nature. And a superb debut by Louane Emera as Paula with the 'gold nugget' in her throat.

## VOTING RESULTS FOR FILMS SHOWN IN 2015

PRIDE	205	LIVING IS EASY WITH EYES	76
		CLOSED	
STILL LIFE	180	FINDING VIVIAN MAIER	71
THE NIGHTINGALE	174	WILD TALES	70
TANGERINES	165	'71	65
LOCKE	154	FOLIES BERGERE	58
CALVARY	151	WHIPLASH	54
THE SALT OF THE EARTH	150	GOING CLEAR : SCIENTOLOGY &	48
		THE PRISON OF BELIEF	
TESTAMENT OF YOUTH	144	HUMAN CAPITAL	48
FAR FROM MEN	138	THE HOMESMAN	44
A MOST WANTED MAN	134	SLOW WEST	41
SELMA	133	ROCK THE CASBAH	41
A THOUSAND TIMES	132	KILL THE MESSENGER	22
GOODNIGHT			
THE DARK HORSE	122	PREDESTINATION	21
CHARLIE'S COUNTRY	116	CITIZEN 4	18
X+Y	107	LEVIATHAN	10
AMY	97	THE MAFIA ONLY KILLS IN	MINUS
		SUMMER	16
WALKING THE CAMINO	86	IN BLOOM	MINUS
			22
THE IMMIGRANT	79	CLOUDS OF SILS MARIA	MINUS
			26
WOMEN HE'S UNDRESSED	78	LONDON ROAD	MINUS
			50
EX MACHINA	78	20000 DAYS ON EARTH	MINUS
			71

THE RATING, OR SATISFACTION SCORE, IS DERIVED BY SUBTRACTING THE NUMBER OF BLACK DOTS PLACED FOR EACH FILM FROM THE NUMBER OF GREEN DOTS PLACED AT VOTING NIGHTS AFTER EACH TERM.

# ANNUAL GENERAL MEETING

**Monday 29 February, 2016**

**Cinema 3, Village Cinemas – 6pm**

All members are invited and encouraged to attend the Annual General Meeting of the Society on Monday 29th February.

The meeting will be conducted before the screening, and is expected to be brief. Any members not wishing to see the screening that night will be able to leave after the meeting, and may return to view the film at another screening that week.

Minutes from the 2015 AGM are available for viewing on our website [www.lfs.org.au](http://www.lfs.org.au). The audited Financial Report will be available on the website from approximately one week prior to the meeting.

All members of the current committee are nominating for re-election, but as all positions are declared vacant, any member may also stand for election. If you are considering nominating please speak to one of the present committee.

**A nomination form is on the next page and must be lodged in writing by Monday 8<sup>th</sup> February, 2016.**

Please bring your membership card to be scanned on arrival.

## **AGENDA**

1. Welcome by President
2. Confirmation of Minutes of 2015 AGM
3. President's Report
4. Financial Report
5. Appointment of Auditor
6. Election of Committee
7. Other Business
8. Close of Meeting

# LAUNCESTON FILM SOCIETY INC

## Nomination Form

I, ..... agree to be nominated

for the position of .....

**Signature of Nominee** ..... Date.....

Name ..... Member no.....

Address .....

**Signature of Nominator** .....

Name ..... Member no.....

Address .....

**Signature of Secunder** .....

Name ..... Member no.....

Address .....

### Committee positions are:

- President
- Vice President
- Secretary
- Treasurer
- Membership Secretary
- Three ordinary committee members

Nominations should be posted to:

**The Public Officer, Launceston Film Society,**

**PO Box 60, LAUNCESTON. 7250**

To reach our PO Box **before close of business Monday 8<sup>th</sup> February 2016**

## RESULTS OF FILM VOTING

Three green dots given to each voter for the films best liked  
One black dot for the film least liked.

### DECEMBER 2015 TERM 4

	GREEN	BLACK	SATISFACTION
The Nightingale	178	4	174
Tangerines	168	3	165
Far from Men	141	3	138
Amy	117	20	97
Walking the Camino	94	8	86
Women He's Undressed	82	4	78
Going Clear: Scientology	62	14	48
Slow West	55	14	41
The Mafia only Kills in Summer	46	62	minus 16
London Road	44	94	minus 50

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

## REMINDER

There is a lift at Village to take patrons from the foyer to either the lower level where cinemas two and three are located or to the upper level for cinemas 1 and 4. Members who might be unsteady on stairs are encouraged to use it. Please ask the LFS committee person on door duty or one of the Village staff.

# PROGRAMME 1 FEBRUARY - 7 APRIL 2016

SESSION TIMES	MOVIE	LENGTH
1,3, 4	FEBRUARY The Lost Aviator (M)	94 Minutes
8,10, 11,	FEBRUARY Holding the Man (MA 15+)	128 Minutes
15,17, 18,	FEBRUARY The Lobster (MA 15+)	118 Minutes
22, 24,25	FEBRUARY Phoenix (M)	94 Minutes
29, 2,3	FEBRUARY Mistress America (MA 15+) MARCH <b>AGM 6pm Monday 29</b>	84 Minutes
7, 9, 10	MARCH Tanna (M)	100 Minutes
14, 16, 17	MARCH Me and Earl and the Dying Girl (M)	105 Minutes
21, 23, 24	MARCH The Gift (M)	108 Minutes
<b>Easter Monday No screening 30, 31</b>	MARCH <b>The Tribe (R 18+)</b>	126 Minutes
4, 6, 7	APRIL The Bélier Family (M)	105 Minutes

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

## School Holidays

**Next Screening: Tuesday 26 April, 2016**