
NEWSREEL - 2011



launceston film society

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**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 to 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 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: lfs.org.au email: lfs@lfs.org.au

President	Peter Gillard (Bookings & Newsreel)
Vice-President	Mark Horner (TFOFS representative)
Secretary	Gill Ireland (Membership & Public Officer)
Treasurer	Kim Pridham
Committee	Sue Walker (Assistant secretary) Owen Tilbury Ian Norton Shirley Patton

ADMINISTRATIVE ARRANGEMENTS

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 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 will be there with a member list to sort out the problem, 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 1300 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 in the foyer. Seats are also reserved for members with special needs. If you have a special need, please make yourself known to a committee member. A committee member will remove the signs at the start of the film.

Remember to check our Website

LFS matters not addressed in NEWSREEL see www.lfs.org.au

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, you can apply online at www.lfs.org.au or write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card. We require an application for audit. Your new card will be posted out to you. A \$10 fee will be incurred for each lost card.

Changing address

If you change your address, write or email the LFS giving your name, current address, membership number and new address. Changing your details will ensure that you continue to receive NEWSREEL.

Members Requests

If you know of a film you would like to see, please let us know either by email at lfs@lfs.org.au or by handing information to a committee member at the door.

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, and the late Juliet Partridge

The Launceston Film Society Inc is a “Not for Profit” organisation run by volunteers. *Whilst every effort is made to ensure NEWSREEL is accurate at the time of publication, the Committee accepts no responsibility for errors or subsequent changes.*

PRESIDENT'S REPORT - FOR THE YEAR 2010

The business of the LFS is films, and I am pleased to report that in our survey 83% of respondents indicated that they were satisfied with the program for 2010. It is the committee who selects the films from recent releases and it is our policy to select films of merit including foreign films and to avoid films already screened in Launceston. The films must already be available in the country, and with a film distributor who is happy to do business with us. There are increasing numbers of films available only on DVD and this method of projection is not yet available at the Village Cinemas in Launceston. Members are welcome to send us suggestions for films; but please note that we are aware of films that are reviewed in the press and TV. It is the films that slip beneath the radar that we are most happy to learn about. Two examples from the 2010 program were: *The Topp Twins* and *Five minutes in Heaven*.

I have asked many of our members why they attend our screenings when most films are available on DVD, and the answer is always that they like the "theatre experience". And so I would like to re state our close partnership with the Village Cinemas management and staff and especially to the projectionists who do the background work in getting the films onto the screen to make that experience possible.

An innovation this last year has been the introduction of the Smartcard scanning system together with an online renewal system. This technology has enabled us to monitor the attendances at our screenings and we have been able to increase the number of members. The additional income has largely offset the cost of the equipment in the first year, and also allowed us to contain our membership fee despite rising costs projected for the year ahead.

Owen Tilbury and a subcommittee did a sterling job in mid year to present the BoFA film festival. The LFS will continue to be associated with an annual BoFA festival, but BoFA will become an independent body. Thanks to Owen and his subcommittee.

Mark Horner was elected Vice President of TFOS and Treasurer of ACFOS, the State and Federal bodies representing film societies. The LFS will be hosting the AGM for ACFOS this year thanks to his intersession. I am sure we shall be good hosts.

The LFS committee is a working committee, we do not retain a paid secretariat. My special thanks to Gill Ireland for managing the website, membership and renewals, to Kim Pridham for managing our accounts and to Sue Walker for recording the minutes of our meetings. Also to Shirley Patton and Ian Norton who as new members also made contributions to the running of your film society.. The professional skills and regular work commitment of your LFS committee members has enabled the smooth operation of the 2010 programme at the Village Cinemas.

Peter Gillard President

THE TREE (M)

14, 16, 17 FEBRUARY

Sex scene and coarse language

Australia/France, 2010

Directed by: Julie Bertuccelli

Written by: Judy Pascoe (based on the novel 'Our Father Who Art in the Tree')

Original music by: Gregoire Hetzel

Featuring: Charlotte Gainsbourg, Morgana Davies, Marton Csokas

Running time: 97 minutes

Letting go of the old, embracing the new, loss, grief and redemption are the universal themes of Judy Pascoe's adaptation of her novel, in which a magnificent, sprawling Moreton Bay fig tree plays a key role for a young family trying to cope with loss.



The O'Neills live happily in their old house in the northern Australian countryside, until one day fate strikes blindly, taking the life of Peter, a much loved husband and father, leaving his grief-stricken wife, Dawn alone with their four children. After his death, 8-year-old Simone shares a secret with her mother: she's convinced her father speaks to her through the leaves of her favourite tree and he's come back to protect them. Dawn wonders whether to humour the child.

But the new bond between mother and daughter is threatened when Dawn starts a new relationship with a plumber, called in to remove the tree's troublesome roots. The branches of the tree start to infiltrate the house. It must be felled and the family have a decision to make.

Although the film explores a supernatural theme - the notion that the tree contains a spirit - it plays out differently. With compassion and sensitivity the film explores grief and how it is dealt with, ending on a positive note that provides the family with the chance to move on. The film's rural Australian setting creates mood, with stunning landscapes and sky. The tree is a comforting and brooding presence, both literally and metaphorically.

The Tree received a standing ovation at Cannes last year.

Original review: Louise Keller, Urbancinefile

Adapted and compiled by: SC Patton

ME AND ORSEN WELLES (PG)

21, 23, 24 FEB

Mild coarse language and sexual references

USA 2008

Director: Richard Linklater

Featuring: Zac Efron, Claire Danes, Christian McKay

Running time: 114 Minutes

Richard Linklater's "Me and Orson Welles" is one of the best movies about the theatre I've ever seen, and one of the few to relish the resentment so many of Welles' collaborators felt for the Great Man. He was such a multitasker that while staging his famous Mercury Theatre productions on Broadway, he also starred in several radio programs, carried on an active social life and sometimes napped by commuting between jobs in a hired ambulance. Much of the day for a Welles cast member was occupied in simply waiting for him to turn up at the theatre.

The film involves the Mercury's first production, a "Julius Caesar" set in Mussolini's Italy. It sees this enterprise through the eyes of Richard Samuels (Zac Efron), a young actor who is hired as a mascot by Welles, and somehow rises to a speaking role. He is star-struck and yet self-possessed and emboldened by a sudden romance that overtakes him with a Mercury cohort, Sonja Jones (Claire Danes).



Efron and Danes make an attractive couple, both young and bold, unswayed by Welles' greatness but knowingly allowing themselves to be used by it. Linklater's feel for on stage and backstage is tangible, and so is his identification with Welles. He was 30 when he made his first film, Welles of course 25, both swept along by unflappable fortitude. "Me and Orson Welles" is not only entertaining but an invaluable companion to the life and career of the Great Man.

Reviewed by: Roger Ebert -Rogerebert.com

Compiled by Kim Pridham

LA DANSE - THE PARIS BALLET OPERA (LE BALLET DE L'OPERA DE PARIS) (PG) 28 FEB, 2, 3, MARCH

Infrequent coarse language

Genre: Documentary

Origin: France, 2009

Directed by: Frederick Wiseman

Music: Joby Talbot

Language: French with English subtitles

Running time: 152 minutes

Offering carte blanche access, this hypnotic documentary takes us behind the scenes for a stunning fly-on-the-wall look at the world of The Paris Opera Ballet. Acclaimed filmmaker Frederick Wiseman has shot and edited 100 hours of film to capture the essence of life behind the doors of this famous institution, with no interviews or commentary, just an entrée into one of the world's famous ballet companies.

Meditative, harmonious and exquisite, this is a pearl of a film for lovers of ballet.

We go straight into the rehearsal rooms, where the wall of mirrors scrutinise the pliés, arabesques, pointes, sauts, pas de bourrées, jetés, glissades and pirouettes.

There are discussions between choreographers, the planning of schedules, an insight into the psychological challenges of an artist and preparations for guided tours and galas. As the week comes to an end, the sun sets over Paris' striking skyline; quickly we are back in the rehearsal studios, the canteen and the costume department, where intricate beading and sequins are painstakingly sewn by hand. The orchestra tunes up, hair and make-up is in place in time for the performance to begin.



The film's strength is its immediacy and the feeling we are there, as we watch rehearsals and performances from a mix of seven classical and contemporary ballets, including Rudolf Nureyev's *The Nutcracker*, Sasha Waltz's *Romeo and Juliet*, and Pierre Lacotte's *Paquita*. Ballet lovers will swoon.

Original review: Louise Keller, Urban Cinefile -

Adapted and compiled by: SC Patton

THE KIDS ARE ALRIGHT (MA)

7, 9, 10 MARCH

Low level coarse language

USA 2010

Director: Lisa Cholodenko

Featuring: Annette Bening, Julianne Moore, Mark Ruffalo, Mia Wasikowska, Josh Hutcherson

Running time: 106 minutes

It may be a bit hard to get your head around but Annette Bening and Julianne Moore are a convincing lesbian couple of many years standing in *The Kids Are Alright*. Nic (Bening) is a doctor and tends to be the more decisive of the two. Jules (Moore) gave up her architecture studies many years ago to look after their two children, fathered by the same anonymous sperm donor - 15 year old Laser (Josh Hutcherson) is keen to trace their biological father but needs his 18 year old sister Joni (Mia Wasikowska) to do the legal stuff. And where does the search lead them?

Why right to organic restaurateur Paul (Mark Ruffalo).

When the two women discover the connection they are hurt and distrustful until they meet Paul. Things seem to work.

Laser is influenced by him to get out of a potentially damaging friendship with a yobbo and Jules, who had been thinking of getting a career back by going into landscape gardening, is hired to redesign his place.



There are betrayals, anger, pain and poignancy in this film, which is also a lot of fun. It's like it could be any family, there's one major drama and plenty of little ones. What makes this film, by Lisa Cholodenko, who co-wrote it with Stuart Blumberg, work, is the performances. Annette Bening is sublime as Nic, and while she towers over the rest of the cast, Julianne Moore, Josh Hutcherson, and Mark Ruffalo are also wonderful. And it's great seeing the young Australian Mia Wasikowka establishing herself so convincingly on the international scene.

Lisa Cholodenko's sparkling picture is an easygoing comedy of emotional difficulty, a witty portrait of post-modern family life in which script, casting, direction and location all just float together without any apparent effort at all.

Original Reviews by Margaret Pomeranz (ABC) and Peter Bradshaw (Guardian)

Extracted and compiled by Sue Walker

THE FIRST DAY OF THE REST OF YOUR LIFE (M)

LE PREMIER JOUR DU RESTE DE TA VIE 14, 16, 17 MARCH

Mature themes, drug use and sexual themes

France 2008

Written and Directed:: Remi Bezancon

Featuring: Deborah Francois, Jacques Gamblin, Marc-Andre Grondin, Pio Marmai, Zabou Breitman

Language: French with subtitles

Running time: 114 minutes

This wonderfully entertaining “dramedy” portrays the chaotic life of a family spanning 12 years, skilfully mixing everyday occurrences with more momentous events.

The Duval family is one most of us can recognise and relate to. They bicker, fight, love each other (mostly) and stick together through good times and bad. The themes



are universal: teenage angst and tantrums, loss of virginity, offspring leaving home and getting married, fear of growing old, and bereavement. The moods vary from very funny to poignant. The performances are amazingly natural, rendering this family and their trials, tribulations, joy and occasional heartbreak entirely believable.

The title was inspired by a quote from Sam Mendes’ *American Beauty* when Kevin Spacey’s character says, “Remember those posters that said, ‘Today is the first day of the rest of your life?’ Well, that’s true with every day except one: the day that you die.”

Bezançon shrewdly divides *The First Day of the Rest of Your Life* into chapters, each taking place in the course of one day and each told from the viewpoint of one family member. The opening scene is a montage of Super 8 home movies of the Duvals frolicking on a beach.

In 2009, the film won three Cesar awards, for best editing, Marc-André Grondin as most promising actor and Déborah François as most promising actress. Both are superb.

Original Review: Don Groves SB

Extracted by Sue Walker

DAYS OF HEAVEN (PG)

21, 23, 24 MARCH

USA 1978

Oscar winner, plus 10 other wins and 8 nominations

Written and Directed: Terrence Malick

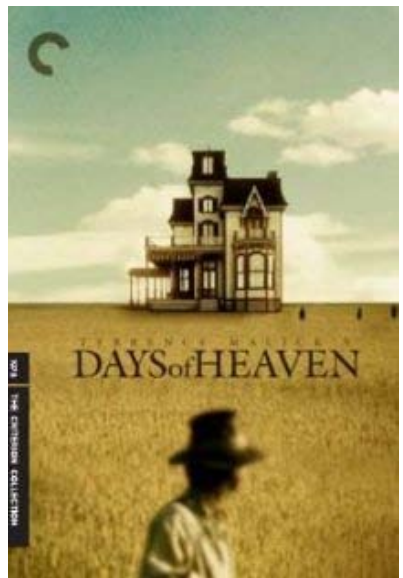
Featuring: Richard Gere, Brooke Adams, Sam Shepard, Linda Mantz, Ribert Wilke

Languages: English and Italian

Running time 91 minutes

A truly beautiful photographed film in which French cinematographer Nestor Almendros took home a well-deserved Oscar. It's set during President Wilson's tenure, in the pre-World War I Texas panhandle.. A mood piece, that lets its romanticized story of the human condition be spelled out visually to overwhelm us with its deep emotional impact as a parable of love and the loss of innocence with biblical proportions.

It follows the drifter's lovers, the cocky Bill and the sad-eyed Abby and Bill's wide-eyed 16-year-old sister Linda from the foundries of Chicago to the paradise-like wheat fields of West Texas. Bill flees Chicago and the law after accidentally murdering the bullying foreman in the steel mill. The trio settle in on the vast farm, when Bill observes the wealthy landowner's interest in Abby and overhears that he's ill and is only expected to live for a year. Bill convinces Abby to pose as his sister, and lets him marry her when he proposes so that within a year they'll all be rich. The farmer lets wifey's brother and sister stay on, while Bill stews in the juices of his own making as he impatiently waits for the landowner to die. The wily old foreman smells a con job and flashes his hatred at Bill, warning him that he will not let his long-time friend be made a fool.



The story that ends the drifters heavenly days on the farm, as the wheat fields are taken over by a plague of locusts, a fire rampages through the prairie and a fight until death between the suspicious farmer and the hot-tempered Bill occurs after the hustler was observed touching the farmer's wife in not such a brotherly way.

It reminds one of an arty silent film, as the dialogue is sparse and all the attention is poured into the visuals in a poetical way.

Reviewed by Dennis Swartz Ozuz World Movie Review - Compiled Peter Gillard

SUMMER CODA (M)

28, 30, 31 MARCH

Coarse language

Australia, 2010

Director: Richard Gray

Screenwriter: Richard Gray

Cast: Rachael Taylor, Alex Dimitriades, Jacki Weaver, Nathan Phillips, Andy McPhee, Susie Porter, Angus Sampson, Kate Bell, Bethany Whitmore, Cassandra Magrath

Running time :108 min

The government red tape that young film makers need to navigate when getting their first feature film made, let alone distributed, would be enough to deter many first time directors. Not writer/director, Richard Gray, who after 6 years of funding near-misses finally went outside the system to convince clothing chain, Rivers, and a talented and supportive cast, who were prepared to back him, that where there is a will there is a way.



The effort was worth it as this unpretentious, romantic Australian drama convincingly weaves a gentle spell over its audience. The film focuses on Heidi (Rachael Taylor), a young woman whose need to reconcile her past has reached breaking point. Travelling back to a small rural Australian town, and her childhood home, Heidi finds herself much like a fish out of water with each personal encounter, bar one. Out of cash and hitch-hiking her way, Heidi

recognizes something of herself in broody truck driver Michael (Alex Dimitriades); an elusive aura of melancholy that somehow soothes her own sense of misplaced nostalgia. As the story develops, it becomes clear that both Heidi and Michael have each suffered the loss of their loved ones and as such are both locked into their own damaging downward spiral that starts with a paralysing sense of self-blame. The film charts their faltering steps towards reconciliation with their pasts and towards a future for them both.

Beautifully shot and scored, Summer Coda is a powerfully sensory film, which has a European feel whilst being firmly planted in the very Australian surrounds of the Mildura river land orchards.

Sources: InFilm Australia, The Age, Rotten Tomatoes

Extracted and Compiled: Owen Tilbury

THE MESSENGER (MA)

4, 6, 7 APRIL

Coarse language, sexual content, nudity

USA 2009

Director: Oren Moverman

Featuring: Ben Foster, Jena Malone, Woody Harrelson, Samantha Morton, Steve Buscemi, Yaya DaCosta, Eamonn Walker, Portia, Lisa Joyce, Peter Francis James

Running Time: 113 minutes

While recovering in his home town after a roadside bomb explosion in Iraq, US Army Staff Sergeant Will Montgomery (Ben Foster) continues his relationship with girlfriend Kelly (Jena Malone) even though she is seeing another man.

When he's transferred to serve out his remaining enlistment term at the Casualty Notification Team, he is partnered with career soldier, Captain Tony Stone (Woody Harrelson), who teaches Will the precise protocol involved in the job. But he's still

unprepared for the reaction of Olivia Pitterson (Samantha Morton), whose husband was killed in Iraq.



On the surface, it's about the way a young American soldier comes face to face with the other side of battle - not where the bullets and roadside bombs go off, but where they reach their final destinations, in the hearts of those who lose their sons or husbands. The young Will has recovered from his physical wounds, but he's haunted by his experience - despite being declared a hero, he doesn't feel like one. Tony, on the other hand, has never been shot at, even though he spent some time at the front. These deeper issues provide substance for the overlay story in which the two men are made partners in the awful task of quickly advising relatives of the death of a soldier in Iraq.

The film doesn't tread a predictable, easy path, but stick with it because it has something to say and it is refreshingly different, mature and memorable.

Original review: Andrew L. Urban, Urban Cinefile

Extracted and compiled by Ian Norton

THE WHITE RIBBON (DAS WEISSE BAND)(M)

11, 13, 14 APRIL

Mature themes and sexual references

Austria/Germany/France/Italy 2009

Featuring: Christian Friedel, Leonie Benesch

Language: German with English subtitles

Black and white film

Running Time: 144 minutes

Michael Haneke's *The White Ribbon* is beautifully shot in black and white by Christian Berger; its austere images have a bleak magnificence perfectly attuned to the chilling subject matter. Much

of this unfolds in oppressive, half-darkened rooms, and it is surprising how quickly we adjust to the gloom of the interiors. *The White Ribbon* is one of those films that it is impossible to imagine in colour. The setting is a village in northern Germany on the eve of World War I. A



sequence of troubling events

has disrupted the normal calm of village life. The local doctor (Rainer Bock) is seriously injured when his horse is tripped by a hidden wire; a tenant farmer is killed in a mysterious accident; a boy is kidnapped and tortured, and a similar ordeal is endured by the doctor's intellectually handicapped son.

Presiding over the life of the village are the twin authority figures of the church and the nobility, represented by the local Protestant pastor (Burghart Klaussner, a domestic tyrant who beats his children mercilessly under a pretence of loving kindness), and the baron (Ulrich Tukur). For the pastor, physical punishment is a form of spiritual cleansing, to be accompanied by the wearing of a white ribbon, the symbol of innocence and purity. In this world of restive workers, unhappy wives, frightened children and otherwise haunted souls, Haneke allows us a single ray of light: the developing love between a teacher (Christian Friedel) and Eva (Leonie Benesch), the nanny hired to care for the baron's children.

A tantalising, perhaps slightly frustrating film, but an impressive one.

Original reviews by Evan Williams *The Australian* and David Stratton *At The Movies*.

Extracted and compiled by Gill Ireland

BENEATH HILL 60 (PG)

18, 20, 21 APRIL

Sex, nudity, strong violence, coarse language

Australia 2010

Director: Jeremy Sims

Written by: David Roach

Featuring: Brendan Cowell, Mark Coles Smith, Alan Dukes, Leon Ford, Bob Franklin, Harrison Gilbertson, Gyton Grantley, Anthony Hayes, Chris Haywood, Bella Heathcote, Steve Le Marquand, Gerald Lepkowski, Jacqueline McKenzie.

Running time: 122 minutes

Based on the true story of mining engineer Oliver Woodward (Brendan Cowell), who in 1916 has to leave his new young love Marjorie (Bella Heathcote) to join the Australian 1st Tunnellers in the mud and carnage of the Western Front in World War I. Deep beneath the German lines, Woodward and his platoon of secret Australian



tunnellers struggle to maintain and extend a leaking, labyrinthine tunnel system packed with enough high explosives to cause the largest explosion the world has ever known, in an attempt to destroy thousands of German troops massed above ground.

This is a gripping and involving film about a chapter in Australian war history that is hardly known or

celebrated at large. David Roach has written a wonderful screenplay to tell the story through the key characters, including those left at home. Thanks to director Jeremy Sims and a superb cast, it's an often moving portrait of the dreadful trenches, the easy camaraderie and the simple heroism of the men.

The central character, Oliver Woodward, is portrayed as a no nonsense man with skills that make him valuable at the front. But being older, he's not called up until sometime later, which fuels rumours that he's a coward, perhaps the lowest form of life in time of war. The film boasts superb production values, managing to recreate the rain drenched, mud-filled trenches of Europe (all around Townsville!), conditions that drain a man's spirit, even before the bullets and the shells drain his life.

Original Review: Andrew L. Urban, Urban Cinefile

Extracted and compiled by Ian Norton

NO FILM NEXT WEEK – SCHOOL HOLIDAYS

THE DISAPPEARANCE OF ALICE CREED (MA 15+)

2, 4, 5 MAY

Strong themes, violence and coarse language

UK 2009

Director: J Blakeson

Featuring: Gemma Arterton, Eddie Marsan and Martin Compston

Running Time: 100 minutes

In "The Disappearance of Alice Creed", Alice (Gemma Arterton) is kidnapped. Danny (Martin Compston) and Vic (Eddie Marsan) are careful criminals and think they know what it takes to get what they want and not get caught. What follows is a well written, unconventional and startling exploration of the relationships of everyone involved and their plans to get to a better life.

Everything in this film is thoughtful, intelligent, and only slightly dark. This is a well thought-out, incredibly well written, and a rather unique character drama disguised as a thriller. There are some stark and brute acts of selfishness to withstand, but the rewards are remarkable.

"The Disappearance of Alice Creed" is the paramount of independent film-making. Writer and director J Blakeson has crafted a truly impressive film giving both the perpetrators and the victim interesting but realistic character traits that translate into an original and astute plot about kidnapping. I recommend this as a must-see for the

dominating and masterful

performances by Arterton, Compston and Marsan, for the perceptive, engrossing and bewitching storytelling and direction, and for capturing the true art of film-making



Original Review: [napierslogs](#) (Ontario, Canada)

Compiled by: Mark Horner

THE WAITING CITY (M)

9, 11, 12 MAY

Mature themes and coarse language

Australia, 2010

Director: Claire McCarthy

Actors: Joel Edgerton, Radha Mitchell, Samrat Chakrabarti, Isabel Lucas

Running time: 108 min

It's obvious from the moment they arrive in Calcutta to collect their adopted child that Ben (Joel Edgerton) and Fiona (Radha Mitchell) aren't on the same page. Ben is a mellow musician-turned-producer type who knows the terrain; Fiona is an uptight lawyer who spends most of her time on the phone and laptop trying to conduct a case

back in Australia. No-one actually comes out and says this child is a last-ditch attempt to keep their relationship alive, but when the adoption agency starts throwing up delays – leaving the pair of them with not much to do but spend time with each other – it doesn't take long to figure out that they have more than a few issues ticking away. Soon Fiona's



laptop goes out the window, Ben starts getting friendly with a backpacker (Isabel Lucas) he knows from his musician days, and why is what should be a simple and straightforward adoption procedure taking so long anyway?

This is apparently the first Australian feature shot entirely in India and McCarthy captures the colour and the chaos well: she shoots on the streets, at food stalls, within the lively shops of Kolkata, in tiny alleys where bewildering crowds come and go in seconds bearing religious statues on parade. McCarthy's script explores the couple's lack of religious belief, an idea that perplexes the Indians they meet. A new hotel employee, Krishna (Samrat Chakrabarti), becomes both servant and interrogator. "Motherhood," he tells them, "is a gift from God." The child they are waiting to meet, little Lakshmi, "is a child of Mother India". Krishna is concerned that they intend to remove a child from India into a non-religious home.

This is a satisfying and visually exciting drama, which goes beyond the relationship issues into a deeper examination of Western values and dilemmas.

Sources: The Vine, SMH – Extracted by Owen Tilbury

WINTER'S BONE (MA 15+)

16, 18, 19 MAY

Strong themes, violence and drug references

USA 2010

Director: Debra Granik

Featuring: Jennifer Lawrence, John Hawkes, Dale Dickey and Garret Dillahunt

Running Time: 100 minutes

Ugly truths must be confronted in Debra Granik's haunting, densely atmospheric mountain drama. Set in the dank, unpretty Ozark highlands of the southern United States, 17 year old Ree Dolly (Jennifer Lawrence) must quickly locate her missing crystal-meth making dad before his court date, lest her fractured family lose the hovel he has put up as bail.

Director Debra Granik assiduously avoids yokel stereotypes to deliver a small, haunting, densely atmospheric mood piece full of quiet menace, disturbing relatives and a singularly unsettling final reel.

Lawrence is exceptional as the put-upon teenager forced to show grit in her thorny face-to-face encounters and the film's evocative cinematography is clearly not designed to attract tourists to the region.



Winter's Bone is a rewarding, richly detailed exploration of the strength of character required when confronted by ugly truths.

Original Review: Jim Schembri , The Age - Extracted by Mark Horner

EVERLASTING MOMENTS (M)

23, 25, 26 MAY

MARIA LARSSONS EVIGA OGNBLICK

Violence and infrequent coarse language

Genre: Biography/Drama

Origin: Sweden/Denmark 2008

Directed and written by: Jan Troell

Featuring: Maria Heiskanen, Mikael Persbrandt and Jesper Chrisensen.

Language: Swedish with subtitles

Running time: 106 minutes



In a time of social change and unrest, war and poverty, a young working class woman wins a camera in a lottery. The decision to keep it alters her life. Set in the early 1900s and based on real life events, distinguished Swedish director Jan Troell's beautiful new film is both a drama about a woman's awakening and a superbly photographed ode to the enduring power of the camera. Maria Heiskanen (as Maria Larsson) is glorious as the oppressed housewife and mother

of seven, who discovers a new lease of life when she looks through the lens of a Contessa camera. A biography, over a dozen or so years from 1907 in Sweden, set against a backdrop of social unrest and war, Maria not only survives poverty, seven children and her husband's violent assaults, but discovers an inner self and a strength she never knew existed, with support from a caring man at a camera shop.

Shot mostly in the colours of nostalgia, the period is beautifully evoked. Maria Heiskanen is wonderfully effective as the shy woman who discovers this 'other' her, a natural at capturing images through the lens. Even when she has to put the camera away again, we imagine she is sustained through her many trials and tribulations by the inner peace of having found that joy and a sense of self.

The story has not been pared down, so there is less focus on a through-line and more on exposition about the hard life this woman and her children led.

Original reviews: Tom Ryan; Andrew Urban-Urbancinefile -

Extracted and adapted by: SC Patton

MADE IN DAGENHAM (M)

30 MAY, 1, 2 JUNE

Coarse Language

U K 2010

Director: Nigel Cole

Featuring: Sally Hawkins, Bob Hoskins

Running Time: 113 minutes

1968 was famously, a year of turmoil and attempted revolution: there were the Paris May Riots, huge anti-Vietnam War demos, amongst others. This film concerns itself with a less spectacular rebellion in which female machinists at the Ford car plant in Dagenham, London, went on strike. They were the only women - 187 of them - among 40,000-odd employees.



Rita (Sally Hawkins) is a cash-strapped seamstress, adrift in a late-60s era of rayon, crimplene and rampant male chauvinism. Outraged when she and her fellow workers are classed as unskilled labour, she sparks a mass walk-out that electrifies the media and exposes the cosy relations between an intractable management and the blustering union officials.

There is dissent in the ranks and problems looming at home and yet she is undeterred. Her journey of empowerment leads her all the way from the council estates of outer London to a pow-wow with secretary of state Barbara Castle..

The 1968 Ford motor strike lasted three weeks and laid the ground for the Equal Pay Act of 1970. That's because revolutionaries, as Cole's film reminds us, come in all shapes and sizes. Some are gilded poster-boys, some are Marxist militants, and some are lowly seamstresses, hunched over their Singer sewing machines, expecting an honest day's wage for an honest day's work. *Made in Dagenham* is directed by Nigel (Calendar Girls) Cole from a script by Billy Ivory. *Made in Dagenham* gives a winning performance as the working-class sparrow who grows slowly in stature. Rosamund Pike is superb as the tragic trophy wife who finds her Cambridge history degree is the perfect qualification for her new career passing the cheese-board around at dinner parties. Together, these women form the heart and soul of *Made in Dagenham*.

Original Reviews by Xan Brooks, The Guardian and Mark Demetrius, FilmInk Australia - Extracted and compiled by Gill Ireland

FREQUENTLY ASKED QUESTIONS

SEE ALSO “ADMINISTRATIVE ARRANGEMENTS” PAGE.

Film Selection - How are the films selected? What if I want to suggest a film?

It is the committee who selects the films from recent releases and it is our policy to select films of merit, including foreign films, and to avoid films already screened in Launceston. The films must already be available in the country, and with a film distributor who is happy to do business with us. There are increasing numbers of films available only on DVD and this method of projection is not yet available at the Village Cinemas in Launceston. Members are welcome to send us suggestions for films; but please note that we are aware of films that are reviewed in the press and on TV. It is the films that slip beneath the radar that we are most happy to learn about.

Waiting List - How does someone get on the waiting list?

The popularity of the LFS means most members renew their membership year after year. However, following membership renewals in November each year, 150-200 places usually become available. People wishing to go on the waiting list for LFS membership can email their details to lfs@lfs.org.au The membership issued is for one person only so if a couple, please specify, when sending the email to go on the waiting list. You will be contacted by email when an offer of membership becomes available. Please note, there are always more names on the waiting list than places.

Foyer in the cinema - Why do we have to queue?

LFS screenings commence at 6pm and members queue for entry in the foyer. Entry is usually available after 5.30pm but delays can occur when another film is still screening or cleaning of the theatre is in progress. Before admission to the screenings there is sometimes congestion in the foyer and Village management has asked that we queue away from the entrance to the theatres so that patrons leaving can have easy egress. The LFS and the Village Cinema have had a long and mutually beneficial partnership without which the LFS could not exist in its present form.

Guest membership - Can I obtain a guest membership?

We regret that guest memberships are not available. Guest memberships breach the Tasmanian Federation of Film Societies (TFOFS) rules and our LFS constitution. They are also unfair to those on the waiting list. We sought clarification from The Australian Council of Film Societies (ACOFS) regarding guest memberships for Film Societies and were advised that membership to a Film Society must be issued in the name of an individual person who has applied for membership.

Number of members - How many members in the LFS? Can it be increased to reduce the waiting list?

In 2011 we have 1351 members, an increase of 351 from 2005. However, the largest theatre in the Village complex holds around 400 people, making a maximum of 1200 per week for the three sessions. This means a seat cannot always be guaranteed at any screening. The introduction of the scanner last year is providing us with data on attendance figures to assist us with managing membership numbers.

The Electronic Scanner - Why is my membership card scanned?

Scanning of the cards provides the committee with information about attendance at screenings. The only information on the card is your name and membership number. Each membership is valid for use (by the member) for one screening per week. If you do not have your card, someone will be there with a member list to sort out the problem. Rest assured that if you are a paid-up member you will be able to see the movie. But please understand you may be delayed entry while other members are admitted.

Problems - What do I do if the film is out of focus or the subtitles are below the screen?

If such problems occur, this will usually be addressed by the committee member (s) in the back row. If any other problems occur, please talk with a committee member and we will attempt to resolve it.

The LFS Committee - How do I become a committee member?

The committee is elected at the Annual General Meeting held in February each year. Members of the LFS may nominate a position. If you feel you have something to offer the LFS speak to one of the committee about nominating. The committee seeks people with office and computer skills to run the business of the society. Meetings are in the evening once a month and there are many administrative tasks to attend to between meetings..

FILMS SCREENED IN 2010

Cedar Boys (MA 15+)

Seraphine (PG)

The Boat That Rocked (M)

Katyn (MA 15+)

Wake in Fright (M)

The Fox and the Child (G)

Departures (M)

Whatever Works (M)

Moon (PG)

500 days of Summer (M)

The Boys are Back (M)

Precious (MA 15+)

Bright Star (PG)

A Single Man (M)

North Face (M) Noordwand

In the Loop (MA 15+)

An Education (M)

Beautiful Kate (MA 15+)

The Leopard (PG)

Topp Twins: untouchable girls (PG)

Mesrine: Killer Instinct (MA 15+)

Mid August Lunch (PG)

Mesrine: Public Enemy No1 (MA 15+)

Mother and Child (MA 15+)

Micmacs (M)

Mademoselle Chambon (M)

The secret in their eyes/el Secreto de sus Ojos (MA 15+)

City Island (M)

Cabaret (M)

L Affaire Farewell (M) Farewell

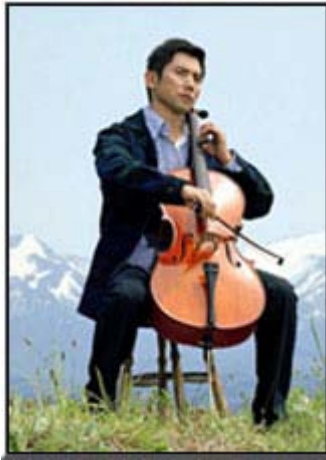
I am Love/Lo sono l'amore (MA15+)

Five minutes of Heaven (M)

Food Inc (PG)

The Hedgehog/ l'Herrison (M)

Soul Kitchen (MA 15+)



PROGRAM**14 FEBRUARY – 2 JUNE**

14, 16, 17 February	The Tree (M)
21, 23, 24 February	Me and Orsen Welles (PG)
28, Feb, 2, 3 March	La Danse: the Paris Opera Ballet (PG)
7, 9, 10 March	The Kids are alright (MA 15+)
14, 16, 17 March	The first day of the rest of your life (M) Le premier jour du reste de ta vie
21, 23, 24 March	Days of Heaven (PG)
28, 30, 31 March	Summer Coda (M)
4, 6, 7 April	The Messenger (MA 15+)
11, 13, 14 April	The white ribbon (M) Das Weisse band
18, 20, 21 April	Beneath Hill 60 (M)

25, 26, 28 April**School Holidays**

2, 4, 5 May	The disappearance of Alice Creed (MA15+)
9, 11, 12 May	The waiting city (M)
16, 18, 19 May	Winter's bone (MA 15+)
23, 25, 26 May	Everlasting moments (M) Maria Larssons Eviga Ogonblick
30 May, 1, 2 June After the film	Made in Dagenham (M) Film Voting at the Billabong Hotel

**NO SCREENINGS NEXT TWO WEEKS - SCHOOL HOLIDAYS
NET SCREENING MONDAY 26 JUNE**
