



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
<i>Committee</i>	Robin Claxton Janez Zagoda

Conditions of Membership

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

Membership cards will be scanned. Membership cards will be scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone from the committee will be there to record your name for verification against our membership database. Be assured that if you are a paid up member you will be OK to see the 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 more than 1490 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.

FILL THE VOID (PG) ("LEMALE ET HA'HALAL") 5, 7, 8 MAY

MILD THEMES

Israel 2012

Director: Rama Burshtein

Featuring: Hadas Yaron, Yiftach Klein, Irit Sheleg, Renana Raz

Language : Hebrew

Running time: 90 minutes

The opening shot of *Fill the Void* captures the faces of Rivka, a mother and her daughter Shira, swivelling their heads, clearly searching for someone or something. They are scouring a grocery store to spy out a young man that Shira's parents hope their 18 year old daughter will consider marrying. One peek, and she is ready to be



his wife. But before the pairing can begin, tragedy befalls the family. Shira's older sister dies during childbirth, leaving her husband, Yochay, a first-time father and widower.

Rivka fears Yochay will remarry and move abroad, taking her grandson along, so she proposes an alternative: Yochay should marry his late wife's sister, Shira. Both Yochay and Shira have reservations about this arrangement, understandably, and the film follows the pair's process of grappling with this potential outcome so soon after a heartbreaking loss.

Despite the charged story line, the film remains understated. There are no histrionics, even when Shira feels the immense burden of her mother's expectations to marry a man she had never imagined loving. Yochay, too, feels the strain. But rather than resorting to anger or passive aggressiveness, he looks at Rivka and simply says, "You're pressuring me."

The attention to tradition and concern for marriage unexpectedly call to mind "Pride and Prejudice," especially with the character of Frieda, who could be a modern-day Hasidic version of Jane Austen's Charlotte Lucas. Shira's friend appears to have no prospects for marriage, which invites the open pity of everyone around her, especially during weddings.

Original Review: Stephanie Merry - Washington Post

Extracted by Peter Gillard

KILL YOUR DARLINGS (MA 15+)

26, 28, 29 MAY

Strong sex scenes, drug use and nudity

USA 2013

Director: John Krokidas

Featuring: Daniel Radcliffe, Jack Huston, Ben Foster, Dane DeHaan, Michael C.Hall, Elizabeth Olsen.

Running time: 103 minute

Winning a place to study classics at Columbia University in 1943 leads poet Allen Ginsberg into a destructive social scene. With fellow students Jack Kerouac and William Burroughs, Ginsberg is soon involved with David Kammerer and the charismatic Lucien Carr. It is a heady period in these young men's rites of passage



into adulthood when despite the war going on in Europe they could indulge in whatever extreme pleasure they wanted to. For the wealthy Burroughs it was an endless stream of drugs and he coasted through it perpetually stoned. Ginsberg could finally shed the responsibility of the demands of his mentally ill mother, nurture his writing and explore his sexuality Carr is a blue-eyed, blonde-haired paramour whose hapless devotees will do anything to please him. Despite Carr constantly quoting Yeats he relied on Kammerer to actually write his essays. The outrageous antics of the group were designed to shock the establishment. New words, new rhythms and new visions follow. "The New Vision" is the name they adopt to describe the wave of creativity they are generating.

Whilst the movie is ostensibly about the murder and subsequent trial (It is a true story and Kerouac, Burroughs and Carr all became murder suspects) it is more about how this bunch of friends gelled together and set them on course for what lay ahead and would earn them the label "The Beat Generation"

In the lead, Radcliffe's performance of transformation, not just of Ginsberg, but for the actor himself, is brilliant. He not only shakes off Harry Potter but also all his clothes to show that he can convincingly make out with another man.

Original reviews: Roger Walker-Dack, The Gay UK; Tom Glasson, Concrete Playground. - Extracted and compiled by Robin Claxton

20 FEET FROM STARDOM (M)

19, 21, 22 MAY

Coarse language

USA 2013

Director: Morgan Neville

Featuring: Darlene Love, Merry Clayton, Lisa Fischer

Running time: 91 minutes

The history of showbiz is littered with stories of talented people left out of the limelight – valiant professionals whose unsung efforts enabled brighter stars to shine. In this excellent documentary the spotlight is turned onto background vocalists, or 'backup singers' – the artists whose voices we've all heard, bringing life to the hits, but whose faces we've never seen.



Those faces, it turns out, are mostly female and mostly black. The daughters of preachers and churchgoers, these women learnt their trade harmonising in choirs and singing Baptist hymns, where the focus was on 'the blend' – the joining of many individual voices into a sweet-sounding whole. This mysterious merging is

effectively illustrated in the film by a scene featuring the synchronised patterns created by a flock of black birds swooping in unison through a blue sky.

Many of these artists have voices so powerful and distinctive that they've been on the brink – or briefly tasted – stardom as soloists. The fact that this crossover rarely turns into a successful commercial career is part of the tragedy the film explores at length. It's disturbing and moving to see these hopes dashed, especially in the case of Darlene Love, whose career was stalled by the dastardly doings of Phil Spector. As Bruce Springsteen says in one of the film's key interviews, those twenty feet from the back of the stage to the front can be a very long way to travel.

The film sometimes feels a trifle drawn out and is occasionally repetitive, but for music lovers, history buffs and students of the fame phenomenon, it's invaluable. And to the art of backup singing, the film is a long overdue tribute.

Review: Rochelle Siemienowicz, SBS Movieguide - Extracted by Gill Ireland

INSIDE LLEWYN DAVIS (M)

26, 28, 29 MAY

Frequent coarse language and mature themes

USA 2013

Directed and Written: Joel Coen and Ethan Coen

Featuring: Oscar Isaac, Carey Mulligan, Garrett Hedlund, Justin Timberlake, John Goodman, F. Murray Abraham, Adam Driver, Max Casella

Running time: 105 minutes

Llewyn Davis, a dour singer, down on his luck, who specialises in sponging off the good nature of others. He sleeps on whatever couch is available; he does spots at the local Gaslight nightspot; he even has an album out, one his prehistoric agent can't move.

And his life is like his album. He's going nowhere. Davis has tangles with his former girlfriend, who is now dating a talented singer; he irritates his well-meaning sister Joy with his gruff manner; he takes whatever work he can get; he scrounges; he even loses a friend's cat. Conventionally speaking, the film has no real plot. But it doesn't need one, for in its place is a rambling, random story rich with characters, incidents and small, memorable moments.



What makes the film fascinating and quietly compelling is how every single person in the film is likeable - except for Davis. He loudly declares himself an artist, yet can't appreciate the fact he is surrounded by people who offer him nothing but love, money, support and good advice. If the film has a pervasive theme, it's that some people are born jerks. Davis seems oblivious to anything but the cosmic importance of his own bile, which he spits out at every opportunity. Bearded and smug, Isaac delivers a totally convincing performance that serves as a sound backhander to artistic pretension.

Original Review: Jim Schmbri 3AW

Extracted by Peter Gillard

BLUE JASMINE (M)

2, 4, 5 JUNE

Mature themes

USA 2013

Written and Directed by Woody Allen

Featuring: Cate Blanchett, Alec Baldwin, Sally Hawkins, Peter Sarsgaard

Running time: 98 minutes

When she loses everything after her husband Hal (Alec Baldwin), is revealed as a scam artist, Park Avenue high society wife Jasmine (Cate Blanchett) is forced to slum it with her blue-collar sister Ginger (Sally Hawkins) in San Francisco. She struggles to build a new life without her husband's illegally-obtained wealth and without the emotional stability she craves.



When we meet Jasmine, elegant in designer clothes and babbling non-stop to a stranger on a first-

class flight from New York to San Francisco, it is hard to imagine she is not a woman in control. By the time she is installed in her sister Ginger's homey but decidedly unfashionable apartment, the gloss starts to wear off. Slowly, as all the elements in Jasmine's new life become apparent - Ginger's noisy kids and low-class boyfriend Chili, of whom she clearly disapproves, things are not looking ideal.

Jasmine's story unfolds slowly as her perfect life with her wealthy property developer husband, Hal, is revealed in tantalising flashback snapshots, punctuated by serial infidelities and dubious business ethics. The contrast between the luxurious homes, splashy parties and expensive jewellery, with her current life in a menial job, could not be greater, and although we feel little sympathy for her as she pops pills, talks to herself and chain-sips Stoli martinis, we do feel her pain.

The grit of Woody Allen's tale lies in perceptions and attitudes, with Jasmine's upturned nose pointing at Ginger's life and choices. The fact that the girls are both adopted is an additional sting in the tale. By the time Peter Sarsgaard's eligible, wealthy and ambitious Dwight slides into view, it seems to be a match made in heaven and Sarsgaard is suitably smarmy.

Original review by Louise Keller - Extracted by Gail Bendall

THE PAST (M) (LE PASSÉ)

9, 11, 12 JUNE

Mature themes and coarse language

France/Italy 2013

Director: Asghar Farhadi

Featuring: Bérénice Bejo, Tahar Rahim, Ali Mosaffa

Language: French/Persian with subtitles.

Running time: 125 minutes

This nuanced, complex story set in France, unwinds and reveals itself at a measured pace, yet its intensity never lags. Ahmad arrives in France to finalise his divorce with soon-to-be ex-wife Marie. However, in his absence Marie has found a new lover in the guise of Samir .

Samir carries with him his own life baggage; specifically, a wife who is in a coma after a botched suicide attempt. His small son also lives with him, as do Lea and Lucie, Marie's daughters from her marriage to Ahmad.

The nuances shift as Farhadi concentrates on each of the individual relationships.



Why is Samir's five year old son Fouad so unsettled? Why is Marie's 16 year old daughter Lucie uncommunicative and stays out until all hours? Why can they - and Marie's younger daughter Léa - all talk to Ahmed but not to Marie or Samir?

To praise the cast's supreme performances here would be to

do them a disservice: they don't feel at all like fabrications. Bejo is superb as a woman grasping at happiness when everything seems to be against her. Mosaffa imbues Ahmad with a quiet dignity, but we can also see the vulnerability and depression which led to the dissolution of his marriage.

Farhadi's films always aspire to - and so often achieve - the subtlety of a brilliant novel, and although *The Past* lacks the biting political subplot of the Farhadi's *A Separation*, it once again confirms the Iranian director as one of world cinema's most accomplished anatomists of human relationships

Reviews by: Kenneth Turan Los Angeles Times and Louise Keller Urbancinefile -

- Compiled by Gill Ireland

THE DARKSIDE (PG)

16, 18, 19 JUNE

Mild themes and coarse language

Australia 2013

Director: Warwick Thornton

Featuring: Deborah Mailman, Aaron Pederson, Bryan Brown, Claudia Karvan, Merwez Whaleboat, Jack Charles, Sacha Horler, Shari Sebbens,

Running time: 94 minutes

Aboriginal people live on the threshold of two worlds - one of everyday reality and the other of spirits, demons and entities. They can live an ordinary life with dead ancestors and demons all vying for space. Director Warwick Thornton assembles a collection of poignant, sad, funny and absurd ghost tales from across Australia.

The Darkside is a most unusual film, part documentary, part fiction but ultimately something quite original and special. These stories, were related to Thornton by the people who originally experienced them after which he gathered an impressive gallery of actors to narrate them.



There are 13 segments, starting with one in which Lynette Narkle sitting in a bedroom, tells us about the suicide of her brother and its aftermath.

Mention should also be made of the contributions of artist Ben Quilty and of young Hakeem Davy. Thornton who is also an accomplished cinematographer, photographs these narrations simply but effectively, and the strange and unsettling stories that unfold are all the more powerful for the straightforward approach.

One particular standout is the segment in which Romaine Moreton, a filmmaker, relates the uneasy experience of researching old film footage in Canberra's National Film and Sound Archive, the same building that once housed the Institute of Anatomy where, in a less enlightened time, the bodies of aboriginal men and women were dissected. *The Darkside* is a film that stays in the mind and refuses to go away.

Original Review: David Stratton, ABC TV "At The Movies"

Extracted and compiled by Mark Horner

HER (MA 15+)

23, 25, 26 JUNE

Strong sexual references and coarse language

USA 2013

Directed and written: Spike Jonze

Featuring: Joaquin Phoenix, Amy Adams, Chris Pratt, Olivia Wilde, Rooney Mara, Bill Hader, Kristen Wiig, Matt Letscher

Voices: Scarlett Johansson, Artt Butler

Running time: 126 minutes

Theodore Twombly has been through a marriage break-up and wonders about exploring computer dating. Encouraged by friends, he meets a woman and on a single date they manage the whole cycle; meeting, drinking, befriending, flirting, getting off, arguing and breaking up. When he won't commit, she switches from enthusiasm to vitriol and accuses him of being "creepy". This introduces one of the key themes of the film that the instant intimacy of social media and online dating is making us all "creepy".



Theodore learns about a new computer operating system offering an intuitive virtual companion, he buys one and donning the earpiece and camera changes his life. His operating system is called Samantha and is immediately curious about every aspect of Theodore's life. She (as it has a female persona) appears

to crave intimacy as much as he does. This part of the film seems breathtakingly authentic and depicts how different internet interaction is from more traditional forms of human discourse. 'Samantha' is not portrayed as an artificial intelligence but as a breathily fascinating fantasy partner-in-life. Certainly when you hear her, you are expected to want one too.

Theodore is soon enraptured by her as she seems to want to gorge on real human experiences. Virtual sex isn't enough for her, so she finds a sympathetic real woman to act as her physical avatar. This unsettles Theodore and he withdraws from Samantha, but not for long.

Her is an unapologetic modern love story, where one half of the couple is invisible and unreal in the true sense.

Original Review: Nick James Sight & Sound 2014 - Extracted by Kim Pridham

THE ROCKET (M)

30 JUNE, 2, 3 JULY

Mature Themes & Nudity

Australia/Laos 2013

Director: Kim Mordaunt

Featuring: Sittiphon Disamoe, Loungnam Kaosainam, Suthep Po-ngam, Bunsri Yindi, Sumrit Warin, Alice Keohavong

Language: Lao with subtitles, and English

Running time: 92 minutes

Ahlo, a ten year old boy from a remote, Laotian village, is bad luck. His grandmother is convinced of it, that he's born with the curse of a twin. And she may have a point, bad luck is following his family like the proverbial – their village is being levelled in the name of progress, they're relocated to a shanty and when his mother tragically dies, even Ahlo begins to believe the superstitious old crone.



The family, together with Ahlo's new-found friend Kia and her eccentric Uncle Purple, set off across Laos to find a new home. Eventually arriving at a not very welcoming village, Ahlo sees an opportunity to change his grandmother's mind and his family's fate. The annual Rocket Festival is being held to encourage the onset of the monsoon rains, and the builder of the highest-flying

rocket will win a lucrative prize. The aim is to shoot a rocket up the rain god's bum, as the locals so earthily put it.

Ahlo's performance is utterly convincing; he exudes a charisma on screen that is quite extraordinary. He has "resilience, resourcefulness and a 'go get' attitude to never give up." And it is this strength of character that helps him deal with the harsh and emotional moments in his life. What is at stake is the survival of a family under stressful conditions.

This is a gripping and heart-warming film, that is "Beautiful, just beautiful"

Original review by Colin Fraser - moviereview.com.au -
Extracted by Janez Zagoda

RESULTS OF THE FILM VOTING APRIL 2014

Three green dots per voter for the films best liked.

One black dot for the film most disliked

<u>Title</u>	<u>Green</u>	<u>Black</u>	<u>Satisfaction</u>
A Hijacking	105	2	103
What's in a name	97	3	94
What Maisie knew	90	1	89
Enough said	60	2	58
Blancanieves	51	14	37
No	45	9	36
Sister	43	12	31
Red Obsession	34	11	23
Behind the Candelabra	30	13	17
Stories we tell	36	33	3
Frances Ha	26	45	-1

This page has been deliberately left blank

PROGRAM**14 MAY – 3 JULY 2014**

5, 7, 8 May	Fill the Void (PG)	90 minutes
12, 14, 15 May	Kill Your Darlings (MA 15+)	103 minutes
19, 21, 22 May	20 feet from Stardom (M)	91 minutes
26, 28, 29 May	Inside Llewyn Davis (M)	105 minutes
2, 4, 5 June	Blue Jasmine (M)	98 minutes
9,11,12 June	The Past (M)	125 minutes
16, 18, 19 June	The Darkside (PG)	94 minutes
23, 25, 26 June	Her (MA 15+)	126 minutes
30 June, 2, 3 July	The Rocket	92 minutes

SCHOOL HOLIDAYS**NEXT SCREENING MON 21 JULY2014**
