

NEWSREEL

22 JULY – 26 SEPTEMBER 2019





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

THINGS YOU SHOULD KNOW

- 🎬 **Visit our website** www.lfs.org.au for:
 - ✓ **Film voting results** and our film discussion page, please add your comments.
 - ✓ Replacement cards (\$10 fee). Your new card will be posted to you.
 - ✓ Changing address? Please notify us to receive your NEWSREEL.
 - ✓ Member's film requests: if there is a current film you would like to see.
- 🎬 The Village Cinema offers a concession to LFS members for most of their screenings.
- 🎬 For those unable to see the bottom of the screen, booster cushions are available.
- 🎬 LFS screenings are usually in Cinema 3.
- 🎬 A lift is available to avoid the stairs between the foyer and Cinema 3.
- 🎬 In the interest of everyone's enjoyment, please:
 - ✓ Be seated before the film starts and 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.
- 🎬 The LFS committee assist the cinema with the queue and process members' admission: we cannot be admitted to the theatre if another film is still screening.

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. Scanning of the cards provides the committee with information about attendance. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1620 members. The largest cinema at the Village holds around 300 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

LFS LIFE MEMBERS

Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michèle McGill, Peter Gillard, Stan Gottschalk, Rodney O'Keefe and Kim Pridham.

FROM REEL TO DISC



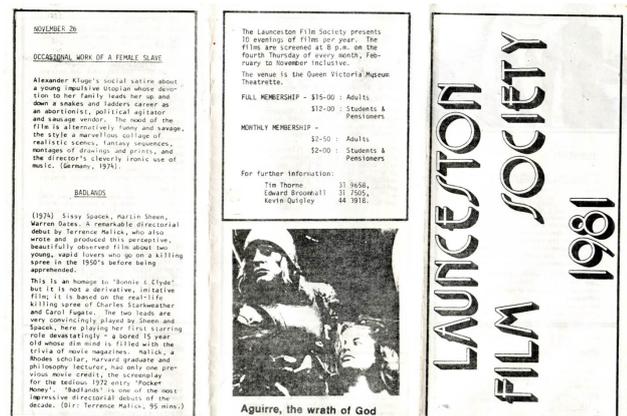
Newsreel

The Newsreel you read today had its beginnings nearly 40 years ago. In 1981, a broadsheet was produced by the committee that listed the screenings for the year. Two years later, it was decided to change the format to an A4 size with a page dedicated to each film. This then allowed for the use of related photographs and newspaper cuttings, giving the members more information. To make the production more 'professional' looking it was typed up on a word processor and commercially printed. Finally it was given a name, Newsreel.

Support was originally given to the community in the Newsreel. With a membership base of over 1000 the Society's newsletter was widely distributed and the Society fielded requests from other clubs, societies and organisations to include their promotional flyers in it. Initially this was not a problem but eventually the Committee decided to stop the practice. As Newsreel itself put it, the 'number [of requests] has been increasing and it is becoming awkward to decide who would be included'. The last flyers, for TasMusic Alive, were sent out in the final Newsreel for 1990.

While Newsreel was no longer available as a distribution network, the Society did allow community groups to hand out flyers to its members. With so many members and seating at a premium, before most screenings a lengthy queue would form which would snake its way around the cinema foyer and often out into Brisbane Street. It became an attraction to all sorts of groups, ranging from Animal Liberation, minor political parties and retail promotions through to the local musical society. While the Society could not stop distribution outside the confines of Village Four, only artistic groups were allowed to hand out their material inside.

The length of the queue created another problem for the Committee. Its length and its 'serpentine configuration' or doubling back often meant that latecomers could not tell where it ended. As a result pushing in became an issue. The Committee tried numerous ways to resolve this until eventually they came up with a sign which took the form of a large cut out letter Q, wrapped in tinsel and signed 'The End of the Q' and attached to a pole. This was ceremoniously held by the last person in line, passed on as latecomers became the end of the queue.



For more stories about the Launceston Film Society, the History of the Launceston Film Society is available to purchase either in hard copy or as an e-book through the LFS website.

HAPPY AS LAZZERO

22, 24, 25 July



LAZZARO FELICE

Director: Alice Rohrwacher

Featuring: Adriano Tardiolo, Agnese Graziani, Alba Rohrwacher

Language: Italian

Origin: Italy 2018



Violence

Running time: 127 minutes

At first, we think we're in familiar folkloric territory as a young man serenades his beloved in the countryside at night, with traditional bagpipe backing. The young lovebirds plight their troth, marsala is drunk, and so far we could be in the rural nineteenth century. Bit by bit, however, things become less clear: we're definitely in the present day, as cellphones, headphones and hip-hop reveal, but these people are living in another era.

There are 26 inhabitants of various ages crammed into one house in a tiny village symbolically named Inviolata, amid a strange, quasi-lunar landscape of thistles and crags, all toiling to harvest tobacco for a haughty Marquessa (Nicoletta Braschi) who lives in a nearby mansion.

Something of an outsider within the community is a gentle, childlike, otherworldly young man named Lazzaro (Adriano Tardiolo), whom everyone fondly tolerates and occasionally exploits. He ends up forming a bond of sorts with the Marquessa's spoilt, foppish son Tancredi (Tomasso Ragno), who mounts a fake kidnap plot to get back at his mother. It misfires, and baffled police round up the villagers and take them to, supposedly, a better life.

Lazzaro, at this point, seems to have fallen permanently out of the action – but an unexpected future awaits this modern Lazarus, thanks to the supernatural intervention of one of the wolves that roam the locality. It would be a shame to reveal the audacious change of register that follows, dominating the film's second half. Suffice to say that it finds Lazzaro reunited with some of his old acquaintances, including young single mother Antonia, rather older and played by the director's sister Alba Rohrwacher, and new friend Ultimo, inventive burglar and con artist.

What started as eccentric, seemingly nostalgic realism shifts in this second half into a dream-like, satirically inflected mode with echoes of Fellini's *La Strada* and early Pasolini, in both its humour and its bleakness.

Original review: Jonathan Romney, *Screen International*

Extracted by: Gill Ireland

THE GUILTY

DEN SKYLIDGE

Director: Gustav Moller

Featuring: Jakob Cedergren;
Jessica Dinnage; Omar Shargawi

Language: Danish

Origin: Denmark 2018



Running time: 88 minutes

Mature themes & course
language



A suspended police officer assigned to dispatcher duty is caught in a web of intrigue in this pulsating Danish thriller, jam-packed with mystery and suspense despite never leaving a cramped two room emergency call centre.

This innovative debut from Danish filmmaker Gustav Möller has racked up audience awards from the Sundance and Rotterdam film festivals, delivering a tension-packed crime drama.

Police officer Asger Holm has been suspended from active duty and assigned to a desk job as an emergency dispatcher while he awaits an upcoming court case that could have serious ramifications for his future. A frustratingly mundane shift dealing with abusive drunks and ripped-off johns is suddenly upended when he receives a panicked call from an abducted woman, who is soon cut off. With the clock ticking, the short-fused Asger decides to ignore bureaucratic processes and take matters into his own hands. Piecing together clues with little more than a phone and a headset at his disposal, the more he finds out the more the mystery deepens. Are things really as they seem?

A twisty crime thriller that's every bit as pulse-pounding and involving as its action-oriented, adrenaline-soaked counterparts. Gustav Möller masterfully ratchets up tension without the benefit of the usual visual aids, forcing us, the viewers, to dust off our imaginations and put them to work with chillingly effective results.

Original review: Michael Rechtshaffen, *Hollywood Reporter*

Extracted by: Janez Zagoda

29, 31 July, 1 August

GIRL

5, 7, 8 August



Director: Lukas Dhont

Featuring: Victor Polster, Arie Wirthalter, Oliver Bodart

Language: French

Origin: Belgium 2018



Mature themes, nudity and a sex scene

Running time: 105 minutes

What it takes to be a woman is a question at the heart of the Belgian film *Girl* by Lukas Dhont. This coming-of-age film centers on a sensitive performance by Viktor Polster as Lara, a 15-year-old ballerina-in-training. A new student desperate to pass her probation period at the country's most prestigious ballet academy, winsome blonde Lara has talent, technique, and the requisite long willowy body. She also has a penis.

With the support of her loving single dad, the guidance of a team of doctors, and the acceptance of classmates, largely blasé about her difference, Lara is undergoing hormone therapy and preparing for the transitional surgery when she is eighteen. With bracing honesty and insight, *Girl* captures so many aspects of what trans women have experienced: the self-destructive compulsions that make them ill-equipped for surgery, the embarrassment of waking up with an erection, their gradual discovery of what gender they find attractive, their joy of finding acceptance within a community of their peers, etc. While detailing her hormone treatment, a doctor tells Lara, "You are just confirming what you already are."

On one hand, this is a film about the training and trials of a ballerina, which leads to the sameness of lengthy and repetitious rehearsals and classes, with lines of sweaty dancers en pointe, with shots of bleeding toes and taped ankles. On the other hand, it's most specifically a film about Lara, a transgender woman, with a carefully presented informational side of medical and psychological detail.

Girl is such an uncompromising and unforgettable beacon of truth that it is destined to shed harsh light on the egregious lack of representation in cinema, thus opening more doors for transgender stories to be told. It is my deep hope that the film will be embraced for what it is, rather than shunned for what it is not. This extraordinary achievement cannot be anything other than a step in the right direction.

Original review: Matt Fagerholm, Barbara Sharres, *Roger Ebert.com*

Extracted by: Gail Bendall

BURNING

BEONING

Director: Chang-dong Lee

Featuring: Ah-in Yoo,
Steven Yeun, Jong-seo Jun

Language: Korean, English

Origin: South Korea 2018



Running time: 148 minutes

Mature themes, violence, sex scenes, nudity and coarse language



12, 14, 15 August

Jong-su is a young aspiring fiction writer from a lower-class rural background. When we first meet him, he's leading a hand-to-mouth existence in Seoul, where he encounters Hae-mi, an attractive girl his own age who introduces herself as a former high school classmate; when he can't immediately call her to mind, she explains that she's transformed her appearance through plastic surgery.

Briefly, the pair become sexually involved, but then Hae-mi announces that she's off on a trip to Africa, enlisting Jong-su to take care of her small apartment and her strangely elusive cat.

On her return, she introduces the instantly suspicious Jong-su to the new man in her life, the somewhat older, much more sophisticated Ben, a globetrotting, Porsche-driving playboy with no visible means of support.

"I play," Ben says airily when Jong-su asks him flat-out how he spends his time. What this means is not immediately clear, but part of the picture gets filled in when all three characters head out to the farm where Jong-su spent his childhood. Here Ben makes an ambiguous, stoned confession that proves to be the film's turning point, as well as supplying its title.

This is the kind of film that all but demands a second viewing in order to appreciate the complex elegance of the design, assembled from details systematically calculated to lend themselves to more than one interpretation. Virtually every scene is shown from the perspective of Jong-su, with Hae-mi and Ben remaining as enigmatic to us as they are to him. Yet it remains uncertain who is the real author of the story we are watching—that is, how far Hae-mi and Ben are manipulating Jong-su, either jointly or separately, and how far he is projecting his fantasies onto them in turn. In effect, we are seduced into inventing our own stories about what is "really" happening between the three.

Original review: Jake Wilson, *The Age* and *Sydney Morning Herald*

Extracted by: Peter Gillard

19, 21, 22 August

SHOPLIFTERS



MANBIKI KAZUKO

Director: Hirokazu Kore-Eda

Featuring: Kirin Kiki, Lily Franky, Sosuke Ikematsu, Yoko Moriguchi

Language: Japanese

Origin: Japan 2018



Sexual References and nudity

Running time: 121 minutes

Shoplifters won the 2018 Palme d'Or at Cannes. The film is utterly transporting – but Kore-Eda never telegraphs where the transport is going.

It's set in a traditional Japanese house, but this one is stuffed to the gunnels with junk, much of it stolen. It's all petty crime but everyone in the family does their bit. The father Osamu has a method for robbing grocery stores with his son Shota, who's about 10. His wife Nobuyo works in a commercial laundry, nicking stuff as she finds it. Her sister Aki dresses up as a schoolgirl for men who like to watch in sex shops. Grandmother diddles the social security department.

The home scenes are raucous, full of laughter and slurping of food. These people are poor, but they seem to get on. When Osamu and Shota find a small child hiding outside her house in winter, they bring her home. Yuri has been beaten and neglected, so they keep her.

Slowly, Kore-Eda takes this far from where we might have expected to go. Blood does not bind them so much as kindness and care, and a fair bit of larceny. It's a beautifully strange melodrama that rattles the mythologies of what a Japanese family is supposed to be.

But it is not just a question of Osamu finding redemption in doing good, nor is it a simple irony in Osamu's crook-family fulfilling the function of the social services and the caring state – the state that would disapprove of and indeed prosecute Osamu, if it knew what he was up to. The point is that Osamu has, in his amoral way, stolen Juri in just the same way as he steals everything else. And it isn't the first time he's done it. His ambiguously benevolent abduction of Juri is part of a larger pattern of concealment in which the whole family unit is involved. Nothing is what it seems.

It is a movie made up of delicate brushstrokes. A rich, satisfying, simple and spellbinding film, complex and accessible, specific and universal.

Original review: Paul Barnes, *Sydney Morning Herald*

Extracted by: Janez Zagoda

MELBOURNE INTERNATIONAL FILM FESTIVAL



The Melbourne International Film Festival (MIFF) has been running continuously since 1952, making it one of the oldest film festivals in the world alongside Cannes and Berlin. It has become an iconic Melbourne event, with the

festival taking place annually in August in various theatres around Melbourne's CBD.

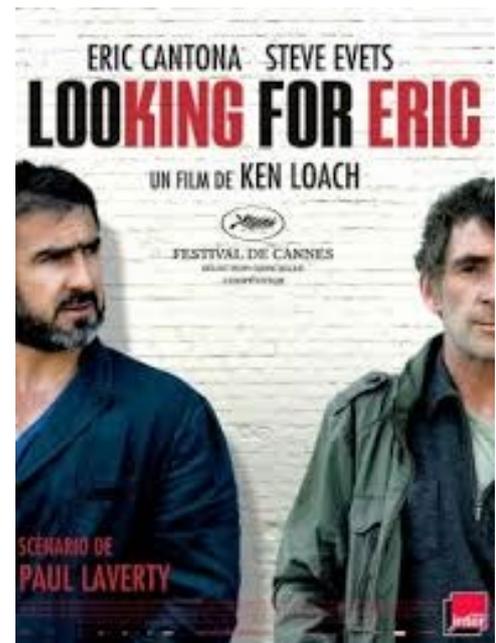
In 2019 the Festival committee appointed a new Artistic Director, Al Cossar, to foster the festival's focus on both a globally diverse programme and also in promoting and showcasing Australian filmmaking. Indeed part of the Festival is the 37th South Market which is the only international film financing marketplace to take place during a film festival in Australia or New Zealand. The event occurs during the opening days of the festival and is a forum for around 45 invited sales agents/ distributors to meet with up to 100 pre-selected Australian and NZ producers who are seeking co-financing support.

Since 1962, MIFF has staged a short film competition, today known as the City of Melbourne Grand Prix for Best Short Film, as well as numerous feature film award categories some of which are awarded by audience popularity. The Festival is accredited internationally with both British and American film academies thus allowing MIFF award winners to submit their films to the academies for award consideration.

Whilst patron numbers have increased, the Festival has also experienced controversies. During the 58th festival in 2009, *The 10 Conditions of Love*, which documents the life of the exiled Uyghur leader Rebiya Kadeer, was screened despite many attempts by the Government of China (which labels her a terrorist) to have the film withdrawn. Chinese filmmakers withdrew from the Festival two days before it opened.

In June 2009, writers Ken Loach and Paul Laverty pulled their film *Looking for Eric* (LFS 2010 Term 1) from the festival because the Israeli Embassy was a sponsor and the Festival declined to withdraw their sponsorship. Former MIFF director Richard Moore compared Loach's tactics to blackmail, stating that "we will not participate in a boycott against the State of Israel, just as we would not contemplate boycotting films from China or other nations involved in difficult long-standing historical disputes."

Many of MIFF's top feature films have been seen by LFS members. MIFF's 2018 list included *Capharnaüm*, *Shoplifters*, *Woman at War*, *The Guilty*, *The Girl* (LFS 2019 Term 3) and previously *Wajib*, *Backtrack Boys* (LFS 2019 Term 1) and *Pick of the Litter* (LFS 2018 Term 4).



Sources:

<http://miff.com.au/blog/story/miff-artistic-director-welcome>

https://en.wikipedia.org/wiki/Melbourne_International_Film_Festival

ICELANDIC CINEMA



The Adventures of Jón and Gvendur (1923)

Today, the Icelandic film industry is blossoming; not only does the country distribute four domestic films per year (give or take), but international production companies, such as 20th Century Fox and Lucasfilm Ltd, are now swarming to the country to photograph the science-fiction-esque landscape. Such recent productions as *Star Wars: Rogue One*, *Prometheus*, and *The Secret Life of Walter Mitty* have all chosen to stage their shoots here, in part due to the attractive 25% rebate offered to filmmakers shooting in the country. This does not detract from Iceland's homegrown talent, nor the domestic film industry.

Iceland has been the subject of documentary productions since the beginning of the twentieth century, the oldest of which is still preserved from 1906. A short Charlie Chaplin inspired comedy, *The Adventures of Jón and Gvendur*, was directed in 1923 by local photographer, Loftur Gudmundsson, hailing the first thoroughbred Icelandic film. Loftur Gudmundsson would go on to become one of the pioneers of film production in Iceland.

The director of this term's *Women at War*, Benedikt Erlingsson, is an established theatre director and actor in Iceland. *Hross í oss* (*Of Horses and Men*) was Benedikt's first foray into feature filmmaking (2013), having previously shot two short films, *Takk fyrir hjálpið* (2007) and *Naglinn* (2008). *Woman at War* is Benedikt's breakthrough film in the international sphere.

The film industry in Iceland is supported by the Bíó Paradís ("Cinema Paradise"); an independent Art House cinema in downtown Reykjavik that, since 2010, has focused its screenings towards the latest experimental releases, be they Icelandic or international productions. The cinema is the gathering point for numerous festivals, the most important being the Reykjavik International Film Festival, an event that lasts for eleven days, focuses on emerging talent and distributes filmmaking awards, most notably the Discovery of the Year Award, otherwise referred to as the Golden Puffin. The festival was conceived of in 2004 by a group of cinema enthusiasts looking to not only boost the film culture of Iceland but also to draw an international crowd.



Benedikt Erlingsson, director of *Woman at War*

Sources:

<https://guidetoiceland.is/history-culture/the-story-of-icelandic-cinema>

WOMEN AT WAR

KONA FER Í STRÍÐ

Director: Benedikt Erlingsson

Featuring: Johann Siguroarson, Halldora Geirharosdottir, Roman Estrada, Juan Camillo,

Language: Icelandic, Spanish, English, Ukrainian

Origin: Iceland, France, Ukraine
2019



Running time: 101 minutes

Nudity



26, 28, 29 August

Meet Halla, Icelandic superwoman in a woolly jumper.

At 49 and single, she leads a full and satisfying life. She's the popular conductor of an acapella choir, practices tai chi, swims laps, cycles everywhere – and unbeknownst to all bar a single tremulous accomplice, is saving the countryside from industrial pollution, one exploded pylon at a time.

Dubbed the 'Mountain Woman' in the media, demonised as an economic spoiler by government spinners, she's feeling the pressure when a letter arrives reminding her that four years earlier, supported by her twin sister, she applied to adopt a Ukrainian orphan.

Actress Halldóra Geirharðsdóttir makes Halla an engagingly formidable eco-justice warrior (and plays her twin as an equally dedicated activist – of the self) in this delightfully off-the-wall new film. Funny – in the way Halla exploits the invisibility of middle-aged womanhood – suspenseful and as spectacular as any film shot in Iceland, *Woman at War* is further graced by the wittiest of musical soundtracks, performed by an Icelandic oompah band and Ukrainian vocal trio within the movie, standing by even as Halla aims her crossbow at pylons or scampers across the highlands, pursued by drones.

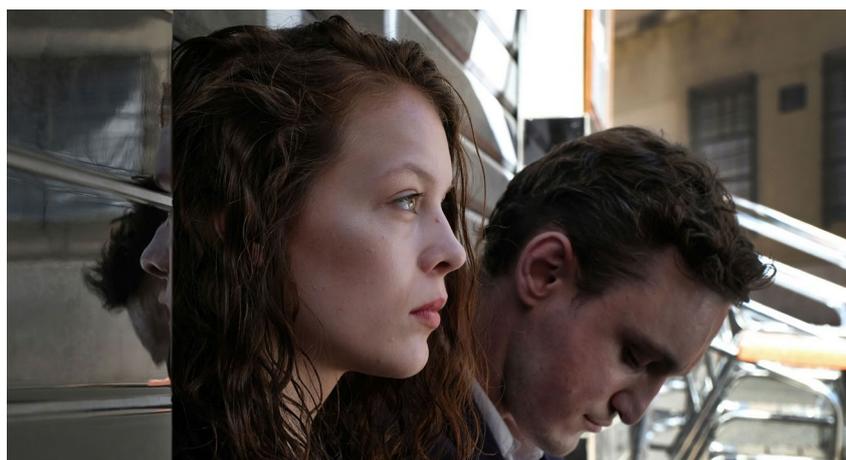
Is there anything rarer than an intelligent feel-good film that knows how to tackle urgent global issues with humour as well as a satisfying sense of justice? Look no further than *Woman at War*, Benedikt Erlingsson's gloriously Icelandic (for lack of a better adjective), near-perfect film.

Original review: Jay Weissberg, *Variety*

Extracted by: Janez Zagoda

TRANSIT

2, 4, 5 September



Director: Christian Petzold

Featuring: Franz Rogowski, Paula Beer, Godehard Giese

Language: German

Origin: France, Germany 2018



Mature themes and occasional coarse language

Running time: 102 minutes

Transit is based on a 1944 novel by German-Jewish writer Anna Seghers, about a German man Georg (Franz Rogowski) who is trying to flee the Nazis through the French port of Marseille. Seghers herself left Germany in 1934 after harassment by the Gestapo and moved to Paris. When the Nazis arrived there in 1940, she fled to Marseille, then Mexico. The novel was based on her observations of the thousands of people trying to escape Marseille in 1942.

The movie is set in a "director's own" version of Marseille: no one has a mobile phone but the buildings are modern. The clothes and cafes and hotels could all be from 1944, but not the graffiti or the cars and scooters on the streets.

Georg arrives from Paris after a scrape with the invading soldiers. A friend had asked him to deliver some letters to a famous German writer named Weidel, but the writer killed himself before Georg got to his hotel. George arrives in Marseille with the manuscript of Weidel's last book – and a letter from the Mexican Consulate saying they would welcome the writer and his wife to Mexico. When Georg tries to hand these documents back the Mexican Consul mistakes him for Weidel. That gives Georg an idea: assume the writer's identity, escape France, save your own life. Then a dame turns up; Marie (Paula Beer) is looking for someone – and Georg thinks he knows who. If this sounds like a modern-day Casablanca, it is and it isn't. Georg, like Bogart, carries the letters of transit: the question is, will he use them for himself or to save someone else?

It's a clever, if fussy, way to make the point that refugees are once again a big problem in the politics of Europe. Whether it makes an absorbing movie might depend on whether you can stand the droning German narration. This appears to be from the novel Georg stole, which would make Georg the hero of that novel, in one of those tricky literary sleights that are best left on the page.

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Anne Green

BORDER

GRÄNS



Director: Ali Abbasi

Featuring: Eva Melander, Eero Milonoff, Jörgen Thorsson

Language: Swedish, English

Origin: Sweden, Denmark 2018

Running time: 110 minutes

Strong themes, sex scene and violence



9, 11, 12 September

Border mingles social realism and Scandi folklore. It also chucks in uncomfortable questions about assimilation and the superficial judgements we make of people, as well as plenty of icky moments that bury themselves under your skin and stay there. The maggot-eating scene won't be for everyone.

The story follows Tina, a customs officer with a bloodhound's ability to sniff out contraband, but whose flat features and awkward manner make her an outcast. She doesn't belong in her own life, which sees her house-share with a dog-training hippy with a line in drunken late-night advances. Even his mastiffs bark at her, as if at a rival.

But just as it's shaping up as a grim *The Elephant Man*-like story of social exile, the mysterious and similarly looking Vore steps off a ferry and the story hairpins off in a wild new direction.

There's a powerful back-to-nature vibe as Vore helps Tina get in touch with her true self. Pinpoint sound design cranks up the crunch of the forest floor and the chitter of insects to turn the Swedish hinterland into an alien landscape.

As an experiment in peeling back society's surface layers to reveal the meanness and hypocrisy that lie beneath, *Border* is a jab in the ribs. The way Tina's efforts to integrate are rebuffed, meanwhile, feels timely in this age of closing borders. If one subplot involving a police investigation strays close to over-familiar terrain, it's the only thing here that does. This unusual film sits in a genre of one.

Original review: Phil de Semlyen, *Time Out*

Extracted by: Peter Gillard

16, 18, 19 September

CAPERNAUM



CAPHARNAÛM

Directors: Nadine Labaki

Featuring: Zain al Rafeea, Kawthar al Haddad, Fadi Kamel Youssef, Elias Khoury, Yordanos Shiferaw,

Language: Arabic, Amharic

Origin: Lebanon 2018



Mature themes and coarse language

Running time: 126 minutes

Capernaum, Nadine Labaki's hectic and heartbreaking new film, borrows its name from an ancient city condemned to hell, according to the Book of Matthew, by Jesus himself. The word has since become a synonym for chaos, and modern Beirut as captured by Labaki's camera, is a teeming vision of the inferno; a place without peace, mercy or order. The sources of its remarkable energy are Labaki's curiosity and the charisma of her young star, Zain al Rafeea, who plays a boy named Zain.

When we first meet 12-year-old Zain, he is in jail for a violent crime and then in court. He has brought suit against his mother (Kawthar al Haddad) and father (Fadi Kamel Youssef) for bringing him into the world and failing to care for him or their other children. The courtroom scenes that frame the tale of Zain's ordeal at home and his adventures once he runs away serve a few distinct purposes. They offer a measure of comfort — a guarantee that whatever horrors he endures, our hero will at least survive — and also a dose of semi-satirical social critique.

The kindly, avuncular judge and the officious lawyers representing Zain and his parents speak a language of reasoned inquiry and civic enlightenment. Their rhetorical pomp is meant to show the benevolent, problem-solving authority of the state, which has the power to discipline and protect its citizens. Everything that happens outside the court makes a mockery of this. You might see a trace of Huck Finn in Zain. He's also, in circumstance if not in attitude, like a Dickens hero navigating a metropolis where poverty and cruelty threaten to overwhelm kindness and fellow feeling. That they don't quite succeed is testament to the strength of Labaki's humanist convictions and also to her instincts as a storyteller.

Capernaum, goes beyond the conventions of documentary or realism into a mode of representation that doesn't quite have a name. It's a fairy tale and an opera, a potboiler and a news bulletin, a howl of protest and an anthem of resistance.

Original review: A O Scott, *New York Times*

Extracted by: Mark Horner

ÁGA



Director: Milko Lazarov

Featuring: Mikhail Aprosimov, Feodosia Ivanova, Sergei Egorov

Language: Yakut

Origin: Bulgaria, Germany 2018

Running time: 97 minutes

Mild themes



23, 25, 26, September

In a yurt on the snow-covered tundra of the North, Nanook and Sedna live following the traditions of their ancestors. Alone in the wilderness with their one sled dog, they look like the last people on Earth. Their traditional way of life starts changing - slowly, but inevitably. Spring is coming earlier than usual, ice fishing is no longer bountiful, and aeroplane exhaust trails cross the sky with ever-increasing frequency. Sedna's also noticing that Nanook is beginning to forget things, whereas he fails to notice the dark patch on her side that's giving her so much pain.

There's not another soul anywhere nearby, which makes the occasional visits of Chena their one lifeline to the outside world. Together with wood and fuel, he brings news of their daughter Ága who works at a diamond mine in a distant town. Some time ago, she did something that Nanook found unforgivable, and they've been estranged ever since.

Filmed in the Russian republic of Sakha, famed for having the northern hemisphere's coldest climate, the film captures the timelessness of a lifestyle that ironically has reached the end of its time. Lazarov never ceases to amaze, not least when he reveals the diamond mine as a mirror of Nanook's fishing hole, magnified to the size of a giant crater, with a town hanging on its lip – a grim view of the dehumanisation that comes with industry.

The screenplay's simplicity is enriched by memorable images whose stillness adds to the overall perception of a period coming to an end. Composer Penka Kouneva's beautiful score adds to the sense of majesty and loss.

Original review: Jay Weissberg, *Variety* and Demetrios Matheo, *Screen Daily*

Extracted by: Ed Beswick

PROGRAMME: 22 JULY – 26 SEPTEMBER 2019

SESSION TIMES	MOVIE	LENGTH
22, 24, 25 JULY	Happy as Lazzero (M) (Lazzaro Felice)	127 Minutes
29, 31 <u>1</u> AUGUST	The Guilty (M) (Den Skylidje)	88 Minutes
5, 7, 8 AUGUST	Girl (M)	105 Minutes
12, 14, 15 AUGUST	Burning (M) (Beoning)	148 Minutes
19, 21, 22 AUGUST	Shoplifters (M) (Manbiki Kazuko)	121 Minutes
26, 28, 29 AUGUST	Woman at War (M) (Kona Fer í Stríð)	101 Minutes
2, 4, 5, SEPTEMBER	Transit (M)	102 Minutes
9, 11, 12 SEPTEMBER	Border (MA 15+) (Gräns)	110 Minutes
16, 18, 19 SEPTEMBER	Capernaum (M)	126 Minutes
23, 25, 26 SEPTEMBER	Aga (PG)	97 Minutes

Film voting: The Plough Inn

14 OCTOBER Next screening

Visit our website www.lfs.org.au for film voting results and film discussion.

Screening times:

Monday 6 pm

Wednesday 4 pm & 6.30 pm

Thursday 6 pm

Committee:

President Peter Gillard

Secretary Gail Bendall

Membership secretary Gill Ireland

Vice-President Mark Horner

Treasurer Ed Beswick

Committee Janez Zagoda

Anne Green

Ian Meikle

The Village Cinemas in Launceston have been supporting the Launceston Film Society since 1983.



**VILLAGE
CINEMAS**
LAUNCESTON