

# NEWSREEL

17 OCTOBER – 22 DECEMBER 2022





# launceston film society

[www.lfs.org.au](http://www.lfs.org.au)

PO Box 60, Launceston, 7250

## THINGS YOU SHOULD KNOW

- 🎬 **Visit our website** [www.lfs.org.au](http://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. 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 1500 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.

**Please check consumer warnings given for each film for individual suitability.**

## LFS LIFE MEMBERS

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

# HAUTE COUTURE

**Director:** Sylvie Ohayon

**Featuring:** Nathalie Baye, Lyna Khoudri, Pascale Arbillot, Claude Perron, Clotilde Couru

**Language:** French

**Origin:** France 2021



17, 19, 20 October

**Running time:** 101 minutes

Coarse language



Nathalie Baye is cast as Esther, the head seamstress at Dior's Avenue Montaigne workshop in Paris. An acerbic character with little patience for the sensitivities of others, she's about to retire after devoting decades of her life to the job. It's cost her all hope of a personal life – she's fallen out with her daughter – and after finishing up, she'll be facing a blank diary. But shortly before the decisive day, a random incident alters everything. She is robbed in the subway. Resigning to the fact she's never going to see her handbag or its contents again, she's outraged and relieved when the thief shows up at the workshop and returns it.

Heartened by this unexpected act of remorse, she becomes curious. The robber, Jade (Lyna Khoudri), is a 20-year-old from an Arab ghetto on the city's edge and her delicate good looks come with a vocabulary as salty as Esther's own. Over a combative dinner, she decides to give the girl a break by offering her an internship at the workshop.

From this point, Ohayo's script flirts with the sentimental but never quite succumbs. The entertainingly caustic dialogue quickens the pace and sharpens the tone. Jade's friends and neighbours in the ghetto are a colourfully outspoken bunch and Jade doesn't hold back.

The heart of the film is the workshop where the seamstresses carefully unroll, cut and drape the precious fabric that is their stock-in-trade, absorbing its texture through their fingertips. After this film, you'll never again regard them as fashion's bit players.

**Original review:** Sandra Hall, *Sydney Morning Herald*

**Extracted by:** Allison Edwards

## ALI & AVA

24, 26, 27 October



Mature themes & coarse language

**Director:** Clio Barnard

**Featuring:** Adeel Akhtar, Claire Rushbrook, Ellora Torchia

**Origin:** UK 2021

**Running time:** 94 minutes

*Ali & Ava* is a film that stands out for its light, elegance and evanescence. Adeel Akhtar is Ali, a likable, happy-go-lucky British Asian in Bradford whose family is well-off. They own a number of properties, and Ali is the rent collector. In this role, he is an affable friend to the tenants and their families. Ali sees himself as a frustrated DJ and a musician - his house has a converted "man cave" where he keeps his extensive vinyl collection. But Ali has a terrible secret: his wife Runa (played by the excellent Ellora Torchia) has outgrown her puppyish husband intellectually and they are separating. Rather than confess this shaming fact to his family, the couple is still living together.

Barnard creates very watchable set-pieces where nothing of any great narrative import appears to be happening. In one such scene, Ali gives Ava a lift to a dodgy neighbourhood and they are set on by kids throwing stones at the car. Ali gets out and miraculously defuses the situation by turning up his car's music system and gets them all dancing. The scene might have come over as a bit far fetched, but Barnard makes it part of her optimistic aesthetic.

The film also does not skate over the fact that Ali is sleeping with Ava, but their relationship is treated matter of factly, without any prurience, and yet not fully without romanticism. You see them waking up together in bed, as if they are a married couple who have been together for years. There is no sensuality, exactly, but there is gentleness and tenderness.

In its understated way, the film is a celebration of the miracle of connection. Ava and Ali initially communicate through musical modes, but these signals reveal a deeper need: two warm hearts that need a place to share that warmth. It's here Barnard extracts gold, through the tactful, intelligent exploration of the convoluted layers of contradictory feelings with which we all deal daily.

**Original review:** Peter Bradshaw, *Guardian* and Philipp Engel, *Cinemanía*

**Extracted by:** Ed Beswick

# THE PHANTOM OF THE OPEN

**Director:** Craig Roberts

**Featuring:** Mark Rylance, Ian Porter, Sally Hawkins, Tommy Fallon

**Origin:** UK 2021



**Running time:** 106 minutes

Coarse language



31 October, 2, 3, November

*The Phantom of the Open* is based on the true story of Maurice Flitcroft, a crane operator from the city of Barrow-in-Furness in Cumbria, England, who entered the 1976 British Open Golf Championship qualification round by stating on the entry form he was a professional. The powers-that-be had no reason to question him because, in their eyes, who would be stupid enough to claim to be a professional when they were not?

You don't have to have a great understanding of golf because the movie explains everything to you as the story progresses, but with little to no professional training, his final score was 121, the worst score in the tournament's history. The goal of golf is to play as few strokes per round as possible, so it was no surprise when Flitcroft was dubbed "the world's worst golfer." When it was discovered that he lied to gain entry into the championship, he was given a lifetime ban from all their competitions.

Undeterred, Maurice gate crashed the championship and several other golf competitions at least six more times, using pseudonyms like Gene Paycheki, Gerald Hoppy, James Beau Jolley, and some outrageous names such as Arnold Palmtree and Count Manfred von Hoffmanstel. He also utilized fake moustaches, dark glasses, and a various assortment of hats, to disguise his real identity. While he never got past the qualifying round, he became a folk hero to regular people worldwide who admired his tenacity and never-say-die attitude, despite being a terrible golfer.

Flitcroft once stated, "Practice is the road to perfection," but no matter how often he trained, his score never improved. *The Phantom of the Open* is a welcome treat during these tumultuous times, it reiterates the importance of having dreams, and even if you give up on them because life gets in the way, it is never too late to pursue them down the road. After all, if you don't try, you'll never fail. Or succeed.

**Original review:** James Mc Donald, *Irish Film Critic*

**Extracted by:** Janez Zagoda

# GOOD LUCK TO YOU, LEO GRANDE

7, 9, 10 November



**Director:** Sophie Hyde

**Featuring:** Emma Thompson, Daryl McCormack, Isabella Laughland

**Origin:** UK 2022



Sexual themes, sex scenes, nudity and coarse language

**Running time:** 97 minutes

Whilst there's no surprise revealed in the fact that Emma Thompson truly deserves to be considered one of the greatest living actresses working today, and in the deliriously charming and strikingly emotional *Good Luck to You, Leo Grande*, Thompson turns in career-best work that leans into her strength as both an unmatched comedic and dramatic performer.

There's a beautiful and tragic humanistic quality that's uncovered here, through Sophie Hyde's gentle direction, Katy Brand's delicate script, and the absolutely stellar performances of both Thompson and Daryl McCormack, an impossibly handsome Irish actor who we can only hope walks away from this film as a bona fide star.

Thompson stars as Nancy, a sexually unfulfilled widow, who hires the titular Leo (McCormack, all charm and no body fat), a sex worker with a calming presence, for what she hopes is a night of tender exploration. Nancy (not her real name, as she later confesses) has only ever been with one man, and having been widowed for the better part of two years she's hoping Leo (also not his real name) can help kink out her sexual repression.

This is an intelligent effort that refreshingly highlights the plight of the middle-aged woman, exploring her psyche, her fears and her sexuality in a candid manner. Nancy isn't the punchline. Her desires aren't fodder for one-dimensional comedy. This is genuine exploration, and through Hyde's direction and in the hands of such a fearless performer as Thompson, Nancy's want to be a sexual being is never treated as disposable.

Both a body positive and a sex positive affair, *Good Luck to You, Leo Grande* strives in its attempt to ultimately be a film that celebrates the act of sex but, more importantly, salutes the ramifications of such. This is an unadulterated marking of an awakening that belongs to no age or gender, and it's our luck that such a film as this exists.

**Original review:** Peter Gray, [theaureview.com](http://theaureview.com)

**Extracted by:** Mark Horner

# VENICE INTERNATIONAL FILM FESTIVAL



La Biennale di Venezia has been one of the most prestigious cultural institutions in the world. The history of the La Biennale di Venezia dates back from 1895, when the first International Art Exhibition was organized. In the 1930s new festivals were born: Music, Cinema, and Theatre (the Venice Film Festival in 1932 was the first film festival in history).

The Venice International Film Festival is held annually in Venice, Italy and is considered one of the "Big Five" International film festivals worldwide. Traditionally held in late August or early September on the island of the Lido, screenings take place in the historic Palazzo del Cinema, the Festival's home since 1937.

The Festival was founded by the National Fascist Party in Venice in August 1932. During the 1930s, film was a popular Italian pastime, however, the majority of films screened in Italy were American. This led to government involvement in the film industry and the yearning to celebrate Italian culture in general. With this in mind, the Venice International Film Festival was created by Giuseppe Volpi, Luciano de Feo, and Antonio Maraini in 1932. Volpi, a wealthy businessman and had been Benito Mussolini's minister of finance, was appointed president of the Venice Biennale the same year. Maraini served as the festival's secretary general, and de Feo headed its executive committee.

On the night of 6 August 1932, the festival opened with a screening of the American film *Dr. Jekyll and Mr. Hyde* on the terrace of the Excelsior Palace Hotel. A total of nine countries participated in the festival, which ended on 21 August. The second festival in 1934 showed films from seventeen countries, and it was the first year of official awards: the Mussolini Cup for Best Italian Film, the Mussolini Cup for Best Foreign Film, and the Corporations Ministry Cup.

Having survived the political influences of World War II (the festival was renamed the Italian-German Film Festival in 1940) the social and political unrest in Italy beginning in 1968 had strong repercussions on the Venice Biennale. From 1969 to 1979 no prizes were awarded. The Golden Lion didn't return until 1980.

The rebirth in 1979 under the Director Carlo Lizzani who restored the image and value the festival which continues today. During the recent years, under the direction of Alberto Barbera, the festival established itself as an Oscars launchpad. At LFS we enjoy a number of films shown at the festival including the Golden Lion Award (awarded to Best film screened) 2020 *Nomadland*, (T2 2021); the Grand Jury Award (awarded to second best film) 2018 *The Favourite*, (T3 2018) 2017 *Foxtrot*, (T3 2018); the Special Jury Award (awarded to third place) 2018 *Nightingale*, (T1 2020); and the Volpi Cup (best actor/actress) 2017 Kamel El Basha (*The Insult* T1 2019) and 2021 Penelope Cruz (*Parallel Mothers* T2 2022).

Sources: <https://www.labiennale.org/en/history> [https://en.wikipedia.org/wiki/Venice\\_Film\\_Festival](https://en.wikipedia.org/wiki/Venice_Film_Festival)

# BHUTANESE CINEMA

Samdrupjongkhar was one of the first districts to have a cinema hall in 1950s where Bollywood movies were mainly screened. However, its popularity declined in the 2000s upon the introduction of television to the country. Today, the cinemas only screen local Bhutanese movies and at the beginning of the 21<sup>st</sup> century, the film industry began to thrive.



King Jigme Khesar was

concerned about losing this momentum when COVID-19 shut the Bhutanese cinemas. Thus, he commanded the national television broadcaster, Bhutan Broadcasting Service (BBS), to institute a special fund to support the fledgling film industry. The budget of US \$230 000 has been used for educational and entertainment productions, but the greater portion of the funds have gone to the production of short films.

However, this is not the first time the King has intervened. Recognizing the importance of films to society and culture, in entertaining people and representing the country, His Majesty the King continues to support the growth and development of the film industry. In 2009, the King conferred the Royal Order of Merit to the Film Association, recognizing the important role films play in society. The King also granted land to the Film Association for the development of a film studio, which is currently underway.

Movie making in the isolated kingdom is strenuous business. Not only do you have to teach yourself the filmmaking basics, but you must lug a makeshift cinema from village to village to reach Bhutan's movie-loving population. When one of Bhutan's top directors Tshering Wangyel finishes a film, he and his staff take to the Himalayan countryside for months at a time.

"Currently, it takes us a year to cover the country for screenings. I used to do it myself all the time, now I send my staff," Wangyel explained. "Last year, my boys took a car, a screen, a tent, a projector, tickets – they went from district to district, setting up a makeshift cinema in each venue or using school auditoriums."

Many of the industry's directors and actors also have to juggle their passion for cinema with day jobs as soldiers, monks, even politicians. Wangyel began his career in government, but the avid Bollywood fan, who grew up in a country where Indian musicals were a staple, always had movies on his mind. His films now blend Bollywood with traditional Buddhist teachings.

Source: <https://www.dailybhutan.com/article/royals-initiative-keeps-bhutan-s-film-industry-alive>  
<https://www.egyptindependent.com/mountains-makeshift-cinemas-bhutan-s-battle-make-movies/>

# LUNANA: A YAK IN THE CLASSROOM

**Director:** Pawo Choyning Dorji

**Featuring:** Sherab Dorji,  
Kelden Lhamo Gurung,  
Pawo Choyning Dorji

**Language:** Dzongkha, English

**Origin:** Bhutan, China 2019



**Running time:** 109 minutes

Occasional mild coarse language



14, 16, 17 November

The urban competitive lifestyle that we are leading right now makes one appreciate the calm and relaxed vibe of *Lunana* instantly. That being said, it couldn't have been an easy task, by any standard, to shoot in such a remote village. In one of his interviews, Pawo Choyning Dorji mentioned that they had to reach there by an eight-day trek on foot and that they were dependent on solar batteries and chargers to shoot. It was like going to another world beyond civilization altogether.

The film's story centers around Ugyen, a reluctant young teacher who doesn't enjoy teaching as such. Instead, he wants to shift to Australia to become a singer. When he is sent to the remotest school in the world to teach, he abhors the idea so much that he decides to quit as soon as possible. One of the students says that he would like to become a teacher as teachers have the ability to 'touch the future'. This makes Ugyen stop and think for a moment: even though he was a teacher, he had never thought about himself like that and had never even had such deep respect and regard for his profession.

This movie resembles a gentle teacher in a way — it makes us appreciate the basics that truly matter, such as the unparalleled joy of learning, of being in a place where we can make a difference and touch lives in our own little ways.

There is a reason why they say 'no matter where you go, never forget where you came from'. The uncomplicated life that you grew up with, the little traditions you enjoy with family, the comforting aroma of a home-cooked meal and the familiar songs of childhood will give you contentment like nowhere else. *Lunana: A Yak in the Classroom* is about all these and much more. At the end, when Ugyen starts singing 'Yak Lebi Lhadar', the local Yak song of Lunana amidst foreigners, you know the song has taken him where his heart belongs. He is home!

**Original review:** Debarupa Bhattacharjee, film companion.in

**Extracted by:** Mark Horner

# LITTLE TORNADES

21, 23, 24 November



**Director:** Aaron Wilson

**Featuring:** Silvia Colloca, Mark Leonard Winter, Robert Menzies

**Language:** Italian, English

**Origin:** Australia 2021



Sex and coarse language

**Running time:** 91 minutes

Without notice, hard-working machine operator Leo (Mark Leonard Winter) finds himself abandoned by his wife, leaving him with two young kids, all her responsibilities and no explanation or apology. Set in a small rural town in the early 1970s, Leo struggles with his new, soul-crushing routine of day-to-day living: preparing the kids for school; working; visiting his mother's grave; trying to connect with his non-communicative dad (Robert Menzies), a WW2 veteran, farmer and emotional shut-in.

Exasperating Leo's anguish is the mystery of what went wrong. She won't call, and his calls to her sister in Melbourne, pleading for some word from his wife about what is going on, fill him with guilt, doubt and resentment. They also make especially painful the questions from his children about where their mother is and when she'll be back. Into his bleak life a splash of light arrives in the form of Maria (Silvia Colloca), the beautiful widowed sister of workmate Tony (Fabio Motta) who has volunteered her to fill Leo's chronic need for a child minder.

Director Aaron Wilson, who co-wrote the film with Christos Tsiolkas, brings a delicate hand to this heartfelt, sombre domestic drama. As the troubled, tortured Leo, Mark Leonard Winter brings the quiet intensity that has become his signature. It contrasts nicely to the upbeat beats of Colloca's life-loving Maria. And special kudos to Wilson for blessing the film with the incredibly rare treat of child actors (Minnie and Freddy Liszukiewicz) actually behaving like real children and not like miniature adults.

Cinematographer Stefan Duscio does a great job softly illuminating the period detail sprinkled across almost every frame of the film. Those old enough to remember the kitchen décor of the early 1970s will marvel at the exacting attention paid here, right down to the plastic cannisters. *Small Tornadoes* is Wilson's second feature after his notable 2013 debut *Canopy*. The promise he showed there is in full flight here.

**Original review:** Jim Schembri, [www.jimschembri.com](http://www.jimschembri.com)

**Extracted by:** Gail Bendall

# THE INNOCENTS

## De Uskyldige

**Director:** Eskil Vogt

**Featuring:** Rakel Lenora Fløttum, Alva Brynsmo Ramstad

**Language:** Norwegian

**Origin:** Norway 2021



**Running time:** 117 minutes

Strong themes and violence



28, 30 November, 1 December

The setting of a modern Nordic housing estate may be different but the chilling elements of Eskil Vogt's latest film has a long and successful lineage that includes the likes of *The Turn Of The Screw*, *The Midwich Cuckoos* and any number of Stephen King books. The kids, you see, are not quite all right. Take nine-year-old Ida (Rakel Lenora Fløttum), for example. She's just moved to the estate with her mum, dad and older sister Anna (Alva Brynsmo Ramstad), who has autism. You can see Ida knows it's wrong to pinch her sibling but there's a frustration and loneliness that fuels her, egged on, perhaps, by the fact that Anna doesn't seem to feel it.

When Ida meets the similarly aged Ben (Sam Ashraf) - who notably is sporting a large bruise that signposts trouble at home - it seems like a positive friendship might be formed as he shows a little trick he can play with his mind, but a game with a cat that they encounter in the woods, soon takes a very sadistic turn.

Telekinesis and telepathy are always enjoyably chilling ingredients and the bright summer sunshine and candy coloured clothes the kids wear adds to the oddness, powers operating in daylight somehow more unexpected than those that come at night. To the kids, though, they are no more magic than the erasable Magna Doodle-style drawing screen Anna loves - and this is very much the children's world.

The subtlety Vogt employs as a director pays off in spades as he gets as much creepy mileage from the disturbance of soil and water as any amount of CGI could muster. He keeps his threats simple but effective. We are often allowed to see the danger looming which helps it gather heft. He is helped by tremendous performances from his young cast, in particular, Fløttum, who is at the heart of the moral conflict of the film, having to make choices about right and wrong that she has never encountered before. The others may have the psychic abilities but it's her mental strength in the face of a moral maze that really gets put to the test.

**Original review:** Amber Wilkinson, *Eye for a Film*

**Extracted by:** Gill Ireland

## COMPARTMENT NO. 6

5, 7, 8 December



### Hytti Nro 6

**Director:** Juho Kuosmanen

**Featuring:** Yuriy Borisov  
Seidi Haarla, Valeriy Nikolaev

**Language:** Finnish, Russian

**Origin:** Estonia, Finland,  
Germany, Russia 2021



Strong coarse language

**Running time:** 107 minutes

Vladimir Putin recently claimed that Russian culture was being cancelled in the west. The release of *Compartment No. 6* proves him wrong: a movie about a Russian character behaving menacingly to someone from Finland, Russia's vulnerable neighbour, and yet being romantically redeemed. There is a bone-chilling cold in the film's location – Murmansk in Russia's remote north-west – but a wonderful human warmth and humour in this offbeat story of strangers on a train and of national characteristics starting to melt.

The film is adapted from a novel by Rosa Liksom, and concerns a young Finnish student of archaeology, Laura (Seidi Haarla) who is in Moscow sometime in the early 90s; she has begun an impulsive affair with her professor, Irina (Dirana Drukarova). With Irina's encouragement, and perhaps because this older woman does not care to have her hanging around much longer, Laura has resolved to make the tough rail journey up to Murmansk where she wants to view the petroglyphs – mysterious rock drawings, thousands of years old.

Sweet-natured, open-hearted Laura gets on this uncomfortable train where she finds that she must share compartment number 6 with Ljoha (Yuriy Borisov), a boorish, drunk young guy who is on his way to get a job in a coal mine in Murmansk and is openly abusive, misogynistic and philistine about Laura's plans. Of course, the relationship of Ljoha and Laura is going to thaw. Ljoha's scowling face and shaven, bullet head make him look a tough guy, but it isn't long before we see him as vulnerable, never more so than when with Laura welcomes another Finnish guy to share their carriage - a self-admiringly sensitive type who insists on singing and playing his guitar. Ljoha is fiercely sceptical and resentful of this preening interloper, and he is right to be.

No one wants to help Laura find these petroglyphs that she has set her heart on and travelled so far to see, and it is Ljoha himself who has to step up. Of course, the point is that are millions of Ljoha's fellow citizens who cannot be tarred by the malign mediocrity of Putin's chauvinism.

**Original review:** Peter Bradshaw, *Guardian*

**Extracted by:** Anne Green

# SUNDOWN

**Director:** Michel Franco

**Featuring:** Tim Roth,  
Charlotte Gainsbourg

**Language:** English, Spanish

**Origin:** France, Mexico, Sweden  
2021



**Running time:** 82 minutes

Coarse language



12, 14, 15 December

Usually, when you try to avoid giving any plot synopsis it's because so much happens in a film that you don't want to spoil any surprises. That's sort of why it's nearly impossible to describe Michel Franco's latest drama *Sundown*. And yet, it's also kind of the opposite.

The film in its entirety is a sleight of hand. In a way, it's as if you're watching a dysfunctional family drama, then an international thriller, but always from the perspective of someone barely involved in what's going on. The result is simultaneously frustrating and mesmerizing.

Tim Roth provides a slyly empathetic turn as Neil. He and Alice (Charlotte Gainsbourg) plus two young adult kids are on a pricy vacation. Franco lingers for about 25 minutes on pools and vistas, private beaches and ridiculous accommodations. The dialogue—what there is of it—amounts to background noise. The point is there's love here, a bit of distance, and an absolutely insane amount of money.

Then a tragedy calls the family home, cutting short their holiday. From here the show belongs to Roth. Franco trusts the actor to carry the full weight of this character and this film with no exposition at all, next to no emotion and bursts of action withheld until the last half hour of the film.

Roth delivers. A blend of tenderness and resignation, he fascinates and the less he explains the more confoundingly intriguing he becomes. Neil is the mystery, his every action a surprise delivered in the lowest of keys. Gainsbourg's tumult of emotion offers a brash counterpoint, while Lazaro balances that drama with something raw and sometimes sweet.

It's almost amazing how much happens in a film that feels so meandering and lethargic. *Sundown* defies expectations, but it's all the better for it.

**Original review:** Hope Madden, *UK Film Review*

**Extracted by:** Gill Ireland

## FULL TIME

19, 21, 22 December



À Plein Temps

**Director:** Eric Gravel

**Featuring:** Laure Calamy, Anne Suarez, Geneviève Mnich

**Language:** French

**Origin:** France 2021



Coarse Language

**Running time:** 88 minutes

Laure Calamy plays Julie, a woman struggling to juggle a job and raising two kids. She has split from her partner and decided to move out of Paris to give the kids some fresh air and to avail herself of the slightly cheaper rents. However, this condemns her to the unwelcome cost and pressure of commuting and, given that transport strikes are something of a national pastime in France, she frequently has to navigate endless challenges just to get to her job as a chambermaid in a five star hotel.

Her manager at the hotel, who has befriended Julie over the years, has become impatient with always cutting her some slack. Even though she is sympathetic to Julie's plight, she has come to the formal warning stage. If Julie is late for work one more time, she will be let go.

Early in the film, we learn that Julie used to be in the corporate sector and her slide into wage labouring represents a kind of downward mobility that is all too familiar in the modern precarious world. Julie has tried to claw her way back ever since and, although she is not enthused in one way, she has decided to have one last crack at getting back into a middle-class job. The struggle to get to a crucial job interview whilst juggling her hotel job and relying on the older woman/child carer back in the village, forms the quest that shapes the film.

This is a simple tale, but the filmmakers manage to make it dramatic whilst economically sketching in what we might think of as the sociological and gender aspects that shape Julie's circumstances. As the tension mounts around Julie's desperate last bid, we are fully on her side, hoping that she will make it before they call full time.

**Original review:** Julian Wood, *FilmInk*

**Extracted by:** Allison Edwards

# THE MARVELLOUS CORRICKS



The Corrick family were vaudeville-style entertainers who toured Australia, New Zealand, and the world in the early 1900s. They screened a collection of approximately 130 short films as part of their performance. For many members of the public, the Corricks' shows were their first experience of moving pictures.

Between 1901 and 1914, the Australian-based Albert and Sarah Corrick and their eight

talented children toured shows that balanced live music, comedy and variety acts with film programs of short melodramas, coloured fantasies with special effects and film 'tricks' and travelogues. The Corricks purchased films from France, England, the USA and Italy, and produced some of the films themselves in Australia and on their world tour.

Films the Corricks made in Australia include *Street Scenes in Perth, Western Australia* (1907), *The Day-Postle Match at Boulder, Western Australia* (1907) and *The Bashful Mr Brown* (1907). Ever conscious of promotional opportunities, a banner for the Corrick Entertainers can be seen in the *Day-Postle* film as the camera rolls, and the Corricks themselves feature in the farcical chase scene in *The Bashful Mr Brown*. They also feature in one of their international tour films, *Sports at Sea on the SS Runic* (1909). The films, all on nitrate film stock, featured the cutting-edge filmmaking skills of the day, including trick and special effects. As well as black-and-white films, there were brilliantly coloured films using stencil and tinting techniques. In terms of Australia's filmmaking techniques in those earliest cinema years, the Corricks developed their skills independently as did other cinematographers of the day.

The Corricks built up a substantial catalogue of films during their 13 years on the road. When the troupe finally disbanded in 1914, following the death of patriarch Albert, most of the family settled in Launceston, Tasmania. The film collection was stored in a family garage and used for local screenings into the 1920s. As silent films were overtaken by the sound era's 'talkies', the film collection and projection equipment remained with Leonard's family. The reels were sometimes screened in their backyard with the children practising cutting and splicing on them. Eventually, Leonard's son John became the enthusiast who kept the films together, adapting his garage to become a small cinema to screen the nitrate originals. John Corrick eventually donated the original projector to the Queen Victoria Museum and Art Gallery in Launceston. The National Film and Sound Archive is currently restoring the entire Corrick Collection. Read more about this extraordinary project and how to see the films on the NFA website.

Source: <https://aso.gov.au/titles/collections/marvellous-corricks/>

# PROGRAMME: 17 OCTOBER – 22 DECEMBER 2022

SESSION TIMES		MOVIE	LENGTH
17, 19, 20	OCTOBER	Haute Couture (M)	101 Minutes
24, 26, 27	OCTOBER	Ali & Ava (M)	94 Minutes
31 2, 3	OCTOBER NOVEMBER	Phantom of the Open (M)	106 Minutes
7, 9, 10	NOVEMBER	Good Luck to You, Leo Grande (MA 15+)	97 Minutes
14, 16, 17	NOVEMBER	Lunana: a Yak in the Classroom (PG)	109 Minutes
21, 23, 24	NOVEMBER	Little Tornadoes (M)	91 Minutes
28, 30, 1	NOVEMBER DECEMBER	The Innocents (MA15+) <i>De Uskyldige</i>	117 Minutes
5, 7, 8	DECEMBER	Compartment No 6 (MA15+) <i>Hytti Nro6</i>	107 Minutes
12, 14, 15	DECEMBER	Sundown (MA15+)	82 Minutes
19, 21, 22	DECEMBER	Full Time (M) <i>À Plein Temps</i>	88 Minutes

Film voting: The Plough Inn

## 6 FEBRUARY Next screening

Visit our website [www.lfs.org.au](http://www.lfs.org.au) for film voting results and film discussion.

**Please check consumer warnings given for each film for individual suitability.**

### Screening times:

**Monday 6 pm**

**Wednesday 4 pm & 6.30 pm**

**Thursday 6 pm**

### Committee:

**President** Janez Zagoda

**Secretary** Gail Bendall

**Membership secretary** Gill Ireland

**Vice-President** Mark Horner

**Treasurer** Ed Beswick

**Committee** Anne Green  
Allison Edwards

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



**VILLAGE  
CINEMAS**  
LAUNCESTON