



Launceston
Film Society

www.lfs.org.au

PO Box 60, Launceston, 7250

The good stuff:



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VILLAGE
CINEMAS

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Please, during the movie:

- ✓ No talking.
- ✓ Turn off your mobile phone.
- ✓ Do not sit or stand at the back wall (fire safety).
- ✓ Village rules for food and beverages apply.

The fine print:



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- ✓ Replacement cards (\$10 fee)
- ✓ Film voting results
- ✓ Film requests



The LFS is a "Members Only" society. Our screening agreement requires that your membership card cannot be loaned to another person.



Membership cards will be scanned before admission and is valid for one screening per week.



Seating is not guaranteed at LFS screenings.



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Censorship classifications:

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POOR THINGS

Director: Yorgos Lanthimos

Featuring: Emma Stone,
Mark Ruffalo, Willem Dafoe

Origin: USA 2023



Running time: 141 minutes

Strong sexual content, graphic
nudity, disturbing material, gore,
and language



From filmmaker Yorgos Lanthimos and producer Emma Stone comes the incredible tale and fantastical evolution of Bella Baxter (Stone), a young woman brought back to life by the brilliant and unorthodox scientist Dr. Godwin Baxter (Willem Dafoe). Under Baxter's protection, Bella is eager to learn. Hungry for the worldliness she is lacking, Bella runs off with Duncan Wedderburn (Mark Ruffalo), a slick and debauched lawyer, on a whirlwind adventure across the continents. Free from the prejudices of her times, Bella grows steadfast in her purpose to stand for equality and liberation. Matt Neal describes this movie as a steampunk coming-of-age fairy tale, mixed with an occasionally disturbing commentary on the patriarchy and a frequently hilarious exploration of morals and social conventions. It's bizarre, it's laugh-out-loud funny and it's wonderfully weird, yet it's also thought-provoking and confronting.

Lanthimos and cinematographer Robbie Tyan give us fish-eye lenses, odd angles, plenty of zooms, pinhole views and every other weird trick they can think of to throw us off balance and show an unfamiliar world in which they can present some sadly familiar problems. It's wonderfully unsettling, and makes the incredible sets and stunning production design even more otherworldly.

Equally otherworldly is Stone as Bella. Her journey from infantile naivety to mature self-awareness is strangely powerful and powerfully strange, and Stone never misses a step along the way. It's a physical role, almost robotic in places, but Stone never stops finding the humanity in the absurdity. Ruffalo is also excellent as the bon vivant brought to his knees by Bella. He is an equally flashy performance, and Ruffalo shows off his knack for over-the-top comedy. Bella's journey of self-discovery is a strange one and sometimes a challenging one for the audience. This movie has themes of horror and gore, and there is strong sexual content and nudity - some of the scenes may be confronting for some movie goers.

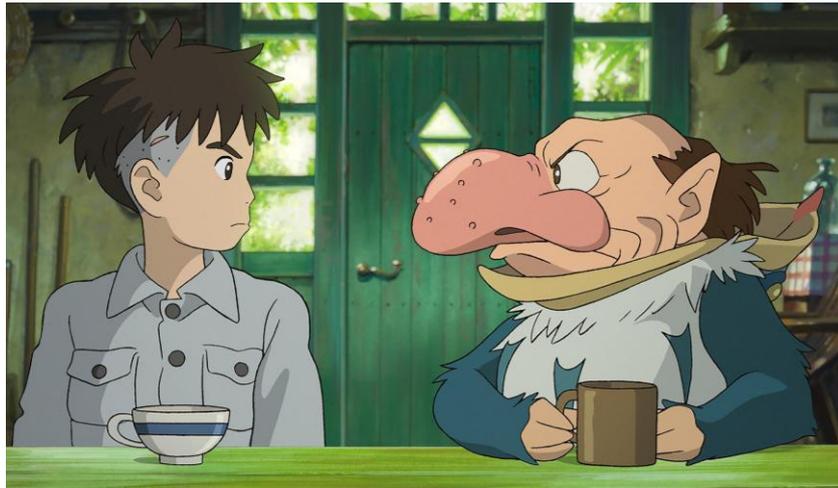
Original review: IMDb (Searchlight Pictures) and Matt Neal ABC Radio

Extracted by: Tania Harvey

29 April, 1, 2 May

THE BOY AND THE HERON

6, 8, 9 May



Director: Hayao Miyazaki

Featuring: Soma Santoki, Masaki Suda, Ko Shibasaki

Origin: Japan 2023

Language: Japanese



Mild fantasy themes and animated violence

Running time: 124 minutes

Hayao Miyazaki (revered Academy Award-winning director) came out of retirement at the age of 82 to make this film and its arguably one of his most personal yet. *The Boy and the Heron* is a semi-autobiographical fantasy about life, death, and creation. It is a strikingly beautiful, densely detailed fantasy that revisits devices and themes from Miyazaki's previous films and ties them together with elements that have a clear autobiographical resonance for the director.

The film centres on the experiences of a young boy named Mahito who ventures into a world shared by the living and the dead in search of his mother. The story is set in Japan during World War II where Mahito's father is the boss of a factory that manufactures fighter planes. For a director who is preoccupied with the idea of flight, Miyazaki reveals an unexpectedly complicated relationship with birds in this film. In addition to the monstrous parakeets that eye Mahito greedily, there is also a flock of pelicans that feed on gentle floating creatures called the Warawara. Then there's the heron, which soon loses its elegant avian form and morphs into one of Miyazaki's less lovely creations - a wart encrusted, goblin-like henchman in service to an ageing wizard who has a connection to Mahito's family. Ultimately, family, even scarred by loss, forms the central spine of this film, as it does in so many of Miyazaki's movies.

The hand-drawn animations are visually sumptuous and take the audience on a thrilling journey that merges reality with illusory flights of fancy through Miyazaki's psyche. Similarly, the lush orchestral score, by regular Miyazaki collaborator and long time composer Joe Hisaishi, is shimmering, exultant and underpins the key themes throughout the film. It's a film that somehow plays as both a child's heroic journey and an old man's wistful goodbye at the same time - a dream-like vision that reasserts Miyazaki and Studio Ghibli's voice and international relevance. It's gorgeous, ruminative and mesmerising whilst also refusing to confirm to normal storytelling conventions. If this really is Miyazaki's final word, then it's a conclusion worthy of his masterful legacy.

Original review: Wendy Ide, *Guardian* & Luke Goodsell, *ABC Arts*

Extracted by: Ed Beswick

GOODBYE JULIA

Wadaean Julia

Director: Mohamed Kordofani

Featuring: Eiman Yousif, Siran Riak, Nazar Goma, Ger Duany

Origin: Sudan 2023

Language: Arabic



Running time: 120 minutes

Mature themes



13, 15, 16 May

Goodbye Julia is the first feature film to be made in Sudan to be submitted to Cannes (where it won the Prix de la Liberté award). A beautifully shot drama, it gives Western audiences a glimpse of life in a country that we normally only see in news reports and documentaries.

Writer-director Mohamed Kordofani has created an intricate story of friendships and betrayals which works as an intimate drama while also subtly giving us an insight into the divisions between the people of north and south Sudan that led to the country's division in 2011.

The singer/actress Eiman Yousif plays Mona, whose husband, a wealthy Northerner, kills a delivery man in a fit of pique and then covers up his death. Mona, suffering guilt for her part in the crime, seeks out Julia (Siran Riak), the delivery man's unknowing widow and young child and invites them to come and live at her and her husband's house in Khartoum and work for her.

A troubled friendship develops between the two women, both trapped by social restrictions around gender, religion and race. Mona has been forced to give up her singing career as it's not deemed seemly by her autocratic husband; her failure to fall pregnant threatens the marriage.

Meanwhile Julia is in limbo, not knowing what has happened to her husband or what the future holds for herself and her daughter. There are elements of a thriller here and Kordofani keeps up the pace throughout, aided by a dramatic score by Sudanese musician and activist Mazin Hamid and excellent camerawork. Eiman Yousif, a Sudanese fashion model who had never acted before, is totally convincing as Julia. Over the course of the narrative, she matures into a woman prepared to challenge the racism Northern Sudanese people have displayed to Southerners. Kordofani tries to tie up a few too many loose ends in the third act but this doesn't detract from the overall impact of *Goodbye Julia*.

Original review: Saskia Baron, theartsdesk.com

Extracted by: Mark Horner

AWARD NIGHT PROTESTS

As the Hamas-Israel conflict continued unabated, a number of award nights have been used as an opportunity for protesting or voicing opinions about the war. Winners of the Best Documentary Film at the Berlin Film Festival, Palestinian Bassem Adra and Israeli Yuval Abraham, for example, were adamant about the need for a ceasefire and the end to apartheid. However, their statement during the acceptance speech was by no means the first time an artist had used an awards night to express their political views.

One of the first was at the 1973 Oscars when Marlon Brando sent actress-activist Sacheen Littlefeather to collect his Oscar for Best Actor in the *Godfather* and to speak

out about America's poor treatment of Native Americans. Upon winning the statuette for *Shooting Columbine*, Michael Moore the filmmaker cited that the country was living in a "fictional time" and spoke out against the Iraq War and then-President George W. Bush. The protest received both boos and applause, and the broadcast cut Moore's speech.

The revelation of the 2016 Oscar nominees sparked a series of criticisms for lack of diversity: of the 20 nominees in the acting categories, all were white. Black celebrities joined the #OscarSoWhite ("Too White Oscar") movement, which included a boycott of the ceremony. Names like Spike Lee, Jada Pinkett-Smith and Will Smith did not attend the awards.

In January 2017, then US President Donald Trump published a decree banning the entry of citizens from Muslim countries into the country. When the Iranian feature film *The Apartment* was announced as the winner, two Iranian scientists residing in the US read a letter from the filmmaker Asghar Farhadi who refused to participate in the event in solidarity with Arab citizens.

Amidst the emergence of the Time's Up movement, which protested against the culture of sexual harassment and abuse in the entertainment industry, the 2018 Golden Globe saw a kind of different dress code. Virtually the entire red carpet was wearing black, a colour chosen by actresses like Angelina Jolie, Jennifer Lawrence, Meryl Streep, Natalie Portman and Emma Watson to draw attention to the cause.

No doubt, the war in Gaza will not be the last reason for protests at film awards.

Sources: <https://www.worldstockmarket.net/protests-and-boycotts-have-always-marked-movie-awards-remember/> <https://variety.com/2024/awards/awards/activism-protests-awards-season-1235923966/>



SALTBURN

Director: Emerald Fennell

Featuring: Barry Keoghan, Jacob Elordi, Rosamund Pike, Richard E Grant, Archie Madekwe

Origin: USA, UK 2023



Running time: 131 minutes

Strong themes, suicide references, coarse language and nudity



20, 22, 23 May

Emerald Fennell's *Saltburn* did something nearly every other 2023 movie could not: Start an argument. Released into award season as a tawdry kind of counterprogramming against more serious fare, the movie provided a big bad jolt of decadent fun at a time when such things are hard to come by. Oxford scholarship student Oliver (Barry Keoghan), earnest and doe-eyed but also a bit of a drip, insinuates himself into a circle of glamorous and staggeringly wealthy students at least in part to stay closer to Felix, an upper-class heartthrob who has caught his eye (Jacob Elordi). Once ensconced on Felix's family estate of Saltburn, Oliver moves past romantic obsession to something more primal.

Because of this, people got excited. They thrilled to the luscious and vaguely rotted environment, not to mention the music, strobing cinematography, faded aristocrats whistling past their graves, the gritty eroticism brought by Keoghan and Elordi, and a dash of necrophilia; it's the kind of movie meant to launch a hundred Cinema Studies essays about "the gaze." The movie's boosters did not care too much or at all about how tightly the plot threads were knitted up in the all-too-much-of-that conclusion. They got on board and enjoyed the ride.

Because of that, others were irritated. *Saltburn* was accused of being less than the sum of its parts. It was fileted for being too derivative, too explanatory in a Bond villain way, too ambiguous about where its protagonist was on the sexuality spectrum, and refusing to deliver moral clarity about who the goodies and baddies were. But while Fennell's satire of the toffs is constant and cutting, she never loses sight of their humanity.

Saying too much more would give away the twists and turns. *Saltburn's* critics are not wrong when they cut it up for being both nonsensical and just too damn much at the end. *Saltburn* is a great time produced by a great director without being a great movie. And that is perfectly okay.

Original review: Chris Barsanti, *Eyes Wide Open*

Extracted by: Mark Horner

ANATOMY OF A FALL

27, 29, 30 May



Anatomie d'une chute

Director: Justine Triet

Featuring: Sandra Hüller, Swann Arlaud, Milo Machado-Graner

Origin: France 2023

Language: French



Strong themes, suicide references and violence

Running time: 152 minutes

The line that separates life and fictionalization is also the subject of the formidable *Anatomy of a Fall*, directed by Justine Triet. The title is clearly a nod to Otto Preminger's *Anatomy of a Murder* (1959), perhaps the greatest of all courtroom thrillers, and inside a courtroom is where *Fall* spends much of its two-and-a-half-hour running time.

Sandra (Sandra Hüller) and Samuel (Samuel Theis) are a literary couple living in Samuel's hometown in the French Alps. But when their son, Daniel (Milo Machado Graner), returns from a walk, he finds Samuel's dead, bloody body in the snow—it appears that his father has fallen from the attic. There are three possibilities: The fall was a total accident. Samuel killed himself. Or Sandra murdered him.

It's for that last possibility that Sandra is charged. I'm not sure what the standard for convicting someone of homicide in France is, but if I were a juror, I would reach reasonable doubt on the physical evidence alone, and I choose to believe that's part of the point. A staggering—even exasperating—amount of the trial is spent trying to catch Sandra in lies about circumstantial evidence: a bruise on her arm, a fight she had with her husband, whether her writing foreshadowed the alleged crime, and so on. As a defendant, Sandra (and Hüller, performing in both English and French) makes for a much cooler customer than Pierre Goldman in "The Goldman Case," a French legal thriller shown here last week.

The key to the film is that it is not, in fact, an anatomy of a murder. It's an anatomy of a marriage, or specifically how a marriage has fallen apart. The trial functions as a fact-finding mechanism both for the court and for Daniel, who begins to understand his parents in a new way, or at least to understand—like Elizabeth in *May December*—how hard it is to understand. This is a dense, talky film with a complicated structure. Aspects that seemed superficial or implausible at the moment have only grown in my mind since it ended.

Original review: Ben Kenigsberg, *RogerEbert.com*

Extracted by: Anne Green

IO CAPITANO

Me Captain

Director: Matteo Garrone

Featuring: Seydou Sarr,
Moustapha Fall,
Issaka Sawadogo

Origin: Italy, Belgium, France
2023

Language: Wolof, French, Arabic,
English

Running time: 122 minutes

Strong themes and violence



3, 5, 6 June

The 3,000 mile Odyssey of two Senegalese teenagers, who make their way from Dakar by bus and car and foot across several African countries to Tripoli and then onto the Mediterranean, is one of the more harrowing viewing experiences you'll have in a theatre. The travails of these boys—who face robbers, prison, rapacious middle men, torture, sadism, a death-defying march across the Sahara, and for one of them, the forced captaincy of an ancient wooden boat—will make it hard at times to keep your eyes on the screen. And yet, as in a fable, or Hollywood, there is always a glimmer of hope.

The story of this Oscar-nominated Best Foreign Feature Film is told from the boys' perspective and especially the more cautious of the two, Seydou (Seydou Sarr), who is coaxed into leaving home, family, and community by his more adventurous cousin, Moussa (Moustapha Fall). They aren't political refugees—no gangs threaten them and their parents haven't been killed. Although Seydou and Moussa are poor, they are not true economic refugees. They live closely with their siblings and mothers in small shacks, go to school, play soccer, find odd jobs; they don't lack basic human needs. But they are driven by the dream, the dream of a better life in, vaguely, Europe, of improving the circumstances of their mothers and sisters, of "whites asking for your autograph."

Noted Italian director Matteo Garrone has chosen to focus on these naïve youngsters—Seydou is 16—rather than the hardened adults who make the trip after leading lives of desperation in their native countries. The film was shot mostly in Senegal and Morocco, in 13 weeks. This Italian director never has his characters set foot on Italian shores. It's not about what happens to them as immigrants in a European country, it's about what they went through to try to get there, what Garrone wants us to see when we look at immigrants in our countries.

Original review: 2 Film Critics

Extracted by: Gail Bendall

BEYOND UTOPIA

10, 12, 13 June



Director: Madeleine Gavin

Featuring: Hyeonsoo Lee, Sung-eun Kim, Lee So-yeon

Origin: USA 2023

Language: Korean



Mature themes and violence

Running time: 115 minutes

It's one thing to read about North Korea's brutal, isolated dictatorship, and quite another to watch the terrifying journeys of those trying to flee its clutches. That's just what Madeleine Gavin's overwhelming documentary *Beyond Utopia* does in showing one family's nerve-wracking flight from North Korea through China and other countries with the help of South Korean pastor Kim Seungeun, a veteran manager of such efforts. This film also fleshes out life and death in North Korea in harrowing detail, with some clandestine glimpses from within the country, and chronicles one more escape through the latter's desperate phone calls with fixers.

Documentaries about North Korea sometimes fall into simply gawking at the bizarre world of living under its propagandistic totalitarian regime. Gavin's use of survivors giving first-hand accounts and of (some) secret footage of torture or extreme poverty within the country helps stave off this kind of rubbernecking, though some facts of North Korean existence – such as the mandatory submission of household faeces to the government for use as fertiliser – still feel so extreme as to trigger our sense of the absurd.

The family's trip is a profound profile in courage, with both exhaustion and fortitude written on their faces – father, mother, two young daughters, and an unstoppable 80-year-old grandmother. That thread of the film bears comparison to recent documentaries about Syrian refugees, where the risks feel inscribed in the camerawork. (Part of our access appears to come from self-chronicling by the family or the pastor.) The activist coping with her son's escape from afar is a source of anguish, and the fact that we hear only the voices of fixers, who may or may not be on the level, underlines her horror and helplessness.

These are hard but necessary stories to hear. The film's editorial scheme can feel almost assaultive, allowing little to no breathing room or flow as it cuts among the journeys, talking-head interviews, glimpses of North Korea, and so on.

Original review: Nicolas Rapold, *Sight and Sound*

Extracted by: Thomas Butler

PERFECT DAYS

Director: Wim Wenders

Featuring: Koji Yakusho,
Tokio Emoto, Arisa Nakano,
Aio Yamada

Origin: Japan 2023

Language: Japanese, English



17, 19, 20 June

Running time: 124 minutes

Mild Impact



Wim Wenders' Zen-like *Perfect Days* was selected as Japan's international feature nominee for this year's Academy Awards, a first for a non-native filmmaker. *Perfect Days* expresses its maker's artistic identity and outsider's perspective to perfection. Wenders gives us a hero in Hirayama (Koji Yakusho, Best Actor, Cannes 2023) who lives in a modest apartment near Tokyo Skytree but exists in a world of his own. Meanwhile, his occupation as a toilet cleaner may make him sound down and out, but his workplaces are 17 public toilets in Shibuya Ward that, created by leading architects and designers, look nothing like the usual public lavatories.

Hirayama signals his apartness from the average and ordinary in other ways, from his meticulous attention to detail, such as using a hand mirror to inspect the toilets' hidden spots, to his avocation of photographing light filtering through trees using a film camera. Yet his daily routine unfolds with a monkish, analogue sameness: He downs a can of coffee for breakfast, plays classic rock cassettes in his van as he drives to work and reads paperbacks by well-known authors in the futon before he goes to sleep. We sense early on that for all his joy, Hirayama has troubled corners in his psyche, as suggested in his black-and-white dreams. The film's first half unfolds with Hirayama living and working in almost wordless solitude, interrupted by comic interactions with an excitable co-worker and his vampish girlfriend.

During the second half, his teenage niece casually arrives out of the blue. Intuiting that the girl has fought with her mother, his long-lost sister, Hirayama accepts her into his life, taking her on his rounds and to his neighbourhood public bath, surprising the elderly regulars. Also, Hirayama gets a jolt when he discovers the proprietor of his favourite bar in the embrace of an unfamiliar male visitor, and we realize that his feelings for her may be more than platonic. These developments threaten to take the film in all-too-familiar directions, but Wenders opts for mood over plot, the poetically suggestive and evocatively playful over the prosaically explanatory. In the silent, revelatory climax, Yakusho shows us why he won that acting award.

Original review: Mark Schilling, *Japan Times*

Extracted by: Janez Zagoda

LA CHIMERA

24, 26, 27 June



Director: Alice Rohrwacher

Featuring: Josh O'Connor, Carol Duarte, Vincenzo Nemolato, Alba Rohrwacher

Origin: Italy, France, Switzerland
2023

Language: Italian, English



Coarse Language

Running time: 133 minutes

Alice Rohrwacher's new film is a beguiling fantasy-comedy of lost love: garrulous, uproarious and celebratory in her absolutely distinctive style. It's a movie bustling and teeming with life, with characters fighting, singing, thieving and breaking the fourth wall to address us directly. As with her previous film *Happy As Lazzaro*, Rohrwacher homes in on a poignant sense of Italy as a treasure house of past glories, a necropolitan culture of ancient excellence.

Perpetually dressed in a crumpled linen suit, Arthur, played by Josh O'Connor is a former archaeologist recently out of jail who makes his living by heeding the call of Etruscan artifacts buried deep within the Italian landscape. Using a dowsing rod, Arthur can tell where invaluable Etruscan antiquities are buried and has teamed up with a bizarre homeless gang of grave-robbers to dig them out under cover of darkness. The procurement of antiquities forms its own underground economy, offering a vision of 1980s Tuscany where everyone's gaze is fixed on the commodification of the past for present profit. Even so, mercenary intent isn't all, and melancholy hangs over the protagonist as he yearns for a lost love and interrogates his role in the grave-robbing trade.

Shot in beautiful 16mm by H el ene Louvart, *La Chimera* is the kind of film whose tactility is so acute one feels like it's possible to reach out and graze the pictured textures, be it the wet soil cradling Etruscan treasures or Josh O'Connor's scruffy chin. Such palpable qualities help set the stage for a final descent into magical realism when yesterday's spirits come a-calling, and we're reminded how, one day, the earth beneath our feet shall be our resting place. What, at first, might seem like meandering absurdities escalates to a poignant ending. Suddenly, every one of Rohrwacher's ideas slips into place, emotional clarity overwhelming as *La Chimera* breathes its last breath.

Original review: Claudio Alves, *The Film Experience* and Peter Bradshaw, *Guardian*

Extracted by: Gill Ireland

THE ROHRWACHER SISTERS

Sisters Alba (actress) and Alice (director) Rohrwacher have not only worked together on *La Chimera* but we have enjoyed their collaborations before such as in *Happy as Lazzaro* (T3 2019).

Growing up between Umbria, Lazio and Tuscany, the girls were raised by their beekeeper father and school teacher mother. For Alba, she initially began studying medicine before moving to Rome to study acting at Centro Sperimentale di Cinematografia. Alice's path was a little more direct. She studied Classics at the University of Turin, then specialized in screenwriting at the Holden School in Turin.

Alba Rohrwacher: 'We grew up in the countryside

where it wasn't easy to get to the cinema. We were not used to watching TV, but I still remember very well the first VHS movie tapes that I watched together with my dad. *Novecento* by Bertolucci, for example, was really upsetting for me. Those images are still imbedded inside of me since then like an indelible, magnetic moment—something that I was not maybe able to understand wholly, but which transmitted to me the magic power, the love that I have today for cinema. When I finally enrolled at high school at the age of 14 in Orvieto, the town nearest to us, it was then that the cinema truly entered my life.'

Alice Rohrwacher: 'Yes, that is true, cinema entered my life late, maybe even later for me, when I was studying at the University in Turin. Until then it was something abstract and distant, both as a show to participate in and as images to be created. We never had a camera. But you know, living very isolated, in the emptiness and silence of those days, our imagination had already created many films! The images of reality and those of our imagination, together with music and books, populated our lives so intensely that, when the cinema arrived, it was like a gathering of many things we already knew, like a party where all our passions were invited.'

Alice Rohrwacher has, on more than one occasion stated that working with her sister is a privilege; 'because she is a great and very generous actress. We trust and love each other so much that we always tell each other the truth, even if it hurts, and sometimes that can cause arguments. But we know that our criticisms are very constructive. She is always one of the first people who reads my scripts.'

Sources: <https://www.nytimes.com/2015/08/17/t-magazine/alice-alba-rohrwacher.html> <https://variety.com/2023/film/news/alice-rohrwacher-cannes-la-chimera-1235596475/> <https://www.townandcountrymag.com/leisure/arts-and-culture/a29991100/alba-alice-rohrwacher-moma-interview/>



THE TEACHERS' LOUNGE

1, 3, 4 July



Das Lehrerzimmer

Director: Ilker Çatak

Featuring: Leonie Benesch, Anne-Kathrin Gummich, Rafael Stachowiak

Origin: Germany 2023

Language: German, Turkish, Polish, English



Mature themes and coarse language

Running time: 94 minutes

Films mirroring naturalism where the drama, specifically, is generated from the confines of a teachers' staff room, are few and far between. A teacher's lounge has never had the grit or glamour of a police operations room or a corporate backroom when it comes to screen story telling, but *The Teachers' Lounge* creates a tension worth squirming through. We do have Miss Nowak's back here, riding her every move, but can we save her career?

Possibly not, but Leonie Benesch presents us with a character full of integrity and courage. She brings us into her workplace as an inexperienced but highly competent teacher. She has devised techniques to engage her upper-elementary school students. She is gaining their respect with every boundary she sets. Her students appreciate her care. So when she devises a method to seek out which fellow staff member is raiding her handbag for the contents of her purse ... the complications that follow, leads to stress levels she could never have contemplated.

And so while Leonie is well within her rights to find justice, the fact she is an outsider (new teacher, but not from the region) the tension in her life builds then squeezes her. There are no 'good guy, bad guy' clichés here. Her management team follow due process in support of her allegation but because the accused is a local, and pleads her innocence, and has a child in Leonie's class and has social currency, Leonie is caught between a "rock and a hard place".

Ilker Catak has created a film not specific to German culture. The politics that go with this story is generic. It is a social drama spoken with a balanced view and leaves her audience with a thought or two. Does Miss Novak lose her job? Did she do any wrong here? Did she learn a life lesson to take with her for years to come? Go and see this film, the answers lie within!

Original review: Chris Greenwood, *A Sliver of a Film*

Extracted by: Gill Ireland

FROM REEL TO DISC



Screening Classics

The films screened by the Society are chosen by the Committee after considerable thought and review. Although not a hard and fast policy the Committee tend to select films released within the previous 24 months. Advances in technology and changes in film distribution practices have made this possible.

In the Society's earliest days access to new releases was not possible and screenings tended to be more of 'classic' films, especially the non-English language ones.

Probably the oldest film shown by the Society was the Russian silent classic *Battleship Potemkin*, made in 1925 by director Sergei Eisenstein. He and offsider Grigori Aleksandrov basically rewrote the film as they went, the end product a far cry from the script they had been originally given.

The Society showed the film to members in 1959, the version screened being the original film but with a voice dubbing done in 1930. The film had then been restored in 1950. Interestingly the film was in black and white with the exception of 108 frames in which Eisenstein had hand coloured the battleship's Soviet flag red. That is reported to have been rapturously received at the film's premiere in Moscow.

Only slightly younger than *Battleship Potemkin* was the American film *Ella Cinders* which was chosen by the Society for its Silent Movie Night held at St Albies Hall in 1999. Apart from being one of the earliest films the Society has screened, *Battleship Potemkin* is also one of only two films the Society are known to have screened twice. It was rescreened in 1996, 37 years after its first showing.

The only other film known to have been shown twice is the German U-boat drama *Das Boot*. Seen by members in 1983, it also holds the distinction of being the first film the Society screened at what was then the City Twin Cinemas complex, our present Village Cinemas. In 1998 the members were again shown the film although it was the 209 minute Directors Cut, not the original which only went for 149 minutes. At 209 minutes *Das Boot – The Directors Cut* is one of the longest films the Society has shown.

Thomas Gunn



PROGRAMME: 29 APRIL – 4 JULY 2024

SESSION TIMES	MOVIE	LENGTH
29 1,2	APRIL MAY Poor Things (MA15+)	141 Minutes
6, 8, 9	MAY The Boy and the Heron (PG)	124 Minutes
13, 15, 16	MAY Goodbye Julia (M)	120 Minutes
20, 22, 23	MAY Saltburn (MA15+)	131 Minutes
27, 29, 30	MAY Anatomy of a Fall (MA15+) Anatomie d'une Chute	152 Minutes
3, 5, 6	JUNE Io Capitano (MA15+) Me Captain	122 Minutes
10,12, 13	JUNE Beyond Utopia (M)	115 Minutes
17, 19, 20	JUNE Perfect Days (PG)	124 Minutes
24, 26, 27	JUNE La Chimera (M)	133 Minutes
1, 3, 4	JULY The Teachers' Lounge (M) Das Lehrerzimmer Film voting: The Plough Inn	94 Minutes
22	JULY	Next screening

Visit our website 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

Thursday 6 pm

Committee:

President Janez Zagoda
Secretary Gail Bendall
Membership secretary Gill Ireland

Vice-President Mark Horner
Treasurer Ed Beswick
Committee Anne Green
Tania Harvey
Thomas Butler

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



**VILLAGE
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