

NEWSREEL

15 OCTOBER – 20 DECEMBER 2018





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

THINGS YOU SHOULD KNOW



Visit our website www.lfs.org.au for:

- ✓ 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 and Rodney O'Keefe.

FROM REEL TO DISC

1966: The Inaugural LFS Film Festival

The balance sheets in 1966 clearly show the Society to be in a precarious financial position. Despite this, the Society's committee decided to hold a film festival, to be screened in November that year.

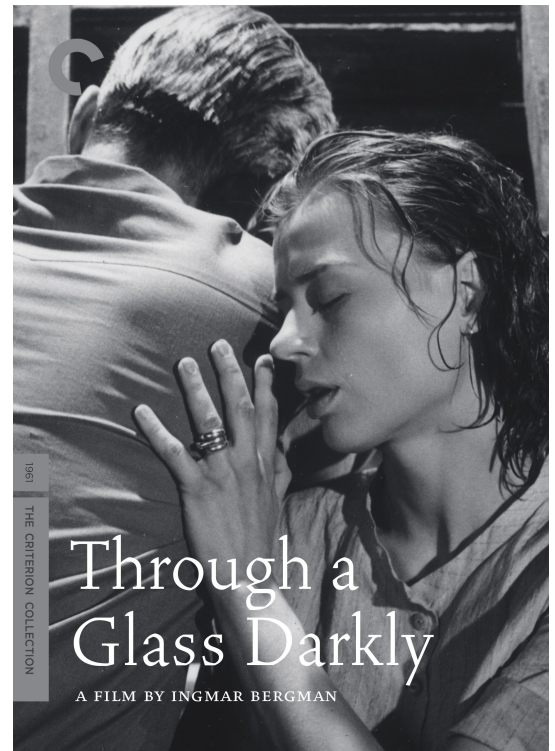
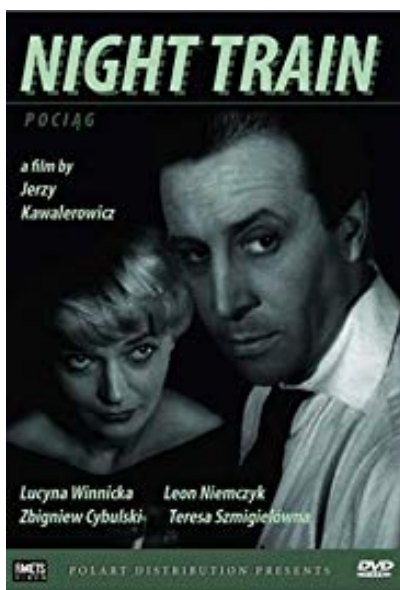
The Committee had contacted Blake Films in Sydney who agreed to supply three films at the cost of \$100 each. It was planned to screen these at the Tatler, a cinema off St John Street, on a Sunday as the cinema did not operate on that day. To help offset costs an approach had been made to the National Theatre and Fine Arts Society (NATFAS) seeking \$200, although the amount was not immediately guaranteed.



Ingmar Bergman's *Through the Glass Darkly* was chosen as the main screening for the film festival. To give variety, and hopefully attract a broader audience, the two other films chosen were an Italian comedy, *Queen Bee*, and a Polish drama, *Night Train*. It was also hoped that short films could be sourced from some of the embassies to fill the program.

While the Society was happy with the organisation and quality of what was on offer, it was disappointed in attendances. The festival resulted in a loss of \$186 but NATFAS

agreed to pay half the amount. Due to council by-laws regarding screenings on Sundays, attendance could only be by pre purchased membership, door sales were forbidden. As a result, when a large number of Launceston's Polish migrant community turned up to see *Night Train* without tickets, the Society decided to let them in for free as they could not charge them admission.



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.

15, 17, 18 October

MARY SHELLEY



Director: Haifaa Al-Mansour
Featuring: Elle Fanning, Maisie Williams, Douglas Booth
Origin: UK 2017



Mild themes, sex scenes and coarse language

Running time: 120 minutes

We first encounter 16-year-old Mary as the daughter of a struggling London bookshop proprietor named William Godwin. Her mother died soon after Mary was born, and she has an uncomfortable relationship with her stepmother but is devoted to Claire, her stepsister. On a trip to Scotland, Mary encounters poet Percy Bysshe Shelley and falls in love with him, unaware at first that, though he's only 21, he is married and the father of a daughter. Soon after she returns to London, Shelley follows her and is taken on as an apprentice by Godwin. Eventually the couple elopes, and Claire joins them in what becomes a menage a trois.

Inevitably, all three wind up at the Geneva chateau belonging to the wildly eccentric Lord Byron. In the company of Dr Polidori, they all become involved in lengthy binge-drinking sessions and other debauched behaviour. It's during one of these sessions that Byron challenges his guests to write a ghost story and Mary, now 18 and thoroughly disillusioned by the monstrous men in her life, writes the book that would make her famous for generations to come.

Writing the book was one thing. Getting it published under her own name, when female writers were strongly discouraged, proved to be something else entirely, as the film also depicts in some detail.

Mary must have been a remarkable young woman, willing to overthrow the social customs and mores of the time to live "in sin" with her married lover and, though always living on the edge of poverty, to travel and hold her own with some of the most celebrated men of the era. Most of all the film is a tribute to its brave and uncompromising women.

Original review: David Stratton, *Australian*
Extracted by: Ian Meikle

JILL BILCOCK

Director: Axel Grigor

Featuring: Jill Bilcock, Cate Blanchett, Baz Luhrmann

Origin: Australia 2018



22, 24, 25 October

Running time: 78 minutes

Strong coarse language



This fascinating documentary celebrates the life and work of film editor Jill Bilcock with help from a positively glittering selection of her friends and colleagues. There's also much here about the underappreciated and often mysterious art of film editing itself, and the inimitable style that she's developed over some 50 years or so.

Opening with clips of Philip Noyce, Cate Blanchett and director Bruce Beresford, we then see Bilcock in her Brunswick offices editing *The Dressmaker*. Her sense of humour is immediately on display as she laughs at the sight of a grungy Judy Davis in the bath. Becoming a student at Swinburne University at the age of 15, Bilcock fell into film production pretty much by chance and on a whim. She was amongst the first students there to do the filmmaking degree, even though she admits there was not much studying going on.

When she mentions Richard Lowenstein this leads to discussion of her first proper feature as editor, his *Strikebound*, and his collaboration with the late lamented Michael Hutchence, *Dogs In Space*. She also notes that it's wonderfully challenging to work with first-time directors and that's why she agreed to join Baz Luhrmann on *Strictly Ballroom*. When she explains how she went through the mess of rushes and added sound effects to create that film's final dance sequence, it's as enlightening a depiction of the classic editing process as you'll see in any doco.

The luminaries keep on coming: *Muriel's Wedding* co-star Rachel Griffiths dishes out praise and Bilcock describes how she recut the film a few times in order to make Toni Colette's *Muriel* look less horrible; Rob Sitch talks about *The Dish* and how Bilcock knows the critical need for comic timing; *Head On* director Ana Kokkinos thanks Bilcock for her work on such a difficult and low-budget movie. This is mostly about Jill Bilcock the professional, the editor, the artist, and the genuinely amazing work she's done over the years, much of which so many cinemagoers might never truly understand or even properly notice.

Original review: D M Bradley, *Adelaide Review*

Extracted by: Anne Green

SEE YOU UP THERE

29, 31 October, 1 November



AU REVOIR LÀ-HAUT

Director: Albert Dupontel

Featuring: Nahuel Pérez Biscayart, Albert Dupontel, Laurent Lafitte, Niels Arestrup

Language: French

Origin: France 2017



Strong sex scenes, violence

Running time: 117 minutes

See You Up There is a compelling, bittersweet story, told as romantic pageant. It's based on a prize-winning 2013 novel by Pierre Lemaitre. The film is full of rich historical details that capture the sense of agony and resentment, but the plot is driven by huge coincidences. These entwine the four or five major characters to a ridiculous degree, but it doesn't really matter in a film so big on circus-like theatrics and grand flourishes.

It is 1919, at the tail end and immediately following World War I, and the French are quick to honour their fallen soldiers, yet scandalously unwilling to support the veterans who return home from the front. The film opens with a sweeping shot across acres of devastated battlefield. Pockmarked by mortar blasts and lacerated with barbed wire, this hellish no-man's-land seems hardly worth fighting for, and yet, glory hound Lt. Pradelle is determined to claim one last victory before war's end, sending two of his troops out into the fray and shooting them in the back to galvanise his demoralised men into action.

These scenes are not especially graphic, adhering instead to a classical kind of theatricality, but they go a long way to establish audiences' sympathies for two characters who, when the war is over, will find themselves marginalized by the very people they fought to protect.

Dupontel still manages to deliver a rare object in contemporary French cinema: a commercial film that mixes high craft, surrealist humour and extremely dark themes of trauma, death, corruption and manipulation in ways that hold together very well. Indeed, if *See You Up There's* story of trauma and pilferage feels a bit stretched in places, the mood it leaves you with is an unusual but welcome mix of the gloomy and the giddy — a spectacle of darkness with flashes of light.

Original review: Peter Debruge, *Variety* and Jordan Mintzer, *Hollywood Reporter*

Extracted by: Ed Beswick

LEAVE NO TRACE

Director: Debra Granik

Featuring: Thomasin McKenzie, Ben Foster, Jeffery Riffard

Origin: USA 2018



Running time: 109 minutes



5, 7, 8 November

The film title alludes to the rules of respect and care for the environment promoted by ecological campaigners: to minimise human impact on nature. This is a story of Will and Tom, a grizzled army veteran and his 13-year-old daughter. The question of Tom's mother is not addressed.

Will and Tom are living a kind of radical guerrilla style existence in a huge public park in Portland, Oregon. They have built a secret camp with tarps and rudimentary cooking implements, making their own fires. They share a tent. They read books. They have military-style drills for staying undercover. Periodically, they amble out of the park and into the city, where Will can pick up his prescription for opioid painkillers at the vets hospital, which he can discreetly sell for cash on the black market to buy food, and then they return to the jungle. It seems like a perfect, even Edenic setup. But then Tom carelessly allows herself to be spotted by a hiker and things take a wrong turn.

The personae of Will and Tom are strikingly restrained, both in their conception and performance: there is an attractive humility and restraint at work. No scenery-chewing, no fireworks, no obvious scary-Colonel-Kurtz stuff from Will or obvious teen rebellion histrionics from Tom. Neither appears concerned with what the future holds for them, nor when Tom should really be getting a tent of her own – let alone meet other people her own age.

When they are picked up by the authorities, they are subject to very similar psychiatric assessments, in which they have to respond true or false to questions about whether they have dark thoughts, etc. Interestingly, escaping is also part of their way of life. They have clearly planned for what happens. They pretend to accept the social services' remedial plans for them before they can slip away once more. Each time away from the wild brings Tom into contact with a society that she rather likes. A split is coming.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Janez Zagoda

BACK TO BURGUNDY

12, 14, 15 November



CE QUI NOUS LIE

Director: Cedric Klapisch

Featuring: Pio Marmaï ,
François Civil, Ana Girardot,

Language: French

Origin: France 2017



Sex scene and coarse language

Running time: 113 minutes

The story-telling power of wine is the context of Cédric Klapisch's *Back to Burgundy*, a film detailing a year in the life of a fictional wine-making family in Burgundy. The taste of the family wines propel the characters back into the past, wrinkling up time for the characters. *Back to Burgundy* has a gentle low-stakes mood (although the actual stakes are often quite high). When the film focuses on the wine-making process, in the progression from vine to bottle, it's a fascinating and detailed look at a very specific subculture.

When his father becomes ill, Jean (Pio Marmaï) returns home to the family vineyard in France after 10 years abroad. There has been little to no contact between Jean and his two siblings, Juliette (Ana Girardot) and Jérémie (François Civil). When their father dies, the siblings must make some serious decisions about the family business. Unable to pay the huge inheritance tax, they consider their options. They could sell the vineyard to pay the tax. They could rent out part of it. Jérémie has married into another wine-making family, and it's expected he will step up to be a partner in his father-in-law's business. Jean, with a girlfriend and son back in Australia, has no intention of staying in France. That leaves Juliette. It's now up to her to make the decisions for the upcoming harvest, and she doesn't have her father to consult.

Where the film is on firmest ground is in specifics of the culture of wine-making: the seasonal workers showing up, the rowdy parties at the end of the harvest, the taste-testing during the fermenting process, the worried glances at the sky, the obsessive checking of Weather Apps.

In these sequences, the film really knows what it is doing, knows what it wants to say and convey.

Original review: Sheila O'Malley, *Roger Ebert*

Extracted by: Gail Bendall

SUMMER 1993

ESTIU 1993

Director: Carla Simón

Featuring: Laia Artigas, Bruna Cusí, David Verdaguer, Paula Robles, Fermí Reixach

Language: Catalan

Origin: Spain 2017



19, 21, 22 November

Running time: 98 minutes

Mild themes and occasional coarse language



Director Carla Simón makes her feature film debut with *Summer 1993*, exploring the ideas of death, stigma, and control in this autobiographical tale based on her own childhood.

Frida (Laia Artigas) is a six year old girl who has grown up in the bustle of Barcelona in the late 80s and early 90s. After the death of her parents, she is sent to live in the Catalan countryside with her aunt Marga (Bruna Cusi), uncle Esteve (David Verdaguer), and four year old cousin Anna (Paula Robles). The film is told from Frida's perspective, with the naivety and supposed ignorance of a six year old while other points of tension play out around her.

The film was shot on location in the Catalan countryside, and the landscapes are exactly what would be expected. The sun-filled and picturesque backdrops again give the film a feeling of a summer getaway story, juxtaposed against the plot which is largely driven by loss and change. The acting, too, tends to reflect this comparison. The often playful and sibling-like interaction between Frida and Anna is interjected with moments where the audience is left wondering if there is much more playing out beneath the surface.

There are certainly broader themes at play, such as being the child of AIDS sufferers and being a new comer to a relatively small community. There is drama, too, amongst the remainder of Frida's aunts, uncle and grandparents, as the usual blame game and well-meaning but misinformed recommendations play out in the aftermath of a family death. But these are largely pushed to the side, in the way in which a six year old child may quietly acknowledge such goings-on and then choose to ignore them. Instead, the film focuses on Frida and the way in which her grief manifests itself. At times the film tends to be a back and forth of Frida acting out and being forgiven, and here lies the crux of the film's many themes. Is there a limit to what is acceptable in a child who has lost so much? Is Frida's grief response acceptable? Are all grief responses individualised and therefore by definition acceptable?

Original review: Timothy Chow, *Sydney Scoop*

Extracted by: Mark Horner

26, 28, 29 November

RBG



Directors: Julie Cohen, Betsy West

Featuring: Ruth Bader Ginsberg, Bill Clinton

Origin: USA 2018



Occasional mild coarse language

Running time: 98 minutes

“I ask no favour for my sex. All I ask of our brethren is that they take their feet off our necks.” (RBG looks to camera and quotes the words of Sarah Grimke, a pioneer for human rights in the 1800s) The 85-year-old US Supreme Court Justice, Ruth Bader Ginsberg is known as the great dissenter, beloved of American progressives of all ages because of her stand on gender equality and civil liberties.

Directors Julie Cohen and Betsy West are unabashed fans and their profile coincides with Ginsberg’s 25th anniversary on the Court. It includes footage of the rigorous workout routine she has followed since overcoming cancer in 1999. Having declined to step down from the Court so that the Democrats could replace her with another liberal judge while Obama was still in power, Ginsberg is said to be working very hard to remain fit and healthy long enough to foil the Trump administration’s desire to replace her with one of theirs.

West and Cohen give us a brief recital of her achievements, starting with her student years when she became one of only nine women to matriculate from Harvard Law School. At a celebratory dinner, one of her professors went around the table asking each woman how she could justify holding a place which would have otherwise have gone to a man.

Ginsberg’s friendships have sometimes transcended politics. For years, some of her supporters marvelled over her long-standing friendship with Antonin Scalia, a conservative whose death in 2016 paved the way for Trump to appoint Neil Gorsuch after the Republicans stymied Obama’s efforts to install his own choice.

This inspirational bio-pic of Ruth Bader Ginsberg, the U.S. second appointed Associate Justice tells the story of an exceptional human being. The film’s qualities reflect the same mesmerising effect Ginsberg has on her audiences, the many people who swarm to her public appearances.

Original review: Sandra Hall, *Sydney Morning Herald* and Chris Greenwood, *A Sliver of a Film*
Extracted by: Gill Ireland

FUNNY COW

Director: Adrian Shergold

Featuring: Alun Armstrong, Maxine Peake, Stephen Graham, Paddy Considine, Bobby Knutt

Origin: UK 2018



3, 5, 6 December

Running time: 102 minutes

Strong themes and coarse language



The central character is never given a real name, referred to only as the self-appointed nickname “Funny Cow” or, indeed, much worse as she soon finds out when she ventures up on a comedy stage that has only ever welcomed men and where women are stuck into two categories: singer or stripper. “They’ll be on you like a pack of wolves,” warns world-weary veteran comic Lenny when she wants to follow in his footsteps.

Setting a film in the world of horrendously outdated, “how was that ever acceptable?” jokes that made the likes of Bernard Manning a household name is a tricky prospect as it runs the risk of coming off as if it endorses rather than critiques what we see being joked about in the stage sequences.

Its intentions end up feeling like a noble examination of accepted comedic norms gone by rather than any sort of celebration. Nevertheless watching Funny Cow get down in the comedic dirt for cheap hits from a belly-laughing audience makes for uncomfortable viewing.

Peake’s layered, all-or-nothing performance is undoubtedly the glue that holds this film together, embodying with affecting nuance the sadness underneath that bawdy, larger-than-life armour that she uses to survive – her performance works hand-in-hand with director Adrian Shergold’s authentic recreation of the era.

She’s the real reason to seek out what is a disjointed yet distinctive and colourful character study that sends you away with a snapshot of a woman determined to make something of herself and uneasy about the kind of path she chose.

One very wrenching moment is when Aki (who works behind a one-way mirror in a strip club) persuades her favourite client, Mr. 4, to meet in a private room where they can talk, not realizing the young man is mute. No matter: her intuition and sensitivity connect with his pain.

Original review: Ross Miller, *The National*

Extracted by: Peter Gillard

CINEMA OF IRAN



Iranian art films have garnered international fame and nowadays enjoy a global following. Austrian filmmakers such as Michael Haneke have praised Iranian film as one of the world's most important artistic cinemas. Director Asghar Farhadi has won two Academy Awards for Best Foreign Film with *The Salesman* in 2016 and *A Separation* in 2011, both of which have been screened at LFS.

Although the Iranian film industry is flourishing, its filmmakers have operated under censorship rules, both before and after the revolution. Some Iranian films that have been internationally acclaimed are banned in Iran itself.

Iranian filmmakers are confronted by enormous obstacles. All movies are subjected to intense scrutiny by the Ministry of Culture to insure they adhere to strict cultural, moral, and religious codes. Despite restrictions, the directors of the Iranian New Wave have made many powerful movies that test the limits of control.

'Fatemeh Motamed Arya, one of the grande dames of Iranian cinema, has said that because Iranian censors banned sex, violence and alcohol, the country's film industry had developed differently from most. "Many of our films," she said, "are about kindness and humanity."

In recent years, not all filmmakers have had positive experiences. In 2001, feminist filmmaker Tahmineh Milani who made *The Hidden Half* was jailed because her movie was presumed anti-revolution (against the 1979 Islamic revolution). Many Iranian and international artists were able to secure her release after 8 days of imprisonment.

More positively, in 1998 the Iranian government began to fund ethnic cinema. Since then Iranian Kurdistan has seen the rise of numerous filmmakers. By the year 2001 the number of features produced in Iran rose to 87 (from 28, which is the number of films that were produced in 1980, after the fall of the Shah). The most popular genres were melodramas and historical pageants which seldom went to festivals.

Sources:

<http://www.iranianfilmfestival.ch/iranian-film-industry/>

<https://www.nytimes.com/2018/04/30/world/middleeast/iran-farj-film-festival-oliver-stone.html>

<https://theculturetrip.com/middle-east/iran/articles/the-10-films-you-need-to-see-to-understand-iran/>

https://en.wikipedia.org/wiki/Cinema_of_Iran#Post-revolutionary_cinema



NO DATE, NO SIGNATURE

**BEDOUNE TARIKH,
BEDOUNE EMZA**



Director: Vahid Jalilvand

Featuring: Amir Aghaee,
Zakieh Behbahani, Saeed Dakh

Language: Farsi

Origin: Iran 2018

Running time: 99 minutes

Coarse language



10, 12, 13 December

Driving home one night Doctor Kaveh Nariman swerves to avoid an impatient driver and collides with a motorbike driven by Moosa, his wife Leila and their two children. Nariman examines one of the kids, eight year old Amir and the kid seems OK, but the next day the boy's body is delivered to the clinic where Nariman works.

The autopsy, conducted by Nariman's friend and colleague Sayeh Behbahanis shows that the child died of food poisoning, but Nariman can't escape the feeling that he was personally responsible.

He convinces himself that the boy suffered an undiagnosed injury in the accident, and he's tormented about it. Meanwhile Moosa is faced with the chilling conclusion that his son was probably killed by eating the chicken that he acquired under the counter from a local poultry producing plant. The meat was cheap, but the consequences costly.

The film starkly depicts the world of the haves and the have nots in contemporary Iran – Moosa and Leila live in abject poverty – and explores the doctor's conflicted feelings with insight and compassion. It's another fine example of the kind of painfully honed cinema being produced in that part of the world.

Original review: David Stratton, *Weekend Australian*

Extracted by: Peter Gillard

PICK OF THE LITTER

17, 19, 20 December



Directors: Dana Nachman, Don Hardy

Featuring: Labradors & Humans

Origin: USA 2018



Running time: 80 minutes

Puppies rule in *Pick of the Litter*, a seriously cute account of the breeding and training program that prepares service dogs to become guides for the visually impaired. National non-profit Guide Dogs for the Blind, based in San Rafael, Calif., breeding program births 800 puppies a year, but fewer than half are found suitable as guide dogs. Through an intensive training and evaluation program, GDB identifies both dogs and clients considered appropriate for pairing, giving visually limited people the chance to develop more independence and self-confidence in their lives.

The filmmakers start right at the beginning of the guide-dog training process, when specially selected Labrador retrievers give birth to pups. GDB veterinary staff dub the new arrivals the "P" litter, distributing five of the puppies at 8 weeks old to volunteer individuals and families. These "puppy raisers" are given responsibility for training and socializing the dogs for the first 16 months of their lives. If the dogs are able to meet GDB's rigorous screening criteria, they return to the San Rafael campus for 10 weeks of training to qualify as guide dogs.

The puppy raisers range in experience from novices to true experts who have nurtured 10 or more dogs over the years. When they're out in public with their temporary trainers, the dogs wear little green vests labelled "Guide Dog Puppy." In the process of evaluating the dogs at three-month intervals, GDB staff decide to transfer several of the P-litter dogs, due to the inexperience of the raisers or when the pups start developing behavioural problems.

At the end of 12 months, four of the dogs remain. As adorable as the P-litter pups surely are, there's a good deal of human drama here too, since applicants typically wait up to a year or more for GDB to select a suitable dog. While *Pick of the Litter* stands out for its canine characterizations, it's fundamentally a film about the endlessly fascinating, constantly evolving relationship between dogs and humans, cultivated over millennia of advantageous interaction.

Original review: Justin Lowe, *The Hollywood Reporter*

Extracted by: Janez Zagoda

THE ADVENTURES OF ROBIN HOOD

80 years of Errol Flynn's Robin Hood

So often Tasmanian Errol Flynn's legacy seems to be focussed on his off-screen bad boy behaviour, detracting from the fact that a number of his screen performances are worthy of legendary status.

When Warner Brothers released *The Adventures of Robin Hood* in May 1938, it followed six earlier screen versions of the story including that played by Douglas Fairbanks in 1922. Nor was Robin Hood the first heroic swordsman played by Flynn who had similar characters in *Captain Blood* and *The Charge of the Light Brigade* (1935 and 1936).



Despite all this, the studio took a daring leap of faith on the project, employing brand new camera technology in three-strip Technicolor and investing a production budget of over US\$2,000,000, making it the most expensive film made to that time. Settling on a tried-and-true studio formula, original director William Keighley worked with a cast that included ingénue Olivia de Havilland, the distinguished Basil Rathbone, theatre thespian Claude Rains and, of course, the roguish Errol Flynn.

Various accounts exist of production delays, budget overspends and tepidly received dailies of fight scenes but for whatever actual reason Keighley was soon hauled off the production and replaced by the no-nonsense Hungarian director Michael Curtiz. Contrary to the obvious on-screen success of their collaborations, Curtiz and Flynn did not get along and would frequently be seen violently arguing on set.

Flynn was known to occasionally clash with his co-stars, including long-time friend Basil Rathbone in his villainous role as Sir Guy of Gisbourne. In a 1969 interview Rathbone, a skilled and professionally trained fencer said, 'The only actor I actually fought with on the screen was Flynn, and that's the only time I was really scared. I wasn't scared because he was careless but because he didn't know how to protect himself.'



Hal B Wallis and Henry Blanke utilised the 28-year-old Flynn's natural athleticism and good looks to promote the film. The Warner Brothers publicity machine was so successful in the promotion of its leading man that Flynn was later voted the world's 4th biggest star by industry magazine *Variety*.

Despite the now legendary fractious on-set relations, *The Adventures of Robin Hood* was a resounding success with both audiences and critics and won three Academy Awards.

Source:

<https://www.nfsa.gov.au/latest/adventures-robin-hood>

PROGRAMME: 15 OCTOBER – 20 DECEMBER 2018

SESSION TIMES		MOVIE	LENGTH
15, 17, 18	OCTOBER	Mary Shelley (PG)	120 Minutes
22, 24, 25	OCTOBER	Jill Bilcock: Dancing the Invisible (M)	78 Minutes
29, 31	OCTOBER	See You Up There (MA15+)	117 Minutes
1	NOVEMBER	(Au revoir là-haut)	
5, 7, 8	NOVEMBER	Leave No Trace (G)	109 Minutes
12, 14, 15	NOVEMBER	Back to Burgundy (M) (Ce qui nous lie)	113 Minutes
19, 21, 22	NOVEMBER	Summer 1993 (PG) (Estiu 1993)	98 Minutes
26, 28, 29	NOVEMBER	RGB (PG)	98 Minutes
3, 5, 6	DECEMBER	Funny Cow (MA 15+)	102 Minutes
10, 12, 13	DECEMBER	No Date, No Signature (MA 15+) (Bedoune tariikh, bedoune emza)	99 Minutes
17, 19, 20	DECEMBER	Pick of the Litter (G)	80 Minutes

Film voting: The Plough Inn

4, 6, 7 FEBRUARY Next screening

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