

NEWSREEL

29 APRIL – 4 JULY 2019



FROM THE DIRECTORS OF MERU

Teluride Film Festival
WINNER MILL VALLEY FILM FESTIVAL
WINNER AUDIENCE AWARD tiff
OFFICIAL SELECTION DOC NYC 2019

"ALEX HONNOLD'S FREE SOLO CLIMB SHOULD BE CELEBRATED AS ONE OF THE GREAT ATHLETIC FEATS OF ANY KIND, EVER."
-Daniel Duane, *The New York Times*

"ONE OF THE MOST ARRESTING DOCUMENTARIES OF THE YEAR. SEE THE FILM ON AS BIG A SCREEN AS POSSIBLE."
-Richard Lawson, *Vanity Fair*

"A STUNNING ... REAL-WORLD THRILLER."
-Eric Kohn, *IndieWire*

LIVE BEYOND FEAR

FREE SOLO

A FILM BY ELIZABETH CHAI VASARHELYI & JIMMY CHIN

IN THEATERS NOW
FreeSoloFilm.com

NATIONAL GEOGRAPHIC DOCUMENTARY FILMS
PG-13 PARENTS STRONGLY CAUTIONED



launceston film society

Volume 40 Number 2










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, Rodney O'Keefe and Kim Pridham.

FROM REEL TO DISC



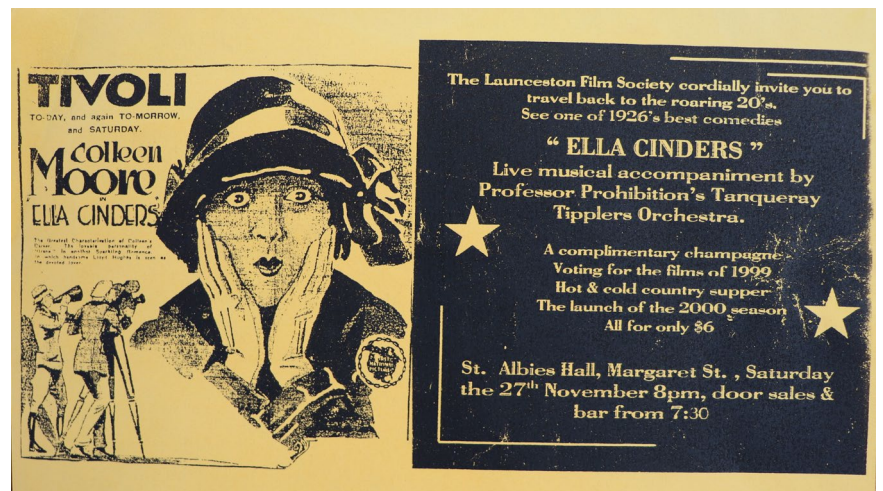
Silent Film Night

The Society has always been prepared to look at suggestions that would help it meet its charter of promoting film as an art form. Perhaps its most successful venture in this regard occurred in 1999. At a Committee meeting then President Rodney O'Keefe raised the possibility of holding a 'silent movie' night, complete with musical accompaniment. The Committee agreed with the idea and O'Keefe was given the responsibility of its organisation, a process that took three months to come to fruition.

O'Keefe's first task was to find a suitable venue. As the event could not be held at the Village Four complex, St Ailbe's Hall was booked. His next task was the musical accompaniment and this proved somewhat harder than finding a venue. It took O'Keefe some time but he eventually recruited a three piece band consisting of a pianist, a percussionist and a banjo player. That only led to his greatest difficulty, the music itself, for none of the films came with a score, and thus the musicians had to create their own.

When the October quarter Newsreel came out there was no film listed for November 24 and 25, just a teaser stating 'Special Mystery Film Event: (Watch the Screen for Details).' Members were also warned that the 'unique Launceston film event' would result in a 'likely change of venue'. Tickets were sold to the public, a supper was provided, St Ailbe's was decorated with potted palms and the musicians wore tuxedos. The audience was treated to 1926's best comedy, *Ella Cinders*. O'Keefe later noted that the crowd was quite different to the normal Film Society crowd.

Apart from the silent film night, 1999 also saw the Society screen the French film *Gadjo Dilo* as a fundraiser for Community Aid Abroad. The film, set amongst gypsies in Romania, has strong themes of prejudice and racism. The year also saw a major innovation in that the Society set up its own website, although it was not to prove successful and did not last. The website was resurrected in 2003 and this second version with its updates remains with us today.



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.

THE CHILDREN ACT

29 April, 1, 2 May



Director: Richard Eyre

Featuring: Emma Thompson, Stanley Tucci, Fionn Whitehead

Origin: UK 2017



Occasional coarse language

Running time: 105 minutes

Emma Thompson plays High Court Judge, Fiona Maye who's married to lecturer Jack Maye played by Stanley Tucci. The film follows Fiona's hectic work life as she deals with challenging cases which carry much moral ambiguity. The main focus of the narrative comes with one case in particular involving a teenage boy, Adam, played by Fionn Whitehead, who is suffering from leukaemia. The story is a fascinating insight into cases like this where the law is forced to clash with the personal beliefs of individuals. It's an involved debate which will draw in audiences and make you think what side of the argument you would back if you found yourself in the same situation. However, whilst this is more than ample content to create a stimulating story it's really only the surface level of what the film has to offer. Beyond this *The Children Act* is also a complex character drama exploring the relationships outside of Fiona's work life. This allows for an engaging parallel to the moral debates showcased in the cases she works with and combines to make an especially thought provoking drama.

Emma Thompson is fantastic, she's utterly formidable as Fiona the High Court Judge and even more impressive when the gowns and wigs are stripped away leaving the more human and vulnerable Fiona behind the career. Her support from Tucci and Whitehead is great and allows her to really excel with even the smaller characters being cast well, resulting in a really strong performance from the cast as a whole.

With its thoroughly interesting debates on morality and law *The Children Act* is a fascinating film from the get go. As if this wasn't enough, the film then further develops into a challenging character drama offering even more thought provoking content than was already present. Brought to life brilliantly by Emma Thompson and the rest of the cast, this McEwan adaptation quickly becomes an irresistible courtroom drama which should stimulate the minds of those cinephiles looking for a more involved cinematic experience.

Original review: Hamish Calvert, *HC Movie Reviews*

Extracted by: Gill Ireland

FREE SOLO

Directors: Jimmy Chin,
Elizabeth Chai Vasarhelyi

Featuring: Alex Honnold,
Jimmy Chin, Tommy Caldwell

Origin: USA 2018



Running time: 100 minutes

Coarse language



6, 8, 9 May

Free Solo records the extraordinary exploits of mountaineer Alex Honnold and his attempt to scale the 914 meter almost sheer face of El Capitan in California's Yosemite National Park without using any ropes or safety precautions.

Showcasing a dedication and prowess that seems superhuman, this invigorating portrait of Alex is an easy sell to extreme sports enthusiasts. More sedentary viewers, though — perhaps less focused on the technical niceties of defying gravity — might discover something arguably even more fascinating in this layered documentary: a cautionary study of what can happen when you don't hug your children.

Alex has always seemed to know how to embrace a rock face, to jam fingers and toes into the tiniest of cracks and scamper upward with near-mystical ease. Rejecting company, ropes or pitons, he has completed more than 1,000 solitary ascents and is reputed to be the greatest surviving free-soloist. In a sport where a rogue wind or a single, startled bird can send you hurtling to your death, not too many practitioners live long enough to earn a tribute like this one.

His calm acceptance of death is one that thrives on having no attachment to the ground and meticulous preparations that take on a ritualistic cast. So when he acquires a serious girlfriend, the sunny Sanni McCandless, his newly tethered emotions are as much of a challenge as the granite monolithic El Capitan.

His feat is captured by an almost equally courageous camera team; they're right up alongside him, though unlike him they are taking safety precautions. This is most definitely a film to see on the big screen — unless of course, you suffer from vertigo.

Original review: Jeannette Catsoulis, *The New York Times* and David Stratton, *Australian*
Extracted by: Ian Meikle

LEAN ON PETE

13, 15, 16 May



Director: Andrew Haigh

Featuring: Charlie Plummer, Amy Seimetz, Travis Fimmel

Origin: USA 2018



Mature themes, violence and coarse language

Running time: 122 minutes

Fifteen-year-old Charley lives with his father Ray from pay cheque to irresponsibly budgeted pay cheque. Charley gets a summer job as a stable hand for horse trainer Del where he takes care of ageing racehorse “Lean on Pete”. When Ray’s philandering results in a fatal altercation, Charley seems bound for life in systemic foster care. Hiding from authorities in the stables, Charley learns that Del means to put Pete down and charts a desperate cross-country escape to freedom searching for his Aunt Margie.

The film beautifully observes Charley’s life unfolding. Flowing between steady detachment; reporting on each step of the young man’s morning running circuits, to the somewhat tragic lack of intimacy for every part of his life – except for his moments with Pete. Cluttered suburban streets and the unglamorous, manure-lined stables feel like prisons to boy and beast alike when contrasted by seeing this unique contemplative young man riding his horse freely through the wild vistas.

Plummer’s performance is a revelation. He conveys such moral clarity, quite often in silent moments alongside his silent equine co-star; it is quite an achievement. Haigh’s direction fashions a delicate and boundlessly hopeful Charley. Despite the incomprehension of the gravity of the situation, he chooses to act with care for Pete, even if that means risking his well-being.

Lean on Pete draws you in and denies you the chance to reach out for a desperate protective embrace of Charley. Haigh’s unforgettable adaptation makes you bear witness to this fragile flame nursed through the unforgiving world.

Original review: Blake Howard, *Flicks.com.au*

Extracted by: Peter Gillard

VICE



Director: Adam McKay

Featuring: Christian Bale, Amy Adams, Steve Carell, Alison Pill

Origin: USA 2018

Running time: 132 minutes

Mature Themes and Coarse Language



20, 22, 23 May

The former US vice-president, big oil nabob and waterboarding enthusiast Dick Cheney squats like a latex, inflated toad at the ear of power in this flashy political comedy from Adam McKay. This is due to a terrifically and in fact rather scarily plausible impersonation from Christian Bale. Bale has the sense to do more with less. His Cheney is often slumped, immobile, round-shouldered, animated only when reaching for a confidential document or sugary pastry. But he's a quick mover, politically.

Vice is always entertaining and nihilist, especially when it comes to Cheney's relationship with his beloved daughter Mary Cheney, an out gay woman and same-sex marriage campaigner.

Bale shows his man's simple personal evolution. As a young boozier and Yale dropout from Wyoming, Dick gets an almighty, blazing-eyed telling-off from his formidable wife Lynne (played by Amy Adams), and he resolves to straighten up and fly right. Quitting booze entirely isn't what happens, but his passions are transferred to food and power, and he graduates to a paunch-plus-comb over in his days in the Nixon White House, working for Donald Rumsfeld. Rumsfeld (Steve Carell) is interestingly far less powerful and important than we thought him at the time.

Then Cheney becomes the great big plutocrat blob that America came to not particularly know or love. He was secretary for defence under the late George HW Bush. Then, during the exile years of the Clinton presidency, he was CEO of energy giant Halliburton, before the naive young Dubya called him back as vice-president – a job he effectively reconfigured as power behind the throne, and in front of it.

How does it all relate to the New Trump Order? Well, McKay puts in a post-credits sting on this topic, and it is possible that the cynicism and rapaciousness of the Cheney era paved the way to what America has now.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Mark Horner

COLD WAR

27, 29, 30 May



ZIMNA WOJNA

Director: Pawel Pawlikowski

Featuring: Joanna Kulig, Tomasz Kot, Borys Szyc

Language: Polish, French, German, Russian, Italian, Croatian

Origin: Poland 2018



Mature themes, coarse language and sex

Running time: 88 minutes

Cold War is an artfully crafted, flawlessly acted, meditation on love, memory and invented history that's both deeply personal and politically attuned. In post-World War II Poland, Wiktor (Tomasz Kot) travels with what seems to be a group of ethnomusicologists, discovering and recording folk singers, instrumentalists and dancers. When the researchers happen upon a girl named Zula (Joanna Kulig), it's not her voice that grabs them but something else: her energy and spirit, Wiktor says, adding, "She's original."

For the lanky, laconic Wiktor, it's the beginning of a love affair that will not only bring the couple together but also inevitably force them apart, as the era's changes in art and culture play themselves out with equal parts pageantry and piercing intimacy. As Wiktor and his cohorts scour Poland's rural byways in their search for "peasant-style" authenticity, it becomes clear that their agenda has less to do with preservation than creating a usable collective narrative. They are recruiting for a school that will result in a stage show celebrating Poland's most primitive, ritualized past as a means of regaining national pride and identity.

Stunningly beautiful to look at, *Cold War* is just as gorgeous to listen to, its soundtrack of old-time Polish music, jazz and nascent rock-and-roll giving this sophisticated romantic parable verve, momentum and undeniable sex appeal. *Cold War* often feels like a callback to the past it explicitly excavates.

Cold War doesn't traffic in reassuring bromides about love conquering all. Who would be arrogant enough to suggest that love could conquer everything arrayed against Wiktor and Zula, including their own weakest impulses? These imperfect lovers turn out to be enormously sympathetic, even at their most fatally flawed. They bring unquenchable fire to *Cold War* and keep it at a compulsively watchable simmer.

Original review: Ann Hornaday, *Washington Post*

Extracted by: Ian Meikle

CAN YOU EVER FORGIVE ME?



Director: Marielle Heller

Featuring: Melissa McCarthy, Richard E Grant, Dolly Wells, Ben Falcone

Origin: USA 2018

Running time: 106 minutes

Coarse language and sexual references



3, 5, 6 June

Can You Ever Forgive Me? is primarily a comedy, but one with a good deal of melancholy as well as suspense. Like many films about forgery, it also explores philosophical questions about the difference, if any, between fraud and art.

The film begins in Manhattan, New York in 1991. Lee (McCarthy), a proof-reader working an overnight shift in a law firm and an object of her younger colleagues' contempt, is fired on the spot, not for drinking on the job (which she's brazenly doing) but for cursing the young supervisor who reproaches her. A stocky, belligerently unglamorous figure in a pudding-basin haircut, Lee forces her way through life as if gate-crashing a party where she expects to be unwelcome.

After finding, by chance, a letter between the pages of a library book, Lee appropriates it and tries to sell it. Learning that its value would be increased if its contents were spicier, she embellishes it with a flourish of a P.S. based on her deep understanding of her cherished subject. Lee quickly morphs from biographer into impersonator, relying on the same skills that she previously used to evoke sympathy with the people she wrote about.

The film becomes a buddy movie of sorts when she meets Jack Hock (Richard E Grant), an ingratiating British scoundrel who becomes her drinking companion and eventual accomplice. In contrast to Lee's corrosive personality, Hock is Lee's polar opposite in almost every way. Where Lee is comfortable being frumpy and grumpy, Hock is charming and dresses up to compensate for his transient lifestyle. She struggles to connect with others, while he connects with almost everyone who crosses his path.

Can You Ever Forgive Me? comes from a place of understanding and love that few other biopics do, and it makes this difficult character a joy to meet.

Original review: Jake Wilson, *Sydney Morning Herald*

Extracted by: Ed Beswick

THE FAVOURITE

10, 12, 13 June



Director: Yorgos Lanthimos

Featuring: Olivia Colman, Emma Stone, Rachel Weisz

Origin: UK 2018



Strong coarse language

Running time: 119 minutes

The good news about *The Favourite*, is that you are likely to emerge from it in good humour—bemused, or amused, or a mixture of the two. Nobody in *The Favourite* could be described as a noble specimen of humanity, and yet there rises an unmistakable whiff of fun.

The director, Yorgos Lanthimos, has put female characters in the front row of the action while the men in the story exist only to be fooled with, fended off, or duped. The setting is the English court at the start of the eighteenth century, Queen Anne (Olivia Colman) is on the throne, loyally assisted—and exceeded in glamour, wit, and cunning—by Sarah Churchill, the Duchess of Marlborough (Rachel Weisz).

The drama we're watching, though steeped in the period, is not quite of the period. Hence the dialogue blends the foulest invective with musty Edwardian slang and modern locutions. All historical reconstruction is a game, and to pretend otherwise is merest folly. The Queen is not a picture of elegance. Legs akimbo, she sits and fusses over her seventeen pet rabbits. The character could easily slump into the grotesque or the simply pitiful, but Olivia Colman finds a curious decorum in Anne. Though her manners remain terrible she possesses the sad courage of a survivor. England expects the Queen to produce heirs, and she has had seventeen pregnancies, but none of her children survived. The rabbits, we realize, are not an eccentricity. They are a memorial.

Enter Abigail Hill (Emma Stone), a poor relation of Sarah's, who seeks to be of service at court. Abigail begins by scrubbing floors. She makes herself useful, however, preparing a poultice to soothe Anne's pains, and swiftly rises through the ranks, from chambermaid to confidante, before supplanting Sarah, her kinswoman, in the sovereign's bed. You would never guess that, when the real life Abigail arrived, the Queen was still married to Prince George of Denmark, whom she adored. We hear no mention of him. For the mordant purposes of "The Favourite," love does not exist.

Original review: Anthony Lane, *New Yorker*

Extracted by: Anne Green

YORGOS LANTHIMOS



Thirteen years ago, Yorgos Lanthimos made a micro-budget film called *Kinetta*. Filmed in the shakiest hand-held style, it featured three actors mooching around hotels and hospitals in a rundown Greek coastal town, sometimes enacting fight scenes that resembled avant-garde choreography rehearsals. Back then, you might have concluded that Lanthimos was the Director Least Likely To. For those Film Society members who struggled with *The Lobster*, you may still

believe this to be the case. However the vast hoard of awards for which *The Favourite* has either been nominated or received may convince you differently about Lanthimos' skills.

"Starting in Greece," he says, "you couldn't really say, 'I'm going to become a film-maker.' A 15-year-old boy in Greece in the 80s and 90s?" The idea was so unthinkable that he never even considered it when signing up for film school; he just hoped to make commercials.

Since his extraordinary second feature, *Dogtooth* (2009), Lanthimos has been notorious for a wild imagination and a sometimes aggressive form of absurdism. Lanthimos's first English-language film, *The Lobster* (2015; LFS Term 1 2016), proved a significant art-house hit and was followed up by *The Killing of a Sacred Deer* (2017).

Born in Athens, Lanthimos was brought up by his mother after his parents separated. She died when he was 17, at which point he had to look after himself, although he had a close aunt. What he was doing at the time was studying – marketing at first, before switching to film – and then making commercials with Efthymis Filippou, whom he met in an ad agency and who became his long-term co-writer. Among the ads they made were "these little strange films about people taking their work back home with them – like a butcher on the subway, all covered in blood, with his hatchet, and people start screaming".

Made on tight budgets, Lanthimos' Greek films taught him to work economically, and he has stuck to that principle. To this day, he avoids artificial lighting and doesn't use makeup – unless, as in *The Favourite*, the actors are playing characters who are themselves manifestly slathered in powder and rouge.

The necessity of doing ads for a living, Lanthimos says, meant that film-making was still "like a hobby". International attention persuaded him that it was time for a new start. Making a decision he now says was "kind of naive", he moved to London in 2011, before any definite projects were in place. "It wasn't as easy as I thought."

Lanthimos now lives in north London with his wife, Ariane Labed, whom he met when she was acting in *Attenberg*: she has since starred in *Alps* and *The Lobster*, as well as appearing in mainstream productions such as *Assassin's Creed*.

Source:

<https://www.theguardian.com/film/2018/dec/09/yorgos-lanthimos-the-favourite-interview>

AUSTRALIA'S FIRST ACADEMY AWARD



Unusually, the 1943 Academy Awards gave four awards for the Best Documentary. In doing so, director Ken G Hall of Cinesound Review became Australia's first Academy Award winner for his documentary film *Kokoda Front Line!*

Filed by Damien Parer, it was to be the only newsreel ever to be awarded an Oscar. The citation for the Oscar read, 'for its effectiveness in portraying simply yet forcefully the scene of war in New Guinea and for its moving presentation of the bravery and fortitude of our Australian comrades in arms'.

The first award given was made with ersatz gunmetal, as gold and metals were scarce during the War. In 1945 Hall was presented with his real statue, later leaving this to the National Film and Sound Archive

with the specification that it be archived as a tribute to Damien Parer – 'to his bravery, skill and endurance.'

Parer was sent to film the war by the Department of Information in August 1942. The newsreel shows the gruelling conditions Australian troops experienced on the Kokoda track in the jungles of New Guinea. These have become some of the most recognised images of Australian troops in the Second World War, images that have contributed to the collective visual memory of the events at Kokoda.



This newsreel presented audiences with visuals of the war unlike any they had seen. The shots of the troops trudging through the thick tropical jungle and being hauled on stretchers over narrow muddy passages stood in stark contrast to the open battlefields of Europe.

The recent Australian feature film, *Kokoda* (2006), recreates Parer's work and uses camera angles and frame compositions based on his filming in New Guinea.

Sources:

<https://www.nfsa.gov.au/collection/curated/kokoda-front-line-oscar-best-documentary>



SORRY TO BOTHER YOU

Director: Boots Riley

Featuring: Lakeith Stanfield,
Tessa Thompson, Armie Hammer
Jermaine Fowler

Origin: USA 2018



17, 19, 20 June

Running time: 112 minutes

Strong sex scenes, coarse language,
drug use and nudity



On the surface, the film tells the story of Cassius 'Cash' Green', a philosophically inclined Oakland kid living in his uncle's garage and four months late on his rent. He worries to his activist artist girlfriend about the nature of existence and whether anything he does will matter. It's a state of mind that only darkens when, to solve his economic woes, he takes a telemarketing job.

One of the first signs that this film is a bird of a different feather arrives when Cash makes his first cold call. He is magically transported, desk and all, to the home of whomever picks up. Like nearly every joke in this movie, this one is inventive, absurd, and packs an unexpected emotional punch.

From there, things get really nuts. A co-worker advises that the key to telemarketing success is using a "white voice"— i.e., "talking like you don't have a care in the world." Soon, Cash is speaking with the voice and it's an ability that allows him entrée to a golden elevator, achieving the exalted state of "power caller". Now, instead of encyclopaedias, Cash is peddling slave labour to corporations, the film's clever way of targeting manufacturing's current race to the bottom (especially among gadget makers like Apple).

Oakland-based musician and first time writer-director Boots Riley has an agile imagination that is matched by breath taking self-assurance, along with a revolutionary zeal equalled by a wicked sense of humour. When he takes on the appropriation of black culture, he does so in an explosively funny scene where the un-rhythmic Cash is coerced by his boss, Steve Lift, to rap at a party. He gives his white audience what he perceives they want (and he's right). Riley's targets grow more numerous as his film gallops to its rollicking conclusion, and the whole time his aim stays true.

Original review: Oliver Jones, *Observer*

Extracted by: Peter Gillard

BIRDS OF PASSAGE

24, 26, 27 June



PAJAROS DE VERANO

Directors: Cristina Gallego, Ciro Guerra

Featuring: Carmina Martinez, Jose Acosta, Natalia Reyes

Language: Wayuu, Spanish, English

Origin: Colombia 2018



Strong violence and a sex scene

Running time: 125 minutes

This is an ethnographic thriller; a drama set in rural northern Colombia, centred on one indigenous group, the Wayuu, and based on the true story of a drug war that, from the late 1960s through the early 1980s, inflamed the region and engulfed a Wayuu family. It's not a thriller with some local colour adorning the action or a documentary, rather, a view of Wayuu life that, in the inevitable contact with the surrounding world, tragically gives way.

Birds of Passage also has the contours of a classical romance, in which a young couple faces obstacles that are particular to the Wayuu and yet grandly archetypal. The drama begins with the Wayuu ceremony for a woman's coming of age: Zaida has spent the customary year of literal confinement, under the tutelage of her mother, Ursula, emerging before her clan in a public coming out that's also a courtship ritual. Wearing a billowing cape and head scarf, her face painted, surrounded by a crowd of people, Zaida does an onrushing dance in which the young man who chooses to court her, Rapayet joins her, running and dancing backward as she charges, and deftly showing his physical aplomb, in meeting her step for step and gaze for gaze—and concluding, to the crowd's admiration, by whispering to Zaida, "You are my woman."

Divided into five "songs," or acts, spanning a decade and a half, *Birds of Passage* unfolds at a tragic tread that's both relentless and deliberate. The film is pervaded by a sense of doom, by premonitions that the clan's new good fortune will inevitably bring misfortune through the eroding of the traditions that set the Wayuu apart as a people. While detailing the elaborate regulations of Wayuu life, the filmmakers also convey their spiritual aspect. They depict characters' dreams and add the interpretations of the elders, dramatizing the force of talismans and the clues of totems to defend, warn, or menace the families at the movie's centre.

As the title would suggest, numerous birds make appearances and even if you don't quite know what they represent, they are very effective supporting players.

Original review: Richard Brody, *New Yorker*

Extracted by: Janez Zagoda

EIGHTH GRADE

Director: Bo Burnham

Featuring: Elsie Fisher,
Josh Hamilton, Emily Robinson

Origin: USA 2017



Running time: 94 minutes

Sexual references and coarse
language



1, 3, 4 July

An introverted teenage girl tries to survive the last week of her disastrous eighth grade year before leaving to start high school. Buoyed by a breakout performance by Elsie Fisher, who exhibits all the uncertainty, angst and trepidation of the awkward teen, *Eighth Grade* is an endearing and insightful glimpse into the dark recesses of a young mind on the brink of adulthood. In his feature debut, writer director Bo Burnham has created an interesting structure with which to present his coming of age tale. The fact that Kayla sounds as though her dialogue is improvised makes it all the more real. It's about the pain of being who you are; the anguish of not being who you want to be; the fear of not fulfilling your hopes and dreams. It's a coming of age story like no other.

When we first meet Kayla, she is talking to herself, about herself, in videos she is making on her iPhone. She is exploring who she is, is putting herself out there, and is trying to be confident when she is not confident at all. We feel for her at every turn.

Fisher carries the film beautifully and lets her vulnerability show. Shot mostly in close-up, Burnham shows off the symbolic pimples at every opportunity. But there is another character that is key: Kayla's father Mark, sensitively played by Josh Hamilton. The father daughter relationship is scrutinized at all angles, as is the unease between them. There is non-communication at the dinner table, when Kayla is intent on listening to her music; tantrums and irrational behaviour at any time of the day and the film's most moving scene set in the backyard when truths are spoken between father and daughter. That's when we realize it is not just the teenager who is riddled with complexes of self-doubts and inadequacies.

Eighth Grade is a beautiful film and one that reminds us of the road on which we all travel. The recognition of that bumpy path of discovery when we learn about ourselves and our relationships is priceless.

Original review: Louise Keller, *Urban Cinefile*

Extracted by: Gail Bendall

PROGRAMME: 29 APRIL – 4 JULY 2019

SESSION TIMES		MOVIE	LENGTH
29 1, 2	APRIL MAY	The Children Act (M)	105 Minutes
6, 8, 9	MAY	Free Solo (M)	100 Minutes
13, 15, 16	MAY	Lean on Pete (M)	122 Minutes
20, 22, 23	MAY	Vice (MA 15+)	132 Minutes
27, 29, 30	MAY	Cold War (M) (Zimna Wojna)	88 Minutes
3, 5, 6	JUNE	Can You Ever Forgive Me? (M)	106 Minutes
10, 12, 13	JUNE	The Favourite (MA 15+)	119 Minutes
17, 19, 20	JUNE	Sorry to Bother You (MA 15+)	112 Minutes
24, 26, 27	JUNE	Birds of Passage (MA 15+)	125 Minutes
1, 3, 4	JULY	Eighth Grade (M)	94 Minutes
		Film voting: The Plough Inn	
22	JULY	Next screening	

Screening times:

Monday 6 pm

Wednesday 4 pm & 6.30 pm

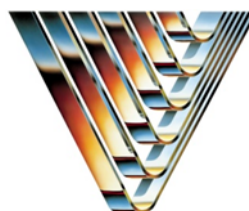
Thursday 6 pm

Committee:

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



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