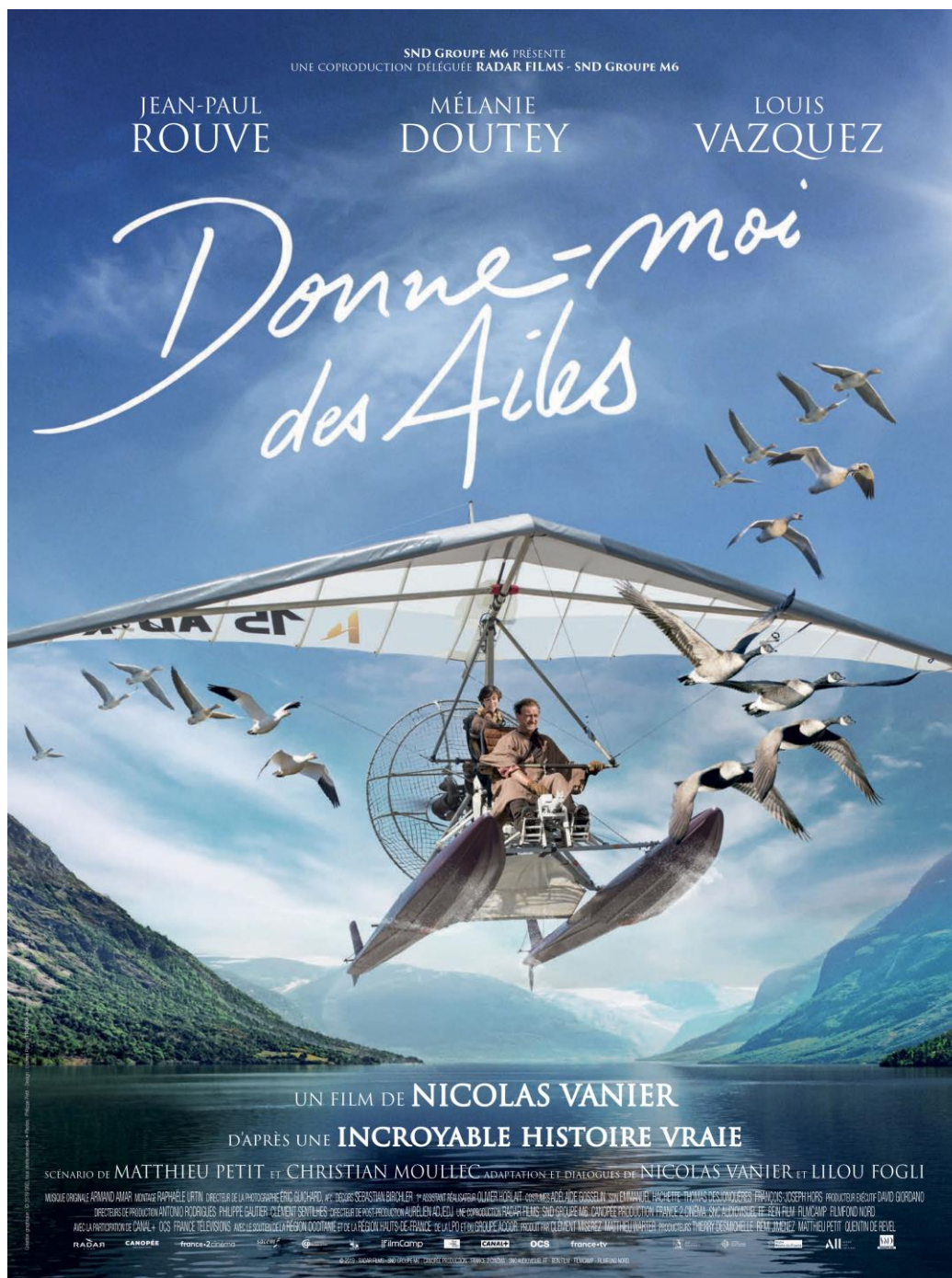


NEWSREEL

19 APRIL – 1 JULY 2021





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

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 - ✓ **Film voting results** and our film discussion page, please add your comments.
 - ✓ Replacement cards (\$10 fee). Your new card will be posted to you.
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 - ✓ Member's film requests: if there is a current film you would like to see.
- 🎬 The Village Cinema offers a concession to LFS members for most of their screenings.
- 🎬 For those unable to see the bottom of the screen, booster cushions are available.
- 🎬 LFS screenings are usually in Cinema 3.
- 🎬 A lift is available to avoid the stairs between the foyer and Cinema 3.
- 🎬 In the interest of everyone's enjoyment, please:
 - ✓ Be seated before the film starts and turn off your mobile phone.
 - ✓ Minimise noise including eating, drinking or talking once the film commences.
 - ✓ Do not sit or stand at the back wall as this is a fire safety issue.
 - ✓ Village rules for food and beverages apply.
- 🎬 The LFS committee assist the cinema with the queue and process members' admission: we cannot be admitted to the theatre if another film is still screening.

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1500 members. The largest cinema at the Village holds around 300 people.
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Please check consumer warnings given for each film for individual suitability.

LFS LIFE MEMBERS

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

LUCKY GRANDMA

Director: Sasie Sealy

Featuring: Tsai Chin, Hsiao-Yuan Ha, Michael Tow

Language: English, Mandarin, Cantonese

Origin: USA 2019



Running time: 88 minutes

Mature themes, violence and coarse language



There's something particularly pleasing about an elderly troublemaker and *Lucky Grandma* gives us a beauty. This is an extremely confident and wildly humorous calling card, enhanced immeasurably by a gloriously grumpy Tsai Chin in the title role.

The 87-year-old Chinese star of *The Joy Luck Club* – who also featured in both *You Only Live Twice* and *Casino Royale* – plays widow Grandma Wong, who has fallen into financial ignominy after a lifetime of toil. Based in a small apartment in New York's Chinatown, she's being pressured by her affluent son Howard to move in with him and his family, but is fiercely independent and will seemingly do anything to stay that way.

When a trip to an Atlantic City casino ends in disappointment, a fortune teller's prediction regarding what should be Grandma's lucky day is borne out with the discovery of a bag full of stolen cash, triggering a gang war with Grandma right at the centre. After finding herself a target for the Red Dragon crew the diminutive pensioner hires man-mountain bodyguard Big Pong from rivals the Zhongliang gang, and this mismatched duo become quite the double act, getting stuck into and dodging all manner of scrapes.

The hilarity of Andrew Orkin's high drama music wonderfully counters Chin's more subtle scowls, near-indiscernible eye-rolls and bare-minimum utterances; with a cigarette hanging lazily from her lips and unkempt in a way that suggests she's stopped giving a damn, the actress manages to turn this little old lady into a bona fide badass, even before her character gets caught up with crooks. Grandma is infuriating as hell, but hugely cheering in her resilience and refusal to be bullied. This sneaky senior is a breath of fresh air in a tired genre, as she takes the shenanigans of various gangsters in her stride; add Big Pong to the mix and this really is a crime caper to savour.

Original review: Emma Simmonds, *The List*

Extracted by: Peter Gillard

19, 21, 22 April

MATTEO GARRONE



Matteo Garrone is an Italian filmmaker, known on one hand for his brutal portrayal of the Mafia which we have seen at LFS in *Gomorra* (LFS T3 2009) and *Dogman* (LFS T4 2019). In such films, his focus is on social commentary compared to the fantasy worlds he creates in other films such as the *Tale of Tales* and *Pinocchio*, which we are to see this term at LFS.

Having won awards as Best Director at the European Film Awards and at Cannes, he is known for his diversity. His latest project is his short film *Le Château du Tarot* which was developed in collaboration with Maria Grazia Chiuri, creative director of women's collections at Dior, and

released online on the opening day of Paris Couture Week.

In commenting about his own work, Garrone said, 'It's difficult to talk about my work... but all my movies that start from a contemporary story, I try always to bring them in a dimension that is a dimension of fairy tales, more fantastical, and I do the same when I make a movie from fairy tales — I try to bring the story to the ground, to a realism.'

He enjoys working in a variety of formats. The short format of the Dior film he described as a 'good exercise as a filmmaker first of all because we tell stories without words. You have to tell a story just with images, so you go back to the root of cinema, to the origin of cinema: the silent movie. So it's a pure cinema, and for me, it's the most noble part of cinema.'

Pinocchio has already been nominated for both the European Film Academy's Young Audience Award and the Academy Award's Best Hair and Makeup. *Pinocchio*'s makeup is created each day by Mark Coulier who worked on *The Mummy Returns* and *The Iron Lady*. This process began taking a computer scan of actor Federico Ielapi's face and shoulders. Coulier spent months on a sculpture from the scan, making tweaks and changes. "We looked at everything, from the length of the nose, the angle of the eyebrows, the nose, the gap between the nose and his upper lip." Four weeks before filming Garrone signed off on the sculpture and Coulier began building silicone pieces for the actor.

"You have to have separate pieces, so you can apply it," Coulier says. "We broke it down and we had to paint it to look like wood, and then came the application process, which took three hours to stick on, and it's a new set of pieces every day because you destroy them when you remove them. The only pieces we reused were the ears, the back of the head and the legs." There were six pieces for the face alone.

Sources:

- <https://www.hollywoodreporter.com/news/efa-european-film-academy-young-audience-award-nominations>
- <https://wwd.com/eye/people/matteo-garrone-maria-grazia-chiuri-short-film-dior-haute-couture-spring-2021-1234713947/>
- <https://variety.com/2021/artisans/awards/pinocchio-make-up-behind-the-scenes-1234920720/#!>

PINOCCHIO

Director: Matteo Garrone

Featuring: Federico Ielapi, Roberto Benigni, Rocco Papaleo

Language: Italian

Origin: Italy, France, UK 2019



Running time: 125 minutes

Mature themes and violence



26, 28, 29 April

Carlo Collodi's *The Adventures of Pinocchio* (1883) is one of the most internationally famous works of Italian literature. At its heart a morality tale on the importance of filial duty and the dangers of the wider world, it's a very Italian story. Trust your family and beware of the Fox and the Cat; and almost everybody else.

The most famous are Walt Disney's 1940 sanitised cartoon and Luigi Comencini's television miniseries in 1972. Now comes Matteo Garrone's *Pinocchio*, a beautiful and cleverly crafted piece which manages to be a faithful return to Collodi's original tale and very much the director's own take. Opening with a familiar scene, Geppetto, the humble wood carver, sits at his work table, chisel in hand. However, rather than carving a puppet, he is chipping at a rind of cheese to free the last edible crumbs. Starvation and poverty is the background to Garrone's vision and though Pinocchio might seem removed from the Naples of *Gomorrah* (2008) and *Reality* (2012) or the Roman suburb of *Dogman* (2018), Garrone's take on the iconic children's story is similarly grounded in a tough and unjust world.

The rest of the film largely comprises of a series of episodes in which the wooden boy is gulled, robbed, chased, turned into a donkey and at one point hung, relieved intermittently by the intercession of the Fairy with Turquoise Hair, played by Alida Baldari Calabria as a child and later by Marine Vacth once grown.

Garrone subtly shifts the moral weight of Collodi's tale. Yes, Pinocchio is a naive and careless child, but the world is a hostile bestiary. Not only are there villains like the Cat and the Fox who rob and attempt to murder the child, but the gorilla judge frees the guilty and imprisons the innocent and the teacher beats his students. In such an arbitrary and cruel world, loving and looking after each other is not only a moral truism, but a survival strategy...

Original review: John Bleasdale, *Sight and Sound*

Extracted by: Peter Gillard

KAJILLIONAIRE

3, 5, 6 May



Director: Miranda July

Featuring: Richard Jenkins, Debra Winger, Evan Rachel Wood, Gina Rodriguez

Origin: USA 2020



Coarse language and sexual references

Running time: 105 minutes

Artist and filmmaker Miranda July is many things — offbeat, iconoclastic, absurd — but one thing she is not is prolific. July's stock-in-trade are perfectly observed, beautifully crafted miniatures of characters who live on the fringes and have little truck with normalcy, broken people often filled with a sense of longing. *Kajillionaire* brilliantly hits all of those touchstones, but this time within the framework of a traditionally male-dominated genre.

Kajillionaire is Miranda July's take on a con movie, a kind of 'Ocean's Three' in bad clothing. The Dynes are a family of ramshackle grifters — dad Robert (Richard Jenkins), mum Theresa (Debra Winger) and daughter Old Dolio (Evan Rachel Wood) — whose scams are decidedly small-scale: robbing a post-office safe-deposit box that scores a tie; returning gift certificates for dosh; Old Dolio pretending to be pregnant and taking part in a 'positive parenting' class for cash. An impetus to get more ambitious comes when they owe their weird-voiced landlord (Mark Ivanir) \$1,500 in rent to stay in an empty office-style space where the walls are constantly flooded with pink, soapy suds that have to be collected in buckets. So, after winning a trip to New York in a comp, Old Dolio — the explanation for her strange name is genius — comes up with a scheme to blag airline insurance (to the tune of \$1,500) via some bogus lost luggage. While the grift doesn't go exactly to plan, it does bring extrovert Melanie (Gina Rodriguez) into their orbit.

It's at this point that *Kajillionaire* changes tack. Ushered into the gang, Melanie invites them on a scam where they inveigle their way into the lives of OAPs in order to pick up objects to flog, but they are caught off guard when they come across a lonely old man, clearly dying, and begin to act like a normal family to cheer him along. Melanie holds up a mirror to the clan, especially opening up Old Dolio to the kind of familial warmth and kindness she has never been given. How this all plays out is surprising, human and tender. It's a flick that starts with a con. And ends with a connection. *Kajillionaire* is funny, original, sad and singular. In other words, it's Peak Miranda July.

Original review: Ian Freer, *Empire Magazine*, *Time Out*

Extracted by: Mark Horner

HIGH GROUND

10, 12, 13 May

Director: Stephen Johnson

Featuring: Simon Baker,
Jacob Junior Nayinggul,
Jack Thompson, Callan Mulvey
Sean Mununggur

Language: English, Yolngu
(Aboriginal Language)

Origin: Australia 2019



Running time: 104 minutes

Strong violence



There's a dreamy, limpid quality to the Northern Territory landscape in the opening scenes of *High Ground*. The waterholes are full, the country is green, and the sun's glare has toned itself down to a gauzy softness. To six-year-old Gutjuk, his family's camp is paradise. His uncle, Baywara, is teaching him the customs of their clan and he's happy.

Then the police arrive, searching for Aboriginal men thought to be responsible for an attack on a white settlement. By the time the shooting stops, most of those around the waterhole are dead. Baywara escapes but Gutjuk is taken to a nearby mission to be brought up by the missionary, Father Braddock, and his sister, Claire.

We learn that the police raid was supposed to be bloodless but Eddie Ambrose, one of the policemen, failed to restrain the trigger-happy members of the force. His superior officer, Travis, who was also there, is appalled but he's even more outraged when Moran, the local police commander, expects him to collude in a cover-up.

We return to the story 12 years later. Travis has resigned from the police and disappeared into the bush and Gutjuk, now 18, is still living at the mission but he hasn't forgotten his family nor the massacre. Now there is news of a gang of Indigenous warriors, known as the Wild Mob, burning white settlements; Baywara is suspected of being their leader. The manhunt that follows puts both Gutjuk and Travis in the middle of the fighting. Both have to choose sides while Gutjuk's grandfather, a tribal elder of great eloquence and dignity, finds that his efforts to play the peacemaker leave him equally conflicted.

To call it a timely film would be simplification. It's timeless – a classic Australian account of the damage done by rampant colonialism. But it's only one chapter.

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Janez Zagoda

NOMADLAND

17, 19, 20 May



Director: Chloé Zhao

Featuring: Frances McDormand, David Strathairn, Linda May

Origin: USA, Germany 2020



Nudity

Running time: 108 minutes

Frances McDormand plays Fern. When *Nomadland* opens, her hometown of Empire, Nevada, has vanished off the map; the sole employer, US Gypsum, has closed its mining operations after 88 years. A recent widow, Fern loads her belongings into a storage unit, loads herself into an aging tricked-out van, and hits the road. “I’m not homeless,” she reassures a former student. “I’m just ... houseless.” The movie covers roughly a year of the character’s travels across the American West as she seeks employment, community, freedom. Fern gets seasonal work in a massive Amazon packing plant, and somehow Zhao got her cameras inside Bezos-land to witness the forced corporate camaraderie and breathless factory pace. These are the migrants of the 21st century, the film implies — these are our Okies.

Through a co-worker, Linda May (cast delightfully as herself), Fern learns of the van-dwelling life, the unofficial movement of people living a nomadic existence in vans and RVs. Their guru is Bob Wells, who for over a decade has been hosting an annual Rubber Tramp Rendezvous in the high desert outside Quartzite, Arizona. Thousands attend and so does Fern and *Nomadland* the edges of fiction blurring into fact and Wells playing himself with years of experience weighing heavy on his shoulders.

We learn, as Fern does, how to patch a tire and the best bucket to have at hand when diarrhea strikes. We see the subsistence living she earns making doughnuts at Wall Drug or cleaning restrooms at national parks. By showing us how close to the edge of disaster the heroine drives and lives, *Nomadland* invites viewers to consider the millions of Ferns on the road or hanging tenuously on to homes in 2021, victims of forces and policies decided elsewhere. The film is absolutely a gorgeous experience showing the immensity of the western landscape and our own small place within it. Ludovico Einaudi’s piano-driven score evokes the purity of open horizons and mountain air, the grandeur and melancholy of being out there on your own.

Original review: Ty Burr, *Boston Globe*

Extracted by: Peter Gillard

DAVID BYRNE'S AMERICAN UTOPIA

Director: Spike Lee, David Byrne

Featuring: David Byrne,
Jacqueline Acevedo,
Gustavo Di Dalva

Origin: USA 2020



Running time: 101 minutes

Coarse language



24, 26, 27 May

David Byrne's American Utopia is a joyous expression of art, empathy, and compassion. It is the intersection of two artists—Spike Lee and David Byrne—who have been interrogating how we connect through art for decades. Thirty-six years ago, Byrne and the Talking Heads band made one of the best concert films of all time in Jonathan Demme's landmark *Stop Making Sense*. It feels like such a gift to get this bookend in 2020 when we often felt like we're further apart than ever. Nothing made sense anymore. And here comes David Byrne, a man examining connection and the individual role in community through his incredible music, staging it in a way that reminds us that human expression is our most valuable commodity.

Byrne and Brian Eno wrote the album *American Utopia* and released it to positive reviews in 2018. However, it was the subsequent Broadway show in 2019 that really gave this project international attention. Playing at the Hudson in late 2019, the show incorporated most of Byrne's latest album with other songs from his career, including Talking Heads hits like "Once in a Lifetime," "Burning Down the House," and "This Must Be the Place." A hybrid of a traditional concert performance with musical theatre choreography and even echoes of performance art, *American Utopia* earned raves on stage, and Lee decided to direct a film version of the show.

Byrne surrounds himself with an incredibly talented collection of performers, eleven in total, who serve as the "band" for *American Utopia*. They are dancers, singers, musicians, and collaborators—people moving around Byrne in a way that highlights him and creates a larger sense of performance. The choreography is mesmerizing, the musicianship is remarkable, and the sense of joy bursts off the screen.

Byrne's music and Lee's craftsmanship work together to shake people out of complacency in multiple ways—find your joy, find your outrage, find something. In a year in which apathy has been easier to slide into, just seeing something this vibrantly alive feels like a miracle.

Original review: Brian Tellerico, *Roger Ebert.com*

Extracted by: Gail Bendall

A LION RETURNS

31 May, 2, 3 June



Strong themes and coarse language

Director: Régis Roinsard

Featuring: Tyler De Nawi, Danny Elacci, Maha Wilson, Jacqui Purvis, Taffy Hany

Language: English, Arabic

Origin: Australia 2019

Running time: 92 minutes

Jamal Alamein has returned to his family home in Sydney's western suburbs to see his dying mother. But first he must run the gauntlet — a series of lacerating encounters with loved ones he betrayed with his decision to go to Syria and join Islamic State. First up is his older brother, Omar, an academic who subjects him to a long and bitter interrogation. Then, pushed to exhaustion, Omar reluctantly agrees to try smuggling him inside without anyone else knowing. This means that he must corral everybody into the back garden so Jamal can have a few minutes alone with their mother in her darkened bedroom.

These manoeuvrings take on the black comic aspect of a human chess game, and it's clear from the start that they're doomed. Director Serhat Caradee's dogged but punchy script is expressly designed to tease out the family schisms that led to Jamal's defection and he's not going to be let off lightly. Before the day is done, all main players have their say and the shaky foundations of his resolve are tested to their limits.

Confined to house and garden, Caradee's cast banish any hint of claustrophobia with the potency of their pain and outrage. Omar's role is to reiterate the extent of the damage — the police surveillance, the ostracism and finger-pointing that the family has suffered. With all this laid before him, Jamal fires up, countering with the accusation that they're all "whitewashed Arabs" and that his brother is ashamed of being Muslim. He becomes so enraged that he pulls a gun, leaving them both horrified and chastened.

He's still hiding in the garden when round two begins. He's spotted by his young son and discovered by his wife, Heidi, and she, like Omar, is blazing with hurt and indignation. She reminds him that he is the reason she converted to Islam. When he asks her why she's not wearing the scarf, she tells him that it's no longer a religion she can defend. Effectively stripped of the bluster that he's been stoking in preparation for the whole ideal, he finds that he's been reduced to just one sentence: "It's complicated".

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Janez Zagoda

SPREAD YOUR WINGS

Donne-moi des ailes

Director: Nicholas Vanier

Featuring: Jean-Paul Rouve, Mélanie Douty, Louis Vazquez

Language: English, French, Norwegian

Origin: France, Norway 2019



Running time: 113 minutes

Mild coarse language



7, 9, 10 June

Starring what appear to be a cast of actual geese, *Spread Your Wings* is an enjoyable environmentally friendly, fact-based family film from France about has-been scientist Christian (Jean-Paul Rouve) who gets his estranged son Thomas (Louis Vazquez) involved in a scheme to save a species of geese from extinction.

With their migration path disrupted by industrial structures, light pollution, hunters and air traffic, Christian plans to employ imprinting techniques so that his gaggle of endangered baby geese will grow up thinking he and Thomas are their parents.

They will then take to the air in ultra-light aircraft with the grown geese in train and so teach them a new migration route across Europe.

With one eye firmly fixed on the scenic splendour of the adventure –the fjords of Norway look every bit as good as they sound – director Nicolas Vanier (*Belle & Sebastian*) wisely keeps the airborne story dramatically grounded.

The project offers Christian an opportunity to reconnect with his son, who spends most of his time gaming and is distressed at the lack of wifi in the country. He wrestles over his relationship status with ex-wife Paola (Mélanie Doutey) and also has to face the consequences of side-stepping protocol after ticking off some very reasonable officials. Kudos to Vanier for not resorting to stereotypes here.

Still, the birds are the real stars, embodying the film's unforced message that the support required to save an entire species can be quite modest, provided there is will enough to actually care. And, just to be clear, the geese in the film are real. No CGI or digital magic involved.

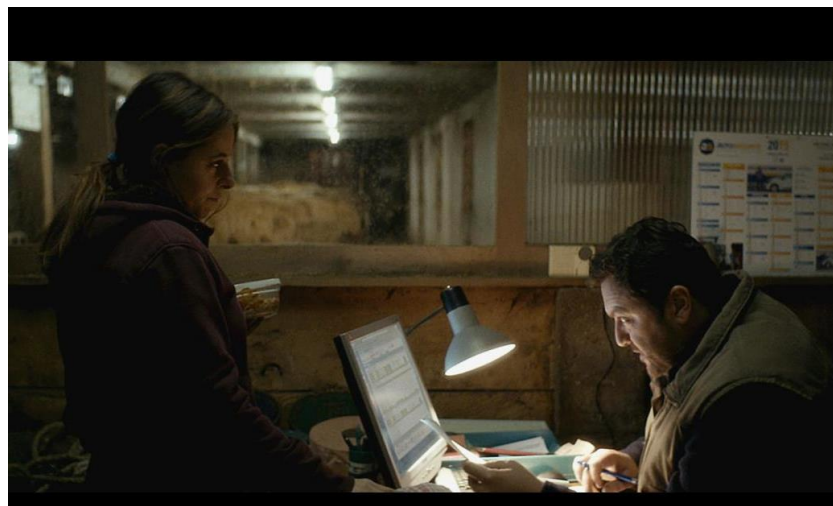
The film's brilliant, Oscar-nominated cinematography was by veteran Caleb Deschanel.

Original review: Jim Schrembri, *Rotten Tomatoes*

Extracted by: Gill Ireland

ONLY THE ANIMALS

14, 16, 17 June



Seules les Bêtes

Director: Dominik Moll

Featuring: Denis Ménochet, Laure Calamy, Damien Bonnard

Language: French

Origin: France, Germany 2019



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

Running time: 118 minutes

If you want to know what a goat having a piggy back on a bike in Africa has in common with dysfunctional relationships and a disappearance in wintry France, you'll have to wait quite a while in Dominik Moll's thriller, which reveals its cleverly worked secrets slowly.

The story is as twisty as the roads that wind through the parts of rural France where Michel (Denis Ménochet) and Alice (Laure Calamy) run a farm. They are just two of the characters whose connections will be gradually revealed, alongside fellow farmer Joseph (Damien Bonnard), Evelyne (Valeri Bruni Tedeschi), who is staying in her second home in the area, young waitress Marion (Nadia Tereszkiewicz) and Armand (Guy Roger 'Bibisse' N'Drin), who lives half a world away.

To reveal much about the plot beyond the fact that there is a quiet dissatisfaction about all the characters, would be to spoil the dark fun that Moll and his co-writers Gilles Marchand and Colin Niel have crafted as they pull the perspective this way and that until the whole story is finally revealed. "I don't like lies," one character declares - and much of the film is built on them. Lies told to spouses, lies told for profit and, most dangerously perhaps, the lies the characters tell themselves. The other factor in the film is chance, which one character is told "is greater than you".

There is a lot of coincidence here and though it arguably gets pushed a bit far in the film's final 15 minutes for the sake of a neat ending - the one moment when the action becomes predictable - for the most part it remains deliciously plausible.

This may be a cool indictment of self-centred humanity - matched by chilly scoring from Benedikt Schiefer - that shows how apparently small follies can have drastic consequences, but it's also an enjoyably constructed puzzle box of a genre film that delivers plenty of surprises.

Original review: Amber Wilkinson, *Eye For A Film*

Extracted by: Gill Ireland

MINARI

Director: Lee Isaac Chung

Featuring: Steven Yeun,
Yeri Han, Alan Kim,
Yuh Jung Youn

Language: Korean, English

Origin: USA 2020



Running time: 115 minutes

Mild themes and coarse language



21, 23, 24 June

Named after a remarkably hardy Korean herb, *Minari* is a lightly fictionalised autobiographical film by Korean-American writer and director Lee Isaac Chung. It's his childhood as seen through the eyes of Jacob and Monica's seven-year-old son, David (Alan Kim), an opinionated, curious child who is adjusting well to his strangely fascinating new home until he learns he'll be sharing his bedroom with his grandmother, Soonja (Yuh Jung Youn). Soonja doesn't make cookies; in fact, she can't cook at all. She likes playing cards, watching wrestling on television, and swearing. David complains that she "smells like Korea." The fractious relationship between David and Soonja (Yuh Jung Youn) begins to lose its edge as they realise their shared stubbornness and strength of will make them natural allies.

The key sequence of events that comprise the overarching narrative are triggered by a decision made by Jacob, David's father. The knowledge that he may well be the fastest chicken sexer in the West is of little consolation to Jacob. Pushed to his limits by boredom, he decides to leave the chickens and the factory farm where he works in California and uproot his family in search of a better life in the Ozarks hill country in Arkansas where he hopes to grow Korean produce. It's an anecdotal film with a rhythm framed by the highs and lows of farming life - the relentless and remorseless realities of nature are ever present. A small mistake can quickly snowball into a major setback and disaster is always waiting ready to consume everything and everybody.

The family's story is told with a gentle and authentic familiarity that accepts that in reality there is no "immigrant experience," beyond the pure, grounding and universal human reality of finding yourself adjusting to a new environment. The film portrays many different reflections on isolation and loneliness, on masculine pride and duty, on the pure weird and wonderful experience of just being a child, not to mention the child of immigrants. Whilst it's specific in its setting, its messaging is universal and engaging.

Original review: Sandra Hall, *Sydney Morning Herald* and Stephanie Zacharek, *TIME Magazine*

Extracted by: Ed Beswick

THE TRUFFLE HUNTERS

28, 30 June, 1 July



Director: Michael Dweck, Gregory Kershaw

Featuring: Piero Botto, Sergio Cauda, Maria Ciccì

Language: Italian

Origin: Italy, Greece, USA 2020



Some strong language

Running time: 84 minutes

The rare white truffle is worth 4500 Euros per kilo. That's one of the facts we learn from the exquisite documentary *The Truffle Hunters*, which is a tribute to the elderly men who still pursue the culinary delicacy as though they are panning for gold. In the northwest corner of Italy, there are still forests with a sufficient number of oak trees for the white truffle to be found. The octogenarian hunters from Piedmont, with the invaluable help of their beloved and well-trained dogs, scour the woods day and night and each guards his secrets closely.

American filmmakers Michael Dweck and Gregory Kershaw photographed and directed *The Truffle Hungers*, a beguiling film. They clearly bonded with the intrepid hunters, who permitted the filming not only on their hunting but also of the bargaining that inevitably goes on with the middlemen who make a fortune selling the rare commodity to A-class restaurants in Europe and elsewhere. One of the hunters we meet is Amelio. He lives alone with his dog, sharing his food with the animal and talking to it as though it were human. He knows that his days are numbered, and he worries about what will happen to his beloved friend when he is gone. Another is Carlo, aged 87, who is married and constantly defies his wife who wants him to retire; she especially doesn't want him to go hunting at night, but he's stubborn and defies her.

This is not a fly-on-the wall documentary in which a hand-held camera follows the actions of the protagonists. On the contrary, one of the great strengths of the film is the pristine cinematography. Scene after scene is lit and framed like a classical painting. To accomplish this, the film-makers would have required a degree of rehearsal. Camera set-ups like those in the film take time and effort to achieve the effect required. The seemingly "impromptu" discussions that the directors have filmed were prepared to a certain extent. The truffle hunters and those around them aren't actors, of course, but they are articulate and confident. Not that this device of staging the scenes matters one bit. The end result is quite marvellous.

Original review: David Stratton, *Weekend Australian*

Extracted by: Allison Edwards

INDIGENOUS FILM



Indigenous Australians had been, for the most part, absent in Australian films when Charles and Elsa Chauvel made the pioneering *Jedda* in 1955. It was the final film of the husband and wife team, but this story about a part-Aboriginal girl (Rosalie Kunothe-Monks) taken from her family to be raised as white was an important trailblazer and was distributed in several countries including Britain and the US, where it was retitled *Jedda the Uncivilised!* Later films, such as *Journey Out of Darkness* (1967), did not use Aboriginal actors; in this case Malaysian born Kamahl was cast into the Aboriginal role.

However, in the 1970s, the Federal Government boosted film production and films with Aboriginal themes began to emerge. British director Nicolas Roeg's haunting *Walkabout*

(1971) introduced an extraordinary young Aboriginal actor and dancer named David Gulpilil, who also appeared prominently in Peter Weir's *The Last Wave* (1977), a haunting story involving the beliefs and practices of Sydney's Aboriginal community. Bruce Beresford was the director behind *The Fringe Dwellers* (1986) which was the first feature film with an all-Aboriginal cast. Representing Australia at Cannes that year, it was a highly significant breakthrough although not a commercial success.

In 1993 the Australian Film Commission established an Indigenous Branch. This initiative encouraged the production of Indigenous short films by film makers such as Ivan Sen, Leah Purcell and Darlene Johnson. Another trailblazer was Tracy Moffatt's *Bedevil* (1993), not only the first feature by an Indigenous director but a woman at that.

At the turn of the century, there was something of an explosion of Aboriginal cinema with films such as *Rabbit Proof Fence* (2002) being a notable example and the adaptation of Louis Nowra's play *Radiance* (1997). Many of these films explore Aboriginal culture and issues facing the community. At LFS we have enjoyed the work of Aboriginal director Ivan Sen and *Goldstone* (T4 2016) and Warwick Thornton as both director and cinematographer of *Sweet Country* (T2 2018). We have also been treated to the work of legendary Aboriginal actor Gulpilil in *Charlie's Country* (T1 2015).



Source:

<https://www.theaustralian.com.au/arts/review/culture-identity-unearthed-in-the>

PROGRAMME: 19 APRIL – 1 JULY 2021

SESSION TIMES	MOVIE	LENGTH
19, 21, 22 APRIL	Lucky Grandma (M)	88 Minutes
26, 28, 29 APRIL	Pinocchio (M)	125 Minutes
3, 5, 6 MAY	Kajillionaire (M)	105 Minutes
10, 12, 13 MAY	High Ground (MA 15+)	104 Minutes
17, 19, 20 MAY	Nomadland (M)	108 Minutes
24, 26, 27 MAY	David Byrne's American Utopia (M)	101 Minutes
31 MAY	A Lion Returns (MA 15+)	92 Minutes
2, 3 JUNE	Spread Your Wings (PG)	113 Minutes
7, 9, 10 JUNE	Donne-moi des Ailes	113 Minutes
14, 16, 17 JUNE	Only the Animals (M)	118 Minutes
21, 23, 24 JUNE	Seules les Bêtes	115 Minutes
28, 30 JUNE	Minari (PG)	84 Minutes
1 JULY	The Truffle Hunters (M)	
20 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 & 6.30 pm

Thursday 6 pm

Committee:

President Janez Zagoda

Secretary Gail Bendall

Membership secretary Gill Ireland

Vice-President Mark Horner

Treasurer Ed Beswick

Committee Anne Green
Allison Edwards

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



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