

NEWSREEL

3 FEBRUARY – 9 APRIL 2020





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

THINGS YOU SHOULD KNOW



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

- ✓ **Film voting results** and our film discussion page, please add your comments.
- ✓ Replacement cards (\$10 fee). Your new card will be posted to you.
- ✓ Changing address? Please notify us to receive your NEWSREEL.
- ✓ Member's film requests: if there is a current film you would like to see.



The Village Cinema offers a concession to LFS members for most of their screenings.



For those unable to see the bottom of the screen, booster cushions are available.



LFS screenings are usually in Cinema 3.



A lift is available to avoid the stairs between the foyer and Cinema 3.



In the interest of everyone's enjoyment, please:

- ✓ Be seated before the film starts and turn off your mobile phone.
- ✓ Minimise noise including eating, drinking or talking once the film commences.
- ✓ Do not sit or stand at the back wall as this is a fire safety issue.
- ✓ Village rules for food and beverages apply.



The LFS committee assist the cinema with the queue and process members' admission: we cannot be admitted to the theatre if another film is still screening.

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. 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.

President's Report 2019



launceston film society

The Launceston Film Society has had another very successful year. We continue in our strong financial position and also have been successful in attracting a strong membership. Your committee has developed a well tried management strategy and this, combined with the co-operation of the Village Cinemas, both locally and the programming team in Melbourne, has resulted in the smooth running of your film society.

Previously I have written that our success was in part due to the fact that there were only four screens in Launceston. The opening of the Star Theatre in Invermay means that this is no longer true. And while we do not screen films that are chosen by Village Cinemas, we do screen some that are also chosen by the Star Theatre. We cannot avoid this as doing so would impact severely on our program. Despite the small overlap, I am very pleased with the program we have been able to screen this year. The LFS committee has always aimed for diversity and has had an interest in choosing films from non-English speaking countries. This year we chose 26 subtitled films and 14 in English.

Another recent opportunity for the public to view film is the streaming services like Netflix, Stan, Amazon and others. Thus far these services do not seem to have had an impact on our membership. I believe that one of the reasons that members enjoy the LFS is that the program of films is selected and the Newsreel provides advance guidance to members about the film. The LFS has an excellent website with the review of the week's film up front. I want to remind members that each review also has a trailer available on our website.

Many members ask us (the committee) if we have seen the film about to be screened, assuming we see all the films that are chosen. This is not the case, we select the program of 10 from a list of 30 or more titles, and none of us have the time to view all of these even if they were available to us. Instead we rely on reviews and, where available, IMDB scores.

My special thanks to the members of the committee who put in their time behind the scenes managing the business of the LFS and also on door duty at screenings. Also Leigh who manages the scanning of your card. And not forgetting the co-operation of the Village Cinemas.

Peter Gillard

President.

PAIN AND GLORY

3, 5, 6 February



DOLOR Y GLORIA

Director: Pedro Almodóvar

Featuring: Antonio Banderas, Asier Etxeandia, Leonardo Sbaraglia

Language: Spanish

Origin: Spain 2019



Strong drug use and brief nudity

Running time: 113 minutes

“Without filming, life is meaningless.” Salvador Mallo (Antonio Banderas)

Salvador is Pedro Almodóvar’s semi-autobiographical self in *Pain and Glory*, a drama about an aging Spanish filmmaker dealing with writer’s lassitude, decreasing sexual power, addictions, and memories of childhood that clearly explain his late-in-life challenges. At age 70, Almodóvar has since *Julieta*, never been better. Nor has Banderas, who, after a heart attack, seems to have himself found a new vigour and depth never before seen. Rejuvenation is all around.

The drama, narrated by Salvador, connects the dots of his own life through his films. Writer/director Almodóvar has the audience living through Mallo’s daily boredom, which reveals the numerous incomplete stories and musings, many of which could have been produced. Present are all the rich colours, especially red, and the eccentric life choices. His impediments to a robust life now gradually reveal themselves such as disturbing memories of his mother, a love lost, and most of all addiction to heroin.

At the dawn of his ‘70s and the slide of his age, it’s the heroin debility that hurts the most as we watch this genius buckle to the hypnotic power of substance. However, as he reminisces about family and loves of the past, he is energized to re-enter the creative world. As powerful as any force is his youthful, electric mother (Penelope Cruz). When they moved into what looked like a cave, she transformed it into a glamorous catacomb (not a bad metaphor). His close relationship with his aging mother toward the end of the film is an exercise in lyrical, sentimental and loving filmmaking.

This is not a memoir, but it is as close as we have, to the auteur glossing the many afflictions he has dealt with his whole life. The result: colourful regret spiced with romance shouting that life is good. And film making.

Original review: John De Sando, *It’s Movie Time*

Extracted by: Gill Ireland

WORKING WOMAN

ISHA OVEDET



Director: Michal Aviad

Featuring: Liron Ben-Shlush, Menashe Noy, Oshri Cohen

Language: Hebrew

Origin: Israel 2019

Running time: 94 minutes

A scene of strong sexual violence



10, 12, 13 February

Working Woman tells a story that is timely yet timeless. Like countless before her, a woman finds her career caught in the vices of her boss's desires because she needs to provide for her family. Even as she tries to reassert control in the office, she feels powerless at home, unable to talk about it with her husband, blaming herself for the situation and wrecking her body and mind over what happens. It is a story we've likely heard of or seen before, yet under Michal Aviad's sympathetic lens, it's one that stands out with a sense of urgency.

Orna (Liron Ben Shlush) is a busy mother of three returning to the Israeli workforce to help out her husband as he gets his restaurant off-the-ground. By chance, Orna lands a job with her old military captain, Benny (Menashe Noy), and she joins him in the real estate business. She advances quickly as a sales agent with her excellent negotiation skills, and despite some trouble at home, her future looks bright until her boss takes a liking to her beyond their professional relationship. He has the power to derail her career and destabilize her family.

It's difficult to judge what any of us would do in that situation until it happens, but the movie doesn't judge Orna for her actions. For some audience members, she will have done all the right evasive manoeuvres we've been taught to politely turn down aggressive men, and yet she is still punished. Others will think she didn't do enough to stop him. The debate around sexual harassment is one many are having around the world, far beyond hashtags and press releases.

Working Woman is a part of that global and cultural conversation, yet it never loses that personal focus of one woman's experience.

Original review: Monica Castillo, *Roger Ebert.Com*

Extracted by: Gail Bendall

HALSTON

17, 19, 20 February



Director: Frédéric Tcheng

Featuring: Liza Minnelli,
Marisa Berenson,
Joel Schumacher

Origin: USA 2019



Coarse language

Running time: 106 minutes

If fashion designer Charles James was a master of the structured aesthetic, then Halston was a maestro of fluidity. “His clothes danced with you,” says Liza Minnelli in Frédéric Tcheng’s gripping documentary, articulating the revolutionary craftsman’s gift for flowy bias-cut silhouettes best. “It was a dress just because of the way he cut the fabric,” we are told later on about the technique of the renowned designer, who not only understood women’s bodies, but also honoured their modern-day priorities through the free-spirited late-1960s, and beyond.

Telling a thoroughly researched rise and fall story with artistic flair, *Halston* starts as an intimate investigative study of a pioneer who made a splash into the Disco Era, putting American fashion on the international map on a massive scale. Beginning his career as a milliner in Chicago, and then continuing at New York’s high-end department store Bergdorf Goodman in the 1950s, Halston left his first real mark on fashion by designing the deeply influential pillbox hat First Lady Jacqueline Kennedy wore during the Presidential inauguration in 1961. He then moved onto opening his first salon—a design Mecca with notable celebrity clients—launched his ready-to-wear line, and ventured out to best-selling perfume with a signature teardrop bottle. It was an unstoppable climb that crowned him as America’s first “celebrity designer”.

The scope of history and the breadth of involved subjects here make for an intimidating undertaking. With other fashion-focused documentaries already under his belt, Tcheng knows how to excavate the exhilarating aura of this alluring yet superficial world with all its massive egos, fake accents and era-defining gambles. To plunge the audience into the suspense straightaway, he accessorises Halston’s story with a compelling framing device, inventing a fictional archivist (played by Tavi Gevinson) going through company records. This approach could have easily become a superfluous gimmick, but Tcheng commands it skilfully. Tcheng indulges in the brand’s and its creator’s prosperous good times for nearly half of the movie, before a number of poor business decisions (derived from an insatiable appetite of control) paved the way for their unfortunate fall from grace.

Original review: Tomris Laffly, rogerebert.com

Extracted by: Anne Green

EMU RUNNER



Director: Imogen Thomas

Featuring: Rhae-Kye Waites,
Wayne Blair, Rob Carlton

Origin: Australia 2018

Running time: 95 minutes

Strong violence



24, 26, 27 February

In the isolated New South Wales town of Brewarinna, some 500 miles northwest of Sydney, 8-year-old Ngemba girl Gemma lives with her parents Jay Jay, who hauls trash for a living, and Darlene, as well as older brother Ecka and middle sister Val. Shortly after her mother tells her the emu is “our animal, that’s what connects us to this land, our people,” she dies whilst on a bushwalk with her daughters. Jay Jay is a caring and committed father, and with the help of equally dedicated relatives he resolves to keep the family together.

Things appear functional for a time. Yet Gemma seems to feel the loss more acutely than her siblings and father, and soon takes not only to skipping school to visit a female emu she’s found but can never catch up with, but also to pilfering food from her neighbourhood to feed the animal as well. Soon, Ecka gets himself and Gemma in hot water over his attraction to a white classmate, as the social worker and local policeman Stan misread these signs out of naïveté and preconceptions, respectively. Without quite knowing what she’s doing or why, Gemma remedies the situation by tapping into her natural physical gift and need to reconnect with her departed mother.

“I can’t stand being away from home,” Gemma tells the social worker around a campfire, gesturing at the night sky. “Smells are wrong and you can’t see none of this.” An essential Aboriginal truth in miniature, the sentiment is one of the many felicitous joys of *Emu Runner*. A deep, rich meditation on family, community, country and racial tensions that strides well beyond its girl-meets-bird logline. Flightless the *Dromaius novaehollandiae* may be, but *Emu Runner* soars.

The Annual General Meeting will be held at 6pm, Monday 24th February, before the screening of *Emu Runner*.

Original review: Eddie Cockrell, *variety.com*

Extracted by: Ian Meikle

JENNIFER KENT



the Law.

“As a child, as soon as I could read and write, I wrote short stories and plays,” the Brisbane-born writer-director Jennifer Kent says. “I was about seven when I put on my first play: wrote, directed and acted in it. This was a natural desire for me, a compulsion. I did it until I auditioned for [Sydney drama school] NIDA.”

Kent began her career as an actress primarily in television. She was a main cast member of *Murder Call*, from creator Hal McElroy, playing Constable Dee Suzeraine in all 31 episodes of the series. She also appeared in several episodes of other Australian TV series such as *All Saints*, *Police Rescue* and *Above*

Having been an acting teacher for 13 years at major institutions such as NIDA, Kent was inspired after seeing *Dancer in the Dark* to pursue a career as a filmmaker. She wrote to the film’s director, Lars von Trier, asking to study under him. In 2002 von Trier allowed her to assist him as part of a directing attachment on the set of his film *Dogville* (LFS 2004) starring Nicole Kidman. In 2006 Kent directed an episode of *Two Twisted*, an Australian series following in the tradition of *The Twilight Zone*.



It was her first feature-length film *The Babadook* that played in the 2014 Sundance Film Festival that confirmed her path in film directing. She was sent a pile of scripts to consider, including Hollywood comic-book movies, after *The Babadook* was acclaimed internationally as one of the freshest horror films. Some of these US scripts appealed both creatively and financially, but Kent rejected all of them to write and direct a film she wanted to call *The Nightingale* – as in a woman who sings finding her voice on another level – even before she had worked out the story. “I really have to feel very deeply about the theme and the thread of a story to want to go the whole distance with it. Filmmaking is a very gruelling and taxing process and it takes your life away. If I’m going to do that, I want to make sure that the story I’m telling is really something I can stand behind. And often things looked appealing, but they didn’t have that central story that gave me that devotion.”



Sources:

<https://www.smh.com.au/entertainment/movies/i-ve-turned-down-millions-jennifer-kent-on-making-an-epic-revenge-tale-20190627-p521xe.html>

https://en.wikipedia.org/wiki/Jennifer_Kent

<https://www.theguardian.com/film/australia-culture-blog/2014/may/20/the-babadook-i-was-screaming-all-day>

THE NIGHTINGALE



Director: Jennifer Kent

Featuring: Aisling Franciosi, Sam Claflin, Baykali Ganambarr

Language: English, Irish, Aboriginal

Origin: Australia, USA, Canada
2018

Running time: 136 minutes

Strong sexual violence, violence, themes and coarse language



2, 4, 5 March

Set in Tasmania circa 1825, the film centres on Clare, an Irish convict living in a British penal colony with her husband and infant child. When her family is killed by a rogue band of British soldiers who rape her and leave her for dead, Clare sets off on a dangerous journey across the Australian bush to find and kill her attackers.

But this is not a rape-revenge movie. It does not take the familiar narrative turns which allow viewers to take refuge from the horror as it plays out on screen. Rather, the film centres on the experience of sexual violence on a purely individual level.

Clare's story, most clearly when we see the assault in a long, uninterrupted sequence, is rendered both in its moment-to-moment terror and the details which make it unique. As such, the director does not reduce Clare's rape to a mere narrative device – a break, a demarcation without consistency. But perhaps more importantly, the length and specificity of that sequence also challenges our desire to "relate": though we certainly feel bad for Clare, her assault and story are hers alone.

The film further obstructs our impulse to find someone to identify with and hold on to in this world of pain by portraying Clare as a racist through her interactions with indigenous tracker Billy. Though Clare eventually comes to like him, their bond is not symbolic of some wider, non-historical breakthrough, and the film never tries to equate her experience of sexism with his dealings of racism. These are two characters on parallel paths, dealing with parallel demons. They cannot begin to fully understand each other's trauma. All they can do is act based on what they gather from their own specific, unique perspective.

The Nightingale similarly does not ask its audience to identify with or relate to any of its characters. It only tells us to watch and to listen.

Original review: Elena Lazic, *Little White Lies*

Extracted by: Peter Gillard

BLINDED BY THE LIGHT

9, 11, 12 March



Director: Gurinder Chadha

Featuring: Billy Barratt, Ronak Singh, Chadha Berges, Viveik Kalra

Origin: UK 2019



Mild themes, violence and coarse language

Running time: 118 minutes

Often when people migrate from one region to another, they bring their traditions with them from the “old country.” Habits are hard to break, and human beings tend to follow familiar paths from the past.

The Malik family, composed of wife Noor (Meera Ganatra), young son Javed (Viveik Kalra) and daughter Shazia (Nikita Mehta) live in the London suburb of Luton, somewhat out in the country from London. Javed is 16 and a boy with bright ideas who wants to be free of his father’s rigid rules and regulations. Dad wants to make all the decisions and have everybody jump to his every command, much as it was done back in Pakistan. Javed rebels, of course, and wants to be like all the other kids in school—freer and happy doing teen-aged activities with his friends. When Javed is introduced to the music of Bruce Springsteen, he goes nuts and falls in love with the meaning of his song lyrics. The songs give him a boost emotionally, and he is determined to write his own poetry, lyrics, and essays. Javed is actually very talented and can write poetry and essays which his teacher notices. She supports his creative efforts and encourages him to write. Although unsure of himself, he excels at school with his teacher’s backing. The music of Bruce Springsteen is interspersed throughout the film, although it is not, *per se*, a regular musical. Javed is overjoyed with his idol’s music, especially when he wins a contest and the prize is a trip to Springsteen’s Asbury Park birthplace.

The film, which is a true story based on the life of journalist Sarfraz Manzoor, comes across as delightful and ultimately inspiring. Young Viviek Kalra brings charm and innocence to his role, and we learn to love him as a brother who is going through growing pains just as everybody else in the world does. The film shows that people are more or less the same all over the world. *Blinded by the Light*, an enjoyable film, points out how prejudices infect populations everywhere, and how love triumphs in the end.

Original review: James Colt Harrison, *Reel Talk*

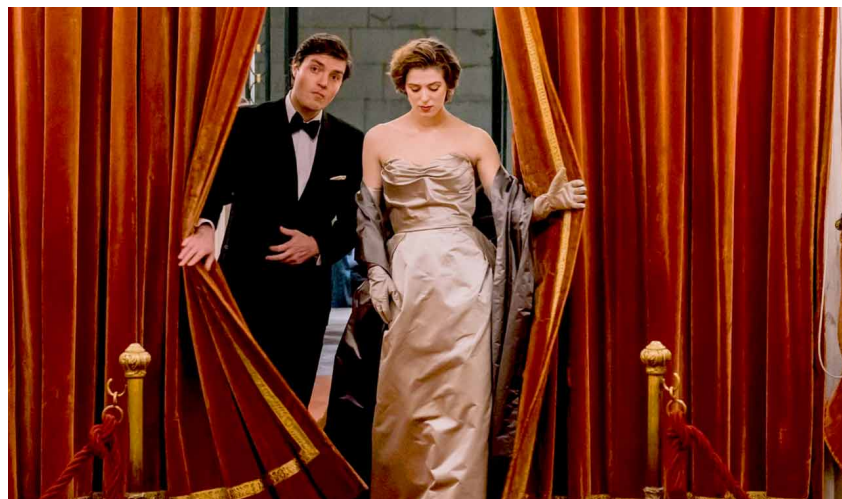
Extracted by: Gill Ireland

THE SOUVENIR

Director: Joanna Hogg

Featuring: Honor Swinton Byrne, Tom Burke, Tilda Swinton

Origin: UK, USA 2018



Running time: 120 minutes

Strong coarse language



16, 18, 19 March

The Souvenir is perhaps the most empathetic movie to capture that kind of bad romance, the way it seeps into every aspect of your life, the way it changes your behaviour, how you hold onto the memories of good times when things get rough and how after it ends, you're a changed person.

Julie is an aspiring film student who wants to tell stories outside her rarefied privilege. By chance at a party one night, she strikes up a conversation with Anthony, a mysterious and slightly older employee at the Foreign Office. He takes a great interest in her, challenges her ideas and courts her with letters that make her smile. Anthony introduces Julie to art, gives her movie recommendations and takes her out to fancy dinner clubs. He seamlessly becomes a part of her daily life and moves in with her. For Julie, it's an idyllic whirlwind romance, until one night when she notices bruises on her lover's arm. Anthony waves off her worries, but soon, more tell-tale signs begin to show. He constantly asks her for money, his absences grow longer and his behaviour becomes more erratic. One of his friends eventually asks Julie what's she's doing dating a heroin addict. Their romance starts to crack but doesn't break. She still loves him and stays by his side when he goes through withdrawals and waits for him through the night until he wanders back to her.

The movie touches on how important one feels when helping the person you love, the exhilaration of finding someone who understands you for the first time and the crushing realisation that you might be out of your depth with his problems. It recreates the sensation of riding an emotional roller coaster with an unstable partner: the dizzying highs, the free-falling lows and the unpredictable sharp turns that can be either terrifying or thrilling..

Original review: Monica Castillo, rogerebert.com

Extracted by: Ian Meikle

THE EULOGY

23, 25, 26 March



Director: Janine Hosking

Featuring: Richard Gill, Geoffrey Tozer, Paul Keating

Origin: Australia 2018



Occasional coarse language

Running time: 103 minutes

On October 1, 2009 at St Patrick's Cathedral in Melbourne, Paul Keating gave the eulogy for the pianist Geoffrey Tozer after he had died alone and practically destitute at 54. He outlined Tozer's achievements as a concert pianist, his rise as a child prodigy, his competition wins in Europe in the 1960s, his stellar recordings through the later decades. Keating then unleashed a targeted but unprecedented attack on the Sydney and Melbourne symphony orchestras. ".. If anyone needs a case example of the bitchiness and preference within the Australian arts, here you have it..." Janine Hosking, an experienced documentary-maker, decided to find out. She tells her story through a clever device: the much-loved music educator Richard Gill becomes our guide and the film's interlocutor.

Tozer's troubles went way beyond his relationships with the Australian musical establishment of the time. They tried to work with Tozer as he spiralled into periods of unreliability, exacerbated by serious alcoholism; worse he became unpredictable in performance, improvising passages and confusing the accompanying orchestra. Keating also makes the point that "Australia does not love its artists enough". Keating first heard Tozer play in 1986. He instituted the Australian Artists Creative Fellowships to assist established artists in mid-career. Tozer received several of these grants, which then became a stick for the opposition to beat Keating with. John Howard discontinued the grants when he became prime minister.

And there are many questions to answer. Clearly, Tozer's mother Veronica was a major influence as his first important teacher. She was part of the reason that Tozer grew up with very few life skills beyond the piano. He couldn't drive nor pay his own bills. Nor could he admit that he was gay, although the film remains somewhat opaque about when he finally figured that out. Hosking does Tozer and us a service by broadening our understanding, both of what made him great and of what might have brought him to such a point.

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Peter Gillard

ANIMALS

Director: Sophie Hyde

Featuring: Holly Grainger, Alia Shawkat, Fra Free

Origin: Australia, Ireland 2018



Running time: 109 minutes

Strong sex scenes & drug use



30 March, 1, 2 April

For anyone who has ever woken up with a hangover from hell and a mouth like the bottom of a budgie's cage, *Animals* will ring some familiar, and possibly discomfiting, bells. It follows two party girls, Laura and Tyler, as they lurch from one glass to another in a city (Dublin) famous for the furnishing of hangovers.

Animals is not so much a comedy about the joys of getting out of it as a drama about the choices everyone has to make as they get older about when, if and how they will re-join the human flow. In that context, the lead character makes the theme explicit by quoting W B Yeats's 'The Choice': "The intellect of man is forced to choose / Perfection of the life, or of the work / And if it take the second must refuse / A heavenly mansion, raging in the dark."

Laura only mentions the first two lines, but we already know she is struggling. At 32 she has been through a decade of hard partying with her best friend, expatriate American Tyler. Laura has been working on a novel for 10 years, with 10 pages to show for it. Tyler, clearly in love with her, enables her to avoid doing the actual work of writing with a hundred excuses - notably the old one about writing being about "inspiration".

As Laura realises that she must get to work, Tyler refills their glasses. When Laura falls for an intense, dark-haired classical musician called Jim, Tyler unleashes a devious campaign to disrupt the romance. Her whole world is threatened. Hyde keeps us close to these two women, remaining clear-eyed even as she celebrates their bond and their sense of freedom. Jane and Tyler are so bound to each other that not taking a drink feels like a betrayal. Each is starkly aware of their dilemma. It's a difficult film to sustain because there's nothing immediately attractive about seeing two beautiful young things pissing their lives away. Hyde overcomes this by offering up two intense characters that grab and hold as they stumble towards self-awareness.

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Janez Zagoda

PROMISED

6, 8, 9 April



Director: Nick Conidi

Featuring: Tina Arena, Paul Mercurio, Antoniette Iesue, Daniel Berini, Santo Tripodi

Origin: Australia 2019

PG

Parental guidance recommended

Mild sexual references and coarse language

Running time: 93 minutes

It begins in 1953 when five-year-old Robert stops baby Angela crying by lending her his teddy bear. The pair's Italian-Australian parents believe it's a sign. Fans of arranged marriages, they immediately decide their children are made for each other. It seems writer-director Nick Conidi is working from experience here. In 1969, when he was nine, his father began to nurture the thought he should grow up to marry the daughter of one of his friends. Then came the sexual revolution and the tradition was swept away.

Conidi turns back the clock a few years to catch this venerable institution when some Italian-Australian parents were still trying to make it work. By 1974, Angela (Antoniette Iesue) is at university, hoping to become a writer, and Robert (Daniel Berini) has just returned from Oxford with a law degree. Her adolescent crush on him has waned and she's decided she's in love with someone else. Nonetheless, her father still has hopes. We're not encouraged to share her enthusiasm for the new boyfriend. Even by the sartorial standards of the 1970s, Tom (Santo Tripodi) looks dodgy. Robert, on the other hand, is charming, smart and easy-going and gives every sign of believing marriage to Angela might be a good idea.

In other words, *Promised* is as old-fashioned as its theme. Although Angela is reading *The Female Eunuch*, her own ambitions as a writer are concentrated on romantic fiction and Conidi looks to be following the same example. Tom is shaping up as a classic Mills & Boon bad boy while Robert is clearly the kind of man a Mills & Boon heroine falls for when good sense finally kicks in. He has one flaw, however. He seems loath to go up against his bulldozer of a father, who's known fondly to all his friends as the godfather because of the influence he exerts on everybody around him. To its credit, the film resists any temptation to do a *Fat Pizza* and make a cartoon out of Italo-Australian customs and attitudes. Cast as Angela's father, Paul Mercurio pulls back before his performance can tip over into caricature and Tina Arena, as her mother, works hard to maintain her role as the voice of reason.

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Mark Horner

'MY FAVOURITE FILM DECADE'

A review of film in the 2010s



As we contemplate the future of film and cinema with the beginning of Stan, Netflixs and other streaming services, *Guardian* film critic Cath Clarke explained why, in 2018, she felt the 2010s would be her favourite film decade. Her extracted thoughts below mention a number of the films we too have enjoyed at LFS.

The faint whiff of something rotting at the back of the fridge has attached itself to cinema in recent years. A feeling that movies are on their way out, past their best. It's a view endorsed by Martin Scorsese ("Cinema is gone"), Ridley Scott ("Cinema mainly is pretty bad") and Jane Campion ("The really clever people do television"). Thing is, they're wrong. The past decade has given us vital movies, movies that matter.

Out in the real world, a generation of social activists – feminists, LGBTQ campaigners, the Black Lives Matter movement – are ramming equality into the mainstream. Films, too, are doing their bit. The late critic Roger Ebert's elegant description of films as "empathy machines" never felt more true. *Lady Macbeth* (LFS T3 2017), *Call Me by Your Name* (LFS T2 2018), *The Florida Project* (LFS T2 2018), *Mustang* (LFS T3 2016)– these movies put us inside characters who are not straight white men. What does it feel like to live their lives, dream their dreams? (For those of us who don't already live or dream them.) In the 2010s the movie empathy machine has cranked into overdrive. I admit there is a bit of rose-tinting here.

But while female film-makers account for a small percentage of directors (roughly 11% in the US; 13% in the UK), movies by women this decade are making an outsized impact. Name a lady who's made a film you've loved since 2010. Deniz Gamze Ergüven (*Mustang* LFS T3 2016). Maren Ade (*Toni Erdmann* LFS T2 2017). Haifaa al-Mansour (*Wajda* LFS T3 2014). [Let us also add the documentary about Australian film editor Jill Bilcock (LFS T4 2018)] And everywhere you look there's a young and sickeningly talented director making movies like there's no tomorrow. Damien Chazelle arrived on the scene at 29 with *Whiplash* (LFS T2 2015), then made *La La Land*.

Perhaps it says something about how much we have to fret about at this point in time that the sci-fi movie is in such rude health (*Her* LFS T2 2014, *Ex Machina* LFS T3 2015,). So, reports of cinema's death have been exaggerated. I haven't got round the staggering holocaust drama *Son of Saul* (LFS T3 2016). Or *Manchester By the Sea* (LFS T1 2017). Or blockbuster juggernauts like the *Star Wars* franchise. And who knows, we're still nearly two years away from the 20s – maybe the tennies has got a few more doozies up its sleeve. [It did with LFS favourites: *The Keeper*, LFS T4 2019; *The Children Act*, LFS T2 2019; *Backtrack Boys*, LFS T1 2019]

Source:

<https://www.theguardian.com/film/filmblog/2018/mar/29/favourite-film-decade-2010s-boyhood-get-out>

PROGRAMME: 3 FEBRUARY – 9 APRIL 2020

SESSION TIMES		MOVIE	LENGTH
3, 5, 6	FEBRUARY	Pain and Glory (MA 15+) (Dolor y gloria)	113 Minutes
10, 12, 13	FEBRUARY	Working Woman (MA 15+) (Isha Ovedet)	94 Minutes
17, 19, 20	FEBRUARY	Halston (MA)	106 Minutes
24, 26, 27	FEBRUARY	Emu Runner (PG)	95 Minutes
24	FEBRUARY	Annual General Meeting	
2, 4, 5	MARCH	The Nightingale (MA 15+)	136 Minutes
9, 11, 12	MARCH	Blinded by the Light (PG)	118 Minutes
16, 18, 19	MARCH	The Souvenir (MA 15+)	120 Minutes
23, 25, 26	MARCH	The Eulogy (M)	103 Minutes
30	MARCH	Animals (MA 15+)	109 Minutes
1, 2	APRIL		
6, 8, 9	APRIL	Promised (PG)	93 Minutes
		Film voting: The Plough Inn	
27	APRIL	Next screening	

Visit our website www.lfs.org.au for film voting results and film discussion.

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