

NEWSREEL

2 MAY – 7 JULY 2022





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. 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.
- **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.

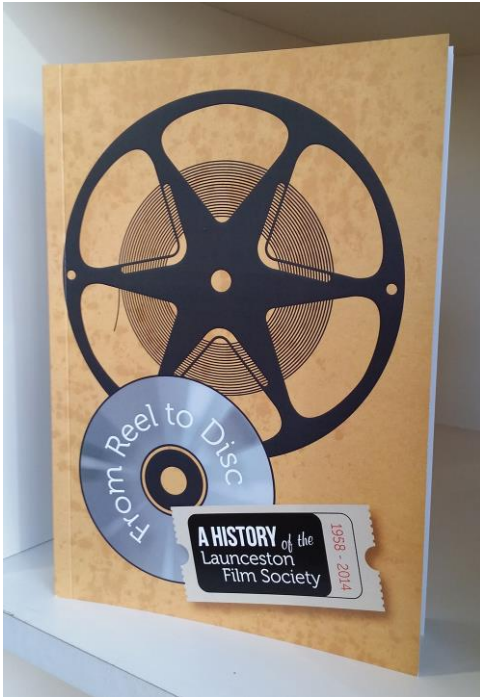
Please check consumer warnings given for each film for individual suitability.

LFS LIFE MEMBERS

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

FROM REEL TO DISC

Making up the Numbers



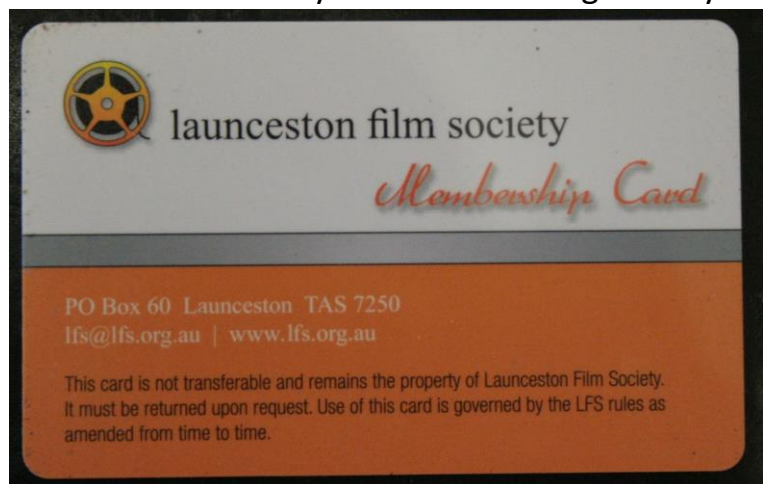
Membership drives are not new to the Society. The first was held in 1969 when membership had fallen to just 30, a figure regarded as being below feasible levels in terms of the fees generated.

Posters were printed and distributed around Launceston to schools, the Teachers College in Charles Street, and the Technical College on the corner of Wellington and Paterson Streets. Other arts groups in Launceston were also contacted and asked to distribute membership information, while commercial outlets such as Pierre's Coffee House and the Gigi Café were also approached. Information was also sent to the Examiner, the ABC and 7LA.

Whilst the membership drive in 1969 could not be regarded as a resounding success it did generate enough new members to allow the Society to survive. By 1979 however numbers had again declined to such a level that the future was uncertain. Only 17 people took out membership, an all-time low. Although the Society was able to stagger on by 1983 it was apparent things had to change. Once again it was decided to have a membership drive but this time it was to be far more proactive. Stan and Helen Gottschalk set up tables in both the Brisbane Street and Quadrant Malls and actively encouraged members of the public to sign up.

The approach proved an outstanding success and by March membership had passed the 100 mark, a level not seen since the Society's early days. By April this had climbed to 142 and such was the success the Society found itself able to invest \$1500, enough to cover a years' worth of expenses. It was this increase in numbers that allowed the Society to hold screenings at City Twin Cinemas, forerunners of today's Village Complex.

In first term this year, the LFS Committee undertook a membership drive to boost numbers (closed 9th April). We were keen to have sufficient members to offer 4 screenings in 2023. Unfortunately, in 2022 the risks of COVID have resulted in a number of our older members hesitant to renew.



BELFAST

2, 4, 5 May



Mature themes and coarse language

Director: Kenneth Branagh

Featuring: Jude Hill, Lewis McAskie, Caitriona Balfe, Jamie Dorman, Judy Dench, Ciaran Hinds

Origin: UK 2021

Running time: 98 minutes

Belfast is unquestionably Kenneth Branagh's most personal film to date, but it's also sure to have universal resonance. It depicts a violent, tumultuous time in Northern Ireland, but it does so through the innocent, exuberant eyes of a nine-year-old boy. And it's shot in gentle black-and-white, with sporadic bursts of glorious colour.

In recalling his youthful days in an insular neighbourhood in the titular city, Branagh has made a film that's both intimate and ambitious. That's quite a balancing act the writer/director attempts to pull off, and for the most part, he succeeds. It's hard not to be charmed by this love letter to a pivotal place and time in his childhood, and to the people who helped shape him into the singular cultural force he'd become. And yet, because we're witnessing the events of the summer of 1969 from the perspective of a sweet child named Buddy, played by the irrepressibly winsome Jude Hill, there can be an oversimplification of the upheaval at work, as well as an emotional distancing in the way the film is shot. We see and hear things the way Buddy does: in snippets and whispers, through open windows and cracked doors, down narrow hallways and across the cramped living room, where *Star Trek* always seems to be on the TV.

When a Protestant mob charges down his block as he's playing make-believe in the middle of the street, trying to root out the neighbouring Catholic families, the trash can lid he'd been using as a toy shield suddenly becomes a vital piece of protection against flying rocks. This is the constant push-pull that serves as a through-line in *Belfast*. It's a film that frequently feels at odds with itself, resulting in equal amounts of poignancy and frustration. Ultimately, though, the sincerity on display wins you over.

Within the steady hum of the threat Buddy and his family face is an impossible decision: Do they stay in this neighbourhood where they've lived their whole lives, where everyone knows everyone, or do they move somewhere safer and start over? The achingly romantic final shot signals their choice in a way that hits harder than any of the nostalgia that came before it.

Original review: Christy Lemire, Roger Ebert.com

Extracted by: Gail Bendall

LICORICE PIZZA

Director: Paul Thomas Anderson

Featuring: Alana Haim, Cooper Hoffman, Sean Penn, Tom Waits, Bradley Cooper, Ben Safdie

Origin: USA 2021



Running time: 134 minutes

Coarse language and sexual references



The pre-publicity for *Licorice Pizza* tells us this is Anderson's most "relaxed" movie yet, which means his most personal. Set in the suburbs of Los Angeles in 1973, it tells the story of a 15-year-old entrepreneur, named Gary Valentine, played by Cooper Hoffman, the son of the late Philip Seymour Hoffman, who was one of Anderson's favourite actors.

His co-star is Alana Haim, who plays Alana Kane, a 25-year-old girl whom Gary decides is the love of his life. As with Cooper Hoffman, this is Haim's screen debut. She is known as a singer and multi-instrumentalist with the Californian pop band, Haim, which consists of Alana, and her two older sisters, Danielle and Este. Both sisters, along with the Haims' mother and father, are featured in this film, virtually playing themselves. Cooper's two small sisters, Tallulah and Willa, also play small roles.

Although *Licorice Pizza* is really a double-hander, in which Gary and Alana, two relative unknowns, dominate every scene, the movie is notable for an all-star support cast. Sean Penn plays Jack Holden, a thinly disguised version of an aging, delusional William Holden; Bradley Cooper is Jon Peters, the notorious celebrity hairdresser turned Hollywood producer, who dated Barbra Streisand (and was recently married to Pamela Anderson for 12 hours!). Both Penn and Cooper put in bravura, show-stealing performances, as men unhinged by their immersion in the film industry.

There's never been a film about Hollywood that domesticates and debunks the dream factory so adroitly. The cast is made up of people who have spent their lives within this milieu, which has its own, unique kind of normal. Anderson himself is a product of this world and these folks are his tribe. The movie itself is named after a chain of Southern California record stores that flourished in the 70s.

Original review: John McDonald, *Australian Financial Review*

Extracted by: Allison Edwards

9, 11, 12 May

PARALLEL MOTHERS

16, 18, 19 May



Madres Paralelas

Director: Pedro Almodovar

Featuring: Penelope Cruz, Milena Smit, Israel Elejalde

Language: Spanish

Origin: Spain, France 2021



Mature themes and sex scenes

Running time: 123 minutes

Janice is a photographer in Madrid, the kind of middle class, liberal type who wears “We Should All Be Feminists” t-shirts. After an affair with a married archaeologist (Israel Elejalde’s Arturo), she gives birth to a girl she names Cecilia. Her roommate in the hospital is a forlorn-looking teenager named Ana (Milena Smit). Both pregnancies were unplanned – Janice doesn’t regret it, Ana does. It’s the starting point for a companionship that grows into something more profound, after Janice discovers a secret about their two children that could only lead to devastating consequences. Together both women don’t only cross paths, they fold into each other, in a way that directly contradicts Almodóvar’s chosen title for the film.

Ana’s mother, Teresa (Aitana Sánchez-Gijón) is too distracted with her acting career to really fulfil any duty of care. So it’s instead Janice and Ana who share the frame together. When they sit opposite each other, the curves of their profiles are gracefully matched to look like an Almodóvarian Rubin’s vase illusion. Smit is vulnerable, but not entirely weak, in a way that Cruz seizes upon with a kind of forceful, empathetic instinct. Janice is far from saintly, but Cruz is so effusive and open in her approach that she seems to overflow with love – for Ana, for Cecilia, even for the baby’s father. It’s chaotic, at times, but it’s pure.

This is the first film in which the filmmaker has overtly tackled the legacy of the Spanish Civil War. Janice initially approaches Arturo for his help in excavating a grave containing 10 bodies, all early victims of the Franco regime. Among them is her great-grandfather. Almodóvar closes his film with a quote from Uruguayan writer Eduardo Galeano: “No history is mute. No matter how much they own it, break it, and lie about it, human history refuses to shut its mouth.”

Parallel Mothers brings a new sense of depth to Almodóvar’s gallery of fearless women – suggesting that their strength is not always by choice. Women have always had to pick themselves up out of the ashes of history, and find a way to carry on.

Original review: Clarisse Loughrey, *Independent UK*

Extracted by: Gail Bendall

PEDRO ALMODÓVAR



The most internationally acclaimed Spanish filmmaker was born in a small town in the impoverished Spanish region of La Mancha. His father was an oil and wine trader and his mother earned money by writing letters for neighbours who couldn't read or write. He arrived in Madrid in 1968, and survived by selling used items in the flea-

market called El Rastro. Almodóvar couldn't study filmmaking because he didn't have the money. Besides, the filmmaking schools were closed in early 70s by Franco's government.

Instead, he found a job in the Spanish phone company and saved his salary to buy a Super 8 camera. From 1972 to 1978, he devoted himself to make short films with the help of his friends. The "premieres" of those early films were famous in the rapidly growing world of the Spanish counter-culture. In few years, Almodóvar became a star of "La Movida", the pop cultural movement of late 70s Madrid.

His first feature film, *Pepi, Luci, Bom and Other Girls Like Mom* (1980), was made in 16 mm and blown-up to 35 mm for public release. It was followed by 1982's *Labyrinth of Passion*, which marked actor Antonio Banderas' film debut. Banderas went on to collaborate with Almodóvar in several more features over the next decade, including *Laws of Desire* (1987), Banderas's first lead role with the director. In 1987, Pedro and his brother Agustín Almodóvar established their own production company: El Deseo, S. A. The "Almodóvar phenomenon" has reached all over the world, making his films very popular in many countries.

Live Flesh was released in 1998 and featured Penelope Cruz in her first film with the director, while Almodóvar's next work, *All About My Mother*, featured Cruz again along with actress Cecilia Roth portraying a woman who has lost her son and seeks out his father, who is a transvestite. The acclaimed work saw Almodóvar win an Academy Award for best foreign language film.

Over time, Almodóvar has developed a reputation for penning scripts that are intricate and layered in their storytelling, with the main narrative often containing a fully-rendered micro-story. Additionally, his work presents historically underrepresented orientations and identities, including female sexuality, gayness and transgenderism, in a manner that's unconventional and defiant of taboo. We have already watched several of his films at LFS including *Julieta* (T1 2017) and *Pain and Glory*, (T1 2020)

Sources: <https://www.biography.com/people/pedro-almod%C3%B3var-21273055>
<https://www.sbs.com.au/movies/author/pedro-almodovar>

SWAN SONG

23, 25, 26 May



Director: Todd Stephens

Featuring: Udo Kier; Jennifer Coolidge; Linda Evans

Origin: USA 2021



Sexual References and Coarse Language

Running time: 105 minutes

From writer and director Todd Stephens comes this remarkable and wonderfully staged story of Pat Pitsenbarger (Udo Keir), an elderly former hairdresser and nursing home resident who embarks on one last adventure after being offered the opportunity to groom the hair of a late former customer in his old hometown.

Mr Pat, a larger-than-life character, who spends his remaining days in his nursing home secretly smoking More cigarettes, stealing paper, and folding hundreds of them one by one before throwing them into his drawers in his bedroom. Pat has received word that an old client, Rita Parker Sloan (Linda Evans), has sadly died and handed him a \$25,000 provision in her will if he will return to his hometown of Sandusky, Ohio to do her hair and make-up in her open casket. It is initially evident that there's not too much love lost between him and his former customer.

The film charts that journey and is a complete joy to watch from start to finish. You kind of know where things are going – the film's title gives a massive hint on its own – but there's so much that happens along the way it is so hard not to go with it. Pat takes a journey down memory lane, hitting junctions that he may want to revisit; for example, a gravestone gracing his name alongside his partner who departed some decades previous, a particularly heartfelt and emotional moment. The rest of the film is a little more upbeat, the flamboyant character of Pat shining through as the film progresses, complete with cravats and bright suits, wonderful headwear, and dripping, dazzling costume jewellery.

While the screenplay is top-notch and the direction on point, there's no doubt that this is very much Keir's film and he plays the role of Pat with such devilish, delicious charm, but also with empathy and raw emotion. While the film could have painted a plodding journey of a man living out his final days, this is quite the opposite. A fabulous, vibrant celebration looking back at life, a dazzling sequin-filled, crystal chandelier-topped showstopper.

Original review: Paul Heath, SXSW Film Festival

Extracted by: Janez Zagoda

THE WORST PERSON IN THE WORLD

Verdens Verste Menneske

Director: Joachim Trier

Featuring: Renate Reinsve,
Anders Danielsen Lie,
Herbert Nordrum

Language: Norwegian

Origin: Denmark, France,
Norway, Sweden 2021



Running time: 128 minutes

Strong sex scenes and drug use



30 May, 1, 2 June

There's a restlessness that arises within when, by society's punitive standards, one's youth begins inevitably fading away. As you perform the taxing charade of adulthood, with your twenties now concluded and your thirties ticking down, the urgency to achieve, to fall in love forever, all to prove you've got something to show for your earthbound time, settles in.

Segmented into a dozen chapters (plus a prologue and an epilogue), the literary-structured film introduces Julie with a montage of her college days trapped in a swirl of indecisiveness and exploration, between career path changes and romantic flings. But by the end of the first act, Julie will turn 30 and be faced with the looming question of potential motherhood.

Part of Julie's growth in the gracefully whimsical *The Worst Person in the World*, as she navigates an estrangement from her father, comes from moments about her fortitude to step away from a situation or a person in order to pursue her own happiness. There's an agency in her perceived recklessness that places her in a limbo between juvenile hedonism and expected maturity.

Each chapter in *The Worst Person in the World* feels like a complete, unique thought encapsulating something real in unrealistic visual terms—like the tracks on an eclectic album, which even if they vary in tone comprise a cohesive whole. With Tuxen and editor Olivier Bugge Coutté embellishing the playfulness of the screenplay, Trier conceives highly stimulating instances such as with the agile camera movements that accompany Aksel as he plays air drums in a musical driven trance, or in the hilarious bizarreness of a drug-induced trip that features splashes of animation. The value is in the bravery to see the crumbles of a former dream or a past relationship and still try again in earnest from scratch; to be aware that the same mistakes may come along and that growing pains may never vanish, to embrace that we are on nobody's timeline but our own..

Original review: Carlos Aguilar, rogerebert.com

Extracted by: Mark Horner

DELICIOUS

6, 8, 9 June



Délicieux

Director: Éric Besnard

Featuring: Grégory Gadebois, Isabelle Carré, Benjamin Lavernhe, Guillaume de Tonquédec

Language: French

Origin: France 2021



Mature themes

Running time: 112 minutes

A French movie concentrating upon haute cuisine, who would have thought? Eric Besnard's historical drama plays absolutely on the idea that cooking and serving food are as French as the Eiffel Tower. It also helps that the film is set in the late 1780s, which brings in the whole idea of the imminent change to the social order. Revolution is another great French pastime.

Another theme is the old tension between Paris and the regions. Paris is more than just the capital, it is a world unto itself and a whole attitude of mind, and the provinces will always feel both more authentic and yet somehow resentfully lesser to that great city.

The main character is Pierre Manceron (Gregory Gadebois). He is a brilliant chef who cooks for the foppish Duke de Chamfort (Benjamin Lavernhe) and his circle. Early on, it is established that Pierre's skill is being hijacked to make the vain and cruel Duke look good. When some of his silly aristocratic friends criticise a banquet, the Duke feels personally shamed and immediately takes it out on Pierre by dismissing him. Pierre is stunned but accepts his lot.

In a year or so, the corrupt aristocracy will be swept aside in the Revolution. However, Pierre is not a natural revolutionary. Instead, he sets up in a wayside tavern where news of the brilliance of his cooking soon gains him great esteem in the region. At this point, the insouciant and mysterious Louise (Isabelle Carre) strolls into his life. She has a past which she chooses not to share. However, she is determined to become his apprentice and sous chef. We see immediately that there is chemistry between them but they firmly put that aside to get on with the business of building the reputation of their establishment.

Visually, the film is lush and detailed as you would expect, and the characters have charm. We are with safe hands with Gadebois; one of those character actors that never fails to get work, and equally never fails to deliver. Carre too, is well cast and enjoying her role.

Original review: Julian Wood, *FILMINK*

Extracted by: Mark Horner

QUO VADIS, AIDA?

Director: Jasmila Zbanic

Featuring: Jasna Djuricic,
Izudin Bajrovic

Origin: Bosnia, Herzegovina
2020

Language: Serbo-Croatian



Running time: 101 minutes

Mature themes, violence and
coarse language



13, 15, 16 June

In July 1995, a Bosnian Serb paramilitary army led by Ratko Mladić massacred 8,372 Muslim men and boys in and around the town of Srebrenica. For *Quo Vadis, Aida?*, writer-director Jasmila Žbanić has chosen to tell the story of the days leading up to the massacre from the point-of-view of Aida Selmanagic (Jasna Đuričić), a teacher who has taken a job as a translator for the Dutch NATO forces who are supposed to be protecting the locals in a “safe area.” The locals do not trust NATO—and with good reason. Although the Dutch military officers plead with their superiors to call in air strikes against Mladić and his soldiers, the higher-ups refuse.

As it becomes clear that Mladić will indeed massacre the thousands of males who have sought refuge inside and in front of the NATO compound, Aida desperately tries to protect the lives of her husband and their two sons. Because in Srebrenica’s schools Christian and Muslim students were integrated, some of the young soldiers in Mladić’s militia recognize Aida, greet her warmly and ask after her sons.

Quo Vadis, Aida? is a harrowing film. It is hardly the first to deal with the Srebrenica massacre. Indeed, Žbanić herself has dealt with the Bosnian War in her previous films, most notably *Grbavica*, which won the Golden Bear, the top award, at the 2006 Berlin Film Festival.

Žbanić has said that *Quo Vadis, Aida?* was inspired by the true story of Hasan Nuhanović, who served as a translator for the Dutch in Srebrenica. His parents and his brother were murdered by the Serbs, and Nuhanović has spent many years attempting to force the United Nations and the Dutch government to accept responsibility for the Srebrenica massacre.

For the record, Ratko Mladić was finally arrested in Serbia in 2011, and in 2017 the International Criminal Tribunal for the Former Yugoslavia (ICTY) convicted him of crimes against humanity. He is currently imprisoned in The Hague.

Original review: David Wallechinsky, *World Film Reviews*

Extracted by: Gill Ireland

LIMBO

20, 22, 23 June



Mature themes & coarse language

Director: Ben Sharrock

Featuring: Sidse Babett Knudsen, Kenneth Collard, Amir El-Masry, Vikash Bhai

Origin: UK 2021

Language: English, Arabic

Running time: 104 minutes

Set in a fictional Scottish Village, *Limbo* captures the lives of a handful of refugees waiting to be granted asylum with a personable yet poignant confidence that speaks to the strength of the voices both on and off camera. The wild beauty of the Outer Hebrides is showcased whilst being the place where a group of Middle Eastern and West African men endure a half-life existence as they await the results of their requests for asylum. The focus on single men was a deliberate creative decision. Pointing the lens at men who have been separated from wives, children and other family members draws stark attention to a group that have been viewed with most intense suspicion by Western society.

The film is the result of the experiences of a young Scottish filmmaker who spent some time working in the refugee camps in Syria before the country descended into its appalling civil war. Writer-director Ben Sharrock got the idea for the main character of his film while attending an oud concert in Damascus, and things took off from there.

Limbo will immediately catch some audiences off guard with its deadpan humour and personality which are not always found in stories that also carry such a pertinent political weight. Without reducing its deeper messages or perspectives; the film is a poignant and intelligent blend of comedy and drama. The charm of the characters feels authentic and speaks to a deeper truth within this group which is often exclusively portrayed strictly in a more harrowing sense.

The film is simultaneously a tremendously fun experience while also being hauntingly thought provoking in the best of ways. This is a wonderful comedy that savours its remote environment whilst keeping its subjects at the centre of the story. Relevant and important, *Limbo* demands to be seen.

Original review: Carson Timar, *ButteredPopcorn* & Jane Freebury, *Canberra Times*

Extracted by: Ed Beswick

UNDINE

Director: Christian Petzold

Featuring: Paula Beer,
Franz Rogowski, Maryam Zaree,
Jacob Matschenz,
Anne Ratte-Polle

Origin: Germany 2021

Language: German



Running time: 89 minutes

Mature themes and sex scene



27, 29, 30 June

The opening scene of Christian Petzold's *Undine* is more like the end of a story than the beginning. A couple sit together at a cafe table in a courtyard: a youthful woman (Paula Beer) with wavy red hair, and a somewhat older guy (Jacob Matschenz). Fairly quickly, we get our bearings: it's a break-up scene, where the guy, Johannes, has to admit to his girlfriend Undine that he's found someone else. Nothing could be more ordinary, until she responds with an ultimatum: "If you leave me, I'll have to kill you." But what exactly is going on? Is she a psychopath? Have we walked into the middle of a spy thriller? Or is there another possibility?

There's a lot to be said for going into *Undine* knowing nothing at all. Especially not the premise, since it's possible to get almost to the end of this fairly short film without having the least idea what's really going on, although everything proceeds in the calm, lucid manner expected of Petzold, a leading light of current German cinema. Likewise typical of Petzold is the neatness of the design, built around recurring motifs: train journeys, for instance, or the Bach piano piece that punctuates the soundtrack, or the heroine's brisk and assured yet slightly unsteady way of walking through present-day Berlin.

Undine by profession is a scholar of architecture, giving talks to visiting adult groups on the changing face of the city. Here she uses both maps and three-dimensional models with blank facades – and we're led to feel that the film, in its enigmatic clarity, is itself akin to a demonstration model. The most crucial motif of all is water: this is present on different scales, from a trickling tap to full-on immersion. Undine's new boyfriend, Christoph (Franz Rogowski), is an industrial diver; their first meeting culminates in the accidental destruction of a fish tank, a seemingly irrational bit of narrative patterning that confirms we're dealing with some kind of uncanny force. Without giving too much away, at heart *Undine* is a love story. With Petzold's films, the hope is always that pent up emotion will finally rush to the surface all at once.

Original review: Jake Wilson, *Age*

Extracted by: Allison Edwards

WRITING WITH FIRE

Director: Sushmit Ghosh,
Rintu Thomas

Featuring: Meera Devi,
Shyamkali Devi,
Suneeta Prajapati

Origin: India 2021

Language: Hindi



Running time: 94 minutes

Mature themes



4, 6, 7 July

In 2002, a group of women in Uttar Pradesh formed a newspaper. They called it *Khabar Lahariya* (translated as "Waves of News"). The women do on-the-ground reporting of breaking news, all filmed on their cell phone cameras, as well as painstaking (and often dangerous) gumshoe investigations on the issues affecting their community: unsafe living and working conditions, political corruption, the epidemic of rape and violence, particularly against the Dalit population. These reporters are all Dalit women, a group considered so "untouchable" they aren't even included in the caste system. *Writing with Fire*, Rintu Thomas and Sushmit Ghosh's documentary debut, follows these brave reporters as they work their beats.

At the center of *Writing with Fire* is Meera, chief reporter of *Khabar Lahariya*, who not only tracks down stories and reports on them, but oversees the newspaper's pivot to digital, and mentors younger journalists (many of whom have no journalism experience). Two other women on the newspaper staff, Suneeta and Shyamkali, are also figures in the narrative: Suneeta focuses primarily on illegal mining, and is fearless, interviewing huge groups of miners who not only don't want to talk to her, but leer at her, try to touch her.

Thomas and Ghosh's approach is personal and intimate. When the women talk to the camera, there's a sense of familiarity and openness there, suggesting how deeply the filmmakers have embedded themselves in their subjects' lives. The women state their reality in matter-of-fact tones, and then trudge back out into the hostile world to do their jobs, barging their way into rooms where they are not wanted. *Writing with Fire* is a powerful piece of work. Near the end, the once-cowed and incompetent Shyamkali is seen pushing to the front of a crowd of reporters to get her footage, cell phone camera held high. Meera says, "I believe journalism is the essence of democracy." Considering the context of Uttar Pradesh, these words could not be more true.

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

Extracted by: Anne Green

PROGRAMME: 2 MAY – 7 JULY 2022

SESSION TIMES		MOVIE	LENGTH
2, 4, 5	MAY	Belfast (M)	98 Minutes
9, 11, 12	MAY	Licorice Pizza (M)	134 Minutes
16, 18, 19	MAY	Parallel Mothers (M) Madres Paralelas	123 Minutes
23, 25, 26	MAY	Swan Song (M)	105 Minutes
30	MAY	The Worst Person in the World (MA15+)	128 Minutes
1, 2	JUNE	Verdens Verste Menneske	128 Minutes
6, 8, 9	JUNE	Delicious (M) Délicieux	112 Minutes
13, 15, 16	JUNE	Quo Vadis, Aida? (M)	101 Minutes
20, 22, 23	JUNE	Limbo (M)	104 Minutes
27, 29, 30	JUNE	Undine (M)	89 Minutes
4, 6, 7	JULY	Writing with Fire (M)	94 Minutes

Film voting: The Plough Inn

25 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.



**VILLAGE
CINEMAS**
LAUNCESTON

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