

# NEWSREEL

25 JULY – 29 SEPTEMBER 2022



launceston film society

Volume 43 Number 3



# launceston film society

[www.lfs.org.au](http://www.lfs.org.au)

PO Box 60, Launceston, 7250

## THINGS YOU SHOULD KNOW

- 🎬 **Visit our website** [www.lfs.org.au](http://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.

# A STITCH IN TIME

**Director:** Sasha Hadden

**Featuring:** Maggie Blinco,  
Glenn Shorrock, Belinda Giblin

**Origin:** Australia 2022



25, 27, 28 July

**Running time:** 98 minutes

Coarse language and sexual  
references



We are accustomed to thinking about old(er) age as being about decline or adjusting to shrinking horizons, but could it not equally be seen as a period of renewal and adventure? That is perhaps the main problem for the central character of this new Australian film from first time director Sasha Hadden.

The protagonist Liebe (Maggie Blinco) is a stylish woman in her eighties. She has been married for decades to Duncan (Glenn Shorrock) and she feels she has had her wings clipped. Like many such men, he is baffled when Liebe says she is going to leave.

She wants to pursue her dream of making dresses. At the local flea market, she meets a kind Chinese Australian stallholder called Hamish (Hoa Xuande) and the two of them cook up a plan to sell designer clothes.

Hadden has clearly put his all into this project and, even if the film lacks polish, there is heart here that many viewers will respond to. Blinco carries the film with a watchable performance. We really want Liebe to succeed and when she shows how grateful she is for just a few acts of random kindness, it reminds us of how little of this she must have got in her long years of putting herself second. The scenes where Liebe delivers home truths to both Duncan and his long term friend Justin (John Gregg) have an uncomfortable veracity about them.

The problem of course, as is often the case, is that downbeat angry scenes have to be balanced by an equally believable renaissance, and here the film is not always as successful. The acting from the bit part players is adequate rather than gripping, and some scenes seem perfunctory. There are nice elements though, and a good use of Sydney locations.

**Original review:** Julian Wood, FILMINK

**Extracted by:** Mark Horner

## PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME

1, 3, 4 August



**Felkészülés Meghatározatlan Ideig Tartó Együttlétre**

**Director:** Lilli Horvath

**Featuring:** Natasa Stork, Viktor Bodó, Benett Vilmányi

**Language:** Hungarian

**Origin:** Hungary 2020



Sex scenes, nudity and a surgical procedure

**Running time:** 95 minutes

Here is a puzzle or a riddle of a psychological movie. A brilliant and beautiful Hungarian neurosurgeon, Márta (Natasa Stork), abandons her career in the United States just shy of her 40th birthday and returns to Budapest. And why? Because she has met a handsome compatriot at an academic conference: János (Viktor Bodó) is a fellow surgeon who romantically arranged to meet Márta at a certain time and date at the city's Liberty Bridge.

But János doesn't show up, and when Márta tracks him down and confronts him, he merely says with an air of baffled politeness that they have never met. Márta takes a job in Budapest and rents a certain scuzzy apartment because it has a view of the now totemic, or cursed, bridge and begins to stalk János online, even uncovering a video of him as a child winning a singing competition with an arrangement of Schubert's Trout Quintet. But her career still prospers, with brilliant diagnoses and masterly surgeries, which intrigue János.

So what is going on? Is János lying? Is Márta delusional? Or is this her kind of obsession-based "magical thinking" – has Márta imagined what she wants in the future, and made an unconscious decision to behave as if it is the case, forcing the facts to rearrange themselves around her wishes, like iron filings around a magnet?

The paradox of the film's narrative procedure is that it is shown from her point of view, not János's, and yet it is Márta's account that the audience is tacitly invited to challenge. The movie can't quite match the drama – and the shock – of János's denial of Márta at the very beginning, and the ending ties things up a little neatly. It is at once a relief and an obscure disappointment that the mystery is not left enigmatically unsolved.

**Original review:** Peter Bradshaw, *Guardian*

**Extracted by:** Allison Edwards



# THE GOOD BOSS

## El Buen Patron

**Director:** Fernando León de Aranoa

**Featuring:** Javier Bardem, Manolo Solo, Almudena Amor, Óscar de la Fuente

**Language:** Spanish

**Origin:** Spain 2021



**Running time:** 120 minutes

Mature themes, sex, coarse language, violence and nudity



8, 10, 11 August

Javier Bardem specialises in playing characters who are not what they seem. He's good at portraying men who have an edge of violence that they try to hide, although there are many shades to his masculinity, including an irresistible charm. *The Good Boss* is a comedy, but no laughing matter. It's the blackest of satires – the kind in which a smiling face hides a monstrous heart. Julio Blanco (Bardem) runs a factory producing precision scales. He is a caring boss; your problems are my problems, you are all my children, he tells his workers. Although, sometimes he has to let one go. On the eve of a regional business competition that he wants to win, a man who has just been retrenched (Oscar de la Fuente) sets up camp opposite the factory gate, hurling abuse with a loudhailer. A young intern (Almudena Amor) distracts Julio with her beauty, as a senior executive (Manolo Solo) goes off the rails in a paroxysm of marital jealousy. Julio handles it all with his usual confidence and aplomb, until he doesn't.

There is so much allegory at work here that it takes some time for the director, Fernando León de Aranoa, to get his targets lined up. The first half is all establishing scenes – setting up things that will pay off later. The second half is worth the wait, largely because of Bardem's slow and deliciously ironic slide towards disintegration. The powerful tycoon is forced to the edge of an abyss, and because this is Spain, that abyss is partly historical. It's the unstated theme – this man is the bastard spawn of Franco, or at least his generation.

His insincerity, his moral void, his corrupt self-confidence and his brutality are the family inheritance – and that may be one reason for the film's popularity at home. A foreign audience may see an entertaining depiction of a man who has been corrupted by too much power and privilege. I suspect Spanish audiences see a vision of the devil inside the family. El diablo familiar.

**Original review:** Paul Byrnes, *Sydney Morning Herald*

**Extracted by:** Mark Horner

## FROM REEL TO DISC

### The Smart Membership Card

Each week as you attend the screening you gain entry by scanning your membership card. It is a quick and easy process that today draws few, if any, complaints from members.

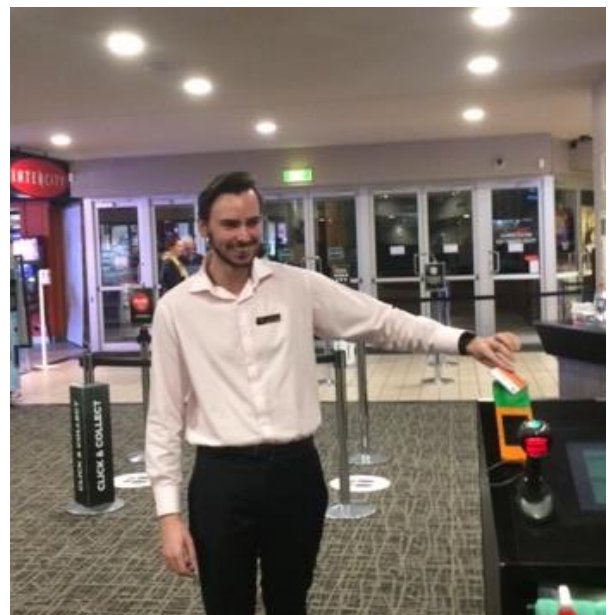
That was not always the case, for the introduction of the Smart Card in 2010 caused considerable disquiet amongst a section of members who raised concerns over their privacy. Indeed it led to considerable friction and the 2010 annual meeting saw a faction run for the committee on the basis of abolishing the card. Their attempts were resoundingly beaten.



The concept and technology of the card had been pitched to the committee the previous year by member Richard Ireland. They had quickly recognised it as a cost and time saving measure. It allowed accurate records to be obtained of attendances at screenings which in turn allowed for better planning. In part, it resulted in the decision to increase membership numbers plus add a fourth screening each week. The cost benefits were that the card, able to be reactivated each year did away with the costs of printing and distributing membership tickets annually.

The card also solved a difficult problem that the committee had to address over a number of years but one not widely known by most members. That was the issue of membership fraud. It had first come to light in 1992 when cinema staff that manned the door on behalf of the LFS noted that a small number of tickets were being used more than once at each screening. A group would enter the cinema then one would take those membership cards out to a second group who would then enter using them. To stop the practice spot membership checks were introduced at the door, an unpopular but necessary measure that stopped the practice.

The following year the committee were made aware that membership cards were being photocopied and used, a far harder practice to uncover and stamp out. Today, the Smart Card alleviates these issues and ensures members are protected from scammers.



# FLEE

**Director:** Jonas Rasmussen

**Featuring:** Daniel Karimyar,  
Fardin Mijdzadeh,  
Milad Eskandari

**Language:** English, Danish,  
Russian, Afghan

**Origin:** Denmark 2021



Mature themes and coarse  
language



**Running time:** 89 minutes

Chronicling the sometimes harrowing journey of an Afghan immigrant and the unfathomable adversity that he and his family had to navigate to find a new home, *Flee* lends a powerful and thought-provoking perspective to the refugee experience through the vivid first person account of its protagonist. This deeply moving and at times suspenseful documentary is rendered on screen with care and consideration.

Written and directed by Jonas Poher Rasmussen, the film employs animation to narrate the life story of its protagonist Amin who has been harbouring a secret he finally feels ready to reveal. The use of animation not only allows the director to outline a captivating portrait of the narrator's dark and traumatic past in a sensitive and intimate way but also helps protect his real-world identity by keeping him and his family anonymous. While Rasmussen animates the majority of the film, there are also montages of archival footage interspersed throughout, deftly informing us of the basics of the political chaos that surrounds Amin's life in both Afghanistan and Russia.

This is a refugee story told with sensitivity and complexity, showing us the hardships Amin experienced but also, importantly, how they shaped him in the years that followed. There is a rhythm to this documentary where it moves between challenging times and moments of satisfying resolution as Amin's coming-of-age story on his journey to self-discovery is beautifully illustrated and explored.

*Flee* is a remarkably humanising and complex film, expanding and expounding the kind of true story that is too easily simplified and often overlooked. Rasmussen has created a loving and unsparing tribute to his friend, a brave survivor whose story will stay with audiences for some time. The film won the Grand Jury Prize at Sundance in the World Cinema Documentary section.

**Original review:** Benjamin Lee, *Guardian* and *CinemaClown*, IMDB

**Extracted by:** Ed Beswick

15, 17, 18 August

# FAREWELL MR HAFFMANN

22, 24, 25 August



## Adieu Monsieur Haffmann

**Director:** Fred Cavaye

**Featuring:** Daniel Auteuil, Gilles Lellouche, Sara Giraudeau, Nikolai Kinski

**Language:** French

**Origin:** France 2022



Mature themes and a scene of sexual violence

**Running time:** 116 minutes

Set in Paris from May 1941 (i.e. during the Nazi Occupation), this is a tense, superbly written and acted and pitch-perfect morality tale. The themes are large – compromise, duplicity, greed, inhumanity... – but the focus is determinedly narrow, and it's all the more powerful for that.

Daniel Auteuil plays Joseph Haffmann, an exceptionally talented jeweller who is a Polish Jew, and who arranges for his family to flee to a safe part of France. Haffmann stays behind (very briefly being the plan), hides in the basement and nominally sells the business to his assistant Francois Mercier (Gilles Lellouche).

Mercier does a roaring trade in jewellery, and is decidedly unethical to a point way beyond what might be excusable or unavoidable under the circumstances. What follows is for the most part a three-hander involving these two men and Mercier's wife Blanche (Sara Giraudeau). All three actors are impressive.

If the premise of the tale is relatively straightforward, you may be assured that there's a great deal more to it, none of which you should know going in.

*Farewell Mr Haffmann* feels and looks like a play – most of the film is set inside one building – and was indeed based on a play of the same name by Jean-Philippe Daguere. But it loses absolutely nothing in the transition to the big screen from any supposed 'staginess'. This is first-rate drama with considerable cumulative intensity – and a quorum of irony – and it's unreservedly recommended.

**Original review:** Mark Demetrius, FilmInk.com.au

**Extracted by:** Allison Edwards



# DANIEL AUTEUIL



I first remember seeing Daniel Auteuil at Film Society in the 2001 film, *The Closet*. Set in a condom factory, Auteuil's character François Pignon, spread the rumour of his fake homosexuality to prevent him being fired at work.

Since then, he has appeared most recently at LFS in *The Belle Époque* (T4 2020) and in this week's film *Adieu Monsieur Haffmann*.

A legend in France, with more than 60 films to his name, Auteuil has always shared his time between the screen and the stage. He was born in January 1950 into a family of artists in what was then French Algeria, where his opera-singing parents were on tour with their opérette show. "I was in my baby basket backstage. I grew up bathed in song and music. Every time they needed a child on stage, they used me."

"I was born in the theatre. And I've always felt very comfortable on stage. The way I see it, nothing bad can happen to me there since everything is planned! I never made career choices; my choices were guided by pleasure. I made all my films with the same energy and the same joy. I was lucky enough to be successful early on; that helps you to relax and to open up to others."

The film that made him a household name in France was Claude Zidi's 1980 cult comedy *Les Sous-doués?* Six years later, he took on the role which changed his life forever, playing Provençal peasant Ugolin in Claude Berri's adaptation of Marcel Pagnol's *Jean de Florette* (1986). It earned him a Best Actor accolade at the César awards, and was followed by the equally popular follow-up, *Manon des Sources*, the same year.

"It nearly didn't happen," explains an amused Auteuil. "Berri said to me, 'You're too handsome for the part.' It was the first time anyone had told me that! So I shaved my head and went to see the make-up artist, and when we did the screen test Claude seemed satisfied. He said to me, 'If you're as good an actor as you are ugly, the role is yours!'"

Having been regularly nominated for Best Actor awards (12 César Awards, of which he has won two) Auteuil has also turned his hand to directing and writing adaptations. The third part of his Pagnol trilogy, *César*, having been announced.

Sources: <https://francetoday.com/learn/interviews/interview-with-actor-daniel-auteuil/>



# HELMUT NEWTON: THE BAD AND THE BEAUTIFUL

29, 31 August, 1 September



**Director:** Gero Von Boehm  
**Featuring:** Helmut Newton, Sigourney Weaver, Grace Jones  
**Language:** English, German  
**Origin:** USA 2020



Nudity

**Running time:** 93 minutes

Perverse, erotic, debasing, and powerful, fashion photographer Helmut Newton's photographs throughout the 20th century displayed a worship of women similar to a domineering male director and his female star. That's very much how the German-Australian Newton perceived his mainly female subjects, and Gero von Boehm's new documentary spends the majority of its running time talking to those women, whom Newton clearly idolized. It's a striking lineup of talking heads: Grace Jones, Charlotte Rampling, Claudia Schiffer, Marianne Faithfull, Hanna Schygulla, and Anna Wintour, among others. While the things many of them were asked to do as objects of the Newton gaze seem extreme by today's standards — often involving sadomasochistic acts of sexual expression and explicit, if tasteful, nudity — these women all adored him. The interviews and remembrances make for a reverential but vivid dive into the career of the 20th century's most iconoclastic fashion photographer, who died in a car crash in 2004 in front of the starry Chateau Marmont in West Hollywood.

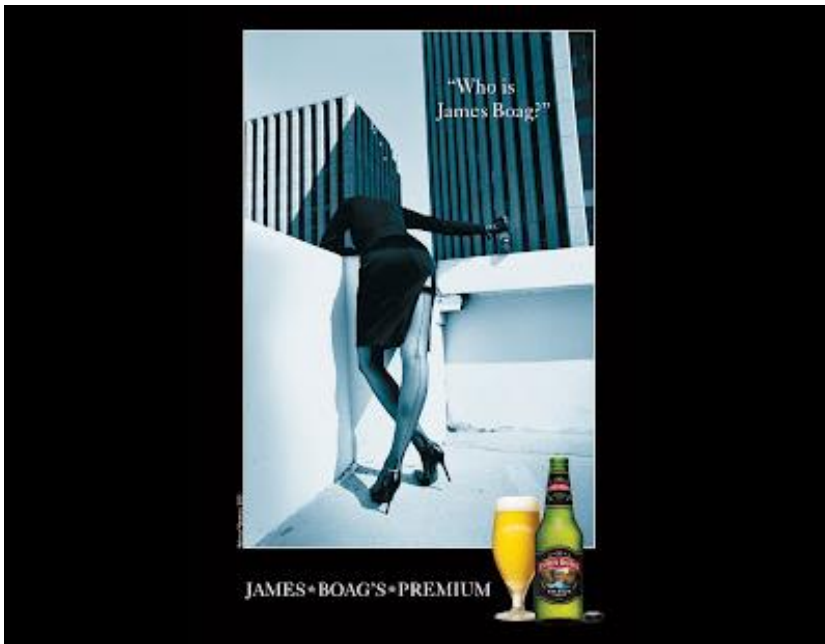
Born in Weimar-era Berlin, Newton came of age in Nazi-occupied Germany. Arguably Newton's biggest influence was Leni Riefenstahl, the German director hired to create highly stylized Nazi propaganda that idealized white, blonde, athletic German bodies. While Newton, and the rest of the world, came to understand the problematic roots of Riefenstahl's compositions, he couldn't deny their aesthetic prowess, and her eye cast a light over his work all his life. Fashion houses knew what they were getting when they commissioned a Newton photo. "You're not going to get a pretty girl on a beach," Anna Wintour says in an interview.

The documentary's most heartfelt through-line traces Helmut's adoring relationship with his wife, June Newton, who became an equal collaborator with her husband in the back half of his career. While the film is hardly as transgressive as its subject, it manages to be unexpectedly moving, and a nostalgic time capsule of an art-world rebel whose unorthodox methods and decidedly politically incorrect vision couldn't exist today.

**Original review:** Ryan Lattanzio, *IndieWire*

**Extracted by:** Anne Green

# HELMUT NEWTON AND JAMES BOAG



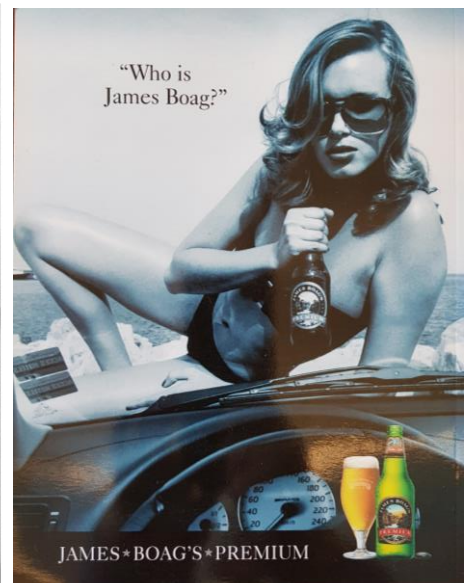
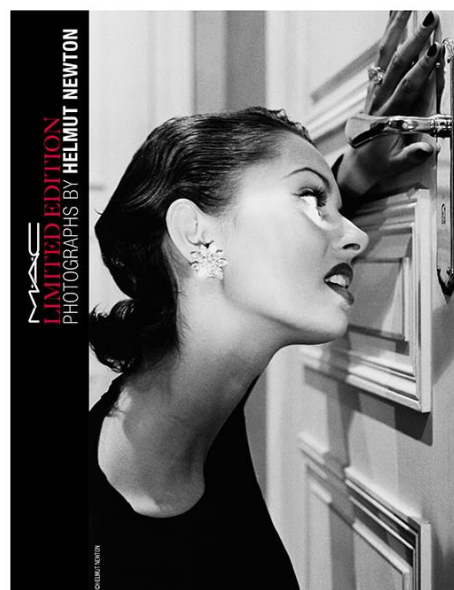
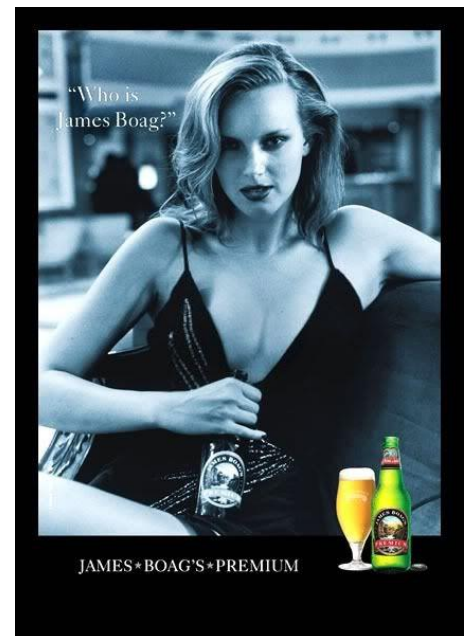
Whilst some of us may not have heard of Helmut Newton, if you have lived in Launceston for a time, you would be aware of his work; he is the photographer behind the 'Who is James Boag?' campaign.

The campaign which first began in 1994, was the brain child of advertising agency George Patterson Y&R. It was at this stage that Newton was first engaged to provide photographs.

When the third series was released in October 2004, it was said that the new ads for the James Boags Premium brand would "be based on the distinctive black and white photography of the iconic artist, the late Helmut Newton, who created much of the artwork for the "Who is James Boag?" campaign'. The 'Woman on Bonnet' image was one of the last photographs to bear his signature.

Some of the images chosen during the campaigns were criticised as having 'exceeded the limit of decency'. The ads were described as featuring 'scantly clad women in seductive poses with the necks of Boag's beer bottles grasped provocatively in their hands.' As a result, alcohol and sexual assault groups labelled the advertisements as 'outrageous'.

Newton has been criticised as treating the women he photographed as sexual objects and extensions of a vision of machismo. Many of his models, however, readily state they never felt disrespected. Unsurprisingly, feminists disagreed. In the documentary there is an archival TV interview in which activist Susan Sontag takes Newton to task. He's more chuffed than offended.



Sources: <https://campaignbrief.blogspot.com/search?q=boag>  
<https://adland.tv/content/helmut-newtons-boags-ads-causing-brouhaha>



# A HERO

5, 7, 8 September



**Director:** Asghar Farhadi

**Featuring:** Amir Jadidi,  
Sarah Goldoust,  
Mohsen Tanabandeh

**Language:** Persian

**Origin:** France, Iran 2021



Mature themes and coarse language

**Running time:** 128 minutes

Asghar Farhadi proves why he's such a beloved artist with *A Hero*, one of his best films, which is really saying something. He delivers yet another deeply empathetic and heartbreaking drama that focuses on character while also embedding some interesting commentary about the complexity of heroism. Farhadi is one of the most talented auteurs when it comes to unpacking situations in which there are no easy answers, and black & white are more likely to blend to grey. His films defy easy moral judgments of their characters, keeping viewers engaged in nothing less than the complexity of the human condition. In what is easily one of the best screenplays of the year, He unfolds a saga that feels increasingly like it's trying to defy its title: there are no heroes in the real world, only people trying to do what they think is best.

Rahim (Amir Jadidi) is a calligrapher who has been in debtor's prison over a loan gone very wrong. He is forced to live in this medium-security facility while he tries to figure out how to repay his debt. On one two-day leave from the penitentiary, Rahim's girlfriend (Sarah Goldoust) finds a purse at a bus stop. After learning that the contents of the purse won't cover his financial liability, Rahim decides to track down the owner of the purse and return it.

Is this act heroic? Or does he realize that the public outpouring of goodwill could prove more valuable than the coins? And what of the man whose life has been ruined by the debt incurred by Rahim? As he watches someone that he loathes become lionized and turned into a hero, his skin crawls. The systems around Rahim, including his jailer and the charity that supported him, start to collapse with some of the craftiest writing of the year.

Is Farhadi commenting on the impossibility of perfect heroism? Or how systems are designed to destroy them? There are also clear cultural undercurrents here about the broken dynamic of debtor's prisons in the first place. It's a blazingly smart movie, one of the best of the year.

**Original review:** Brian Tallerico, *RogerEbert.com*

**Extracted by:** Gail Bendall



# NOWHERE SPECIAL

**Director:** Uberto Pasolini

**Featuring:** James Norton, Daniel Lamont, Valene Kane

**Origin:** Italy, Ireland, United Kingdom 2020



**Running time:** 95 minutes

Coarse language



12, 14, 15 September

Death is the only natural absolute in life. It is a certainty wrapped up in mystery, which fascinates and horrifies us in equal measure. Little wonder then, that death is such a strong theme in all art forms – and especially in cinema. You might think that every possible death-related scenario has already been played out onscreen – but Uberto Pasolini’s *Nowhere Special* is a very original take on a story about the end of life.

Transposed to an unspecified town in Northern Ireland, *Nowhere Special* is about a window cleaner called John (James Norton) who lives with his four-year-old son Michael (Daniel Lamont). From the opening scenes it is clear that John is a loving father whose devotion is reciprocated by the little boy. John wants to choose the family with whom his child will live after his death. In the company of a young social worker (Valene Kane), father and son visit various families who have been approved to adopt.

Though very young, Michael knows something is happening, but his father simply does not know how to explain it. We are not told John is ill, but it becomes apparent. And we see the boy disturbed by a strangeness that he can sense but not understand. Norton is wonderful in *Nowhere Special* – soft and reserved, but full of the unsaid. In cinema, many famous characters have been forged by the loss of a parent. However, the concept of preparing children for the imminent death of a parent is relatively unusual.

*Nowhere Special* avoids melodrama at all costs. Neither Pasolini nor the actors milk the emotion, so the film gets under your skin without ripping your heart to shreds. “Death” is never mentioned, the details of John’s illness are mostly avoided, though clearly there is something wrong. This gives a powerful sense of the hovering threat that Michael feels as a small child. Despite its inherent heartbreak, there is something peaceful, even uplifting about *Nowhere Special*, and the feeling lingers after the credits have rolled.

**Original review:** Aine O’Connor, *Sunday Independent*, Ireland

**Extracted by:** Gail Bendall

# WHEEL OF FORTUNE AND FANTASY

19, 21, 22 September



**Guzen to Sozo**

**Director:** Ryûsuke Hamaguchi

**Featuring:** Kotone Furukawa, Ayumu Nakajima, Hyunri

**Language:** Japanese

**Origin:** Japan 2021



Sexual Themes

**Running time:** 121 minutes

Once in a while there is a movie which bears striking resemblance to the achievements of another filmmaker, but which is more than a creative copy - bringing with it a fresh look, and even, risking a controversial opinion, a correction. Such is *Wheel of Fortune and Fantasy* by Ryusuke Hamaguchi, whose narrative and melancholic-ironic atmosphere it is tempting to compare to the achievements of an award-winning festival favourite, Korean Hong Sang-soo.

The Japanese director divides his work into three sections: Magic (Or Something Less Assuring), Door Wide Open and Once Again. Although the stories are completely different, the excellent ability to observe social behaviour, characteristic not only of conservative Japanese society, but also of other Asian countries, binds them together well. Hamaguchi uses the seemingly light narrative which allows the conversations to take place at their own pace, sometimes rubbing against the absurd, boldly taking up sensitive topics for contemporary Japanese society: sexuality, love and the presence of emotions in a relationship. But where Sang-soo intoxicates melancholy with alcohol, Hamaguchi uses irony as the key to understanding the sources of social inhibitions: the tension resulting from the presence of other people and their ability to evaluate the hero's actions.

The filmmaker guides his actors as if they were just learning emotions, creating an impression of awkwardness. Duets are distinctive here, such as Meiko (Kotone Furukawa) and Tsugumi (Hyunri) from the first segment, Magic. In this one short story, Hamaguchi manages to show the complexity of changing social behaviours – although the two friends have a seemingly open relationship, there are many uncertainties and a timidity between them, which further complicates their mutual dependencies when Kazuaki (Ayumu Nakajima), appears. *Wheel of Fortune and Fantasy* presents itself as a brilliant, serious... and sober work. Hamaguchi corresponds with the Korean master, creating something fresh, original and sociologically sharp.

**Original review:** Marteusz Tarwacki, *Eye For A Film*

**Extracted by:** Gill Ireland

# LITTLE MOTHERS

## Petite Maman

**Director:** Celine Sciamma

**Featuring:** Joséphine Sanz,  
Nina Meurisse, Gabrielle Sanz,  
Margot Abascal,  
Stéphane Varupenne

**Language:** French

**Origin:** France: 2021



**Running time:** 73 minutes

Mild themes



Céline Sciamma's beautiful fairy tale reverie is occasioned by the dual mysteries of memory and the future. Nelly is the eight-year-old daughter of Marion. The latter is under enormous stress. Marion's mother has just died in a care home, from long-term complications of a hereditary bone disorder, which Marion herself had to avoid with a painful operation when she was about Nelly's age. Young Nelly artlessly asks her mum if she can keep her grandmother's cane, and Marion blankly agrees. Then Marion and her partner take Nelly on a difficult journey to her late mother's home, where she grew up, and the memories come flooding back – particularly that of a secret hut she built in the woods adjoining the house. Marion is overwhelmed with grief and leaves Nelly alone with her dad. Nelly, being an only child, like her mum, is used to solitude.

Playing in the woods she comes across what appears to be a half-finished hut in a clearing. A girl waves happily to her, asking for help making it. She is the mirror image of Nelly and announces that her name is ... Marion. After playing together, they go back to Marion's house, which appears to be an eerie mirror-image of her Nelly's mother's childhood home. And there Nelly meets Marion's kindly, withdrawn, thirtysomething mum, who walks painfully with a cane.

It is a ghost story, or a parable, played with realist calm? "Secrets aren't always things we try to hide," says Nelly to her new best friend. "There's just no one to tell them to." Their secret is confided to us: the audience. Perhaps Nelly's mum was as lonely as a child as Nelly is now. Perhaps Nelly has always wanted her mum to be a friend, to speak to her as directly and simply as she would a friend her own age. And perhaps the adult Marion has felt the same thing.

There is something eternally strange about the simple fact that your parents were once the same age as you, had the same worries and fears and thoughts as you; and crucially, the same inability to see into the future – the future which is you.

**Original review:** Peter Bradshaw, *Guardian* UK

**Extracted by:** Janez Zagoda

26, 28, 29 September



# PROGRAMME: 25 JULY – 29 SEPTEMBER 2022

SESSION TIMES	MOVIE	LENGTH
25, 27, 28 JULY	A Stitch in Time (M)	98 Minutes
1, 3, 4 AUGUST	Preparations to be Together for an Unknown Amount of Time (M)	95 Minutes
8, 10, 11 AUGUST	The Good Boss (M) El Buen Patron	120 Minutes
15, 17, 18 AUGUST	Flee (M)	89 Minutes
22, 24, 25 AUGUST	Farewell Mr Haffmann (M) Adieu Monsieur Haffmann	116 Minutes
29, 31 AUGUST 1 SEPTEMBER	Helmet Newton: The Bad and the Beautiful (M)	93 Minutes
5, 7, 8 SEPTEMBER	A Hero (PG)	128 Minutes
12, 14, 15 SEPTEMBER	Nowhere Special (M)	95 Minutes
19, 21, 22 SEPTEMBER	Wheel of Fortune and Fantasy? (M) Guzen to Sozo	121 Minutes
26, 28, 29 SEPTEMBER	Little Mothers (PG) Petite Maman	73 Minutes
Film voting: The Plough Inn		
<b>17</b>	<b>OCTOBER</b>	<b>Next screening</b>

Visit our website [www.lfs.org.au](http://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