

# NEWSREEL

23 JULY – 27 SEPTEMBER 2018



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# Visages Villages

Un film de  
AGNES VARDA et JR

UN FILM ÉCRIT, RÉALISÉ ET COMMENTÉ PAR AGNES VARDA ET JR  
MUSIQUE ORIGINALE MATTHIEU CHEDID OF -M-  
PRODUIT PAR ROSALIE VARDA. PRODUCTEUR ASSOCIÉ EMILIE ARONAL. COPRODUCTEURS CHARLES S. COHEN, JULIE GAYET, NADIA TURINCEV, NICOLE FLU, ETIENNE COMARI  
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# 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:**
  - ✓ 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.
-  LFS screenings are usually in Cinema 3.
-  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.
-  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.

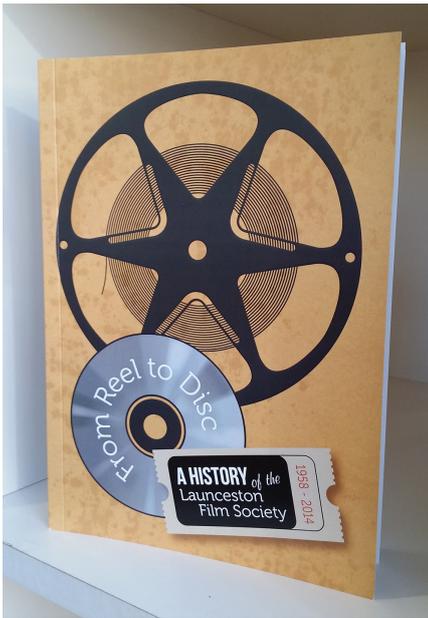
## CONDITIONS OF MEMBERSHIP

- **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 nearly 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 and Rodney O'Keefe.

## FROM REEL TO DISC



### The Society celebrates 60 years this term.

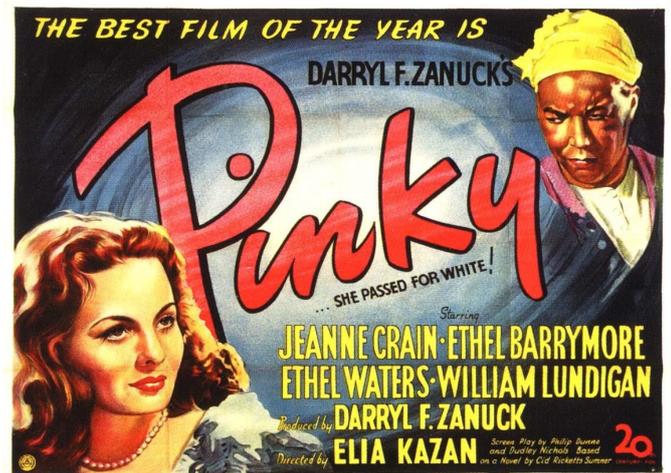
Members of the State Library had made several attempts to establish a film society in Launceston.

The Adult Education Board had been established in Tasmania after World War 2 and part of their role was to make film available throughout the state.

This inspired a group of 14 people to meet on 8<sup>th</sup> August 1958 upstairs in the old Findlay's building on the corner of George and Brisbane Streets. Chaired by Dr Harry Holden they agreed to form the Launceston Adult Education Film Society, the name later shortened simply to the Launceston Film Society.

In those days, the Society had their own projectionist, John Holliday. The first two films shown were *Pinkie* and *How Green was my Valley*.

The Society became one of the early members of the Federation of Tasmanian Film Societies who would initially underwrite the cost of the film hire.

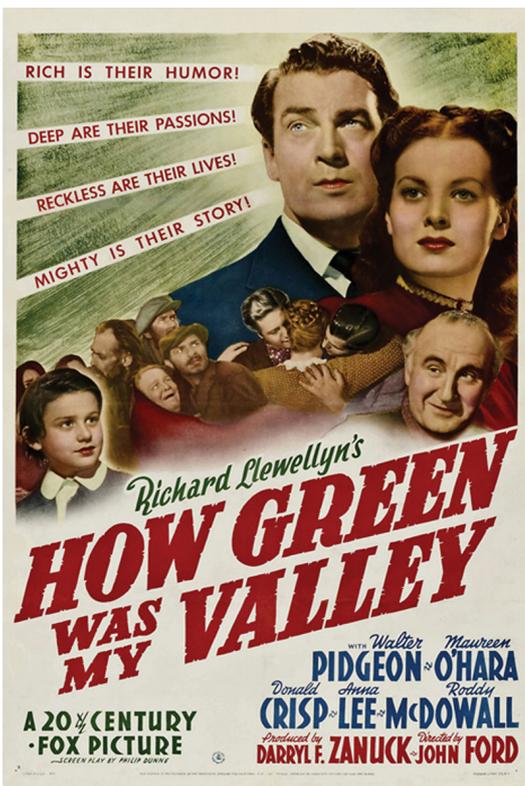


From early days, the Society was profitable. With an initial membership of 58, they reached their membership limit of 99 within the first year, thus a waiting list was created.

During their second year the Society began to independently source their films ordering from catalogues such as *Quality Films* and *Filmart*.

For the first three years the Society showed their films in the Findlay's building before briefly moving to the Star Theatre at the end of 1961.

For more stories about the Launceston Film Society, the *History of the Launceston Film Society* is available to purchase either in hard copy or as an e-book through the LFS website.



# A FANTASTIC WOMAN

23, 25, 26 July



## UNA MUJER FANTÁSTICA

**Director:** Sebastián Lelio

**Featuring:** Daniela Vega,  
Francisco Reyes,  
Aline Kuppenheim,  
Amparo Noguera

**Language:** Spanish; Castilian

**Origin:** Chile 2017



Mature themes and coarse language

**Running time:** 104 minutes

Marina is transgender and, for once, the actress playing the character is, in reality, transgender. She is involved in a close and intimate relationship with Orlando, a 57-year-old businessman, and is living with him in his apartment in downtown Santiago. It's Marina's birthday and Orlando is planning to take her on a trip to the Iguazu Falls, the spectacular tourist destination on the border between Brazil and Argentina. After a birthday dinner in a Chinese restaurant they go home to bed, but during the night Orlando awakens feeling ill. While Marina is trying to summon the lift, he falls down a flight of stairs. In hospital, Orlando is pronounced dead.

The film explores the ways in which this "fantastic" woman deals with the death of her lover and the reactions of members of his family. Under the best of circumstances, it wouldn't be surprising for long-held bitterness and anger to boil over at a time like this, but matters are exacerbated by Marina's sexual status.

Orlando's ex-wife, Sonia, is fiercely angry; she demands the return of Orlando's car and orders Marina to vacate the apartment. More than that, she reports her to the police's sexual offences unit and Marina finds herself being investigated by Adriana, an openly hostile police-woman, who makes humiliating demands on the "suspect". While coping with these invasions into her personal life, and finding that her access to the wake and the funeral of her dead lover are barred, Marina attempts to move on.

Lelio is a fine director and he handles this tragic story with tenderness and insight, and also with a firm control over the film's superb visuals.

**Original review:** David Stratton, *The Australian*

**Extracted by:** Ian Meikle

# LAST FLAG FLYING

**Director:** Richard Linklater

**Featuring:** Bryan Cranston, Laurence Fishburne, Steve Carell

**Origin:** USA 2017



**Running time:** 125 minutes

Mature themes, coarse language and sexual references



30 July, 1, 2 August

It is 2003. Thirty years after they served together, former medic Larry 'Doc' Shepherd (Carell) enlists 'Nam buddies Sal Nealon (Cranston) and Richard Mueller (Fishburne) to attend the military funeral of his son, killed in action in Iraq. A bittersweet road trip ensues.

Richard Linklater's *Last Flag Flying* is a quasi follow-up to Hal Ashby's 1973 *The Last Detail* starring Jack Nicholson, Randy Quaid and Otis Young (both films are based on novels by Darryl Ponicsan). It changes the names of the characters, but keeps similar story threads, moods and a sense of disillusionment. The result is by turns warm, funny, angry and melancholic.

It is hard to think of a better fit than Linklater to pick up Ashby's mantle; both filmmakers prioritise people over plots, revealing flawed, very human characters in shaggy, free-wheeling stories told with unflashy style. For most of its running time, *Last Flag Flying* is a car and train trip that allows Linklater to do his juggling-contrasting-moods thing, from hilarious (the three men trying to buy a newfangled mobile phone) to the emotional (a visit to the mother of a dead soldier beautifully played by Cicely Tyson). Linklater raises questions about whether comforting fictions are better than hard truths, and takes a liberal stance toward patriotism and the military. This isn't gung-ho flag-waving (which might go some way to explaining its lukewarm US reviews). The film respects the pride of those who serve while critiquing the government that has let the central characters down.

It's a sombre, often cold-looking film. Shane F. Kelly's cinematography offers grey images of run-down neighbourhoods, cities and train tracks, but the film has heart at its centre. *Last Flag Flying* is a thoughtful tally of the cost of war on ordinary lives that also manages to be a funny, moving men-on-a-road-trip movie.

**Original review:** Ian Freer, *Empire*

**Extracted by:** Anne Green

# DISOBEDIENCE

6, 8, 9 August



**Director:** Sebastian Lelio

**Featuring:** Rachel Weisz, Rachel McAdams, Alessandro Nivola

**Origin:** UK 2018



Strong Sex Scenes

**Running time:** 114 minutes

Sebastian Lelio's *Disobedience*, from the novel by Naomi Alderman, is a transfixing consideration of love, faith, sexuality and personal freedom within the insular confines of a London Orthodox Jewish community.

The film opens with frail Rav Kruschka abruptly dropping dead while delivering a fiery sermon at a North London synagogue about the eternal choice of human beings, between the sanctity of the angels and the desires of the beast. His estranged daughter Ronit gets a call informing her of his passing in New York, where she has a career as an edgy portrait photographer. Ronit's first instinct is to numb the pain with alcohol, anonymous sex and the distractions of an ice-skating rink. But she gathers her strength and flies home to pay her respects.

Dovid a childhood friend and the Rav's most gifted student, greets the unexpected Ronit somewhat stiffly. Inside the house, other community members barely conceal their disdain. Her wild raven hair and boho-chic clothing make Ronit look like a foreigner among the Orthodox women in their plain black garments and synthetic wigs. Clearly, her exit from the community was not on ideal terms. Only her good-humoured Aunt Fruma seems pleased to see her, while her Uncle Moshe is more distant. Among the women is Esti, who completed an inseparable trio with Ronit and Dovid in their youth but now remains standoffish. Ronit is taken aback to learn that they have married, and Esti is visibly uncomfortable to have her staying in their home.

Ronit takes pleasure in expressing worldly attitudes that shock the community, notably in her humorously spiky outbursts during a Shabbat dinner. And Dovid shows his strength of character by serving as a diplomatic buffer. She is hurt to read an obituary stating that he left behind no children. That perhaps prepares her for the news that the Rav left his entire estate to the synagogue. But as Ronit re-enters her family home, accompanied by Esti, and surveys the sad evidence of her father's illness, the depth of her grief becomes apparent.

**Original review:** David Rooney, *The Hollywood Reporter*

**Extracted by:** Janez Zagoda

# BAD GENIUS

**Director:** Nattawut Poonpiriya

**Featuring:** Chutimon  
Chuengcharoensukying,  
Eisaya Hosuwan,  
Teeradon Supapunpinyo

**Language:** Thai

**Origin:** Thailand 2017



**Running time:** 130 minutes

Mature themes, violence and  
coarse language



13, 15, 16 August

*Bad Genius* is a razor-sharp thriller that delivers edge-of-your seat tension whilst dealing with the moral dilemmas associated with exploiting loopholes and cheating on exams. The lead characters are all seventeen-year-olds in their final year of high school, but their scheme, a combination of get-rich-quick scam and an attempt to score a coveted American college offer, plays out like a dramatic and high-octane heist film.

What starts out as a way for the titular “genius” high school student Lynn to help her rich but unknowledgeable friend Grace quickly transforms into a money making scheme as word of her morally-questionable abilities spreads. With each new job, the stakes (and profits) are raised, culminating in the ultimate assignment: to cheat on the international STIC (SAT) exam. To complete the million-dollar task, Lynn must fly to Sydney to sit the exam and deliver the answers back to her classmates in Thailand before it takes place there.

The film supplies a fresh take on the frenemy formula as Lynn and her classmate Bank clash on intellectual as well as ethical grounds, while awkwardly falling for one another. By the time the two take off to Sydney, the richly layered screenplay has ratcheted up enormous stakes through a complex web of motives, from money and misguided loyalty to one-upmanship and the urge to rebel against educational establishment.

Ultimately *Bad Genius* is not about exam cheating, but class divide. As the film progresses it becomes increasingly clear that the labour of one group is being used to elevate the status of the other – mirroring the situation in the classroom and Thailand more broadly.

Thanks to charismatic lead performances and some very effective visual direction, the film has become an unexpected international hit. It’s clever, it’s faced paced and exhilarating.

**Original review:** Maggie Lee, Variety & Grant Watson, *Film Ink*

**Extracted by:** Ed Beswick

# ON BODY AND SOUL

20, 22, 23 August



## TESTROL ES LELEKROL

**Director:** Enyedi Ildiko

**Featuring:** Geza Morcsanyi, Alexandra Borbely, Ervin Nagy, Zoltan Schneider, Tames Jordan, Szuzsa Jaro, Julia Nyako

**Language:** Hungarian

**Origin:** Hungary 2017



Brief depiction of actual sexual activity

**Running time:** 116 minutes

At once strange and compelling, Enyedi Ildiko's unique and fascinating film draws us in with subtle wisps of character intrigue and harsh reality. The reality of an abattoir and its bloody business contrasts vividly with the wintry dreams of a pair of sleek deer fossicking for food. These dreams are shared by two strangers who work in the abattoir, the boss Endre and Maria, a contract worker executing quality control. His stubbled features and calm, almost comatose manner suggest a man withdrawn from life; Maria's straight blonde hair and expressionless demeanour likewise. His left arm is crippled; her whole soul likewise. If the universe has thrown them together, it is also responsible for their dreams and for how they deal with them.

Enyedi presents these elements with pragmatic reality, shunning all signs of mystery or mysticism: this is what happened, she is saying, and leads us through the consequences of their discovery about each other's dreams.

It is a well met challenge to make us care for these minimalist characters, but they are not so much unlikeable as unknowable and bit by bit we grow closer to them. They live in a world of casual cruelty - and I don't mean the abattoir, but the interactions of the workers - and they stand out in contrast.

Maria, repressed to the extent she can't stand being touched, finally tries to overcome her phobias (plural) and Enyedi engineers a riveting resolution - with a sweet coda.

(On Body and Soul won the 2017 Sydney Film Prize. Enyedi began her career as a concept and media artist. Her first feature *My Twentieth Century* (1989), screened at the 1990 Sydney Film Festival) won the Cannes Camera d'Or and was selected among the 10 Best Films of the Year by the *New York Times*.)

**Original review:** Andrew L Urban, *Urbancinefile*

**Extracted by:** Peter Gillard

# GURRUMUL

**Director:** Paul Damien Williams

**Featuring:** Geoffrey Gurrumul Yunupingu, Michael Hohnen

**Origin:** Australia 2017



27, 29, 30 August

**Running time:** 97 minutes

Strong coarse language



Gurrumul was blind from birth but, according to his producer, bandmate and close friend, Michael Hohnen, he could play any instrument he picked up. He played with Yothu Yindi, then with his own group Saltwater Band before releasing a self-titled solo album in 2008. It went triple platinum in Australia and charted all over the world. He won ARIAs; he played for the Queen and for Barack Obama, continuing all the while to live on Elcho Island, hunting and fishing.

The film makes it clear this wasn't always an easy mix.

Paul Williams had made dozens of short films in Top End communities and knew the peculiarities of working with traditional communities.

"Filmmaking is an endeavour that really requires clockwork timing," he said, "things happen in a certain way. You need to book a crew and make up a schedule, but these rules didn't necessarily work in the Yolngu world. But we were very conscious we were operating outside our world – and that we had to go with it or go mad."

Gurrumul himself said he wouldn't be interviewed. As Hohnen says during a concert shown in the film, he never talked much: He also didn't want to mention in the film the fact that he was ill. He died of kidney failure just three days after signing off on the finished film.

That was last July; he was 46. Tradition dictates that his name now should not be spoken for years, but clan leaders have agreed to a special dispensation of the rule so the film can be shown.

**Original review:** Stephanie Bunbury, *Sydney Morning Herald*

**Extracted by:** Gill Ireland

# LOVELESS

2, 3, 4 September



**NELYUBOV**

**Director:** Andrey Zvyagintsev

**Featuring:** Maryana Spivak, Aleksey Rozin, Matvey Novikov

**Language:** Russian

**Origin:** Russia 2018



**Strong Sex Scenes**

**Running time:** 127 minutes

Andrei Zvyagintsev's *Loveless* is a stark, mysterious and terrifying story of spiritual catastrophe, a drama with the ostensible form of a procedural crime thriller. It has a hypnotic intensity and unbearable ambiguity which is maintained until the very end. This is a story of modern Russia whose people are at the mercy of implacable forces, a loveless world like a planet without the full means to support human life, a place where the ordinary need for survival has mutated or upgraded into an unending aspirational demand for status, money, freedom to find an advantageous second marriage which brings a nice apartment, sex, luxury and the social media prerogative of selfies and self-affirmation. But all of it is underpinned, or overseen, by intensely conservative social norms of Christianity, conformism and nationalism.

Zhenya and Boris can't bear the sight of each other. She is young and pretty but vapid; he is successful, but remote and cold. The marriage has made them both mean. Late at night in their comfortable apartment, 12-year-old Alyosha cowers in his bed, listening to them fight.

Neither wants to take him after the flat is sold. Then the boy is gone. We see him heading off to school but he never arrives. The parents are so self-absorbed they don't notice for 36 hours. A search begins. The police are undermanned. Most runaways come back, says a senior officer, but if you want results, try this private group: they help find missing kids. A group of volunteers swings into action. The couple go to visit her mother, thinking the boy might have gone there. The old woman, half mad and nostalgic, berates her daughter as a whore, whining about the old days.

Zvyagintsev brings a poetic edge to his imagery that jangles the senses. Locations are important in his films; they contain meaning and a sense of history. He also uses the weather here as a kind of implacable threat: when snow begins to fall, the searchers look at each other grimly. The Moscow winter means the boy's chances of survival are even worse.

**Original review:** Peter Bradshaw, *Guardian*; Paul Byrnes, *Sydney Morning Herald*

**Extracted by:** Janez Zagoda

# ANDREY ZVYAGINTSEV



## Director Profile

Director of this term's film *Loveless* and past LFS movies such as *Leviathan* (shown 2015), and *Elena* (shown 2013) Andrey Zvyagintsev is a Russian filmmaker who 'makes heavyweight political dramas'.

With *Loveless* nominated for an Academy Award- Best Foreign Language Film of the Year, and winner of the Jury Prize at Cannes, this film follows a collection of international awards that Zvyagintsev has amassed over his near twenty years as a director.

Hailing from the northern Russian city of Novosibirsk, he initially entered the industry as an actor, moving to Moscow in the 1990s to try his luck in the movie industry.

He appeared in many films as an extra until a friend recommended him for a director's job. REN TV, an independent production company, employed him to direct one episode of *Chyornaya Komnata*, a Russian thriller TV series. It was from this he found his break with the offer to direct his first feature film *The Return*, in 2003. Winning the Golden Lion at the Venice International Film Festival, it secured his position as a film maker.

Initially embraced by the Russian authorities, Zvyagintsev's choice of material has since left him without state support; his funding coming from European sources. This allows him to make 'heavyweight political dramas that move smoothly, hit hard and leave colourful bruises. His subject is a broken system, a lawless land, and so he fills his stories with scheming politicians and downtrodden victims. The bus shelters are festooned with missing person posters, a dead dog hangs in the boughs of a blighted city tree and the court officials pass judgment in such a rapid-fire monotone that the words lose all meaning. His films tell us that hell exists – and that its name is modern Russia.'



Sources:

[https://www.imdb.com/name/nm1168657/bio?ref\\_=nm\\_ov\\_bio\\_sm](https://www.imdb.com/name/nm1168657/bio?ref_=nm_ov_bio_sm)

<https://www.theguardian.com/film/2018/jan/12/controversial-russian-director-andrey-zvyagintsev-dissident-im-more-of-a-clown>

# THE OTHER SIDE OF HOPE

10, 12, 13 September



## TOIVON TUOLLA PUOLEN

**Director:** Aki Kaurismäki

**Featuring:** Ville Virtanen, Kati Outinen, Dome Karukoski

**Language:** Finnish, English, Arabic

**Origin:** Finland, Germany 2017



Mature themes and violence

**Running time:** 100 minutes

Director Aki Kaurismäki is one of Finland's national treasures; he makes films about down-and-out people. They have often hit rock bottom and are so downtrodden they don't know it. Then something happens and they find reserves, or love, or a small victory, or death.

Khaled (Sherwan Haji) emerges from a pile of coal on a ship in Helsinki harbour and asks for political asylum. At the same time, middle-aged Waldemar (Sakari Kuosmanen) abandons his marriage, sells his wholesale shirt business and buys a run-down restaurant, with three run-down staff. Khaled eventually washes up there when he runs away from the refugee centre. He has lost his sister Miriam (Niroz Haji) in the flight from Syria. Mazdak (Simon Hussein Al-Bazoon), an Iraqi refugee, tries to find her.

Kaurismäki does not lie about human weakness and cruelty. There is a struggle between good and evil at the heart of all his films, although this one takes a less obvious route with evil. Everyone Khaled meets in the refugee centre is kind to him; when he escapes several people help him, but not all. There are bad men out there. Most of the characters face a daily question: to be kind or unkind. Kaurismäki builds a heroic narrative around that idea, when the people in the restaurant are called upon to act.

So what makes Kaurismäki so different? He does have an extraordinary depth of love for the medium to draw on, but his films are models of simplicity. He brings a strong intelligence to the writing, a weary sense of the world's harshness. His feeling for comedy is light and always unpredictable, but he is driven by compassion. You always know that his heroes are going to surprise us at some point, discovering their own power for action.

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

**Extracted by:** Mark Horner

# FOXTROT

**Director:** Samuel Moaz

**Featuring:** Lior Ashkenazi,  
Sarah Adler, Yonaton Shiray,  
Shira Haas

**Language:** Hebrew

**Origin:** France, Germany, Israel,  
Switzerland 2017



**Running time:** 113 minutes

Strong sexualised imagery



17, 19, 20 September

*Foxtrot* has been hugely controversial in Israel, but that's as it should be. The country's Minister for Culture, Miri Regev, condemned it as giving comfort to Israel's enemies, after it won the jury prize at Venice last year. She had not yet seen it. The right wing in Israel objected to the film's depiction of Israeli soldiers covering up evidence of a killing. It is very clear in the movie that the incident is an accident but that the cover-up is deliberate and orchestrated from higher up. Clearly, that part rankled the country's leadership - perhaps more than the film's depiction of five underused and bored soldiers quietly going insane in the desert.

One of these soldiers is Jonathon, the son of Michael and Dafna. In a surreal moment, he dances with his rifle as if it's a woman, twirling and wooing her on the road, making his comrades laugh. The dance is poignant and silly, and shot in such a way as to make us sense the irony. He's just a kid, horsing around, trying to entertain his pals and relieve some tension; he's also a bulwark, a defender of the nation.

The scene works also as a metaphor for the Israeli predicament, having to defend an outpost where the main traffic is a single camel that passes each day along the road by itself. The title also refers to a dance – one in which the dancer takes a step forward, backward, to the side and ends up back where he started. Draw your own conclusions.

The father Michael is unsympathetic - even to the point of kicking the family dog, which makes his grief seem even more acute. The effect is to put us off balance. The combination of tension and humour in act two, the desert outpost, takes that even further. It's an extraordinary film, far from easy, ultimately thoughtful and hard to forget.

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

**Extracted by:** Peter Gillard

# VISAGES, VILLAGES

24, 26, 27 September



## FACES, PLACES

**Director:** JR, Agnès Varda

**Featuring:** Jean-Paul Beaujon, Amaury Bossy

**Language:** French

**Origin:** France 2017



**Running time:** 94 minutes

Agnès Varda is almost 90 years old and she is still making films. That alone should be cause for dancing in the streets. But wait, there's more: Agnes Varda is almost 90 years old and she is still making fantastic films. Searching, compassionate, provocative, funny, sad ones. This is one of them. You should see it, and then go dancing in the streets.

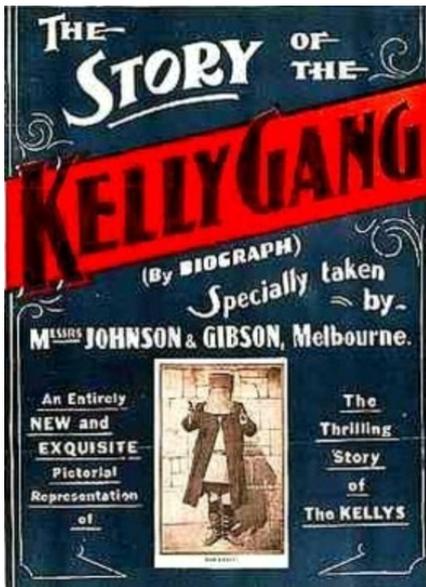
Varda has been making films since 1955, and throughout her career, which saw her as one of the key figures in the French New Wave, she's been a generous and ingenious collaborator.

For this movie, which is part character drama (with real-life characters), part road documentary, and part essay-film, Varda co-signs with the French artist who calls himself JR. A bit over one-third Varda's age, he always sports a hat and dark glasses. His work is in photography and public art. He travels through Europe in a van that's a photo booth, creating large-format portraits of people he meets. He goes even larger with some of his other works, creating giant pictures that he then affixes to the sides of buildings, or train cars, or ships. After which he documents that work, and lets nature take its course—the images are generally washed away by time. In this film, one is very dramatically swept off by the tide.

**Original review:** Glenn Kenny, Roger Ebert.com

**Extracted by:** Gill Ireland

# THE STORY OF THE KELLY GANG



## The world's first full length feature film

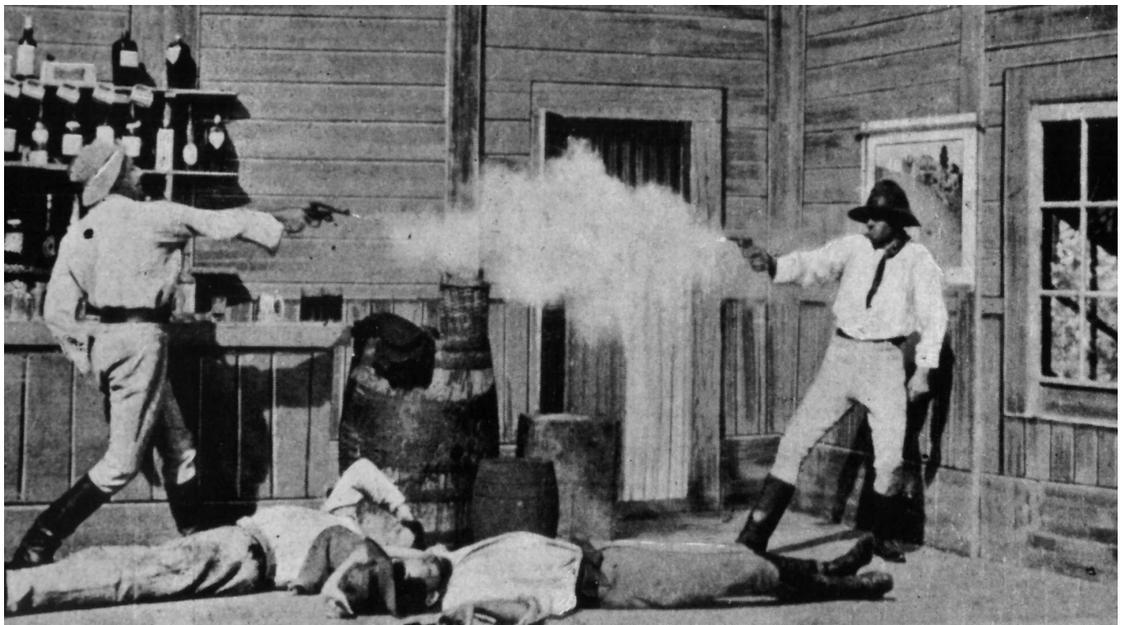
A little known fact is that the Australian made film, *The Story of the Kelly Gang*, is regarded as the world's first feature length movie.

When it opened in Melbourne, Boxing Day 1906, people had little concept of the role moving pictures would have in our lives, on our culture and on our understanding of the world.

The film ran for seven weeks in Melbourne then toured various parts of the country earning a colossal £25,000 for its financiers. A happy return considering its cost was an estimated £1,000. The following year it toured New Zealand and England.

Financial success it may have been, but it was not without controversy. After having watched the film, five children in Ballarat broke 'into a photographic studio to steal money, after which they bailed up a group of schoolchildren at gunpoint'. The film was also banned from Kelly country: Benalla and Wangaratta.

The sounds for the film came from behind the screen: actors performed the dialogue, sound effects such as hoof beats and gunshots were mimicked. Like many other films of its day, *The Story of the Kelly Gang* was filmed mostly in wide shot, duplicating the perspective that audiences were accustomed to from live theatre.



*The Story of the Kelly Gang* was produced by brothers John, Frank and Nevin Tait, who were concert promoters in Melbourne, in combination with Millard Johnson and William Gibson. Another Tait brother, Charles, both directed and acted in the film, along with his wife Kate. Over 30 people are believed to have appeared in the film, each paid £1 a day.

Sources:

<https://www.nfsa.gov.au/latest/story-kelly-gang>

<http://adb.anu.edu.au/biography/tait-james-nevin-9242>

# PROGRAMME: 23 JULY – 27 SEPTEMBER 2018

SESSION TIMES	MOVIE	LENGTH
23, 25, 26 JULY	A Fantastic Woman (M) (Una Mujer Fantástica)	104 Minutes
30 JULY	Last Flag Flying (M)	125 Minutes
1, 2 AUGUST	Disobedience (MA 15+)	114 Minutes
6, 8, 9 AUGUST	Bad Genius (M)	130 Minutes
13, 15, 16 AUGUST	On Body and Soul (R 18+) (Testrol es Lelekrol)	116 Minutes
20, 22, 23 AUGUST	Gurumul (PG)	97 Minutes
27, 29, 30 AUGUST	Loveless (MA 15+) (Nelyubov)	127 Minutes
3, 5, 6 SEPTEMBER	The Other Side of Hope (M) (Toivon Tuolla Puolen)	100 Minutes
10, 12, 13 SEPTEMBER	Foxtrot (MA 15+)	113 Minutes
17, 19, 20 SEPTEMBER	Visages, Villages (G)	94 Minutes
24, 26, 27 SEPTEMBER		

Film voting: The Plough Inn

**15, 17, 18 OCTOBER** Next screening

## 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