

NEWSREEL

14 OCTOBER – 19 DECEMBER 2019



"PROVOCATIVE AND EVOCATIVE...
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RALPH FIENNES"
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"GUARANTEED TO
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"TERRIFICALLY
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THE INCREDIBLE
TRUE STORY
OF RUDOLF NUREYEV

THE WHITE CROW

A FILM BY
RALPH FIENNES

OLEG IVENKO ADELE EXARCHOPOULOS OSCAR AWARDS NOMINEE RALPH FIENNES LOUIS HOFMANN

THE FILM: HANNOY FILM METAMORPH PICTURES AND KENNY DRAGON PRESENTS THE PIZZ FACILITY ANAKOOLA HAS FILMS A FILM BY RALPH FIENNES THE WHITE CROW "THE NUREYEV" THE LIFE OF RUDOLF NUREYEV
CAST: OLEG IVENKO ADELE EXARCHOPOULOS CHRISTINA DEMAKOVA RALPH FIENNES ALEXY MURDOV RAYMOND FERRONDO CLOTILDE BARRON KAYSHANA KUMAR LOUISE BRANSON LORREY FRIEDSON
PRODUCTION: AMERICAN EXECUTIVES PRODUCED BY JEFF LARSEN 2019 WRITTEN BY DAN KUBIEK AND ISA BATAVYLI DIRECTED BY RALPH FIENNES COSTUME DESIGNER ANITA ANDERSON EDITOR ANDREW HILL
EXECUTIVE PRODUCERS ANDREW BRIDGMAN PETER WATSON HARRY CAMPBELL STEWART DUNN WILSON LARA MURPHY STEPHANE COLEMAN ANNE BECKETT MATHY BANG COLETTE ROBERT JONES
PRODUCED BY RALPH FIENNES CAROLYN MARY BLANCHWOOD ANDREW LUTKIN LEANOR IYERSON "THE LOST LEADER" RALPH FIENNES
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THINGS YOU SHOULD KNOW

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

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. Scanning of the cards provides the committee with information about attendance. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1620 members. The largest cinema at the Village holds around 300 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

LFS LIFE MEMBERS

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

BALLOON



Director: Michael Herbig

Featuring: Friedrich Mücke, Karoline Schuch, David Kross

Language: German, English

Origin: Germany 2018

Running time: 125 minutes

Mild Violence



14, 16, 17 October

Balloon is a German thriller that deals with the crossing of the inner German border of the families Strelzyk and Wetzl from the GDR to West Germany with a homemade hot-air balloon.

In the summer of 1979, in Thüringen, in East Germany, two families put together a crazy plan. They are desperate to leave the GDR for the 'West' and plan to flee in a homemade hot air balloon.

After sewing and tinkering for weeks, the amateurs make their first attempt. Metres from the West German border, their balloon suffers from the rain and crash lands. Luckily, they manage to avoid being caught by the police. However, the wreckage from their escape attempt is found and that triggers a desperate manhunt.

The tension rises as the families determine to try again, and a race against time ensues.

On the one hand, the authorities, desperate to track down the traitors, become aware that a second attempt is being planned. On the other, the would-be escapees, conscious of the search drawing ever nearer, need to build a more robust, weatherproof balloon - and avoid leaving too many clues.

Original review: [Storyline](#), [IMDb](#)

Extracted by: Gail Bendall

THE WHITE CROW

21, 23, 24 October



Director: Ralph Fiennes

Featuring: Oleg Ivenko, Ralph Fiennes, Louis Hofmann, Sergei Polunin, Adèle Exarchopoulos

Origin: UK, France, Serbia 2019



Coarse language and nudity

Running time: 127 minutes

The White Crow (a Russian term for outlier) is Fiennes' third film as a director, following *Coriolanus* and *The Invisible Woman*, in which he played, respectively, a soldier and an author (Charles Dickens). Both thrust him into the limelight. Nureyev is no exception. Fiennes, who discovered Julie Kavanagh's 2007 Nureyev biography over a decade ago, uses only the first five chapters in his film about the dancer who played near every corner of the globe before dying of complications from AIDs in 1993. Working from a potent script by noted playwright and screenwriter David Hare (*The Hours*, *The Reader*), Fiennes gives his period drama a present-tense urgency that draws us into the life of Nureyev in the fascinating act of inventing himself.

Making the bold decision to cast a dancer in the role, figuring it would be impossible to teach an actor to dance like a master, Ukrainian dancer Oleg Ivenko, a soloist at the Jalil Tatar Ballet Theater, brings just the right note of youthful energy and sexual swagger to the role, speaking in Russian and accented English, his eyes alert to every challenge and perceived threat. The ballet sequences, performed by Ivenko, Polunin and other dancers representing the Kirov company, are beautifully executed. What intrigues Fiennes as a filmmaker is the drive that keeps Nureyev going when forces build inexorably against him. He wants us to know Nureyev as a man.

Fiennes intercuts scenes — shot in widescreen monochrome — of Nureyev's childhood poverty, including his birth on a Trans-Siberian train, to reveal his rigorous training by the state and his life as a have-not. Suspense and gut-clutching tension builds at the airport when Nureyev makes his decision to defect. Why did he do it? Fiennes offers no easy answers, mostly because Nureyev didn't have any himself. On one side are the Russians, who order him home, ostensibly to receive an award from Premier Khrushchev, but more likely to hold him there as a virtual prisoner. On the other side is his ambition to succeed on a world stage. Fiennes makes the weight of the choice palpable. Part thriller, part meditation on life and art, part portrait of a man on a tightrope, Fiennes makes the result a thing of bruising beauty and an exhilarating gift.

Original review: Peter Travers, *RollingStone*

Extracted by: Mark Horner

RALPH FIENNES



Many recognise Ralph Fiennes from his early international acting successes such as the amoral Nazi concentration camp commandant Amon Goeth in Steven Spielberg's *Schindler's List* or as the Hungarian cartographer Count László de Almásy in the epic romance *The English Patient*. To younger

audiences, he is the evil Lord Voldemort in several of the *Harry Potter* films and Monsieur Gustave H in the quirky *Grant Budapest Hotel*.

Trained at the Royal Academy of Dramatic Art, Fiennes' early career was predominantly on the stage with his appointment in 1988 to the Royal Shakespeare Company. "I wanted to be an actor because I was excited by Shakespeare. It was thrilling and moving. I don't know, I had a quite naive infatuation with Shakespeare. I thought, What a wonderful thing to be in the Royal Shakespeare Company, or the National—and I didn't really think about films, because that seemed like another world." Thirty years later, he continues to capture audience with his stage performances such as his award winning portrayal of Antony in the 2018 National Theatre's production of *Anthony and Cleopatra*.

At LFS we have enjoyed a number of his performances on screen such as crime boss Harry in the black comedy *In Bruges* (LFS Term 2 2009) and the British Diplomat Justin Quayle in *The Constant Gardner* (LFS Term 2, 2006). This term he plays a smaller role as Russian ballet master Alexander Pushkin in his third film as a director *White Crow*. Fiennes' directorial debut came in 2011 with Shakespeare's *Coriolanus* (LFS Term 2 2012).

Fiennes has admitted "It's quite daunting being a director...When we first started shooting I was so stressed by the finance and those aspects, I felt a bit like a rabbit in the headlights. Luckily, we were very well prepared and as times goes on, you find your groove and others do, too. It's exciting when things go to plan but it's even better when something happens that brings you somewhere else. The thing that drives me is getting performances."



Sources:

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28, 30, 31 October

THE FAREWELL



Director: Lulu Wang

Featuring: Awkwafina, Tzi Ma, Diana Lin, Aoi Mizuhara

Language: English, Mandarin

Origin: USA 2019

PG

Parental guidance recommended

Mild themes

Running time: 100 minutes

The Farewell is a funny, uplifting tale “based on an actual lie” but the meaningful truths it reveals couldn’t be more poignant or meaningful. Chinese born, US raised Billi (Awkwafina) reluctantly returns to her hometown in China to find that although their beloved matriarch, Nai Nai, has been given just weeks to live, everyone has decided not to tell Nai Nai herself. It is instead decided that the family will hold a lavish wedding as an excuse to bring everyone together one last time.

Although the story is personal and culturally specific, it resonates with a wider audience through its vivid depiction of a family in the midst of crisis. Despite the sombre subject matter, Nai Nai herself delivers plenty of laughs through her brutally frank observations and zingers which mostly come from a place of love. The film also explores the cultural differences between East and West and across generations without judgement or bias as to whose approach is best.

Billi represents a woman caught between cultures and the desire to protect a loved one vs the ethics of hiding a cruel truth - it’s this struggle that gives the film weight and poise, ensuring it is both delightfully wry and deeply heartfelt. Ever so slowly, Wang allows us to realise that Billi’s visit is about more than just saying goodbye to her grandmother; it’s also a chance to reconnect with the China she left behind at age 3, the fond but hazy memory of which she’s been clinging to all this time, never entirely allowing herself to acclimate to her new home in America.

The film masterfully interweaves a gently humorous depiction of a “good lie” with a richly moving story of how family can unite and strengthen us, often in spite of ourselves.

Original review: Christy Lemire, rogerebert.com, Peter Debruge, *Variety*

Extracted by: Ed Beswick

PARASITE

GISAENGCHUNG

Director: Bong Joon Ho

Featuring: Kang-ho Song, Sun-kyun Lee, Yejo-jeong Jo, Woo-sik Choi

Language: Korean

Origin: South Korea 2019



Running time: 132 minutes

Strong violence



From the start of Bong Joon-ho's *Parasite*, we know who the parasites are – or at least we think we do. The opening scene introduces us to a family of ne'er-do-wells, the Kim's, scuttling like cockroaches around their cluttered basement apartment: they hold their mobile phones aloft, hoping to find the spot where they can steal the Wi-Fi from a nearby cafe.

A worthy winner of the Palme d'Or at this year's Cannes film festival, the inspired *Parasite* can't precisely be labelled a comedy, a thriller, nor a socially conscious drama about the class divide in South Korea, although it contains elements of all three. At a pinch, you might call it a satiric fable, or a tall tale. This time, however, the family is the monster – a four-headed beast that operates as a single entity and shows little mercy to outsiders.

The plan that turns the family's fortunes around is hatched by Ki-woo at the expense of a much wealthier family, the Parks. Starting out as tutor to their teenage daughter, Ki-woo soon finds pretexts to move his father, mother and sister into the Park household, without letting on that the four of them are related. Ki-woo resembles a director, getting his co-conspirators to rehearse their parts. His sister's more visual talents come in handy for forging documents, as well as letting her pose as an imperious "art therapist" to the Parks' precocious young son.

Bong treats the idea of upper and lower classes as literally as possible – the Parks live at the top of a hill, the Kim's at the bottom of one. The two families are opposites and mirrors of each other. Just as typical of Bong is a surrealistic sense that the plot has been patched together from an unlikely collection of bits and pieces. A large rock introduced at the outset plays a significant role, though not in the way we necessarily expect; so too do peach fuzz, the Boy Scouts, and the smell of wet fabric.

Original review: Jake Wilson, *Age*

Extracted by: Janez Zagoda

4, 6, 7, November

WHO YOU THINK I AM

11, 13, 14 November



CELLE QUE VOUS CROYEZ

Director: Safy Nebbou

Featuring: Juliette Binoche, Nicole Garcia, François Civil

Language: French

Origin: France, Belgium 2019



Strong sex scenes

Running time: 102 minutes

Who You Think I Am, directed by Safy Nebbou, is a fascinating adaptation of Camille Laurens' novel about the lengths people will go to in order to regain their sense of self, after being betrayed by a partner. In this case, the story deals with a 50-year-old woman, the mother of two teenagers, whose husband has left her for his younger lover. To compensate, she takes a younger paramour herself but when that relationship goes cool too, she starts 'catfishing', creating a false identity on social media. Her dishonesty doesn't just ensnare another person though, and soon she is caught on the hook of her own deception.

The film also covers the question of aging, an issue for women, in particular, in Western society where females become invisible after 'a certain age', considered past their 'prime'. The opening shot hints at the hidden depths of the film's subject, as it focuses on the partially submerged face of a woman in a bath. In a series of sessions with her psychotherapist, Dr. Catherine Bormans (Nicola Garcia), comparative literature lecturer Claire Millaud (Juliette Binoche) gradually opens up about her life and her alter ego, 24-year-old 'Clara'. Under Dr. Bormans' relentless questioning, Claire's story, and the film's trajectory, is peeled like an onion, revealing layer after layer of meaning.

Garcia is terrific in the role of the penetrating, emotionless therapist, the perfect foil for Binoche's flirtatious, wounded character as a woman fighting the reality of middle-age. Plenty of wide-screen close-ups of the two of them during their sessions add to the sense of probing and digging, giving one the sense that there's more to these meetings than meets the eye. There are also many shots reflecting Binoche/Claire's face in computer screens, mirrors and windows, which add to the sense of her double identity. These sharp visuals by cinematographer Gilles Porte are accompanied by a wonderful score composed by Ibrahim Maalouf. *Who You Think I Am* is a sly, slow-burn of a film; part thriller, part Mills & Boon romance.

Original review: Ian and Sheila Taylor, *A Film Life*

Extracted by: Gill Ireland

OPHELIA



Director: Claire Mccarthy

Featuring: Daisy Ridley, Naomi Watts, Clive Owen

Origin: UK, USA 2018

Running time: 106 minutes

Violence



18, 20, 21 November

Ophelia is a sort of *Girls' Own Hamlet*, a shaken-up Shakespeare, based on a novel by Lisa Klein. Here the tragedy of Hamlet is told from the point of view of Ophelia, played with feeling and ferocity by Daisy Ridley. George MacKay, enters stage right as Hamlet, the Danish prince who falls madly in love with Ophelia, while he pretends to go mad. As in the play, he does this in order to unmask his uncle Claudius (Clive Owen) as the man who murdered his father, the King, and married his mother Gertrude (Naomi Watts).

Ophelia plays a more active role than Shakespeare wrote, as a feminist heroine who demands the right to tell her side of the story. Shakespeare used Ophelia's tragedy as counterpoint to Hamlet's own; here, she becomes the main theme. The aim is to make her loss as powerful as his and in that respect, the film works: her tragedy is just as deep. The director, Claire McCarthy, pitches Ophelia directly at a young female audience, ramping up the soundtrack so that the film plays like a modern romance, with swoons and tunes and costumes to die for – or die in, given the mortality rate at Elsinore this spring.

Shakespeare is used to having his works befuddled, but this has whole scenes that do not appear in the play and new characters added, so it has to largely depart from the text. On the other hand, part of the fun is to see how a flexible new idea can invert familiar scenes.

Ophelia takes liberties with Shakespeare rather than improving upon it, but why not? It's fun to think what lies beneath the play; it's fun to think how he might have done it were he writing now; it's fun to wonder how different the play might have been, if it was called *Ophelia* rather than *Hamlet*, and William had been Winifred Shakespeare. In that way, the film reminds us of the towering achievement of the original, so strong and complex that it can withstand so much re-engineering.

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Anne Green

40 YEARS OF *MAD MAX*



Forty years ago a privately financed low-budget dystopian film opened at Village East End in Melbourne. It was the first film for writer and director George Miller, who, during the day, worked as a doctor in Sydney. From this start he has gone on to write, direct and produce a number of well-known films quite removed from the style of the *Mad Max* franchise: *Happy Feet*, *Babe*, *Lorenzo's Oil*.

Mad Max is seen as a corner stone for many of today's action blockbusters and the post-apocalyptic film genre. Filmed on a budget of A\$400,000, it earned more than US\$100 million worldwide in gross revenue and held the Guinness record for most profitable film. However, at the time it was met with mixed reactions. Phillip Adams condemned *Mad Max*, saying

that it had "all the emotional uplift of *Mein Kampf*" and would be "a special favourite of rapists, sadists, child murderers and incipient [Charles] Mansons".

Despite this, the film would develop cult status amongst many, was claimed to have opened up Australian films to a global market and certainly launched Mel Gibson's career, helping him to secure the role of Frank Dunne in *Gallipoli*. Not that the US audiences would hear Mel Gibson when the film was first released. The film was re-dubbed with American accents as it is claimed that the distributor American International Pictures feared that American audiences would have had problems understanding the thick Australian accents.

Whilst some aspects of *Mad Max* today are described as 'kitsch' it is amidst overall praise that: 'The results are simply spectacular! By shooting at incredibly high speeds through the desolate roads of the Australian outback - the film never lets up on its visual intensity. With the use of decommissioned vehicles, the vehicle impacts look absolutely insane. Considering the conditions they were shooting under, it's a modern miracle that no one was killed!...The motorcyclists were part of a real gang that had to show up to the set dressed and ready to shoot, including carrying their archaic looking weapons. As legend would have it, the gang was given "get out of jail free cards" - notes from the producers to any police officer - just in case they were stopped and prevented from showing up to work on time.

Sources:

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DOGMAN



Director: Matteo Garrone

Featuring: Marcello Fonte, Edoardo Ghezzo, Nunzia Schiano

Language: Italian

Origin: Italy 2018

Running time: 103 minutes

Strong violence



25, 27, 28 November

In a bleak corner of Italy lives a meek dog groomer who deeply cares for his town's four-legged population. The people here are less kind to him, but he has his circle of friends, the men he plays soccer with, the daughter he takes out to scuba dive and his stand-offish ex-wife who greets him with casual contempt. Not all is well with the "dog man," as the name of his store refers to him. As a side hustle, Marcello (Marcello Fonte) sells cocaine, which brings one incredibly difficult customer, Simoncino (Edoardo Ghezzo), with alarming regularity.

This is a movie rooted in an arena of petty thievery and urban ruin, a derelict estate outside of town. The cinematography by Nicolai Brühl reflects the movie's bitter tone. The unkempt urban landscape looks filmed through a sickly yellow filter at daytime and under the dirtiest shade of green-blue at nighttime. It's an allegorical nowhere, standing in for just about anywhere where power struggles and revenge can run free. It's a grim picture from every angle.

Fonte's performance gives Marcello's story a layered sense of empathy. We get a sense of why he's doing what he's doing, without the character ever stating it. We're meant to feel bad for him when his need to please Simoncino gets him into all kinds of trouble.

Dogman is a morality tale that will make some viewers squirm away from violence and make just about everyone cringe at Marcello's descent into depravity. The end so heartbreakingly captures what he truly wanted all along—and how he will likely never get it again. Despite its hard message, *Dogman* comes across as sympathetic for any gentle soul trying to make a deal with the devil. May you heed this movie's warning and not end up like poor Marcello.

Original review: Monica Castillo, rogerebert.com

Extracted by: Ian Meikle

THE THIRD WIFE

2, 4, 5 December



Director: Ash Mayfair

Featuring: Long Le Vu, Mai Thu Huong Maya, Nguyen Phuong Tra My

Language: Vietnamese

Origin: Vietnam 2019



Strong themes and sex scenes

Running time: 96 minutes

In 19th century rural Vietnam, 14-year-old May becomes the third wife of wealthy landowner Hung. May is expected to bear him a child, preferably a son. Meanwhile, she has to find her place in the pecking order of the household – which includes Hung’s two older wives, Ha and Xuan, who treat her like a sister while ensuring she’s kept in line.

Everything is discreet, elliptical, veiled, except in rare explicit moments meant to bring us up short: a somewhat unconventional oral sex scene, or the bloody killing of a rooster. No matter what transpires, the lyrical tone remains dominant: even Hung’s off screen beating of a servant finds its place as a regular, rhythmic element of the “natural” sound-scape.

Hung himself is treated with odd ambivalence: while he's not a smouldering romantic hero, normally off-putting or outright villainous. Rather, he seems deliberately unrealised, little more than an abstract emblem of male power as such. His relationship with May hardly exists except when they're having sex – an experience which is all pain and no pleasure as far as she's concerned. All the same, there’s a curious charge to the depiction of their first night together, where he slurps a raw egg off her chest as part of an apparent fertility ritual, while she gazes up at the similarly round, yellow moon.

It's like a scene from a paradoxically chaste soft porn movie, hovering between potency and absurdity; something similar can be said of other moments when the film cuts from sex scenes to metaphoric equivalents, which can be not much more subtle than the traditional train going through a tunnel.

All moralising aside, *The Third Wife* is first and foremost crafted to seduce – and the character of May is central to its methods of seduction, in her youthful beauty, her suffering innocence and her gradually awakening desires.

Original review: Jake Wilson, *Sydney Morning Herald*

Extracted by: Peter Gillard

THE KEEPER

TRAUTMANN



Director: Marcus H Rosenmuller

Featuring: David Kross,
Freya Mavor, John Henshaw

Language: German, English

Origin: UK, Germany 2018

Running time: 119 minutes

Mature themes and course
language



9, 11, 12 December

Who would believe a story in which a former Nazi becomes the star goalkeeper for Manchester City? I mean, how likely is it that Man City fans, many of whom are Jewish, could forgive such a man?

Answer: it happened. German prisoner of war Bernhard "Bert" Trautmann joined the club in 1949 after declining repatriation to Germany. The reception was hostile from both players and fans, many of whom had recently returned from the war. Soon after he signed, 20,000 fans stood outside the club demanding his departure. And yet, Trautmann is now regarded as one of the greatest goalkeepers in the club's history and a legend of English football in the 1950s and '60s. By any measure, that's an amazing story.

David Kross plays Bert Trautmann with almost heroic self-abnegation in *The Keeper*. John Henshaw, as grocer Jack Friar, spots Trautmann's talent while delivering to a prisoner camp in Lancashire. Friar coaches St Helens FC. They will be relegated unless Jack can find a decent keeper. Jack's daughter Margaret (Freya Mavor) is appalled when Trautmann comes to work around the shop. Some of the customers aren't thrilled either, nor the players. Bert wins them all over, save by save, and by being the nicest German they ever met.

If the movie puts some gloss on him, it also tries to be fair. A flashback shows that he is troubled by his memories. More crudely, the writers emphasise the cruelty meted out to the German prisoners by their captors, in order to provoke our sympathies.

Believe me, if there is a more morally flexible film this year, I will be surprised. For the most part, the film embraces its contradictions. As a parable about forgiveness, it's a fine example. As a portrait of the real Trautmann, some questions remain, hanging in the air like a ball on the way to the far corner of the net..

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Gail Bendall

WILD ROSE

16, 18, 19 December



Directors: Tom Harper

Featuring: Jessie Buckley, Matt Costello, Jane Patterson

Origin: Scotland 2019



Coarse language and a sex scene

Running time: 100 minutes

Set in Glasgow, the central character, Rose-Lynn Harlan, who, as we first meet her, is just getting out of prison after serving one year on a drug charge. On her release, Rose, as most people call her, moves in with Mum, who has been taking care of Rose's two young children during her daughter's incarceration. Given Rose's passion for American country music — a passion she's indulged since she was 14 as the front woman for the house band at Glasgow's Grand Ole Opry — the kids are named, appropriately enough, Lyle and Wynonna.

Rose wears white cowboy boots and an American flag T-shirt. To be sure, Americana is big in certain quarters of Glasgow's Opry, and there's a long-running BBC radio program dedicated to the musical genre, hosted by "Whispering" Bob Harris. But Rose, who isn't called "wild" for nothing, takes her love of country to extremes. She's willing to pursue her dream, even if it means leaving her children while she searches for stardom — solo — in Music City.

That dilemma provides the film's emotional conflict, which takes place mostly between Rose, who sees her artistic success as benefiting everyone in the long run, and Rose's mother, who believes that Lyle and Wynonna need their mother more than Rose needs fame and fortune. Making matters more complicated is the fact that Rose really can sing.

That's the question that so many women artists with children confront — artists of all disciplines — and that fathers rarely do. It's also a question that so many movies fail to explore as honestly as this one. When Rose meets a benefactor, a well-off woman who hires Rose as a housekeeper and who is poised to facilitate her trip to Nashville, it seems as if the movie is going to turn into the fairy tale we have seen before.

To its great credit, the movie turns left when you expect it to turn right, taking a route that is less well travelled, yet more plausible.

Original review: Michael O'Sullivan, *Washington Post*

Extracted by: Peter Gillard

FROM REEL TO DISC



The first home of the LFS

Today, as members of the Film Society, we enjoy the first class facilities and the warmth and comfort of the Village Cinema when we watch the films the Society screen each week. It is a long way from the comparatively primitive facilities the original members had to tolerate.

The Society's first screenings were in a large room on the top floor of the old Findlay's building on the corner of Brisbane and George Streets, where the ANZ Bank is today. The room had been used by Adult Education for some years to show films. It seated 100 and required the chairs to be put out and packed up for each screening. It also required a

projector to be set up and a projectionist to be available.

After the Film Society was established in 1958, the room became the Society's first home. Access to the room was via a staircase located in the freight department of Trans Australian Airways which was based on the ground floor of the building. In order to use the room the Film Society were required to affiliate with Adult Education, at an annual cost of £10 (the equivalent of \$20 today). For their subscription the Society had all their postage and office costs paid for by Adult Education. Postage was not an insignificant item as there was no *Newsreel* with members being advised each month as to the date of the screening and, more importantly, what film was to be shown.



Findlay's building was the home to much of Launceston's early entertainment being the birth place of Launceston's first radio station. In 1930 7LA began broadcasting from a room simply blanketed off with a microphone, piano and a stool. A choir would come in on Sundays to sing hymns, and children's sessions performed and broadcast with versions of *Alice in Wonderland* and a variety of radio plays.



launceston film society

Launceston Film Society - Renewals 2020 - Register Now

You will require your membership number and a Visa, Mastercard or you can pay by PayPal. You can process more than one membership at a time.

<https://www.registernow.com.au/secure/Register.aspx?E=36111>

Renewals will be open 1st- 19th November 2019.

Members will also be notified by email.

PROGRAMME: 14 OCTOBER – 19 DECEMBER 2019

SESSION TIMES	MOVIE	LENGTH
14, 16, 17	OCTOBER Balloon (M)	125 Minutes
21, 23, 24	OCTOBER The White Crow (MA 15+)	127 Minutes
28, 30, 31	OCTOBER The Farewell (PG)	100 Minutes
4, 6, 7	NOVEMBER Parasite (MA 15+) (Gisaengchung)	132 Minutes
11, 13, 14	NOVEMBER Who You Think I Am (MA 15+) (Celle Que Vous Croyez)	102 Minutes
18, 20, 21	NOVEMBER Ophelia (M)	106 Minutes
25, 27, 28	NOVEMBER Dogman (MA 15+)	103 Minutes
2, 4, 5	DECEMBER The Third Wife (MA 15+)	96 Minutes
9, 11, 12	DECEMBER The Keeper (M) (Trautmann)	119 Minutes
16, 18, 19	DECEMBER Wild Rose (M)	100 Minutes

Film voting: The Plough Inn

3 FEBRUARY Next screening

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

Screening times:

Monday 6 pm

Wednesday 4 pm & 6.30 pm

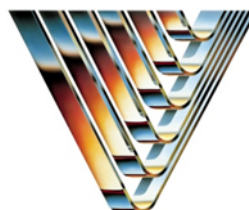
Thursday 6 pm

Committee:

President Peter Gillard
Secretary Gail Bendall
Membership secretary Gill Ireland

Vice-President Mark Horner
Treasurer Ed Beswick
Committee Janez Zagoda
Anne Green
Ian Meikle

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



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