

NEWSREEL

19 JULY – 23 September 2021





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

THINGS YOU SHOULD KNOW

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

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1500 members. The largest cinema at the Village holds around 300 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

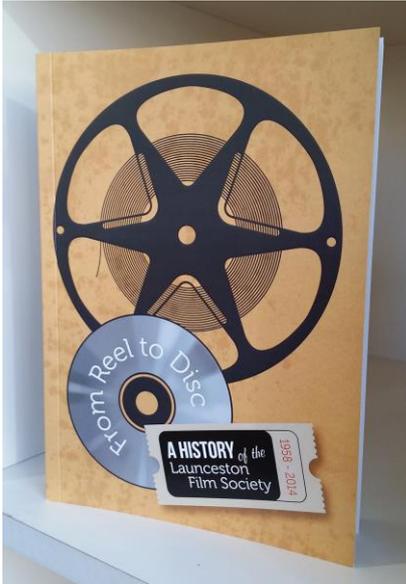
Please check consumer warnings given for each film for individual suitability.

LFS LIFE MEMBERS

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

FROM REEL TO DISC

Launceston Gas Company Theatrette



Despite the restrictions of COVID, each week around 800 members of the Society attend screenings. It is therefore hard to believe that at one stage in its history the Society's weekly screenings were shown in a theatrette that held just 36 people.

In 1964 the Society could boast a membership of 51. Screenings were being held mainly at the Star in Invermay Road but the costs involved were too high for the membership base to cover. The simple solution was to increase membership, but that would take time. In the short term, the solution was to find a cheaper venue.

The Society struck a deal with the Launceston Gas Company to use its theatrette upstairs at 90 St John Street. The venue had a number of advantages, one of which was the Society could screen 16mm films. These films were cheaper to hire and cheaper to freight than 36mm films, thus saving the cash strapped Society costs.

The initial plan was to lease the theatrette for three to six months in the hope that membership would rise to levels that would allow the screenings to be held at the Star. Another plan was that the Society would be able to lease the Little Theatre, today's Design Centre in Tamar Street, but that fell through when the City Council, its owners, refused to put in a projection room.

A second plan involved using the Tatler Cinema in St John Street but costs also ruled that out. And so the society found its three month arrangement with the Gas Company extended for a

further three and a half years until their final screening there in April 1970. By that stage the QVMAG had installed a theatrette at its site in Wellington Street and the Society arranged to hold screenings there, but that is a story for another time.



THE COURIER

19, 21, 22 July



Director: Dominic Cooke

Featuring: Merab Ninidzean, Rachel Brosnahan, Angus Wright, Benedict Cumberbatch

Language: English, Russian

Origin: Czech Republic, UK 2019



Mature themes, violence and coarse language

Running time: 111 minutes

The Courier will evoke memories of prior spy movies and the tropes they often employ. More specifically, you may be reminded of the superior Cold War-era spy-swapping 2015 film, *Bridge of Spies*. Both films are based on real events and have Russian spies, imprisoned agents, and a swap between Russia and the West.

Director Dominic Cooke and screenwriter Tom O'Connor tell the “based on true events” story of Greville Wynne (Benedict Cumberbatch). Wynne was a British businessman who, from 1960 and 1962, smuggled thousands of pieces of intel out of Russia before he was captured, imprisoned, and tortured for two years by the KGB. Assisting him in his role as “courier” is Oleg Penkovsky (Merab Ninidze), a far more experienced Russian agent. Wynne’s role as a salesman who works his magic on Eastern European clients makes him a good smuggler; as a Brit, he’s assumed to be a purely capitalist creature whose only concern is money. Couple that with his superb talent for schmoozing and boozing with customers, and he emerges as someone who’s neither suspicious nor a potential danger to Soviet security.

Wynne is surprised to be recruited by MI6’s Dickie Franks (Angus Wright) who, along with CIA agent Emily Donovan (Rachel Brosnahan), convinces him to meet with Penkovsky, because any intel will help President Kennedy during the Cuban Missile Crisis. She assures him he’ll be safe. Initially, Wynne turns them down because the entire idea seems incredulous.

The Courier makes the connection that Wynne’s job of “making the clients happy” has the same thespian qualities of being a spy: He is playing a role, one that requires him to present a specific, carefully calibrated, unflappable front. Penkovsky reassures him that he’s handling the job well. As the two family men spend more time together, their guards lower and they become close friends. Cumberbatch and Ninidze convincingly conveying their newfound bond, which helps the viewer swallow the unbelievable decision that sets the second half in motion.

Original review: Odie Henderson, *rogerebert*

Extracted by: Mark Horner

SUPERNOVA

Director: Harry Macqueen

Featuring: Colin Firth, Stanley Tucci, Pippa Haywood

Origin: UK 2021



Running time: 95 minutes

Coarse language



26, 28, 29 July

Harry Macqueen wrote and directed the tender story of Sam (Colin Firth) and Tusker (Stanley Tucci), partners for two decades who we meet on a road trip across England (shot with luscious beauty by the great Dick Pope). They bicker a bit about directions and other simple things, but there's something heavy in the air early in the film. Tusker is fading, and he knows he's only going to get worse. From the very beginning of the film, Tucci and Firth imbue Sam and Tusker with what so many of these cinematic partnerships lack: history. We believe Sam and Tusker didn't just meet and aren't just actors in a scene. They feel like people who know each other's body language; people who can sense change and emotional unrest in one another in ways that no one else can.

It turns out that the road trip has a few purposes, including reuniting with old friends and family of Sam's in England. This leads the film to open-up to other characters, but it's Firth and Tucci's show from the beginning to the end. It also leads to an unforgettable centerpiece scene in which Tusker is supposed to read a speech at a dinner, but he can't because of his condition, and so Sam reads the words his lover has written, many of them about him. Sam communicates Tusker's feelings for him. Tucci does some of the best work of his notable career in this scene, conveying the pride in what he's written about Sam—in many ways, the last time he will be able to express these thoughts about the most important in his life—but also lacing it with the sadness of the moment.

They're both phenomenal in the movie, finding so many grace notes that elevate a story that could have been maudlin into something that feels truly empathetic. The film ranks among career-best work from both actors.

Original review: Brian Tellerico, *Roger Ebert.com*

Extracted by: Gill Ireland

THE PAINTER AND THE THIEF

2, 4, 5 August



Director: Benjamin Ree

Featuring: Karl Bertil-Nordland, Barбора Kysilkova

Language: English, Norwegian

Origin: Norway, USA 2020



Mature themes and coarse language

Running time: 106 minutes

Artist Barбора Kysilkova has two of her paintings stolen from Galleri Nobel in Oslo in 2015. Although it is only a few days before one of the thieves is tracked down, the paintings are nowhere to be found. The culprit, Karl Bertil-Nordland was four days into a drug binge and cannot recall what he has done with the art. And when asked why he stole the paintings, he replies simply; 'Because they were beautiful.'

Documentarian Ree is already covering the trial when Kysilkova unusually asks to speak to Bertil directly. Even more unusually, she asks if she can paint him. Perhaps most bizarrely, he readily agrees. When Barбора begins to paint Bertil we get fully into the themes of interpretation and the differing ways we see and are seen. As an artist, Barбора is hugely talented and seems to see her subject far more deeply than simply as the addict and habitual criminal that most would dismiss him as. In her paintings he seems pensive; eyes averted from her gaze, which captures something more sensitive and bookish than Ree's camera. But he has been gazing back and his reading of her is just as incisive. There are a few scenes that are so narratively perfect that their documentary authenticity comes across as slightly dubious. The most striking is the moment in which Bertil sees himself immortalised in pigment for the first time. He stares dumbfounded before dissolving into racking sobs. It is a powerful, hugely moving, and incredibly cinematic instance, but a reaction that must have been beyond Ree's wildest dreams; a moment of raw humanity that instantly vindicates Kysilkova's instinct as an artist, and his own as a filmmaker.

Despite a slightly limp conclusion, *The Painter and the Thief* is an incredibly engaging documentary that would appear insufferably trite and melodramatic were it to have sprung from the pen of a writer. It isn't just an assured glimpse into the artistic process, but also the processes of healing, forgiveness and redemption. Tender, compassionate, and emotionally complex, it is a fine piece of art in its own right.

Original review: Kevin Ibbotson-Wight, *The Wee Review*

Extracted by: Gill Ireland

FIRST COW

Director: Kelly Reichardt

Featuring: John Magaro,
Orion Lee, Toby Jones,
Alia Shawkat, Evie

Origin: USA 2019



Running time: 122 minutes

Violence and coarse language



9, 11, 12 August

Kelly Reichardt may be an individual filmmaking talent, but she knows the value of a tried-and-true recipe. *First Cow* concerns a couple of underdogs who embark on an unlikely business venture. The setting is a “pioneer” settlement in 1820s Oregon, but neither protagonist is exactly the rugged sort. Otis “Cookie” Figowitz is a soft-spoken baker, apparently trained in Boston; his new buddy King-Lu is a worldlier immigrant from northern China, prone to musing aloud on possible get-rich-quick schemes. As he explains, America is the land of opportunity, but not for everyone. “It’s the getting started that’s the trouble. You need leverage. Or a crime.” Fate intervenes with the arrival of the literal “first cow” in the territory, the property of local bigwig Chief Factor.

Soon Cookie is sneaking out at night to milk the cow, Lu keeping watch from a nearby tree. This supplies the secret ingredient to the “oily cakes” which Cookie subsequently prepares, and which he and Lu peddle to hard bitten locals who melt at the first mouthful. It’s a wonderfully neat concept, and Reichardt, often labelled a minimalist, has never been more assured as a storyteller. The narrative motor of *First Cow* takes some time to warm up, but eventually generates considerable suspense: as in all stories where the heroes succeed too quickly, we know the good times can’t last. In the meantime, the measured pace leaves room for an abundance of period detail. This is a very physical movie, where the characters always seem to be doing something with their hands: sharpening a knife, threading a needle, toying with a puzzle. Sounds are no less critical, especially in the night scenes: milk sloshing into a bucket, or the creak of a tree branch about to crack.

As a fable, *First Cow* has a degree of 21st-century preachiness. Cookie and Lu are basically innocents, doomed by the nature of the system. Yet mystery lingers at the film’s centre: much could be said about the triangle of the two men and the cow, and the intimate ritual that brings them together under cover of dark.

Original review: Jake Wilson, *Sydney Morning Herald*

Extracted by: Janez Zagoda

ROSIE

16, 18, 19 August



Director: Paddy Breathnach

Featuring: Juliette Bonass, Rory Gilmartin, Emma Norton

Origin: UK 2019



Mild themes and coarse language

Running time: 86 minutes

Other films have bigger budgets and more glamorous stars, some even take home more awards. But few if any can quietly move you as much as *Rosie*. A very fine socially conscious drama in the classic Irish tradition, *Rosie* tells a sobering tale that's "based on too many true stories," the narrative of a mutually supportive family made homeless through no fault of its own.

Though the outlines are indeed familiar, several factors make *Rosie* rise above the crowd, including uniformly excellent acting and the faultless work of top Irish director Paddy Breathnach (*I Went Down*, the Cuba-set *Viva*)

But the key player here is celebrated Booker Prize-winning Irish writer Roddy Doyle, whose previous screenplays became memorable films like *The Commitments*, *The Snapper* and *The Van*. Doyle wrote *Rosie* after hearing a radio news report about how Dublin's acute shortage of rental properties means even people with steady jobs have difficulty finding places to live. Unlike other writers who've taken on stories like this, Doyle has the gift of creating characters in extreme situations without hitting you over the head with their plight.

Made with a restraint that enhances the heartbreaking nature of its narrative, *Rosie* is also fortunate in having top-of-the-line Irish actress Sarah Greene, who is wrenchingly involving as a character teetering on the edge of complete desperation. "We're not homeless, we're just lost," she says movingly at one point, still in shock. "We lost our keys, that's what it feels like."

What keeps *Rosie* going, and what keeps us in the film, is her extraordinary resilience as a character and the understated but powerful connection we see and feel among the family members. That bond doesn't solve all problems, not even close, but experiencing it is, as *Rosie* herself would say, just grand.

Original review: Kenneth Turan, *Los Angeles Times*

Extracted by: Allison Edwards

GIRLS CAN'T SURF

Director: Christopher Nelius

Featuring: Lisa Andersen, Layne Beachley, Wendy Botha

Origin: Australia 2020



Running time: 108 minutes

Coarse language



23, 25, 26 August

In a time where women were side-lined to tiny bikinis and arm-candy, this disparate group of women from around the world dreamt of becoming world champions. Fiercely individual, competitive and ambitious, these women came up against a male-dominated million-dollar industry and culture that wasn't ready for them. *Girls Can't Surf* dives into the world of professional surfing: a circus of fluoro colors, peroxide hair and radical male egos.

This documentary winds back the clock to the 1980s, a time when highly-skilled female surfers began to emerge through competitions, yet faced even greater struggles in breaking through the glass ceiling of a male-dominated sport.

An inspiring line-up of female surfing luminaries recall internal and external pressures in their careers, which provides a captivating immediacy given that it is accompanied by archival footage. Female surfing was not taken seriously, as male surfers were idolised as “flashy young demi-gods”, while women were forced to surf on inferior “scum-pit of the ocean” shore-line waves. Not only this, the funding and sponsorship for women’s events were frequently diverted to their male counterparts, providing little incentive for females to even participate. This historical perspective shines a light on the pioneering women surfers whose burning desire to be the best in the world paved the pathway for current pay equality.

Although featuring predominately Australian figures, international surfers such as Wendy Botha (South Africa), Lisa Andersen and Frieda Zamba from the USA, among others, impart a self-deprecating and lively humour with brutally honest accounts of their individual experiences. The film is a great tribute to all of these athletes and a timely reminder of everything that led up to the decision to raise the women’s prize money to parity with the men’s just two years ago. This is a definitive documentary for female empowerment – it providing a satisfying narrative arc that vindicates the many sacrifices the film’s subjects had to make and for which the future generations owe them a debt of gratitude.

Original review: Sandra Hall, *Sydney Morning Herald* & Patrick Scott, *Film Ink*

Extracted by: Ed Beswick

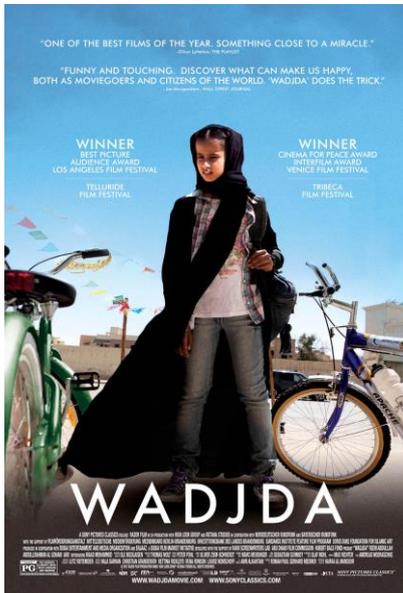
HAIFAA AL-MANSOUR



As Saudi Arabia's first female film maker, Haifaa Al-Mansour is used to breaking down barriers but also being criticised for doing so. Her father, a poet, introduced her to film through videos as there were no movie theatres in Saudi Arabia until 2018. In a society where women are unable to vote or drive, she studied literature instead in Cairo and later a master's degree in Film Studies at the University of Sydney.

The screen play for her film *Wadjda* (LFS T3, 2014) was written as part of her master's degree. She wanted to make a film about where she grew up, about the experience of women and girls. In doing so, it became the first feature film to be shot in the Kingdom of Saudi Arabia, it was the first-ever submission from that country for an Academy Award, and it was written and directed by a woman.

Living for a time in Bahrain, she now lives in California with her American diplomat husband. Like her husband, Al Mansour is a practiced diplomat, deliberately circumspect in discussing her art. In a place so sensitised as the Kingdom of Saudi Arabia, where to wage full-on revolution may well provoke a violent response, Al Mansour advocates a cautious approach to effecting gradual change through art.



She explained, 'My earliest experiences in storytelling were in theatre. I used to write little plays. In middle school, we would have competitions. Every morning, each class would come up and perform a sketch. Mostly, they were about various traditions or giving advice, but I wanted to break away from that. So I thought about contemporary life in Saudi and tried to write about how we kids, actually were. The plays became really popular. That was perhaps my first encounter directing actors and writing stories.'

Dissatisfied with her job in an oil company after finishing university, she began to pursue films as a hobby. 'I wanted to create a different reality — where I could have fun and find my voice. For me, it was not about becoming a filmmaker. It was not about "the career." It was "self-expression" — that drove me to making films.' In 2017 she directed her second feature film *Mary Shelley* (LFS T4, 2018).

In January 2019, Al-Mansour received a Crystal Award at the World Economic Forum's 2019 meeting for her leadership in cultural transformation in the Arab world.

Sources:

https://en.wikipedia.org/wiki/Haifaa_al-Mansour

<https://www.culturaldaily.com/wadjda-conversation-haifaa-al-mansour/>

THE PERFECT CANDIDATE

Director: Haifaa Al Monsour

Featuring: Mila Al Zahrani,
Dae Al Hilali, Nora Al Awad

Language: Arabic

Origin: Germany, Saudi Arabia
2019



Running time: 104 minutes

Mild coarse language



For some women of colour, great aspirations and bold voices can feel like a burden, particularly when their families would rather not disrupt the status quo due to *log kya kahenge* — “what people might think,” practically a proverb in Urdu and Hindi. It can be especially difficult for such bold women to live according to age-old norms. But once an individual has found herself butting against one too many boundaries, she will inevitably fight back.

Such is the story of *The Perfect Candidate*, a Saudi Arabian drama that follows Maryam (a quietly captivating performance from Mila Al Zahrani), a young doctor who finds herself hitting one wall after another, entirely due to her gender. While she might be the best doctor working at the local clinic, she is still brutally berated by a male patient who demands she not even look him in the eyes — he prefers to be examined by inept male nurses, even as he screams in agonising pain.

Much like the viewer, Maryam is left frustrated. No matter how hard she works and how good she is at that work, her gender keeps getting in the way of her goals. And when she responds with anger, she is largely met with jeers. This is when Maryam hits her threshold. Out of pure convenience, she signs up to run for municipal council — doing so helps her get an appointment with a higher-up who might be able to help with her travel permit. But it occurs to her that this opportunity could be exactly the path she needs in order to free herself from needing a man’s permission to do, well, most things.

But as charming as Al Zahrani is, and as inspiring as Maryam is, *The Perfect Candidate* makes for a rather simplistic tale that follows all the traditional beats of a feminist’s journey with few surprises. Real change in a patriarchal society takes time and starts small, sometimes with just a single vote. If that sounds like a one-dimensional message, there is something more to it — it’s the victims who must often be the ones to fight, at first alone, and eventually with a chorus behind them.

Original review: Sadaf Ahsan, *nashvillescene*

Extracted by: Mark Horner

30 August, 1, 2 September

JUDAS AND THE BLACK MESSIAH

6, 8, 9 September



Director: Shaka King

Featuring: Daniel Kaluuya, Lakeith Stanfield, Martin Sheen

Origin: USA 2020



Strong violence and coarse language

Running time: 125 minutes

The assassination of Chicago Black Panther leader Fred Hampton is one of those historical moments that is hard not to be swept up within the collective list of civil rights horrors during the late 1960s; most obviously the assassinations of Malcolm X in 1965, and Martin Luther King Jr. in 1968. Played by Daniel Kaluuya, Hampton is brought to life with stunning compassion and humanity in Shaka King's *Judas and the Black Messiah*, a man – as the film's very title suggests – who was fatally betrayed by a man he believed was a trusted ally.

That man was William O'Neal (Lakeith Stanfield), whose story the film largely follows. A morally complex figure, first and foremost it is O'Neal's story, rather than Hampton's – it is indeed O'Neal's conflicted relationship to the civil rights giant that grants the film its enormous power. Only in his late teens, O'Neal is captured by police for stealing cars and impersonating an FBI officer. The FBI offer him a deal: infiltrate the Black Panthers and give them information about Hampton, and the activists more generally, and they won't send him to jail. At first, O'Neal – a man who has little interest in politics – accepts his circumstances and does what he is asked to do. But as he grows closer to Hampton, he sees how he has brought together diverse communities within Chicago who are oppressed and abused by the police. O'Neal's job becomes increasingly more challenging as he weighs his own ethics with the reality of what will happen to him if he changes his mind on being an FBI informer.

Where this all leads for Hampton is all the more shocking, for he was a mere 21 years old at the time of his death. Shaka King reveals that Hampton's death was surrounded by a spectrum of tragedies and abuses of power, all driven by racism and hate with Martin Sheen's J. Edgar Hoover playing a particularly central and grotesque figure in the back room machinations. *Judas and the Black Messiah* is a film whose focus on racial politics and the horrors of corrupt power is a strong, emotionally compelling tale of humanity with an urgent contemporary message.

Original review: Alexandra Heller-Nicholas, *ABC Radio* (Australia)

Extracted by: Allison Edwards

ANOTHER ROUND

Druk

Director: Thomas Vinterberg

Featuring: Mads Mikkelsen, Magnus Millang, Lars Ranthe, Thomas Bo Larsen

Language: Danish

Origin: Denmark 2020



Running time: 116 minutes

Mild themes and coarse language



13, 15, 16 September

This year's Oscar nominations ignited real awards fire under *Another Round*, with this spellbinding Danish film winning the award for best international feature. One reason is Thomas Vinterberg, who snagged a surprise but deserving nomination for best director.

Another Round revels in Vinterberg's wicked mischief and dramatic force. Starring the mesmerizing *Casino Royale* Bond villain and *Hannibal* TV favorite Mads Mikkelsen, the film is a comedy of shocking gravity about, among other things, day drinking. Mikkelsen plays Martin, a dancer turned history teacher at a Copenhagen high school who is having a mid-life crisis that his alienated wife, Trine (Maria Bonnevie), and their two children can't stop. That's when Martin hears a theory that humans are born with a .05 percent alcohol deficiency and that maybe sustaining a controlled buzz could help kickstart a stalled life. Martin decides to start an experiment with his teacher buddies, weary Nikolaj (Magnus Millang), wound-up Peter (Lars Ranthe), and divorce-wounded Tommy (Thomas Bo Larsen), to test the theory.

For a while the results are bracing and hilarious. Mikkelsen gives his best performance yet as a man trying to bust through the barricades of his own melancholy. The same goes for his friends. But sneaking a few swigs of vodka between classes soon escalates into excess, with disastrous results for Tommy, the gym teacher whose secret stash is discovered at school. By the time Martin starts staggering into walls you might worry that "Another Round" will degenerate into a cautionary fable about demon alcohol. That it doesn't is a tribute to Vinterberg.

There is power and poignance in the unforgettable ending of *Another Round* and it's a great moment of cinema and a touching and vital way for Vinterberg to celebrate his daughter, who was tragically killed in a motor accident during the shooting of the movie, through his art. Bravo to all concerned for one of the year's best films and a well-deserved Oscar.

Original review: Peter Travers, *ABC News*

Extracted by: Gail Bendall

GOLDEN VOICES

20, 22, 23 September



Director: Evgeny Ruman

Featuring: Mariya Belkina, Vladimir Friedman, Evelin Hagoel

Language: Russian, Hebrew

Origin: Israel 2019



Sexual references, nudity and coarse language

Running time: 88 minutes

Dubbing or subtitles? Nowadays, the thought of a foreign film being dubbed as opposed to hearing the original actor say their lines with the translation subtitled at the bottom of our screen seems unbelievable. But it used to be the vogue all over the world, and many vocal artists made a living from being the local voice of big name Hollywood actors. Victor and Raya Frenkel were the golden voices of Soviet film dubbing for decades, lending their talent to everything from Dustin Hoffman and Meryl Streep in *Kramer vs. Kramer* to helping Fellini launch in the USSR.

In 1990, with the collapse of the Soviet Union, the Frenkels decide to immigrate to Israel, just like hundreds of thousands of Soviet Jews. In their sixties, Victor's and Raya's find themselves in not so salubrious surroundings and attempt to use their vocal training results in brushes with pornographers and pirates. Victor inadvertently becomes involved in a black market plot to duplicate videos of mainstream films which nearly lands him in prison. Raya innocently answers an ad that delivers her to a sex hot line service, where she uses her experience in vocal nuance to present as a much younger, sexually alluring woman. It's all make believe, like the illusion of native linguistics on foreign tongue, but Victor is not enamoured of Raya's giving aural sex to strangers. It is an affront to his male pride, a kind of performance anxiety that sees them argue and part. To add an extra and unexpected event, one of Raya's anonymous callers starts to obsess and becomes somewhat of a stalker.

In turns amusing, painful, and absurd *GOLDEN VOICES* is a beguiling little charmer, due largely to the casual perfection of the two lead actors. Mariya Belkina as Raya and Vladimir Friedman as Victor personify their dilemma with stings and tickles that enlist the mind and the heart. A film about the ordeals of the immigrant, about the chosen being frozen and promises broken in the promised land, *Golden Voices* is also a film born from a love of cinema, and so, is a must see for all cinema lovers.

Original review: Richard Cotter, *Sydney Arts Guide*

Extracted by: Anne Green

NATIONAL FILM AND SOUND ARCHIVE



Australia's National Film and Sound Archive has its roots dating back to 1935 when, as part of the Commonwealth National Library, began as the National Historical Film and Speaking Library. It became an independent body in 1984, moving into its grand home which formerly

housed the Australian Institute of Anatomy in Canberra.

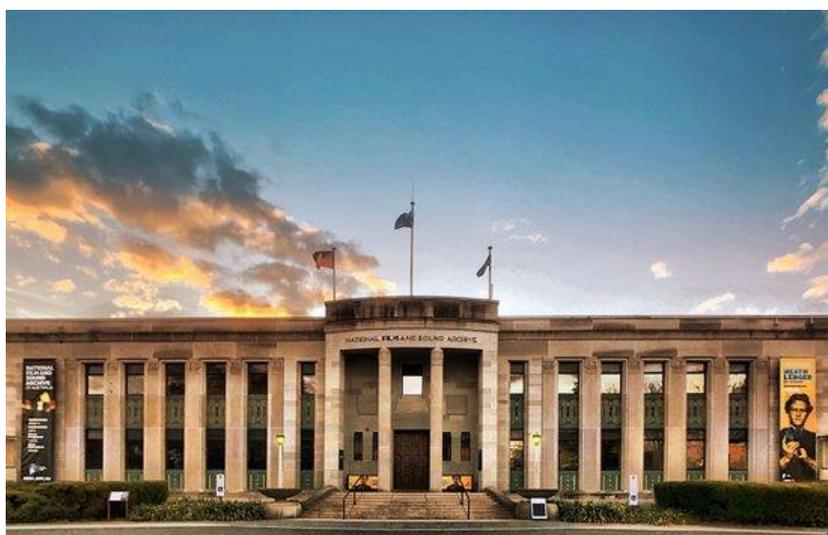
The archive today holds over 3 million items. Many are films such as the earliest surviving film shot in Australia, *Patineur Grotesque*, footage of a man performing on roller skates for a crowd in Prince Alfred Park, Sydney in 1896. Or *The Story of the Kelly Gang*, directed by Charles Tait in 1906, which was the first full-length narrative feature film produced

anywhere in the world. Possibly one of its most important collections is the Cinesound Movietone Australian Newsreel Collection of 4,000 newsreel films and documentaries representing news stories covering all major events in Australian history, sport and entertainment from 1929 to 1975. Another substantial part of the collection are its sound recordings including songs, advertising jingles (including the 1953 jingle 'Happy Little Vegemites'), famous speeches and radio broadcasts.

Lesser known in its collection are materials associated with the audio visual heritage of Australia such as the equipment used in the industry: vintage film projectors, video cameras, magic lanterns, record players and set lights. There are photographs of film shoots or actors, 10,000 glass slides including cinema slides, song slides and theatre advertisements. Posters from movies, concerts and festivals. Props from film and television sets and scores for film music. Ephemeral promotional materials and oral history recordings of people crucial to Australia's industry. There are even costumes such as the coat worn by Johnny O'Keefe, t-shirts worn by The Wiggles and the Oscar-winning creations from *The Adventures of Priscilla, Queen of the Desert* (1994).

On a cold winter's day perhaps enjoy their curated collections where you can enjoy videos of Jeanne Little or Kylie Minogue, home movies from families around the country, advertisements from over six decades, films about skiing or industry or Aboriginal artists. Or just one of the 17 Cadbury chocolate advertisements.

Source:



<https://www.nfsa.gov.au/about/what-we-collect/documents-and-artefacts>

PROGRAMME: 19 JULY – 23 SEPTEMBER 2021

SESSION TIMES	MOVIE	LENGTH
19, 21, 22 JULY	The Courier(M)	111 Minutes
26, 28, 29 JULY	Supernova (M)	95 Minutes
2, 4, 5 AUGUST	The Painter and the Thief (M)	106 Minutes
9, 11, 12 AUGUST	First Cow (PG)	122 Minutes
16, 18, 19 AUGUST	Rosie (PG)	86 Minutes
23, 25, 26 AUGUST	Girls Can't Surf (M)	108 Minutes
30 AUGUST 1, 2 SEPTEMBER	The Perfect Candidate (PG)	104 Minutes
6, 8, 9 SEPTEMBER	Judas and the Black Messiah (MA 15+)	125 Minutes
13, 15, 16 SEPTEMBER	Another Round (M) Druk	116 Minutes
20, 22, 23 SEPTEMBER	Golden Voices (M)	88 Minutes

Film voting: The Plough Inn

11 OCTOBER Next screening

Visit our website www.lfs.org.au for film voting results and film discussion.
Please check consumer warnings given for each film for individual suitability.

Screening times:

Monday 6 pm

Wednesday 4 pm & 6.30 pm

Thursday 6 pm

Committee:

President Janez Zagoda

Secretary Gail Bendall

Membership secretary Gill Ireland

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Treasurer Ed Beswick

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



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