

NEWSREEL

11 October – 16 December 2021





launceston film society

Volume 42 Number 4



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.

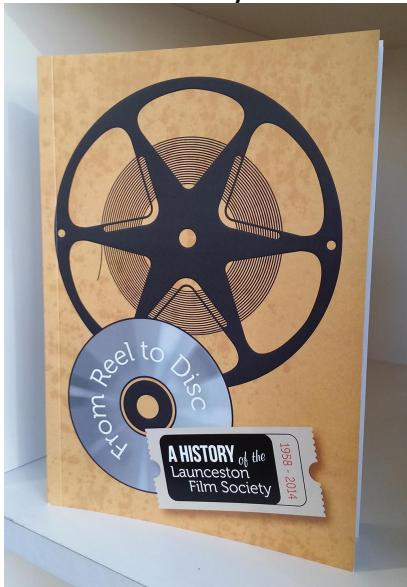
LFS LIFE MEMBERS

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

FROM REEL TO DISC

Paying Your Membership

In the early days of the Society, the collection of subscriptions and the distribution of tickets was handled by Adult Education and, for a time in the 1960s, through Teagues Tobacconists in Brisbane Street. Then followed a period of the Society managing the process until, in 1983, members were given the option of paying for and collecting their cards from Mary Fisher's Bookshop in the Quadrant.



Members quickly embraced the suggestion and with the Society paying a percentage to the outlet, it was a service soon sought after by others. As a result, in 1991 the Society moved the process to Centertainment in Charles Street

where it stayed for 10 years.

In 2000 they negotiated a better deal with the Susie Fisher Pharmacy in Brisbane Street but after three seasons, sales were transferred across the street to Mojo Music. By this stage demand for membership well exceeded the available tickets and, when renewals were opened, long queues became a regular feature outside Mojo.

Initially membership was sold on a first in, first served basis but that led to problems. Membership numbers were such that in December 2008 when renewals opened the 1200 available tickets sold out immediately. Such was the length of the queue that some established members missed out. The situation was worsened by bulk purchasing. One teacher at a Launceston high school emerged from Mojo with tickets for a large number of his teaching colleagues.



The Committee resolved to look at a new system of renewal that would be fairer to all. After some months of discussion, it was finally agreed that from 2010 and beyond the system we now have was put in place. All

renewals would be done on-line with existing members given a two week period in which to renew their membership for the forthcoming year. After this two week period expired, membership was then thrown open to those on the waiting list and eventually, if numbers allowed, to all others.

PABLO LARRAIN

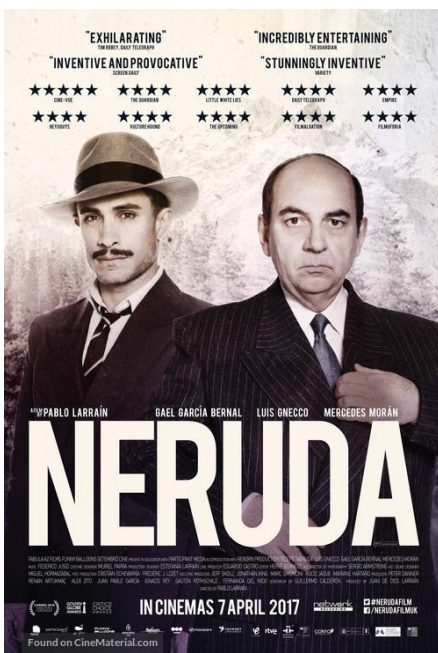


Born in Santiago, Chile, in 1976, Larraín's background is remarkably bourgeois for a filmmaker with such liberal tendencies. He's the son of conservative politicians Magdalena Matte and Hernán Larraín, who is the current Minister of Justice in a government that just tried to sneak convicted human rights abusers out of prison.

For a young boy growing up in the time of Augusto Pinochet, it was inevitable that Larraín's work would reflect his experience of living under a dictator who tortured and murdered his opponents. After studying film at a nearby university, the fledgling filmmaker started up his own production company, Fabula, in 2003. Co-founded with his brother Juan de Dios Larraín their intention was to make

shorts and adverts while also helping to produce small budget projects for up-and-coming artists. Within three years, he had made his debut feature – *Fuga*, about a classical composer who goes insane.

For the next decade of his career, Larraín's films were told exclusively via some form of political narrative. First, there was *Tony Manero*, a 2008 black comedy about a *Saturday Night Fever* superfan. It consciously held a mirror up to Lorrain's home country, where Pinochet was installed by the USA around the time that John Travolta's dark, disco epic hit cinemas. *Post Mortem* followed, focussing on Mario, a coroner's assistant who is searching for his lost love in the time of Pinochet's installation circa 1973. Two years later, the so-called 'Pinochet Trilogy' was wrapped up with *No* (LFS T1, 2014), a film about an advertising executive who helped oust Pinochet's government in the late '80s. *No* earned Larraín his first Oscar nomination, offering him a chance to leave Chile and work on a bigger stage.



Enter *Jackie* (2016), in which Larraín told the story of JFK's widow in the days after the infamous 1963 assassination. *Jackie* was more accessible than his previous work, and garnered dozens of awards, largely for Natalie Portman's performance, but still gave Larraín his first proper taste of international success.

Having served as a member of the jury at the Venice International Film Festival, he is not a stranger to success himself with *Neruda* (LFS T4, 2017) nominated in the 2017 Golde Globe Awards and *A Fantastic Woman* (LFS T3, 2018) which he produced winning the 2018 Academy Award for Best Foreign Film.

Sources:

https://en.wikipedia.org/wiki/Pablo_Larra%C3%ADn

<https://www.nme.com/features/film-interviews/pablo-larra%C3%ADn-interview-ema-jackie-director-2655341>

Director: Pablo Larraín

Featuring: Mariana Di Girólamo,
Gael García Bernal,
Santiago Cabrera

Origin: Chile 2019

Language: Spanish



Running time: 107 minutes

Coarse language



In Chilean filmmaker Pablo Larraín's new drama *Ema*, dance becomes a liberating force for chaos and change, pushing against established notions of art, family and gender – in the shape of his magnetic, platinum-haired star Mariana Di Girólamo. She's Ema, the lead performer in a contemporary dance company based in the Chilean port city of Valparaíso: acid wash denim and sweatpants by day, bodysuits and expressive synchronicity by night.

The dance troupe – choreographed by her lover, Gastón (Gael García Bernal) – moves in silhouette against a pulsing, blood red sun, while Nicolás Jaar's uneasy soundscape suggests imminent emotional rupture. Sure enough, Ema's relationship with the 12-years-older Gastón is falling apart. He's infertile, so they adopted a troubled young Colombian boy, Polo (Cristián Suárez), only to give him away after he sets the family home (and Ema's sister) on fire. Larraín and his regular cinematographer Sergio Armstrong concoct a rich, multi-coloured visual landscape that seems to take place inside a mood ring, moving from reds and purples to Vertigo greens that capture the excitement of a world in constant, uncertain flux. As Ema, Di Girólamo is a force, enigmatic yet explosive, and she seems to channel a society's changing ideas about family. The film is full of questions about the gendered, maternal demands placed on women in a world where men still regard women as mothers and wives, and say things like: "With this woman... I'll start a civilisation."

There are also implied critiques of class and colonisation, where Venezuelan and Columbian kids are seen as an unadoptable underclass, street dancing remains the language of the poor, and a 'tourist' artist – Bernal's Gastón – is beholden to European ideas of performance. If the film can steer a little too easily into a "diverse families" narrative, then Larraín leaves a door open – greased with a conspiratorial glance and a dash of gasoline – that reminds us that change is the only constant. After all, one generation's new ideas about love and family become the established norm for the next to tear down.

Original review: Luke Goodsell, *ABC Arts*

Extracted by: Mark Horner

NINE DAYS



Director: Edson Oda

Featuring: Winston Duke, Benedict Wong, Zazie Beetz

Origin: USA 2021



Mature themes, violence and coarse language

Running time: 124 minutes

Will (Winston Duke) is an administrator in an existential no-man's land. Existing in a time and space outside of life as we know it, it is his job, along with the help of his assistant and friend Kyo (Benedict Wong), to vet a group of applicants vying for the chance to be born. Having previously been alive himself, Will is best suited to make the call and, over the course of nine days, engages the group in a number of activities designed to assist him in making his decision.

Do not be off put by the unusual concept. While it might seem like an idea that could be hard to grapple with, by immersing this purgatory world in the familiar – a weatherboard house, the VHS tapes, the Walkman – *Nine Days* connects us to normality. In no time at all, we are fully invested in this world and its inhabitants. As Will interviews the candidates, trying to get a sense of who they are and how suited to life they might be, we get to know and appreciate them over their fleeting lifespan. Will offers candidates an opportunity to experience one great memory in their ephemeral existence, which he and Kyo create using projectors, sound effects and whatever limited means are at their disposal.

The cast is exemplary. Winston Duke is fantastic and strikes the perfect note as Will. Stern, but never cold or unlikeable. Dedicated to his job, but undermined by his own feelings and experiences as a living soul. Bringing a lighter, comedic touch to the film, Wong ensures the movie is never overwhelmed by melancholy. Zazie Beetz is outstanding as Emma – free thinking, inquisitive and able to reach Will, even through his emotional shell.

Oda keeps the movie nicely in balance, so *Nine Days* is neither sugar coated nor over-romanticised in its storytelling. Acknowledging that life can be cruel and violent and lonely, *Nine Days* asks us to resist the temptation to see only the bad. That there is beauty and wonder to be found everywhere. That 'simple pleasures' are a misnomer, because experiencing them is meaningful.

Original review: Adam Fleet, *Screen Realm*

Extracted by: Gill Ireland

I BLAME SOCIETY

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Director: Gillian Wallace Horvat

Featuring: Gillian Wallace Horvat, Chase Williamson

Origin: UK, USA 2020



Running time: 85 minutes

Strong violence and coarse language



What would you do if someone told you you'd make a great murderer? In the case of American indie filmmaker Gillian Horvat, you make a film about it. Beginning its life as an actual documentary and evolving very much into something more mockumentary shaped, Horvat plays a fictional rendition of herself in this audacious pitch black comedy about identity, ambition, and just how far over the edge fake feminist allies can push an unstable woman.

In *I Blame Society*, not only does Gillian (the character, not the filmmaker) decide to put the suggestion that she'd be a good at murder to the test, she decides to make a film about it. Beginning slowly, Gillian's range grows from home invasion to manslaughter to fully premeditated first degree murder, all documented on film as she discusses how and why she is doing what she does. Sitting in a balaclava in the home of an unknown woman whose suicide she will fake, Gillian sips wine and tells us directly, that she truly now is "living her best life".

But if Gillian is unhinged, the world around her isn't much better, and it is here that the film's provocative title begins to make sense. As a struggling filmmaker, Gillian finds her career largely dependent upon men with more power than she who can choose to give her a break, or not. Early in the film we find the latter is not rare; her women characters are not "likeable", and - as her meetings with two of the most hilariously repulsive hip young film bros vividly bring to life - there is little attempt to disguise that any interest in working with Gillian is merely a cynical PR gimmick for the men to appear progressive. They want to say they support women filmmakers, but have no interest in doing so; exploitation is the name of the game. Taking that lesson literally, Gillian's murder spree documentary is bleak, hilarious, cutting and very, very shrewd.

While certainly not for everyone, in *I Blame Society* Horvat lampoons not just herself - quite bravely putting herself in the starring role - but the entire culture that allows such an unhinged and dangerous woman to not only justify her actions, but flourish doing so.

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

Extracted by: Allison Edwards

COUSINS



Director: Ainsley Gardiner, Briar Grace Smith

Featuring: Rachel House, Chelsie Preston Crayford, Cohen Holloway

Language: English, Maori

Origin: New Zealand 2021



Mature themes and coarse language

Running time: 98 minutes

Many strands are woven elegantly together in this long-awaited adaptation of Patricia Grace's best-selling novel: three cousins, three families, and three timeframes in the Maori community of New Zealand between the post-war 1940s and today. Co-directors Ainsley Gardiner and Briar Grace Smith tell a sprawling story of separation and dispossession which feels both intimate in terms of its setting and epic in resonance.

The opening sequence shows the titular cousins in their natural state, as free Māori girls speaking their language, in their natural, beautifully unspoiled world. The contrast with what lies ahead is stark and a universal heartbreak for many indigenous people. Their journeys are vastly different, but the love and history that binds them give the film its shape and meaning.

It's a memory mosaic about the bonds, unbreakable though frayed for decades, that connect three Maori women from the 1940s to the present. The story's larger themes are those well known to indigenous peoples—the importance of family and the sacred nature of the land.

The quality of the performances is superb throughout and remarkably well-matched at every stage of each character's life. Moving and proudly matriarchal, *Cousins* dramatises the marginalisation of the Maori indigenous community, depicting transgressions which have been mirrored globally across many cultures and generations. It's a powerful film that brings these three cousins to life in a way that is riveting and richly rewarding.

Original review: Fionnuala Halligan, *Screen Daily* and Joe Morgenstern, *The Wall Street Journal*
Extracted by: Ed Beswick

HEROIC LOSERS

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La Odisea de los Giles



Director: Sebastian Borensztein

Featuring: Ricardo Darin, Luis Brandoni, Verónica Llinás

Origin: Argentina, Spain 2019

Language: Spanish

Running time: 116 minutes

Coarse language



Heroic Losers is an Argentine goat movie. I'm sorry, I'll try that again — it is an Argentine caper movie. Apparently, *cabra* is the Latin (and Spanish) word for goat, and goats caper, and that's where we get the English name for a story in which colourful characters perform some kind of crime, or caper. Caper movies are hard. They have to be genuinely ingenious, and a detailed plot often overshadows characterisation. But done well, they are always popular. They satisfy everyone's desire to get away with something scot-free, to equalise the bad luck that makes us all losers. They're about envy leavened by justice: the person or institution being robbed always deserves it. Who didn't want to see Andy Garcia go down in *Ocean's Eleven* (and *Twelve*)?

In *Heroic Losers*, a group of otherwise lawful people from a sleepy town band together to crack a vault owned by a local crook, Manzi (Andres Parra). Manzi stole their money in a corrupt deal with the local bank manager.

Being Argentinian, the movie features Ricardo Darin. He is in all Argentine movies. Darin's fame is based not only on his gifts as an actor: he embodies the post-junta disappointment of all Argentinians. He has a lived-in face like Bogart, but with the hooded eyes of a falcon. He looks like he has seen every kind of betrayal. He's perfect in the role of Fermin Perlassi, who has persuaded his friends to throw their meagre savings into a scheme to restart their grain mill. Here, Darin's real son, Chino, plays his character's son, Rodrigo, adding a sense of optimism.

The film deals in broad comedy, based on national stereotypes. Fermin's friends range from wise old dog Fontana to an explosives expert, who is a sandwich short of the proverbial, and two brothers who came down in the last shower. Each has a specific role, based on areas of expertise, as befits a "cabra" movie. There's a clear debt to William Wyler's 1966 classic, *How to Steal a Million*, but it is acknowledged. Fermin is a movie buff, which is how he figures out the method. It's an amiable confection with a touch of cold fury at its heart.

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Allison Edwards

BYE BYE MORONS



Adieu les Cons

Director: Albert Dupontel
Featuring: Virginie Efira, Albert Dupontel, Nicolas Marié
Origin: France 2020
Language: French



Mild themes and coarse language

Running time: 87 minutes

French writer-director Albert Dupontel and Britain's Terry Gilliam, who appears briefly in Dupontel's *Bye, Bye, Morons*, are brothers in political pessimism. Both give every sign of believing in an imminent future where bureaucracy has gone crazy in its willingness to sacrifice individual rights to that false god, organisational efficiency. Gilliam laid it all out in *Brazil* (1985), his absurdist look at the lengths to which a society might go in its efforts to get its citizens to toe the line and it's clear Dupontel has taken the film's lessons to heart. You could read *Bye, Bye, Morons* as an update, sharing the same anarchic spirit and sense of the ridiculous.

It also demonstrates a healthy respect for the power of coincidence. When we first meet them, Suze Trappet (Virginie Efira) and Jean-Baptiste Cuchas (Dupontel) are unlikely allies. She's a hairdresser who has just received the grim news that she's about to die from an auto-immune disease contracted through the sprays she uses at work. He's a civil servant who has been retrenched despite his technological brilliance because the boss wants to be surrounded by fresher faces. As a final insult, he'll be required to train these tyros before he goes. He's now on the run and his wanderings lead him to Suze, who's embarked on a quest. She's searching for the child she was forced to give up for adoption when she was 15 and Jean-Baptiste's ability to find the key to any public records portal is going to be an enormous help.

Suze and Jean-Baptiste work mainly by night, aided by a blind archivist, who has been interred by his bosses at the bottom of a dark and lonely corridor in Public Records. Dupontel doesn't have much time for comedy's finer lines. Broad strokes describe his style, which means it errs on the sloppy side. But he's a surprisingly subtle actor and Jean-Baptiste's make-over from nervy company man into increasingly confident swashbuckler is managed with great aplomb.

The film has appealed to the French propensity for sticking it to authority. A box-office hit, it's also won seven Cesars, including best picture and best director.

Original review: Sandra Hall, *Sydney Morning Herald and Age*.

Extracted by: Mark Horner

Director: Noah Hutton

Featuring: Dean Imperial,
Madeline Wise, Babe Howard

Origin: USA 2020



Running time: 108 minutes

Mild themes and coarse language



The film's protagonist is Ray (Imperial), a man in need of a well-paying job to help pay the pricey medical bills of his fatigued half-brother, Jamie (Howard). Tipped off by a questionable friend, Ray becomes a contractor for a major global company that is laying high-speed network cables across the country. It works in a similar manner to Uber.

Ray accepts contracts on his phone and once he's hiked through forests and laid the cables, the company transfers money into his bank account. There's a catch though. Robots are also performing the work and if they can do it faster, Ray doesn't get a cent.

It raises an interesting theoretical question that I've often posed of friends – if our world reaches a point where almost every job on the planet is performed by a robot, what becomes of employment? How can people earn a wage if there is no work for humans to perform? Is there some kind of government welfare and if so, how is it funded and how is it disseminated? Would it be subject to corruption and manipulation?

Writer-director Noah Hutton taps into these ideas with *Lapsis*. It marks his feature-film debut (his background is in documentaries). Hutton describes it as science-fiction set in the "parallel present". It's similar to the world we know today but with a few small differences to highlight thought-provoking themes.

Lapsis has a lot to say about the gig economy, the diminution of unionisation, and the growing power of companies over individuals. Hutton drew on his own experiences having worked himself as an independent contractor for the past decade and having to buy his own equipment and pay for his own health insurance. What we see in the film may be over-exaggerated for comedic effect but it gets you thinking about the real world.

Original review: Mathew Toomey, *The Film Pie*

Extracted by: Charlotte Lloyd

**Deux****Director:** Filippo Meneghetti**Featuring:** Martine Chevalier, Barbara Sukowa, Lea Drucker**Origin:** France 2019**Language:** French

Coarse language

Running time: 95 minutes

Two Of Us, simply titled *Deux* in France, follows Nina (Barbara Sukowa) and Madeline (Martine Chevallier), two retired women who've been in a lesbian relationship for 20 years, but have been posing as neighbours, as they try to navigate a health emergency that throws their relationship — and their dreams of moving to Rome to live an openly gay life together — into chaos.

It sounds like a drama, but it's filmed like a thriller bordering on a horror movie, peep holes and dark rooms and frantic sneaking. That's because Madeline has never come out to her adult children. It's not so much that she's afraid they'll be homophobic, but that they've anchored their entire lives and identities on the lie that their parents were soul mates. In fact, they were not. Madeline didn't love her husband and was basically having a relationship with Nina throughout their entire marriage.

Aside from the harrowing suspense, what sets director and co-writer Filippo Meneghetti's film apart is the passion and tempestuousness of Madeline and Nina's interactions. The visual and narrative tension, of course, ramps up the eroticism, but so does Madeline and Nina's actual relationship, which hasn't aged in that calm, quiet, mature way we usually think of lesbian grandmas. Nina, especially, has been simmering with rage her entire life because of Mado's inability to be honest with her family, and when she finds herself isolated from her lover and despised by her children, the full force of her desperate anger makes itself known. Nina and Mado fight and frolic like teenagers; something we hardly ever seen with later-in-life women on-screen, and especially not with lesbians.

Meneghetti's debut is always visceral and sometimes shocking. It's familiar and it's rare. It's not a movie I'll probably watch again, but it's also not one I'll soon forget.

Original review: Heather Hogan, *Autostraddle***Extracted by:** Gail Bendall

MINAMATA

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Director: Andrew Levitas

Featuring: Akiko Iwase,
Johnny Depp, Katherine Jenkins,
Bill Nighy

Origin: Serbia, UK 2020



Running time: 115 minutes

Mild themes and coarse language



Minamata is a forthright, heartfelt movie, an old-fashioned “issue picture” with a worthwhile story to tell about how communities can stand up to overweening corporations and how journalists dedicated to truthful news can help them. Depp plays real-life US photojournalist W Eugene Smith whose glory days were in the Second World War and the decades following, working for *Life* magazine.

The drama finds him in his declining years, drunk, depressed, impossible to work with – and of course ripe for Hollywood-style redemption. Apparently by chance, he finds himself befriended by Japanese-American Aileen (Minami Hinase) who alerts him to an environmental atrocity in Japan that he could do something about, if he chose to rouse himself. In the coastal town of Minamata on Japan’s south-western coast, the Chisso corporation has been dumping mercury waste into the water, which is poisoning the fish and then the humans who eat them – causing horrendous disfigurements in men, women and children. Smith barges into the office of his editor (Bill Nighy) demanding to be sent to cover the story. From there, Smith finds a community who treat him with respect and politeness, though some are suspicious of a brash foreigner who may simply make things worse and alienate a powerful employer that could turn against making any settlement.

Of course, the hard-nosed professional in Smith knows that pictures of sick children, carefully and tactfully managed, are going to deliver the biggest punch and he became famous for a picture that heartbroken and intensely private parents were at first reluctant to give him: Tomoko Uemura in Her Bath, the Pietà-esque black and white photograph of a mother cradling her sick daughter in a traditional Japanese tub. Director Andrew Levitas gives us a context-free glimpse of this challenging image at the beginning of the film and builds to its eventful composition as his emotional finale.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Anne Green



Director: Beth Elise Hawke

Featuring: Dr Nof
Atamna-Ismaeel, Shlomi Meir,
Ali Khattib

Language: Arabic, English,
Hebrew

Origin: USA 2020



Coarse language

Running time: 86 minutes

There's inspiring women and then there's the woman at the centre of this documentary. Dr Nof Atamna-Ismaeel was the first Muslim Arab to win Israel's *MasterChef* and this film by Beth Elise Hawk is a delectable and insightful exploration of her passion for food - a political food, food for people not politics or religion. It's a superbly envisioned document which is deliciously uplifting and exciting and leaves you wanting more ... peace.

The A'Sham Arabic Food Festival has been co-founded by this powerhouse chef who says her high profile win gives her 'some kind of a power, a tool, to use food to make bridges between Jew and Arab'. The festival is the framework for the film. It takes place in Haifa, Israel, involves 35 restaurants, puts a Jewish chef with an Arabic chef 'to bring back to life an extinct dish from the Arabic cuisine'. The documentary follows three of the pairs of chefs as they prepare a dish to be served at the festival and we meet each individually before they meet each other. They are an eclectic lot as they speak to heritage, culture, religion and food. Always utmost in their conversations with the filmmaker behind the camera, the food. Crazy mixed-up families seem the norm here with Catholic, Muslim, Jewish influences being discussed, someone says they celebrate Christmas, Ramadan and Hanukkah equally, and the cuisine flows across all barriers.

A'Sham is a geographic word and the map is used very effectively to show where are the cuisine and recipes' heritages. Meaning 'The Levant' this is regional food - Levantine food and the particular dishes are gloriously captured. The food is colourful, various and piquant. Especially the enormous varieties of hummus (hummus has no borders) which is a signature of the festival and is filmed with a sense of movement either of the camera or being stirred or layered or having beautiful crisp herbs sprinkled over. The smell and the flavours are implied by the terrific photography and the dishes are unstyled apart from the chef's artistic placement on the plain restaurant plates. The cooking, though, is just one of the inspirations to take away from *Breaking Bread*, each dish on the screen brings we humans a little closer.

Original review: Reviews by Judith (and Friends), Sydney, Aus.

Extracted by: Janez Zagoda

COSTUME DESIGNERS GUILD



The Costume Designers Guild is an American union of professional costume designers, assistant costume designers, and illustrators working in film, television, commercials and other media. For the viewing public, its public face is the Costume Designers Guild Awards (begun 1999) that honours costume designers in film, television, commercials, and other media. The award statuette was originally manufactured in sterling silver by the Greek jeweller Bulgari, and was designed by CDG member, David Le Vey.

In early moving pictures, the actors often dressed themselves. With the advent of the Hollywood studios, the role of the costume designer developed, especially as World War II inspired escapism in audiences. Designers such as Walter Plunkett, (*Gone with the Wind*, 1939) and Edward Manson Stevenson (*Citizen Kane*, 1941) became prominent.

As the Hollywood studio system changed, 30 motion picture costume designers joined forces and in 1953 formed the CDG to respond to the changing needs of the motion picture industry. Its role moved beyond a labour union, protecting member's wages and working conditions through collective bargaining. It also became a forum for sharing ideas and professional development.

By the 1960s, television was gaining influence and with it came changes in expectations for costume designers. The Seventies saw scripts with darker themes. Movies like *Annie Hall* by Ruth Morley, and *Bonnie and Clyde* by Theadora Van Runkle revolutionized fashion. Milena Canonero's costume design for *Barry Lyndon* and Piero Tosi's for *The Leopard* became benchmarks of historical accuracy. As the film industry moved from 1980s Hollywood blockbusters to 1990s reactionary Indie films, and today to digital streaming so too did the costume designers need to meet change.

The Guild's awards celebrate excellence in film and television over several genres such as contemporary film, period television and film and Sci-Fi/Fantasy. At LFS we have seen CDG award winning designers such as Paco Delgado for *The Danish Girl* (T2, 2016) and Sandy Powell for *The Favourite* (T2, 2019).

Source:

<https://www.costumedesignersguild.com/about-timeline/>
https://en.wikipedia.org/wiki/Costume_Designers_Guild



PROGRAMME: 11 OCTOBER – 16 DECEMBER 2021

SESSION TIMES		MOVIE	LENGTH
11, 13, 14	OCTOBER	Ema (MA 15+)	107 Minutes
18, 20, 21	OCTOBER	Nine Days (M)	124 Minutes
25, 27, 28	OCTOBER	I Blame Society (MA 15+)	85 Minutes
1, 3, 4	NOVEMBER	Cousins (M)	98 Minutes
8, 10, 11	NOVEMBER	Herioc Losers (M) La Odissea de los Giles	116 Minutes
15, 17, 18	NOVEMBER	Bye Bye Morons (M) Adieu les Cons	87 Minutes
22, 24, 25	NOVEMBER	Lapsis (PG)	108 Minutes
29	NOVEMBER	Two of Us (M)	95 Minutes
1, 2	DECEMBER	Deux	
6, 8, 9	DECEMBER	Minamata (MA 15+)	115 Minutes
13, 15, 16	DECEMBER	Breaking Bread (M)	86 Minutes

Film voting: The Plough Inn

7 **FEBRUAR**
Y **Next screening**

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

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

Screening times:

Monday 6 pm

Wednesday 4 pm & 6.30 pm

Thursday 6 pm

Committee:

President Janez Zagoda
Secretary Gail Bendall
Membership secretary Gill Ireland

Vice-President Mark Horner
Treasurer Ed Beswick
Committee Anne Green
Allison Edwards
Charlotte Lloyd

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



**VILLAGE
CINEMAS**
LAUNCESTON