

NEWSREEL

5 FEBRUARY– 11 APRIL 2024



Launceston
Film Society

Volume 45 Number 1



Launceston
Film Society

www.lfs.org.au

PO Box 60, Launceston, 7250

The good stuff:



What's on?

visit: www.lfs.org.au or  Launceston Film Society



VILLAGE CINEMAS offer LFS members discounted tickets to most screenings

The thoughtful stuff:



Please, during the movie:

- ✓ No talking.
- ✓ Turn off your mobile phone.
- ✓ Do not sit or stand at the back wall (fire safety).
- ✓ Village rules for food and beverages apply.

The fine print:



Visit www.lfs.org.au for:

- ✓ Changing address
- ✓ Replacement cards (\$10 fee)
- ✓ Film voting results
- ✓ Film requests



The LFS is a "Members Only" society. Our screening agreement requires that your membership card cannot be loaned to another person.



Membership cards will be scanned before admission and is valid for one screening per week.



Seating is not guaranteed at LFS screenings.



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:

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

LFS Life Members:

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



LAST FILM SHOW

Chhello Show

Director: Pan Nalin

Featuring: Bhavin Rabari, Richa Meena, Bhavesh Shrimali

Origin: India, France, United States 2021

Language: Gujarati, English



Running time: 112 minutes

Coarse language



5, 7, 8 February

Last Film Show is a 2021 Indian Gujarati-language coming-of-age drama film directed by Pan Nalin. Samay (Bhavin Rabari), a 9-year-old boy, lives with his family in a remote village in India. His father Bapuji (Dipen Raval) makes a living selling tea when trains stop at the local station. A traditional man, he expects his children to go into respectable jobs. A family outing to view a religious film in a ramshackle theatre sees Samay instantly transfixed. Secretly, he starts returning every day, befriending the projectionist (Bhavesh Shrimali) who lets him watch for free in exchange for Samay providing his lunch.

Samay is absolutely mesmerized by films and filmmaking, and decides to become a filmmaker—much to the chagrin of his father who considers cinema a sleazy profession, unfit for the virtuous (like them). This doesn't deter Samay from setting up his own DIY theatre with friends, but the going gets difficult with the arrival of computers and a digital projection system. Samay faces an uncertain future, in much the same way as his father, whose business is in peril with the coming of broad-gauge trains that won't be stopping at the station anymore. Change, then, is the only certainty, be it in life or cinema.

Last Film Show is a heart-warming drama about the power and pull of cinema. In an era where streaming services are threatening to usurp it as a medium, writer/director Pan Nalin reminds us of what a transformative experience it can be. India's Oscar submission is very assuredly done. While it doesn't reinvent the wheel, *Last Film Show* is an entertaining and engaging coming-of-age drama.

Original review: Rob Aldan, *Backseat Mafia* and Namrata Joshi, *Screendaily*

Extracted by: Tania Harvey

LET THE RIVER FLOW

12, 14, 15 February



Ellos Eatnu - La Elva Leve

Director: Ole Giæver

Featuring: Ivar Beddari, Bernt Bjørn, Maria Bock, Ella Marie Hætta Isaksen, Gard Emil

Origin: Norway, Sweden 2023

Language: Norwegian



Mature themes, coarse language, injury and brief nudity

Running time: 124 minutes

Opening the Scandinavian Film Festival 2023 in Perth, *Let the River Flow*, centres around a woman finding her cultural and personal identity through Sámi (the native people of Scandinavia) protests in late 1970s Norway.

Sámi musician and actress Ella Marie Hætta Isaksen plays Ester, who is struggling with her own youthful identity, torn between her familial responsibilities and teaching job. Added to this is her Sámi cultural identity crisis, usually kept under wraps by her family, and brought into her life suddenly by her cousin Mihkkal (Gard Emil). Mihkkal lives more openly with his Sámi heritage, including traditional dress and customs, and brings Ester to participate in a large protest to stop the government from damming a river and flooding traditional Sámi land.

Ester and her newfound Sámi protest group go through all of the ups and downs associated, from bonding through their history and culture, to hunger strikes and police intervention. For every moment of hope, there is always their creeping dread of the ultimate, tragic, denial of what is rightfully theirs. *Let the River Flow* doesn't pull punches detailing the impact that its examined issues have on the Sámi people, a conflict that is still ongoing to this day.

The central conflicts of the film; identity, family, culture, are universal, but the central issue of Indigenous peoples' rights is all too relevant in Australian society. The parallel between the dam and Some rights with the Indigenous Voice to Parliament Referendum vote is hard to deny.

Let the River Flow ironically moves a little slowly, but does a good job over its 2 hour run time to introduce unknowing audiences to Sámi culture, history and issues. Along with Isaksen's captivating and emotional performance, the scenery of Norway is on show here, with gorgeous cinematography and lingering landscape shots to add to the depth of Ester's personal journey.

Original review: Aaron Graham, *Screen Nation*

Extracted by: Mark Horner

SHAYDA

Director: Noora Niasari

Featuring: Leah Purcell,
Zar Amir Ebrahimi,
Lucinda Armstrong Hall

Origin: Australia 2023

Language: Farsi, English



Running time: 118 minutes

Mature themes



19, 21, 22 February

Noora Niasari's confident personal debut *Shayda* won the 2023 Sundance Audience Award for World Dramatic Cinema. Reportedly based on the filmmaker's own experience, this drama surges with truth, thanks in no small part to a stunning performance from Zar Amir Ebrahimi, winner of Best Actress at Cannes for *Holy Spider*. Ebrahimi plays a mother hiding out in a woman's shelter in Australia, alternately processing the trauma of her past and trying to carve out a new future for her daughter. With her abusive husband in the narrative mix, *Shayda* hums with inevitable dread. It's a tug-of-war between hope and fear that gives Ebrahimi the platform to carve out a completely three-dimensional character. We care for Shayda and her daughter and, by extension, the thousands of women in the tragically same position in the world.

Shayda unfolds in 1995 and features its title character, played by Ebrahimi, and her daughter Mona (Selina Zahednia) in almost every scene. Shayda moved to Australia with Mona and her husband Hossein (Osamah Sami), but his daily abuse, including rape, has become unbearable, forcing her into a shelter with an undisclosed location—the fear that someone will discover where Shayda and Mona live gives Niasari's film the momentum of a thriller, enhanced by a constrained aspect ratio that makes us feel as trapped as they are. In a sense, even as these characters are seeking freedom, they're trapping themselves in a life that makes any sort of mistake a potentially deadly one. It doesn't help that Shayda is forced to let Hossein see his daughter by the courts. What if Mona drops a detail about their location? It could put not only them in jeopardy but the other women staying there.

Ebrahimi gives a stunning performance, one that balances both palpable fear and stunning courage. Seeing Shayda try to stay a part of the Iranian community in Australia—while rejecting the old-fashioned beliefs that insist she returns to her husband—makes the character feel completely well-rounded, believable, and progressive at the same time. We believe in both her fear and her hope in equal measure. They can sometimes exist in the same space.

Original review: Brian Tallerico, *RogerEbert.com*

Extracted by: Anne Green

PRESIDENT'S REPORT

26 February 2024

We've had a great year watching a diverse program of films.

The favourites, by attendance and "green dots" at end-of-term voting nights, have been *The Outfit*, *The Lost King*, *Living, Close, Emily*, *Bank of Dave*, and *Driving Madeleine*, and the rest (excepting a few) were not far behind. The committee needs to be congratulated on their programming. Selecting the films and creating a program for the four terms takes a great deal of juggling and fine adjustment to get the flow and balance right. We never let our audience off completely scot-free, by giving you only what you may want. We want to also screen some challenging films, as long as they are well made and tell thought provoking and interesting stories.

Often, when I exit the film or at voting nights, I ask how much you liked this film. But I quickly realise "like" and "enjoy" are not always appropriate words, because some films may make us uncomfortable, forcing us to put ourselves in the shoes of others for a short time. However, this type of film can still be appreciated for the skills involved in the telling of the story. We thank you our members for supporting the Society, and, as I often say when asked why that film, I can state it was appreciated, at least by some of the members.

As reported in 2022 the LFS has seen a decline in membership numbers and this continued in 2023, even though we opened membership after the end of Terms One and Two. I feel this decline has continued from Covid-19 making people hesitant to gather close together, a rapid growth in streaming services, with more options in the market and a large offering, the expansion of choice from both ABC I View and SBS On Demand, as well as the option of another cinema in the city. Also, the cost-of-living increases over the last two years have put pressure on discretionary spending. The Committee is in the process of working out how we can make things work, and there will need to be changes during 2024.

Allison Edwards is leaving the committee at this AGM. Allison has spent three years on the committee and many years previously as a member. Thank you, Allison, for your input and work on the committee and hope you keep supporting the LFS.

We have expressions of interest from two other members to join the committee and they will nominate for election at this year's AGM.

In concluding this report, I would like to thank the tireless work of the committee. As mentioned in previous years, they are still willing to give that little bit extra. Also, thanks to Village cinemas, especially the management and staff of our Launceston venue.

Keep turning up; we'll still be here.

Janez Zagoda

President

Launceston Film Society

SCRAPPER

Director: Charlotte Regan

Featuring: Lola Campbell, Alin Uzun, Harris Dickinson

Origin: UK 2022



Running time: 84 minutes

Mild themes, violence & coarse language



Meet Georgie, the human spark-plug at the energetic heart of *Scrapper*: Georgie is 12 years old, and she's been living alone in the London flat she shared with her late mother, avoiding social services by insisting that she lives with her uncle, Winston Churchill. As *Scrapper* opens, Georgie is tidying up the apartment, arranging the couch pillows exactly as they were in the last photo she has of her beloved mom. She looks at her list of the stages of grief and crosses off "bargaining," which means "depression" is next.

Viewers expecting a dour study in British miserabilism are in for a bracing surprise in this warmly affecting portrait of resilience at its flintiest and funniest. This quirky slice of life seeks to subvert nearly every expectation set up by what was once called kitchen-sink drama, with its monochrome palette and hangdog naturalism. Instead, *Scrapper* bursts with colour (the units in Georgie's apartment complex are painted glorious shades of pink, yellow and aquamarine), and the story is equally alive with optimism and vagrant scraps of pure joy. At first, those moments of exuberance come from Georgie herself — with an irresistible combination of toughness and vulnerability. With her best friend Ali, Georgie spends most of her time stealing bicycles, which the pair hastily repaint and sell for a few pounds. Quick on her feet, Georgie can be depended on to talk their way out of a bind when they're caught red-handed.

Her ferociously independent existence is going just fine until her father, Jason — who left when she was a baby — shows up out of nowhere. Just when this man-child is ready to take responsibility, his actual child has zero interest in being parented. In Dickinson's alert, always-game hands, his character slowly morphs from a maybe-shady party boy to someone far more appealing and substantive. As a world-builder, Regan has made a film every bit as feisty, self-possessed, and street-smart as Georgie herself. To use Georgie's term of art, *Scrapper* really knows how to style it out.

Original review: Ann Hornaday, *Washington Post*

Extracted by: Janez Zagoda

Annual General Meeting: 6pm, Monday 26th February, before the screening of *Scrapper*.

26, 28, 29 February

CARAVAGGIO'S SHADOW

4, 6, 7 March



L'Ombra di Caravaggio

Director: Michele Placido

Featuring: Isabelle Huppert, Louis Garrel, Riccardo Scamarcio

Origin: Italy, France 2021

Language: Italian



Strong sex, nudity and coarse language

Running time: 118 minutes

In the Italian Renaissance, a time and a place when geniuses were thick on the ground, Michelangelo Merisi da Caravaggio (1571-1610) was one of the most incandescent. His art was extraordinary, and so in some ways was his life. The focus here is on the few years before and after he killed a man in Rome (probably in self-defence) and fled to Naples while waiting hopefully for a papal annulment of his death sentence.

Caravaggio (Riccardo Scamarcio) is a wild and uncompromising man, who not only loves to consort with outcasts and “wretches” – prostitutes, thieves and vagabonds – but uses them as the basis for figures in his work, Biblical characters included. A couple of the onscreen vignettes are Felliniesque in their portrayal of group debauchery.

There are potent scenes here, although at least one of them – his meeting with the great free thinker Giordano Bruno on the night before Bruno’s execution – is apparently invented. And titular ‘shadow’ (Louis Garrel), the papal investigator, is a fictional character.

Caravaggio’s Shadow has tendentious dialogue and a smattering of clunky exposition, but its strengths more than compensate for its flaws. It looks great, and the whole film has an appropriately painterly quality and a ‘palette’ which mirrors the shades, dark-and-light contrasts and earthy colours which so enriched Caravaggio’s own masterpieces. Most appealingly of all, the (largely) true tale it tells is a rollicking yarn, and will be all the more fascinating for those who knew little about him going in.

Original review: Mark Demetrius, *Filmink* (Australia)

Extracted by: Allison Edwards

UPROAR



Director: Paul Middleditch, Hamish Bennett

Featuring: Julian Dennison, Rhys Darby, Minnie Driver, James Rolleston

Origin: New Zealand 2023

Language: English, Maori

Running time: 110 minutes

Coarse language



11, 13, 14 March

Set during a turbulent time in New Zealand's history when the Apartheid-era South African Rugby team's 1981 nationwide tour sparked protests, the film brings a decidedly political twist to the coming-of-age genre. The film premiered at the Toronto International Film Festival and while aspects of the script use a rote formula, the film has such a big heart it's hard to resist its crowd-pleasing charms.

Dennison plays Josh, a jovial 17-year-old who lives with his English mum (Minnie Driver) and his brother Jamie (James Rolleston). His only goal is to get through school in one piece. Josh is the type of boy who's fine with flying under the radar. He refuses to speak up in class and spends his lunch hours alone in the library, wolfing down food whenever the librarian turns her back.

When one of his teachers (Rhys Darby) suggests Josh join the drama club, Josh finds himself with a new calling and a deeper connection to his culture. With his signature charm and wit, Josh's journey allows Dennison to tap into a deeper well of complex dramatic emotions, often conveyed with a look or a shared glance of mutual understanding.

Uproar examines the toll of assimilation in a way that's as timely as ever, with parallels to the Land Back movement and countless other indigenous and aboriginal rights moments. The fact that such racial issues still play out today only adds to *Uproar's* overall impact as a story. It's quite sad that as many steps forward have been taken, there's still so little that has changed. But the beauty in this delicate, if clichéd, film is that it's highlighting a story of defiance. The film speaks to the strength of one's own convictions through the beauty of universal storytelling. Funny, poignant and emotional, this thoroughly entertaining '80s-set dramedy is a triumph for Aotearoa New Zealand cinema.

Original review: Peter Gray, *The AU Review*; Marya Gates, *rogerebert.com*

Extracted by: Ed Beswick

THE EIGHT MOUNTAINS

18, 20, 21 March



Le Otto Montagne

Director: Felix van Groeningen, Charlotte Vandermeersch

Featuring: Lupo Barbiero, Cristiano Sassella, Elena Lietti

Origin: Italy, Belgium, France, UK 2022

Language: Italian, English, Nepali



Coarse language

Running time: 147 minutes

Pietro and Bruno are brothers in everything but blood. Their friendship was forged during one glorious pre-adolescent summer, when Pietro's parents rented a house in the Aosta valley in the Italian Alps, in a village in which Bruno was the only remaining child. The lifelong bond between them also links both to the rocky, vertebral peaks that were their childhood playground: as adults, both find themselves drawn to mountains. Bruno (Alessandro Borghi), a montanaro or mountain man at heart, stays put in the Aosta region; nomadic Pietro (Luca Marinelli) roams the world but finds a spiritual home in the Himalayan foothills.

There's another link: Pietro's father, Giovanni (Filippo Timi), whom his son dismissed as a grey-faced Turin wage slave, finds adventure and release scaling the Alpine trails. As a young adult Pietro drifts away from his parents, while Bruno finds a surrogate father figure in Giovanni. It's only after the latter's death that Pietro realises he has missed out on knowing his father at his happiest and most fulfilled. In his honour, the two friends rekindle their relationship and fulfil Giovanni's dream, of building a lodge on a plot of land high on the verdant flank of a mountain.

Gorgeously photographed in a boxy academy ratio that emphasises the steep, breathlessly vertiginous angles of the landscape, this Italian-language and regional dialect production is an impressive first directing collaboration between Belgian husband-and-wife team Felix van Groeningen (*The Broken Circle Breakdown*, *Beautiful Boy*) and actress and writer Charlotte Vandermeersch. Sweeping and novelistic in scope, the film, adapted from an Italian bestseller by Paolo Cognetti, combines the earthy, rooted grit of Jack London with the vivid emotional landscapes of Elena Ferrante.

Original review: Wendy Ide, *Guardian*

Extracted by: Gill Ireland

THE OLD OAK



Director: Ken Loach

Featuring: Dave Turner,
Ebla Mari, Claire Rodgerson

Origin: UK, 2023

Language: English, Arabic

Running time: 113 minutes

Strong coarse language



25, 27, 28 March

Pub landlord TJ Ballantyne (Dave Turner) is suffering a Job-like ordeal: he is divorced and depressed with a grownup son who doesn't speak to him. The Old Oak is the name of his pub, the one community meeting place in a deprived north-eastern former mining town – and it is in dire need of refurbishment. His regulars are seething with rage, livid at the collapse in house prices and brooding over YouTube videos about immigrants. They are seething at neighbouring properties being bought for a song by real estate companies and rented out exploitatively, thus collapsing the value of the homes they'd hoped would effectively cushion their retirement, and strip-mining value from the community. Then a busload of terrified Syrians arrives and the tension gets worse.

Yara (Ebla Mari) is one of them. She is a young Syrian woman housed with her brother and elderly mother, desperate for news of her father, imprisoned by the Assad regime. TJ finds a gentle friendship with her, sneeringly misinterpreted by some drinkers. There is a very moving scene where he takes her to see Durham Cathedral; she is deeply affected by listening to the choir and awed by the thousand-year-old building. She ponders the fact that she will never again see the temples at Palmyra, built by the Romans and destroyed by Islamic State. And Loach and screenwriter Laverty fervently argue that through solidarity and a recognition of real interests, British people can naturally show empathy to immigrants and refugees.

As ever, Loach shows himself to be the John Bunyan of social realism – or perhaps the Gerrard Winstanley or William Everard of the cinema. He is the fierce plain-speaker of political indignation with a style that is unironed and unadorned, shot by Robbie Ryan in simple daylight fashion, using first timers and non-professionals in front of the camera. Thirty years ago, the mischief makers of Lars von Trier and Dogme 95 were talking about radical minimalism. They didn't stick to it; Loach did. I hope that this isn't Loach's final film, but if it is, he has concluded with a ringing statement of faith in compassion for the oppressed.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Gill Ireland

THE CRIME IS MINE

1, 3, 4 April



Mon Crime

Director: François Ozon

Featuring: Nadia Tereszkiewicz, Rebecca Marder, Isabelle Huppert

Origin: France 2022

Language: French



Mature themes, violence and nudity

Running time: 102 minutes

The opening shot of François Ozon's new film is a swimming pool. This could be a sort of in-joke as it immediately recalls one of his most talked about films (*Swimming Pool*, 2003). It is a beautifully composed shot designed to set the scene and show off the lovely French Chateau behind it, where much of the action of this historical crime caper takes pace.

As usual, Ozon brings an effortless sense of style to his films, whilst retaining a nuanced detachment from his characters and their foibles. In this one, he has added the aesthetic pleasure of recreating the 1930s with an array of stunning clothes, cars and houses. What a time, what a milieu. One gets the sense that the cast are having a jolly fine time playing it all in a knowing and exaggerated way.

We follow the fortunes of two down-on-their-luck protagonists. Madeleine (Tereszkiewicz) is a wannabe actress, and she shares an apartment with struggling young lawyer Pauline (Marder). Their sleazy landlord keeps coming round and has the temerity to ask for the back rent they owe. The two young women are running out of ways to schmooze and distract him from actually collecting.

When Madeleine is the victim of a casting couch molestation by a lecherous mogul, she sees a chance to not only dole out revenge/justice, but to solve her money problems and make a name for herself in the process. Enter various characters, all with their own peculiar and often outrageously self-serving motives. The film tiptoes elegantly between farce and an account of a crime passionnel with plenty of delicious red herrings along the way.

Ozon can do bold and brassy (*8 Women*) as well as dark and mean (*Swimming Pool*), but he is almost always fully in charge of his material. No wonder actors queue up to work with him. This is yet another departure and it is every bit as watchable as his other films.

Original review: Julian Wood, FilmInk

Extracted by: Leonie Coskun

FRANÇOIS OZON

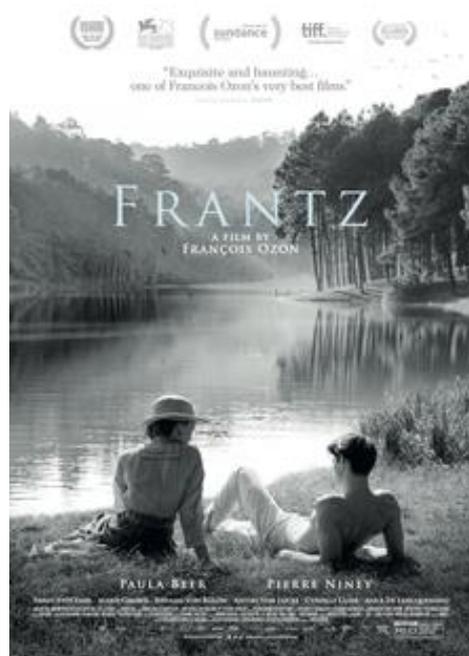
François Ozon does not make the same film twice. Twenty-two features into his career, the French writer-director is still exploring new genres in which to demonstrate his wit and visual trickery.

Occasionally referred to as the enfant terrible of French cinema, François Ozon has in but a few years acquired a solid reputation as an original, successful and provocative (or thought-provoking, depending on one's tastes) filmmaker, both in France and abroad. The speed at which he releases his films (at least one a year) is enough to make him noteworthy. If Ozon's motion pictures are all varying in genre, content and form, they continuously challenge the rules of conventional cinema by tackling taboo issues of various kinds, including same-sex desires.



Born in Paris shortly after the decline of the nouvelle vague, Ozon studied cinema both at the Université de Paris I, where he obtained a master's degree, and at the prestigious FEMIS, under the tutelage of Eric Rohmer and Cahiers du cinéma critic/filmmaker/actor Jean Douchet (whom he chose for the part of the psychotherapist in his first full-length film). During this period, and throughout the 1990s, he tested his skills with an impressive number of shorts (a total of fourteen), and a 52 minute film (*Regarde la mer/See the Sea*, 1997), experimenting with super-8, video, 16mm and 35mm, until *Sitcom*, his first feature film, in 1998.

Ozon's originality lies in his filmmaking style, which belongs to familiar cinematic traditions, but which he renders unfamiliar by either carrying them into queer territory, or by mixing up various recognisable genres within a single film. In doing so, he evinces a reticence to conform or fit inside the neatly delineated boundaries of mainstream cinema. Ozon's works, from the very start, problematise identity as fixed, and destabilise notions of gender (masculinity, femininity) and sexuality in a daring and explicit fashion.



Ozon has been described as 'one of the great enigmas of French cinema; each of his films is like one piece of a jigsaw puzzle, but as yet the pieces fail to give a clear picture of the man who created them.' Frequently undertaking the dual role as writer and director, his works have been nominated for numerous awards at Venice, Cannes and Berlin Film Festivals and the French César Awards. LFS members may remember *Frantz* (Term2, 2017).

Sources: <http://www.sensesofcinema.com/2004/great-directors/ozon/>;
<http://www.frenchfilms.org/biography/francois-ozon.html>

FALLEN LEAVES

8, 10, 11 April



Kuolleet Lehdet

Director: Aki Kaurismäki

Featuring: Alma Pöysti, Martti Suosalo, Jussi Vatanen

Origin: Germany, Finland 2023

Language: Finnish



Mature themes and incidental coarse language

Running time: 81 minutes

Finnish film-maker's sweet-natured odd-couple romance fills you with a pleasant glow and laughs even in the face of Putin's threat to the country.

Aki Kaurismäki is the Finnish director who actually makes funny films; that is, actually-funny and not just arthouse-funny. *Fallen Leaves* is another of Kaurismäki's beguiling and delightful cinephile comedies, featuring foot-tapping rock'n'roll. It's romantic and sweet-natured, in a deadpan style that in no way undermines or ironises the emotions involved, and with some sharp things to say about contemporary politics.

Ansa (Alma Pöysti) is a woman who works in a supermarket on an exploitative zero-hours contract, and resents that part of her job is to throw away perfectly good food at the end of the day; a sullen security guard clocks her giving stuff like this to desperate hungry people, and she is fired for trying to take home an expired sandwich.

Later Ansa finds herself in a karaoke bar where she meets a construction worker called Holappa (Jussi Vatanen), and there is a heartmelting connection between these two lonely people. They go on a very successful date to the cinema, although a subsequent series of terrible mishaps means that their relationship could be doomed.

Periodically the characters will turn on the radio for the news (no one appears to have a smartphone or even a TV – the action could be happening in the early 60s); this is all about the Russian attack on Ukraine. And undoubtedly Kaurismäki intends us to realise something very specific: Finland is on the border with Russia. Fear of Putinism is not the distant matter it might be in the UK, America or even Germany. The war is clouding Finland's sense of wellbeing, but Finns are still intent on carrying on. *Fallen Leaves* is a film with a big heart, and absurd and cartoony as it may be, it fills you with a feelgood glow.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Gail Bendall

CATHERINE MARTIN

The winner of four Academy Awards, six BAFTA Awards, and a Tony Award (no not Cate Blanchett), Catherine Martin is one of Australia's most awarded professionals in the film industry. She is not, however, an actress but one of our most successful costume and production designers.

Martin gained international recognition with her first major film credit, *Strictly Ballroom*. For her exceptional work on the film's aesthetic, she earned two BAFTAs for Best Costume Design and Best Production Design, among other accolades. Martin received her first Oscar nomination for art direction with *Romeo + Juliet*. She then collected both the Academy Award for Best Costume Design and the



Film Buffs

Academy Award for Best Production Design for creating the visuals in *Moulin Rouge!* Martin is the second woman to win multiple Oscars in a single year and the first to accomplish this feat more than once after winning the same categories for *The Great Gatsby*. Having won four awards out of nine nominations, she holds the record for the most Oscar wins of any Australian.

Martin was born in Lindfield, New South Wales, to a French mother and an Australian father, both academics who met at the Sorbonne. She and her brother grew up in Sydney but spent a lot of time with their grandparents in France's Loire Valley, visiting "every art gallery, every museum" along the way. Martin was fascinated from an early age by the vintage clothing parades occasionally thrown by her Australian grandmother and her church friends. She would beg her parents to take her to London's Victoria and Albert Museum so she could dig through the costume section, and recalled "being blown away by the costume gallery, being able to see a pleated lace ruff in reality" when she finally got there.



Having studied pattern cutting at East Sydney Technical College, she was accepted into the National Institute of Dramatic Art (NIDA) and graduated in 1988 with a diploma in design. In her last year at university, she met and started collaborating with a fellow student, Baz Luhrmann.

When undertaking the costume design for *The Great Gatsby*, she created nearly 500 outfits for the cast and 42 lavish sets which were all constructed within 14 weeks.

Sources: [https://en.wikipedia.org/wiki/Catherine_Martin_\(designer\)](https://en.wikipedia.org/wiki/Catherine_Martin_(designer)); <https://www.latimes.com/fashion/la-xpm-2014-feb-05-la-ar-catherine-martin-odeo-drive-walk-of-style-award-20140205-story.html> ; <https://harpersbazaar.my/fashion/academy-award-winning-costume-designer-catherine-martin-talks-history-and-art/>

PROGRAMME: 5 FEBRUARY– 11 APRIL 2024

SESSION TIMES		MOVIE	LENGTH
5, 7, 8	FEBRUARY	Last Film Show (M) Chhello Show	112 Minutes
12, 14, 15	FEBRUARY	Let the River Flow (M) Ellos Eatnu - La Elva Leve	124 Minutes
19, 21, 22	FEBRUARY	Shayda (M)	118 Minutes
26, 28, 29	FEBRUARY	Scrapper (PG)	84 Minutes
26	FEBRUARY	Annual General Meeting	
4, 6, 7	MARCH	Caravaggio's Shadow (MA15+) L'Ombra di Caravaggio	118 Minutes
11, 13, 14	MARCH	Uproar (M)	110 Minutes
18, 20, 21	MARCH	The Eight Mountains (M) Le Otto Montagne	147 Minutes
25, 27, 28	MARCH	The Old Oak (MA15+)	113 Minutes
1, 3, 4	APRIL	The Crime is Mine (M) Mon Crime	102 Minutes
8, 10, 11	APRIL	Fallen Leaves (M) Kuolleet Lehdet	81 Minutes
		Film voting: The Plough Inn	
29	APRIL	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

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



**VILLAGE
CINEMAS**
LAUNCESTON