



MESSAGE FROM THE PRESIDENT

We heartily welcome our new members and recommend that we all use the revamped website as a source of information. There you will find our guest policy, cinema etiquette, screenings (one screening per film per person), newsletters and reviews. Please remember that the onus is on you to update your changes in name, phone number, email and postal address. Please email us at admin regarding any changes. Renewal of membership will be automatic unless you have opted out.

Your LILAC cards have been posted. Please check your mailbox.

Your reviews of our film choices are welcome. We do our best and we thank Liz Stevenson for her outstanding work in sourcing reviews of our sort of films.

FISH is full: we have no vacancies.

Best wishes to all.

Roz Garwen



FILMS IN THE SOUTHERN HIGHLANDS INC

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TEXT ONLY minimum 24hours notice

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Membership is closed

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ACE INTERNET SERVICES HIGHLAND CREATIVE

FILMS IN THE SOUTHERN HIGHLANDS INC

10.00 am Sunday 21st July 2024

8.15 pm Tuesday 23rd July 2024

Fallen Leaves 2022

Spoiler alert : You may prefer to read this review after the screening

DIRECTOR : Aki Kaurismaki

RUNNING TIME : 81mins

RATING : M

Synopsis:

Two lost souls meet by chance in the Helsinki night and then try, in turbulent times, to find friendship.

Review:

Fallen Leaves is another of Aki 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 heart-melting 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 – and here Kaurismäki may intend us to appreciate a filmic echo with *An Affair to Remember* with Cary Grant and Deborah Kerr. Moreover, Holappa is a drinker, perhaps an alcoholic, and the booze brings out a nasty side. Idiotically, he doesn't quite appreciate that drink is imperilling his chance at happiness with his soulmate.

There's something else too: periodically the characters will turn on the radio for the news (no one appears to have anything as modern as a smartphone or even a TV – the action could as well be happening in the early 60s); this is all about the Russian attack on Ukraine, which fills the listener with resentment, depression and defiance. 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: for Finland, Putin's troops are very close by. 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

Source: www.theguardian.com Peter Bradshaw 30/11/23 Edited extracts ~ accessed 1/6/23

Some Thoughts on: *Goliath*

As the film's title implied, big and powerful were the order of the day. The issues were massive, the profit driven chemical company was huge and the consequences were monumental. To deal with this Goliath of greed, fraud, influence, irresponsibility, deception and power, was our 'David', a driven environmental warrior lawyer, fighting in aid of the underdog victims of the giant chemical company, Phytosanis.

The themes, morals and conflicts of this powerful and engrossing French film, have been dealt with many times over the decades in cinema. Nevertheless, this Goliath of a film makes a terrific contribution to that prior body of work.

Energetically and emotionally directed, this battle royal was driven by fantastic performances from the entire cast. The sleazy, manipulative and deceitful mouthpiece for the chemical company, Mathias, and the determined passionate and caring lawyer, Patrick, carried the film with their outstanding portrayals.

This was a gripping and intense outing as people were getting sick and dying, while the company seemed beyond being brought to justice.

Despite my dislike of hand-held cameras, the protests and street violence were well realised as tensions escalated.

Then, the whistle blower. Perhaps the real hero of the film, the retired company man with his copy of the previously suppressed scientific report, which condemned Tetrazine as a toxic and carcinogenic product.

Despite its similar themes and contexts with many other films, *Goliath* was as fresh and topical as today's headlines. The atrocious actions and subsequent coverups and responsibility avoidance by major companies and corporations, are rife.

Hardie's asbestos, tobacco, oil spills, Boeing airlines, casinos, poker machines, Robodebt, our Big Banks, Qantas ticketing, Roundup and Glyphosate chemicals etc etc. Hardly a day goes by without health or malpractice reports being found to have been avoided or suppressed.

This is why films like *Goliath* are still so important and relevant.

Well done FISH.

Ross Armfield.

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COMING UP

August	<i>Totem</i> [Mexico]	Sunday 18 th & Tuesday 20 th
September	<i>Farewell Mr Haffmann</i> [France]	Sunday 22 nd & Tuesday 24 th