

# NEWSREEL

## 20 JULY – 24 SEPTEMBER 2020





# launceston film society

[www.lfs.org.au](http://www.lfs.org.au)

PO Box 60, Launceston, 7250

## THINGS YOU SHOULD KNOW

- 🎬 **Visit our website** [www.lfs.org.au](http://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 1620 members. The largest cinema at the Village holds around 300 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

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

## LFS LIFE MEMBERS

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

# COVID19 & CINEMA

We have all missed our regular visits to the cinema during recent months, however the impact on the film industry has been wide and varied. Projected losses for the film industry vary from grim to worse however (as I write this at the end of June) *Variety* reports a £74 billion revenue loss for the combined creative industries. The US estimated revenues in the film industry would fall by \$17 billion USD by the end of May. Over 70 000 cinemas closed in China alone.

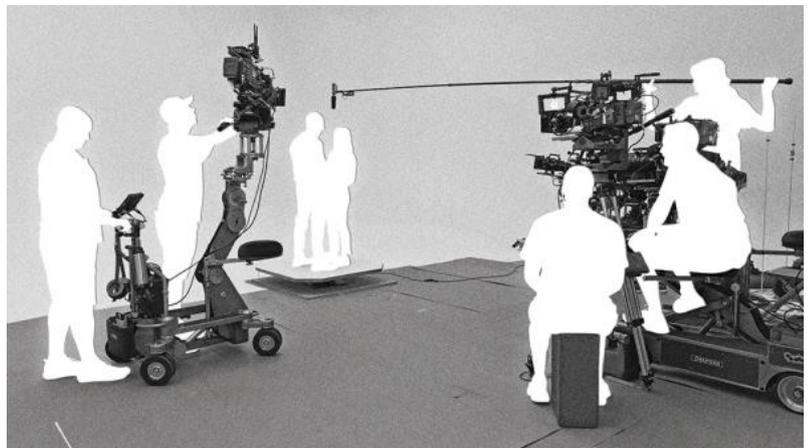
In Australia, the film industry was closed after actor Tom Hanks tested positive when working on a bio pic of Elvis Presley on the Gold Coast. Filming in Hollywood stopped, Bollywood stopped, the Brits went into lockdown. The Slovak Film Commission noted that they never closed.

The costs of the shutdowns are hard to establish. In Canada it is estimated 172,000 jobs have been lost in the film and television industry during this time while the figure for Hollywood is estimated at over 1 000 000. The British Film Institute has announced a £4.6 million relief fund to help independent producers restart after the pandemic.

Even the film festivals have been affected. Cannes originally, postponed until the end of June, are still considering how to hold their event. The American Academy of Motion Picture Arts and Sciences has announced that for next year's Oscars it will, as a once only, allow films to enter that have not been screened at theatres but have been streamed. This is a backflip from their earlier decisions to encourage the continuation of films being screened in cinemas.

Netflix perhaps is one of the few winners over recent COVID months. They have more than doubled their subscribers and a number of film studios opted to release straight onto streaming platforms rather than delay for cinemas to reopen. The downside is that many of Netflix original series have halted filming as have the majority of studios thus creating concerns about the disruption to their programming and ongoing shows.

Film studios are looking to restart in countries where COVID 19 rates have been low. Iceland is a favourite with testing and quarantine protocols being written by the government but also incentives given to film in the country. As the British Film Commission (BFC) publish their 34 page guidelines 'Working Safely During COVID-19 in Film and High-end TV Drama Production' in the first week of



June, here in Australia we can all be thankful. At least *Neighbours* has resumed filming!

Sources:

<https://www.weforum.org/agenda/2020/05/covid-19-coronavirus-tv-film-industry/>

<https://www.latimes.com/entertainment-arts/business/story/2020-05-18/after-coronavirus-global-film-production-back-to-work-hollywood>

<https://variety.com/2020/biz/features/hollywood-coronavirus-entertainment-industry-unemployment-jobs-1234592106/>

# THE LIGHTHOUSE

20, 22, 23 July



**Director:** Robert Eggers

**Featuring:** Robert Pattinson, Willem Dafoe, Valeriia Karaman

**Origin:** Canada, USA 2019



sexual content, nudity, violence, disturbing images, and some language

**Running time:** 109 minutes

Waves crash, birds scream, and rain pounds. Robert Eggers' *The Lighthouse* wants to drive you a little mad. It's not just a film about two people on the edge of sanity, it uses sound design and filmmaking tools to push you there too. It has the feel of watching someone else's nightmare, and it's not one that's going to end well.

The film opens with the two men arriving to work a shift at a lighthouse on the edge of the world. Thomas (Willem Dafoe) is the older one and the boss of the operation. He orders around Ephraim (Robert Pattinson) making sure he takes care of all of the daily duties but always reminding him who's in charge. A film that is already in experimental territory from its opening scene gets more and more surreal, allowing us to question which one of these guys will go crazy first and what the repercussions will be.

As the old-timer of the two, Thomas gets to remain tantalisingly vague for a while in that we're not sure if he's just a jerk or someone actively trying to destroy the person making him beans. He's hysterical and annoying in equal measure. Pattinson imbues Ephraim with desperation, the reasons for which are revealed later, that makes his plight more tragic. He doesn't just need to survive, he needs this job to climb out of the hole of life. He needs the light. He needs success.

This is a film that's constantly calling attention to the choices of its director and creative team. From the decision to shoot it in gray 4:3 ratio to heighten the claustrophobia to the non-stop cacophony of noise—it feels like if they don't kill each other, the waves or storm will—*The Lighthouse* is a sensory assault. Although maybe that's the point. Maybe this is just Eggers' existential version of a salty dog tale told on the high seas—the urban legend of a couple of guys stuck on a lighthouse who drove each other insane. Anyone searching for more than that does so at their own peril. Be careful not to crash on the rocks.

**Original review:** Brian Tallerico, [rogerebert.com](http://rogerebert.com)

**Extracted by:** Mark Horner

# JUDY & PUNCH

**Director:** Mirrah Foulkes

**Featuring:** Mia Wasikowska,  
Damon Herriman,  
Benedict Hardie

**Origin:** Australia 2018



27, 29, 30 July

**Running time:** 106 minutes

Strong violence



With her feature debut, actor-turned-director Mirrah Foulkes gives us a brilliantly bizarre #MeToo fairy-tale, a revisionist backstory for the Punch and Judy puppet show set in the 17th century. It's a mouth-puckeringly tart movie that's tonally in a world of its own – darkly disturbing, absurd, brutal and silly, with a bat squeak of bonkers. And it's not consigned to the dim and distant past, either. Foulkes persistently jolts us back to the 21st century with a modern turn of phrase in the script – “we killed it tonight!” – or synth-y bit on the soundtrack, insisting we see her thesis on mob mentality and male aggression as horribly relevant.

The film is set in the town of Seaside, a mix-mash of Shakespeare and Dickens inhabited by grubby urchins, ruffians and potato sellers, with a bawdy public house where Punch and Judy perform their knockabout puppet show. Mr Punch (superbly played with sweaty charm and barely concealed menace by Damon Herriman) is the greatest puppeteer of his generation. Or, so he likes to think. Actually, it's his wife Judy (Mia Wasikowska, reliably excellent) who is the real-deal talent. Forget the nagging shrew of tradition, Judy is super-capable, managing the business, looking after the baby and trying to keep her husband off the booze.

But inevitably Punch falls off the wagon, leading to a spot of the old wife-beating and negligent parenting which has given joy to Punch and Judy audiences for centuries: in no other film are you likely to see the death of small child played as oopsie-daisy slapstick, a comic-tragedy set off by a dog wearing an Elizabethan ruff. (Those with a sensitive disposition should avoid.)

Afterwards, Judy is sheltered by a community of outcasts in the forest, and here the film turns into a satisfying revenge tale, with gentler notes of kindness and solidarity to balance the sharpness. What a killer debut this is; that's the way to do it.

**Original review:** Cath Clarke, *Guardian*

**Extracted by:** Janez Zagoda

# SORRY WE MISSED YOU

3, 5, 6 August



**Director:** Ken Loach

**Featuring:** Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster

**Origin:** UK, Belgium, France  
2019



Strong coarse language

**Running time:** 101 minutes

I'll never forget the pleading that goes on in *Sorry We Missed You*. It's desperate but futile. Life goes on, they say. So does the global marketplace. If you order a shower curtain or diapers or a new phone, you probably need it yesterday. Ken Loach's brutally moving agitprop drama demands a thought be spared for the anonymous souls who drop this stuff off. That shower curtain might be the death of them.

Ricky Turner has done blue-collar labour all his life. Now he's through with bosses breathing down his neck, so he takes a job as an owner-driver for a third-party delivery company out of Newcastle in northern England. (The title refers to those door tags you get when a package needs a signature and you're not home.) Gig-economy freedom appeals to him. But anybody watching Ricky natter on about blissful independence can already sense the bad news rising — maybe even before his new not-boss, a big bruiser named Maloney tells him, "Like everything around here, it's your choice."

First of all, Ricky has no van to transport the parcels. A new one costs about \$18,000, and he doesn't have that kind of money. He strong-arms his wife Abby, into selling the family car that she also depends on for her own job taking care of the disabled, elderly and infirm. Abby's employment becomes as central to the drama as Ricky's. With the car sold, she has to take the bus, and like her husband, she works for a subcontractor that has no evident concern for her humanity, let alone that of the clients whom she treats with maximal warmth and heroic empathy. She works long, difficult hours and manages her family and her clients on the fly.

When the movie's over, you have, indeed, witnessed a tragedy, just not the usual kind. Nobody dies or goes to prison. But life: that's the tragedy, what it takes to get by, what it takes to be just a little bit happy — for one lousy meal. The stakes of the film are simultaneously huge and small. The Turners don't need much. Some stability; a steady income; but the most precious thing they have is each other. But there's no time for that because then there'd be no money.

**Original review:** Wesley Morris, *New York Times*

**Extracted by:** Janez Zagoda

# KEN LOACH



For many people, the name Ken Loach may mean little. If I mention *Kes*, the 1969 film about outcast lad Billy Casper from working class Barnsley and his kestrel, the response may be different. Indeed, many will have memories of studying or teaching the film at school. For many years *Kes* was probably Loach's best-known film. It was ground breaking; Loach's cinematographer Chris Menges collaborated with Loach on developing an observational style, which

allowed improvisation, and the use of untrained actors such as David Bradley (Billy).

Loach's career spans five decades across not only fiction but documentary film and television. Many of his films such as *I, Daniel Blake* (LFS T2 2017) are driven by his desire to tell the stories of the working-class people. A left-wing political activist, the British Film Institute described his career as one 'driven by the need to tell stories of working-class people and by his anger towards exploitative institutions and austerity-loving politicians. He has a fierce love for his characters and has coaxed some unforgettable performances from his (often unknown) acting talent, displaying a gift for the kind of gentle humour that leavens his tough subjects.'

Loach was born in 1936 in Warwickshire and, after studying Law at Oxford, he turned initially to an acting career. Short-lived, he became assistant director for the Northampton Repertory Theatre in 1961 and then joined the BBC as a trainee television director in 1963. It was here that he began a thirty year collaboration with writer Roger Smith who had scripted a thirty minute drama that became Loach's first directing assignment. Loach directed three episodes of the long running *Z Cars* which gave him this first experience of directing a live television drama.

Throughout his career, Loach has been unafraid of social criticism. In the late 1970s and 1980s he ran into issues with political censorship: 'The four-part series about the trade unions, *Questions Of Leadership*, commissioned by Channel Four, was never shown; a film about the miners' strike was withheld by LWT, to be shown eventually on Channel Four; and Jim Allen's stage play about Zionism, *Perdition*, which Loach was going to direct, was withdrawn at the last minute by the Royal Court Theatre.' This social awareness has been central to a number of films shown at LFS: *The Angel's Share* (T2 2013), *Looking for Eric* (T2 2010), and *Wind that Shakes the Barley* (T1 2007).

Sources:

<https://www.bfi.org.uk/news-opinion/news-bfi/features/where-to-begin-ken-loach>

<http://www.screenonline.org.uk/people/id/458945/index.html>.



# LOVE AT SECOND SIGHT

10, 12, 13 August



**Mon Inconnue**

**Director:** Hugo Gélin

**Featuring:** François Civil, Joséphine Japy, Benjamin Lavernhe, Camille Lellouche

**Language:** French

**Origin:** France, Belgium 2019



Coarse language & sexual references

**Running time:** 118 minutes

Raphaël and Olivia meet as teens in high school, after Olivia captures his attention one day through playing the piano with extraordinary talent and emotion. It's love at first sight. Though young, they get married. Raphaël has some vague ideas for a pulp sci-fi novel, set in a wintry dystopian post-apocalyptic Paris. Following some critical input from Olivia, who selflessly pauses her own career, the novel gets published. Now a famed pulp sci-fi action novelist, Raphaël forgets about Olivia. That is until he wakes up in an alternate reality where he has never met her, and she is a world famous concert pianist. Suddenly he realises he needs to win her back.

Gélin extracts plenty of comedic value out of the early interactions where we see Raphaël grasping, and then struggling to adjust to his new life. The audience, meanwhile, derives some pleasure out of seeing the hotshot writer get his comeuppance.

Many of the film's more hilarious scenes involve the friendship between Raphaël and his high school best friend, Felix (Benjamin Lavernhe), who, like our fallen hero, hasn't really amounted to much over the past 10 years. But unlike Raphaël, Felix is perfectly happy where he is in life, and the push and pull of the dichotomy that exists between the two of them adds a satisfying layer to the plot.

Ultimately, Gélin seems to be saying something about the sacrifices people need to make in order to keep their relationships afloat. Nonetheless, his protagonists can never exist on an equal footing due to his somewhat superficial and frequently old-fashioned version of how modern couples function: it's either him or her, his career or hers, and there's no apparent way they can "pursue happiness" together. The combination of this mutually exclusive aspect of their lives along with the inversion of their fortunes through the parallel universe mechanism represents a clever and occasionally funny twist on the rom com genre.

**Original review:** John Hopewell, *Variety* and Jordan Mintzer, *Hollywood Reporter*

**Extracted by:** Ed Beswick

# MEETING GORBACHEV



**Directors:** Werner Herzog, Andre Singer

**Featuring:** Michael Gorbachev, Werner Herzog

**Language:** English, German, Polish, Russian

**Origin:** Germany, UK, USA 2018

**Running time:** 91 minutes

Very mild themes



17, 19, 20 August

German director and intellectual provocateur Werner Herzog finds someone smarter in the room than he is with this laudatory profile of retired head of state Mikhail Sergeyevich Gorbachev, who from 1985 to 1992, first as general secretary of the Communist Party of the Soviet Union and then as the USSR's president, ushered Russia and Europe's satellite socialist republics through *perestroika*, reforms so seismic they altered the map of almost 15 percent of the global landmass.

When Gorbachev came to power the Soviet Union was fraying, its industries in disrepair and its economy flailing. With widespread suffering and shortages, rapid fundamental change was urgently needed, especially after the 1986 Chernobyl nuclear plant disaster that revealed a previously hidden level of systemic incompetence. Gorbachev chose the path of openness, or *glasnost*, first by visiting Soviet Hungary to learn from its economic model of surplus. He also improved relationships with western European leaders; explored the possibilities of democratisation; and reduced Cold War tensions at the Reykjavik Summit on nuclear disarmament with US President Ronald Reagan.

Toward the end of Gorbachev's tenure, while the still-committed socialist was on vacation in the Crimea, the Soviet empire was dissolved in a coup d'etat; although the demise of the Iron Curtain was widely celebrated, the doors of the Kremlin were now open to self-serving bureaucrats and oligarchs. If his documentary approaches hagiography, Herzog can be forgiven for his hero worship of the statesman so instrumental in the reunification of Germany, a politician who was born to rural peasants and never forgot that the people come first.

**Original review:** Andrea Gronvall, *Chicago Reader*

**Extracted by:** Peter Gillard

# FOR SAMA

24, 26, 27 August



**Directors:** Waad Al-Kateab, Edward Watts

**Featuring:** Waad Al-Kateab, Hamza Al-Khateab, Sama Al-Khateab

**Language:** Arabic, English

**Origin:** UK, Syria, USA 2019



Strong themes and injury detail

**Running time:** 96 minutes

In one of many startling moments in the documentary *For Sama*, a first-person account of life during the siege of Aleppo, Syria, the camera watches the face of the filmmaker's baby daughter as bombs go off outside. The girl, Sama, looks entirely unfazed. In this rebel-held section of Aleppo, where Sama spent the first year of her life, the sounds of bombs are simply normal—the only world she has ever heard.

*For Sama* captures the details of Syrian daily life. Waad al-Khateab, who shares directing credit with Edward Watts, filmed the movie herself, and her diary-like perspective removes any sense of distance that might come from watching these images on TV news. We see what it's like to live in a home that suddenly fills with smoke or where the lights go out; what it's like to hold a wedding where the songs compete with noise from explosions; or what it's like to warm yourself with hot shrapnel—all as if it's simply normal.

Al-Khateab, who narrates, describes the movie as a letter to Sama, who was born on the first day of 2016 and, for the remainder of that year, lived in a hospital with her parents. Fighting in the city officially ended that December, when forces challenging Bashar al-Assad's government withdrew. One of the things that affords her such amazing access is that the man she eventually married, Hamza, is a doctor and activist. When a hospital he works at is bombed—the death toll is given as more than 50, including the doctor who checked Sama's first vital signs—he helps set up a new one.

*For Sama* proceeds non-chronologically, shuffling between 2012 and 2016, and the fragmentation helps to heighten the sense of desensitization; when al-Khateab talks about wandering out of the hospital with Sama because she needed to see people alive for a change, the sense of the disarray and delirium of war is palpable. So is the humanity.

**Original review:** Ben Kenigsberg, [rogerebert.com](http://rogerebert.com)

**Extracted by:** Anne Green

# DARK WATERS

**Director:** Todd Haynes

**Featuring:** Mark Ruffalo, Anne Hathaway, Tim Robbins

**Origin:** USA 2019



**Running time:** 127 minutes

Mature themes and coarse language



"Well now you can defend me." (Wilbur Tennant won't take no for an answer after Rob tells him that he is a lawyer who defends big companies).

Inspired by the news article 'The Lawyer Who Became DuPont's Worst Nightmare', *Dark Waters* tells the story of how Rob Bilott went from litigator sub-contracting to the "big boys" to litigator who has, and still is, bringing one of those "big boys", namely DuPont to their knees.

It would seem the film is due in no small way to Mark Ruffalo's anger stemming from the article. Anger with himself for not knowing anything of this story, anger with DuPont for their dishonesty, anger at professionals (vets and scientists) who immorally devised reports to suit the needs of DuPont, and anger at the fact Rob Bilott doesn't have worldwide recognition as a hero.

In making *Dark Waters*, Ruffalo (producer and star), wishes to stand alongside the dogged, determined Bilott, and bring the story of how DuPont poisoned waterways in the farmlands of West Virginia to develop the toxic chemical PFOA in their relentless ambition to produce teflon, yes teflon, thus exposing 99% of the world's population to its toxicity. Did I mention the one billion annual profit? It's a conspiracy of the magnitude of big tobacco and what executives knew before The Marlboro Man died of lung cancer in the 60's.

Most importantly Todd Haynes has directed an entertainment deserving our attention. He has balanced the human elements with the drier scientific (110,000 pages of research) factors with great dexterity. Ruffalo always saw himself in the lead role and he is exquisite. Wife, Sarah, played by Anne Hathaway needed more fleshing but an extra 15 minutes on an already longish film may have been a distraction.

**Original review:** Chris Greenwood, *A Silver of a Film*

**Extracted by:** Gill Ireland

31 August, 2, 3 September

7, 9, 10 September

# HONEYLAND



**Director:** Tamara Kotevska, Ljubomir Stefanov

**Featuring:** Hatidze Muratova, Nazife Muratova, Hussein Sam

**Language:** Turkish

**Origin:** Macedonia 2019



Coarse language

**Running time:** 86 minutes

In the mountains behind Skopje in a crumbling village Hatidze, a woman in her 50's looks after her mother in a ruined house. She survives by keeping bees. Her hives are no more than holes in the rocky cliffs accessed by narrow paths over steep gorges and are carefully tended. Hatidze rarely wears protective clothing when she extracts the honeycombs and the bees don't sting her. She takes the honey to town where she sells it and earns enough money to keep herself and her mother in basic supplies.

This lifestyle is interrupted by the arrival in the village of a noisy Turkish family, squatters who move around into an abandoned house. They bring with them a few cattle, but it isn't long before the head of the family decides that bee keeping would be more profitable. Whereas Hatidze is possessed of infinite patience, the Turks are in a hurry to earn cash, and in so doing they impact on the fragile ecology of Hatidze's little world.

As fly on the wall documentaries go, *Honeyland* is a fine example. There is no narration; rather sad, but the enveloping story is told in purely visual terms and the photography is outstanding.

**Original review:** David Stratton, *Weekend Australian*

**Extracted by:** Peter Gillard

# THE IDEAL PALACE

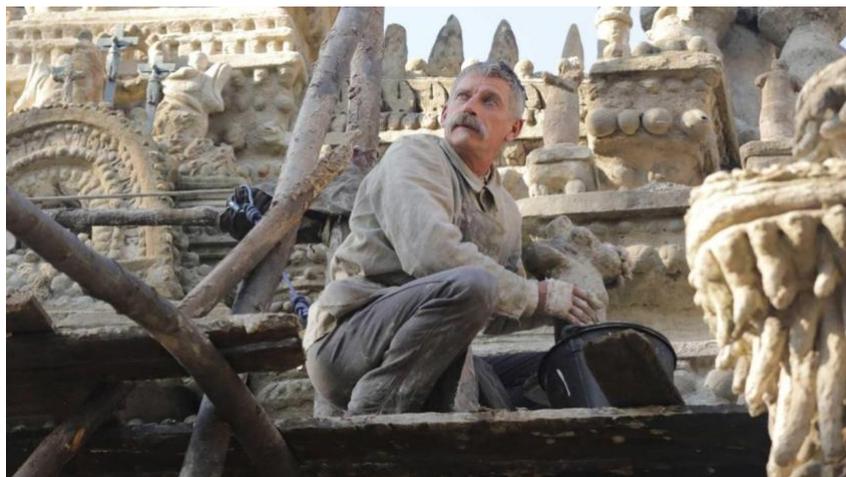
## L'incroyable Histoire du Facteur Cheval)

**Director:** Nils Tavernier

**Featuring:** Jacques Gamblin,  
Laetitia Casta,  
Florence Thomassin

**Language:** French

**Origin:** France, Belgium 2018



**Running time:** 105 minutes

Mild themes and brief nudity



14, 16, 17 September

"Postman Cheval", given name Joseph-Ferdinand, walks a route of 32 kilometres every day in the mountains of the Drôme, in eastern France, in the 1870s. He is largely silent, unable to look people in the eye or respond to questions. We don't know if he is extraordinarily shy or simply touched. His boss, Auguste (Bernard Le Coq), gives him exotic postcards, knowing he loves the pictures of far-off Hindu temples and Arabic palaces. When Cheval's wife dies, the grandfather sends the postman's little son to live with other relatives, knowing Cheval can't take care of him. This is the first tragedy among many, the first that pushes Cheval towards some act of defiance and permanence – something to show people around him he's not the village idiot.

*The Ideal Palace* is the story of how Cheval built one of the wonders of France – a fantasy palace 12 metres high and more than 30 metres long, from river stones, fossils, pebbles and shells. He worked on it for 33 years, mostly under candlelight. Cheval claimed he took inspiration from nature – the birds and insects told him what to do – so director Nils Tavernier establishes that strong bond. He also delves into the personal story, to show how tragedy formed much of this "palais ideal", as Cheval called it.

The film is long on natural beauty and silence, establishing a seductive mood of isolation and quiet, as Cheval (Jacques Gamblin), tramps up and down the mountains with his postbag. The recently widowed Philomene (Laetitia Casta) sees his kindness and strength, rather than his awkwardness. They marry and have a daughter, Alice (Zelie Rixhon). She inspires him to build something grand, both a wondrous place for her to play and a triumph of his imagination.

The movie is seductively pleasurable. Tavernier corrals the emotions and restricts musical embellishment, concentrating on the landscape and Cheval's life. Gamblin's performance is similarly restrained, with a strong sense of the man's turmoil, as well as his kindness.

**Original review:** Paul Byrnes, *Sydney Morning Herald*

**Extracted by:** Gail Bendall

# AILO'S JOURNEY

21, 23, 24 September



## Une Odyssée en Laponie

**Director:** Guillaume Maidatchevsky

**Featuring:** Aldebert, Prinssi

**Language:** Finnish

**Origin:** Finland 2019



**Running time:** 86 minutes

Reindeer are native to Lapland, a region above the Arctic Circle straddling Finland, Norway, Sweden and Russia. The climate is harsh in winter and they have a fair share of predators that cause them difficulties. Climate change has only made the weather worse and worse still, has played havoc with their traditional migration routes – as have loggers who have displaced wolves from their habitat, sending them into places where reindeer once were relatively safe.

This film captures the first year of life for Aïlo. Donald Sutherland intones that Laplanders have a saying that reindeer get five minutes to learn to stand, five more minutes to learn to walk, then five minutes to learn to run and swim. That's how dangerous the climate and predator situation is in Lapland.

Like many nature documentaries, Aïlo is anthropomorphized to a large extent. Sutherland – who does excellent work here, lending much needed gravitas – imbuing him with human qualities and human thought processes. Chances are, Aïlo and others of his species don't spend a lot of time ruminating on how tough life is in the Arctic Circle. Most animals function primarily on instinct and experience. That isn't to say there aren't moments that are captivating, such as when Aïlo mimics a rabbit and later on, a stoat. To add to the plus column, the cinematography is absolutely breath-taking – even the scenes of winter are refined with varying shades of white and blue, all filmed in the low light of perpetual Arctic twilight.

To a large extent, this isn't as educational as it could be although Sutherland does his best. Labeling lemmings the “chicken nuggets of the North” is kind of amusing, but it oversimplifies their place in the food chain.

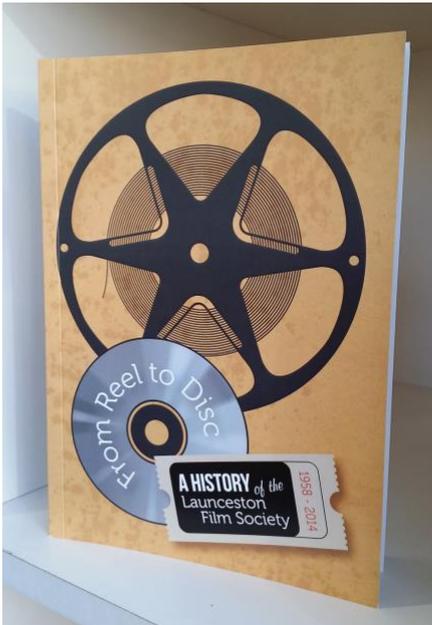
All in all, this is a solid although not remarkable documentary. The film doesn't turn away from the grim reality of life in a harsh environment (reindeer die, although never on-camera) and the effects that climate change is having on these animals.

**Original review:** Carlos, *Cinema 365*

**Extracted by:** Gill Ireland

# FROM REEL TO DISC

## Projectors and Projectionists

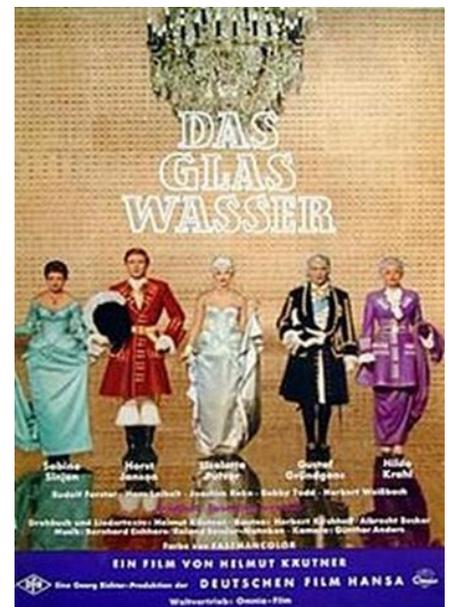


Before the move to the cinema complex in 1984, one of the key positions within the Film Society was that of being the projectionist. The first to hold this position was John Halliday but it became obvious almost immediately that there needed to be more than one; if Halliday was unavailable screenings could not go ahead. It was a simple issue to solve and a number of people were soon trained. Other problems surrounding the position were not so easily dealt with. Unlike today's DVDs the 16mm films shown were usually on at least two reels, sometimes up to four. Screenings had to be halted so that the reels could be changed.

Having only one projector created other problems. In 1970 the Society negotiated to use the newly installed theatrette at the Queen Victoria Museum and Art Gallery. Much fuss was made of the first night there and a full house showed up. Unfortunately the projector broke down. In an age before mobile phones, the Society secretary Michael Keane had to locate a phone box and make a series of calls to find a replacement. One was eventually borrowed from Oakburn College in Elphin Road with Keane needing to make an emergency dash to get it.

That particular issue was somewhat alleviated when the Society eventually bought two Bell and Howell 16mm projectors in 1975. Whilst a second projector fixed the issues of breaks in screenings it did not fix all the projectionist's problems. Reels were sometimes out of order, a fact not realised until reel two, or even reel three, was up and running. Sometimes the wrong reels were sent, resulting in half or a third of the film missing. When this occurred the Society depended on there being a member present who had seen the whole film. The member would then tell the assembled audience what occurred in the missing segment, thus bringing them to a point where the next reel could be shown! Sometime the issues were the projectionist's own fault. In the mid-1970s the Society screened the German musical comedy *A Glass of Water* at the QVMAG theatrette. The film did not prove a winner, many of the audience left the screening to socialise outside. One of those was the projectionist. When he returned to the projection room he discovered that the take-up reel was faulty and that hundreds of metres of film lay serpentine like on the floor.

The need for a projectionist was partially resolved with the move to Village Cinemas although the Society continued with occasional screenings at the Museum until 1989. The last film shown was the 1949 classic *The Third Man*. Given the first screening at the Museum in 1970 had been late due to the projector break down, it was fitting the last was also late. The reasons were slightly different however, as this time the projectionist had overslept!



# PROGRAMME: 20 JULY – 24 SEPTEMBER 2020

| SESSION TIMES               | MOVIE  | LENGTH      |
|-----------------------------|--|-------------|
| 20, 22, 23 JULY             | The Lighthouse (MA 15+)  | 109 Minutes |
| 27, 29, 30 JULY             | Judy & Punch (MA 15+)  | 106 Minutes |
| 3, 5, 6 AUGUST              | Sorry We Missed You (MA 15+)                                       | 101 Minutes |
| 10, 12, 13 AUGUST           | Love at Second Sight (M)<br>(Mon Inconnue)                         | 118 Minutes |
| 17, 19, 20 AUGUST           | Meeting Gorbachev (G)  | 91 Minutes  |
| 24, 26, 27 AUGUST           | For Sama (MA 15+)  | 96 Minutes  |
| 31 AUGUST<br>2, 3 SEPTEMBER | Dark Waters (M)  | 127 Minutes |
| 7, 9, 10 SEPTEMBER          | Honeyland (M)  | 86 Minutes  |
| 14, 16, 17 SEPTEMBER        | The Ideal Palace (PG)<br>(L'incroyable Histoire du Facteur Cheval) | 105 Minutes |
| 21, 23, 24 SEPTEMBER        | Ailo's Journey (G)<br>(Une Odyssée en Laponie)                     | 86 Minutes  |

## 12 OCTOBER Next screening

Visit our website [www.lfs.org.au](http://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** Peter Gillard  
**Secretary** Gail Bendall  
**Membership secretary** Gill Ireland

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

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



**VILLAGE  
CINEMAS**  
LAUNCESTON