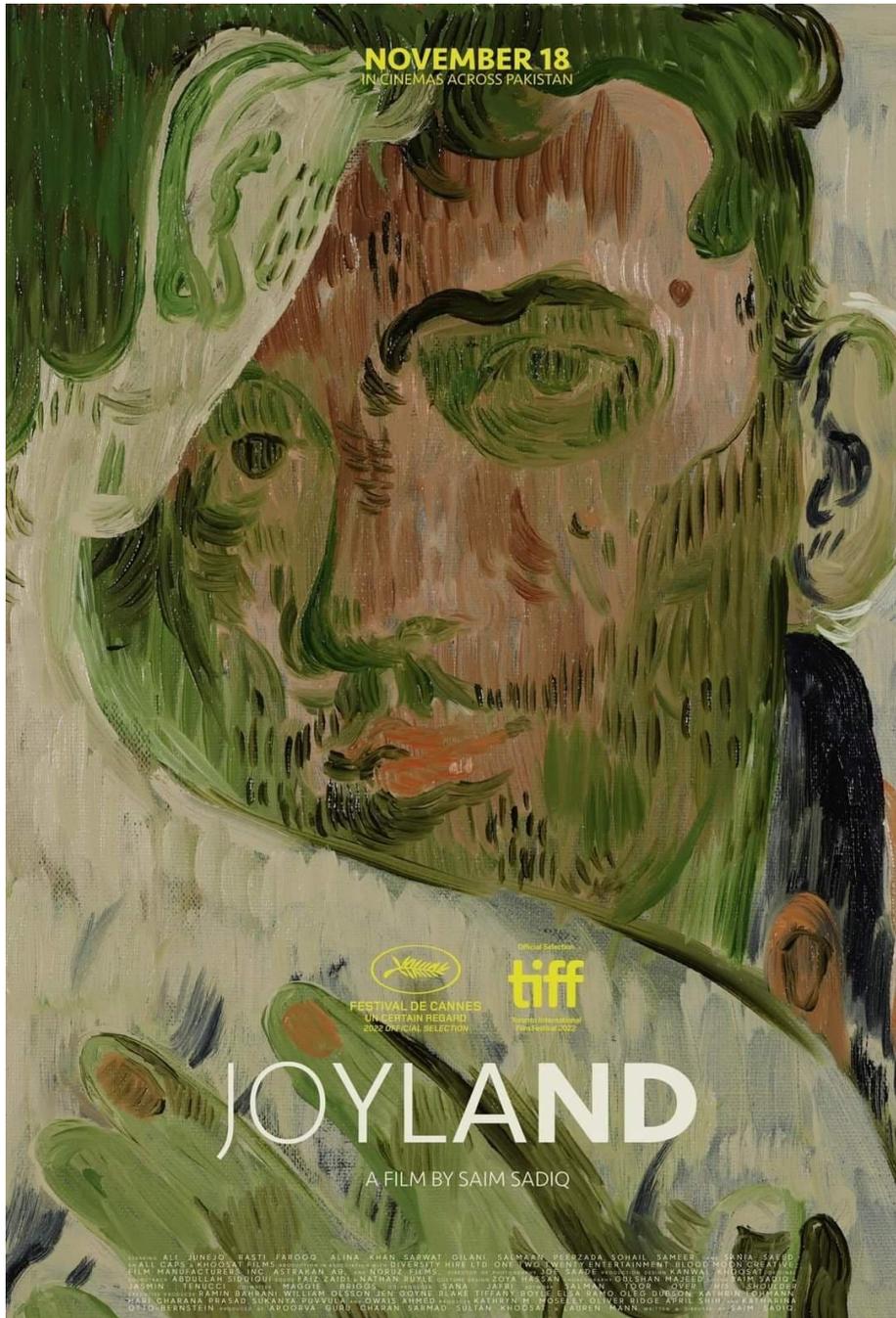


NEWSREEL

16 OCTOBER – 21 DECEMBER 2023



launceston film society

Volume 44 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 1250 members. The largest cinema at the Village holds around 290 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, Kim Pridham and Richard Ireland.

HOW TO BLOW UP A PIPELINE

Director: Daniel Goldhaber

Featuring: Ariela Barer,
Kristine Froseth, Lukas Gage

Origin: USA 2023



Running time: 104 minutes

Mature themes, coarse language,
drug use



16, 18, 19 October

Theo and Xochitl, now in their twenties, are lifelong companions from Long Beach, California - a city riddled with pollution from multiple oil refineries. After her mother passes away during an unexpected heatwave (one which she attributes to climate change), Xochitl decides to take matters into her own hands. Together with Theo's girlfriend Alisha and five strangers, they devise a scheme to detonate parts of an oil pipeline in West Texas. These are the kind of people who would be sufficiently motivated or reckless to risk decades in federal prison. They are all drawn together by a plan to massively disrupt the flow of oil and drive its price ruinously up.

The film's tone, pacing, and delivery evoke classic thrillers from the '70s and '80s, from the dynamic but never showy camerawork and crisp, short, flowing scenes to the retro-synth score (by Gavin Brivik) that burbles beneath expository moments, to the way the opening plunges audiences right into the action, then judiciously flashes back to fill in everyone's backstories and show the different reasons why each of them is motivated to take part in such extreme action.

How to Blow Up a Pipeline is one of the most original American eco-thrillers in years. It's likely to become controversial exactly because of how it presents its central characters. They are a group of young American self-described "terrorists" trying to blow up a Texas oil pipeline to protest an array of social ills portrayed as a legitimate though troubling force for social change. The film even compares members of the group (in scenes of conversation between the characters) to revolutionaries throughout history, including the founders of the United States of America. There is an undeniable propulsive energy mixed with persuasive activist messaging throughout.

The result fuses technically proficient, impressively assured filmmaking to the urgently contemporary subject matter in ways that are rarely seen in commercial cinema. Goldhaber's film is comfortable depicting these kinds of characters in a way that lets the audience decide how to feel about them as terrorists or as saviours of the world or somewhere in between.

Original review: Peter Bradshaw, *Guardian* & Roger Ebert, rogerebert.com

Extracted by: Ed Beswick

MY SAILOR MY LOVE

23, 25, 26 October



Director: Klaus Härö

Featuring: James Cosmo, Brid Brennan, Catherine Walker

Origin: Finland, Ireland 2022



Mild themes

Running time: 102 minutes

Directed by Klaus Härö, *My Sailor, My Love*, sets out in an apparently predictable direction before veering down a rockier, less familiar path. It doesn't exactly subvert expectations, but the sharp writing and subtle acting make for a more satisfying experience. Howard, played with hulking charisma by James Cosmo, seeks to scare away the latest tenant in his old home, his new housekeeper, Annie (Bríd Brennan). Told his daughter has paid her €400, he offers her €500 to "never darken my door again". You would be right if you guessed the two eventually reach a friendlier understanding. It would not, however, be right to describe *My Sailor, My Love* as any sort of soapy romance. Jimmy Karlsson and Kirsi Vikman's screenplay fleshes out a cluster of circling characters with great incisiveness.

Catherine Walker, a strong presence in Irish film and theatre over the past decade, does fascinating work as Howard's daughter, Grace. An overworked nurse, struggling to make sense of her life in therapy, she gets support from neither hostile dad nor an apparently uninteresting husband. In a less thoughtful piece Grace would be the soulless representative of a newer, harsher nation – and, sure enough, her hostility when Howard and Annie become close is faintly shocking. She writes a letter that, in its warnings about the old man's selfishness, says as much about her insecurities as about any of her father's defects. Late in the action, however, Walker sheds emotional layers to reveal the damage within. Nobody here is demonised.

The film is most notable for the interplay between the two senior actors. Rarely offered the opportunity of a lead role, Cosmo resists the temptation to make a lovable old rogue of Howard as he and Annie stumble into companionship. There is a hooded quality to his performance that allows all kinds of suspicions to fester. Brennan showcases her capacity to say everything while not saying very much. The two discover secret energies in their slow emotional dance around testily revealed unhappy pasts. *My Sailor, My Love* will play to any nation where humans struggle to make themselves understood. After all, the sailor belongs only to the sea.

Original review: Donald Clarke, *Irish Times*

Extracted by: Anne Green

KLAUS HÄRÖ



Finnish film director Klaus Härö has won more than 60 prizes at festivals all over the world including The Crystal Bear at the Berlin Film Festival. He admits, however, that ‘When I started out of film school in the 1990s, my first films weren’t very good. I went through a crisis. I felt so bad about my films and if I had a plan B I would have done something else but I was too much into film. When I felt I couldn’t go

on by myself, I finally started asking people for advice and experienced a true change in both atmosphere and the quality of my final films.’

Härö has directed five feature films including *The Fencer* (2015, LFS Term1, 2017). Four of these have been selected to represent his native country Finland in the Best Foreign Film Category at the Oscars. *The Fencer* was also nominated for the Golden Globes 2016. He confesses that ‘It is my greatest joy to collaborate with every single craftsman—from the writer, the producer to the sound designer to make the best film possible.’

He studied directing and attended screen writing seminars at the University of Industrial Arts in Helsinki. Now he works in both Sweden and Finland. ‘I have worked most of the time on co-productions, filmed in Sweden, Estonia among others, and it’s always nerve-wracking when you go abroad. You don’t know what type of crew you will get.’

My Sailor, My Love is Härö’s first English language film, but he has a comfort in filming in Ireland. ‘I actually grew up with Irish films. When I started film school in the early 90s, there were great film influences from Ireland—such as Jim Sheridan’s *My Left Foot* and *The Field*. I was stunned that a small country such as Ireland—about the size of Finland, could create such landmark movies, at a time when Finland truly lacked a thriving film environment. Later in the early 2000, Finnish films picked up, and so did the audience.’

‘All my films,’ Härö recognises, ‘in one way or another, deal with relationships with children. Whether they are young or elderly. You can never get rid of your parents, and if you have a very charged and difficult relationship, it will affect the way you behave. It’s only when you make peace with your own heritage, where you come from, that you can make peace with yourself.’



Sources: <https://prabook.com/web/klaus.haro/2138803>

<https://nordiskfilmogtvfond.com/news/stories/klaus-haro-on-toronto-bound-my-sailor-my-love>

2024... MORE DELIGHTS TO COME

IT'S RENEWAL TIME

1st November to 19th December

You can renew your membership

2024 membership: \$150 for 40 films

How to rejoin: ·

- A link will be sent to members with the reminder email

OR

- Go to <https://lfs.org.au/membership>
 - click on the membership button
 - then 'get tickets' button to Humanitix
 - select RENEWAL

OR

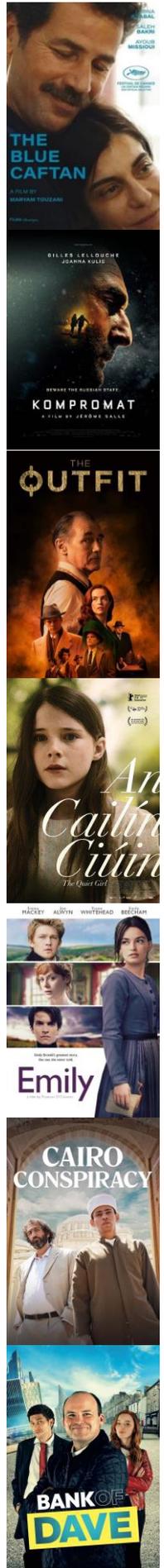
- Go straight to the Humanitix website;
<https://events.humanitix.com/copy-of-launceston-film-society-membership-2024/tickets>
 - select RENEWAL

Know someone who enjoys watching films?

Encourage them to join for 2024!

New members can start attending films as soon as they pay their membership. That is as many as 8 films for 'free'. All new members will need to send a photograph to photos@lfs.org.au.

RegisterNow no longer operates so your receipt of payment will look a little different on the Humanitix site.



DRIVING MADELEINE

Une Belle Course

Director: Christian Corian

Featuring: Line Renaud,
Dany Boon

Language: French

Origin: France 2022



Running time: 91 minutes

A scene of strong sexual violence



30 October, 1, 2, November

Line Renaud is a much-loved French singer and actor whose life spans most of the last century. Casting her in a leading role at 93 must have posed some challenges, but *Driving Madeleine* is constructed to fit around her, rather than the other way around.

This is an encounter between old Paris and new Paris, and the way women's lives have changed. Renaud and Boon make a delightful couple, and lovers of Paris will be thrilled as the cab passes various famous landmarks and drives down lesser-known suburban streets.

Charles (Boon) is offered a 'plum fare' by the dispatcher. Charles is middle-aged and in debt, which makes him even grumpier than the average Paris cabbie.

Madeleine asks Charles to take her to the other side of Paris. At this stage, he is frustrated with the old biddy, but he needs the extra money. Fairly soon, she asks him to visit more places off their route. This trip has a significance we do not yet understand. The director, Christian Carion, grew up in Cambrai, in the middle of the old western front of World War I. In this movie, Line Renaud brings that sense of history, both in the character she plays and the way she plays it.

Renaud was a popular singer, from late in World War II. She made a number of movies in the 1950s, then dropped out of film for almost 30 years. She returned in the late 1980s in a string of successful comedies, building a whole new audience, and making more than 20 films in the last 35 years. Boon has directed her in two films, in 2006 and 2008.

Madeleine's story has many twists, going to a dark place. Renaud plays her as a survivor; someone who learned to endure. Her warmth is utterly irresistible, thawing the disconsolate Charles. She becomes his guide so that we wonder finally who's driving whom.

Original review: Paul Byrnes, *Sydney Morning Herald* and David Stratton, *Australian*

Extracted by: Gail Bendall

THE NEW BOY

6, 8, 9 November



Director: Warwick Thornton

Featuring: Aswan Reid, Cate Blanchett, Wayne Blair, Deborah Mailman

Origin: Australia 2023



Mature themes

Running time: 116 minutes

Beautiful, lyrical and tinged with magical realism, the third feature film from Warwick Thornton (*Samson and Delilah*; *Sweet Country*) is a delicate exploration of faith and the collision of cultures.

Set in a remote Outback orphanage during World War 2, a troublesome aboriginal boy (Aswan Reid) is delivered to the fiery Sister Eileen (Cate Blanchett), who runs the place with fellow nun Sister Mum (Deborah Mailman) and indigenous work hand George (Wayne Blair).

Sister Eileen takes her role as a spiritual guide to her young charges very seriously – so seriously, in fact, that she keeps from informing head office that the priest who is supposed to be in charge is quite dead. To keep any meddling from derailing the good work she believes her small team is doing in the service of God, she pretends to be the dead priest, writing upbeat letters assuring Catholic HQ that all is well and that the profits from their crops will continue to flow.

Sister Eileen takes a special shine to the new boy (that's all he's called), hoping to enlighten him through the power of Christianity. As it turns out he has his own special connection to the spiritual realm, a quality he keeps secret and which comes into sharp relief with the long-awaited arrival of a big wooden sculpture of Christ on the cross.

With stirring use of music from Nick Cave and Warren Ellis, and featuring richly atmospheric cinematography by Thornton, *The New Boy* is leisurely paced with a basic narrative composed of intersecting themes about faith, devotion and what can happen when competing notions of spirituality collide.

Original review: Jim Schembri, jimschembri.com

Extracted by: Allison Edwards

OTHER PEOPLE'S CHILDREN

Les Enfants des Autres

Director: Rebecca Zlotowski

Featuring: Virginie Efira, Roschdy Zem, Chiara Mastroianni, Callie Ferreira-Goncalves

Language: French

Origin: France 2022



Running time: 104 minutes

Mature themes, sex scenes, nudity, drug use, coarse language



13, 15, 16 November

Is a woman without children living a child-free or a childless life? That's the existential question at the heart of French filmmaker Rebecca Zlotowski's thoughtful dramedy about a fortysomething teacher who develops an attachment to her boyfriend's daughter.

On the surface, Rachel (Virginie Efira) seems to live a contented life. She has a good relationship with her students, her ex-boyfriend, and her father and younger sister, with whom she spends Jewish holidays. Then she meets handsome car designer, and fellow guitar player, Ali (Roschdy Zem). Their attraction is palpable; from their heady smiles to the close-ups of hands itching to touch – but this is a film staunchly told through Rachel's perspective.

We see her desire play out in two ways: as a romantic partner luxuriating in the love and passion quickly developing with a man she sees a future with; and as a woman whose maternal affections have been awakened by his young daughter Leïla (Callie Ferreira-Goncalves).

The longer Rachel spends with this gorgeous young girl, and the more Ali invites her to be a part of Leïla's daily routine, the more apparent her tentative status as a caregiver is. Leïla's mother Alice (Chiara Mastroianni) is still in the picture and while their interactions are mature and empathetic, Rachel must grapple with the fact that she may always be the third wheel in this family.

Virginie Efira brings compassion and believability to a woman facing complex choices. Rachel's life becomes wrapped up in other people's children as the story peels back the personal, pensive layers of why Rachel has not had a child herself. Zlotowski smartly articulates the complex choices modern women are faced when it comes to motherhood, step-parenting and relationships. The ending may well be sad but it's no less empowering.

Original review: Hanna Flint, *Time Out*

Extracted by: Gail Bendall

RACHEL'S FARM

20, 22, 23 November



Director: Rachel Ward

Featuring: Rachel Ward, Bryan Brown, Mick Green

Origin: Australia 2023



Mature themes and coarse language

Running time: 88 minutes

Rachel is writer/director/actor Rachel Ward. Before we visit her farm, here is a brief introduction, reminding us of who Rachel Ward has been, English-born, international actress, award-winning director, and, after meeting on the set of *The Thorn Birds*, marrying popular Australian actor, Bryan Brown, and they have been married for 40 years, parents, grandparents.

Ward introduces us to the farm that they bought some decades ago, in the Nambucca, NSW mid-North Coast. Rachel is a forthright personality, speaking articulately to camera, her commentary running right throughout the film, but she knows that, while listening on the part of the audience is important, there is more importance in seeing. After devastation of the area by the 2019 fires, and in collaboration with her neighbour, Mick Green, Rachel committed herself to farming, finding it exhilarating even if constant hard work. However, it was not just farming in the traditional way, a smaller property, running some cattle, reliant on fertilisers and other chemicals. Rather, this is a documentary about regenerative agriculture.

Rachel and Mick eventually combine their properties and begin working together. He introduces the regenerative aspects of the farming, along with some consultation of Indigenous elders about care for the land. Rachel goes to cattle auctions and becomes involved in farm maintenance and regeneration. Bryan Brown says that he couldn't be a farmer – too much hard work. But he does help in his way. But more help comes from their daughter, Matilda.

The action takes place from the fires of 2019 and Rachel's learning, going into action, held up for some months by Mick's severe motorcycle accident and his recuperation, her having to take greater responsibilities, careful financial planning, and her making a commitment at this stage of her life to farm work, and regeneration of the land. One has to say that Rachel Ward is persuasive in what she says and in showing what she does. And, in these global warming difficult ecological times, the message about regenerative agriculture is more than timely.

Original review: Peter Malone, *Australian Catholics Edu. Hub*

Extracted by: Janez Zagoda

JOYLAND

Director: Saim Sadiq

Featuring: Ali Junejo,
Rasti Farooq, Alina Khan,
Sarwat Gilani

Language: Punjabi

Origin: Pakistan 2022



Running time: 127 minutes

Strong coarse language



27, 29, 30 November

This year's Queer Palme winner, and the first ever Pakistani film in the Cannes official selection, Saim Sadiq's debut impresses with its sensitive storytelling and vibrant visuals. Tartly funny and plungingly sad in equal measure, this is nuanced, humane queer filmmaking and as a tale of transgender desire in a Muslim country, its very premise makes it a boundary-breaker.

At its heart, however, this is a gently observed, honestly felt family story, not out to speak for any demographic as a whole, and benefiting considerably from the warm, slightly dishevelled charm of screen novice Ali Junejo in the lead. He plays Haider, the scrappy younger son of the Rana family, a handsome, imaginative daydreamer who hasn't yet found his calling in life, he has taken a wife — smart, self-sufficient Mumtaz (a superb Rasti Farooq).

Haider and Mumtaz remain childless and while he hasn't held a job in years, Haider contentedly plays homemaker (and playful childminder to his three nieces) while Mumtaz assumes the breadwinner role — not the only way in which their mutually affectionate but passionless marriage defies social convention. When he does eventually find employment through a friend, it's not the traditionally respectable kind. Despite no great gifts in the terpsichorean department, he's hired as a backing dancer for trans female performer Biba (Alina Khan) at a local nightclub. Haider lies about his job to his family, claiming he's merely a stage manager. Also strictly secret, needless to say, is his increasingly close bond with Biba, who teaches him to loosen both his hips and his sensibilities.

Sadiq's wry, intelligent script doesn't treat their relationship as some kind of revelatory, cure-all lightning bolt, but rather as a litmus test for all that this caring but confused young man has yet to learn about himself and others. Sadiq's visual wit is never more apparent than in the image of Haider ferrying a giant cardboard standee of Biba across town on his moped: a trans woman literally larger than life, defiantly taking up space against the night sky.

Original review: Guy Lodge, news@variety.com

Extracted by: Mark Horner

ASTEROID CITY

4, 6, 7 December



Brief nudity

Director: Wes Anderson

Featuring: Jason Schwartzman, Scarlett Johansson, Tom Hanks

Origin: USA 2023

Running time: 105 minutes

It is set sometime in the mid-1950s in a US desert town called Asteroid City, named so because 3,000 years ago this was the site of a meteorite landing. It is now the location for a US government observatory, but it is also where an annual convention takes place honouring the teen inventors of the best high-school science projects; these are of course hilariously scary and advanced, such as a fully functioning death ray.

Just as the kids and their parents assemble for the proceedings in the desert with its fierce, blue sky and yellowish terrain, a staggering event happens – more staggering than the periodic atom bomb tests whose mushroom clouds appear on the horizon. The president decrees that no one is allowed in or out of town, a strict lockdown will be enforced until the danger is deemed to have passed. Schwartzman plays a widowed war photographer who gets his cranky, grieving father-in-law (Hanks) to come and help look after the kids; he falls for a nearby inventor-kid mom, a movie star played by Johansson. Jeffrey Wright plays the general in charge, Steve Carell is the motel owner, Matt Dillon the town's mechanic, Rupert Friend is the local singing cowpoke. Hope Davis and Liev Schreiber are among the parents, and everyone is delivering the lines with absolute seriousness.

But there is also a framing device that actually acknowledges the artificiality and two-dimensionality of Anderson's familiar *mise-en-scène*, and the invisible proscenium arch within which his dramas appear to be happening. What we are seeing is supposed to be a stage play, though miraculously brought into an approximation of the real world, written by an emotionally fragile dramatist (Edward Norton) who is in a relationship with one of the cast. As ever, there is little or no emotional content, despite the ostensible subject of grief. The movie rattles cleverly and exhilaratingly along, adroitly absorbing the implications of pathos and loneliness without allowing itself to slow down. It is tempting to consider this savant blankness as some kind of symptom, but I really don't think so: it is the expression of style.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Gill Ireland

CHEVALIER

Director: Stephen Williams

Featuring: Kelvin Harrison Jr, Samara Weaving, Lucy Boynton, Marton Csokas, Ronke Adekduejo, Alex Fitzalan

Origin: USA 2022



Running time: 108 minutes

Mature themes, violence and coarse language



Actor and musician Kelvin Harrison Jr, who recently played blues legend BB King in Baz Luhrmann's *Elvis*, commands the screen as Joseph Bologne, the son of an enslaved Senegalese mother and a French plantation owner in Guadeloupe. Having been sent by his father to boarding school in Paris, where he showed a prodigious talent for fencing and music, Joseph arrives at the Sofia Coppola-esque court of Marie Antoinette (Lucy Boynton), who anoints him Chevalier de Saint-Georges – an extraordinarily elevated position, as jealous noblemen are quick to remind him, for someone of his background.

For a while, Joseph's charms and talents make him an object of courtly desire – feted for his skills as a lover and a fighter as well as a composer and virtuoso violinist. An affair with Samara Weaving's silver-throated Marie-Josephine enrages her bullying husband, the Marquis de Montalembert, played with a quietly terrifying scowl by Marton Csokas. But when prejudice and personal rivalries come between Bologne and an appointment at the Paris Opera, he finds new kinship among the rhubarbing rabble ("Liberté! Égalité!") who are soon to be gathering at the gates of the Bastille, and to whom he lends musical support.

Described in its opening titles as a "prelude to revolution", *Chevalier* is entertainingly soapy fare with an unabashedly brash and anachronistic approach to its 18th-century tale. It's arguable that there's still a whole other movie to be made about Bologne, focusing on his role as a colonel in France's first all-black military regiment (mentioned briefly in the closing credits) and his subsequent imprisonment during "la Terreur" (Napoleon later tried to write Bologne's musical legacy out of history). Yet perhaps that is this frothy film's strength: cherrypicking multiplex-friendly elements from a complex and still largely unknown life in a manner that leaves the audience wanting to know much more.

Original review: Mark Kermode, *Observer UK*

Extracted by: Allison Edwards

11, 13, 14 December

WATANDAR: MY COUNTRYMAN

18, 20, 21 December



Director: Jolyon Hoff

Featuring: Muzafar Ali, Nici Cumpston, Ken Dadleh, Elaine Mackean, Aminullah Shamrose

Language: English, Afghan

Origin: Australia 2022



Mild themes and coarse language **Running time:** 67 minutes

Muzafar Ali is a Hazara artist from Afghanistan who grew up in Pakistan as a refugee. In 2004, when he was 17, he returned to Afghanistan to work with the United Nations disarmament program. This work took him across the country, and he extensively photographed the regions, providing an insight into rarely documented areas.

In 2015, Muzafar was resettled to Australia through the humanitarian visa program. When he discovers that Afghans have been in Australia for 160 years he's compelled to photograph and document the stories of their descendants.

Then, in 2021, the Taliban take over Afghanistan. With his homeland lost, he's driven to help and reaches out to his former colleagues, whose lives are in danger. Finally, at the Camel Cup in Maree, Muzafar and his family find they have a new home with their Watandar - their countrymen.

This new documentary covers the stories of Muzafar's meetings with Afghan descendants in Australia, his ever-increasing concern for people still trapped under current Taliban rule and his own search for a new Afghan-Australian identity.

The Afghan descendants that he meets all tell their stories in a warm, disarming way, enabling Muzafar to understand their history in this country and become part of their lives and identity.

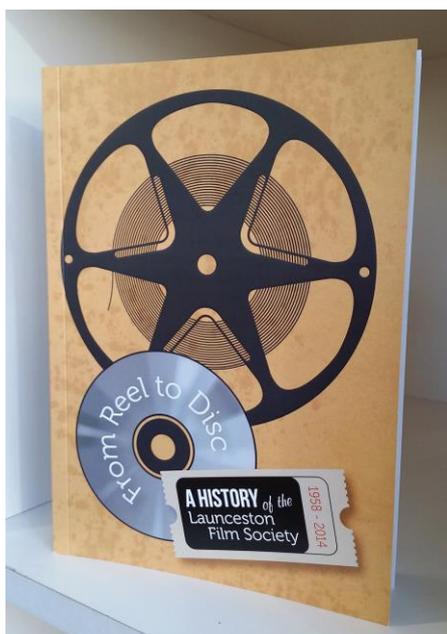
Meanwhile, Muzafar is dealing with the horror stories of Taliban rule coming from Afghanistan and he provides us with a first-hand perspective on their experiences.

This is a moving documentary that gives a compelling insight into a refugee's search for his own Afghan-Australian.

Original review: Len Power, *Canberra Critics Circle*

Extracted by: Mark Horner

FROM REEL TO DISC



COVID and its LFS Impact

As with most, if not all community bodies in Australia, the LFS had no plan in place to deal with the COVID epidemic in 2020. When the English teen drama *Blinded by the Light* was screened during the week starting March 9, COVID already present in the community, but was not seen as impacting greatly on the Society. The following week numbers plummeted, the Thursday screening of the French drama *Portrait of a Lady on Fire* drawing just 50 attendees.

Under Workplace Safety directives imposing restrictions on public gatherings, the cinema was forced to close. The LFS Committee had no option but to cancel the rest of the Term One screenings with no idea just when screenings would be resumed, and if they were, under what constraints. By the end of Term Two, plans were put in place to allow for screenings to return in July. When they did, members experienced a number of changes to their usual routine.

Village Cinemas eventually resumed public screenings on a limited basis. There were none on Mondays, Wednesdays nor Thursdays, thus allowing for three cinemas to be available for the LFS each screening. Worksafe edicts covering the health safety of members meant every second row was left vacant but members could sit together provided they entered together. Village staff had to seat members to ensure there was an acceptable distance between them which meant that friends arriving separately were split up.

Another requirement was that an accurate list of attendees had to be kept, including a record of which cinema they were in. Problems occurred when members scanned their card but waited outside the allotted cinema for other family or friends to arrive. If this resulted in being seated in a different cinema, they had to have their names moved from one list to another.

To deal with the delays of getting members into screenings, Cinema One started five minutes after that in Cinemas Two and Three. Some members complained that the cinemas were overly full but Workplace Safety had ruled that people sitting facing the same way and not moving around allowed initially for a 50% capacity, which over time rose to 90%. Other entertainment venues were limited to a 250 person cap.

As it was the average capacity for the rest of 2020 sat at 34% with the highest attendance being only 47% of the seating available. The first week of screenings following resumption saw 543 members turn up and the highest attendance figure of the year was 775.

PROGRAMME: 16 OCTOBER – 21 DECEMBER 2023

SESSION TIMES	MOVIE	LENGTH
16, 18, 19	OCTOBER How to Blow up a Pipeline (M)	104 Minutes
23, 25, 26	OCTOBER My Sailor, My Love (PG)	102 Minutes
30 1, 2	OCTOBER Driving Madeleine NOVEMBER (Une Belle Course)(MA15+)	91 Minutes
6, 8, 9	NOVEMBER The New Boy (M)	116 Minutes
13, 15, 16	NOVEMBER Other People's Children (Les Enfants Des Autres) (M)	104 Minutes
20, 22, 23	NOVEMBER Rachel's Farm (PG)	88 Minutes
27, 29, 30	NOVEMBER Joyland (MA15+)	127 Minutes
4, 6, 7	DECEMBER Asteroid City (M)	105 Minutes
11, 13, 14	DECEMBER Chevalier (M)	108 Minutes
18, 20, 21	DECEMBER Watandar: My Countryman (PG)	67 Minutes

Film voting: The Plough Inn

5 FEBRUARY 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.



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