

NEWSREEL

2 FEBRUARY– 16 APRIL 2026





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



Guest Membership Passes are available through the membership tab on the LFS website.

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:

- ✓ Film voting results
- ✓ Film requests



To change your details (address, email, newsreel preference etc)

- Visit your Cardskipper app OR email us at membership@lfs.org.au



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



Your digital QR membership code 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 and committee. 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, Richard Ireland and Gill Ireland.

THE DOOR TO DOOR BOOKSHOP

Der Buchspazierer

Director: Ngo The Chau

Featuring: Yuna Bennett,
Ronald Zehrfeld,
Christoph Maria Herbst,

Origin: Germany 2024

Language: German



Running time: 98 minutes

Mild themes and violence



2, 4, 5 February

The Door to Door Bookshop is a tender German drama based on the bestselling novel by Carsten Henn. Released in October 2024, the film follows the quiet and reclusive book courier Carl Kollhoff (played with subtle brilliance by Christoph Maria Herbst), who delivers hand-picked books to his loyal customers. His structured, solitary life is unexpectedly disrupted by a lively and curious nine-year-old girl named Schascha (Yuna Bennett), who begins to accompany him on his daily rounds, and slowly cracks open his guarded heart. Schascha has just moved to the beautiful town of Velbert with her father (Ronald ZEHRFELD) when she meets the strange older man. She too loves to read but is still suffering greatly from the death of her mother.

Christoph Maria Herbst shines as the introspective Carl, delivering a restrained yet emotional performance. Young Yuna Bennett is a delightful discovery, bringing charm and vibrancy to the screen with her spirited portrayal of Schascha.

Director Ngo The Chau creates a soft, storybook-like atmosphere with warm tones and poetic visuals that elevate the emotional depth of the narrative.

The film gracefully tackles themes of grief, loneliness, friendship, and the healing power of literature. It's a feel-good story that offers quiet inspiration and hope. While charming, the plot follows a fairly familiar emotional arc, with few surprises for seasoned viewers of the genre.

The Door to Door Bookshop is a film for the soul - gentle, poetic, and full of heart. It doesn't reinvent the wheel, but it doesn't need to. It invites you to slow down, take a breath, and remember the small joys in life - like a good book, a warm smile, or an unexpected friend.

Original review: Darkly Dreaming Fan

Extracted by: Gail Bendall

BUGONIA

9, 11, 12 February



Director: Yorgos Lanthimos

Featuring: Emma Stone, Jesse Plemons, Aidan Delbis

Origin: USA 2025



Strong violence, injury detail, coarse language, suicide scene

Running time: 118 minutes

The world is dying, and Yorgos Lanthimos would like to hasten its end. His blunt instruments in *Bugonia*, a casually sardonic black comedy which might constitute his most approachable film to date, are a paranoid beekeeper and a craven biomedical CEO. The apiarist, a sweaty, dirty, and smutty Teddy (Jesse Plemons), teams with his impressionable cousin Donny (Aidan Delbis) to kidnap Michelle Fuller (Emma Stone), believing she's an alien from the Andromeda species intent on destroying humanity. Their theory comes from conspiracy podcasts, crackpot online sources, and Teddy's own experimentation. The pair's plan will require them, in the words of Teddy, to cleanse themselves of their "psychic compulsions." The success of the film requires the audience to make a similar sacrifice.

Bugonia is an enraged picture. It's mad at the world; it's mad at humanity. Nevertheless, the structuring to reveal the full scope of that anger is surprisingly deliberate. Teddy believes he and Donny need to break Michelle before the next lunar eclipse, which is in three days, if they hope to beam up to her mothership and negotiate for her species to leave Earth alone. Each day, therefore, is a single act, with a countdown card showing the earth becoming flatter and flatter. In black and white flashbacks, we see how Michelle connects to Teddy's mother, Sandy (Alicia Silverstone), who undertook a drug trial that backfired. Teddy rants about the corporate class's domination of our decision-making through techno enslavement and the poisoning of our world, particularly the destruction of bees.

We can, of course, read these characters through several lenses. There's the anti-science approach to COVID, the erasure of rural folks, corporate greed, and culture war skirmishes happening. It's telling that a film about aliens judging the rottenness of our species comes from a Greek filmmaker using America as a setting. That outsiderism intimates an acknowledgment of all sides while making the case that no force is as destructive as human selfishness. And if we cannot cast away that egotism, then perhaps we, as a species, simply deserve to peter out.

Original review: Robert Daniels, rogerebert.com

Extracted by: Mark Horner

ROOFMAN

Director: Derek Cianfrance

Featuring: Channing Tatum,
Kirsten Dunst, LaKeith Stanfield

Origin: USA 2025



Running time: 125 minutes

Course language, nudity and sex
scenes



16, 18, 19 February

Roofman is based on a stranger-than-fiction tale. In the late '90s, North Carolina resident Jeffrey Manchester (Channing Tatum) is struggling with life after being discharged from the military. A divorcee and a loving father of three girls, money beyond minimum wage is hard to come by. A poor birthday experience of his eldest daughter encourages him to use the advice from his friend and squadmate, Steve (LaKeith Stanfield), which consists of leveraging his brain and intricate observation skills to better his financial situation.

Jeffrey turns to crime, specifically, robbing McDonald's across the nation by entering into the establishments by cutting holes in their roofs, earning him the nickname: Roofman. He then waits until morning to make out with the ill-gotten gains. The way he goes about it is unbelievably polite, with the victims having nary a bad thing to say about the way Jeffrey treated them. Nevertheless, robbing 45 McD's eventually catches up to the "savant" in 2000.

Captured and sentenced to 45 years in prison, he immediately begins thinking of a way out. Four years later, his observation skills pay off as he manages to successfully escape prison, settling in Charlotte. Evading a manhunt, his new home base becomes a Toys R Us, a temporary solution before Steve can obtain a fake passport to get him out of the country. But until then, Jeffrey can't help but notice things and people, and a sweet store employee named Leigh (Kirsten Dunst) will impact his present and inevitably his future.

Tatum is as charming as always, while also adding a layer of pathos to Manchester, who goes by the alias of John Zorn once he gets into a relationship with Leigh. Much of the depth of this character comes from Tatum's ability to broadcast complex emotional states through just his eyes. Tatum's undeniable charisma is such that, despite his "terrible choices," we feel for. At the end, Manchester says he understands his actions hurt the people that he loved. He's finally realised that they didn't need him to buy them things, they just wanted his time.

Original review: Mark Solomon Jackson, *Movie Man Jackson*; Marya E. Gates, *RogerEbert.com*

Extracted by: Tania Harvey

PASHA FAHO

23, 25, 26 February



Coarse language

Director: Kalu Oji

Featuring: Okey Bakassi, Tyson Palmer, Laureta Idika Uduma, Idika Mba Uduma

Origin: Australia 2025

Language: English, Igbo

Running time: 86 minutes + 9.5 minute introduction

***Pasha Faho* is introduced by a short 9.5 minute feature by writer and director Kalu Oji.**

Melbourne, 2012, and Azubuike is content to live a simple life selling shoes in a 1970s-style shopfront inside a larger, Southwest-Melbourne market complex. His Igbo community (referring to Nigerians and the language they speak) gather every Sunday at church, and he is otherwise occupied every day by running the shoe store. But interest in modest footwear is waning, and with neighbouring stores going under, it's clear Azubuike won't be able to ignore the possibility of foreclosure.

While deciding how best to navigate his depressing economic reality, Azubuike has a more urgent matter to attend to: the arrival of his estranged son. Obinna (now going by 'Oscar' at school), the product of Azubuike's marriage to a white Australian woman, is ten years old and looking for guidance. Now, both father and son must confront the meaning of their relationship as they both just try to get by.

The cultural clash between Igbo and Australian is catalysed in the film as an ongoing disagreement between Azubuike and Obinna over whether a goat is a pet or a feast. The goat is cute and fluffy, but it is also fat, grass-fed and placid. You can guess how well that gesture goes down between them. Feeling a fractured sense of identity already, Obinna is now witnessing first-hand the parts of his paternal culture that make him so different from the predominantly white Australian culture. But Azubuike, facing the loss of his single source of income and livelihood, and not being particularly fond of the church, is simply searching for something concrete to hold onto: a ritual, a ceremony, a tradition he can pass on to his son with pride. 'I don't want my son to inherit my failure,' he says in a tearful, vulnerable moment.

Original review: Silvi Vann-Wall, *ScreenHubconnection*

Extracted by: Janez Zagoda

Annual General Meeting: 6pm, Monday 23rd February, before screening *Pasha Faho*.

President's Report

24 February 2025

Just prior to writing this report I was in conversation with a long-term member. They reminded me of all the years they have been attending and had a very clear recollection of films both enjoyed and others that were challenging, but the overall theme was one of enjoyment seeing a range of films and attending with their companions. Then they told me this year will be their last, as their companion could no longer manage attending and they themselves had health issues.

The same story was told by a few other members, in the past weeks and at the end of term voting functions. To all those who for whatever reason will no longer attend the LFS, the committee thanks you for your loyal support over many years.

Like the year before we have had to adjust screening outlets, moving into smaller cinema spaces to help control costs. As you may yourself be experiencing, fees are rising markedly and for us cinema and film hire are the big ones, with an increase of 10% in cinema hire and nearly 80% for film hire, which are much higher than we experienced in the past 2-3 years. Then with a fall in members numbers, with an ageing membership, and the ease of staying home and utilising streaming services, we have needed to increase membership fees by much more than in past years.

With all this in mind we have had another enjoyable year of watching films. Most well attended were Conclave; My Favorite Cake; Widow Clicquot; Mr. Burton and Holy Cow. The one that I received most feedback from was Anora. It would be great if more films generated as many comments to the committee, as this film did.

As in 2024, we again partnered with a local community organisation, agriCULTURED, with screening of Wilding and a short talk before the film from member Caro Brown. Also, we have implemented a member survey as we did in 2024 and received over 300 member responses. A summary will be included in Newsreel Term One.

I would like to once again thank the committee who helped keep your society functioning and select interesting and unique films. At the start of the year Gill Ireland retired from the committee after nearly twenty years volunteering, most as Membership Secretary. To acknowledge her service, the committee are pleased to grant her Life Membership. Also, I would like to acknowledge the ongoing positive relationship with Village Launceston.

Finally, our members. You are our audience. When I take my seat, the lights dim, I relax. I relax even more at the first instance of audience reaction. Chuckles, gasps, the sniffles and wiping of tears. The good thing is that your reactions invariably match with mine-but not always. That's what I like about movies, they are capable of eliciting a group response as well as one unique to an individual. So, if you keep turning up, so will we and we'll keep challenging you, ever so gently.

Janez Zagoda

President, Launceston Film Society

IT WAS JUST AN ACCIDENT

2, 4, 5 March



Yek tasadef sadeh

Director: Jafar Panahi

Featuring: Vahid Mobasseri,
Mariam Afshari, Ebrahim Azizi

Origin: Iran, France,
Luxembourg 2025

Language: Persian



Mature themes, coarse language

Running time: 103 minutes

It Was Just an Accident stands as one of Jafar Panahi's most intimate and morally complex works, exploring how small moments can ignite long buried memories. The film begins with a family driving through a quiet rural landscape when they accidentally strike a stray dog. Panahi films the moment with restraint, letting the stillness of the scene echo the emotional tension that follows. From this simple event, the story shifts toward a deeper psychological conflict. Vahid, a former political prisoner, becomes convinced that a man they meet later on the road is the interrogator responsible for his past suffering. Panahi handles this suspicion with patience and clarity, letting uncertainty build through gestures, pauses and the uneasy interplay of memory and present experience. The audience is invited to question not only the man's identity but also the fragile nature of Vahid's recollections, shaped by trauma and time.

The film introduces a small group of survivors who travel with Vahid. Their attempts to identify the man include listening for subtle voice patterns, reading posture and taking in fleeting expressions. These moments blend tension with quiet moments of humour, revealing how trauma can bind people together while also exposing the differences in how each person copes. Their interactions bring lightness to an otherwise weighty narrative and enrich the emotional landscape of the film.

Throughout the journey, Panahi uses roadside encounters and bureaucratic obstacles to paint a portrait of a society marked by confusion and quiet pressure. These scenes give the film a social dimension without overwhelming the personal story at its core.

The conclusion avoids final judgement. Instead, Panahi leaves both characters and viewers with the uncomfortable realisation that certainty is rarely attainable. This choice makes the film a compelling and humane study of memory, doubt and the long shadow of past harm.

Original review: Arman, Navaei & Soraya

Extracted by: Fahad Al-Sohaibani



Winner 2025

JOURNEY HOME, DAVID GULPILIL

Director: Allan Collins, Maggie Miles, Trisha Morton-Thomas

Featuring: Danzal Baker, Hugh Jackman

Origin: Australia, 2025



9, 11, 12 March

Running time: 89 minutes

Coarse language



Warning for Aboriginal & Torres Strait Islander people that the film contains images, voices and names of deceased persons

Journey Home, narrated by Hugh Jackman, with contributions from *Limbo* star Natasha Wanganeen and also featuring storytelling from Baker Boy is a thoughtful and sensitively told documentary. It provides the audience a remarkable insight into cultural practices that would normally remain far from the eyes of Balanda (non-Indigenous people, in Yolŋu Matha) as preparations are made for his Bāpurru (funeral).

There's no understating the generosity of this gift. The writer-directors of this elegantly made and culturally illuminating documentary, Maggie Miles and Trisha Morton-Thomas, trace his last journey – a roughly 4,000km trip from, as narrator Hugh Jackman puts it, “a city at the bottom of Australia to a remote swamp at the top”. It says something about the eternal qualities of the David Gulpilil that he continues to be at the centre of remarkable stories, even after his death.

There's a lovely visual flourish early on: a shot of a creek overlaid with a monochrome image of Gulpilil in that same waterway, looking delighted. It's a modest but powerful embellishment that collapses time and space; connecting past and present, and suggesting that perhaps time is not linear but fluid, capable of rippling and reforming like light on water.

Shot with a striking sense of place, *Journey Home* weaves together themes of identity, belonging, and the cost of disconnection. The pacing is meditative and emotionally resonant in the way that it invites viewers to walk alongside a man navigating the spaces between past and present—ultimately asking what it truly means to find one's way home. It's a tender and luminous documentary that treats its journey not as an event to be recorded, but an experience to be felt and remembered.

Original review: Lenore Taylor, *Guardian*

Extracted by: Ed Beswick

16, 18, 19 March

THE BALLAD OF WALLIS ISLAND



Director: James Griffiths

Featuring: Tom Basden, Tim Key, Sian Clifford

Origin: UK 2025



Mild coarse language and mental health themes

Running time: 100 minutes

The Ballad of Wallis Island tells the story of Herb McGwyer (Tom Basden), a down-and-out musician and one half of the former folk duo McGwyer Mortimer. He is under contract to play a show for a quirky widowed millionaire fan of his, Charles Heath (Tim Key). Herb is unaware that Charles had contracted the other half of McGwyer, former musician and ex-partner, Nell Mortimer (Carey Mulligan) to perform. She arrives with her new geeky birdwatcher husband, Michael (a drolly out-of-place Akemnji Ndifornyen), forcing Herb to contend with the situation's awkwardness. Meanwhile, Charles plans to unite the two artists for his own small concert, with his immense wealth won by his two lottery winnings.

The execution of comedy-dramas is a daunting task to undertake. A filmmaker and storyteller must balance the two genres or risk one overtaking the other and ruining the storytelling. In the case of this film - an adaptation the 2007 short film *The One and Only Herb McGwyer Plays Wallis Island* - expanding the story from a short film to a feature-length movie with genre balance is an even more daunting prospect.

What is admirable is that while one traces its origins, it never feels like it is retelling a story stretched to feature-length. With beautiful Welsh vistas, inviting production design, and the beautifully elegiac musical score by Adem Ilhan, the film is strikingly cinematic for such a humble story. Speaking of humble, Griffiths, Basden, and Key know balancing genre scales is to write humble characters that are compelling in their flaws and humanity while sympathetic in their plight.

Overall, *The Ballad of Wallis Island* is a heart-warming, emotionally stirring, and amiably amusing piece of work that transcends its humble origins and well-worn premise with wonderful performances, understated storytelling, and a marvellous balance between comedy and pathos. Highly recommended.

Original review: Harris Dang, *Impulse*

Extracted by: Thomas Butler

SENTIMENTAL VALUE

Affeksjonsverd

Director: Joachim Trier

Featuring: Renate Reinsve, Stellan Skarsgård, Elle Fanning, Inga Ibsdotter Lilleaas

Origin: Norway, Denmark 2024

Language: English, Norwegian



23, 25, 26 March

Running time: 135 minutes

Coarse language, nudity, suicide
and sexual references



Sentimental Value, a Norwegian comedy-drama, is a remarkably complex portrait of a family torn apart by grief and brought together through the power of story telling. This is the story of the Borg family consisting of sisters Nora (Reinsve), a Norwegian stage and TV actress and Agnes (Inga Ibsdotter Lilleaas). The two reunite with their estranged father Gustav (Stellan Skarsgård), a renowned director on the backend of his career, following the death of their mother. Gustav is seeking to make a comeback and offers Nora a role he specifically wrote for her in his autobiographical film. Nora turns it down, but soon discovers he's given the part to an eager young Hollywood star Rachel Kemp (Elle Fanning). In navigating her complicated feelings regarding the part, she, Agnes, and Gustav are all forced to confront their frayed familial dynamic.

When we're shown the childhood home of the Borg sisters, we see an older home with a crack in its foundation. This is to be expected of a house that has aged, but as the story continues to develop, we come to see that the fissures in the Borg house is indicative of the stress fractures in their intrafamily dynamic. The Borgs are a family coming to terms with their frayed relationship, the impetus for which varies for each person. For Nora, her years long struggle with depression and attachment anxiety in her personal relationships, both of which we see play out onscreen, can be traced back to her fraught relationship with her father due to his abandonment of their family for her career. Agnes has been forced to play the strong sister for her sibling who had internalized all of this trauma the most while hiding her own pain. Gustav on the other hand is coming to terms with his own mortality, his own trauma over his mother's suicide, and the effect that has had on him in addition to his lost time with his daughters.

It's a multilayered examination of the compounding effect of family trauma and how the pains and sins of our ancestors can reverberate for decades down a family tree.

Original review: Garrett Eberhardt, *Cinema Babel*

Extracted by: Tania Harvey



Grand Prix winner 2025

THE GOLDEN SPURTLE

30 March, 1, 2 April



Director: Constantine Costi

Featuring: Ian Bishop, Adam Kiani, Charlie Miller

Origin: United Kingdom, Australian 2025



Mild coarse language

Running time: 75 minutes

The word “porridge” evokes something modest and satisfying: mouthfuls of reliable pleasantness in a terribly volatile world. How lovely that *The Golden Spurtle* – Constantine Costi’s charming documentary about the world’s annual porridge-making championship in the Scottish village of Carrbridge – has assumed some of the qualities of the dish. It isn’t flashy but, like a good ol’ fashioned bowl of well-cooked oats, it’s got it where it counts.

This film is a pleasure to watch – with endearing salt-of-the-earth subjects, a lovely ebb and flow, and a tone that feels just right: neither overly serious nor tongue in cheek. Sometimes it’s just nice to escape into a fresh air-filled world with refreshingly low stakes. Even if the competitors, gawd luv ’em, treat the competition very seriously.

Early moments introduce places in and around Carrbridge – including a pub and a cemetery – before we meet competitors and people of note in the world of rolled oats. They include the Australian taco chef Toby Wilson, who packs up a portable kitchen and flies with it across the world, and is competing against the likes of Nick Barnard, the co-founder of a wholesome food company who is “burning with desire” to triumph after having made the finals several times.

Momentum builds in the lead-up to the big day, when crowds pack into Carrbridge’s modest community hall, where, for some reason, a whisky-tasting event is also taking place.

People involved in *The Golden Spurtle* tend to, quite adorably, emphasise their own importance: one of the kitchen crew assures us, with a cheeky wee gleam in her eyes, that this is “the boiler house of the world porridge championships”, where all the important action takes place.

It’s all very sweet and agreeable: a palate-pleasing celebration of the noble oat.

Original review: Luke Buckmaster, *Guardian*

Extracted by: Gail Bendall

THE CHORAL

Member's Request

Director: Nicholas Hytner

Featuring: Taylor Uttley,
Ralph Fiennes, Mark Addy

Origin: UK 2025



Running time: 113 minutes

Coarse language and sexual
references



6, 8, 9 April

Set in the fictional Yorkshire village of Ramsden in 1916, *The Choral* inhabits a world where the war is distant – yet its shadow lies over every street. Many of the young men are gone to the front, their names echoing through the church and village hall. Those left behind hover between waiting and pretending that life continues as before. The film reunites Alan Bennett's pen and Nicholas Hytner's direction for their fourth film together (*The Madness of King George*, *The History Boys*, *The Lady in the Van*). Bennett's eye for endurance and small absurdities, his distinct blend of humour and heartbreak, lends the story a warmth.

Determined to keep something of the village's heart intact, the local choir opens its doors to all. The remaining boys – “fodder for the mill, fodder for the front” – join with nervous energy and untested voices. Around them unfold the small dramas of youth: crushes, jealousies, the thrill of being noticed – all under the dark cloud of war. Hytner's direction keeps the tone measured, his pacing unhurried, the village life unfolding in laughter across fields, flirtation in the lanes, and the faint hum of something approaching. Ralph Fiennes, in superb form, is characteristically restrained as Dr Guthrie, the new choirmaster whose time in Germany prompts quiet gossip and complicates his loyalties. Dressed in tweed with a pocket watch gleaming, he brings calm authority tinged with sorrow. Alongside the enemy across the Channel, Guthrie sees the human faces behind the rhetoric of war, and thus he is both insider and outsider.

Beneath his composure runs a conviction that compassion itself has become a form of dissent. When Jacob Dudman's traumatised soldier laments “life's fucking shit”, Guthrie replies simply: “So, sing.” It becomes the film's credo: music as both defiance and survival, a way to hold despair at bay. While the choir scenes are wonderful, the film is most affecting in its quietest moments. Jubilant farewells at the railway station are almost immediately shadowed by trains bringing home the wounded. *The Choral* is both elegy and celebration: a reminder that even in the quietest corners, song can sound like survival – the fragile note of hope that refuses to fade.

Original review: Laura O'Flanagan, *Conversation*

Extracted by: Anne Green

HAMNET

13, 15, 16 April



Director: Chloé Zhao

Featuring: Jessie Buckley, Paul Mescal, Zac Wishart

Origin: USA, UK 2024



Mature themes and a sex scene

Running time: 125 minutes

Maggie O'Farrell's lauded 2020 novel *Hamnet* is a lyrical imagining of the lives of William Shakespeare's family. It would seem, upon reading, near impossible to adapt into a film. Film-maker Chloé Zhao has attempted to do so anyway, and the result is a stately, occasionally lugubrious drama whose closing minutes are among the most poignant in recent memory.

Hamnet was, records tell us, Shakespeare's son, who died at a young age and is thought to have inspired, at the very least, the title of Hamlet, the story of a young prince who meets a tragic end. What O'Farrell and now Zhao imagine is that the writing of Hamlet was an exercise in grieving, a way for Shakespeare to honour his son and bid him adieu.

Hamnet invents many other facets of Shakespeare's history. It dreams up the courtship of young William (Paul Mescal), then a Latin tutor, and slightly older Agnes Hathaway (Jessie Buckley), an oddball loner about whom the villagers whisper in fearful tones. William is drawn to exactly that strangeness, the individuality that will come to inform so much of the family's domestic routine. Zhao spends a fair amount of time on these early days, maybe too much. Whatever Zhao doesn't supply, though, is mostly made up for by the richly felt performances of the film's two leads. Mescal is able to be far more expressive than he's been allowed in quieter films such as *Aftersun* and *The History of Sound*. It is a pleasure to see the full breadth of his range, from seductive to shattered. It's Buckley, though, who wholly envelops the film, giving staggering breath and body to *Hamnet*'s portrait of loss. She is nothing short of a wonder. It is on her shoulders that the film's knockout climax rests. As she rises to the task, it is as if she is no longer acting but instead channelling a whole history of human lamentation.

In the closing, as Agnes says goodbye to the son who slipped away it proves a lovely experience, mourning for Agnes and William's loss and for our own, amazed and relieved that a faraway, unknowable person has made something to connect us all.

Original review: Richard Lawson, *Guardian*

Extracted by: Mark Horner

FILM SELECTING AND YOU!

MEMBER SURVEY

Thank you! We had an overwhelming response to our survey. The Committee appreciates the time you spent and we do try to take on board as much as we can within the limitations of our budget, cinema constraints, film availability and chocolate choc tops having a soggy cone.

Over 90% of the comments are positive (YAAAAAY, we do try)! With so many affirming comments about the film selection, the Newsreel (well that put a smile on my face) and the opportunity to see independent films from around the globe.

However there are a few comments we are certainly noting and will endeavour to please:

- Retaining screening times
- Less depressing/ heavy films
- Cinema preferences. Opinion was pretty much split down the middle for retaining Cinema 2 and paying more to move back to Cinema 3. Membership will be the adjudicator.

In response to last year's survey, we have added the option for donations and we have kept the membership as low as practical with the early bird discount before the new year to assist.

Don't forget you can find the following at the LFS website (lfs.org.au) under the following tabs:

- voting results (News)
- electronic versions of the Newsreel (Downloads) and also on Cardskipper
- Movie Requests (Movie)

HOW DO WE SELECT THE FILMS?

'What types of films would you like to see more of?'. The answers you gave us were so numerous! So, this is how we select.

Compiling the long list: This starts in the term preceding when Committee Members and you (go to Movie Requests or write us a note) contribute to the list of films. We try to capture films within two years of release.

Australian release: Oddly, sometimes films have been at film festivals in Australia but have not yet been released in Australia thus we cannot access them.

Committee voting: We take the long list and vote for the films. We all aim for a range of genres, origins, styles and interests. Unfortunately, we are limited; we only have reviews and trailers by which we can select the films. We haven't seen the films, which can make it difficult. Of course, we have all seen brilliant trailers, except the only good 2:24 minutes of the film are crammed into said trailer (cue sigh).

Checking for availability: Some distributors won't release films to film societies whilst shown at commercial cinemas, others initially demand a very high premium so we have to wait, some just remain out of our budget.

Finally, the list for the term, scheduling with Village, off to the Newsreel and then to you.

PROGRAMME: 3 FEBRUARY– 10 APRIL 2025

SESSION TIMES		MOVIE	LENGTH
2,4,5	FEBRUARY	The Door to Door Bookstore (PG)	98 Minutes
9,11,12	FEBRUARY	Bugonia (MA15+)	118 Minutes
16,18,19	FEBRUARY	Roofman (M)	125 Minutes
23,25,26	FEBRUARY	Pasha Faho (M)	86 Minutes
23	FEBRUARY	Annual General Meeting	
2,4,5	MARCH	It Was Just an Accident (Yek tasadef sadeh)(M)	103 Minutes
9,11,12	MARCH	Journey Home, David Gulpilil (M)	89 Minutes
16,18,19	MARCH	The Ballad of Wallis Island (PG)	100 Minutes
23,25,26	MARCH	Sentimental Value (Affeksjonsverd)(M)	135 Minutes
30 1,2	MARCH APRIL	The Golden Spurtle (PG)	75 Minutes
6,8,9	APRIL	The Choral (M)	113 Minutes
13,15,16	APRIL	Hamnet (M)	125 Minutes
4	MAY	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 Wednesday 6.30 pm Thursday 6 pm

Committee:

President	Janez Zagoda	Vice-President	Mark Horner
Secretary	Gail Bendall	Treasurer	Ed Beswick
Membership secretary	Fahad Al-Sohaibani	Committee	Anne Green
			Tania Harvey
			Tom Butler



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

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