

NEWSREEL

14 OCTOBER – 19 DECEMBER 2024





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. Please make your need known to a committee member *before* admission.



Censorship classifications:

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

LFS Life Members:

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



Cardskipper: Digital Membership 2025!

Have you downloaded your digital membership card yet?

YES! Most of you have and we thank you.



NB: Please use your Cardskipper app to record any changes to your details.

No...

Don't worry, we are here to help.

Missed the email from Cardskipper?

Just ask and we will send it again (email us at membership@lfs.org.au).

Have a smartphone but not sure what to do?

We will be running help sessions next term – see details below.

Do not have a smartphone?

We have a couple of options which will be explained at our help sessions.

Help sessions:

- 5.30 Monday 14th October (before the movie)
- 5.30 Wednesday 23rd October (AFTER the movie)
- 5.30 Thursday 31st October (before the movie)

Why?

- no more lost cards,
- easier communication with members,
- ease of updating member details,
- less work for your committee,
- lower operating costs



When will this happen?

Current plastic membership cards will be non-functional from the end of this year and Cardskipper will be the only membership system.

THELMA

14, 16, 17 October



Director: Josh Margolin

Featuring: June Squibb, Fred Hechinger, Parker Posey

Origin: USA 2024



Mature themes and violence

Running time: 98 minutes

The film immediately establishes the uniquely strong bond between 93-year-old Thelma (June Squibb) and her Gen Z grandson Daniel (Fred Hechinger), an affable slacker.

Thelma and Daniel have a common problem: they're infantilized, chiefly by Daniel's parents, Thelma's daughter Gail (Parker Posey) and husband Alan (Clark Gregg). We are introduced to the couple during their busy respective workdays, which prevents them from answering Thelma's frantic calls. As a result, she gets taken by a telephone scam that costs her \$10,000.

Thelma sensitively portrays the humiliation of this swindle and the way it forces Gail and Alan to wonder if the time has come to put Thelma in a home. But Thelma has another idea: she decides to get her money back.

Thelma may not move so quickly anymore, but Margolin's camera frequently does. And his editing has a sharp sense of comic timing. A running joke in the film is the way it stylistically imitates "Mission: Impossible" (Thelma is watching Cruise sprint across a European rooftop, and it later inspires her to action), except here, the impossible mission may involve getting off the floor after a fall.

Thelma's unlikely accomplice is Ben (Richard Roundtree), a widower and old acquaintance whom she finds a bore—that is, until she needs his cherry red two-seater scooter.

Thelma makes questionable choices in her action-packed journey, but her refusal to give up her independence or be a victim ultimately makes her as heroic as a younger man jumping from one rooftop to another just to show us he can.

Original review: Brandon David Wilson, *RogerEbert.com*

Extracted by: Mark Horner

WHEN THE LIGHT BREAKS

Ljósbrót

Director: Rúnar Rúnarsson

Featuring: Elín Hall,
Katla Njálisdóttir, Mikael Kaaber

Origin: Iceland 2024

Language: Icelandic



Running time: 82 minutes

Mature themes, coarse language
and drug use



21, 23, 24 October

When the Light Breaks is an intense and beautifully crafted contemplative Icelandic drama that weaves together themes of loss, change, and fleeting connections. When the light breaks on a long summer's day in Iceland, Una, a young art student encounters love, friendship, sorrow and beauty – from one sunset to another.

Without ever working above a whisper, Runar Runarsson finds distinctive and unexpectedly stirring ways to portray grief and untimely death. The film follows a group of young adults — chief among them Una — in the Icelandic city as they cope with the unexpected loss of Diddi following a tunnel disaster, one of the worst in Iceland's history.

News of the explosion sends shockwaves through Reykjavik, a devastating catastrophe whose force is communicated through a quiet sequence near the start of the film and later with a shot of the country's flags flown at half-mast. It also brings together the unlikely crew composed of Diddi's bandmate and roommate Gunni; his childhood friends Siggi and Bassi; Diddi's girlfriend Klara; and the aforementioned Una, his bandmate and lover. Bonded by their friend's death, the group floats through the city, buoyed by their sadness and shock as they navigate the rough emotional terrain this tragedy presents.

An appreciation for grief's minor moments coupled with a striking visual language elevate this slender drama. What sets *When the Light Breaks* apart is its deeply nuanced performances, particularly from Elin Hall, whose portrayal of Una's grief is raw and palpable. Runarsson's film is a co-production between Iceland, the Netherlands, Croatia and France and eschews easy melodrama for a more tacit, sensory exploration of the sudden connections that death forges among the living. This narrative presents images that anyone who can relate to losing a loved one at a young age will find impossible to shake.

Original review: Lovia Gyarkye, *Hollywood Reporter*

Extracted by: Ed Beswick

ICELAND'S FILM INDUSTRY



Margrete - Queen of the North (T2 2023) and *Woman at War* (T3 2019).

Iceland has a population of only about 359,000 and yet it produces more films per capita than any other country in the world. Iceland has around 40 cinema screens and the country has one of the world's most active cinemagoing populations. We too have enjoyed several Icelandic films at LFS including

Iceland has been the subject of documentary productions, the oldest of which is still preserved from 1906. The first feature film shot on the island was a Danish film, directed by actor and filmmaker Gunnar Sommerfeldt, called *Saga Borgarættarinnar* (*Sons of the Soil*) in 1921. Two years later, a short Charlie Chaplin inspired comedy, *The Adventures of Jón and Gvendur*, was directed by local photographer, Loftur Gudmundsson, and hailed as the first thoroughbred Icelandic film. Loftur Gudmundsson became one of Iceland's pioneers of film.

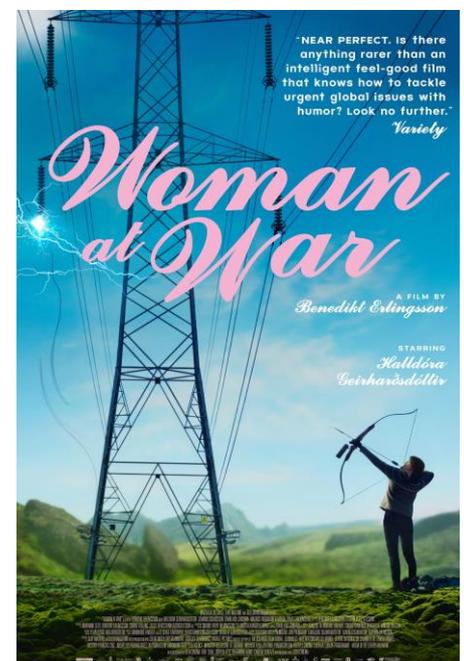
Documentaries continued to be the focus of Iceland's film makers, however in the 1970s there was a renewed interest in cinemas that the potential was seen in supporting a film industry. The modern era of Icelandic filmmaking started after the government-supported Icelandic Film Fund (now the Icelandic Film Centre) launched in 1978. People such as Ágúst Guðmundsson returned, having studied at the National Film School in London as a director. He was the first filmmaker to release a film financed by the Icelandic Film Fund, his directorial debut *Land and Sons* (1980). The Icelandic population came out in droves to the film's opening, with approximately a third of the country (100,000 people) watching it in the cinema. Foreign critics also received the film with praise. It created much international interest in Iceland's flourishing new industry. Those eyes have not turned away since.

International productions are now encouraged. All productions for feature films, TV shows and documentaries in Iceland are eligible for a 25% refund. Such recent productions as *Star Wars: Rogue One*, *Prometheus*, and *The Secret Life of Walter Mitty*, have all chosen to stage their shoots in Iceland, in part due to this. There are also experienced film crews and the choice of stunning locations: other-worldly landscapes, black sand beaches, imposing glaciers, snow-capped mountains, rugged lava fields, powerful waterfalls, and lagoons packed with icebergs.

Sources:

<https://guidetoiceland.is/history-culture/the-story-of-icelandic-cinema>

<https://www.icelandicfilmcentre.is/about/icelandic-film-industry-at-a-glance/>



THE TEACHER WHO PROMISED THE SEA

El Maestro Que Prometió el Mar

Director: Patricia Font

Featuring: Enric Auquer, Laia Costa, Luisa Gavasa, Milo Taboada

Origin: Spain 2023

Language: Spanish, Catalan



Running time: 105 minutes

Mature themes and violence



28, 30, 31 October

Patricia Font's Spanish/Catalan-language film *The Teacher Who Promised the Sea* is based on fact and shines a light on the horrors of the murderous Franco regime. The film uses a highly personal 2010 search to tell its story.

Ariadna (Laia Costa) is a single mother whose grandfather is a dying man. She begins desperately looking for her granddad's father – her great-grandfather. The hunt will see her travel to a site where mass graves have been uncovered. There she meets and subsequently liaises with an elderly man who knew her grandfather.

The film juxtaposes the revelations of 2010 with events occurring between 1935 and 1939. The main focus is on Antoni Benaiges (Enric Auquer), a gentle and caring teacher who dared to defy the establishment. He is hired to teach in an isolated village in Burgos, Spain. He establishes a delightful, intense and honourable relationship with his students, boys and girls aged from six to 12. As an atheist, Benaiges' first order of business is to remove the cross from the wall of the school room. That immediately puts him offside with the surly local parish priest. Parents too are suspicious of his unorthodox teaching methods, which he has brought with him from France.

Benaiges creates "magic" with his students through the use of a small printing press, enabling them to craft books. To the children's wonderment and excitement, Benaiges promises to take them on an end of year trip to "see the sea" for the first time in their lives. With the best will in the world though, expectation will turn to tragedy.

The political undertones of the film are apparent, but the arrival of Franco's forces in the sleepy village reveals the depth of fear and hatred.

Original review: Alex First, *The Blurb*

Extracted by: Janez Zagoda

FOUR DAUGHTERS

4, 6, 7 November



Les Filles d'Olfa

Director: Kaother Ben Hania

Featuring: Olfa Hamrouni, Eya Chikhaoui, Tayssir Chikhaoui

Origin: France, Tunisia, Germany, Saudi Arabia, Cyprus 2023

Language: Arabic and French



Mature themes and violence

Running time: 110 minutes

There were four, to begin with: spirited, striking daughters born to an unhappily married Tunisian mother, Olfa Hamrouni, who claims that she “hates girls” (although in fairness, she has even less goodwill for the males of the species). Of the four, the two youngest, Eya and Tayssir, remain at home with their mother. The two older girls, Rahma and Ghofrane, were radicalised as teenagers and left their family to join Islamic State in Libya, making headlines around the world. The circumstances leading up to the girls’ drift towards fundamentalism are explored in this inventive and compelling documentary by Tunisian director Kaouther Ben Hania (Oscar-nominated for this film and her previous one, *The Man Who Sold His Skin*).

It’s a tricky, sinuous work – a hybrid of sorts, blending the reminiscences of the mother and the two remaining girls (all three are engrossing natural storytellers) with dramatic reconstructions. Ben Hania cast actors Nour Karoui and Ichraq Matar to play Rahma and Ghofrane respectively, and the celebrated Egyptian-Tunisian star Hend Sabri steps in as Olfa, ostensibly to take over when the scenes are too painful for the real Olfa, but also to interrogate her, unpick her motivations and to challenge her version of the story.

The story is already filtered through a cracked lens, distorted by generations of emotional and physical violence, meaning that Olfa has never been the easiest mother. It’s also a situation twisted by the rigid patriarchal structures of conservative Tunisia, which seem ready to condemn young women for almost anything, but most of all for the crime of beauty. Olfa looks with fear at her vivid, laughing, dark-eyed girls and rages at them, for moral weaknesses concocted in her paranoid imagination. This is an emotionally wrenching film that takes its subjects to bruising places and is not above mining them for dramatic impact. But it’s also full of love, optimism and defiant humour.

Original review: Wendy Ide, *Guardian*

Extracted by: Gill Ireland

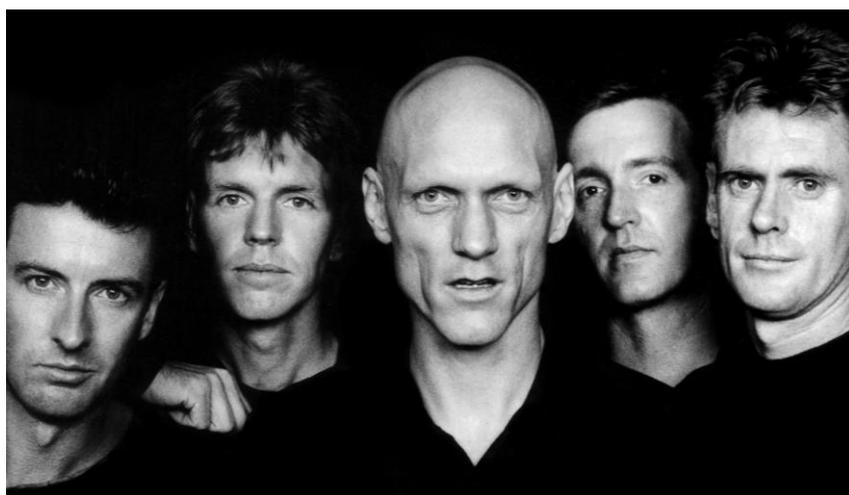
2025 MEMBERSHIP RENEWALS ARE NOW OPEN

THE HARDEST LINE: THE STORY OF MIDNIGHT OIL

Director: Paul Clarke

Featuring: Peter Garrett, Rob Hirst, Jim Moginie, Martin Rotsey

Origin: Australia 2024



Running time: 110 minutes

Mature themes and coarse language



11, 13, 14 November

How do you measure the success of a band like Midnight Oil? Is it that they self-carved a successful touring career while still being pretty punk in their early days, refusing to play along with what they saw as Countdown's confected pop candy image? That the gig took them all over the world? That, at the height of their powers, they used that platform to champion eco-activism and amplify the voices of First Nations people, as spearheaded by towering frontman Peter Garrett?

As might be expected, *The Hardest Line* gravitates around Peter Garrett. It's to Clarke's great credit that he doesn't resile from prodding the apparent contradiction inherent in the man who most rang the band's activist clarion, and once ran for the Nuclear Disarmament Party, later joining the Labor party that worked so hard to ensure, via preferences, that he didn't make it to Parliament under that much freer banner.

The Hardest Line is sonically driven by gig footage, with overlaid commentary – both archival and new – predominantly coming from unseen members of the bands' shifting line-up: drummer Rob Hirst, guitarist Martin Rotsey, Jim Moginie on keys and guitar, and bassists Andrew James, the late Bones Hillman and Peter Gifford. There are no to-camera talking heads, but you get a good sense of the guys' own understanding of their legacy.

There's great stuff on the band's naivety on first playing a gig to not entirely convinced First Nations communities, opening their eyes to what was really going on, and their collaboration with the mighty Warumpi Band on the Blackfella Whitefella tour.

It's really in this sense of enduring hope for truth-telling and treaty – far too long ago promised by Prime Minister Bob Hawke – that the real legacy of the Oils burns. It's what lights up Clarke's film.

Original review: Stephen A Russell, *ScreenHub*

Extracted by: Thomas Butler

TOTEM

18, 20, 21 November



Tótem

Director: Lila Aviles

Featuring: Naima Senties, Montserrat Maranon, Marisol Gase

Origin: Mexico 2023

Language: Spanish



Coarse language

Running time: 95 minutes

Tótem is a dazzling, vibrant child's-eye view of jubilation and tragedy. Lila Avilés's latest film is filtered largely through the perspective of a seven-year-old girl who experiences the ups and downs of life in a day with her big and beautiful family. No one grows up in one day; on the other hand, maybe it happens in an instant. Towards the end of Lila Avilés's exuberantly lovely *Tótem*, there's an unearthly moment – made all the eerier in a film otherwise raucous with the rattle of real life – that suggests as much. Seven-year-old Sol (a wonderful Naíma Senties) looks up from her father's blazing birthday cake, suddenly sombre, suddenly still. There are many ways to read it, but Sol's gaze has a strange and profound effect on our very sense of the film, telescoping all the vitality of this crowded, clattering day into a held breath.

The occasion is a party being thrown for Tona (Mateo García Elizondo), Sol's artist father, who is dying. The choral impression is of liveliness and good humour, but there's an undertow of sorrow: the collective helplessness of all the people who love Tona knowing they cannot love him back to life. Adults dip down into Sol's field of vision with expressions bursting with concern. In her earshot, Tona's siblings speak in a code to prevent her hearing ugly words like 'chemotherapy'. But they are also often distracted, and Sol has time to herself, waiting patiently at Dad's door only to be gently turned away again, and, after one rebuff too many, retreating under a counter where she can cry quietly and ask Siri all the questions no one else will answer.

Sol only cries that once; viewers might not be capable of such restraint. And yet the film is nothing so manipulative as a tearjerker, with Avilés's exceptional direction keeping sentimentality at bay while still, sampling the different flavours of grief that run like currents between the members of this close-knit, bickering family. Perhaps this is the moment that Sol grows up, when she realises that however strong your bonds of affection, there are some ways we will always be alone: everyone's battered hearts beat and break at different speeds.

Original review: Jessica Kiang, *Sight & Sound*

Extracted by: Gail Bendall

IRIS AND THE MEN

Iris et les Hommes

Director: Caroline Vignal

Featuring: Laure Calamy,
Vincent Elbaz

Origin: France 2023

Language: French



Running time: 98 minutes

Sex scenes and occasional coarse language



After the smash-hit international success of *Antoinette in the Cévennes*, writer/director Caroline Vignal and Laure Calamy reunite for a comedy about reignited desire in the modern age.

“They’re not”. This is how Iris (Calamy) answers her doctor when she is asked how things are going with her husband (Vincent Elbaz). The words slip from her mouth like a brutal realisation: how long has it been since they last made love? Yet everything else is great: her partner loves her, they have two happy daughters, she runs a successful medical practice, lives in a beautiful apartment and has the best friends one could hope for.

A mother at parent-teacher night overhears Iris complaining on the phone about the lack of sex and quietly suggests she take on a lover. So ‘pourquoi pas?’, Iris begins to delve into the world of dating apps for married people and after an awkward start, embraces this advice with gusto – hence the film’s title *Iris and the Men* – and starts living life to the full, experiencing the joys of sex with different partners. Aaaah, the ‘freedom’ of it all. Albeit clandestinely.

Iris sets herself a couple of rules – no meeting in cafes and she will only bed a man once. And of course, she will never leave her husband, as she still loves him. She soon gets the hang of it and goes through a series of men and a sexual re-awakening of sorts.

And so we’re taken along for the ride as Iris, known online as Isis, meets men: older, younger, desperate, confident, mostly considerate and never dangerous. She’s not after friendship, certainly not a relationship, just sex and somewhere in the middle of all this we get a breakout musical number - It’s Raining Men with adjusted lyrics sung in a suburban square.

Original review: Colin Fraser, *Moviereview* and Cynthia Karna, *My French Life*

Extracted by: Tania Harvey

2025 MEMBERSHIP RENEWALS ARE NOW OPEN

25, 27, 28 November

THE MOUNTAIN

2, 4, 5 December



Director: Rachel House

Featuring: Elizabeth Atkinson, Terrence Daniels, Reuben Francis

Origin: New Zealand 2024



Parental Guidance

Running time: 89 minutes

Nestled beneath the watchful gaze of Mount Taranaki, a trio of unlikely friends embarks on a journey of self-discovery in Rachel House's heartwarming coming-of-age tale, *The Mountain*. Sam (a delightful Elizabeth Atkinson), a young girl grappling with her Maori heritage, finds solace in the company of the adventurous Maori boy, Bronco (an earnest Terrence Daniel), and the more cautious Mallory (Reuben Francis). Their escape into the wilderness becomes a quest for belonging, connection, and a deeper understanding of their place in the world.

House, a seasoned actress making her directorial debut, weaves a narrative that's rich in cultural context. The film beautifully portrays the deep respect Maori hold for their ancestral land, personifying Taranaki itself as a watchful guardian. This reverence for nature adds a layer of depth, making the mountain more than just a backdrop—it becomes a character in its own right. Thematically, *The Mountain* explores familiar territory: navigating family issues, forging friendships, and confronting personal fears. But the film's execution feels genuine, thanks in large part to the believable performances by its young cast. Atkinson shoulders the film admirably, capturing Sam's vulnerability and determination with a charming innocence. Daniel brings a spark of energy as the enthusiastic Bronco, while Francis provides a grounded counterpoint as the thoughtful Mallory.

The backdrop of New Zealand's landscape adds depth to the film, and the integration of Māori culture is both respectful and central to the plot. The mountain becomes more than just a physical destination; it symbolizes connection, healing, and legacy for Sam and her friends. While the film is primarily a tale of friendship and adventure, its themes go deeper. House offers subtle lessons about unplugging from modern distractions and embracing the beauty of the world and the people around us, encouraging viewers of all ages and generations to cherish life, seek out meaningful experiences, and live life to the fullest.

Original review: steveinadelade, IMDb and Louisa Moore, *Screen Zealots*

Extracted by: Tania Harvey

KNEECAP

Director: Rich Peppiatt

Featuring: Móglaí Bap,
Mo Chara, DJ Próvai

Origin: USA, Ireland 2024

Language: English, Irish Gaelic



Running time: 106 minutes

Strong coarse language, drug use,
nudity and sex scenes



With its rambunctious spirit, running jokes about ketamine, and a prominently displayed pair of pallid buttocks daubed with bluntly anti-British sentiment, the fictionalised origin story of real-life Irish-language rap group *Kneecap* (who play themselves) probably won't be for everyone. But the combination of the profane and the political, the riotous humour and punchy editing makes for one of the more energising viewing experiences of the year, and possibly one of the funniest.

West Belfast drug dealers Liam and Naoise, part of what Liam's irony-steeped voiceover describes as "the ceasefire generation", were taught at an early age by Naoise's republican father (Michael Fassbender) that "every word of Irish spoken is a bullet for Irish freedom". It's a message they took to heart: now the lads use the language as a brick to lob at the cops. It's this that brings them into contact with JJ Ó Dochartaigh, a music teacher at an Irish-language school who's drafted in as a translator when Liam refuses to speak English during a police interrogation. JJ spots the potential in the scrawled Irish verses in Liam's notebook, and soon Liam, Naoise and JJ have adopted the stage personas of Mo Chara, Móglaí Bap and the balaclava-clad DJ Próvai respectively.

Rich Peppiatt, making his feature debut after directing one of the band's videos, brings a manic, irreverent energy to the film, incorporating scrawled animation that looks like toilet-door graffiti brought to life. But the driving force is the band, and performances that, if not polished exactly, are packed to the gills with bad-boy charisma.

Original review: Wendy Ide, *Guardian*

Extracted by: Mark Horner

COPA '71

16, 18 19 December



PG

Parental guidance recommended

Mild themes

Director: Rachel Ramsay, James Erskine

Featuring: Elvira Aracén, Janice Barton, Brandi Chastain

Origin: UK 2023

Language: English, French, Spanish, Italian

Running time: 90 minutes

The #1 record holder for attendance at a women's sporting event in history was a gauntlet fought on and off the field, a feat you likely haven't heard of. It's *Copa 71*, the first, though unofficial, women's soccer World Cup. Co-directed by James Erskine and Rachel Ramsey, *Copa 71* chronicles the fight for women's right to play soccer and the revolutionary 1971 grassroots tournament that followed.

Copa 71 comprises interviews with the players and archival footage and photographs that tell not only the overarching story of how the tournament came to be but the individual women's relationships with the sport. Like many things, when these women were growing up, soccer was considered for men only. Mexican player Silvia Zaragoza describes playing in secret as a child, knowing her father would hit her if she was caught because it was not "how girls should behave." English player Carol Wilson joined the Air Force instead, saying she thought, "I bet if I join the Air Force, I'll be able to play football there." This international social disbarment was coupled with an institutional ban as well. In 1921, the Football Association of England banned women from partaking on official member grounds, a ban that did not lift until 1970.

Along with the many social movements of the 1960s, women's soccer teams began to form during the decade despite social sentiment. "Perhaps it was a political act," Elvira Aracén of Mexico remembers. With the formation of these teams, the players recall the mockery and sexualization that came with the men who came to watch them play. And yet, inspired by a localized women's tournament in Italy the year prior, businessmen saw potential dollar signs in a Women's World Cup held in Mexico in 1971 in defiance of FIFA's threats to prevent it. An undercurrent of sisterhood runs through the film, an acknowledgment of the cross they bore together. These women, united under a passion for their sport and the conviction for their right to play it, is stirring, exciting, and lively, a kinetic tale that finally spotlights the revolutionary event that didn't quite turn the tide but certainly started the wave.

Original review: Peyton Robinson, *Roger Ebert.com*

Extracted by: Anne Green

THE ALCHEMY OF RESTORATION



'Film is a cocktail of chemicals on a base, slowly but constantly reacting. The way we store this physical material is about slowing that reaction.' Gayle Lake:
National Film & Sound
Archive (NFSA) Chief
Curator

At the NSFA, a team of dedicated archivists and technicians work in the digitisation suite. They form the heart of SA Restores, a program that has digitised, restored and preserved Australian films for 10 years. During this time, they have restored more than 36 titles, including early silent films (1919's *The Sentimental Bloke* and 1929's *The Cheaters*), Australian classics (1976's *Storm Boy*, 1987's *The Year My Voice Broke* and 1992's *Strictly Ballroom*) and documentaries (1983's *Lousy Little Sixpence* and 1997's *Mabo: Life of an Island Man*). The goal is not merely to preserve these films but to provide a window into their social, historical and artistic significance. It's more than a technical endeavour; it's a cultural imperative. Currently the team is working on the digital restoration of Peter Weir's breakout film *The Cars That Ate Paris* (1974), a cornerstone of the Australian New Wave film movement.

The restoration process is intricate, involving numerous steps and many hands, both within and outside the NFSA. 'It's around a 12-step process,' Lake explains. 'We have a long list of potentially 100 titles at any given time that we work through. We have the budget to do about two a year – tricky, considering the richness of Australian audiovisual heritage.' Each film undergoes extensive condition assessment, stakeholder negotiations and, finally, the technical restoration work, which can take several months. The conversation with the original filmmakers always includes the statement, 'This is not a process where you can fix what you couldn't afford to fix back then,' she says. 'Our endeavour is to get it back as close as we can to the original experience.' This dedication to authenticity is particularly challenging in the digital age, where high-definition screens can reveal imperfections that were invisible in the original 35mm prints. 'With 4K scanning, you're likely to pick up things not originally seen in the film frame,' Lake notes. 'It's a very fine line that one has to observe.'

The restored films have been showcased at film festivals and special screenings— there's still an appetite for communal, big screen experiences.

Sources:

<https://www.nfsa.gov.au/latest/alchemy-restoration-10-years-nfsa-restores>



PROGRAMME: 14 OCTOBER – 19 DECEMBER 2024

SESSION TIMES		MOVIE	LENGTH
14,16,17	OCTOBER	Thelma (M)	98 minutes
21,23,24	OCTOBER	When the Light Breaks (M) Ljósbrott	82 minutes
28,30,31	OCTOBER	The Teacher Who Promised the Sea (M) EL Mestre Que Va Prometre el Mar	105 minutes
04,06,07	NOVEMBER	Four Daughters (M) Les Filles d'Olfa	110 minutes
11,13,14	NOVEMBER	The Hardest Line: The Story of Midnight Oil (M)	110 minutes
18,20,21	NOVEMBER	Totem (M) Tótem	95 minutes
25,27,28	NOVEMBER	Iris and the Men (M) Iris et les Hommes	98 minutes
02,04,05	DECEMBER	The Mountain (PG)	89 minutes
09,11,12	DECEMBER	Kneecap (MA15+)	106 minutes
16,18,19	DECEMBER	COPA'71 (PG)	90 minutes

Film voting: The Plough Inn

3 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

Thursday 6 pm

Committee:

President Janez Zagoda
Secretary Gail Bendall
Membership secretary Gill Ireland

Vice-President Mark Horner
Treasurer Ed Beswick
Committee Anne Green
Tania Harvey
Thomas Butler

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



**VILLAGE
CINEMAS**
LAUNCESTON