

# NEWSREEL

12 OCTOBER- 17 DECEMBER 2020





# launceston film society

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

PO Box 60, Launceston, 7250

## THINGS YOU SHOULD KNOW

-  **Visit our website** [www.lfs.org.au](http://www.lfs.org.au) for:
  - ✓ **Film voting results** and our film discussion page, please add your comments.
  - ✓ Replacement cards (\$10 fee). Your new card will be posted to you.
  - ✓ Changing address? Please notify us to receive your NEWSREEL.
  - ✓ Member's film requests: if there is a current film you would like to see.
-  The Village Cinema offers a concession to LFS members for most of their screenings.
-  For those unable to see the bottom of the screen, booster cushions are available.
-  LFS screenings are usually in Cinema 3.
-  A lift is available to avoid the stairs between the foyer and Cinema 3.
-  In the interest of everyone's enjoyment, please:
  - ✓ Be seated before the film starts and turn off your mobile phone.
  - ✓ Minimise noise including eating, drinking or talking once the film commences.
  - ✓ Do not sit or stand at the back wall as this is a fire safety issue.
  - ✓ Village rules for food and beverages apply.
-  The LFS committee assist the cinema with the queue and process members' admission: we cannot be admitted to the theatre if another film is still screening.

## CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1620 members. The largest cinema at the Village holds around 300 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

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

## LFS LIFE MEMBERS

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

# FISHERMAN'S FRIENDS

**Director:** Chris Foggin

**Featuring:** James Purefoy,  
David Hayman, Maggie Steed,  
Meadow Nobrega

**Origin:** UK 2019



**Running time:** 111 minutes

Coarse language



12, 14, 15 October

Modesty may well be British cinema's most successful export. It's spawned a genre. Its heroes are unassuming people who get together for a good cause and end up becoming famous, having charmed all those who can relate to a story about lovable underdogs coming out on top.

*Fisherman's Friends* is a fanciful tale which happens to be drawn from life – with the usual fictional flourishes added to spice up the characters and tidy up the storyline. We're used to that. Moviemakers don't have much time for lives that can't be neatly divided into three acts and reality rarely obliges. In this case, however, truth really is stranger than fiction, for the basic facts of the story are harder to believe than the made-up bits. These triumphant underdogs are Cornish fishermen whose sea shanties have turned them into Britain's unlikeliest pop stars.

In 2010, they signed a big contract with Island Records and they have since performed at Glastonbury and the Queen's Diamond Jubilee. In another melding of fact and fiction, they come from the north Cornwall village of Port Isaac, home of British television's habitually grumpy Doc Martin. Headline writers addicted to bad puns have labelled them a "buoy band".

They first got together in 1995, putting on outdoor concerts for the Port Isaac locals. The word got around and they were spotted by some music industry executives from London – a meeting that gives the film's screenwriters, Nick Moorcroft, Meg Leonard and Piers Ashworth, the chance to unleash their imaginations. In their version, Danny (Daniel Mays), a talent manager who's in Cornwall for a bucks' party, is conned by his so-called friends into believing their London recording company will sign up the singers. By the time they get around to telling him they were joking, he's become a fan, convinced that he can give them a future in show business. It's a cheering success story highlighting the homely pleasures and eccentricities of English village life.

**Original review:** Sandra Hall, *Sydney Morning Herald*

**Extracted by:** Gail Bendall

# THE EULOGY

19, 21, 22 October



**Director:** Janine Hosking

**Featuring:** Richard Gill, Geoffrey Tozer, Paul Keating

**Origin:** Australia 2018



Occasional coarse language

**Running time:** 103 minutes

On October 1, 2009 at St Patrick's Cathedral in Melbourne, Paul Keating gave the eulogy for the pianist Geoffrey Tozer after he had died alone and practically destitute at 54. He outlined Tozer's achievements as a concert pianist, his rise as a child prodigy, his competition wins in Europe in the 1960s, his stellar recordings through the later decades. Keating then unleashed a targeted but unprecedented attack on the Sydney and Melbourne symphony orchestras. "... If anyone needs a case example of the bitchiness and preference within the Australian arts, here you have it..." Janine Hosking, an experienced documentary-maker, decided to find out. She tells her story through a clever device: the much-loved music educator Richard Gill becomes our guide and the film's interlocutor.

Tozer's troubles went way beyond his relationships with the Australian musical establishment of the time. They tried to work with Tozer as he spiralled into periods of unreliability, exacerbated by serious alcoholism; worse he became unpredictable in performance, improvising passages and confusing the accompanying orchestra. Keating also makes the point that "Australia does not love its artists enough". Keating first heard Tozer play in 1986. He instituted the Australian Artists Creative Fellowships to assist established artists in mid-career. Tozer received several of these grants, which then became a stick for the opposition to beat Keating with. John Howard discontinued the grants when he became prime minister.

And there are many questions to answer. Clearly, Tozer's mother Veronica was a major influence as his first important teacher. She was part of the reason that Tozer grew up with very few life skills beyond the piano. He couldn't drive nor pay his own bills. Nor could he admit that he was gay, although the film remains somewhat opaque about when he finally figured that out. Hosking does Tozer and us a service by broadening our understanding, both of what made him great and of what might have brought him to such a point.

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

**Extracted by:** Peter Gillard

# A WHITE, WHITE DAY

## Hvítur, Hvítur Dagur

**Director:** Hlynur Palmason

**Featuring:** Ingvar Sigurdsson, Ida Mekkin Hlynsdóttir

**Language:** Icelandic

**Origin:** Iceland 2019



**Running time:** 109 minutes

Mature themes, violence, sex, coarse language and nudity



26, 28, 29 October

Combining strong sea currents, cold air, mountains and hot springs, Iceland is a place made for fog, a place where it can come sweeping in even in high places, turning everything white. On a day like this, they say that the dead will return to visit the living. On a day like this, Ingimundur's wife accidentally drives off the side of the road, smashing through a barrier and disappearing into nothingness.

Ingimundur (Ingvar Sigurdsson) never imagined being without his wife. This isn't the life he expected; he carries on, trying to do what's expected of him, but he can't quite adjust to the wrongness of the situation. Asked to define himself by the therapist whom he's been ordered to visit, he observes that he's a father, a grandfather, a policeman. It's the habits he's learned in the latter role that get him in trouble.

A richly detailed character study created with Sigurdsson in mind, *A White, White Day* mingles some very dark dramatic moments with the comedy of the absurd. There is something inherently absurd about death and it's something that men like Ingimundur cannot simply be told how to adjust to. Doing it by himself, he leaves unexpected casualties in his wake. The only person who gets close to cutting through it all is his young granddaughter Salka (Ída Mekkin Hlynsdóttir, holding her own impressively).

In the lead, Sigurdsson achieves the difficult task of showing us a man who is repressing his emotions yet giving us enough access to them to understand what's going on, to look beyond the bursts of rage and see somebody who is full of love and warmth.

Director Hlynur Palmason takes us up into the high, wild places, but lets us see only a little way ahead. His film is full of mid-shots in small rooms, characters crowded together. Ingimundur needs to find a way through, to discover a space of his own in which he can see clearly.

**Original review:** Jennie Kermode, *Eye For Film*

**Extracted by:** Gill Ireland

# LA BELLE ÉPOQUE

2, 4, 5 November



**Director:** Nicolas Bedos

**Featuring:** Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant

**Language:** French

**Origin:** France, 2019



Mature themes, violence, sex, drug use, coarse language & nudity

**Running time:** 115 minutes

Nicolas Bedos' melancholically French character piece has lovely performances and some charming humour – although its mixed messages are perhaps a little screwy. Featuring now-70ish stars Fanny Ardant and Daniel Auteuil in effortlessly understated form, it's certainly sweet and appealing but not quite subversive. However, film française devotees won't mind at all.

Writer/director (and co-contributor of the musical score) Bedos' tale has longtime-marrieds Marianne (Ardant) and Victor (Auteuil) increasingly bickering and unhappy with each other. Victor's old pal Antoine (prolific player Guillaume Canet, also the creator of the *Little White Lies* epics) luckily turns up and, realising the severity of the situation, purchases Victor an evening with the company he works for, a group that specialises in creating historical reenactments and elaborate reconstructions for well-off (of course) clientele.

Some choose to spend time with Ernest Hemingway, Marie Antoinette and, somehow, Hitler(!), but Victor wants to go back 40 years to May 16, 1974, and the most significant time of his life: the week he met Marianne. Lyon's Belle Époque café is therefore recreated on an improbably lavish scale, according to every detail Victor supplies about clothes, décor, music and more, and the young and gorgeous Marianne is embodied by jobbing actress Margot (Doria Tillier). And if you're already leaping ahead and suspecting that Victor is going to fall for Marianne, sorry, Margot, even as the real Marianne remembers how much she loves him and wants him back, then you have obviously seen a fair few French flicks in your time.

The notion that the tough Marianne would forgive Victor so easily and see past his whiny, childish nature is a bit of an issue here because, no matter how adorable Auteuil might be, he's playing a character who's really something of an annoying old git. But perhaps that fits with the mood of unreliably-romanticised memories, 'Golden Age Thinking' and honey-hued nostalgia.

After all, nostalgia isn't what it used to be.

**Original review:** David Bradley, *Adelaide Review*

**Extracted by:** Mark Horner

# BAIT

**Director:** Mark Jenkin

**Featuring:** Edward Rowe,  
Mary Woodvine,  
Simon Shepherd

**Origin:** UK 2019



**Running time:** 89 minutes

Strong coarse language



9, 11, 12 November

Fishing stock siblings Martin and Steven Ward are at odds. While the former still scrapes together a living from selling his catch of fish and lobster door-to-door, his brother has succumbed to the tourist trade. To this end, he has repurposed their late father's boat to take rowdy, cashed up tourists on sightseeing trips.

Martin's sense of betrayal has been exacerbated by the sale of the family home to newcomers Tim and Sandra Leigh who have taken steps to modernise it. Now fishing nets have become chintzy decorations, the perfect accompaniment to a fridge stacked with prosecco. Arguments about quayside parking and the noise of early morning sailings at times threaten to erupt into physical violence in a refreshingly authentic depiction of tensions between locals and tourists in a once-thriving fishing village.

Cornish film-maker Mark Jenkin's independent feature film is a thrillingly adventurous, richly textured, rough-hewn gem that looks like something that has been unsurfaced from another time. Shot with clockwork cameras on grainy 16mm film, which Jenkin hand-processed in his studio, *Bait* is both an impassioned tribute to Cornwall's proud past, and a bracingly moving portrait of its troubled present and potential future.

The scratchy monochrome visuals are jumpy and jarring at times, yet add a dreamlike quality, whilst the post-synched speech has an alienating yet captivating theatricality that is well matched with the brooding atmosphere. The rest of the soundtrack rises and falls like the tide, with Jenkin's own synth tunes interweaved throughout in a hypnotic rhythm that adds to the immersive storytelling experience. This is a strangely beautiful yet highly unconventional film that weaves itself into the uncomfortable spaces that exist between class and solidarity in modern British society.

**Original review:** Mark Kermode, *Guardian*, and Rose Dymock, *Film Inquiry*

**Extracted by:** Ed Beswick

# A SON

16, 18, 19 November



**Bik Eneich**

**Director:** Mehdi M Barsaoui

**Featuring:** Sami Bouajila, Najla Ben Abdallah, Youssef Khemiri, Slah Msadek, Noomen Hamda

**Language:** Arabic; French

**Origin:** Tunisia; France; Lebanon; Qatar 2019



Mature themes; violence and course language

**Running time:** 96 minutes

*A Son* compellingly explores the expression “a matter of life and death” via a suspenseful and emotionally draining tale of reverberating collateral damage. A consistently intriguing look at the shifting dynamics of coupledness and the intricacies of supply and demand in a setting where strict religious edicts still hold sway. While vacationing in Southern Tunisia in 2011, a song Aziz loves plays on the sound system of the family’s pricey car, which Fares — the CEO of a multinational firm — lets the boy pretend to drive as their hands share the steering wheel, on the way to a party. Aziz insists on hearing the song again on the way back, from the back seat. Shots ring out from nowhere and men shouting “Allah Akbar!” can be heard. Incredibly, Aziz is hit through the window. The change of mood is wrenching and will never let up.

They burst into a hospital where the staff are kind and dedicated. Aziz requires drastic measures to save his life. With 80% of his liver gone, he needs a transplant. Modern medicine is amazing — it tells you things you need to know and may also tell you things you would rather not know. Blood tests to determine which parent is the best match, return startling results. Meriem’s blood type is likely to cause rejection.

Meriem knows she committed adultery during a long-ago rough patch but she had no idea the child was not her husband’s. How can she confess her unfaithfulness with nerves already frayed by the pressure-cooker of Aziz’s condition? The law forbids organ donations from outside the immediate family. The doctor explains that there is a long waiting list. “Organ donation isn’t in our culture. We are behind in that matter. And religion doesn’t help.” Thus the only solution in this time-sensitive nightmare is for Meriem to come clean with Fares and try to track down the man she hasn’t spoken to in at least ten years because only his liver will be both permitted and a likely match.

**Original review:** Lisa Nesselson, Hollywood Reporter-Venice Film Festival

**Extracted by:** Janez Zagoda

# TUNISIAN CINEMA



The Tunisian revolution of 2011 has had a profound effect on the country's film industry and cinema. After a steep decline, during the last decade of the reign of Zine El-abidine Ben Ali, who was Tunisian president until 2011, the sector has quickly emerged as a strategic source of cultural, social and economic development.

Whilst movies have been filmed in Tunisia since 1919, in 1927, the first Tunisian film distribution company, Tunis-Film, started its activities. After independence, movies were exclusively produced by

Société Anonyme Tunisienne de Production et d'Expansion Cinématographique (SATPEC) which controlled cinema and filming productions in the country. Nevertheless, during the 1980s, private production companies and studios emerged and wanted to make Tunisia the Mediterranean Hollywood. Tunisian producer Tarak Ben Ammar, succeeded in attracting foreign production companies including Roman Polanski's *Pirates* and Franco Zeffirelli's *Jesus of Nazareth*. After visiting Tunisia, George Lucas was seduced by the natural beauty and the southern Tunisian towns where he filmed important scenes for *Star Wars* and *Indiana Jones*. Moreover, Anthony Minghella filmed the Academy Awards winner *The English Patient* in the country.

Domestic productions were rare; the few movies which were produced since 1967 tried to reflect the new social dynamics, development, identity research, and modernity shock. Tunisia's film industry collapsed in the early 90s, after Ben Ali's decision to transfer the ownership of the national 'Tunisian Society for Film Production and Expansion' to a private monopoly. Numerous cinemas were shut down. The monopoly was broken up in 2011, during the revolution. Since then, local cinema clubs have arisen and the number of production companies has increased rapidly. Film and documentary makers have quickly taken over the new public space that was created by the hard-won right of freedom of expression. A variety of documentaries and films have become possible to make now that people are no longer afraid to talk. Documentary makers have explored profound problems of Tunisian society, such as internalized colonial oppression and fossilised social structures that block youth's access to society. The film *The Last of Us* (2016), considered as characteristic for the new experimental approach of the next generation Tunisian filmmakers, is a magic story about an immigrant's voyage to Europe. The film, made by director Ala Eddine Slim, was selected to represent Tunisia as best foreign-language film at the 90th Academy awards in 2018, but was eventually not nominated.

Sources:

[https://en.wikipedia.org/wiki/Cinema\\_of\\_Tunisia](https://en.wikipedia.org/wiki/Cinema_of_Tunisia)

<https://fanack.com/tunisia/society-media-culture/culture/theatre-and-film/tunisian-film-industry/>

# THE MCDONAGH SISTERS



Isabel, Phyllis, and Paulette McDonagh were sisters, business partners, and creative collaborators who made films in Sydney, Australia, in the 1920s and 1930s. Isabel, the eldest, was the actress and star of all their films under the name Marie Lorraine. Phyllis took on the role of art director, publicist, and producer.

Paulette, the youngest of the three, was the writer and director of all their films. The sisters grew up in Drummoyne in Sydney. Drummoyne House, the grand family home, was filled with antique furniture and became the movie set and backdrop for their films.

The McDonagh Sisters' first film *Those Who Love* (1926) was funded by family money.

Being their first foray into the filmmaking business, the sisters engaged the services of P. J. Ramster, who ran an acting school in Sydney. After creative differences with Ramster, Paulette took over the reins of directing the screenplay which she had written. The risk paid off, and the release of the film was triumphant. *Those Who Loved* received rave reviews in 1926 from the publication *Everyone's*, which declared that "The result is a dazzling triumph and which is said to be the best Australian film that has yet graced the screen". *Everyone's* was positive again commenting about Isabel's performance: "A Sydney girl whose histrionic ability is remarkable. Her splendid performance ranks with some of the best characterisations ever given to the screen by the world's greatest stars". *Those Who Love* was a box office hit, earning more money in the Australian domestic market than the Charlie Chaplin film that year, *The Gold Rush*.

As the result of this success, the sisters were able to finance their next feature *The Far Paradise* (1928). According to *Smith's Weekly*, "*The Far Paradise* has a smoothness and finish rare in Australian Films". *The Far Paradise* was also a box office hit, but the distribution arrangement meant that the money didn't go to the McDonagh Sisters. *The Cheaters* (1930) was the next film up for production. The sisters were summoned to the offices of Frank Thring, Sr., managing director of Hoyts Theatres, who offered them a lucrative distribution and exhibition deal, but the sisters declined the offer and later lived to regret the decision.

The sisters persevered with another film *Two Minutes Silence* (1933), an antiwar film, a move away from their typical romantic melodramas. Sadly, this picture was a failure at the box office, and the sisters never made a film together again. It would be over 40 years before another Australian woman directed a film; Gillian Armstrong, with *My Brilliant Career* in 1979.

Sources:

<https://wfpp.columbia.edu/pioneer/ccp-the-mcdonagh-sisters/>



# ANIMALS

**Director:** Sophie Hyde

**Featuring:** Holly Grainger,  
Alia Shawkat, Fra Free

**Origin:** Australia, Ireland 2018



**Running time:** 109 minutes

Strong sex scenes & drug use



23, 25, 26 November

For anyone who has ever woken up with a hangover from hell and a mouth like the bottom of a budgie's cage, *Animals* will ring some familiar, and possibly discomfiting, bells. It follows two party girls, Laura and Tyler, as they lurch from one glass to another in a city (Dublin) famous for the furnishing of hangovers.

*Animals* is not so much a comedy about the joys of getting out of it as a drama about the choices everyone has to make as they get older about when, if and how they will re-join the human flow. In that context, the lead character makes the theme explicit by quoting W B Yeats's 'The Choice': "The intellect of man is forced to choose / Perfection of the life, or of the work / And if it take the second must refuse / A heavenly mansion, raging in the dark."

Laura only mentions the first two lines, but we already know she is struggling. At 32 she has been through a decade of hard partying with her best friend, expatriate American Tyler. Laura has been working on a novel for 10 years, with 10 pages to show for it. Tyler, clearly in love with her, enables her to avoid doing the actual work of writing with a hundred excuses - notably the old one about writing being about "inspiration".

As Laura realises that she must get to work, Tyler refills their glasses. When Laura falls for an intense, dark-haired classical musician called Jim, Tyler unleashes a devious campaign to disrupt the romance. Her whole world is threatened. Hyde keeps us close to these two women, remaining clear-eyed even as she celebrates their bond and their sense of freedom. Laura and Tyler are so bound to each other that not taking a drink feels like a betrayal. Each is starkly aware of their dilemma. It's a difficult film to sustain because there's nothing immediately attractive about seeing two beautiful young things pissing their lives away. Hyde overcomes this by offering up two intense characters that grab and hold as they stumble towards self-awareness.

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

**Extracted by:** Janez Zagoda

# BABYTEETH

30 November, 2, 3 December



Mature themes, sex scenes and coarse language

**Director:** Shannon Murphy

**Featuring:** Eliza Scanlen, Ben Mendelson, Essie Davis, Michelle Lotters, Toby Wallace

**Origin:** Australia 2019

**Running time:** 118 minutes

What is the best possible parenting when your daughter, your only child, has terminal cancer? That is the question at the heart of this movie. The father, Henry, is a psychiatrist and the mother, Anna, a former concert pianist. The daughter Milla, is still at an all-girls school in Sydney; on bad days she wears a wig. This is a family struggling to keep it together, each of them unravelling. The house is stock piled with prescription drugs, and Milla is not the only one taking them. Indeed she seems the one best composed, her parents are going through their worst nightmare.

Their lives change when waiting for the train, Milla meets a young man called Moses. He is 23 or so, the eight year age gap goes to the title, she still has a few baby teeth. Moses has tattoos on his hands, neck and face; he is a low level drug user and dealer.

When Milla brings him home, her parents have to decide whether to chase off this handsome wolf or let him into their lives. Henry asks him what he does and the reply is "I'm not functional".

What Henry and Anna do in fits and starts and full of doubts goes to the question of how to be a good parent. What Milla and Moses do goes to putting life first.

The script feels true to life and there is humour too, there has to be. When Henry and Anna wonder if Milla and Moses are having sex, the look on their faces is perfect.

Mendelson and Davis bring a star quality to their roles, but it is the young actors who bring the screen alive.

**Original review:** Stephen Romei, *Weekend Australian*

**Extracted by:** Peter Gillard

# MR JONES

**Director:** Agnieszka Holland

**Featuring:** James Norton, Vanessa Kirby, Peter Sarsgaard

**Language:** English, Russian, Ukrainian

**Origin:** Poland 2019



**Running time:** 119 minutes

Strong themes



7, 9, 10 December

A political thriller with an insistent, steady pulse, *Mr Jones* dramatizes a harrowing chapter in the life of a man long overlooked by history. It opens in the early 1930s with Gareth Jones reporting on his recent trip to Germany. He's in one of those ominous centres of power — burnished wood, cigarette smoke, crepuscular lighting — sharing his worries about Hitler and Goebbels to a gathering of officious harumphers, including his employer, David Lloyd George, the former prime minister. Minutes later Jones is chatting on a phone in Russian, and not long after he's in Moscow, en route to an unspeakable tragedy.

The story of Gareth Jones is such a fascinating one, built on such intrepid, one-man-against-the-system ideals, that it's a wonder it hasn't been filmed into oblivion over the past 80 years. A young Welsh journalist who blew the first public whistle on the Holodomor — the man-made famine of 1932-33 in Soviet Ukraine — only to be broadly discredited by his professional peers and murdered before his 30th birthday, he was the quintessential man who knew too much.

*Mr Jones* is an argument for witnessing and remembrance. In service to this idea, the movie resists trying to get inside Gareth's head. There's little about his background, his personal agonies and desires, and this constructive lack of psychologising keeps the focus on what he saw and did. The movie's Gareth is gutsy, but a near cipher, and the very opposite of the dashing hero who comes to the rescue.

No one came to Ukraine's rescue, despite the attempts of those, like Jones, who tried to expose the facts about the Soviet Union. In the early 1930s — with the West eyeing a potential ally in the nearing war — the truth was something few wanted to hear.

**Original review:** Manohla Dargis, *nytimes.com* & Berlin Film Review, *variety.com*

**Extracted by:** Ian Meikle

# PROMISED

14, 16, 17 December



**Director:** Nick Conidi

**Featuring:** Tina Arena, Paul Mercurio, Antoniette Ilesue, Daniel Berini, Santo Tripodi

**Origin:** Australia 2019



Mild sexual references and coarse language

**Running time:** 93 minutes

It begins in 1953 when five-year-old Robert stops baby Angela crying by lending her his teddy bear. The pair's Italian-Australian parents believe it's a sign. Fans of arranged marriages, they immediately decide their children are made for each other. It seems writer-director Nick Conidi is working from experience here. In 1969, when he was nine, his father began to nurture the thought he should grow up to marry the daughter of one of his friends. Then came the sexual revolution and the tradition was swept away.

Conidi turns back the clock a few years to catch this venerable institution when some Italian-Australian parents were still trying to make it work. By 1974, Angela (Antoniette Ilesue) is at university, hoping to become a writer, and Robert (Daniel Berini) has just returned from Oxford with a law degree. Her adolescent crush on him has waned and she's decided she's in love with someone else. Nonetheless, her father still has hopes. We're not encouraged to share her enthusiasm for the new boyfriend. Even by the sartorial standards of the 1970s, Tom (Santo Tripodi) looks dodgy. Robert, on the other hand, is charming, smart and easy-going and gives every sign of believing marriage to Angela might be a good idea.

In other words, *Promised* is as old-fashioned as its theme. Although Angela is reading *The Female Eunuch*, her own ambitions as a writer are concentrated on romantic fiction and Conidi looks to be following the same example. Tom is shaping up as a classic Mills & Boon bad boy while Robert is clearly the kind of man a Mills & Boon heroine falls for when good sense finally kicks in. He has one flaw, however. He seems loath to go up against his bulldozer of a father, who's known fondly to all his friends as the godfather because of the influence he exerts on everybody around him. To its credit, the film resists any temptation to do a *Fat Pizza* and make a cartoon out of Italo-Australian customs and attitudes. Cast as Angela's father, Paul Mercurio pulls back before his performance can tip over into caricature and Tina Arena, as her mother, works hard to maintain her role as the voice of reason.

**Original review:** Sandra Hall, *Sydney Morning Herald*

**Extracted by:** Mark Horner

# FROM REEL TO DISC

## Film Voting Night



Whilst the Launceston Film Society is exactly that, a film society, there has always been an element of social intermingling between members. For many years the Society offered wine and cheese to members before screenings and this was the only 'social' activity offered to members. In 1997 a suggestion was made to the Committee that something a little more substantial be offered, this being a 'single members' night. The suggested venue was the Billabong Hotel, now the Plough Inn, across Brisbane Street from the cinema.

The suggestion eventually manifested itself as the first 'Celebratory Mid-Winter Gathering' in July that year. One of its features was that members could vote for their favourite film shown up to that point. In a ritual familiar to current members each was provided with coloured dots, one for their favourite and one for the not so favourite. Members voted Mike Leigh's *Secrets and Lies* as their favourite for the year to date, *White Balloon* and *Butterfly Kisses* coming in last. The event proved so popular that the Committee decided to extend the concept and hold a second, similar, function at the end of the year, labelled the 'Christmas Knees Up'.

These two functions eventually morphed into the end of term voting nights members now enjoy. It became the practice to tabulate the results of the voting and publish them in the following term's *Newsreel*. This became impractical when the production schedule meant that the voting had not taken place when the *Newsreel* for the following term was printed. Instead the results were made available on the LFS website.

While each screening session has its own voting night, this was not a feasible option when the Society introduced the 4pm Wednesday timeslot in 2014. In part to make up for those members attending that session being unable to partake of the usual wine and nibbles the Committee came up with the idea of giving each member present that night an icecream!

COVID-19 has of course interrupted this but preparations are being made to try online voting- for this year at least.



# PROGRAMME: 12 OCTOBER – 17 DECEMBER 2020

SESSION TIMES		MOVIE	LENGTH
12, 14, 15	OCTOBER	Fisherman's Friends (M)	111 Minutes
19, 21, 22	OCTOBER	The Eulogy (M)	103 Minutes
26, 28, 29	OCTOBER	A White, White Day (M) Hvítur, Hvítur Dagur	109 Minutes
2, 4, 5	NOVEMBER	La Belle Époque (M)	115 Minutes
9, 11, 12	NOVEMBER	Bait (MA 15+)	89 Minutes
16, 18, 19	NOVEMBER	A Son (M) Bik Eneich	96 Minutes
23, 25, 26	NOVEMBER	Animals (MA 15+)	109 Minutes
30	NOVEMBER	Babyteeth (M)	118 Minutes
2, 3	DECEMBER		
7, 9, 10	DECEMBER	Mr Jones (MA 15+)	119 Minutes
14, 16, 17	DECEMBER	Promised (PG)	93 Minutes

## 1 FEBRUARY Next screening

Visit our website [www.lfs.org.au](http://www.lfs.org.au) for film voting results and film discussion.  
**Please check consumer warnings given for each film for individual suitability.**

### Screening times:

**Monday 6 pm**

**Wednesday 4 pm & 6.30 pm**

**Thursday 6 pm**

### Committee:

**President** Peter Gillard  
**Secretary** Gail Bendall  
**Membership secretary** Gill Ireland

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

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



**VILLAGE  
CINEMAS**  
LAUNCESTON