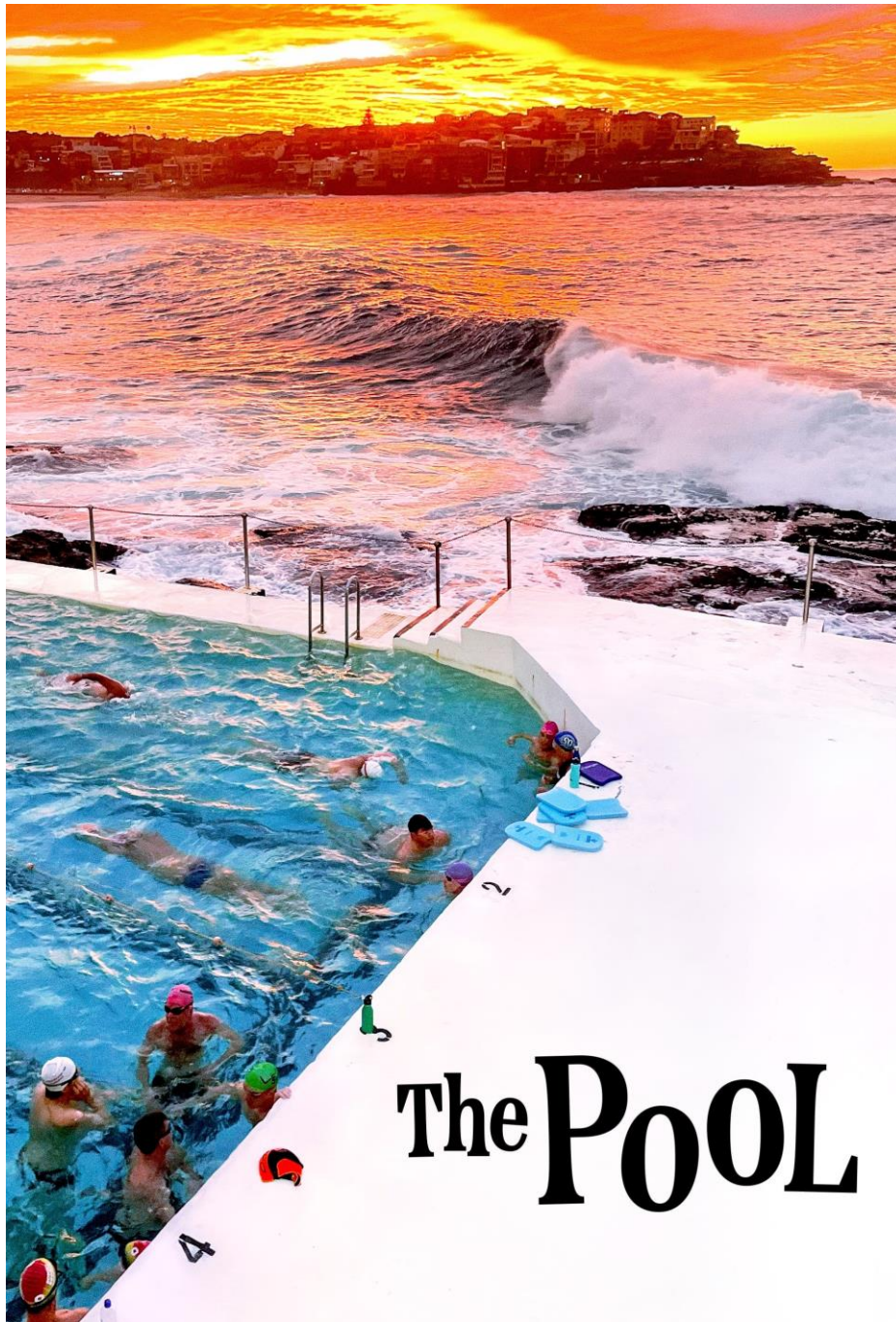


# NEWSREEL

3 FEBRUARY– 10 APRIL 2025





## The good stuff:



### What's on?

visit: [www.lfs.org.au](http://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](http://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](mailto: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.



# 2025!

Compiling the Newsreel always creates a sense of anticipation for a new year of films. There will be ones that make us laugh, challenge us and occasionally frustrate (that is what those black dots are for after all). No doubt, 2025 will do all of those things.

Don't forget at the end of Term 4 2024 we implemented some changes. Remember...

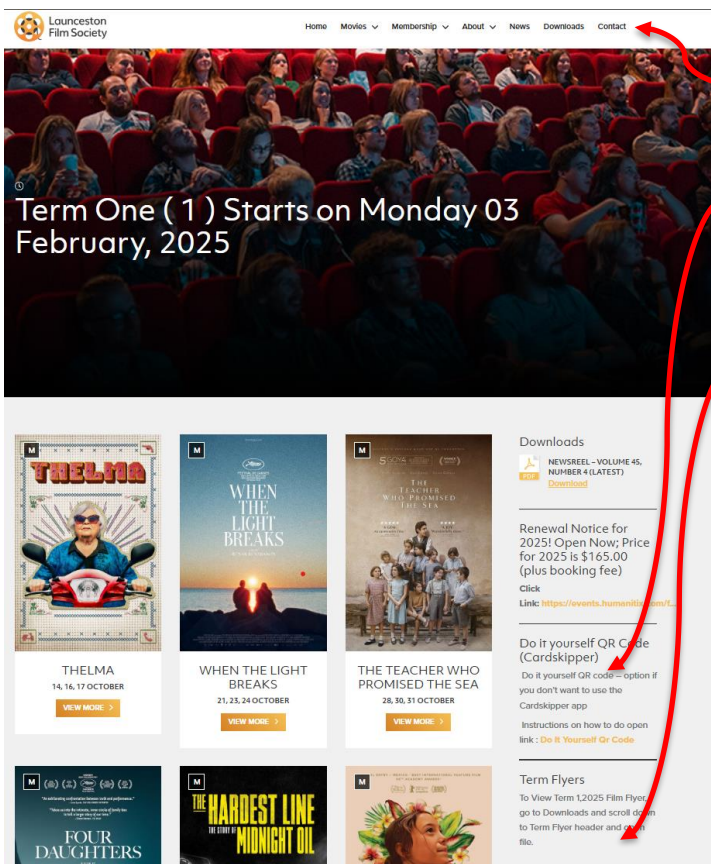


Your old card will no longer work in 2025.

If you have not done so either register on Cardskipper OR

Have your QR code organised

The LFS website is the place to go for help. <https://lfs.org.au/>. Here you will find:



1. The email contact if you want us to print the QR code out for you.
2. Instructions on how to print out your own QR code.
3. The term's film flyer (if not on Cardskipper)

**Don't do digital?**

We can print out the QR code for you

- send us a note at PO Box 60, Launceston TAS 7250
- or chat to us at the first film.

**Remember the committee is here to help.**

**Members' survey:** thank you to all who shared their views. Whilst it is not always

possible, we try to provide for our members' wants. Some of the takeaways...

- The LFS is highly valued for its quality films, the social opportunities and the Newsreel.
- Members have diverse tastes in film genres, with a strong preference for drama, foreign language films, and documentaries. There is a dislike for violent, science fiction, animated and horror films.
- Work commitments and travel are the main reasons for non-attendance.
- Overall, members are very satisfied with the quality of the screenings and the committee's efforts are greatly appreciated.
- There are some suggestions for improving the member experience: providing a later screening time, seeking more feedback and adjusting the sequencing and length of films.

# WE WERE DANGEROUS

3, 5, 6 February



Mature themes & coarse language

**Director:** Josephine Stewart-Te Whiu

**Featuring:** Erana James, Rima Te Wiata, Manaia Hall, Nathalie Morris, Stephen Tamarapa

**Origin:** New Zealand 2024

**Running time:** 83 minutes

Of the many enduring images from *We Were Dangerous*, there's one which truly captures the joy and freedom of girlhood. Forced into yet another day of labour on their island outpost, the group of misfit girls drop the cleaning cloths and mops and start to dance, arms raised. This story is taking place in Aotearoa. It's 1954 inside Te Motu School for Incurable and Delinquent Girls, an institution established on an island formerly populated by lepers. "If the island can contain leprosy it could probably manage a few girls on heat," one of the male head honchos says. Ruled by a withering woman known only as The Matron the island faces a huge threat in a rebellious trio of pals plotting to bring it down.

*We Were Dangerous* is much more than just a coming-of-age caper. Set against a backdrop of colonisation, patriarchy, conservatism and godliness, it touches on many difficult parts of New Zealand's recent history. Carried by the incredible central trio of Nelly, Daisy and Lou, their brand of cheeky rebellion and bone-deep connection is infectious. Bunking together as "three girls in a leaky hut", their bleak backstories are slowly revealed as they grow closer, pulling mattresses off beds and eventually collapsing in a cosy cackling pile that anyone who has ever been to a girl's sleepover will instantly recognise.

As a counter to their carefree joie de vivre is Rima Te Wiata, sensational as the tight-laced, po-faced Matron. While she could have easily slipped into Trunchbullian caricature, her performance reveals glimmers of humanity and doubt underneath all the bible-bashing and internalised misogyny. Barry also steals every scene as the bumbling caretaker, extremely out of his depth in taking wayward teens on an island-wide rat trapping mission. Given that the film has already received critical acclaim internationally, and Stewart-Te Whiu took out the Special Jury Prize for Filmmaking at SXSW, we're probably best left wanting more than less. Tackling some dark parts of New Zealand history with a deftly light touch, this assured debut has all the makings of an instant coming-of-age classic.

**Original review:** Alex Casey, *The Spinoff*

**Extracted by:** Janez Zagoda

# THERE'S STILL TOMORROW

**C'è Ancora Domani**

**Director:** Paola Cortellesi

**Featuring:** Paola Cortellesi,  
Valerio Mastandrea,  
Romana Vergano

**Origin:** Italy 2023

**Language:** Italian



Mature themes, violence &  
coarse language



**Running time:** 118 minutes

Trigger warning: domestic violence

This bold, bittersweet tale of spousal violence, directed by and starring Italian national treasure Paola Cortellesi, topped the country's box office last year where it outgrossed *Barbie* and *Oppenheimer*. Closer to home, it was the winner of the Sydney 2024 Film Festival.

Set in the scarred remnants of Rome following the second World War, *There's Still Tomorrow* is an overtly saccharine working-class drama that's equal parts funny and stone-cold serious.

The film is a feminist appraisal of an industrious heroine who escapes a life of misogyny and domestic abuse. It sounds bleak, but its frequently facetious tone is apparent right from the opening scene, where Cortellesi's Delia strolls through the streets of Rome to a punk-rock backing track from the Jon Spencer Blues Explosion.

Welcome to Delia's world: a society grappling with the trauma of war, where American GIs patrol and men dominate the social order. Delia is a hero we know - our mother, our sister, our friend. A woman for whom dreams have given way to survival, and life is defined by a cruel husband and the weight of familial responsibility.

On the surface, *There's Still Tomorrow* might sound like a fairly stock standard tale of female emancipation with a touch of camp, but we're talking about a black-and-white film that channels post-war Italian neorealist cinema with dialogue spoken almost entirely in the Romanesco dialect of the 1940s. It's far more *Bicycle Thieves* than *Barbie*.

*There's Still Tomorrow* is a work of rare wit and enduring significance, deserving of every accolade and, most of all, your time.

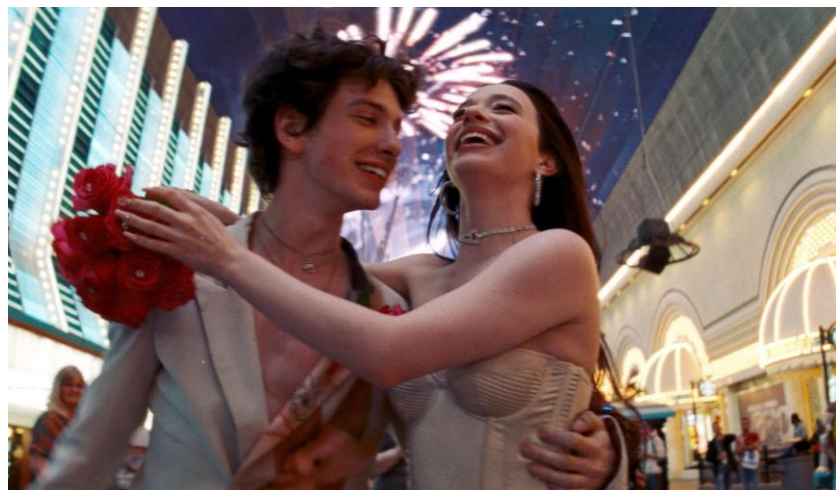
**Original review:** Wendy Ide, *Guardian* and Cayle Reid, *Esquire*

**Extracted by:** Ed Beswick

10, 12, 13 February

# ANORA

17, 19, 20 February



**Director:** Sean Baker

**Featuring:** Mikey Madison,  
Paul Weissman,  
Lindsey Normington

**Origin:** USA 2024



Strong frequent coarse language,  
sex scenes and nudity

**Running time:** 138 minutes

Sean Baker's fascination with chaotic, charismatic sex workers continues with *Anora*, a wildly entertaining, modern-day screwball comedy set in 2018 that barrels through New York and Las Vegas. Mikey Madison is a revelation as Anora, a feisty exotic dancer and sometime escort who, after a whirlwind week of partying, finds herself married to Ivan (Mark Eydelshteyn), the son of a Russian oligarch. But wedded bliss is abruptly curtailed when Ivan's father's harassed factotum Toros (Karren Karagulian) arrives with orders to impose an annulment. Ivan promptly scarpers. And Anora is left to fight tooth and fake nails for the marriage that she still half believes is grounded in real love.

Anora, who prefers the name Ani, first meets her princeling suitor in the Manhattan gentlemen's club where she works. He requests a dancer who can speak Russian (Ani is of Uzbek descent, she can understand Russian though prefers not to speak it) and is immediately smitten. He offers to pay her to be his girlfriend for a week – a week that includes a private jet trip to Vegas and a four-carat diamond ring. Eydelshteyn brings a gangling Tiggerish man-child playfulness to the character of Ivan, and he is just about appealing enough that we don't assume that Ani is solely drawn to his bank balance. But the breakneck editing of the round of clubs, drugs and frantic, inelegant sex tells us all we need to know about Ivan's attention span.

The picture shifts up a gear with the arrival of Toros, who is preceded by his hapless friend and associate Garnick (Vache Tovmasyan) and a taciturn Russian heavy named Igor (Yura Borisov). Garnick and Igor are tasked with keeping the newlyweds at Ivan's home, a vast concrete edifice that looks as though it was built to store gold bullion rather than to house people. But Ivan sprints away, and Ani puts up a fight that leaves Garnick bleeding and Igor quietly impressed with her right hook. Where the film excels is in the writing, and the deft handling of tonal shifts. The crescendo of hostilities between Ani and those who seek to part her from her new life abates and the film ends with the unexpected: a bittersweet moment of human connection.

**Original review:** Wendy Ide, *Screen Daily*

**Extracted by:** Gill Ireland

# President's Report

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24 February 2025

Thank you to everyone for another enjoyable year of film watching at the LFS. It doesn't happen without effort from many - the committee, the venue, Village Cinemas, and of course our loyal membership. It is impossible to please everyone, but we do pretty well, especially when we intentionally curate a program of diversity.

As I mentioned in the 2023 report there was a small decline in member numbers, and again in 2024, which I feel is a trend due to changing recreational pursuits from Covid-19, an increase in streaming services, with a huge increase of films made for and funded by the streaming companies and an increased offering from free to air by ABC, I View and SBS. You could almost say the Society is a relic of the past.

The decision taken by the committee in the early part of the year to help the Society to stay viable was to remove one of the screening sessions and cut back in the voting nights from one each term to every second term.

As I am sure you are aware all the committee are volunteers and to help with the administration of the Society it was decided to implement a digital platform for member management and membership cards. This gives you a digital platform with communication via an app. This increases opportunities for direct communication with our members, with immediate notifications about news, offers and membership renewals. We are fully aware change can cause upset to some, but we have developed ways to carry over those who do not use smart phones or even have electronic devices as communication tools.

I have hopefully made clear there are many elements which contribute to the success of the LFS - the production and distribution of Newsreel prior to each term, our website, hosting the film voting nights, our relationship with Village Cinemas and the many film distributors. To help us we greatly value member suggestions for films that may be suitable to be screened. The Committee of the LFS are terrific, with Gill, Gail, Mark, Edward, Anne, Tania, Thomas, as well as Richard behind the scenes, meeting every month with productive insight and passion into film selection and the administration of your society.

Last but not least thanks to our loyal members. Nothing beats watching a movie with an audience. Launceston City would be a very quiet place of a weeknight without the crowd attending the LFS screenings.

Looking forward to seeing you again in 2025.

Janez Zagoda

President.

Launceston Film Society.

# MEMOIR OF A SNAIL

24, 26, 27 February



Mature themes, coarse language and sexual references

**Director:** Adam Elliot

**Featuring:** Jacki Weaver, Sarah Snook, Charlotte Belsey

**Origin:** Australia 2024

**Running time:** 95 minutes

Every single frame of Adam Elliot's gorgeous, life-affirming Claymation feature *Memoir of a Snail* is handmade. Each shot bears the wonky, wonderful thumb-print of a human being. Every prop, sets and character is a tangible, miniature object, made by a team of Australian sculptors and artists (paid award rates) and brought to life in a painstaking 33-week stop motion shoot at Melbourne's Dockland Studios.

Delightful, quirky, funny and emotionally satisfying, *Memoir of a Snail* is the life story of Grace Pudel (rhymes with 'muddle'), born in Melbourne in the 1970s. Voiced by Sarah Snook, the adult Grace is an eccentric misfit obsessed with snails of every kind. She wears a knitted hat with eyes on stalks, and is herself a kind of snail, imprisoned in a shell of hoarding, loneliness and grief. We soon understand why as she flashes back to the beginning.

Grace narrates a life filled with loss and tragedy, starting with being born with a cleft palate, to a mother who dies in childbirth. But there are happy memories for Grace too, of a cosy childhood living with her adored twin brother Gilbert (Kodi Smit-McPhee), a budding pyromaniac who protects her from the bullies that tease her about her lip scar.

When Dad dies and the twins are split up, Grace is sent to live in boring Canberra with nudist swingers and Gilbert is sent off to the wilds of West Australia, imprisoned by religious fundamentalist apple farmers. The loneliness and loss here are huge. But thankfully, just when you think you can't stand the darkness and more brimming eyes, in swerves Grace's new friend, the ancient and irrepressible Pinky, warmly voiced by a lisping Jacki Weaver. Pinky is the film's shining co-star, an old lady with a larger-than-life history who brings colour and hilarity as she helps to crack open Grace's shell.

**Original review:** Rochelle Siemienowicz, *SCREEN hub*

**Extracted by:** Mark Horner

**Annual General Meeting: 6pm, Monday 24th February, before screening *Memoir of a Snail*.**



# ADAM ELLIOT

Over the past two decades, Oscar-winning filmmaker Adam Elliot has made a name for himself for his painstakingly crafted, biographical stop-motion films. His short film *Harvie Krumpet* won an Oscar in 2004. His debut feature *Mary and Max* (2009), starring Philip Seymour Hoffman and



Toni Collette, has a 95-per-cent Certified Fresh rating on Rotten Tomatoes. And his latest “clayography”, *Memoir of a Snail*, opened Melbourne Film Festival 2024.

Film Director

Elliot’s films can take over six months to shoot, and his latest feature is no different. Filmed over 33 weeks, without any digital effects, *Memoir of a Snail*’s sets and props are entirely handmade – all 7000 objects in total. “We wanted to do something 100-per-cent what’s called in-camera. So, every prop, set and character is something real that you could hold in your hand. The flames are yellow cellophane, the cigarette smoke is cotton wool,” he says.

The grandson of a tombstone engraver, Adam was born in 1972 and raised in the outback of South Australia on a Prawn-farm with his father, (a retired acrobatic clown), his mother, (a hairdresser), his three siblings, and their two parrots, Sunny and Cher. Suffering from asthma, osgoodschlatters disease, his father’s male-pattern baldness, and his mother’s physiological tremor, Adam was a shy child who spent a lot of time indoors, either redecorating his bedroom, drawing, or making friends out of egg-cartons and toilet-rolls. After the Prawn-farm went bankrupt, Adam’s father moved the family back to Melbourne and the suburb of Mount Waverley. His father bought a small hardware shop and tried to assimilate the family into normal society. Adam was sent to a private boy’s college, Haileybury, where he excelled at Art, Drama, English-literature, Photography, Drawing and Sculpture.

In 1996 he completed a postgraduate diploma in film and television, specialising in animation, at the Victorian College of the Arts. There he made his first stopmotion film, *Uncle*, which won numerous film awards and participated in various international and local film festivals. In 2005 he was finally able to commence production on his first feature film, *Mary and Max*. Costing over eight million dollars it was completed in 2009 and had its World Premiere as the Opening Night of Robert Redford’s Sundance Film Festival, the first Australian and first animated film to ever do so. In 2010 it was included in IMDB’s Top 250 Films of all time, ranked amongst classics such as *Ghandi* and *The Godfather*. His animated films have won 46 awards including in 2004, his film *Harvie Krumpet* won the Oscar for the Best Short Film, Animated.

Sources: <https://www.broadsheet.com.au/national/entertainment/article/oscar-winning-director-adam-elliott-talks-trauma-and-hoarding-his-new-latest-memoir-snail>  
<https://static1.squarespace.com/static/66af182b92ee4a4804f3f1da/t/67625443e940c758ae29c0c1/1734497351551/Biography.pdf>

# MY FAVOURITE CAKE

3, 5, 6 March



Mature themes

**Keyke mahboobe man**

**Director:** Maryam Moghadam, Behtash Sanaeeha

**Featuring:** Lili Farhadpour, Esmaeel Mehrabi, Mansoore Ilkhani

**Origin:** Germany, Iran, France, Sweden 2024

**Language:** Persian

**Running time:** 97 minutes

This wonderfully sweet film will contribute to the debate about whether repressive regimes are the nursery of artistic greatness. The Iranian government has prevented the film's two directors, from travelling to Berlin to attend its premiere; their production offices were raided and computers confiscated. But, fortunately, the film-makers had a copy stored in another country, and the film's gentle humanity is a compelling rebuke to this fatuous, clumsy repression.

Mahin (Lili Farhadpour) is the 70-year-old heroine – who wistfully remembers a time when hijabs were not required – who stands up to the morality police in Tehran and rescues a woman from their clutches. Her story is a meditation on love and loss, loneliness and old age, and on the price at which long-term married happiness is bought. It is a meditation on how women come to terms with the destiny of widowhood. Mahin's daughter and grandchildren live abroad, and her muted existence alone in her apartment is revealed in a series of tremendously composed tableaux. There are FaceTime phone calls with her daughter which somehow never allow for a proper talk. She has difficulty getting to sleep and doesn't get up before noon. She waters her garden plants, goes shopping and occasionally hosts lunches for her female friends.

Here the conversation turns to whether it is possible to find romance again. And so Mahin, without quite admitting it to herself, modifies her aimless daytime schedule with a secret end in view: to meet a man. She finds herself meeting Famarz (Esmaeel Mehrabi), a modest, personable single man of her age. He is a cab driver and military veteran, who himself is of Mahin's independent cast of mind: he got into trouble with joyless authorities for playing a musical instrument in a wedding band. And so Famarz and Mahin have their moment together at her apartment, where she offers to bake him her favourite cake. It is a moment of emotional connection. There is something quietly magnificent in it. Moments like these in life are poignantly brief – but many never have them at all. It's a lovely film.

**Original review:** Peter Bradshaw, *Guardian*

**Extracted by:** Anne Green

# TOUCH

## Snerting

**Director:** Baltasar Kormákur

**Featuring:** Egill Ólafsson, Kôki, Palmi Kormákur, Yôko Narahashi Masahiro Motoki

**Origin:** Iceland, United Kingdom 2024

**Language:** English, Japanese, Icelandic



**Running time:** 121 minutes

Mature themes and sex scene



10, 12, 13 March

A romantic and thrilling story that spans several decades and continents; *Touch* follows one man's emotional journey to find his first love who disappeared 50 years ago, before his time runs out.

The bulk of the action occurs in flashback, as an old man named Kristófer (Egill Ólafsson) reflects on the days he spent in England in the late 1960s, as a student at the London School of Economics. It's the heyday of the Vietnam protests and a militant student movement. Due to his left-wing beliefs, the young Kristófer (the director's son, Palmi Kormákur) finds himself increasingly at odds with his more conservative friends from Iceland, and decides – on the spur of the moment – to drop out and take a job. They are standing in Soho, in front of a Japanese restaurant with a sign saying a dishwasher is wanted. Kristófer applies for the post, and the story begins.

Working for the restaurant owner, Takahashi (Masahiro Motoki), he becomes fascinated with Japanese culture and begins to learn the language. His greatest interest, however, is in Takahashi's daughter, Miko (played by model and songwriter, Kôki). Little by little a romance develops, although it has to be kept a secret from her father. Takahashi-san is a possessive parent with plenty of secrets of his own, who is unwilling to say much about the family's life in Japan, or how he lost his wife.

Back in the present day, the elderly Kristófer has had a disturbing diagnosis, and may not have long to live. Already a widower, he decides to close his restaurant and go in search of Miko, his long-lost love object. This will take him first to London, then Japan. Just to complicate matters, he's travelling in the middle of the pandemic, having to negotiate lockdowns that make him the last person staying in his London hotel or flying on a near-empty plane.

**Original review:** John McDonald, *Australian Financial Review* and *IMDb*

**Extracted by:** Tania Harvey

# THE POOL

17, 19, 20 March



Coarse language

**Director:** Ian Darling

**Featuring:** Alex Aroney, Dnita Batcheler, Russell Cheek

**Origin:** Australia 2024

**Running time:** 95 minutes

*The Pool* is Ian Darling's handsomely shot documentary – he spent a year filming in and around Sydney's Icebergs Pool recording the daily churn of this beloved icon, interviewing those who work there as well as the many swimmers who frequent its crowded lanes, both regular and blow-ins.

Bondi Icebergs is the most photographed pool in the world. For nearly a century this spectacular 50 metre stretch of sparkling blue at the southern end of Bondi Beach has occupied a special corner in the hearts of millions. This is where generations of children have learnt to swim, where the diehard have braved the frigid waters of one hundred winters, where the young and beautiful have come to bond and bake in the hot sun, and where sightseers from around the world have taken refuge during the scorching heights of endless Australian summers.

Icebergs is at once a meeting place, a resting place, a workout place and a place of romance and ritual. We come to understand that for those who seek it out, and return, it is a symbol of inclusivity, healing and resilience.

*The Pool* is a stunning cinematic experience with a soundtrack that harks back to the 1960s and a cast of characters who each have a story to tell; breezy, heart-warming, funny and poignant. It speaks to the enduring power of community and our collective longing to find it, whoever we are and wherever we come from. No matter your background or where you're at - everyone is equal in their swimsuits.

**Original review:** Stephen A Russell, *ScreenHub*

**Extracted by:** Tania Harvey

# ALL WE IMAGINE AS LIGHT

**Director:** Payal Kapadia

**Featuring:** Kani Kusruti,  
Divya Prabha, Chhaya Kadam

**Origin:** India 2024

**Language:** Malayalam, Hindi,  
Marathi



**Running time:** 118 minutes

A sex scene and occasional coarse  
language



24, 26, 27 March

Payal Kapadia's poetic, everyday tale of three women who work at the same hospital is all the more remarkable for being her fiction feature debut. Mumbai is more than a city. It's an ever-expanding universe. Night shots of the thronged streets in this exquisite, Cannes prize-winning drama by Mumbai-born documentary director turned fiction film-maker Payal Kapadia show the skyline as a shimmering constellation of lights. And behind each flickering window, inside every snaking commuter train, there is a whole world with its own myriad of stories. It's an idea that Kapadia acknowledges with elegant simplicity at the film's opening, using documentary techniques, a montage of street scenes and the voices of migrants from around the country drawn to the city for work.

Having captured the teeming collision of lives, she gently guides us to follow three of them. Nurse Prabha (Kani Kusruti) is a veteran at the busy urban hospital where all three work; her younger colleague Anu (Divya Prabha), newly arrived from the south of India, is caught up in the first thrill of romance with her Muslim boyfriend. And Pavarty (Chhaya Kadam), a cook in the hospital kitchen, is facing eviction from a home that is due to be demolished to sate the voracious appetite of gentrification. The women speak different languages – Prabha and Anu converse in Malayalam; Hindi and Marathi are also used. These are ordinary lives, with small sadnesses, twinging regrets and sparks of joy. But through Kapadia's empathetic lens we realise that these women, like the city that never entirely feels like home, contain multitudes.

Prabha's unflappable composure has been disturbed by an unexpected anonymous gift – a rice cooker that may be from her estranged husband in Germany. Anu, meanwhile, is frustrated by the challenge of carving out private time with her boyfriend. Pavarty, recently widowed, has no documentation to prove that she has lived in her home, and thus no rights. In the second half of the film, when the women leave Mumbai to accompany Pavarty back to her coastal village, the skies lift, the air clears and the picture takes on a dreamlike quality. It's a marvel of a movie.

**Original review:** Wendy Ide, *Guardian*

**Extracted by:** Gail Bendall

# GHOSTLIGHT

31 March, 2, 3 April



Suicide references and coarse language

**Director:** Kelly O'Sullivan, Alex Thompson

**Featuring:** Keith Kupferer, Katherine Mallen-Kupferer, Tara Mallen

**Origin:** USA 2024

**Running time:** 116 minutes

The personal and professional lives of Dan (Keith Kupferer) have become largely indistinguishable from one another at the start of *Ghostlight*, standing in the middle of a busy street to protect his co-workers on a demolition crew when he isn't doing any drilling himself. The cars may fly dangerously close to him when directing traffic, but they seem less of a threat than he faces at home where his teenage daughter Daisy (Katherine Mallen Kupferer) has been put on indefinite leave from school, after getting in a shoving match with a teacher. His wife Sharon (Tara Mallen) wonders how she can get through to her, or to him for that matter, when their family appears to be in shambles and he seems to be standing by as helplessly as she is. In Kelly O'Sullivan and Alex Thompson's winning follow-up to *Saint Frances*, something's gotta give, but it isn't in any realm that Dan could possibly have prior knowledge of, pulled into the theater of a local theater company by an actor (Dolly de Leon) tired of his hammering away outside and allowed the clarity of putting his mind elsewhere as he's thrust into an early read through for a production of *Romeo and Juliet*.

One of the greatest romances of all time gives way to as lovely a tribute there could be to the healing power of art when Dan starts to pick up Shakespeare. Acting opens Dan up to speaking about loss and how much others mean to him without having to express it more bluntly.

O'Sullivan and Thompson push things a little further here than in *Saint Frances* when every conversation becomes a fantasy on some level, talking around subjects rather than directly to them and when O'Sullivan's ear for lived-in dialogue remains on a level few can match, it can be truly bracing when sincerity can break through. A stirring score from Quinn Tsan bestows the kind of nobility that the characters deserve yet rarely get a sense of when they're too busy trudging through, and the more that *Ghostlight* reveals itself to be a production, it cleverly pulls down the excuses people hide behind not to be real with one another, delivering a true work of art.

**Original review:** Stephen Saito, *The Moveable Fest*

**Extracted by:** Gill Ireland

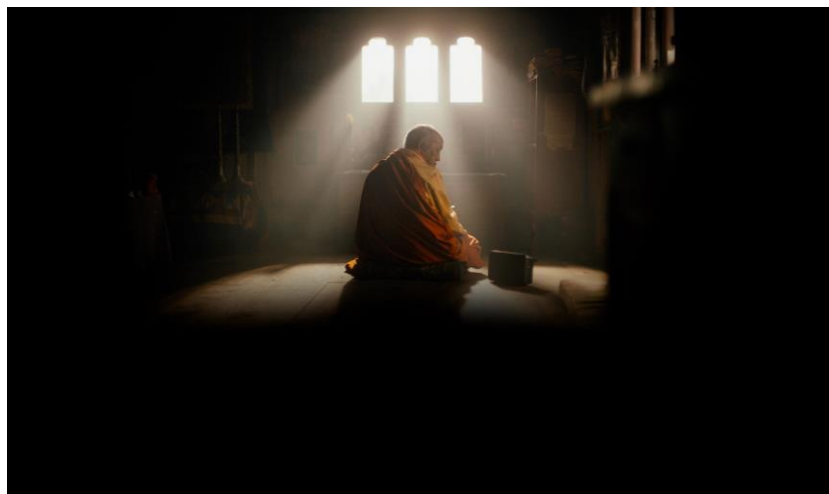
# THE MONK AND THE GUN

**Director:** Pawo Choyning Dorji

**Featuring:** Tandin Wangchuk, Deki Lhamo, Tandin Sonam, Pema Zangmo Sherpa, Harry Einhorn

**Origin:** Bhutan, 2024

**Language:** English, Dzongkha



7, 9, 10 April

**Running time:** 111 minutes

Strong coarse language



Compared to other countries, the Bhutanese cinema industry is still very much in its emergent phase; the first feature film from this landlocked country was *Gasa Lamai Singye* in 1989. One of the leading figures in this still blossoming era is Pawo Choyning Dorji, who returns with his second feature film *The Monk and the Gun*, following on from the Oscar-nominated success of *Lunana: A Yak in the Classroom* (2019). Slightly wider in scale than *Lunana* yet still maintaining a gorgeous, breezy charm, *The Monk and the Gun* reaffirms Dorji as a leading light in world cinema, a voice with a lot to say and a charming and unique way of delivering it.

The year is 2006. Bhutan is about to become the world's youngest democracy. Dorji encapsulates the feelings of many Bhutanese people at this sudden societal change announced by their abdicating king by honing in on a small rural town called Ura. *The Monk and the Gun* justifies its title by a lama requesting two guns from his monk Tashi (Tandin Wangchuk) for mysterious reasons. When an American gun collector (Harry Einhorn) shows up in town searching for said gun, we see Dorji's satirical side flourish; *The Monk and the Gun* is as much a celebration and representation of Bhutan as it is a cutting treatise on Western influence and involvement. *The Monk and the Gun* perfectly captures why democracy—a given for so many countries in the world and an undeniable human right—was met with such trepidation in Bhutan. Dorji keenly observes the villagers' reservations: they love the king, so why disrupt their lives that work so well already? As more come around to the idea, Dorji never loses sight of this genuine goodness inherent within the villagers; their opposition to democracy isn't for any bad reason, rather it is a completely alien concept to them.

*The Monk and the Gun* never loses dramatic impetus, especially in its fascinating climax. This is a film that grows stronger, with Dorji more assured once each character has been introduced. *The Monk and the Gun* is a concise but formidable lesson in Bhutanese modern history, but moreover, it is a reminder that people can coexist peacefully, away from violence or evil.

**Original review:** William Stottor, *Loud and Clear Reviews*

**Extracted by:** Thomas Butler

# PROGRAMME: 3 FEBRUARY– 10 APRIL 2025

SESSION TIMES		MOVIE	LENGTH
3, 5, 6	FEBRUARY	We Were Dangerous (M)	82 Minutes
10,12,13	FEBRUARY	There's Still Tomorrow C'è ancora domani(M)	118 Minutes
17,19,20	FEBRUARY	Anora (MA15+)	138 Minutes
24,26,27	FEBRUARY	Memoir of a Snail (M)	95 Minutes
<b>24</b>	<b>FEBRUARY</b>	<b>Annual General Meeting</b>	
3,5,6	MARCH	My Favourite Cake Keyke mahboobe man(M)	97 Minutes
10,12,13	MARCH	Touch (M)	121 Minutes
17,19,20	MARCH	The Pool (M)	95 Minutes
24,26,27	MARCH	All we Imagin as Light (M)	118 Minutes
31 2,3	MARCH APRIL	Ghostlight (M)	116 Minutes
7, 9, 10	APRIL	The Monk and the Gun (PG)	111 Minutes
<b>28</b>	<b>APRIL</b>	<b>Next screening</b>	

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**

**Thursday 6 pm**

## Committee:

**President** Janez Zagoda  
**Secretary** Gail Bendall  
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**Vice-President** Mark Horner  
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