

NEWSREEL

21 JULY – 25 September 2025





Launceston
Film Society

www.lfs.org.au

PO Box 60, Launceston, 7250

The good stuff:



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VILLAGE
CINEMAS

offer LFS members discounted tickets to most screenings



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

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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)

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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.

SMALL THINGS LIKE THESE

Member's Request

Director: Tim Mielants

Featuring: Cillian Murphy,
Eileen Walsh, Emily Watson

Origin: Belgium, USA, Ireland
2024



Running time: 98 minutes

Mature themes



21, 23, 24 July

Irish coal merchant Bill (Cillian Murphy) goes about his workday, providing for his wife and five daughters, but he can't shake the feeling that something is wrong with the local convent and the increasing numbers of young women and girls that they take in. He has his own life to worry about, his own trauma to process, and influences both within and without keep telling him that, whatever may be happening, it's none of his business. Just carry on. Live his own life. Be thankful that he can.

While the decision to centre a story about the Magdalene Laundries and their inhuman treatment of 'fallen women' on a guy from the outside initially feels like an odd fit, that itself is part of what makes the film work so nightmarishly well: He is The Bystander. He watches life as it happens around him. He has a deep connection with the women in his own life, but he's ultimately just another resident of this small town.

As a relatable everyman, Cillian Murphy matches the understated presentation of the film around him beat-for-beat, adding even greater weight to the maddening tragedy of the story. The anguish of being unable to wash his hands of the guilt is so visceral, you can practically feel that same brush that he uses to clean himself of coal after a day's work, scrape your own knuckles.

Small Things Like These hurts. A lot. But in the best way. Between Tim Mielants' matter-of-fact direction, Enda Walsh's faithful adaptation of Claire Keegan's book, and a career highlight performance from Cillian Murphy, Small Things Like These uses its actual-events foundation to elevate an unshakably personal moral dilemma to a strata at eye-level with the heavens themselves. It's a bleak vision that reveals something glorious and shining, like a brutally honest reminder that the world can be shit... but that doesn't mean we have to be.

Original review: Cain Noble-Davies, *FilmInk*

Extracted by: Thomas Butler

WILDING

28, 30, 31 July



Director: David Allen

Featuring: Matthew Collyer, Rhiannon Neads, Isabella Tree

Origin: UK 2023



Mild themes and coarse language

Running time: 75 minutes

LFS is showing Wilding as an event partner of the agriCULTURED festival. The film will begin with an introduction by LFS member Caro Brown who is Chair of the Festival.

Isabella Tree and her husband, Charlie Burrell, were deep in debt when they stopped farming 25 years ago. Their soil had been degraded by pesticides, fertiliser and chemicals used to coax their crops. Seeing no future for the farm, they sold their dairy herds and machinery, paid their debts, and let nature take its course. It was not an easy decision. Charles is the 10th Baronet of Knepp. Selling the estate, which had been in his family since 1787, was unthinkable.

Both he and Isabella were environmentalists, painfully aware of the many species of birds and mammals heading for extinction in Britain, and they wanted to see if anything would change if the land were allowed to return to its natural state. The couple's most radical decision is prompted by a meeting with Dutch ecologist Frans Vera, who bucks conventional wisdom with his belief that the landscape can be enhanced by permitting large animals to roam free. They bring in old English longhorn cattle, together with Exmoor ponies and Tamworth pigs. All are left to forage for themselves and dig up the ground as they please.

There are early disasters. At a gathering on the estate, one of the ponies raids the catering tent and disrupts a polo game. Later, at a meeting with local farmers, rewilding is criticised as a potential threat to farmland. Nor do the farmers like the messy appearance of a landscape, and they fear the dangers posed by the spread of invasive plants. As time goes on, good news emerges. Earthworms enrich the soil dug up by the animals. The nightingale returns, along with the harvest mouse and the turtle dove, one of the most endangered birds in the country. The pigs, which eat acorns, spread the seed and young oak trees sprout. And white storks, last seen breeding in Britain 600 years ago, proliferate after a pair is brought to Knepp. The animals are forming paths through a topography which is wild, majestic and eerily beautiful.

Original review: Sandra Hall, *The Age*

Extracted by: Anne Green

Food and culture coming together

agriCULTURED is more than a festival, it's a gathering of minds, hands, and hearts at the intersection of food, culture, and the land that sustains us.

Held in Launceston, Tasmania's UNESCO City of Gastronomy, agriCULTURED brings together farmers, producers, artists, makers, and everyday eaters to explore what we grow, how we grow it, and why it matters.



agriCULTURED unites mavericks and traditionalists, industry leaders, academics, passionate food enthusiasts, hobbyists, artists, and musicians. Together, we challenge convention while honouring the land and those who nurture it. We are shaping the future of Australia's agri-food sector by cultivating opportunities, fostering innovation and celebrating the journey of knowing where our food originates.

Achieving net-zero emissions by 2030 begins with what we eat. Our plate holds the power to drive change—supporting sustainable agriculture, reducing food waste, embracing a circular economy, and making climate-conscious choices. The Festival aims to demonstrate how we can reshape the future, one meal at a time.

Through shared meals, bold conversations, and creative experiences, we celebrate the people shaping our food future, from soil to plate and everything in between.

Caro Brown, as a member of the committee for Gastronomy Northern Tasmania, is the Chair of the Festival. As a farmer, she understands the value of making sure we work towards supporting a thriving ecosystem. For Caro, the film demonstrates the different approaches landowners have taken and how they have dealt with environmental challenges in order to improve their lives and our environment.

The introduction to the film will outline how the Festival supports change, focussing especially on the opportunities to improve the local food system in Launceston with a mind to the UNESCO Sustainability Development Goals.

For more information visit: <https://www.agricultured.com.au/>



THE OUTRUN

4, 6, 7 August



Member's Request

Director: Nora Fingscheidt

Featuring: Saoirse Ronan, Paapa Essiedu, Nabil Elouahabi

Origin: United Kingdom, Germany 2024

Language: English



Mature themes, sexual violence, coarse language and sex scenes

Running time: 118 minutes

In a society that sees so many events centred around alcohol, it's often a tremendous struggle to turn down a drink. *The Outrun* is based on the autobiographical book by Amy Liptrot who co-writes the screenplay here and is the story of Rona (Saoirse Ronan) who has spent her twenties in London living the party life and gradually subsumed by alcoholism.

She returns to her native Orkney Islands in a bid to conquer her addiction where the grey skies, the roaring seas and the bleak wildness of the islands is in stark contrast to her colourful party life in London.

The first half of the film flits back and forth with her increasing dependence on alcohol fuelling a troublesome lifestyle accelerating a deteriorating relationship that is wholly her own fault and set against an unsettled childhood with her parents. Her father (Stephen Dillane) suffers from terrible bipolar episodes that drives her mother (Saskia Reeves) away to embrace her Christian faith and Rona, having returned home, does her best to engage with both. At the same time, she commits to battling her own alcoholic demons that sees her embrace her interest in local wildlife backed by her Master's degree in biology.

Directed by Nora Fingscheidt, *The Outrun* avoids the clichés of the recovering alcoholic in an engrossing drama centred by a remarkable performance. The harsh existence of Rona's self-imposed solitary existence is oddly comforting and there's a banging soundtrack that brilliantly compliments so many of the scenes. It is a truly tremendous performance by Saoirse Ronan, in turn serene and introspective, the next the wild drunken party girl. It's little wonder that for such a young actress she already has four Oscar nominations to her name and her tremendous turn here deserves recognition.

Original review: Simon Hooper, anygoodfilms.com

Extracted by: Gail Bendall

ADAPTING BOOK TO FILM

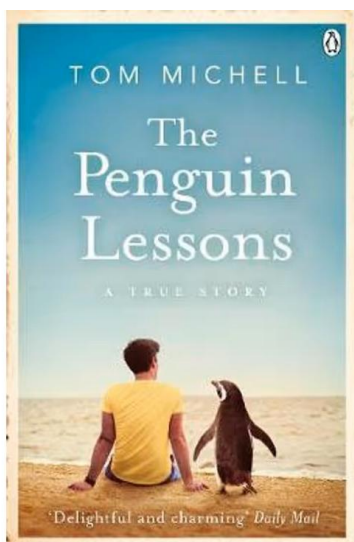
Many of the films we watch at LFS have been adapted. This term, for example we have Claire Keegan's Booker Prize nominated *Small Things Like These*, *The Outrun* by Amy Liptrot and Tom Michell's *The Penguin Lessons*.

The process of adapting literature into film is a fascinating journey that blends the world of written words with the artistry of cinema. Filmmakers are often drawn to adapting books for various reasons, whether driven by commercial appeal, artistic curiosity, or audience demand. Literature provides a rich source of inspiration, offering established narratives, beloved characters, and built-in audiences. These elements not only create an immediate connection with viewers but also offer a foundation upon which filmmakers can build their creative vision.



Adapting a literary work into film comes with inherent challenges due to the significant differences between literary and cinematic storytelling. Novels rely heavily on language, internal monologues, and detailed descriptions, whereas films must communicate these aspects using visuals, sound, and performance. The journey of adapting a book into a film is a multi-step process, each requiring creative decisions that shape the final film. The adaptation process begins with scriptwriting, where the book's plot is transformed into a screenplay. This is where the first major choices are made about what to keep and what to discard. A successful script must capture the essence of the book while also adapting it to fit the unique requirements of film. The transition from prose to dialogue, from inner conflict to external action, and from lengthy descriptions to visual representation requires skill and imagination.

Once the script is ready, casting is a critical step. Choosing the right actor to portray beloved characters is essential in maintaining the integrity of the original story. Filmmakers often face the challenge of balancing audience expectations with their vision for the character. The director then shapes the performances, visual style, and pacing, all while keeping the spirit of the original work intact. Cinematography plays a key role in adapting literature to film, particularly when it comes to visualizing themes and emotions. Editing is just as important, as it controls the pacing of the film, condenses storylines, and ensures that the narrative flows smoothly between scenes next.



The debate over faithfulness to the original book versus creative interpretation is a hallmark of film adaptations. Fans of the source material often want the film to be a literal translation, while filmmakers may feel the need to take artistic liberties to ensure the film works as a cinematic experience.

LIES WE TELL

11, 13, 14 August



Strong suicide scenes and sexual violence

Member's Request

Director: Lisa Mulcahy

Featuring: Agnes O'Casey, David Wilmot, Chris Walley, Holly Sturton

Origin: Ireland 2023

Running time: 87 minutes

An orphaned Irish teenager spars with her scheming uncle in this insightful reworking of Sheridan Le Fanu's novel.

At a girthy mansion called Knowl, at one point described as "a barracks of a place" somewhere in the Irish countryside, teenager Maud Ruthyn (O'Casey) has just inherited everything after the death of her father. However, she's still a minor and, more unfortunately for her, a woman, and therefore not fit to make decisions for herself; Maud therefore becomes the ward of her uncle Silas (Wilmot) until she comes of age. Keen to honour her father's wishes and the terms of her inheritance, Maud welcomes Silas to her home even though she barely knows him and that he was once accused of murdering a man to whom he owed money – but got off thanks to lack of evidence. Exuding the slithery bonhomie of a cobra meeting a mongoose for the first time, Silas makes himself at home, bringing along his feckless son Edward (Chris Walley) and flibbertigibbet daughter Emily (Holly Sturton), along with Emily's governess Madame (Grainne Keenan). Before long, Silas's sinister intentions become clear, which include bullying Maud into marrying her cousin Edward and bribing the servants to turn against her. When brutalising her by proxy doesn't work, the conspirators threaten to have her committed to an asylum for hysterical women, equipped with what sounds like a 19th-century waterboarding kit.

Maud has a mongoose's survival instinct, and the haughty blue-eyed gaze of an aristocratic matron who won't be screwed around so easily. The script by Elisabeth Gooch appropriates the fruity diction of the times just enough to add credibility without getting bogged down in circumlocution, and O'Casey's delivery is sharp as a steak knife. It's a delight to watch her verbally spar with Wilmot's Silas, coyly jabbing at each other according to the rules of civility but growing more acrimonious as the stakes get higher. Director Lisa Mulcahy (*Wasteland*, *The Legend of Longwood*) clears the paths and lets them rip with confident, clear-sighted direction.

Original review: Leslie Felperin, *Guardian*

Extracted by: Gail Bendall

The Kitchen

Director: Alonso Ruizpalacios

Featuring: Raúl Briones,
Rooney Mara, Anna Diaz,
Motell Foster, Oded Fehr

Origin: Mexico, US 2024

Language: English, Spanish



Running time: 139 minutes

Strong coarse language



18, 20, 21 August

Translating from Spanish to mean 'the kitchen', the film explores its titular space as a microcosm of societal hierarchies and offers a poignant commentary on the human cost of ambition and survival. Rashid, a successful Arab American entrepreneur, runs "The Grill", a large upscale Times Square tourist trap. The kitchen, located underground, is staffed by illegal immigrants, mostly Latin Americans, who must work at breakneck speed in the rush hours to fulfill the orders brought to them by the waitresses who are predominantly white Americans. Shot entirely in black-and-white except for a few key moments, Juan Pablo Ramírez demonstrates his talent for stunning camera work and exquisite framing of the film's subjects. The arrested scope of *La Cocina* and the highly stylised and choreographed formations of the kitchen staff as they cook, dish and serve is reminiscent of a play, so it's not surprising that this film is loosely based on Arnold Wesker's 1957 British play *The Kitchen*.

The film begins with Hispanic migrant Estela Ramos (Anna Diaz) navigating her way to her new workplace. Reflecting Estela's discombobulation in the film's first few scenes, the slow-motion shots are juddering and gauzy, culminating in a feeling of being sick and adrift. Once Estela successfully locates "The Grill", the camera stills, favouring rapid to-and-fros between various people - heightening the urgency and adeptly capturing the frenetic energy of a busy commercial kitchen. Food is rendered into something almost abject - reduced to the basest, most primal desires of the people consuming it. This is perhaps reflective of the hospitality industry, where questionable ethics underpin aspirational dining experiences entirely divorced from the people who produce them.

Ruizpalacios's direction, and Yibrán Asuad's editing, crafts a narrative that oscillates between realism and surrealism, reflecting the characters' internal and external struggles. The escalating pressure needs a release valve, and we see the film reach its fateful end in a single 10-minute final sequence. It's breathtakingly gripping whilst being simultaneously dreadful and cathartic.

Original review: Sonia Nair, *ABC Entertainment*

Extracted by: Edward Beswick

25, 27, 28 August

THE PENGUIN LESSONS



Member's Request

Director: Peter Cattaneo

Featuring: Steve Coogan, Jonathan Pryce, Julia Fossi

Origin: USA, Spain 2025

Language: English, Spanish



Coarse language

Running time: 122 minutes

The Penguin Lessons is a throwback to roughly thirty years ago, when small-scale, heartwarming comedies about plucky outsiders made tons of money for art house theatres. It's even directed by Peter Cattaneo, whose comedy about amateur male strippers *The Full Monty* was such a hit that it spun off a Broadway musical. There won't be a Broadway musical based on *The Penguin Lessons* unless a real life version of one of the tap-dancing penguins from the *Happy Feet* movies is willing to move to New York—and that's for the best.

The Penguin Lessons is about a mopey, mentally checked-out teacher named Michell (Steve Coogan) at a boys' private school in Buenos Aires, Argentina, who evolves as a person in response to a right-wing military dictatorship taking over the country. But that's not what this movie is actually about. It's a softhearted, softheaded work that piles a lot of overly familiar elements into a single film, including "bloody upheaval in a developing country as experienced by a privileged white foreigner who's isolated from the worst of it"; "detached cynic has moral awakening" and "sad, unpleasant guy becomes nicer after taking care of someone, or something."

There's also a subplot about a friend of Michell's who is involved in an underground movement to resist the military takeover of Argentina and suffers for it (apparently this is not in the book). To avoid specifics, let's say the government skullduggery gets Michell directly involved in Argentinean life and challenges him to get over a past trauma and stand up for the people he cares about. For more about this era, watch any one of the many thoughtful dramatic films about the Dirty War, including the 2021 drama *Azor*. Just don't expect penguins.

The filmmakers do a creditable job of cutting together shots of the human cast and closeups of the penguin turning its head or squawking (likely in reaction to someone waving a fish off-camera) so that the bird appears to be interacting with humans.

Original review: Matt Zoller Seitz, *Roger Ebert.com*

Extracted by: Mark Horner

Mother

Director: Miki Magasiva**Featuring:** Anapela Polataivao, Antonia Robinson, Beulah Koale, Dalip Sondhi, Nicole Whippy**Origin:** New Zealand 2025**Running time:** 124 minutes

Mature themes and coarse language



1, 3, 4 September

Mareta Percival is the first Polynesian teacher to work at St Francis Assisi, an elite Christchurch private school, and its deputy head does not approve, which doesn't bother Mareta at all. Stout in every sense of the word, she proudly declares her Samoan identity with the boldly patterned dresses she wears to school. She forms a school choir and coaxes its slightly bemused teenage members into learning Samoan songs with the aim of competing in a national contest.

Mareta comes to the school in the wake of tragedy. After the death of her daughter, a talented singer on the verge of a big career, she gives up teaching music to disadvantaged Polynesian children and hibernates. It's only when she's on the brink of losing her welfare payments that she agrees to apply for a job. It would be wrong to characterise her as an underdog. She's hit bottom with her daughter's death and the knowledge that she has nothing more to lose is all the armour she needs. She wastes no words and makes no concessions whether she's talking to the kids or her increasingly smarmy antagonist, Mr Wadsworth.

Her best friend, Rona, who worked with her when she was teaching Samoan kids, can't understand why she's abandoned them for white teens who want for nothing. Mareta has already discovered the flaws in that assumption. The kids she's teaching are having to deal with the usual assortment of adolescent anxieties – from the unreasonable demands of their overbearing parents to the torments inflicted by the school bullies. And Sophie, the most gifted of them all, has depression – a hangover from a trauma we will learn about as time goes on.

Nonetheless, there is room for laughter as the kids become familiar with Mareta's habit of saying exactly what she thinks. Her refusal to be intimidated is unshakeable. In fact, taunting the stitched-up school board with her unorthodox teaching methods and her terse one-liners could well be her favourite pastime. The film's not going to surprise you by taking off into uncharted narrative territory but it's the kind of tear-jerker which never loses touch with reality.

Original review: Sandra Hall, *Sydney Morning Herald* and *The Age***Extracted by:** Janez Zagoda

8, 10, 11 September

THE WOLVES ALWAYS COME AT NIGHT



Director: Gabrielle Brady

Featuring: Davaasuren
Dagvasuren,
Otgonzaya Dashzeveg

Origin: Germany, Mongolia,
Australia 2024

Language: Mongolian



Mild themes and coarse language

Running time: 96 minutes

Documentarian Gabrielle Brady immerses herself in the act of collaborative storytelling, working alongside her subjects to bring their truth to life in an act of radical hybrid filmmaking and in her latest film, *The Wolves Always Come at Night*, we follow Davaa (Davaasuren Dagvasuren) and Zaya (Otgonzaya Daashzeveg), parents to four children who work as nomadic goat herders in the Bayankhongor region of Mongolia.

Their land endures harsh winters and sharp summers, and as we witness in the film, receives the brunt of the impact of storms that roll in from the Gobi Desert. It's these increasing storm events that force Davaa to question whether he will have to engage in the culture-disconnecting act of relocating his family to the city for work.

Brady bookends the film with shots of Davaa riding his magnificent stallion, unkempt mane and all, across the plains, conjuring the sight of the shepherd of the land at flight, and in the process, this collaborative team hammers home the notion that this is yet another form of generational culture eking out of existence as a result of climate driven migration.

The Wolves Always Come at Night leaves you with a sombre feeling of helpless inevitability, and maybe this is the cruellest result of the film; previously a documentary like this would illicit a tortured response where audiences would say 'we simply must do something to stop this from happening', and while many may protest or feel their vote will change the world for the better, the reality is that we have each been forced into a state of inaction and servitude, reluctantly drawn into the creep of capitalism simply to keep the machine moving.

The sub-genre of climate change documentaries has proliferated throughout the years, yet few filmmakers are assessing the intertwined complexity of the catastrophe in the way that Gabrielle Brady does. Powerful collaborative filmmaking like this is a rarity to be treasured.

Original review: Andrew F Peirce, *Adelaide Film Festival Review*, [the curb.com.au](https://www.curb.com.au)

Extracted by: Mark Horner

MONGOLIAN FILM

A joy of LFS is the chance to travel the world from the comfort of the cinema seat. Our last opportunity to view a Mongolian film was *The Eagle Huntress* (T2 2017).

Until recently, the film industry was controlled by the government. As early as 1925, the Mongolian People's Revolutionary Party decided to use movies as an instrument of mass education. From 1926, mobile projection facilities would regularly show Soviet films to the Mongolian people. The first permanent cinema, Ard, opened in the capital (now named Ulaanbaatar) in 1934. Eventually, every provincial centre would have fixed cinemas, with mobile cinemas catering to outlying areas. In the 1990s, many cinemas, fixed and mobile alike, closed down or reduced activities.



Film Buffs

The national film studios, Mongol Kino, were founded in 1935, with Soviet technical assistance. Their first productions were a documentary on the "47th anniversary of the 1st May" and a fictional story named *A Mongol Son* (Mongol Khüü) directed by the Russian Ilya Trauberg and Mongolian Demberel Baldan. From then on, Mongolian movie production focused on heroic revolutionary propaganda and ancient popular legends, still often under Russian direction.

After World War II, the party moved the focus on working-class heroes, reflected in movies like *New Year* (1954) by the first professional filmmaker of Mongolia, Tseveeny Zandraa. Zandraa, was a professor at The University of Finance and Economics of Mongolia, when he realised he wanted to be a filmmaker. He studied at The Russian State University of Cinematography becoming their first International Student in 1943. After the introduction of the market economy, most mobile and permanent cinemas closed down. Mongolian productions had to seek external partners. The 1990 movie *Genghis Khan, Under Power of the Eternal Sky* was the first Mongolian-Japanese co-production. The 2008 historical film *A Pearl in the Forest* by director Enkhtaivan Agvaantseren is the first film to openly talk about the rise of Soviet communism on Mongolia.

In January 2022 a new film law was introduced to promote production in Mongolia, leading to the establishment of the Mongolian National Film Council (MNFC) and Mongolian Film Fund. International film productions could receive up to 45% of filming costs if produced in Mongolian territory with a minimum spend of \$500,000. Funding can be provided for both domestic and joint international film projects. The following year, the first Mongolian film *If Only I Could Hibernate* was screened as part of Cannes' official selection.



Sources: https://en.wikipedia.org/wiki/Cinema_of_Mongolia
<https://www.screendaily.com/screen-network/in-pictures-mongolian-projects-pitched-in-cannes/5193835.article>

CROSSING

15, 17, 18 September



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

Director: Levan Akin

Featuring: Mzia Arabuli, Lucas Kankava, Deniz Dumanli

Origin: Georgia 2024

Language: English, Turkish

Running time: 106 minutes

In Levan Akin's third feature, *Crossing*, the narrative follows Lia (Mzia Arabuli), a retired Georgian teacher who embarks on a journey to Istanbul to fulfil her late sister's wish of reuniting with her estranged niece, Tekla. Accompanied by Achi (Lucas Kankava), a spirited young man seeking escape from his oppressive home life, Lia navigates the vibrant and complex landscape of Istanbul. Their quest intertwines with the life of Evrim (Deniz Dumanli), a trans woman and dedicated lawyer advocating for trans rights, who is in the process of securing legal recognition of her gender identity.

Akin, known for his previous work *And Then We Danced*, immerses the audience in the bustling Turkish capital, capturing its lively nightlife and the ever-present street cats that roam freely. The film unfolds gradually, revealing the intricacies of its characters—each flawed yet striving for growth and understanding. While the narrative employs a familiar 'odd couple' dynamic, it is infused with tenderness and humour that mitigate potential clichés, offering a fresh perspective on cultural intersections and personal transformation.

The performances are compelling: Arabuli portrays Lia with a poignant mix of regret and determination; Kankava brings charm and depth to Achi, balancing bravado with vulnerability; and Dumanli delivers a nuanced depiction of Evrim, embodying resilience and compassion. The film's strength lies in its empathetic storytelling, avoiding simplistic resolutions and instead embracing the complexities of identity, family, and belonging.

Crossing is a sensitive and soulful exploration of human connection, set against the backdrop of a city teeming with life and diversity. Akin's direction offers a heartfelt portrayal of Istanbul's trans community, highlighting their struggles and triumphs with authenticity and grace. The film stands as a testament to the power of empathy and the enduring quest for reconciliation and self-discovery.

Original review: Hannah Strong, *Little White Lies*

Extracted by: Fahad Al-Sohaibani

MR BURTON

Director: Marc Evans

Featuring: Toby Jones,
Aimee-Ffion Edwards,
Lesley Manville, Harry Lawtey

Origin: United States, Canada,
Wales 2025



Running time: 124 minutes

Mature Themes and Coarse
Language



22, 24, 25 September

Mr Burton tells the little-known story of the early professional life of the great Welsh actor Richard Burton. Richie Jenkins (Harry Lawtey) is a bright pupil from an impoverished background in a Welsh mining village. With his mother deceased and his father (Steffan Rhodri) drunk most of the time, he lives with his sister Cis (Aimee-Ffion Edwards) and her increasingly irritated husband Elfed (Aneurin Barnard). But Richie finds salvation in Shakespeare through his schoolteacher Philip Burton (Toby Jones).

The narrative begins in Port Talbot, where a 17-year-old boy struggles under the weight of a life bound by industrial hardship. The mining town—bleak, unyielding, almost industrial in its austerity—serves as a stark counterpoint to the artful world that beckons from afar. Here, the young man is cast as a quiet observer, his inner potential barely hinted at amid the grey clamour of everyday life. As the relationship between mentor and student takes shape. We witness detailed scenes of vocal exercises, hesitant rehearsals, and the painstaking practice of diction (each scene a small manifesto against conformity). A series of quiet yet potent interactions—a look, a brief nod—serve to build a bond that transcends the classroom.

Richard, the young protégé, transforms from an uncertain miner's son into a figure who commands attention on stage. His evolution is marked by a series of small but significant moments—a hesitant glance in the mirror, a quiver before delivering a line, and eventually, a resolute stance that hints at burgeoning self-assurance.

The decision to adopt a new name signals not just a change in identity, but also an internal tug-of-war between the bonds of his origins and a desire for reinvention. Many are aware that Richard Burton was born as Richard Jenkins, but never knew how or why he changed his name... this film fills in that narrative.

Original review: Mansel Stimpson, *Film Review Daily*, and Arash Nahandian, *Gazettely*.

Extracted by: Tania Harvey

PROGRAMME: 21 JULY – 25 SEPTEMBER 2025

SESSION TIMES		MOVIE	LENGTH
21,23, 24	JULY	Small Things Like These (M)	98 minutes
28,30,31	JULY	Wilding (PG) agriCULTURED Feature	75 minutes
4,6,7	AUGUST	The Outrun (M)	118 minutes
11,13,14	AUGUST	Lies We Tell (MA15+)	87 minutes
18, 20,21	AUGUST	La Cocina (The Kitchen) (MA15+)	139 minutes
25,27,28	AUGUST	The Penguin Lessons (M)	122 minutes
1,3,4	SEPTEMBER	Tinā (Mother)(M)	124 minutes
8,10,11	SEPTEMBER	The Wolves Always Come at Night (PG)	96 minutes
15,17,18	SEPTEMBER	Crossing (M)	106 minutes
22,24,25	SEPTEMBER	Mr Burton (M)	124 minutes
13	OCTOBER	Next screening	

Visit our website www.lfs.org.au for film voting results and film discussion.

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

Screening times:

Monday 6 pm Wednesday 4 pm Wednesday 6.30 pm Thursday 6 pm

Committee:

President Janez Zagoda
Secretary Gail Bendall
Membership secretary Fahad Al-Sohaibani

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



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

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