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## LFS Life Members:

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

# A PRIVATE LIFE

**Vie Privée**

**Director:** Rebecca Zlotowski

**Featuring:** Jodie Foster,  
Daniel Auteuil

**Origin:** France 2025

**Language:** French, English



**Running time:** 103 minutes

Suicide references, violence,  
coarse language, nudity, sex  
scenes



27, 29, 30 July

Rebecca Zlotowski's *A Private Life* (*Vie Privée*) is an intriguing, if uneven, psychological mystery that showcases Jodie Foster in one of the most unusual performances of her recent career. Set in Paris and performed largely in French, the film follows Lilian Steiner, a respected psychoanalyst who becomes obsessed with the apparent suicide of one of her patients. Convinced that something doesn't add up, she embarks on her own investigation, dragging her ex-husband into a journey that becomes increasingly strange and unpredictable.

At its best, *A Private Life* plays like a quirky Hitchcock-inspired thriller filtered through a distinctly French sensibility. Zlotowski blends mystery, dark comedy and psychological drama with confidence, creating a story that is more interested in emotional uncertainty than conventional suspense. The film frequently wanders into surreal territory, including dreamlike sequences and explorations of memory and identity that challenge the audience's expectations.

The film's greatest strength is undoubtedly Foster. Speaking fluent French throughout, she brings intelligence, vulnerability and dry humour to Lilian. Even when the narrative threatens to lose focus, Foster remains compelling, grounding the film's eccentric turns with genuine emotional weight. Her chemistry with Daniel Auteuil adds warmth and levity, particularly during the investigation's more absurd moments.

However, the film's ambition is also its weakness. Several plot threads feel underdeveloped, and the central mystery never fully delivers on the intrigue established in the opening act. Despite these shortcomings, *A Private Life* remains a fascinating watch. It is a quirky, intelligent and often amusing exploration of grief, obsession and self-deception, elevated considerably by Foster's commanding performance. It may not completely solve its own mystery, but its charm and originality make it well worth investigating.

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

**Extracted by:** Fahad Al-Sohaibani

# LA GRAZIA

3, 5, 6 August



Grace

**Director:** Paolo Sorrentino  
**Featuring:** Toni Servillo, Anna Ferzetti, Orlando Cinque  
**Origin:** Italy 2024  
**Language:** Italian



Mature themes and course language

**Running time:** 133 minutes

A widowed Italian president faces moral crises over euthanasia legislation and pardoning killers while grappling with his late wife's infidelity during his final months in office.

Starring Toni Servillo as Mariano De Santis, Italy's conservative president nicknamed "Reinforced Steel" for his unyielding traditionalism, the film follows the aging leader in his final months in office. De Santis, a devout Catholic, grapples with weighty decisions—euthanasia laws, potential pardons—that clash with his rigid ideals, leaving him feeling like a stranger in his own country. Compounding his turmoil is the lingering grief over his wife's death eight years prior, soured by his obsessive resentment over her long-ago affair. His orbit—his sharp lawyer-daughter, lifelong friends, and loyal security team—offers solace, but it's his internal journey that anchors the story.

De Santis is aware of the role that public perspective will play on his legacy should he make the 'wrong' decision regarding the euthanasia bill or the pardons. We get the sense that he is opposed to euthanasia by principle, but knows that the decision and its morality extends beyond his personal views. De Santis is influenced by the Pope who is not in favour of passing the euthanasia bill for religious reasons while De Santis' daughter attempts to influence him in favour of passing the bill.

Being that De Santis is in the final months of his presidency, he is reflective towards his life and accomplishments. He knows he achieved the highest success at a political level, yet he is personally burdened by thoughts of his late wife's affair.

His indecision regarding the euthanasia bill and pardons contributes to a sense of lost and wandering that Sorrentino often explores in his films. Sorrentino conveys more than any director that one's surroundings shape an individual and their decisions.

**Original review:** Mark Johnson, *Awardswatch* and Alex Sitaras, *Cinecentric*

**Extracted by:** Tania Harvey

# MR NOBODY AGAINST PUTIN

## Member's request

**Director:** David Borenstein, Pavel Talankin

**Featuring:** Pavel Talankin, Vladimir Putin, Galina Aleksandrovna

**Origin:** Denmark, Czech Republic, 2025

**Language:** English, Russian

**Running time:** 91 minutes



Mature themes, violence and coarse language



10, 12, 13 August

*Mr. Nobody Against Putin* is about the experiences of filmmaker “Pasha” Talankin, the videographer and events coordinator for a primary school in Karabash, a petrol refinery town of about 10,000 located in the Ural Mountains. Talankin found himself behind a camera at a time when his school’s curriculum was being remade by the Russian government, mostly to propagandize young people into docile tools of the state.

Shot over a two-year timespan, the film was smuggled out of Russia and edited in Copenhagen by Talankin’s co-director, David Borenstein. It captures the way authoritarianism accelerates in wartime. One day, students, faculty, and administrators are going about their business, and the next, the fax machine in the principal’s office is spitting out an announcement of the New Federal Education Policy This outrages Talankin, an antiwar progressive who enjoys arguing politics with more right-wing colleagues. Talankin feels increasingly guilty watching TV coverage of protesters barely older than his students getting clubbed and arrested by police. He feels like he’s doing nothing, and that doing nothing makes him complicit. So he resigns. He realizes he made the wrong choice and could use his position to collect material for a movie documenting a Russian school’s transformation into one tiny cog in a vast war machine that requires constant demonstrations of loyalty to the state. The de facto military takeover of schools crowds out real education. Almost nobody in Russia is happy about it. They only participate because if they refuse, they’ll be marked as enemies of the state. The challenge for Tamalkin was how to make such a movie without getting beaten, tortured, jailed, or worse.

It’s fascinating to see the shooting style evolve as Talankin stops being a mere record-keeper and begins using the camera expressively. The arrangement of faces and bodies within frames becomes more elegant. But there are also times, even in the more emotional scenes, when the movie lets images speak for themselves. Talankin says he knows that if he’s to rise to the level of the era he’s chronicling, he’ll have to stop being a videographer and become a director.

**Original review:** Matt Zoller Seitz, *RogerEbert.com*

**Extracted by:** Tom Butler

# I SWEAR

17, 19, 20 August



Strong coarse language and suicide scenes

**Director:** Kirk Jones

**Featuring:** Robert Aramayo, Maxine Peake and Somerled Campbell

**Origin:** UK 2025

**Running time:** 120 minutes

Scottish activist John Davidson does not like the word “disability,” his diagnosis of Tourette’s Syndrome is a condition. The effects of this neurological condition have severe consequences for social interaction. People with Tourette’s often have tics and other involuntary jerking movements, and about ten percent of them cannot help shouting out offensive language.

Davidson’s life is the subject of the sensitive, heartwarming *I Swear*. It begins in 2019, with the formal ceremony in which Davidson received an MBE from Queen Elizabeth II for his advocacy on behalf of people with Tourette’s. She, too, had been alerted to the likelihood of a disruptive shout, which did occur and was extremely crude. Her Majesty handled it with regal aplomb. We then go back in time to see then-14-year-old Davidson (Scott Ellis Watson), a gifted young soccer goalie about to start high school. Tourette’s often appears in adolescence, so we see the beginning of his twitches and tics, his inability to suppress his outbursts, and the horrified reaction of his parents and the school. He is frequently punished, and finally, he is expelled. His father, who dreamed of John becoming a professional soccer player, leaves home.

Thirteen years later, Davidson (Aramayo) is still living with his mother (Shirley Henderson). The meds he takes to manage the Tourette’s do not help much. Then he meets Dottie (Maxine Peake), a warm-hearted nurse who will change his life. Davidson moves in with Dottie, and she finds him a job at a local community centre. His boss, Tommy (Peter Mullan), is crusty but kind. The unquestioning understanding and support John feels from Dottie and Tommy help him to relax, and he feels the Tourette’s imperatives less when he has something to focus on.

Then two opportunities come his way. A couple asks him to meet with their daughter who has Tourette’s and has never met another person with the same condition. One of the cops who had mistakenly assumed Davidson was being aggressive asks him to come speak to officers about Tourette’s so they can approach people with understanding. Davidson realizes that he can make a difference by providing support for people with Tourette’s and their families.

**Original review:** Nell Minow, *Rogert Ebert.com*

**Extracted by:** Gail Bendall

# H IS FOR HAWK

## Member's request

**Director:** Philippa Lowthorpe

**Featuring:** Claire Foy,  
Brendan Gleeson, Denise Gough

**Origin:** UK 2025



24, 26, 27 August

**Running time:** 119 minutes

Coarse language



Director Philippa Lowthorpe co-wrote, with Emma Donohue, this adaptation of Helen MacDonald's 2014 memoir *H is for Hawk*. This emotionally soaring drama showcases the always intriguing Claire Foy at the top of her game as an academic named Helen who discovers abilities to help cope with loss through her bond with a Goshawk named Mabel. This movie could seem like a potentially feel-good movie on the surface, but it proves to be something much more than just a heartwarming tale of a woman coming to terms with her dad's (Brendan Gleeson) death. This is a moving story of the experiences that shape Helen's life through all her joys, sorrows, pains and passions. It's a beautifully rendered tale about the need to find the strength to continue moving forward in life. It's, quite simply, an emotionally powerful triumph.

The film begins with Helen and her dad having a phone call, talking about the hawks she has seen. Then, later, she gets a call from her mum (Lindsay Duncan) informing her that her father has died of a sudden heart attack

Helen is overtaken by grief and loses herself in memories of their time birding and exploring the natural world together. She becomes obsessed with the idea of training her own goshawk, and so she brings the fearsome bird Mabel home to Cambridge with her. Ready to embark on the arduous process of trying to train the wildest of animals, Helen fills the freezer with hawk food and turns off her phone. But as she labours to teach Mabel how to hunt and fly free on her own, Helen uncovers how neglected her own emotions and life have become. Based on a true story and a memoir of the same name, *H is for Hawk* is a soaring journey of the connection between people and nature, and how it might be possible to reconcile loss through love.

This movie will stay with viewers long after its conclusion as it makes one wholeheartedly believe in the healing power of love and the methods of coping with loss that can make living life tolerable (and possible) again. *H Is for Hawk* is the best kind of tearjerker.

**Original review:** Australian Classifications and Thomas Duffy, *FilmBook*

**Extracted by:** Tania Harvey

# THE MOUNTAIN BRIDE- VERMIGLIO

31 August, 2, 3 September



Nudity

**Director:** Maura Delpero

**Featuring:** Tommaso Ragno, Roberta Rovelli, Martina Scrinzi, Giuseppe De Domenico, Santiago Fondevila

**Origin:** Italy, Belgium, France  
2025

**Language:** Italian, Latin, Ladino

**Running time:** 120 minutes

The year is 1944. But the remote Italian Alpine village of Vermiglio is a place of timeless rhythms and rituals, unchanged for centuries. There's a precarious poetry to life in this ice-bound little community: the clear, widescreen drama of the backdrop is a contrast to the darker reality of a brutally high infant mortality rate and perpetual gnawing hunger.

It's a world away from the war consuming the rest of Europe. But then the ragged edges of combat finally reach the mountain: two deserters – Attilio (Santiago Fondevila), a son of the village, and Pietro (Giuseppe De Domenico), a stranger from Sicily – take shelter within the community. Lucia (Martina Scrinzi), the oldest daughter of the stern village teacher, is drawn to the stranger, and a tentative romance blossoms into marriage. But their union sets in motion a string of devastating consequences.

The second feature from Italian director Maura Delpero, *Vermiglio* is exquisite. There's a rough, earthy tenderness to the picture and a kinship with other recent examples of Italian folk cinema (including Alice Rohrwacher's work, *LFS Term 2*, 2024 & *Term 3*, 2019). Delpero opts for an unvarnished realism rather than the pagan abandon of some of Rohrwacher's cinema, but her film shares the sense of exploring a richly realised, self-contained microcosm.

An unprecedented scandal shakes the community midway through the story. It has a seismic impact on the villagers; it also shifts the film-making approach. From the intimate restraint of the early scenes, Delpero's direction becomes more fractured and abrasive. It's a remarkable work.

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

**Extracted by:** Janez Zagoda

# THE PRESIDENT'S CAKE

**Mamlaket al-qasab**

**Director:** Hasan Hadi

**Featuring:** Baneen Ahmad  
Nayyef, Waheed Thabet  
Khreibat, Sajad Mohamad  
Qasem

**Origin:** USA, Qatar, Iraq 2025

**Language:** Arabic



**Running time:** 105 minutes

Coarse language



7, 9, 10 September

*The President's Cake* is much more a character study than a film about cooking. This is a fantastic debut by Hasan Hadi, and the film won the Cannes Audience Award and the Caméra d'Or.

The characters are superb and uniquely positioned to comment on the world they inhabit. Most of these characters are designed, in their positive and negative ways, to represent how most people react to authoritarian government and their society slowly collapsing around them. There are profiteers, loyalists, perverts, cowards, and people struggling through no matter the cost. Lamia is the best example of this, and Baneen Ahmed Nayyef is the standout star. She has a subdued but deeply emotional performance.

Placards and posters of Saddam Hussein can be spotted throughout the film. He is almost a physical presence in the film. Reminders of the regime in which the characters inhabit and the real-time effects of authoritarian government on the people in this film. Hussein has an interfering role in these characters' lives.

The overall message of *The President's Cake* is not about Saddam Hussein or the individuals' characters. For me, it's about the sheer waste that accumulates in authoritarian governments. Figures of authority (teachers, police, etc.) are too preoccupied with the president's birthday to actually lead, govern, or maintain order.

Society slowly begins to collapse when one man leads and directs it because any community of people is by its very nature collaborative and adaptable. Through *The President's Cake*, I think the audience can see something being said about the natural state of society. I'm not suggesting in this review what the natural state of society is, just that *The President's Cake* is a damning indictment of authoritarian leadership as a form of government.

**Original review:** Nicolas Van Der Haar, *On The House!*

**Extracted by:** Mark Horner

## COLOURS OF TIME

14, 16, 17 September



### La Venue de l'avenir

**Director:** Cedric Klapisch

**Featuring:** Suzanne Lindon, Abraham Wapler, Vincent Macaigne

**Origin:** France, Belgium 2025

**Language:** French



Mature themes, coarse language, drug use and nudity

**Running time:** 126 minutes

The original French title of Cédric Klapisch's new film is *La Venue de L'Avenir*, or *The Arrival of the Future*. It is an entertaining sentimental fantasy, a chocolate-boxy ensemble picture in Klapisch's distinctive style, inventing a romantic backstory to the career of Claude Monet and his contemporary, the pioneering photographer Félix Nadar.

These two whiskery bohemians are effectively involved in a *Mamma Mia*-type paternity puzzle concerning the drama's female lead. Adèle (Suzanne Lindon) is a fictional young woman who during the belle époque makes a fateful journey to find her errant mother in Paris, leaving behind her sweetheart and the village where she was brought up, in the countryside near Monet's home town of Le Havre. Her life and times are rediscovered by her descendants in the present day, and we intercut enjoyably between past and present.

In the present day, dozens of descendants of Adèle are contacted by the lawyers and PRs working for a property company that wants to build a vast new shopping mall, which would mean bulldozing Adèle's derelict cottage, closed up since 1944. This garrulous ragtag bunch – including teacher Abdelkrim (Zinedine Soualem), fashion photographer Seb (Abraham Wapler), executive Céline (Julia Piaton) and beekeeper Guy (Vincent Macaigne) – need to give their collective consent. Intrigued by their inheritance, they crowbar their way into the dusty cottage to find a veritable Tutankhamun tomb of historical secrets: photos, letters and even a painting.

Their detective work is interspersed, often ingeniously, with what Adèle in her own day discovers about her errant mother, Odette (Sara Giraudeau), and what she has been doing in Paris all these years to get the money she has been sending back to Adèle. It all comes to a wacky climax when our present-day claimants have an Ayahuasca psychoactive experience, which sends them back in time to encounter these historical culture icons in person at an exhibition, resulting in Victor Hugo making improper advances towards Céline.

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

**Extracted by:** Gail Bendall

# CÉDRIC KLAPISCH

French writer/director Cédric Klapisch has as key interest in the complexity of personal relationships among small groups of individuals. We saw this in films such as *Rise (En Corps)* LFS T1 2023 and *Back to Burgundy* LFS T4 2018.

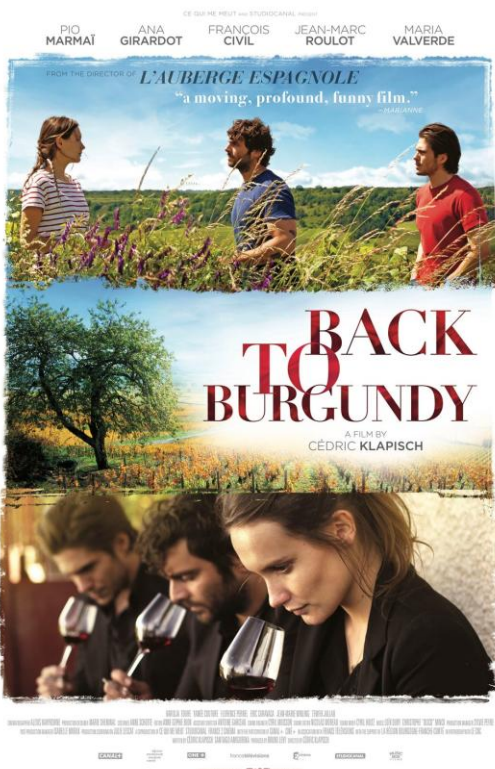
Born September 4, 1961 in the Parisian suburb of Neuilly-sur-Seine, France, Klapisch began his film studies at the University of Paris III and University of Paris VIII. After being rejected twice from France's state film school, Institut des hautes études cinématographiques, Klapisch continued his education at New York University. Klapisch then worked on a variety of projects, from short films and industrials to documentaries for French television, before making his feature film debut with *Riens du Tout (Little Nothings, 1992)*, about the offbeat efforts of a newly minted CEO to save his failed department store.



Film Buffs

In his early years in 1997, Klapisch was named as one of French cinema's up and coming directors. He was described as "the most humanist, and the freest" of the new generation of French filmmakers, His interest focussed on: "human relationships (...) how people perceive one another, how people get on, or don't get on, with one another, and how they communicate with each other."

Klapisch was one of three French filmmakers who, in 2013, created LaCinetek, an internet video on demand platform. The filmmakers bemoaned the difficulty of seeing or rediscovering the most important films in the history of cinema and the lack of transmission and exposure of these films on television channels. Their goal was to make available on the Internet films that would not otherwise be visible and to transmit their passion for cinema. They started to dream about a site that would be dedicated to these films alone.



A discussion on a Parisian pavement led to the foundations of the project: why not create a VoD site together that would be dedicated to 20th century cinema, where the films would be chosen and presented by filmmakers from across the globe?

Sources: <https://www.fandango.com/people/cedric-klapisch-358399/biography> <https://www.sensesofcinema.com/2019/great-directors/cedric-klapisch/> <https://www.lacinetek.com/fr-en/about>

# CALLE MALAGA

21, 23, 24 September



## Malaga Street

**Director:** Maryam Touzani

**Featuring:** Carmen Maura, Marta Etura, Ahmed Boulane

**Origin:** Germany, Belgium, Morocco, Spain, France 2025

**Language:** Arabic, Spanish



Coarse language, nudity, sex scenes and sexual references

**Running time:** 116 minutes

It can be hard to leave one's home, but it's even worse when it's done against one's will. That's the predicament facing Maria Angeles (Carmen Maura), the gentle but determined protagonist of Maryam Touzani's tender drama *Calle Málaga*. Maria is a life-long resident of Tangier, Morocco, where a Spanish community settled in the wake of Franco's dictatorship. In her late 70s, she has her routine, a close confidante in a nun named Josefa (Maria Alfonsa Rosso), and friendly neighbours who know her well. When her daughter Clara (Marta Etura) arrives for a whirlwind visit from Spain, she tells her mother that she is selling the family's long-held flat to buy a new home outside Madrid for her and her kids, inviting her mother to live with them. It is more of a demand than an offer, and Maria has no intention of moving to Spain.

At various points through Clara's tumultuous visit home, she seems wilfully ignorant of the many ties Maria holds to this place, looking past the many faces who greet her and her mother, or forgetting that her father's grave is a place Maria still likes to visit. It's possible she's so selfishly motivated in her own distress (she's trying to bounce back from a divorce) that she can only see her own pain and not that of her mother.

Maria only rarely shows her horns when the impositions become too overbearing. At the senior home, Clara tries to move her to, Maria dismisses the two hairdressers who insist on cutting her long hair short for easier upkeep with a snappy put-down. Yet, when Maria strikes up a connection with Absalom (Ahmed Boulane), the antiques dealer who sold her things, Maura shows a softer side of her character, one that's giddy with the possibility of romance and practically melts on his arm when he successfully negotiates the return of her record player. New love can find a person at any age. That excitement does not make leaving one's home any easier. Despite the warmth that runs throughout much of *Calle Málaga*, there's also an anxious undercurrent that Maria's newfound life in the city is on borrowed time.

**Original review:** - Monica Castillo, *RogerEbert.com*

**Extracted by:** Anne Green

# MARYAM TOUZANI

Born in Tangier, Morocco, Maryama Touzani spent her childhood in her hometown before going to study in London. Once a journalist and a film critic, then a screenwriter and director, she then has turned her hand to acting.

Touzani explained: 'I am a journalist by training. This means that we have a curiosity for others and a desire to understand, share and transmit. Then, I turned to cinema, and it was from there that I made my first short fiction film *Quand Ils Dorment*, (*When They Sleep*) in 2012. At the beginning, I hadn't imagined myself directing a fiction film because I was making documentaries at the time.'

Some of her work has been with her director husband Nabil Ayouch with whom she co-wrote screenplays.

Her first two feature films, *Adam* (2019) and *The Blue Caftan* (T2 2023), were selected for Cannes' film festival and pre-selected for the Oscars. In 2023, Touzani became a member of the Feature Film Jury for Cannes.

As a director Touzani believes 'It always starts with an emotion that sparks an urge to write. I never start with a set idea. I make films because there's something inside me I can no longer keep quiet, something bigger than me. It's as if characters gradually meet inside me, and stories start to unfold. What I strive for first and foremost is authenticity in my characters and story. My scripts are very heavily written, and the images, textures, colours, sensations and silences are very much present right from the beginning of the process. Exploring what's human is my passion.

She enjoys every stage of the directing process for different reasons, 'even if my first true love is writing. It's a very intense step for me. Writing is something I experience emotionally. I love the prep and scouting stage, too: spending time getting my settings ready, choosing the colours, the textures, the wardrobes... It's a real pleasure to be able to give myself the time to bring the scenes to life before I film them.'

Her films have examined prostitution, pregnancy out of wedlock and homosexuality, which is illegal in Morocco. 'Looking back, I realise that the stories that touch me are the ones about marginalised people, the ones we don't see or hear. I'm driven by a subconscious urge to give them a voice and face...Moroccan society is a complex society buoyed by a powerful desire for expression, a very unique society. When it comes to women's issues, there's an urge to start conversations. It's a multi-layered society that fascinates me.

Sources: <https://www.festival-cannes.com/en/2023/meet-maryam-touzani-member-of-the-feature-film-jury/>  
[https://www.huffpostmaghreb.com/2017/10/22/ils-font-le-cinema-mediterraneen-maryam-touzani-du-journalisme-au-cinema\\_n\\_18351198.html](https://www.huffpostmaghreb.com/2017/10/22/ils-font-le-cinema-mediterraneen-maryam-touzani-du-journalisme-au-cinema_n_18351198.html)



## HOLY DAYS

28, 30 September, 1 October



Mild themes, coarse language and drug use

**Director:** Nat Bolts

**Featuring:** Jacki Weaver, Miriam Margolyes, Judy Davis

**Origin:** Canada, New Zealand 2026

**Running time:** 101 minutes

*Holy Days* feels like a hit comedy from 1947, missing only the periodic musical numbers where nuns do soft-shoe with local children and then giggle at their own naughtiness.

Sister Agnes (Judy Davis), Sister Mary Clare (Jacki Weaver), and Sister Luke (Miriam Margolyes) live in a ramshackle convent, the only holdouts from a once-bustling past. They are elderly, and Sister Luke is experiencing the onset of dementia, but they care for one another and their flock. Behind their backs, the hypocrite priest (Jonny Brugh), with a taste for alcohol and gambling, teams up with the greedy bishop (John Bach) to sell the property to a developer, forcing the nuns out. The nun trio comes up with a plan to resist that involves a madcap road trip to New Zealand's South Island, where they bring along a small local boy named Brian (Elijah Tamati) on a quest of his own.

Since the nuns are played by heavy-hitting actresses like Davis, Weaver, and Margolyes, women who are damn near institutions, there is powerful subtext, whether the script allows room for it or not. Watching these three play around with the predictable material is the main pleasure of *Holy Days*.

Why the nuns pile into the car they “borrow” from the priest, and why Brian tags along, is not really important. They are on a journey, and there's no time to waste. Along the way, there are little pitstops and adventures, culminating in a hallucinatory snowstorm sequence. When the nuns bust out of their accepted roles, it is hilarious because the setup is so absurd. Absurdity is crucial to the humour. person.

**Original review:** Sheila O'Malley, Roger Ebert

**Extracted by:** Mark Horner

# MOULIN ROUGE! TURNS 25

Set in the Moulin Rouge cabaret at the turn of the 20th century, the love affair between the courtesan Satine (Nicole Kidman) and penniless writer Christian (Ewan McGregor) draws on the doomed romances of Puccini's opera *La bohème* and the Greek myth *Orpheus and Eurydice*. But it pulses with the velocity of the brand-new millennium. Bollywood melodrama and vaudeville take on MTV editing rhythms, and moody rock numbers are infused with passionate tango. In Luhrmann's hands, the old becomes sparkling new.

Twenty-five years, eight Oscars and a Broadway adaptation later, *Moulin Rouge!* still feels strangely modern because Luhrmann understood where culture was heading. 2001 was not a year of minimal emotions. Young audiences feasted on a diet of music videos, sensationalist news, celebrity gossip and an infant internet pushing information into overdrive. Subcultures collided and fused. Luhrmann harnessed that noise to capture the big emotions pulsing beneath it. His style was forged in a media environment that was loud, theatrical and steeped in variety culture.

It was also deeply Australian in nature: shaped by a nation both geographically remote and intensely outward-looking, constantly trying on new identities and stitching influences together. Sydney masquerades as Montmartre; a play exists within a memoir within a film.

*Moulin Rouge!* shows that Luhrmann is as eclectic in his methodology as he is in his musical tastes. When Christian first sees Satine descend in a shower of glitter, Luhrmann understands that glamour is never created from scratch. It is assembled from centuries of images, sounds and theatrical media personalities. His creative work draws on a well of shared memory. Satine's playful rendition of 'Diamonds Are a Girl's Best Friend' from *Gentlemen Prefer Blondes* (1953) does more than reference Marilyn Monroe's Lorelei Lee, another showgirl searching for financial security. Layered choreography, costuming and the ghost of Marilyn's entire celebrity persona are all at work, creating a portrait of undeniable mystique.



*Moulin Rouge's* sensory thrills and sing-along style were partly inspired by Luhrmann's experiences with Bollywood films, where he was struck by the interactive relationship with Indian audiences. Much like *The Rocky Horror Picture Show*, directed by Luhrmann's mentor Jim Sharman, the whiz-bang spectacle is accompanied by a deliberate lack of Hollywood polish. Make-up is often garish and messily applied; the humour is irreverent.

At its heart, *Moulin Rouge!* brings together disparate parts with intention and soul, powered by enduring spirit of Bohemia, pop and everything that is spectacular, spectacular.

Sources: <https://www.nfsa.gov.au/stories/articles/moulin-rouge-a-pop-opera-for-the-mtv-generation>

# PROGRAMME: 27 JULY - 1 OCTOBER 2025

SESSION TIMES		MOVIE	LENGTH
27, 29, 30	JULY	A Private Life (Vie Privée) (M)	103 Minutes
3, 5, 6	AUGUST	La Grazia (Grace) (M)	133 Minutes
10, 12, 13	AUGUST	Mr Nobody Against Putin (M)	91 Minutes
17, 19, 20	AUGUST	I Swear (MA15+)	120 Minutes
24, 26, 27	AUGUST	H is for Hawk (M)	119 Minutes
31	AUGUST	The Mountain Bride- Vermiglio (M)	120 Minutes
2, 3	SEPTEMBER		
7, 9, 10	SEPTEMBER	The Presidents Cake (Mamlaket al-qasab) (M)	105 Minutes
14, 16, 17	SEPTEMBER	Colours of Time (La Venue de l'avenir) (M)	126 Minutes
21, 23, 24	SEPTEMBER	Calle Malaga (Malaga Street) (M)	116 Minutes
28, 30	SEPTEMBER	Holy Days (PG)	101 Minutes
1	OCTOBER		

**19**      **OCTOBER**      **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    Wednesday 6.30 pm    Thursday 6 pm**

## Committee:

**President**      Janez Zagoda  
**Secretary**      Gail Bendall  
**Membership**      Tom Butler  
**secretary**

**Vice-President**      Mark Horner  
**Treasurer**      Ed Beswick  
**Committee**      Anne Green  
                          Tania Harvey  
                          Fahad Al-Sohaibani



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

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