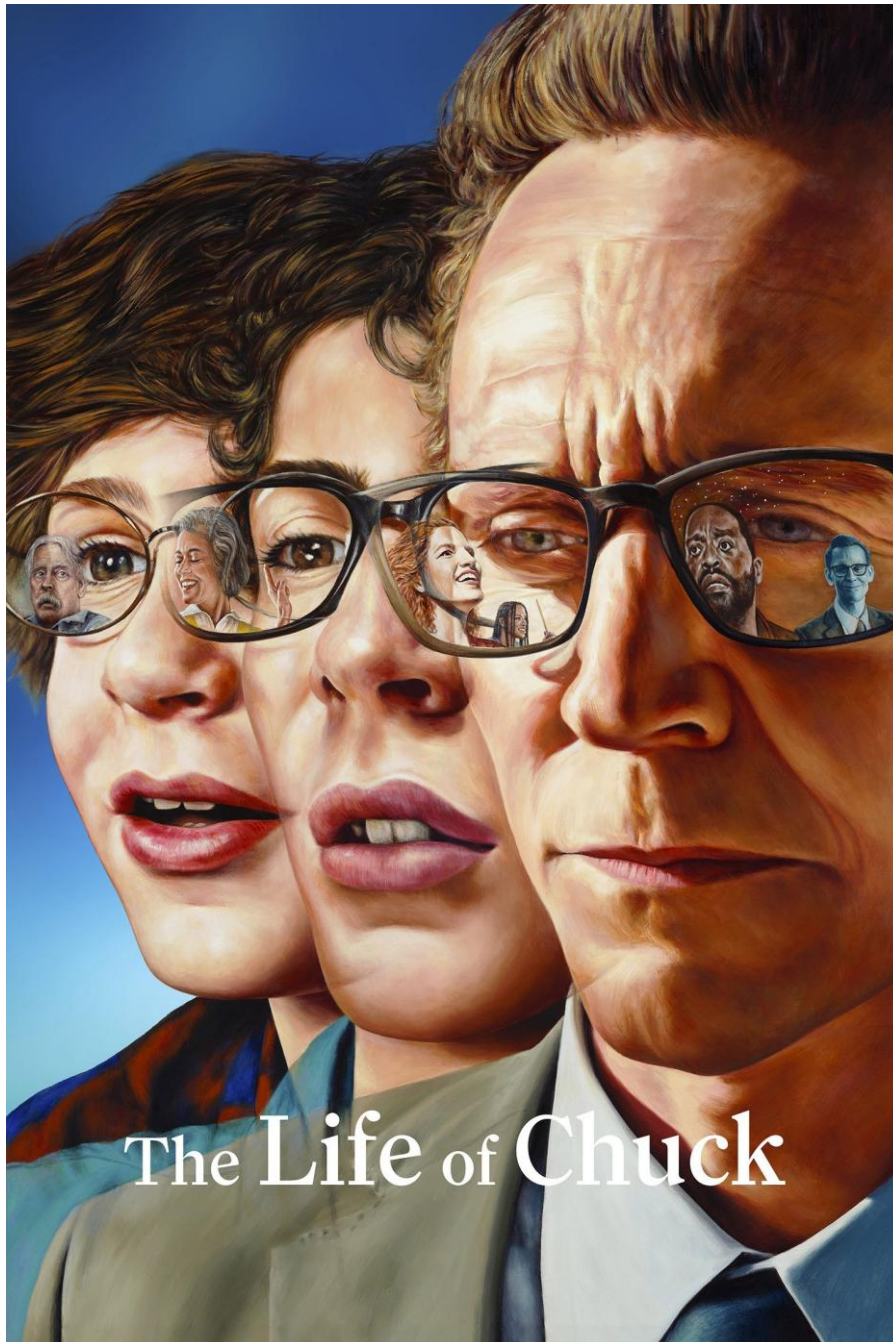


NEWSREEL

13 October – 18 December 2025





Launceston
Film Society

www.lfs.org.au

PO Box 60, Launceston, 7250

The good stuff:



What's on?

visit: www.lfs.org.au or   Launceston Film Society



VILLAGE
CINEMAS

offer LFS members discounted tickets to most screenings



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

The thoughtful stuff:



Please, during the movie:

- ✓ No talking.
- ✓ Turn off your mobile phone.
- ✓ Do not sit or stand at the back wall (fire safety).
- ✓ Village rules for food and beverages apply.

The fine print:



Visit www.lfs.org.au for:

- ✓ Film voting results
- ✓ Film requests



To change your details (address, email, newsreel preference etc)

- Visit your Cardskipper app OR email us at membership@lfs.org.au



The LFS is a "Members Only" society. Our screening agreement requires that your membership card cannot be loaned to another person.



Your digital QR membership code will be scanned before admission and is valid for one screening per week.



Seating is not guaranteed at LFS screenings.



Reserved seats at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.



Censorship classifications:

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



LFS Life Members:

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

KANGAROO ISLAND

Director: Timothy David

Featuring: Rebecca Breeds,
Erik Thomson, Joel Jackson,
Adelaide Clemens

Origin: Australia 2024



13, 15, 16 October

Running time: 110 minutes

Mature themes, coarse language



Director Timothy David's drama about family and home takes place on the titular Kangaroo Island, an actual island located south-west of Adelaide. Set against the sweeping coastlines and rugged beauty of the island, this film weaves a deeply personal story with a striking sense of place.

The film begins in Los Angeles where we meet Lou (Rebecca Breeds), an actor whose only real success to date has been playing a dubious character in a popular TV soap drama. The joke, in case you missed it, is that Breed's real-life launching pad was *Home & Away*. Lou has had a few gigs but is in a career slump when she receives a plane ticket back home from her father, Rory (Erik Thomson). Lou has no intention of actually returning but, when engaged in an awkward situation with a police officer who pulls her over, uses the ticket to prove she's in a rush.

The film has strong themes of death, grief, jealousy, betrayal and spirituality, which belie its often very light comic touch. Writer Sally Gifford and Timothy David confidently navigate between the serious and the humorous without running aground on moments that are too dark, or too flippant. The supporting cast also add depth, each embodying the rhythms and challenges of small-town living. The cinematography is another highlight - sun-drenched cliffs, windswept beaches, and the delicate stillness of bushland provide a backdrop that is both breathtaking and essential to the story.

Audiences should see *Kangaroo Island* not only for its heartfelt performances and striking visuals but also because it is an Australian story told with honesty and care. It is a highly enjoyable and engaging experience that lets its deeply emotional aspects sneak up on you and serves as a reminder of how place shapes people, and how returning home can sometimes be the first step toward moving forward.

Original review: Luke Buckmaster, *The Guardian*; Chris Thompson, *The Conversation*

Extracted by: Ed Beswick

A NICE INDIAN BOY

20, 22, 23 October



Coarse language

Director: Roshan Sethi

Featuring: Karan Soni, Jonathan Groff, Sunita Mani

Origin: USA 2024

Running time: 96 minutes

Naveen Gavaskar (Karan Soni) is a doctor, the son of Indian immigrants, a Hindu, a fan of Bollywood, and gay. It's a complex and sometimes contradictory masala. Obsessed with weddings – the film opens with a lavish bash for his sister Arundhathi (Sunita Mani) and her husband – but deeply conflicted, as there is no place in his religious, cultural or family tradition for a gay celebration. He feels excluded from the thing he most desires.

There is also no potential husband until the charming and easy-going Jay (Jonathan Groff, the voice of Olaf and Kristoff in the *Frozen* films, and King George in *Hamilton*) enters his world. Theirs is a classic rom-com meet-cute: Naveen is praying to Ganesh at a temple when he senses Jay behind him. They don't talk, but when Jay later turns up to take photographic portraits at the hospital where Naveen works, the spark of romance is lit.

Naveen is such a tightly wound coil, though, that he's forever on the brink of blowing up this fledgling relationship. That all makes Naveen difficult to root for, especially in the first half of the movie. It also makes it hard to determine whether his parents are really the reactionary villains he depicts them as. Mum Megha (Zarna Garg) and Dad Archit (Harish Patel) certainly have their idiosyncrasies, but their arranged marriage appears to have thrived in its own prickly way. There's more than one way to reach a happy ending.

Director Roshan Sethi is a doctor, a gay man, and – as he was preparing to make the film in Canada in late 2023 – about to wed his partner of many years, despite his Hindu mother's objections. You can sense all that deep personal investment on the screen. *A Nice Indian Boy* may not break too many rules, but it does play the rom-com game with an uncommonly high level of compassion and commitment that's to be applauded.

Original review: Karl Quinn, *Sydney Morning Herald*

Extracted by: Mark Horner

DAVID STRATTON

1939-2025

David Stratton's love of movies was sparked at a young age when his grandmother would take him to the movies in a small English town during World War II. "My grandmother was a four-movie-a-week person. She always took me along," he told TV Week in 1983. "At a certain point, I decided to find out as much about this magical world as I could."



Vale

Born in the United Kingdom in 1939, he came to Australia in the early 1960s and within a few years had been appointed director of the Sydney Film Festival — a position he held until the early 1980s. One of his first TV appearances was in 1971 when he presented an episode of ABC documentary series *Survey*, highlighting a selection of Australian-made short films.

By 1981, he joined the new Channel 0/28 (now SBS) to introduce movies under the banner *A Whole World of Movies* which later spun off to timeslots of curated films like *Movie of the Week* and *Cinema Classics* — giving many Australian viewers their first exposure to international films that weren't British or American. In 1982 he presented a two-part documentary series *The History of Australian Cinema*. In 1986, he was paired up with Margaret Pomeranz to review new release movies on *The Movie Show*. Their chemistry — and sometimes wild but friendly disagreements — became the show's ultimate trademark and their partnership became one of the most enduring in Australian television. They continued at SBS until 2004, ultimately taking the same format across to ABC where they presented *At the Movies* for a further ten years until Stratton retired in 2014. He did make a return to television in 2017 to present a three-part series *David Stratton's Stories of Australian Cinema* for ABC.

Over his long career in television, he also made appearances on programs including *Australian Story*, *Rove Live*, *The Chaser's War on Everything*, *First Tuesday Book Club* and appeared as himself in the telemovie *The Making Of Nothing* and in a skit for the TV Week Logie Awards with Pomeranz and Humphrey B Bear.

For more information visit:

<https://televisionau.com/2025/08/obituary-david-stratton.html>



THE SEED OF THE SACRED FIG

27, 29, 30 October



Mature themes, injury detail and violence

Member's Request

Director: Mohammad Rasoulof

Featuring: Soheila Golestani, Missagh Zareh, Setareh Maleki and Mahsa Rostami

Origin: Germany, Iran, France 2024

Language: Persian

Running time: 168 minutes

The Seed of the Sacred Fig is a 2024 political drama film directed by Mohammad Rasoulof, exploring themes of paranoia and family dynamics amid political unrest in Iran.

Iman, a devout and honest lawyer, lives with his wife Najmeh and their daughters Rezvan and Sana. He has recently been appointed as an investigating judge in the Revolutionary Court in Tehran. The position provides him a higher salary and a larger apartment for his family. As the nationwide political protests against the authoritarian government unfold, Iman discovers that he was not hired because of his legal qualities. He is expected to approve judgments presented to him by his superiors without assessing the evidence, including death sentences.

His supportive wife, Namjeh impresses upon their two daughters Rezvan and Sana the need to be discreet in their public behaviour to protect the identity and reputation of their father but as social unrest rises in Tehran, the family is split in their reactions to injustice and freedoms. When Iman's handgun mysteriously disappears and he becomes suspicious, believing that someone in his family has taken it and is lying to him. He forces both daughters and his wife to meet with a colleague, Alireza, for interrogation. Iman justifies this treatment by saying that he no longer feels safe in his own home since he can no longer trust his family.

The title, *The Seed of the Sacred Fig* refers to a species of fig that spreads by wrapping itself around another tree and eventually strangling it. It is seen as a symbol of the theocratic regime in Iran, namely a system of government in which rulers invoke the name of God. It is a gently paced, but powerful, unrelenting film, with intimidation in one form or another a constant. There is the political and religious imperative by the hardline establishment, along with the subjugation of women and modern ways of thinking. Rasoulof keeps tightening the noose around the family, until it snaps and the tension is palpable.

Original review: Wikipedia, Alex First, *The Blurb*

Extracted by: Tania Harvey

MOHAMMAD RASOULOF

After years of run-ins with the authorities, the Iranian director was forced to direct his most recent film, *The Seed of the Sacred Fig*, remotely and in secret. But the methods are at odds with the film's direct and open criticism of the country's repressive regime.

"I am very close to nature. I spend a great deal of time in the mountains. If Iran becomes a free country one day, I'd love to make wildlife documentaries," says Mohammad Rasoulof, who fled the country in 2024, crossing the mountainous terrain of western Iran on foot with nothing, not even a passport.



Film Buffs

He sought refuge in Germany and added the final touches there to *The Seed of the Sacred Fig*, which later premiered in Cannes. The man who could have been the David Attenborough of Iran is, until further notice, one of the foremost clandestine filmmakers from that country. "For now, the freedom and dignity of man are my top priorities," he says. "I keep asking myself why a system allows itself to do this to us."

Rasoulof's frequent provocation of the Iranian regime has led to multiple prison sentences, as well as passport and asset removals, but the dissident filmmaker has created some of his more formally audacious work during these years of relentless turmoil and harassment. In order to avoid being recognised by the regime's agents he wore heavier make-up on set than the actors. For *The Seed* he came up with a new solution. "Because there was a possibility of the regime raiding the set, I made this film from afar. Most of the time, I wasn't physically present on set, or I was a few kilometres away. Sometimes I was a hundred or two hundred metres away. For the car scenes, I was in the back of a car driving behind the production cars. The idea was, 'I'm not there.' I had two assistants who were in constant contact with me." *The Seed* was shot covertly but it is not a militant film – it is a thriller, with the conditions of its production mirroring that.

Rasoulof owes more to the cinema of the 1970s – both Iranian and American – than to any other period in film history. He is aware of how cinephilia has shaped his life. He tells me that even the guards at the notorious Evin prison in Tehran – where he was sent in 2022, before being released after detainees started to arrive following the protests – turned out to be enamoured with cinema. "During my prison term, I was hospitalised twice. I was taken there in the same green vans you see in the film, which were used for both prison and school transport; the driver was always in a rush to drop off the prisoners and go pick up the children. In the hospital, two soldiers guarded me. They were kindly and, out of respect for a filmmaker, didn't lock my handcuffs. They were very curious about cinema, asking questions all the time.

Sources: www.bfi.org.uk/sight-and-sound/interviews/director-who-wasnt-there-mohammad-rasoulof-seed-sacred-fig

HOLY COW



Vingt Dieux

Director: Louise Courvoisier

Featuring: Clément Faveau, Maïwene Barthelemy, Luna Garret

Origin: France 2024

Language: French, English, Spanish



Coarse language and sexual references

Running time: 92 minutes

In Louise Courvoisier's debut feature film, *Holy Cow* is used both as an expletive and as an acknowledgement of the life source that sustains the characters who reside in the film's rural town. The story centres on Totone, an 18-year-old boy who lives on a farm in the remote French Alps region of Jura with his alcoholic cheesemaker father and seven-year-old sister Claire. After Claire is left in Totone's care following their father's untimely death, the teen hatches an aspirational plan to win 30,000 euro (\$53,500) of prize money in a cheesemaking competition.

Many of the actions of *Holy Cow*'s rascalion protagonist stem from deep feelings of inadequacy in a world that does not allow the space for men to be emotional. Beyond the economic precarity of his life, he labours beneath unspoken rules that govern relations between men and women and lofty gendered expectations that he cannot always meet.

An antidote to the undercurrent of toxic masculinity is Totone's tight-knit friendships with schoolmates Jean-Yves and Francis. The way they care for each other is imperfect yet enviable in its ability to counter the grief and trauma that Totone, in particular, is undergoing. Another respite is Totone's guardianship of Claire, who he lovingly and unstintingly cares for to the best of his abilities. Faveau's understated performance as Totone expertly balances trepidation with the increasing realisation that he can break out of the confines of gender and class in his life. Yet, as the film adeptly shows, transcending one's station in life is not as easy as a cheesemaking competition may lead you to believe.

Holy Cow could have materialised into a bleak study of poverty and misfortune, but it remains intentionally warm and hopeful— while not varnishing the challenges of growing up without emotional and material anchors. Instead, it morphs into an optimistic portrait of chosen family and accelerated adulthood, with the cheese a not-so-subtle metaphor for Totone's growing maturity and eventual entry into a world he had no choice but to join.

Original review: Sonia Nair, *ABC Entertainment*

Extracted by: Janez Zagoda

THE FRIEND

Director: Scott McGehee, David Siegel

Featuring: Bill Murray, Naomi Watts, Cloé Xhauflaire, Bing

Origin: USA 2024



Running time: 119 minutes

Mature themes, suicide references and coarse language



10, 12, 13 November

In *The Friend*, Naomi Watts' canine co-star, Apollo, looks as if he's descended direct from Olympus. He's an extraordinarily poised Great Dane who Watts' Iris, a writer and teacher, has inherited from Walter, her literary mentor and best friend. Walter died by suicide for unknown reasons, and Iris and Apollo are both grieving. There is another problem, however. Iris is finding it impossible to contain the dog, a commanding presence, in her tiny, rent-controlled flat.

The film is an adaptation of a novel by New Yorker Sigrid Nunez which was both a meditation on the way the narrator and the Dane bond over their memories and a trenchant comment on the writing and teaching life. The narrative is slow-going, but the mood is nostalgic and pleasingly melancholy, and Walter appears in enough flashbacks to give you an insight into what he and Iris saw in one another. In this age of podcasts, sound bites and short reads, it's refreshing to find yourself among people who have spent their lives dedicated to the written word.

The group also has a caustically witty fondness for gossip, and Iris finds a kindred spirit when she re-connects with Walter's first wife, Elaine. They share tart opinions of Walter's other two wives – Elaine's successor, Tuesday, who routinely irritates everybody they know, and number three, Barbara, the official widow. She's the one who virtually orders Iris to take Apollo on. Summoning her to the Brooklyn brownstone she had shared with Walter, she tells Iris that Apollo is wasting away from grief and will die if he stays where he is. She also makes him sound more biddable than he really is. When Iris gets him home, he colonises her bed and refuses to shift, forcing her to sleep on the floor.

As for Apollo, he's a study in minimalist acting. Iris discovers that his only pleasure lies in being read to. Walter, it seems, used to read selected passages from his works in progress. It's an extremely understated film, the only action is focused on the incremental changes taking place between Apollo and Iris as they gradually come together in their mutual distress.

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Janez Zagoda



Strong coarse language

Member's Request

Director: Jonathan Ogilvie

Featuring: Ed Oxenbould, Trendall Pulini, Roxie Mohebbi, Bennee

Origin: New Zealand 2023

Running time: 99 minutes

Jonathan Ogilvie's coming-of-age comedy is a nostalgia fest romance from the 70s post-punk era about a kid in New Zealand mooching around in his uncool school uniform, hanging out in the local record shop (which still has its prog-era name of Middle Earth Records) and dreaming of starting a punk band called the Daleks – though wondering if just Daleks sounds cooler – and obsessing about an unattainably sexy girl who sneers at him.

It will have all of us of a certain age smiling along to its madeleines: the musical cues, stereo music centres and album cover's. Our teen wannabe guitar hero is Angus. His brother Rory is away in London, and his mum has apparently had a kind of midlife crisis and has departed, leaving Angus alone with his morose, but interestingly droll dad Gordon. Angus is dazzled by haughty and super-glam Holly who claims to be a Londoner; in fact, a musically talented woman who works in the chemist might be a better friend to him – Kirsten, played by the Auckland singer-songwriter Bennee.

Oxenbould's face is itself just right for this part: perpetually sporting a kind of uneasy half-smile, partly scared and baffled by everything that's happening to him, partly excited, partly trying to display a super-cool ironic detachment from it all. It's the kind of face that infuriates stern teachers and parents without meaning to, and is very bad at concealing inner hurt.

There are some intriguingly bizarre moments: especially when Angus is allowed to borrow a bass guitar for his first gig from someone who stipulates that he be allowed to "photograph" Angus in exchange for the loan, an event which is more embarrassing than Angus, or the audience, anticipated. Again, this has surely to be autobiographical; the weird interlude isn't followed up, but then that's part of the chaotic strangeness of real life, and that's part of the sweet-natured entertainment of this film.

Original review: Peter Bradshaw, *The Guardian*
Extracted by: Janez Zagoda

THE PHOENICIAN SCHEME

Director: Wes Anderson

Featuring: Benicio Del Toro,
Mia Threapleton, Michael Cera

Origin: USA, Germany 2025



Running time: 101 minutes

Injury detail



24, 26, 27 November

Some may view *The Phoenix Scheme* as yet another narrative maze from Wes Anderson, most will likely appreciate and cherish the humour and decidedly off-beat storytelling that the film presents as it careens towards staking its claim as one of the best films of the year.

When he suspects a plot against him, one of the richest men in Europe, Zsa-zsa Korda (Benicio del Toro), decides to make his only daughter – Liesl (Mia Threapleton) – the heir to his estate. Then, as Liesl (who also happens to be a nun) and Korda begin traveling to shepherd a new business deal, they become the target of assassins and terrorists, as well as fellow less-than-savory businessmen. What follows is a tale of corporate espionage and violence that only a filmmaker like Wes Anderson can spin. Working from a script penned by himself and Roman Coppola, Anderson crafts his usual tapestry of the absurd and only slightly off-centre, to tell a story that resonates unusually well in the often surreal world we find ourselves living in today.

As Liesl and Korda bond during their adventures abroad and the details of their family history and business are revealed, the tapestry of the film becomes increasingly elaborate. Throughout, the usual stable of actors frequently utilized in Anderson's films surface to deliver solid and often hilarious depictions of their characters. Among those appearing, Liesl's tutor, Bjorn Lund (Michael Cera) is afforded probably the most screentime to develop into a full-fledged character as he accompanies the father and daughter during a good portion of their trip. Other actors come in, make their mark, and then depart having moved the plot along in some way or stolen scenes in another – such as Tom Hanks, Bryan Cranston, Benedict Cumberbatch, Jeffrey Wright, or even Bill Murray – but none stay longer than the main actors.

While *The Phoenix Scheme* may be one of the more labyrinthian narratives offered by Wes Anderson in some time, it rarely feels that way as there is a simplicity to the story that allows it to be both relatable and esoteric at the same time. It is a work of art by a true artist.

Original review: Mike Tyrkus, *CinemaNerdz*

Extracted by: Tom Butler

BOB TREVINO LIKES IT



Director: Tracie Laymon

Featuring: Barbie Ferreira, John Leguizamo, French Stewart

Origin: USA 2024



Mild themes and coarse language

Running time: 101 minutes

In *Bob Trevino Likes It*, directed by Tracie Laymon, there are two Bob Trevinos. Robert Trevino (French Stewart) is a narcissistic father, one who holds love at a conditional arm's length and provides his daughter with an itemized list of every expense it took to raise her. Lily (Barbie Ferreira), his daughter, is a bubbly, wandering soul. Her high-spirited personality masks a muddled, traumatic childhood that she proudly owns. Her mother, a drug addict, left at an early age, and her father, a neglectful manipulator, raised her solo.

Working as a live-in caretaker for the charmingly caustic Daphne (Lauren Spencer), Lily faces the world with light despite lacking a community of wires to help ignite her. Desperate for an unlikely, inopportune change of heart for her father during his latest silent treatment, she searches his name in Facebook and stumbles across a blank profile for "Bob Trevino."

The second Bob Trevino (John Leguizamo) is a timid construction manager, spending his days wishing for a raise and supporting the scrapbooking habit of his melancholy wife. He's gentle. When he accepts Lily's friend request, what begins as a simple inquiry into whether they're related evolves into a pillowy tale of chosen family. The chemistry of the duo is palpable and heartwarming. From an evocative moment of healing at an animal shelter to a sarcastic romp at the basketball court, the two live in the rolled eyes and tender embraces of father-daughterhood that Lily has always longed for.

Lily, Bob, and Robert have unambiguous dynamics—healing and toxic; stable and volatile; easy and hard. Laymon plays with your heartstrings easily on account of this, and while it's moving, it's also sanitized. But whether it's Daphne pondering how much of their friendship is occupational obligation, or Lily's ex repeatedly texting her messages meant for another woman, Laymon's script desires depth. It even baits the viewer with thoughtful initiative on the social conventions of relationships in the era of unbridled online access.

Original review: Peyton Robinson, *Rogerebert.com*

Extracted by: Anne Green

THE LIFE OF CHUCK

Director: Mike Flanagan

Featuring: Tom Hiddleston,
Jacob Tremblay, Benjamin Pajak

Origin: USA 2024



Running time: 111 minutes

Mature themes, suicide
references and coarse language



8, 10, 11 December

Mike Flanagan has had an artistically fulfilling last 7 years or so, with a combination of grounded, supernatural, and soulful stories that drift inquisitively in the nether sphere of life and death. From the vivid adaptation of *The Haunting of Hill House*, to the dark absorbing world of *Midnight Mass*, he's reliably managed to weave the arc of compelling characters and the question of life and everything connected together, no matter what your belief, even if those examples have often fallen to the darker side of the human condition.

Told in three acts, in reverse, *The Life of Chuck* is as the film title suggests, a character study of a man named Charles 'Chuck' Krantz, played by Tom Hiddleston, Jacob Tremblay and Benjamin Pajak at distinct stages in his lifetime. While Chuck's impact on those around him is certainly the central theme, there's also room for other characters to develop and change as well, giving everyone we meet an important gravitas, especially when the key to this storytelling is about heart, uniqueness and truly embracing the here and now – in a very literal sense.

What's particularly appealing is that it's rarely overblown or melodramatic, a slower cinematic form certainly works when telling this type of story, all helped by exquisite cinematography from Eben Bolter, and an entirely ideal *The Newton Brothers* score. In terms of narrative, I will be vague – and less eager – to share specific plot points, but if you head into the cinema with little to no knowledge of the overall story, you'll absolutely find yourself somewhere within it.

Contemplative, emotional and celebratory – in every respect – Flanagan's film may not be what you expect with a Stephen King team-up, yet it's certainly a tale to invest in and possibly the ideal antidote to doomscrolling and the fear of the wider unknown, that's so actively pushed into our collective minds right now, because for the majority of us, we do have a wonderful life, and that's always worth remembering.

Original review: Dan Bullock, *Critical Popcorn*

Extracted by: Tom Butler

ANCESTRY ROAD

15, 17, 18 December



Director: Glenn Triggs

Featuring: Jessica Stanley, Charlotte Gray, Seb Muirhead

Origin: Australia 2023



Mild fantasy themes

Running time: 86 minutes

In the voiceover opening of *Ancestry Road*, as generations of family memories in the form of photos fade in and out on screen, the phrase, “the temporary nature of forever” is uttered. It’s a lovely collection of words; an observation that only comes with time and loss and realising the boundaries of one’s mortality, and that hints at the melancholy that lays ahead in indie auteur Glenn Triggs’ mix of whimsy and existentialism.

The superbly crafted production convincingly substitutes rural Tasmania for pastoral Scotland in telling the story of The McGavins, a young family who are building a new life in a cottage steeped in their clan’s heritage. Things get confusing when the eldest child, teen Cora (Charlotte Gray) finds herself drawn first to a rocky hillside overlooking the home, then to the local elderly care facility. Father Kevin (Seb Muirhead) and mum Anadele (Jessica Stanley) figure it easier to level the land to the hillside, so that Cora may continue her semi-regular sojourns and recovering her is made easier. But that decision takes a *Field of Dreams*-type twist when family members from the past, near and distant, begin a series of pop-in visits (as some relatives are prone to do).

The narrative favours sentimentality and emotion over logic, with Trigg’s script urging the cynics to just go with some of the more fanciful developments; dialogue like “It is what it is and I don’t care how,” and “Who are we to say what’s impossible?” says it all. The suspension of disbelief required may account for the Scottish setting, a land where ages-old lore and magical realism is in the societal DNA. Acting across the board is excellent, with Muirhead and Stanley note-perfect as the young parents both bewildered by the supernatural turn their life has taken and anxious as to how their impressionable kids will deal with it (the horror spin on this narrative would look something like Tobe Hooper’s *Poltergeist*). The ties that bind across generations is the thematic spine of *Ancestry Road*, and Triggs and his cast explore it with warmth and conviction.

Original review: Simon Foster, *Screen-Space*

Extracted by: Mark Horner

TASMANIA AND THE FILM INDUSTRY

With the state government offering financial incentives to film in Tasmania, Screen Tasmania promotes 'The state's rugged, ancient beauty and vast tracts of World Heritage wilderness are unparalleled in Australia – from wild mountain ranges, remote plateaux and magical forests, to colonial towns and rural areas.'



Increasingly though bleak, austere and gloomy are the qualities of choice for Tasmanian film locations. Since the beginning of the 21st century, high-profile productions filmed in the state have largely fit the same gothic-horror-thriller mould. Gruesome and sometimes supernatural tales have been set against an eerie wilderness backdrop. Television series including *The Kettering Incident* and films such as *The Nightingale* (T1 2020) both fit into this mould. With so many dark productions being shot in Tasmania, critics have coined a new sub-genre: Tassie noir.

Tasmanian films have developed a reputation, both nationally and internationally, for having a distinctive look and feel, like the successful Scandi Noir genre. ABC News Breakfast's resident film critic Zak Hepburn said films shot in Tasmania were instantly recognisable. "That Tasmanian look and feel that's being exhibited on screen is pretty authentic," he said.

Tim Martain, (*Mercury*) believes *The Kettering Incident's* creator Victoria Madden kickstarted the gloomy Tasmanian drama trend. "She has really tapped into that sense of Tassie being somehow dark and threatening in a certain way, and it's ... very gothic in the traditional sense of humanity versus nature, where the environment is this looming, terrifying thing." Martain said the concept could be traced back to colonisation.

Screen Tasmania executive manager Alex Sangston said it was easy to see why so many projects of the same genre were filmed in the state. "We haven't historically had a lot of film and TV production in Tasmania, and we're new and we're exciting," he said. "And when you look at the landscape of Tasmania, it is rugged, so that sort of lends itself to a particular type of storytelling."

And then you have *Rosehaven*.

Sources: <https://www.abc.net.au/news/2019-08-21/the-nightingale-the-latest-in-tasmanian-noir-genre/11430480>



PROGRAMME: 13 OCTOBER – 18 DECEMBER 2025

SESSION TIMES		MOVIE	LENGTH
13,15,16	OCTOBER	Kangaroo Island (M)	110 minutes
20,22,23	OCTOBER	A Nice Indian Boy (M)	96 minutes
27,29,30	OCTOBER	The Seed of the Sacred Fig (M)	168 minutes
3,5,6	NOVEMBER	Holy Cow (M) (Vingt Dieux)	92 minutes
10,12,13	NOVEMBER	The Friend (M)	119 minutes
17,19,20	NOVEMBER	Head South (MA15+)	99 minutes
24,26,27	NOVEMBER	The Phoenician Scheme (M)	101 minutes
1,3,4	DECEMBER	Bob Trevino Likes It (M)	101 minutes
8,10,11	DECEMBER	The Life of Chuck (M)	111 minutes
15,17,18	DECEMBER	Ancestry Road (PG)	86 minutes

Film voting: The Plough Inn

2 FEBRUARY Next screening

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

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

Screening times:

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

Committee:

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

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



VILLAGE
CINEMAS
LAUNCESTON

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

Printed by Foot and Playsted Mailed by SelfHelp