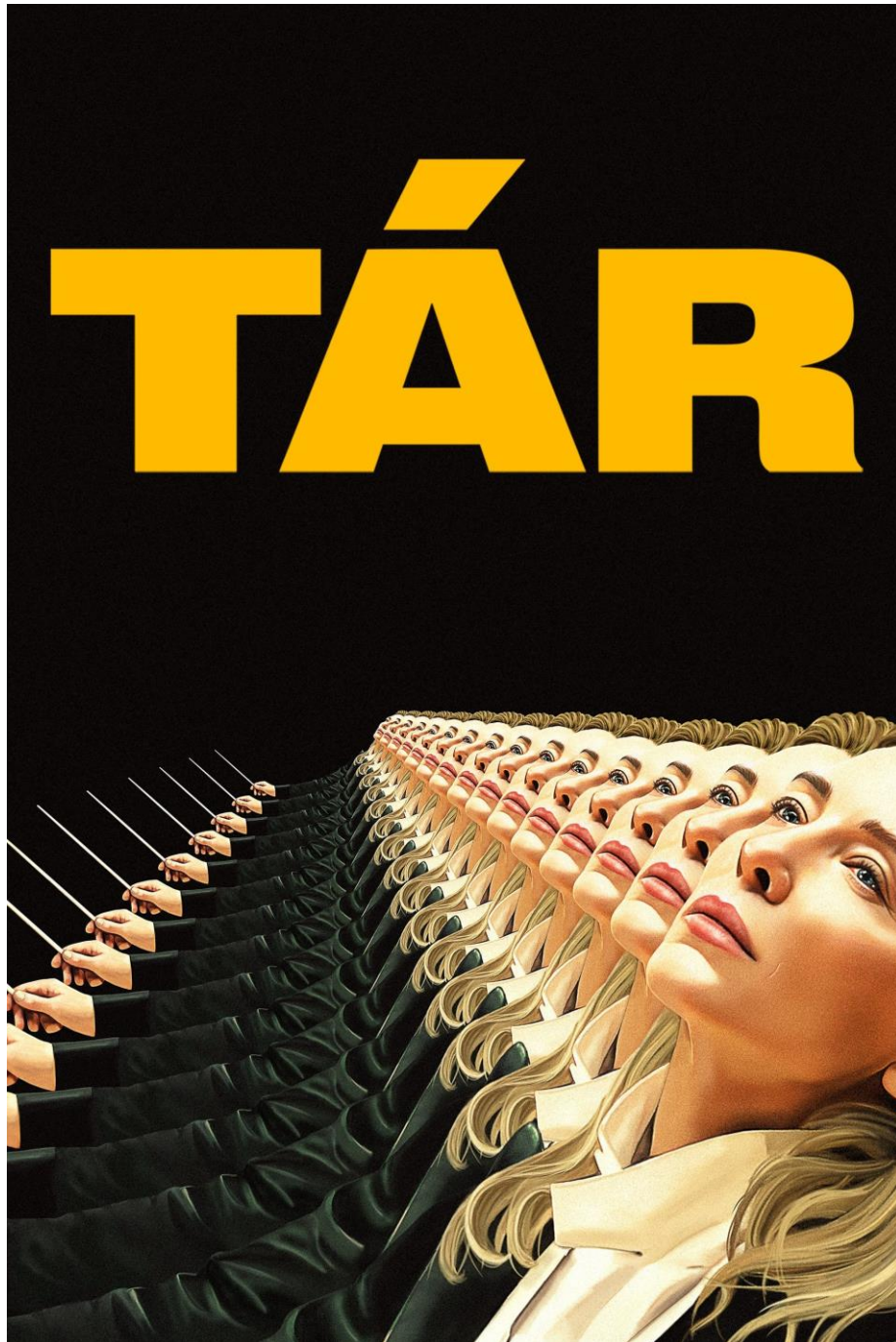


NEWSREEL

24 APRIL – 6 JULY 2023





launceston film society

www.lfs.org.au

PO Box 60, Launceston, 7250

THINGS YOU SHOULD KNOW

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

CONDITIONS OF MEMBERSHIP

- **The LFS is a "Members Only" society.** Our screening agreement requires that your membership card cannot be loaned to another, even if you will not be attending the film.
- **Membership cards will be scanned** before admission and is valid for one screening per week. If you do not have your card please provide an alternative form of identification to the committee member at the door. Membership cards remain the property of the LFS.
- **Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1250 members. The largest cinema at the Village holds around 290 people.
- **Reserved seats** at the rear of the theatre are available for people with special needs. Please make your need known to a committee member *before* admission.
- **Censorship classifications.** Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

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

LFS LIFE MEMBERS

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

MARGRETE QUEEN OF THE NORTH

Margrete den Første

Director: Charlotte Sieling

Featuring: Trine Dyrholm, Morten Hee Andersen, Søren Malling, Paul Blackthorne

Language: Danish, English, French, Norwegian, Swedish

Origin: Czech Republic, Denmark, Iceland, Norway, Poland, Sweden 2021



Running time: 120 minutes

Strong nudity



24, 26, 27 April

Something is rotten in the state of Denmark. Inspired by actual events *Margrete: Queen of the North* is an epic historical drama from Denmark set in the early 1400s. The film is a drama of Shakespearean proportions with lots of court intrigue, betrayals and treachery.

Queen Margrete (Trine Dyrholm) has managed to unite Norway, Denmark and Sweden into a powerful alliance, known as the Kalmar Union. She rules in conjunction with her adopted son Erik (Morten Hee Andersen), because of some archaic rules that prevent her from ruling on her own. She takes guidance and advice from her trusted friend Peder Jensen Lodehat (Søren Malling), the Bishop of Roskilde.

Machinations are afoot from enemies keen to destroy the fragile alliance and undermine her authority. The major threat comes from the surprise emergence of her son Olaf (Jakob Oftebro) who has long thought to have died of the plague fifteen years earlier. There is plenty of court intrigues and suspense and political maneuvering as Margrete tries to work her way to the truth – is this really Olaf or is it a carefully coached impostor? And who is pulling the strings behind the scenes?

Margrete: Queen of the North is one of the most expensive film productions to come from Denmark and its reputed 73 million Kroner budget can be seen on the screen. This is a handsomely mounted and sumptuous looking production, beautifully shot by cinematographer Rasmus Videbaek (*A Royal Affair*). His use of a brownish palette adds to the period look. He captures the rugged beauty of the landscapes. The film was actually shot in the Czech Republic. Superb production design from Søren Schwartzberg creates the impressive but forbidding and claustrophobic interiors of the castle, while Manon Rusussen's costumes are authentic.

Margrete: Queen of the North opened the recent Scandinavian Film Festival here in Australia, and this epic historical drama is a visual spectacle that will please fans of the genre.

Original review: Greg King, *The Blurb*

Extracted by: Mark Horner

WOMEN TALKING

1, 3, 4 May



Director: Sarah Polley

Featuring: Jessie Buckley, Rooney Mara, Claire Foy

Origin: USA 2022



Pervasive themes of abuse, coarse language and frequent references to sexual violence

Running time: 104 minutes

The horror takes place before the movie begins but the nightmare is far from over. Based on the novel by Miriam Toews, the story is set in the aftermath of a series of violent, night-time rapes on women and children by the men of an ultra-conservative religious sect.

Written and directed by Sarah Polley, and starring a wonderfully talented ensemble cast, *Women Talking* is an imagined response of the women after one of the men was seen, the crime was uncovered and police were called in.

So, while the men are away in town bailing out the accused, the women seize their power and talk, high up in a loft, seated on bales of hay. This group of eight will debate the alternatives, guided by the tenets of their faith, and come to a decision the women in the colony will abide by.

The circumstances and personalities of the individual women quickly take shape. Ona (Rooney Mara, never more beautiful) is gentle and beatific, a young, unmarried woman who was raped and now carries a child she loves with all her heart. She is adored by the university-educated August (Ben Whishaw), who left the community but came back and is asked by the women to record the meetings in the loft.

Following the women as they talk is emotionally involving and dramatically rewarding, as they search for a solution that honours their faith and will break forever the power inequity that encouraged the abuse to take place.

Original review: Penelope DeBelle, *InDaily.com.au*

Extracted by: Allison Edwards

WRITERS GUILD AWARDS

WRITERS GUILD AWARDS



The Awards season is surrounded by red carpet, lavish dresses and accolades for actors, directors and cinematographers. Think Academy Awards, BAFTAs, Biennale and Festival de Cannes. There are other awards that celebrate aspects that we enjoy on the big screen. One of the most important is the Writers Guild Awards. This term at LFS we will watch the work of Sarah Polley, winner of 2023 Best Adapted Screenplay for *Women Talking* and Todd Field, nominee for Best Original Screenplay for *Tár*.

The Writers Guild Awards homepage explains that they honor outstanding writing in film, television, new media, news, radio, and promotional categories. Thus there are awards not only for film but television comedy series, drama series, adapted programmes for example. The scripts must be produced in America or in Canada, Ireland, New Zealand or the UK.

The first Screen Writers Guild Awards was held at the legendary Bel-Air Hotel, Los Angeles.

Screenwriter Hal Kanter explained that:

‘Nobody remembers who first suggested that writers honor themselves – because nobody else in Hollywood did – but whoever started the fire saw it sputter into flame June 23, 1949. The Screen Writers Guild, the first organization of writers to hand out encomia, met at the Bel-Air Hotel not only to drink

cocktails but to tell a few. In a brief ceremony, four awards were given. For the “Best Written” American comedy, drama, Western and musical. Introductions were witty, acceptances were short and writers stood tall.’ Just four years later a journalist explained that ‘Nobody puts on a better show than the writers; it’s the hottest ticket in town.’



‘The party instilled such pride in our profession, the writers were emboldened to repeat it the next year. To meet increased requests for seats, they moved to the Beverly Hills Hotel, filled every chair and bathed the room in mirth with such cheeky satire as a scathing parody of Greer Garson’s attenuated Oscar acceptance speech, delivered by Lucille Ball. Subsequently, we enjoyed an equally insolent tribute to writers by Groucho Marx who said that “behind every successful screenwriter stands a woman. And behind her stands his wife.”’

Not wanting to take themselves too seriously, Kanter said of his craft: ‘Sometimes it takes a writer two or three days to rewrite a single line of dialogue. An actor can do it in just a few moments.’ <https://awards.wga.org/> https://en.wikipedia.org/wiki/Writers_Guild_of_America_Awards

KOMPROMAT

8, 10, 11 May



Mature themes, Violence, Coarse Language, Sex, and Drug use

Director: Jerome Salle

Featuring: Gilles Lellouche; Joanna Kulig; Louis-Do de Lencquesaing; Igor Jijikine; Aleksey Gorbunov

Language: French, Russian

Origin: France 2022

Running time: 127 minutes

Mathieu Roussel's only crime is naivete. As the recently appointed director of the Alliance Francaise in the Siberian city of Irkutsk, he rashly programs a homoerotic dance performance as an example of contemporary French culture. Predictably enough, the local powerbrokers see it as yet more proof of his country's depravity. Then bad luck enters the picture with the collapse of a Franco-Russian military deal and the FSB, the successor to Russia's KGB, responds by anointing him a scapegoat. He's hit with a trumped-up charge of child molestation and frogmarched off to a Siberian prison where his new cellmates beat him half to death.

Mathieu finds his first and staunchest ally in Svetlana, a Russian co-worker with a rebellious disposition and the courage to back it up to the point where she's willing to risk her own life to help him. Married to a former soldier crippled by injuries sustained in the war against Chechnya, she's in a particularly precarious position since her father-in-law is the local FSB chief. Mathieu's lawyer, Borodin, too, retains some sympathy for him, although it's well hidden below the layers of black comic cynicism which have accumulated during his long years of working within the Russian legal system. After getting his client released from prison to await trial under house arrest with an electronic bracelet strapped to his ankle, he gives him the bad news. He has no hope of an acquittal. To avoid 15 years of forced labour, he must go on the run.

The rest is a survival tale, told at breakneck speed with a twist at every turn. The suspense is relentless, relieved only by a few brief flashbacks sketching the outlines of Mathieu's rocky marriage and the depths of his devotion to his young daughter, Rose. It's also realistic. Roussel looks authentically lonely and terrified for most of the time. He displays a canny ability to navigate PayPal and the Russian equivalent of Airbnb, but that's about it. Nonetheless, the climax, which takes place in a Siberian Forest, is so harrowing that you have to remind yourself to breathe. An accomplished action director, Salle has a finely tuned feel for pace and timing and the current political scene adds an extra frisson. It's a wild ride.

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Janez Zagoda

CLOSE

Director: Lucas Dhont

Featuring: Eden Dambrine,
Gustav De Waele,
Emile Dequenne

Language: Flemish, French

Origin: Belgium 2022



Running time: 104 minutes

Suicide themes



15, 17, 18 May

Lukas Dhont's second feature, *Close*, won the Grand Prix at the 2022 Cannes Film Festival and the \$60,000 Sydney Film Prize at the Sydney Film Festival in the same year, and is Belgium's official entry for Best International Film in the forthcoming Oscars, so it comes with a big reputation. Like the recent *The Banshees of Inisherin*, the story tells of a close friendship and the tragic events that ensue when that friendship is suddenly and inexplicably withdrawn, only in this film the two pals are 13-year-old boys, not adults. In *Close*, Dhont and his co-writer Angelo Tijssens show us how the innocent, platonic love between these best mates is destroyed by society's prejudices. Their outstanding script was inspired by the work of US psychologist Niobe Way's major study of intimacy among teenage boys, *Deep Secrets: Boys' Friendships and the Crisis of Connection*.

Léo (Eden Dambrine) and Rémi (Gustav De Waele) are constant companions, spending both their waking and sleeping hours together. Léo's family are hard-working flower farmers on a property in the Belgium countryside and, during the summer holidays, Léo spends more time at Rémi's place. When the holidays are over and they start high school, their relationship triggers conjecture among the other school students, some of whom suggest they must be gay. Rémi doesn't pay much attention to this gossip but it makes an impression on Léo, who begins to distance himself from his best mate.

Close is a stunning cinematic experience and the Belgian countryside setting is gloriously captured by Frank van den Eeden's lush cinematography. One scene in particular takes one's breath away; the camera's tight focussing on Léo and Rémi as they race happily through a flower field, beautifully convey the carefree joy of childhood. The tragedy lies in the fact that others, incapable of experiencing or understanding such a close relationship, will inflict their insecurities on such an untroubled, loving friendship. It is heart-breaking to watch this beautiful companionship dissolve and the heartbreaking actions that follow.

Original review: Ian & Sheila Taylor, *A Film Life*

Extracted by: Gail Bendall

BROKER

22, 24, 25 May



Mature themes and coarse language

Beurokeo

Director: Kore-eda Hirokazu

Featuring: Song Kang-ho, Gang Dong-won, Bae Doona

Language: Korean

Origin: South Korea 2022

Running time: 129 minutes

Can you imagine liking people in a film, who participate in “baby trafficking”?

Okay, so on the surface, that theme doesn't point to us feeling warmth for such characters, but spend a couple of hours in the hands of Kore-eda Hirokazu with his film *Broker*, and your initial thoughts of revulsion will have evaporated.

Kore-eda brought us *Shoplifters*, one of my favourite films of 2018. He creates characters living on the fringes of South Korean society, who are striving to do the best for family and anyone else who joins their group, as they try to make a better life for themselves. Their activities are mostly dodgy, but the harm they inflict on others is negligible.

So when So-young (Lee Ji-eun) leaves her child near, not in, the local church's baby-box as rain pours, we already sense she is in two minds about her decision. Sang-hyun and Dong -soo dabble in passing babies onto caring families for a price. They are on hand to erase the CCTV and take possession of the infant. A nice little earner is impending. But complications arise. So-young (chequered past etc.) returns because she has second thoughts, and unbeknown to Sang and Dong they are under surveillance from a couple of police detectives who have had their suspicions about their activities. The detectives are also called to a dead body that had turned up on their patch.

I liked *Broker* equally as much as *Shoplifters*. In two hours we are asked to make some moral judgements of our own. Should we respect those who live life on the fringes, with little, who show resourcefulness but who are petty criminals? Are we being coaxed into testing our own moral standards? Part road trip, part mystery and always a social drama with heart, *Broker* is delightful.

Original review: Chris Greenwood, *A Sliver of a Film*

Extracted by: Gill Ireland

AFTERSUN

Director: Charlotte Wells

Featuring: Paul Mescal,
Frankie Corio, Celia Rowson Hall

Origin: UK, USA 2022



Running time: 101 minutes

Mature themes, coarse language
and sexual references



29, 31 May, 1 June

Charlotte Wells' debut feature *Aftersun* is a beautifully melancholic tale of memory and connection. Set in the late 1990s (1999 if the use of Blur's 'Tender' is an indicator) it charts a holiday taken by Calum (Paul Mescal) and his eleven-year-old daughter, Sophie (Francesca Corio) in a budget resort in Turkey.

More than a document of the time the father and daughter spend together in a halcyon summer punctuated with looming tragedy, *Aftersun* is a coming-of-age story that weaves in the power of familial love with the idea that it is impossible to ever really know the people we are closest to.

The film begins with Sophie recording herself and her father. Calum will soon have a birthday and she jokes that he will be turning 103. Calum in fact is so young that people mistake Sophie for his little sister. Partially the mistake could be made because the banter between the two is affectionately good-natured and rarely belies parental authority. Sophie also exhibits a preternatural wisdom for someone of her age. She refuses to hang out with other kids at the resort because they're "kids" and Calum refuses to hang out with their parents because they are so old.

Charlotte Wells has spoken about the film being a fiction but also extremely personal. Indeed, the level of intimacy she renders her characters with, speaks of truth. *Aftersun* is a beautiful film that heralds the emergence of a major cinematic talent. There are shots that will linger with the audience because their power is undeniable. Just as a Turkish carpet tells a story that its maker weaved into its very fibres, *Aftersun* is Wells' ode to the immense power of storytelling; whether those stories can ever be truly understood in the fabric of one's particular history.

Original review: Nadine Whitney, *Filmink.com.au*

Extracted by: Allison Edwards

TAR

5, 7, 8 June



Director: Todd Field

Featuring: Cate Blanchett, Noémie Merlant, Nina Hoss

Language: English, German

Origin: USA 2022



Mature themes, coarse language and brief nudity

Running time: 158 minutes

Throughout the new film written and directed by Todd Field, its title character, a person of exceptionally sensitive hearing and possibly perfect pitch, is almost constantly distracted from her vital activities by extraneous noise. Played with fierce and seamless commitment by Cate Blanchett, Lydia Tár is one of the wonders of the classical realm. She is a virtuoso pianist, an earnest ethnomusicologist, and a purposeful popularizer. And as a protean conductor about to conclude recording a cycle of Mahler symphonies, Lydia needs to get away from noise to do the work to which she almost stridently commits herself.

Lydia is a busy person. She has a quiet, glum, efficient assistant named Francesca (Noémie Merlant) whom Lydia addresses with less warmth than most humans would apply to Siri or Alexa. As she prepares to leave for Berlin, where she'll be recording the last symphony in her Mahler cycle, the Fifth, she lunches with a fellow conductor, Elliot Kaplan (Mark Strong), who clearly envies her. She tells him of her plans for the Berlin orchestra, including "rotating" an older colleague whose ear isn't what it used to be. The conductor also has a pursuer, or maybe more than one pursuer. We see an iPhone screen recording Lydia and texting snarky comments. She is not universally beloved. Nor is she particularly lovable. On returning home, she upbraids her wife, Sharon (Nina Hoss) for keeping too many lights on in their Berlin apartment.

But as a person, she's selfish by default. She serves Lydia Tár. And Lydia has a lot of appetites. In Berlin, she is knocked sideways by news of the suicide of a former protégé. And even as she's trying to cover her tracks in this affair, erasing emails and pressing Francesca to do same, Lydia sets her sights on Olga (Sophie Kauer) a promising young cellist, playing games with senior orchestra members to promote the rookie. *TÁR* is that rarest of items: a prestige awards contender that's also a genuine art film. The narrative unspools in an insinuating, sometimes enigmatic way. In the end, *TÁR* is not a diatribe or parable, but an interrogation, one that seeks to draw the viewers in, and compel them to consider their own place in the question.

Original review: Glenn Kenny, *RogerEbert.com*

Extracted by: Anne Green

CATE BLANCHETT



When contemplating the Film Buff's page, I thought easy, I'll write about Cate Blanchett. Where does one start? Listing awards? Not just awards from film academies but also an honorary Doctor of Letters from Macquarie University or the Companion of the Order of Australia for services to the performing arts. It simply became too much. Instead, I thought I would include a lesser known area of Cate's work: that as the Goodwill Ambassador for UNHCR, the UN's Refugee Agency.

Some of this work has been through areas with which she is most familiar such as the TV series *Stateless* (2020) which she co-created and produced. The show touches on issues of asylum, detention and broader themes of identity as well as providing an opportunity to examine

the issue of statelessness. Cate said "We live in a world where about one per cent of all humanity is now displaced as a result of conflict or persecution. Through *Stateless*, I hope to prompt people to rethink how we all are responding to the current displacement crisis."

Other work has been more specifically focussed with the UN. On her appointment in 2016, Cate said: "I am deeply proud to take on this role. There has never been a more crucial time to stand with refugees and show solidarity." Her support ranges across advocacy, raising awareness and fundraising and focusses both on humanising the refugee issue and amplifying the voices of refugees so that their stories, experience and needs can reach a wider audience. Blanchett also retains a special interest in the scourge of statelessness which affects millions of people worldwide, denying them basic rights, including access to education, healthcare and the ability to work and travel."

On statelessness Blanchett explained that it: 'leaves people politically and economically marginalised, and particularly vulnerable to exploitation and abuse. They are often deprived of an education, medical care, the right to marry or even receive a death certificate...IT is a man-made problem and it is solvable.'

Her role has seen her speak to many and varied groups about refugee issues, visit refugee camps in areas such as Lebanon and Jordan, and use her profile to raise understanding and compassion. Perhaps more controversially, she has voiced her opinion about the 'off-shore processing' approach adopted by Australia with Christmas Island, Nauru and Papua New Guinea.

Sources: <https://www.unhcr.org/cate-blanchett.html>



LIVING

12, 14, 15 June



Mature themes & coarse language

Director: Oliver Hermanus
Featuring: Bill Nighy, Aimee Lou Wood, Alex Sharp
Origin: UK 2022

Running time: 102 minutes

This is a remake of Akira Kurosawa's Japanese Film *Ikiru* or *To Live* released in 1982. The film is centred around a buttoned-up civil servant who works joylessly in the town planning department; he is a lonely widower estranged from his grasping son and daughter-in-law. In the original film, he was Mr Watanabe, played by Takashi Shimura. Now he is Mr Williams, played by Bill Nighy.

Approaching retirement, his apparent reward for a life of pointless tedium, Mr Williams receives a stomach-cancer diagnosis with just one year to live. Following a mad and undignified attempt at boozy debauchery in the company of a disreputable writer (Tom Burke), Mr Williams realises there is one thing he might still achieve: forcing the city authorities to build the modest little children's playground for which local mothers have been desperately petitioning and which he and his colleagues have been smugly preventing with their bureaucratic inertia. Through sheer force of will, and astonishing his co-workers with his deeply unbecoming new urgency and baffling desire to help people, Mr Williams is determined to get the playground built before death closes in.

Like the original, Hermanus and Ishiguro have set it in the 1950s as well, and in doing so ingeniously recast it as a historical piece where the post-war London County Council works beautifully within the context as a bridge between the two cultures.

This is a film which leaves audiences pondering some of life's deeper questions. Would it be possible to achieve Mr Williams's passionate dedication without the terminal illness? After all, haven't we all got that same mortal prognosis? Or is the terrible paradox that we need to be told what we know already but are trying not to think about? A gentle, exquisitely melancholic film that tells a universal story.

Original review: Peter Bradshaw, *The Guardian*

Extracted by: Ed Beswick

THE BLUE CAFTAN

Le Bleu du Caftan

Director: Maryam Toucan

Featuring: Lubna Azabal,
Saleh Bakri, Ayoub Missioui

Language: Arabic, English

Origin: Belgium, Morocco,
Denmark, France 2022



19, 21, 22 June

Running time: 122 minutes

Sex scenes and nudity



Director and co-writer Maryam Touzani laces *The Blue Caftan* with so many metaphors that it's difficult to describe its plot or sequences without succumbing to analytical paralysis. Yet this is precisely what one should avoid when engaging with this incredibly delicate film. Touzani's account of an unconventional love story—among a closeted Moroccan tailor, Halim (Saleh Bakri), his wife, Mina (Lubna Azabal), and their new apprentice, Youssef (Ayoub Missioui)—is best experienced by simply wallowing in the lushness of its fabrics, sartorial and symbolic alike, refusing the temptation to unspool its poetic parallels.

Halim and Mina run a caftan shop in the medina in Salé. Halim is a *maalem*, an expert seamster who works at his own pace. Which means he's "not a machine," as Mina tells one customer who's eager to have her order completed. Halim refuses to use a sewing machine, granting his garments the kind of attention and labor that Renaissance painters bestowed on their artworks.

But in order not to completely alienate their clients, the orders need to be finished in some sort of timely fashion. Which is why Halim and Mina hire Youssef, who proves to be a dependable and gifted apprentice, and who becomes smitten with Halim and his delicate mode of instruction. This attraction seems to be mutual but not the willingness to act on it.

One of the most fascinating and daring aspects of *The Blue Caftan* is the role that Touzani gives to the figure of the heterosexual woman in the relationship between men who desire each other despite everything. Mina, who's terminally ill, and whose pain is precisely located on her back, works at once as a repressive agent and a facilitator of Halim and Youssef's desire. Youssef ultimately becomes the trigger for an apprenticeship that all of these characters share. For all of the film's allegorical lines having to do with dress-making, such as "if you cut too much, there's no going back," or "iron all you want, it won't fall right," it's Mina's piece of advice to Halim that most vividly and succinctly captures the core of this apprenticeship: to not be afraid to love.

Original review: Diego Semerene, *Slant Magazine*

Extracted by: Mark Horner

THE PERFECT DINNER

26, 28, 29 June



La Cena Perfetta

Director: Ben Sharrock

Featuring: Salvatore Esposito, Greta Scarano, Gianluca Colucci

Origin: Italy 2022

Language: Italian



Violence, coarse language and sexual references

Running time: 106 minutes

Carmine (Salvatore Esposito) reluctantly runs a restaurant in Rome, after having been forced there post a major stuff up by his godfather and mafioso Pasquale (Gianfrance Gallo). While ostensibly his job is to sit down, shut up and launder money as fast as possible, in reality Carmine can't resist the allure of turning this restaurant into a going concern. He also can't resist the charms of Consuelo (Greta Scarano), a down on her luck chef who he teams up with to turn this restaurant into a Michelin star aspiring restaurant. To do so, however, he dips into the money he is meant to be laundering, and as they face together the challenges of creating a successful restaurant, they also face the looming threat of the mafioso they took the cash from.

The Perfect Dinner isn't breaking any new ground. Indeed, the style of filmmaking feels like it harkens back to a time before big budget CGI, endless camera stabilisation, and that certain streaming service feel of content. There are rough shots, and the whole thing feels like it was all shot on location without an ounce of green screen. There's something to love about that.

There's also something to love about the beautiful work by the two lead actors. Esposito is lovely and engaging, a truly endearing sort of hero to get behind. Scarano is feisty and fiery as the wronged chef, but also convincing in her relationship with Esposito. Together, they form a formidable pair that sparks real joy. The other standout is Gianluca Colucci's Rosario, who plays the comic relief extremely well.

As a story, there's nothing really unexpected to be seen here. However, that doesn't mean it fails in any respect. The paths are well trodden, but they still are both enjoyable and effective in delivering the emotional punches needed. At the end of the day, the film focusses on how memory and familiarity in food drives enjoyment and feeling, and the movie itself trades on that same sentiment very effectively to deliver a great time in the theatre. *The Perfect Dinner* isn't perfect, but it's a damn good meal.

Original review: Jacob Richardson, *A Sliver of Film*

Extracted by: Gail Bendall

MY OLD SCHOOL

Director: Jono McLeod

Featuring: Alan Cumming, Brandon Lee, Clare Grogan

Origin: UK 2022



3, 5, 6 July

Running time: 105 minutes

Coarse language



One of those unbelievable true stories so wild it must be true, Jono McLeod's entertaining documentary *My Old School* captures 30-year old Brian McKenna's crazy journey where he was able to infiltrate his high school in Glasgow and attend under the guise of a 16-year old. That's right: A 32 year old went back to high school 16-years later and nobody, not even his teachers who were still teaching when he was actually a teenager, noticed.

Featuring testimonials from his former classmates who were duped into thinking McKenna, who used the pseudonym Brandon Lee (after the late "Crow" actor who was tragically killed on set), was their peer. In a weird twist on the usual "talking head" documentary technique, the real McKenna provides testimonial. However, he didn't want his face to be seen and so the filmmakers enlisted Alan Cumming (at one point slated to play McKenna in the movie that never happened) to give a lip synch performance.

Despite some of the material not being as shocking or as revelatory as the filmmakers think it is, *My Old School*, which also intercuts several animated sequences into the film, is an often funny, endearing look at this man's implausible journey. It could have pushed back harder at some of the questionable things he did or the fact no charges were brought forth, still, *My Old School* gets merit for bringing this story to vivid life on screen. A must-see.

Original review: Nate Adams, *The Only Critic*

Extracted by: Gill Ireland

PROGRAMME: 24 APRIL – 6 JULY 2023

| SESSION TIMES | | MOVIE | LENGTH |
|---------------|-------------|--|-------------|
| 24, 26, 27 | APRIL | Margrete Queen of the North (MA15+) Margrete den Første | 120 Minutes |
| 1, 3, 4 | MAY | Women Talking (M) | 104 Minutes |
| 8, 10, 11 | MAY | Kompromat(M) | 127 Minutes |
| 15, 17, 18 | MAY | Close (M) | 104 Minutes |
| 22, 24, 25 | MAY | Broker (M) Beurokeo | 129 Minutes |
| 29, 31 1 | MAY JUNE | Aftersun (M) | 101 Minutes |
| 5, 7, 8 | JUNE | Tár | 158 Minutes |
| 12, 14, 15 | JUNE | Living (PG) | 102 Minutes |
| 19, 21, 22 | JUNE | The Blue Caftan (M) Le Bleu du Caftan | 122 Minutes |
| 26, 28, 29 | JUNE | The Perfect Dinner (M) La Cena Perfetta | 106 Minutes |
| 3, 5, 6 | JULY | My Old School (M) | 105 Minutes |

Film voting: The Plough Inn

24 JULY 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 & 6.30 pm

Thursday 6 pm

Committee:

President Janez Zagoda

Secretary Gail Bendall

Membership secretary Gill Ireland

Vice-President Mark Horner

Treasurer Ed Beswick

Committee Anne Green
Allison Edwards

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



**VILLAGE
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LAUNCESTON