

NEWSREEL

7 FEBRUARY– 14 APRIL 2022

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200 Old Francs

THE FRENCH DISPATCH

OF THE LIBERTY, KANSAS EVENING SUN

STORY BY WES ANDERSON

BILL MURRAY

FRANCES McDORMAND

JEFFREY WRIGHT

TILDA SWINTON

ADRIEN BRODY

BENICIO DEL TORO

OWEN WILSON

LÉA SEYDOUX

TIMOTHÉE CHALAMET

LYNA KHOUDRI

STEPHEN PARK

MATHIEU AMALRIC

LIEV SCHREIBER
ELISABETH MOSS
EDWARD NORTON
WILLEM DAFOE
LOIS SMITH
SAOIRSE RONAN
CHRISTOPH WALTZ
CÉCILE DE FRANCE
GUILLAUME GALLIENNE
JASON SCHWARTZMAN
TONY REVOLORI
RUPERT FRIEND
HENRY WINKLER
BOB BALABAN
HIPPOLYTE GIRARDOT
ANIELICA HUSTON

SEARCHLIGHT PICTURES and INDIAN PAINTERBRUSH present an AMERICAN EMPIRICAL PICTURE by WES ANDERSON
"THE FRENCH DISPATCH OF THE LIBERTY KANSAS EVENING SUN" U.S. Casting by DOUGLAS AIBEL CSA
French Casting by ANTOINETTE BOULAT U.K. Casting by JINA JAY Music Supervisor RANDALL POSTER Music by ALEXANDRE DESPLAT
Costume Designer MILENA CANOBERO Editor ANDREW WEISBLUM ACE Production Designer DAM STOCKHAUSEN
Director of Photography ROBERT YEOMAN, ASC Line Producer FREDERIC BLUM Co-Producer OCTAVIA PEISSEL Executive Producers SCOTT RUDIN
ROMAN COPPOLA HENNING MOLFENTER CHRISTOPH FISSER CHARLIE WOEBCKEN Produced by WES ANDERSON
STEVEN RALES JEREMY DAWSON Story by WES ANDERSON & ROMAN COPPOLA & HUGO GUINNESS & JASON SCHWARTZMAN
Screenplay by WES ANDERSON COMING SOON Directed by WES ANDERSON





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 1500 members. The largest cinema at the Village holds around 300 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 and Kim Pridham.

EIFFEL

Director: Martin Bourboulon

Featuring: Romain Duris,
Emma Mackey,
Pierre Deladonchamp,
Alexandre Steiger

Origin: France 2021

Language: French



Running time: 109 minutes

Sex and Nudity



7, 9, 10 February

The Eiffel Tower rose in two years without power tools or construction cranes. Martin Bourboulon's ambitious, handsomely appointed and unapologetically old-fashioned *Eiffel* took 25 years to make it to the screen and that's a good thing since digital effects render the various stages of the so-called "staircase to infinity" with startling realism. As viewers, we know that the 300 metre tower will indeed be built however Gustave Eiffel himself, sceptical creditors and his mostly loyal but sometimes unpaid workers have no such certainty. The late 1880s were a time of incredible invention and upheaval and Eiffel was intent on pursuing challenges he could call "modern". Eiffel's real-life track record of impressive exploits and setbacks is far too rich to cover in any one film. So *Eiffel* narrows its focus by pairing name-recognition with informed speculation about "why" he went from showing scant interest in contributing a structure to the 1889 World's Fair to being hell-bent on constructing the tallest man-made thing to date.

Eiffel, who came from a modest background, had to conceive the tower and inspire his builders. His motivation, the film posits, was to impress a re-discovered long lost love. Twenty-five years after incidents that are doled out with the right mix of flashbacks and emotional secrecy, he crosses paths with one Adrienne Bourgès (Emma Mackey), now the wife of an influential newspaper columnist (Pierre Deladonchamps), whose support the marketing-conscious Eiffel needs to erect an unavoidably prominent iron structure upon the sedate Paris landscape.

Romain Duris looks fetching in period garb as does Mackey, who is both convincing and fun to watch as a seemingly spoiled young beauty schooled in frivolity and seduction who turns out to have a deeper personality than appearances would suggest. The scenes in which the feet of the tower seem destined to sink into bog and muck and the hold-your-breath suspense surrounding the ingenious sand-based system intended to properly align the entire structure are keenly depicted and thoroughly entertaining. Issues of class, wealth and power are woven into the tale but this is a bittersweet love story at heart.

Original review: Lisa Nesselson, *Screen Daily*

Extracted by: Allison Edwards

SUMMER OF SOUL

14, 16, 17 February



Director: Ahmir “Questlove” Thompson

Featuring: Dorinda Drake, Barbara Bland-Acosta, Darryl Lewis, Gladys Knight, Musa Jackson

Origin: USA 2021



Mild themes and drug references

Running time: 118 minutes

Summer of Soul is part music film, part historical record created around an epic event that celebrated Black history, culture, and fashion. Over the course of six weeks in the summer of 1969, just 100 miles south of Woodstock, The Harlem Cultural Festival was filmed in Mount Morris Park (now Marcus Garvey Park). The footage was never seen and largely forgotten--until now.

Questlove’s magnificent documentary of the forgotten 1969 Harlem Cultural Festival gives moving context to rediscovered footage of Stevie Wonder, Mahalia Jackson, Nina Simone et al in their prime

Produced and MCed by Tony Lawrence (“a hustler, in the best sense”), and supported by the liberal Republican New York Mayor, John Lindsay, with security by the Black Panthers, the 1969 Harlem Cultural Festival played out over six weekends in Mount Morris Park at a time of profound cultural re-evaluation, a year on from the assassination of Dr Martin Luther King. Up in space, Neil Armstrong may have been taking one small step for a man, but as one festival goer states: “Never mind the moon, let’s get some of that cash in Harlem.”

Blending wry laughter with piercing insight, interviewees explain how the word “Black” shifted from a fighting-talk term of abuse to one of self-determination and pride. Trailblazing journalist Charlayne Hunter-Gault remembers the battle she fought to get the *New York Times* to use “Black” rather than “negro”, while others describe festival power-couple Abbey Lincoln and Max Roach as being “unapologetically Black – they lived that phrase every day”.

Original review: Mark Kermode, *Observer*

Extracted by: Mark Horner

PASSING

21, 23, 24 February

Director: Rebecca Hall

Featuring: Tessa Thompson,
Ruth Negga, André Holland

Origin: UK 2021



Running time: 98 minutes

Mild themes and coarse language



Making her feature debut behind the camera, Rebecca Hall adapts Nella Larsen's 1929 novel about women unable to find a place to truly belong. The film is *Passing*, and Hall mines Larsen's insight and longing to produce a visually stunning, melancholy period piece. Filmed appropriately and gorgeously in black and white, *Passing* transports us to the Harlem Renaissance. Irene (Tessa Thompson), wealthy wife of a doctor, pulls her fashionable hat down a little over her eyes and shops in upscale, very white boutiques looking for the book her son must have for his birthday.

She then cautiously risks an afternoon tea in a high-rent bistro, intrigued but terrified of being discovered as she passes for white. A familiar laugh rings through the room and Irene is recognized, not by angry white faces, but by an almost unfamiliar blonde — high school friend Clare (Ruth Negga), whose entire life is built on the falsehood Irene only flirts with for an afternoon. What follows is a relationship fraught with anxiety, envy and yearning as two people consider what might have been and what might still be, depending on how they position themselves in the divided racial culture of 1920s NYC.

Thompson delivers an introspective performance unlike anything thus far in her impressive career and Negga is superb, just incandescent and haunting as a damaged, elegant survivor. For all her glitter and glamour, Clare haunts the screen. The tenderness between the two characters is haunting, and delivers a sorrowful tone at odds and yet in keeping with the glorious, snow-globe-esque set design.

Hall might seem an unusual talent to deliver such a richly textured examination of the Black experience in America, but she took inspiration from her own grandfather, a black man who passed for white. Whatever the background, the result is a meticulously crafted, deeply felt gem of a film.

Original review: Hope Madden, *UK Film Review*

Extracted by: Gill Ireland



Mature themes

Director: Blerta Basholli**Featuring:** Yllka Gashi, Çun Lajçi, Aurita Agushi**Language:** Albanian**Origin:** Albania, North Macedonia, Switzerland, Kosovo 2020**Running time:** 84 minutes

A Kosovo war widow fights her patriarchal village for an independent life in this Sundance prize winner. The story takes place in Krusha, a pretty hillside town that was the site of a horrendous massacre in 1999. It's clear from the start that this will be an uphill struggle, when Fahrije's wheelchair-bound father-in-law balks at her learning to drive and selling homemade hot pepper sauce in a big-city supermarket. "You have to know your place in the family." She counters, "I can't rely on you, father." The other war widows who meet at a local support group are deathly afraid of "gossip" and are no more encouraging.

We meet Fahrije sneaking into a medical tent, where she searches body bags for the decomposed remains of her husband Agim. The anxiety of not knowing if he's dead or alive is a torture that afflicts many women in the town. It also reinforces society's taboo about trying to move on. A few telling scenes, like trying to sell Agim's table saw for some much-needed cash, underscore the inertia of the place, and make it clear that Fahrije is doing something out of the ordinary when she decides she'll learn to drive — even though the instructor is a man. Behind the wheel of a beaten-up car on loan from the women's collective, she flashes a rare smile of triumph.

Her idea is to set up a working group based out of her house to stew, mince, and bottle hot peppers. Apart from a refreshingly outspoken older woman, Naza, who ingeniously has her back with a supermarket manager, the other women are hesitant. The men lounging in a café break a car window and call her names. Her teenage daughter and her younger son are against it, Grandpa, too. But Fahrije plows on, knowing the beehives built long ago by her missing husband can't feed the family, and she herself can no longer bear being stung by bees.

Original review: Deborah Young, Film Review/Sundance 2021**Extracted by:** Janez Zagoda

The Annual General Meeting will be held at 6pm, Monday 28th February, before the screening of *Hive*.

PRESIDENT'S REPORT

28 February

The Launceston Film Society started 2021 much like it closed the previous year. We still had the use of the three Village theatres to enable control of social distancing. As Covid-19 was controlled in our State, the State Government relaxed restrictions and mid-way through Term 1 we went back into using one theatre. Voting in Term 1 was still online, but by Term 2 we resumed face to face voting events after each screening at the end of each term.

All I can say is let's see how 2022 affects the LFS screenings. At all times we follow the rules and protocols as required by the State Government Health Authority and Village Cinemas risk-management process, to manage cinema attendance under Covid-19.

One of the challenges we encountered as the year progressed was access to newer films, as, due to constant mainland lockdowns, cinemas there could not screen these films, and the distributors held on to them as they desired to release commercially before allowing Film Societies to hire and screen. This also cut the available reviews by trusted film reviewers. This should right itself in early 2022 if the states all stay open for 'normal' business.

During 2021 your Society screened 21 English language films and 19 from Europe, South America, and the Middle East. We showed the latest releases from Kelly Reichardt, Haifaa Al-Mansour and Pablo Larrain, all directors the Society has screened over the years. Those who have a good memory can see how these directors have grown their film craft and the directions they are taking. Also, we screened a few films by, first time to us, Indi directors, Miranda July, and Gillian Wallace Horvat.

A big thank you should be made to Peter Gillard who stepped down as President of the Society, after nearly 30 years of involvement with the committee, 12 as President. We still welcome Peter and Maureen weekly to screenings and hope to, for many more years. Also, thanks to Ian Meikle, who served on the committee for three years.

The biggest thanks are to the current committee, who put in many hours each week and over the whole year. We are all volunteers to help run the Society and foster the primary objects of it being: "To screen films; encourage interest in film as an art form, and to provide and promote the opportunity for the viewing of films of merit".

Also a big thank you to Leigh Thompson, whom you meet on the door at each screening, and to the management and staff of Village Launceston, who have been helpful and flexible, over the year as rules and processes changed due to the pandemic.

Janez Zagoda

President

Launceston Film Society.

DOCUMENTARY FILM



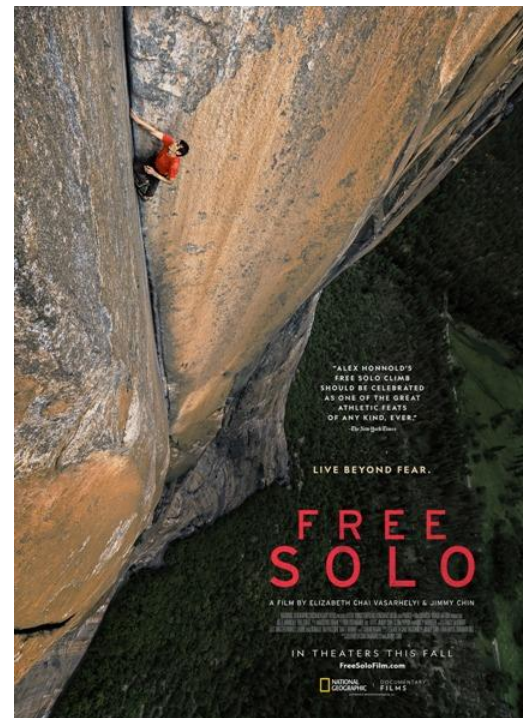
Documentary film has long been a component of the film selection at the LFS. In more recent years, films rated highly at various festivals or nominated at the Academy Awards in the Best Documentary Feature section have been shown. *For Sama* (T3 2020), *Free Solo* (T2 2019), *RBG* (T4 2018) and *Amy* (T4 2015) just give a taste of the range of documentaries we have been privileged to enjoy.

The story of documentary film is based in the early one minute or so 'actuality films' that eventually developed into the newsreel tradition. Some of these were staged or reenacted for the filmmaker, especially the early film of battle scenes in World War I.

By the 1930s, the documentary film was being developed as a propaganda machine, no where more so that by Joseph Goebbels for Nazi Germany, although both Britain and Canada also produced a number of films to counteract this. In Australia we began to see this form being used too by film makers such as Damien Parer and Ken Hall with their Academy Award winning documentary *Kokoda Front Line!* (1942). However that 9 minute film is far shorter than the documentary film of today.

Documentary film was able to develop with advances in light and reliable cameras plus portable sound devices. This would allow the film crew to shoot on location, recording as events unfolded on location. The French 'Cinéma vérité' and North American 'Direct Cinema' were both movements that helped develop documentary film into the genre we enjoy.

Modern documentary filmmakers continue to use their media for social change, for awareness and also to just tell a good story. Moving from the fringe of film making, many of these documentaries are now box-office hits such as Michael Moore's *Fahrenheit 9/11* (2004) which has earned over \$110 million US. Although they are still criticised for manipulating reality, such as using music to increase emotional response, in today's world there is far more pressure on documentary filmmakers to be truthful in their representation of the world and to accurately denote their topic. Ultimately, documentary films are a way of starting conversations about topics that are important to our global community.



DIANA'S WEDDING

Dianas bryllup

Director: Charlotte Blom

Featuring: Marie BlokhusPål, Sverre Hagen, Jannike Kruse

Origin: Norway 2020

Language: Norwegian



Running time: 88 minutes

Strong coarse language



The ghost of Princess Diana will forever be inspiration for conspiracy documentaries, tribute documentaries, fictional accounts made by filmmakers inside and outside of the UK. But this Norwegian dramedy about a dysfunctional couple's marriage seen through the eyes of their daughter is at least a refreshing take and in some very small way, a homage to Diana.

In 1981, the Royal Wedding of the century took place when Lady Diana Spencer married Prince Charles. On the same day in a small town in Norway, Liv and Terje also got married and moved into their new home with their infant daughter, Diana. Like her namesake, Diana would face a chaotic life in the years ahead.

Dysfunctional family stories are usually the most fun to watch as you know you are guaranteed chaos, outbursts and the unexpected expected shenanigans that come with that description. *Diana's Wedding* is not a rare or unusual story to be told but it is an energetic and every bit the nostalgia trip through a childhood. With the clothes, the music, the art and the behaviours of the parents, there is a lot to enjoy about this comedic family drama that plays out like an adaptation of a biography. Although the film is named after Diana, the film is more about her parents, with the focus being on their marriage and parenting skills which they both lack. Their neighbours, the unhappy housewife Unni and the distant Jan, also play a major part in Diana's story, as the families becomes close friends and the children grow up together. Both sets of parents are shown to have terrible parenting skills throughout and it is unclear whether we are meant to judge them or feel sorry for the children trapped with these adults who don't know what they're doing.

Director Charlotte Blom, who also co-wrote the script, has created a story with a rollercoaster of emotions, which is what is expected when it comes to any film about a family. Adding in the dysfunction just makes it a delight to watch.

Original review: Katie Hogan, *Film Hounds*

Extracted by: Charlotte Lloyd

7, 9, 10 March

WHEN POMEGRANATES HOWL

14, 16, 17 March



Director: Granaz Moussavi

Featuring: Arafat Faiz, Elham Ahmad Ayazi, Saeida Sadat, Freshta Alimi

Origin: Afghanistan, Australia 2020

Language: Farsi



Mature themes and violence

Running time: 80 minutes

Inspired by real stories, and shot on the streets of Kabul in Afghanistan, Granaz Moussavi's new feature, which was partly funded by the Adelaide Film Festival, and post-produced in Adelaide, gave an alternative perspective of war to that of so many other films popular in western culture. War films like *Lone Survivor* and *Three Kings* (set in Iraq) paint a picture of the Middle East that tries to evoke sympathy for western lead actors and whatever horrific situation they find themselves in. *When Pomegranates Howl* attempts to turn that narrative on its head.

When Pomegranates Howl, written and directed by Moussavi, follows Hewad (Arafat Faiz), a 9-year-old boy working every day in the streets of Kabul to provide for his family. Hewad, whose brother and father were both 'martyred', does it tough, pushing rickety carts up steep streets that are laden with cracks and potholes. He tries to have whatever child-like fun he can along the way, but never forgets he has a younger sister at home who is now his responsibility.

Faiz, an untrained young actor, is outstanding and a delight to watch as the fast-talking, street-smart kid who works every angle, sees every chance, and seizes every day. He makes deals with anyone he can, in order to get ahead, and dreams of becoming a movie star. His biggest opportunity seems to come in the form of an Australian war photographer (Andrew Quilty).

Afghanistan is painted in a light not generally seen by western audiences, and it's a welcome change. Seeing these people being happy in their culture, despite what is going on in society around them, is beautiful. The stunning cinematography (Behrouz Badrouj) with extended shots, follows Hewad up the roads and rough paths where he pushes his rickety cart. The story, which is based on true events that Moussavi heard about as an interpreter working in Australian immigration detention, while enlightening and fresh, is also completely heartbreaking, with that stunning conclusion leaving a sold-out cinema humbled, and completely silent.

Original review: Travis Akbar, *Screen Hub*

Extracted by: Gail Bendall

RIDERS OF JUSTICE

Retfærdighedens ryttere

Director: Anders Thomas Jensen

Featuring: Mads Mikkelsen,
Nikolaj Lie Kaas,
Andrea Heick Gadeberg

Origin: Denmark, Sweden 2020

Language: Danish



Running time: 116 minutes

Strong violence and coarse
language



21, 23, 24 March

The catastrophic reach of the Butterfly Effect – wherein a tiny event sets in train a string of cause and effect that can result in large-scale tragedy and disaster – sits at the boiling centre of *Riders of Justice*, a tremendously involving, attention-grabbing, decidedly off-beat Danish revenge drama that questions whether life is governed by coincidence or fate.

After narrowly surviving a lethal train crash, distraught data analyst Otto (Nikolaj Lie Kaas) begins to investigate whether the calamity was, indeed, an accident. A moment beforehand he had given his seat to Emma (Anne Birgitte Lind), who was killed, leaving her daughter Mathilde (Andrea Heick Gadeberg). Also killed was a star witness in a high-profile case against the notorious Riders of Justice bkie gang, an event he can't put down to coincidence.

With the hacking help of fellow tech heads laconic Lennart (Lars Brygmann) and Emmenthaler (Nicolas Bro), Otto carefully formulates a case that the accident was, in fact, a cleverly designed, cleverly disguised plan to assassinate the witness. The fire for revenge is stoked when they take their highly persuasive evidence package to Emma's grieving husband Markus (Mads Mikkelsen), a soldier called out of the field to deal with his loss and his traumatized daughter.

What unfurls is a tightly wound, superbly dispatched tale mixing black humour, emotional tension and bursts of cathartic violence; writer/director Anders Thomas Jensen delivers a ripping story where surveillance technology is made to serve the impulse for payback. Alongside the revenge narrative, Anders Thomas Jensen deftly beds in a pretty thoughtful theme regarding the operation of luck and coincidence in everyday life. As one character explains to Mathilde, a complex network of small, random events lie behind such calamities, rendering senseless any attempt to make sense of them. It's not often we get a ripping revenge drama that delivers philosophical appetizers while also making good on its all-important duty to enthrall and entertain.

Original review: Jim Schembri, www.jimschembri.com

Extracted by: Mark Horner

WES ANDERSON



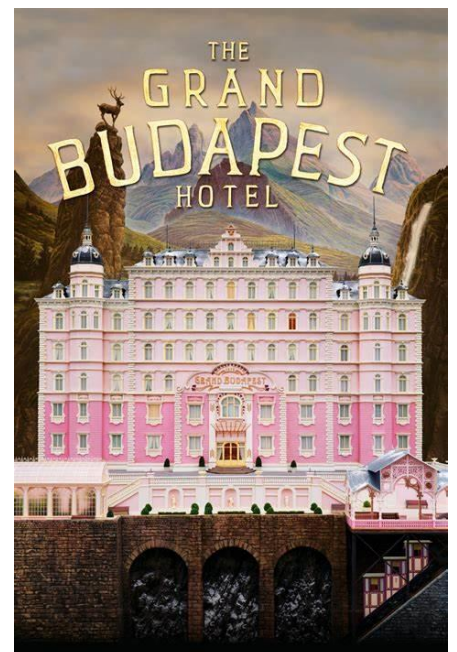
Wesley Wales Anderson surely qualifies as one of America's finest and most original comedy filmmakers. Often called an 'auteur', he likes to be a part of every aspect of his films' creation. This might be the reason why they all contain his own highly distinct stamp. This stamp is that of pure creativity – a strange combination of humour, colour and personality. It's

hard to say exactly why his films carry this effect. It seems as though it comes down to a number of things: a celebration of the quirkiness of his imagination, and the hilarity of the life he must see around him. The distinction of his work is probably understood best with the explanation of three things: script, cinematography and soundtrack.

The script in each film usually revolves around a large number of detailed characters, much of the time in a family (*The Royal Tenenbaums*, *The Darjeeling Limited*, *Fantastic Mr Fox*) alongside an eccentric dialogue. With the introduction of these characters, Anderson's obsession with people's flaws becomes abundantly clear. His portrayal of these quirky, but deeply troubled characters is something entirely his own, placing them in peculiar situations, forcing them to face their issues in unusual ways.

Wes Anderson's soundtracks are generally made up of an assortment of folk and rock classics, consisting of bands like the Kinks, Love, the Rolling Stones and the Proclaimers. Though it's easy to load a film with great songs, it's a little harder to produce a great soundtrack. Lastly, all his movies are mainly and deliberately filmed using primary colours. This gives his work a unique style and a surreal feel, as if the world's that are shown in his films are suspended between a sort of dream and reality.

Nominated for a number of awards during his career, Anderson's film interest developed as a child, making silent films on his father's Super 8 camera. Later, whilst at the University of Texas in Austin, he worked part time as a cinema projectionist. It was here that he met and roomed with future actor and long-time collaborator Owen Wilson. Together they wrote the script for a short film called *Bottle Rocket* in 1994, which would be developed as Anderson's first full length film in 1996. Many of Anderson's films have a similar cast with Bill Murray, Adrien Brody, Willem Dafoe, Tilda Swinton and Anjelica Huston, for example, returning to star with Owen Wilson.



Sources:

<http://www.unsungfilms.com/914/wesley-wales-anderson/#selection-271.0-297.513>

https://en.wikipedia.org/wiki/Wes_Anderson

THE FRENCH DISPATCH

28, 30, 31 March

Director: Wes Anderson

Featuring: Benicio Del Toro, Adrien Brody, Tilda Swinton, Frances McDormand, Bill Murray, Owen Wilson, Jeffrey Wright

Origin: USA 2021

Language: English, French



Running time: 108 minutes

Nudity, sexual references, coarse language and drug use



The French Dispatch opens with a blink-and-you-miss-it exposition of the world Wes Anderson has created. It's 1960s France, and Bill Murray is Arthur Howitzer Jr., editor of *The French Dispatch*, a fictional *New Yorker*-style magazine that originally began as a Sunday supplement to the *Liberty, Kansas, Evening Sun*, "bringing the world back to Kansas." The film is a portmanteau—that is, a collection of shorter narratives within one film. It's charmingly arranged in the structure of a print magazine, including an editor's note, "The Cycling Reporter" by Herbsaint Sazerac (Owen Wilson), feature stories "The Concrete Masterpiece" by J.K.L. Berensen (Tilda Swinton), "Revisions to a Manifesto" by Lucinda Kremetz (Frances McDormand), and "The Private Dining Room of the Police Commissioner" by Roebuck Wright (Jeffrey Wright), plus "Declines and Deaths" as an endnote.

The film is both a love letter to France and to old-fashioned print journalism, particularly travel writing. (Howitzer Jr.'s mottos as editor are "No crying," and "Just try to make it sound like you wrote it that way on purpose.") It has everything that we've come to expect from Wes Anderson—carefully crafted aesthetics, perfect colour palettes, and intricate tableaux of actors. It's to nobody's surprise that the film has a (mostly white) stacked cast, full of Wes Anderson regulars and a variety of A-listers in both major and minor roles. *The French Dispatch* alternates from French to English, from black-and-white to colour, as if Anderson is just off screen with a switch. There's occasional animation, quick-witted jokes, and a score once again by Alexandre Desplat, whose light and lilting piano threads the stories together.

As with most films by this director, the style and humour and pacing can be polarizing. Despite some fun moments, *The French Dispatch* didn't feel as easy a watch as other Wes Anderson films. It is certainly worth seeing for die-hard fans, Francophiles, and journalism lovers.

Original review: Taryn Allen, *Chicago Reader*

Extracted by: Allison Edwards

THE LOST LEONARDO

4, 6, 7 April



Director: Andreas Koefoed

Featuring: Martin Kemp,
Doug Patteson,
Alexandra Bregman

Origin: Denmark, Sweden,
Norway, US 2021

Language: English, French



Mild coarse language and brief
nudity

Running time: 100 minutes

There have been several recent films about the pressures dictating prices on the international art market, but none have been as instructive – or as enthralling – as *The Lost Leonardo*. The story begins in the stockroom of an obscure New Orleans auction house and travels across the globe. As it goes, the painting at its centre grows in value – from \$US1175 to \$US450 million.

Known as *Salvator Mundi* (Saviour of the World) it was unearthed in New Orleans in 2008 by Alexander Parish, a “sleeper hunter”, on the lookout for undervalued works of art. He took it to his dealer, who engaged Dianne Modestini, a respected New York restorer, to examine the painting and clean it up. After careful analysis, she felt ready to endorse it as an authentic Leonardo da Vinci. This decision was to plunge her into a controversy for the ensuing 13 years.

A less talented director might have unfolded the story as a series of talking heads noisily at war with one another, but Denmark’s Andreas Koefoed has shaped a narrative which doubles as an absorbing detective story and a provocative dissection of the delicate business of art attribution. Once the authentication caravan begins to roll and money and power take over. The first milestone comes in 2011 when the National Gallery in London included the painting in its blockbuster *Da Vinci* exhibition without getting formal opinions from the experts. Two years later, it sold for \$US127.5 million to a Russian oligarch by a Swiss dealer and it goes on from there. Inevitably, an element of show business enters the picture as competing experts heatedly offer up their views. New York critic Jerry Schatz, for instance, should be convicted on aesthetic grounds for over-acting, such is the level of indignation he achieves in denouncing the painting.

Perhaps the saga’s biggest loser is the poignant figure of Modestini whose meticulous work on the painting’s restoration only served to damage her reputation in the eyes of its detractors. But the final irony lies in the fact that the painting now languishes, hidden from public view in the collection of Saudi Arabia’s Crown Prince, Mohammed bin Salman, who bought it in 2017.

Original review: Sandra Hall, *Sydney Morning Herald*

Extracted by: Anne Green

SKIES OF LEBANON

Sous le ciel d'Alice

Director: Chloé Mazlo

Featuring: Alba Rohrwacher,
Wajdi Mouawad,
Isabelle Zighondi

Origin: France 2020

Language: Arabic, French, Italian



Running time: 92 minutes

Mild themes and violence



11, 13, 14 April

Set in Beirut between the 1950s and 1970s, *Skies of Lebanon* is based on the experiences of French filmmaker Chloé Mazlo's grandparents. Grounded in reality and brought to life by playful images, vivid production design and occasional animation sequences, it is unconventional yet ambitious in what it sets out to achieve.

It is 1950 and newly-qualified nanny Alice, wants to travel far away from her stultifying home in Switzerland. She takes a job in Lebanon, and soon meets dashing rocket scientist Joseph with whom she settles down, and starts a family. Life is good until 1975 when the infamous civil war breaks out. The hostilities put pressure on the family and on the romance at the heart of this touching narrative.

Mazlo has chosen to make this film using a blend of theatrical techniques and stop-motion animation. Most of the background shots of Beirut are performed in front of stage-backdrops: Alice's early life in Switzerland is entirely animated, the story of the war itself is told through theatrical and choreographed scenes, and the entire production design is deliberately given a slight air of unreality. This is all visually fascinating and is a clever way to tell this story by embracing rather than fighting against a tight budget.

Skies of Lebanon is whimsical, moving, and truly romantic. It is also a love letter to Lebanon itself, and particularly to Beirut as a beautiful city torn apart by conflict. Mazlo is unafraid to go to dark places with an unusual cache of filmic weapons as she paints a portrait of a war that feels like a vivid memory being lived in front of your eyes.

Original review: Tracey Korsten, Glam Adelaide and Philippa Hawker, SBS

Extracted by: Ed Beswick

PROGRAMME: 7 FEBRUARY– 14 APRIL 2022

SESSION TIMES		MOVIE	LENGTH
7, 9, 10	FEBRUARY	Eiffel (M)	108 Minutes
14, 16, 17	FEBRUARY	Summer of Soul (PG)	118 Minutes
21, 23, 24	FEBRUARY	Passing (PG)	98 Minutes
28 2, 3	FEBRUARY MARCH	Hive (M)	84 Minutes
28	FEBRUARY	Annual General Meeting	
7, 9, 10	MARCH	Diana's Wedding (Ma15+) Dianas Bryllup	88 Minutes
14, 16, 17	MARCH	When Pomegranates Howl (M)	80 Minutes
21, 23, 24	MARCH	Riders of Justice (MA15+) Retfaerdighedens Ryttere	116 Minutes
28, 30, 31	MARCH	The French Dispatch (M)	108 Minutes
4, 6, 7	APRIL	The Lost Leonardo (PG)	100 Minutes
11, 13, 14	APRIL	Skies of Lebanon (PG) Sous le ciel d'Alice	90 Minutes
		Film voting: The Plough Inn	
2	MAY	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
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Committee Anne Green
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The Village Cinemas in Launceston have been supporting the Launceston Film Society since 1983.



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