

NEWSREEL

6 FEBRUARY– 6 APRIL 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 1200 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, Kim Pridham and Richard Ireland.

A TASTE OF HUNGER

Smagon Af Sult

Director: Christoffer Boe

Featuring: Flora Augusta, Katrine Greis-Rosenthal, Nikolaj Coster-Waldau

Origin: Denmark 2021

Language: Danish



Running time: 104 minutes

Mature themes, sex scenes & coarse language



This is a film about food as theatre and there is a lot on the menu. Carsten (Nikolaj Coster-Waldau) and his wife, Maggie (Katrine Greis-Rosenthal) are setting the stage for the opening of their new restaurant. Carsten's establishment is inspired by Copenhagen's famed Noma but he's also trained in Japan, returning with a fervent belief in the potential of the culinary art to cross the barrier between performance art and a religious experience. Maggie becomes his co-worshipper and during the early years of their marriage, their shared desire to see their restaurant succeed serves as the aphrodisiac that sparks their sex life. That is until Carsten's urge to attain a Michelin star starts eclipsing everything else in his life.

Despite owning one of their city's premiere restaurants, the one thing that has kept the couple from being truly satisfied and content is a much-coveted Michelin star and the prestige and recognition that accompanies it. They crave it, particularly Carsten who has let it drive him to the point of obsession.

Writers Christoffer Boe and Tobias Lindholm deftly interweave the complications of Carsten and Maggie's fractured love story with the politics of Denmark's culinary scene, although their fondness for flashbacks does require some concentration. The food prep is surgical in its precision, each leaf and slice almost too preciously placed to eat. Although seasoned with a healthy amount of food porn, this drama focuses more on the dissolution of a marriage but without casting judgement or taking sides.

The film also explores the impact of ambition at all costs on those that have to pay those costs. The film's timeline jumps around to afford audiences the ability to experience the joys of Maggie and Carsten's courtship but also the stresses that begin to pull them apart over time. It's an intimate and absorbing analysis of a marriage brought to breaking point by the pressure of a shared ambition gone sour.

Original review: Sandra Hall, *Sydney Morning Herald*; Chris Kennedy, *Canberra Times*

Extracted by: Ed Beswick

6, 8, 9 February

THE BANSHEES OF INISHERIN

13, 15, 16 February



Director: Martin McDonagh

Featuring: Colin Farrell, Brendan Gleeson, Kerry Condon

Origin: Ireland, UK 2022



Recommended
for mature
audiences

Mature themes, coarse language,
injury and brief nudity

Running time: 114 minutes

Sometimes, words can sting far harder than a punch to the face. “I just don’t like you anymore,” says Brendan Gleeson’s fiddle player Colm in Martin McDonagh’s wondrous new fable, *The Banshees of Inisherin*. The target of this rancour is Pádraic (Colin Farrell), his best mate on the (fictional) island of Inisherin, off the coast of Ireland. Set in 1923, as the civil war rages on the mainland, the conflict on this small spit of land is every bit as combustible. Dairy farmer Pádraic lives with his book-reading sister Siobhan (Kerry Condon) in a tiny cottage, gently tending to his animals, including Jenny the miniature donkey. He’s left aghast. Has he done something to upset his long-standing drinking pal? Scratching his head, he’s left to chew the fat with Dominic (Barry Keoghan), the dim-bulb son to the island’s curmudgeonly copper.

The big draw here is Farrell and Gleeson, reunited after previously co-starring in McDonagh’s 2008 feature debut *In Bruges*, where they played two bickering hitmen. Farrell, who won Best Actor at the recent Venice Film Festival for his performance here, is heartbreaking as Pádraic, a man who loses more than just his lifelong friend in these few days. His eyebrows furrowed in sadness, it’s a masterclass in making a character accused of dullness feel sympathetic. Gleeson is just as good, the glint in his eye an intoxicating blend of melancholy and madness. McDonagh suggests, more than once, that Colm suffers from “depression” or “despair”, though it’s a subject treated with dignity.

McDonagh’s writing is crisp, puckish, and very, very funny – a stark reminder that he’s also a hugely successful playwright too. But the sharpness of the dialogue is complemented by Ben Davis’ beautiful images of Inisherin. Much of the film was shot on the island of Inishmore, and Davis truly captures the slow-moving rhythms of 1920s life on a remote isle.

There are no easy solutions or happy endings all round. But *The Banshees of Inisherin* is that rare thing: a film that will have you chuckling one minute, gasping the next. A story about what matters more – your legacy or your life – McDonagh has created a work of feckin’ brilliance.

Original review: James Mottram, *NME*

Extracted by: Gill Ireland

MARTIN MCDONAGH

From stage, to screen, to radio and even to musical theatre: Martin McDonagh is considered to be one of Ireland's most acclaimed playwrights. His work has gripped audiences since the 1990s, shocking and delighting them with clever wordplay, keen examinations of Irish culture and heritage, antiheroes in absurd situations and black comedy.



Martin McDonagh was born in London in 1970 to Irish parents. At 22, his parents made their way back home to West Ireland, leaving him and his writer-director brother John Michael (*The Guard* LFS T1 2012; *Calvary* T1 2015) in London to pursue their creative endeavours. McDonagh's work seems forever informed by this event: offering up an insider's perspective of Irish life and culture, yet forever filtered through an outsider's lens; the characters and landscape feeling both real and yet heightened, almost comically so.

As writer and director, he is responsible for the black humour of *In Bruges*, (LFS T2 2009) and the Academy Award winning *Three Billboards Outside Ebbing, Missouri*, however his journey into film began as a playwright. His first plays were two trilogies, *The Leenane Trilogy* and the *Aran Islands Trilogy* which draw on his Irish heritage and experiences. Touring both the West End and Broadway, his plays have been accused of presenting the people of the west of Ireland as 'savagely cruel'. Arguably, the darkest of the plays, *The Lieutenant of Inishmore* brutally satirises the IRA, to such an extent that theatres in Ireland and the UK refused to produce it, deeming it "too dangerous". McDonagh saw those rejections as censorship, and refused to allow any of his other works to appear until *Lieutenant* premiered. It finally appeared at the Royal Shakespeare Company in 2001, and became a worldwide hit.

The *Irish Times* confesses that 'Irish audiences have never known quite what to make of Martin McDonagh's films and plays' but assures its reader that there will always be blood. As *The Banshees of Inisherin* is set during the Irish Civil War, no doubt many of his trademarks will reappear. And while his film may not appeal to all, his insistence on the clause that Disney's Searchlight Pictures distributed the film to theatres, not just streaming services, highlights his passion for the theatre whether on screen or on stage.

Sources: <https://www.stagemilk.com/the-works-of-martin-mcdonagh/>
<https://www.irishtimes.com/culture/stage/seven-steps-to-martin-mcdonagh-1.548074>



20, 22, 23 February

RISE



En Corps

Director: Cédric Klapisch

Featuring: Marion Barbeau, Hofesh Shechter, Denis Podalydès

Language: French

Origin: France 2021



Coarse language and nudity

Running time: 117 minutes

En Corps begins with a beautifully shot sequence that takes place backstage and onstage during a performance of the ballet *La Bayadère*. With no need for dialogue, the stage is immediately set for the movie's plot. The prima ballerina, Élise (brilliantly played by Marion Barbeau, a real ballerina from the Paris Opera Ballet in her first film role), troubled by an incident she witnessed backstage just before going on, takes a bad fall and breaks her ankle. Naturally, this is a huge tragedy for someone whose life is totally focused on dance. The 26-year-old Élise, told by a doctor that she will probably have to take two years off during her prime dancing years, is understandably depressed by the prospect and by the recent loss of a cheating boyfriend. The rest of the film follows her through her attempts to recover and find a new path in life.

Élise takes on a menial job in Brittany while reflecting on what to do with her future. This leads her to meet Josiane (Muriel Robin), who is full of wise motherly advice, and more importantly, Hofesh Shechter (playing himself), a real-life choreographer and dancer who encourages Élise to rehearse with his contemporary dance company in spite of her injury. Klapisch gets some cheap laughs by mocking Élise's physiotherapist, Yann (François Civil), a sweet latter-day hippie who is into all things New Age and is not afraid to cry in front of others. Of course, he falls in love with Élise, to the great amusement of the audience. This was one of the few examples of pure stereotyping in the film.

Overall, it's a light, engrossing story, well told and acted, with great music and some impressive cinematography – especially of the dance performances and landscapes of Brittany – and a brilliant title sequence with stretched-out graphics at the beginning. It could have stood some cutting to move things along faster, but real tedium never sets in. In spite of these quibbles, there is no doubt that it will dance its way into your heart, especially thanks to Marion Barbeau, who will surely be appearing in many upcoming films.

Original review: Heidi Ellison, *Paris Update*

Extracted by: Anne Green

PRESIDENT'S REPORT

27 February

This has been a much more relaxed year watching films for our members. Covid-19 restrictions eased, and members returned to screenings as they felt comfortable doing so. As in broader society this will have its ups and downs for the next few years as we all live with and adjust to Covid.

On an operational level we again have access to a greater range of films, as distributors are now committing to stocking films and trusted reviewers are back in business reviewing and assessing new film releases. One drawback has been the rise of streaming services, who are willing to buy films from producers and their companies, often for large sums of money, which takes stock away from what we can select. This includes films shown at festivals - one of the main sources of what's desirable when it comes to the LFS film consideration. If not straight to streaming, then very short cinema release, then streaming, and often this short period does not fit into our scheduling window.

The committee needs to be congratulated on their programming. Selecting the films and creating a four-term program takes a great deal of juggling and fine adjustment to get the flow and balance right. I know some films are not your *cup of tea* or not quite *up your alley*, but as a film society, our aims are to provide and promote the opportunity for the viewing of films of merit, and encourage interest in films as an art form. (Extract from About LFS web pages). This is reinforced at voting nights, when some unpopular films still have admirers, who encourage us to be bold and screen the variety of films that we do.

The last three years the LFS has seen a decline in membership numbers as our members age, Covid restrictions and hesitancy to engage in public spaces, and lifestyle changes. To counter this, we held a membership recruitment drive in Terms 1 and 2 with you, the members, help in spreading the benefits of being a member - thank you. Also, we spoke on ABC radio and between the two, built numbers up again for 2022, to be able to offer our full programme of producing Newsreel, 40 films a year, four weekly screenings and social voting nights. To further promote benefits and attract hopefully even more members for 2023, we have advertised on Facebook, which seems to be reaching an audience previously unaware of the LFS market.

At the 2022 AGM we had the pleasure to bestow Life Membership on Richard Ireland. Richard is the creator of our scanning system and is responsible for maintaining that and all membership card issues. Thank you, Richard.

In concluding this report, I would like to thank the tireless work of the committee, who are always willing to give that little bit extra. This includes spouses and friends of the committee. Also, the help of Village cinemas, especially the managers and staff of our Launceston venue, who value our relationship and help to keep us a successful film society.

Janez Zagoda

President

Launceston Film Society.

THE VELVET QUEEN

27 February, 1, 2 March



La Panthère des Neiges

Director: Marie Amiguet, Vincent Munier

Featuring: Vincent Munier, Sylvain Tesson

Origin: France 2021

Language: French



Infrequent course language

Running time: 92 minutes

There is a distinct difference between nature documentaries made in France and those from the rest of the world. The BBC template usually takes man out of the frame, pretending that the animals and places being photographed exist in some perfect Eden where man has not arrived to commit original sin. That has been the model for a very long time because the BBC is selling what the viewer wants – an exotic form of silence that comes from being out there where men do not go. A French nature documentary would typically commit the opposite sin: they always have man in the frame or in the ears, usually in the form of a sappy narration that bangs on with typically French existential gravity. *The Velvet Queen* is right on point in that style, but the images save it. The camerawork is truly epic.

Vincent Munier cut his teeth on wildlife still photography. He grew up in the Vosges Mountains of eastern France, exploring nature with his father. He has made films all over the world. Here, he goes to the high plains of Tibet in search of the snow leopard. He brings along Sylvain Tesson, who will write a book about the expedition called *The Art of Patience: Seeking the Snow Leopard in Tibet*. The very title tells you he is going to overthink it. Up at 5500m, the temperature here ranges between -9 and -30 degrees Celsius. The landscape is truly lunar. Munier is as happy as he could be. Tesson admits he has not yet learned the art of patience.

Munier engages with his location like a happy kid. He is an expert at waiting, keeping out of sight, choosing the best vantage point. We meet all the gang from up here – yak and antelope, rabbit and eagle, fox, bear, and wolf – just no “panthères des neiges”, as the French call snow leopards. Making us wait till the end is a clever idea. When we do see one, it brings tears to Munier’s eyes and quite possibly the viewers. The leopard sits and gazes straight into the camera, with a directness that seems to ask: why are you here? Can you not leave me alone?

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Janez Zagoda

The Annual General Meeting will be held at 6pm, Monday 27th February, before the screening of *The Velvet Queen*.

EMILY

Director: Frances O'Connor

Featuring: Emma Mackey,
Fionn Whitehead,
Oliver Jackson-Cohen

Origin: UK 2022



Running time: 130 minutes

Sex scenes



6, 8, 9 March

'How did you write *Wuthering Heights*?' demands a rattled Charlotte Brontë (Alexandra Dowling) in the opening moments of this inventive, urgent gothic fable. 'It's an *ugly* book,' Charlotte complains as her sister Emily (*Sex Education*'s Emma Mackey) swoons beside her, a three-volume edition of the offending text propped next to a medicine bottle at her elbow. When Emily replies that she simply put pen to paper, Charlotte is unassuaged, insisting that 'there is *something*...'. Only later does Charlotte start to realise what that 'something' is.

Punctuated with fades-to-black that accentuate its fairy-tale fever-dream quality, *Emily* flashes back to the days when the young Brontë sisters delighted in the stories they told each other. While Charlotte is set to be a teacher, Emily romps across moorland, rolling and falling in green with her beloved Byronic brother Branwell (Fionn Whitehead). Her widowed father (Adrian Dunbar) preaches judgment from the pulpit, but new curate William Weightman (Oliver Jackson-Cohen) talks wistfully about communing with God while walking in the rain.

O'Connor clearly isn't afraid of rattling cages when approaching sacred texts. There's something refreshingly untethered about the gusto with which she reimagines Emily, tossing aside the image of a shy, sickly recluse, replacing it with an antiheroine whose inability to fit in with the ordered world is a source of strength rather than weakness. Yes, Emily, into whom Mackey breathes intensely tangible life, suffers panic attacks when away from Haworth, but are these not simply the anguished cries of one separated from her first love? And while Emily's angsty passions may fix upon Weightman, isn't he simply in the right place at the right time?

Abel Korzeniowski's score ramps up the gothic romance and adds a note of thunderous horror to otherwise demure scenes of cloistered walls closing in. Elsewhere, O'Connor makes pointed use of a vacuum-like silence to portray shock and bereavement – a momentary absence of life in a film that otherwise thrums with full-blooded vivacity.

Original review: Mark Kermode, *Observer* UK

Extracted by: Allison Edwards

THE QUIET GIRL

13, 15, 16 March



An Cailín Ciúin

Director: Colm Bairéad

Featuring: Catherine Clinch, Carrie Crowley, Andrew Bennett

Origin: Ireland 2022

Language: Irish Gaelic, English



Coarse language

Running time: 95 minutes

This beautiful and compassionate film from first-time feature director Colm Bairéad, based on the novella *Foster* by Claire Keegan, is a child's-eye look at our fallen world. There's a lovely scene in which the "quiet girl" of the title, 10-year-old Cáit (played by newcomer Catherine Clinch), is reading Heidi before bedtime, and this movie, for all its darkness and suppressed pain, has the solidity, clarity and storytelling gusto of that old-fashioned Alpine children's tale – about the little girl sent away to live in a beautiful place with her grandfather.

The setting is the early 80s, in a part of County Waterford where Irish is mostly spoken. Cáit is a withdrawn little kid, one of many siblings, always wandering off on her own over the farmland: the opening shot of her is a deception of sorts, hinting at a chilling destiny. Cáit is often wide-eyed, silent and watchful, to the irritation of her exhausted and now once-again heavily pregnant mother (Kate Nic Chonaonaigh) and her thuggish and hungover dad (Michael Patric). Naturally without telling Cáit or being mindful of her feelings in any way, her parents decide they need a break from looking after her and pack the girl off for the summer to her mother's cousin Eibhlín (Carrie Crowley) and her taciturn farmer husband Seán (Andrew Bennett).

As this long, hot summer progresses with the endlessness of childhood, Kate McCullough's superb cinematography and Emma Lowney's production design create a magically beautiful new world for Cáit to feel at once threatened and exalted by. A vinegary tang of black comedy and cynicism is provided by neighbour Úna who looks after Cáit one afternoon and brutally tells the girl all about what her foster parents aren't telling her.

In another kind of movie, a lazier kind, all this stillness and rural beauty, seen by an enigmatically silent child who is accustomed to vanishing invisibly into the landscape, would be the ominous foretaste of something horrible or violent to come just before the final credits. But *The Quiet Girl* is doing something gentler than this, as well as realer and truer. It is a jewel.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Mark Horner

MARK RYLANCE

Term 4, 2022 many green dots were found on voting night on *Phantom of the Open*. It starred Mark Rylance, knighted in 2017 for his services to theatre. Some may have seen him in many of his other film or television performances such as Rudolf Abel, in the *Bridge of Spies*, for which he won the Academy Award and BAFTA for Best Supporting Actor, or as Thomas Cromwell in the BBC's *Wolf Hall*, or as the BFG himself in the 2016 film version of Roald Dahl's loved book. At the LFS, we will see him again this term as Leonard Burling in *The Outfit*.

By his own admission, Rylance believes 'Theatre is a thousand times more enjoyable than film'. Having trained at the Royal Academy of Dramatic Art in London, he followed the path of many British actors and performed for the Royal Shakespeare Company. His experience of forming his own theatre company led to his appointment in 1995 as the first artistic director of Shakespeare's Globe Theatre. For the British public, Rylance is well known for his theatre work and has been awarded three Tony and two Olivier Awards to recognise his skills. His repertoire is extensive, however his appearance is normally associated with Shakespeare (although he is one who questions Shakespeare's authorship).

Steven Spielberg tried to turn him to film in 1987, offering him a role in *Empire of the Sun* however their partnership did not begin until Rylance's performance alongside Tom Hanks in the *Bridge of Spies* (1995). Often cast as historical figures in film and TV mini-series such as Leonards da Vinci (*Leonardo*, 2003), Sir Thomas Boleyn (*The Other Boleyn Girl*, 2008) and Thomas Cromwell (*Wolf Hall*, 2015), his film credits demonstrate the diversity for which he is known on stage. The recent films at LFS are testament to this.

Off stage, Rylance is known for his political activism, especially as a pacifist. He is a member of Britain's Stop the War Coalition and has supported the Palestinian voice in his work with Artists for Palestine. He is concerned about the growing power of technology empires, describing Elon Musk as 'dangerous' and was one of 42 leading cultural figures in Britain who endorsed Jeremy Corbyn's leadership, believing that under his leadership much of the emerging racism in Britain would be countermanded.

Sources: https://en.wikipedia.org/wiki/Mark_Rylance#Personal_life
<https://www.theguardian.com/stage/2022/jan/08/mark-rylance-theatre-is-a-thousand-more-times-enjoyable-than-film>
<https://www.hollywoodreporter.com/movies/movie-news/mark-rylance-interview-elon-musk-activism-tailor-berlin-2022-the-outfit-1235089890/#!>



THE OUTFIT

20, 22, 23 March



Director: Graham Moore

Featuring: Mark Rylance, Zoey Deutch, John Gumley-Mason

Origin: UK, US 2021

Language: English, French



Strong violence and coarse language

Running time: 105 minutes

The Outfit through a gradually thickening plot that rarely shows its seams is a maze-like puzzle of a film, one that swiftly invites the audience in for an involved round of *Cluedo* unraveling inside an intimate, handsomely smoky Chicago outfitter dressing its wealthy clientele in the 1950s. The master behind the small yet exclusive bespoke is Leonard Burling (Mark Rylance, as unnervingly stiff-upper-lipped and poker-faced as he was in *Bridge of Spies*), a Savile Row-trained cutter who's left his London home for the States after the WWII. The Nazis were obviously the chief reason for his departure; blue jeans (even though they weren't quite an established thing then) that threatened to put him out of business, as he says, was another. But the maestro sartor found his groove back in his Windy City atelier against the odds, after some secret tragedy. As long as you don't call him a tailor—what is he, someone who just hems trousers and fixes buttons?—and refer to him accurately as a cutter, all will be well.

But it doesn't take long for us to realise that the old artisan is mixed up with a lot more than stitches and cutting patterns. Gangsters, particularly the Boyle family—Simon Russell Beale's seemingly temperate boss Roy, his spoiled son Richie (Dylan O'Brien) and their inside men Francis (Johnny Flynn) and Monk (Alan Mehdizadeh)—populate his joint frequently, using his workshop as a safe communication hub to drop messages for their crime family members.

If only all could stay as smooth and operational as the film's opening act. But as the pieces trickle in over the course of a day or so, we find out about a rivaling crime family, an elite crime organisation called "the outfit" that Boyles want to become a part of as well as a possible rat, recording incriminating conversations on a cassette and passing them onto the FBI. What could possibly go wrong when things like murder, money and romantic stakes are involved? Part of the fun of *The Outfit* is its continually self-renewing demeanour that will keep the viewers guessing until its final moment. In the end, you leave *The Outfit* feeling like you have seen something rich, ravishing, and sumptuous.

Original review: Tomris Laffly, *rogerebert*

Extracted by: Mark Horner

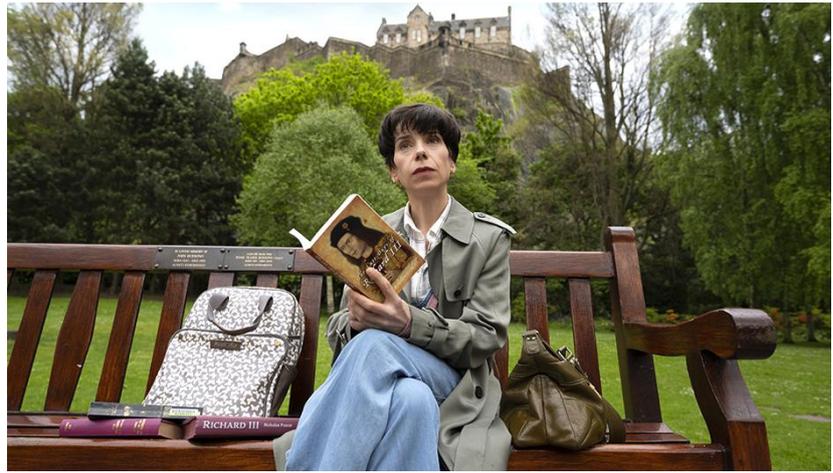
THE LOST KING

Director: Stephen Frears

Featuring: Sally Hawkins,
Steve Coogan,
Harry Lloyd, James Fleet

Origin: UK 2022

Language: English



Running time: 108 minutes

Coarse language



27, 29, 30 March

The great English director Stephen Frears delivers the piping hot goods again with his charming *The Lost King*. Based on a true story, the script by Steve Coogan and Jim Pope follows Philippa Langley (Sally Hawkins) on her search for the missing remains of King Richard III. A divorced mother of two suffering from chronic exhaustion, Langley takes her son to a performance of Shakespeare's *Richard III* and is electrified. Her searches on the internet lead her to discover The Richard III Society, a group dedicated to reforming that king's reputation. They feel Richard III was branded a usurper due to being falsely accused of crimes by the succeeding Tudors' rewriting of history.

Langley is impressed with Richard III's reforms, such as the concept of innocent until proven guilty. She becomes obsessed with locating the lost grave of the tarnished king, much to the chagrin of her ex-husband John (Steve Coogan). Her obsession leads Langley to be haunted by the apparition of Richard III (Harry Lloyd). Instead of the gnarled wicked villain Shakespeare imagined, she sees a tall, misunderstood hunk of a king who she confides in. Her unlikely quest is met with resistance from the academics, who dismiss her as a nut. Nevertheless, Langley still ploughs ahead, determined that Richard III is found and given the burial a monarch deserves.

The story twists and struggles keep engaging through, whether you know the outcome or not. If you do not know the real story, please avoid brushing up on it or watching the trailer prior to viewing. *The Lost King* is an engaging journey by a master filmmaker that will be a lollipop parade for older audiences coming back to the theatres. Let's hope it recaptures former glory for both its subject and creator.

Original review: Michael Talbot-Haynes, [filmthreat.com](https://www.filmthreat.com)

Extracted by: Allison Edwards

HIT THE ROAD

3, 5, 6 April



Director: Panah Panahi

Featuring: Mohammad Hassan Madjooi, Pantea Panahiha, Rayan Sarlak, Amin Simiar

Origin: Iran 2021

Language: Persian



Mild themes and coarse language **Running time:** 94 minutes

Few movie premises are more familiar than a family road trip – and though it may not be immediately clear where the nameless characters in Panah Panahi's *Hit the Road* are headed, while we're riding along with them, it's easy to feel at home.

This family has enough quirks for a long-running sitcom, but they also seem like real people. Dad (Mohammad Hassan Madjooi) is a surly but harmless middle-aged bear with a broken leg, a bristling beard and a battered-looking nose like Walter Matthau's. His wife (Pantea Panahiha) is grey-haired and seemingly demure, but doesn't take long to reveal a playful side.

The scene-stealer is their excitable younger son (Rayan Sarlak) in the back seat, showing off and whinging in the manner of six-year-olds everywhere. At the wheel of the SUV, his adult brother (Amin Simiar) has much less to say, despite the journey apparently being made on his behalf (or perhaps for just that reason).

There's also the panting family dog, seemingly the one member of the party with nothing to fret about. But this turns out to be deceptive.

In the same way, the whole point of *Hit the Road* is that this is no ordinary outing, although those who know better strive to pretend otherwise. Unspoken tensions arise and the film builds emotional momentum as it slowly reveals the furtive purpose for their journey. The result is a humanist drama that offers an authentic, raw, and deeply sincere observation of an Iranian family preparing to part with one of their own.

This is Panahi's first feature, but if you're thinking you recognise his surname, you're not wrong. He's the son of the politically outspoken Iranian director Jafar Panahi (*Tehran Taxi*), who was banned from filmmaking in 2010, but has defiantly kept working and was back in the news in July 2022 when he was detained by authorities once more.

Original review: Jake Wilson, *Age*

Extracted by: Gail Bendall

LFS VOTING NIGHTS

As members of the Launceston Film Society, each week we have the chance to sit and watch films from a range of countries and genres. Some of them challenge us as viewers, some of them amuse and occasionally some just weren't what the committee expected them to be (for which we are always sorry!).



LFS Members

Whilst the LFS is not a social club, as such, it is enjoyable to chat films with other members. One opportunity provided by the LFS is the end of term voting nights, held during the last week of the term at the conclusion of each film. Not only does it give you the chance to chat to the committee and to vote on the films you liked, but also a chance to meet other Film Society members. We hope this year, whether you are a new member or a long-term one, that you will join us over at the Plough Inn for a wine and nibbles (Wednesday afternoon indulge in ice creams at the Village instead).



PROGRAMME: 6 FEBRUARY– 6 APRIL 2022

SESSION TIMES		MOVIE	LENGTH
6, 8, 9	FEBRUARY	A Taste of Hunger (M) Smagon Af Sult	104 Minutes
13, 15, 16	FEBRUARY	The Banshees of Inisherin (M)	114 Minutes
20, 22, 23	FEBRUARY	Rise (M) En Corps	117 Minutes
27	FEBRUARY	The Velvet Queen (M)	92 Minutes
1, 2	MARCH	La Panthère des Neiges	
27	FEBRUARY	Annual General Meeting	
6, 8, 9	MARCH	Emily (M)	130 Minutes
13, 15, 16	MARCH	The Quiet Girl (M) An Cailín Ciúin	95 Minutes
20, 22, 23	MARCH	The Outfit (MA15+)	105 Minutes
27, 29, 30	MARCH	The Lost King (M)	108 Minutes
3, 5, 6	APRIL	Hit the Road (PG)	94 Minutes
		Film voting: The Plough Inn	
24	APRIL	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
CINEMAS**
LAUNCESTON