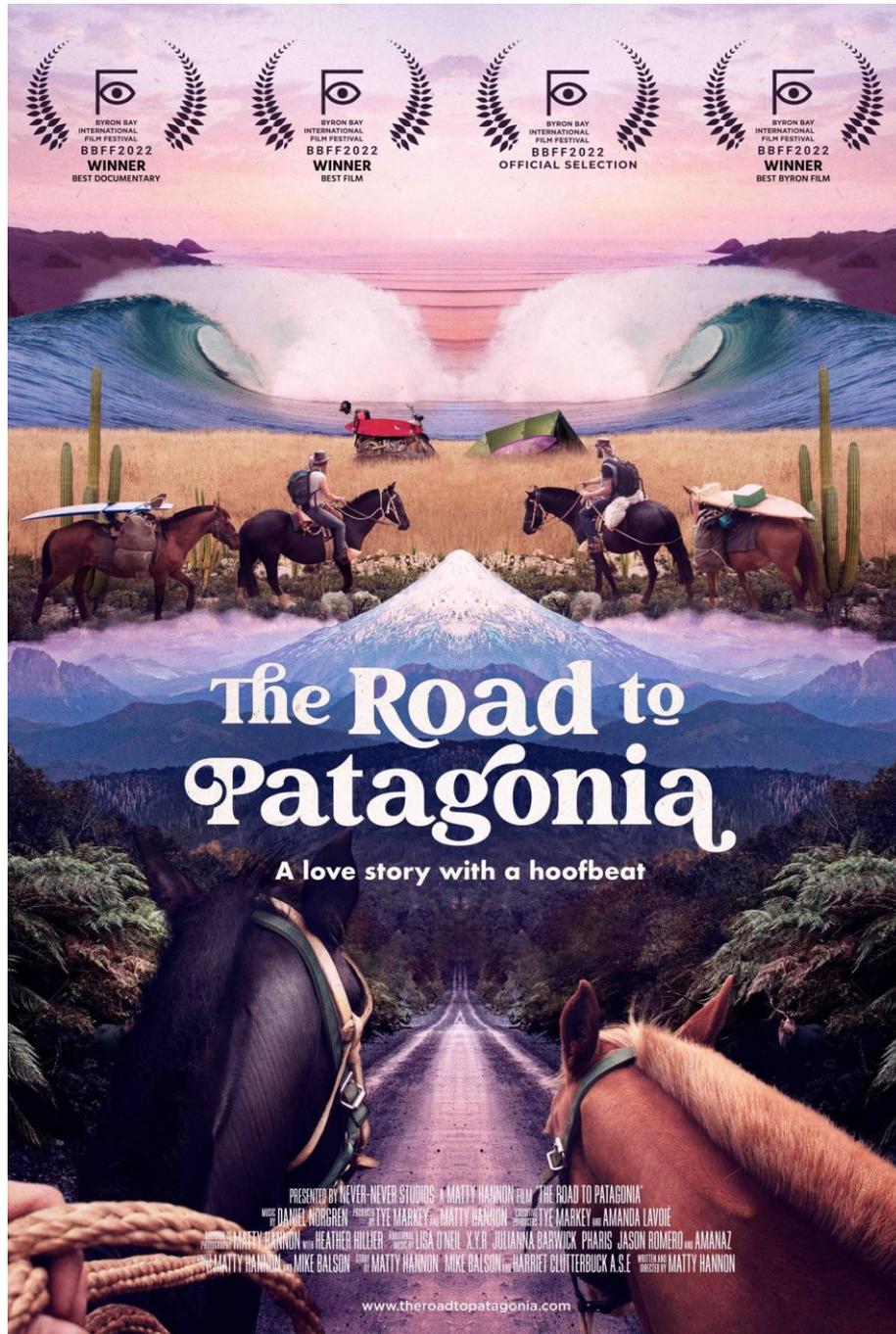


# NEWSREEL

22 JULY – 26 SEPTEMBER 2024



## The good stuff:



### What's on?

visit: [www.lfs.org.au](http://www.lfs.org.au) or   Launceston Film Society



VILLAGE CINEMAS offer LFS members discounted tickets to most screenings



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

## The thoughtful stuff:



### Please, during the movie:

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

## The fine print:



Visit [www.lfs.org.au](http://www.lfs.org.au) for:

- ✓ Changing address
- ✓ Replacement cards (\$10 fee)
- ✓ Film voting results
- ✓ Film requests



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



**Membership cards will be scanned** before admission and is valid for one screening per week.



**Seating is not guaranteed at LFS screenings.**



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



**Censorship classifications:**

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

## LFS Life Members:

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



# No More Lost Cards: 2025!

## Moving towards the 2025 membership system

From 2025 your existing plastic membership cards will be replaced by a membership card on your smartphone.

### Why?

- No more lost, forgotten or broken membership cards.
- Easier communication with members via your phone's app (next movie, important messages etc).
- Renewal advice direct to your phone (no more forgetting to renew).
- Update your own details.
- Management of system by more than one committee member.
- Most importantly: reduced running costs for our Society.



**The new system will be introduced in stages between now and the end of 2024.**

### What do you need to do?

1. ASAP: update your details:
  - **Ideally** each member should have a unique mobile number and/or email. However, if you share these details, it is possible to have 2 memberships on one phone.
  - Please update your details at [www.lfs.org.au](http://www.lfs.org.au) if we don't have the above information
  - If you don't have a smart phone, please contact us at [membership@lfs.org.au](mailto:membership@lfs.org.au) .
2. Access the new system by downloading an App
  - **Later in the year** we will email you with the download instructions and more information.
3. If you do not receive these instructions, please contact us.



As soon as you download, you can use your digital membership card!

You can use your existing card until the end of the 2024 season.

We will be fully live 2025.

For more information or any queries please contact Gill at [membership@lfs.org.au](mailto:membership@lfs.org.au)

# THE EDGE OF THE BLADE

22, 24, 25 July



**Une affaire d'honneur**

**Director:** Vincent Perez

**Featuring:** Roschdy Zem, Doria Tillier, Damien Bonnard, Guillaume Gallienne

**Origin:** France 2023

**Language:** French



Mature themes and violence

**Running time:** 101 minutes

Paris, 1887. Duels have been officially outlawed but are still regular practice. For many, they are the only way to defend their honour. For his fourth feature film as a director Vincent Perez's historical film makes excellent use of various forms of duels - with épées, pistols, and sabres on horseback

The main protagonists are Clément Lacaze (the arresting presence of Roschdy Zem) who is a sword-master and instructor at a fencing school who tries to dissuade his nephew Adrien (Damien Bonnard) from taking part in a duel with the experienced Colonel Berchère (played by the agile Perez).

Also in the mix is Doria Tillier, fighting a feminist rear-guard action covering such subjects as equal voting rights and wages, and also the right to wear trousers, which technically were banned in France until relatively recently.

Perez manages the set-piece confrontations with precision and a nail-biting suspense including a fast and furious tussle with sabres on horseback between Lacaze and Berchère which proceeds at breakneck speed.

It is fascinating to be drawn into this time and place which is evoked with historical detail and insight, in part highlighted by the cinematography of Lucie Badinaud as well as in the editing of Sylvie Lager.

Perez with his reputation for such costume dramas as *Cyrano de Bergerac* (by Jean-Paul Rappeneau) and *Le Bossu (On Guard)* by Philippe de Broca acquits himself with distinction both behind and in front of the camera.!

**Original review:** IMDb and Richard Mowe, *Eye for Film*

**Extracted by:** Tania Harvey

# ANDREW HAIGH



In the last decade or so, Andrew Haigh has established himself as contemporary cinema's master miniaturist, a filmmaker who understands that it's often the smallest moments in our lives that have seismic, world-shifting impacts on our relationships. "Those conversations, whether it's in bed or on a sofa, wherever, are so important," he says. "It's when things change within your relationship. With one conversation, you can grow and deepen a relationship incredibly."

Such attention to detail is noted as the feature of his new film, *All of us Strangers* and his past works including *45 Years* (LFS, T2 2016) and *Lean on Pete* (T2 2019).

Growing up in Croydon in the UK and having studied History at Newcastle University, Haigh began his film journey working as an assistant editor on films such as *Gladiator* and *Black Hawk Down* before debuting as a writer/director with the short film *Oil*. In 2009 he directed his first feature-length film, *Greek Pete*.

Haigh is both director and writer of his films, 'It's funny, because I used to get emotional writing the script, and then making a film, there are moments when you feel the emotion that's coming back at you. I'm a pretty emotional person, I'm constantly crying. The more you work on a film, for months and months, you aren't sure. You wonder if you've got rid of the emotion within the piece, if you've ruined it. When the film was finished, I hoped that people would have a reaction to it, and that it would feel like a genuine emotional reaction rather than a manipulative one. I wanted to unpick the pain that we all carry around, in the hope that at the end, there is some catharsis.'

He also relies heavily on the influence of music in his works. In *All of us Strangers*, there is a curated collection of 80s music directly plucked from his own experience. 'I love The Pet Shop Boys, I've loved them from their first album onwards back in 1985, and Frankie Goes to Hollywood...Pop music in general is a way for especially repressed British people to express themselves – the old pop songs especially expressed the things that we can't say in very blatant terms. I think weirdly my politics was forged by pop music. Everything was passionate in those days, especially in pop music.'



# ALL OF US STRANGERS

29, 31 July, 1 August



**Director:** Andrew Haigh

**Featuring:** Andrew Scott, Paul Mescal, Jamie Bell, Claire Foy

**Origin:** USA 2023



Strong drug use and coarse language

**Running time:** 105 minutes

To put it rather crudely, it's a bitch to go through this thing called life – alone. The human condition is something that must always be experienced alone but living, trying to live, learning to live is something that should be shared amongst like-minded individuals, either that be lovers, friends or both. That is just one of the heavy themes that are dissected and examined in director Andrew Haigh's latest film *All of Us Strangers*. Loosely adapted from Taichi Yamada's horror novel *Strangers*, the film begins with Adam (Andrew Scott), a lonely screenwriter that is approached one night by his neighbour Harry (Paul Mescal) after a fire alarm drill in their apartment building – it's worth noting that Adam and Harry are the only two tenants in this towering building. After Harry drunkenly flirts with him, Adam shyly turns down his advances.

The next day, Adam visits his childhood home and soon sees the ghosts of his parents (Jamie Bell and Claire Foy) – who tragically died when he was twelve. From there, the film takes an interesting turn where Adam reconnects with his deceased parents and explores a romantic relationship with his neighbour Harry. But like all tearjerkers, the journey reveals itself to be more challenging and painful than expected.

*All of Us Strangers* is a well-done, romantic ghost story. Andrew Scott and Paul Mescal bring in terrific performances as the tortured couple just fighting to live. The construction of Adam's world makes this an emotional and sensual watch. Jamie D. Ramsay's beautiful cinematography – bringing out the lush, drained colours of London in scenes with Adam and Harry, and dreamlike, surreal shots of Adam with his parents – create an airy atmosphere with soulful lighting. As it runs the risk of falling apart in its second half, Haigh delivers a mostly memorable story of loss, grief and (yes, pun intended) the power of love. The film enchants more through its acting ensemble than its script. It's a powerful film that should be watched and discussed and – like life – should be experienced alongside those you love.

**Original review:** Blak Cinephile, *8BitWaffles*

**Extracted by:** Thomas Butler

# MONSTER

## Kaibutsu

**Director:** Kore-eda Hirokazu

**Featuring:** Sakura Andô, Eita Nagayama, Soya Kurokawa

**Origin:** Japan 2024

**Language:** Japanese



**Running time:** 126 minutes

Mature themes and suicide references



5, 7, 8 August

Some directors are known for their car chases, Hirokazu Kore'eda is celebrated for his portrayals of families – big, small, sometimes barely recognisable as such. In *Monster*, the family consists of only a single mother, Saori Mugino (Sakura Ando), and her 11-year-old son, Minato (Soya Kurokawa), living in a provincial Japanese city. As they sit together, talking to a photograph of Minato's dead father, we can see how closely they are bonded.

The mother-son relationship develops cracks when Minato starts acting strangely, snipping away at his own hair, coming home from school with only one shoe. One evening he doesn't come home at all, being eventually located in an old train tunnel hidden in the nearby woods. When he sustains an injury to his ear, Saori heads to his school to see what's going on.

Kore'eda resolves the mystery by degrees, jumping back and forth in time to show us the origins of the things we can't explain. These jumps are handled so seamlessly it takes a few seconds each time for us to realise where we are. In this film, nothing is quite what it seems. The crucial figure may not be the teacher Mr. Horii (Eita Nagayama), but Minato's classmate, Yori Hoshikawa (Hinata Hiragi), a small boy who is disliked by most of the class because of his eccentric behaviour. It's Yori who claims constantly that he has a pig's brain, and who leads Minato to the tunnel in the woods, where he has a hideout in an old train carriage. Yori is unhappy at home, being raised by a beer-swilling father.

While we are trying to understand the relationship between Minato and Yori, Mr. Horii is being persecuted by reporters. Kore'eda keeps us wondering about who, if anyone, is the monster. With each part of the puzzle falling into place, the picture keeps changing. It's not even clear what being a "monster" might mean. Everyone has a hard time in this story, but they are given ample opportunity to declare their innocence to the audience, and the ending is not at all what one might expect. Perhaps the monster is no more than a red herring.

**Original review:** [www.johnmcdonald.net.au](http://www.johnmcdonald.net.au)

**Extracted by:** Anne Green

# FREMONT

12, 14, 15 August



**Director:** Babak Jalali

**Featuring:** Anaita Wali Zada,  
Gregg Turkington,  
Jeremy Allen White

**Origin:** USA 2023



Mild themes and occasional coarse language

**Running time:** 91 minutes

*Fremont* is the fourth film from Iranian-English director Babak Jalali and it is an utter delight: a wry musing on the human connections and possibilities that spark in the most unexpected places. The film centres on beautiful and troubled 20-something Donya, a former Afghan translator who emigrated to California eight months ago and now works in a Chinese fortune cookie factory in the city of Fremont. It's a lonely existence. She resides in a tiny apartment, survives on a meagre income, and has no family around her. Her only friend is a chatty work colleague and she spends her days composing enigmatic and inspirational statements to be enclosed in a crunchy sugar casing. She's one of the lucky ones, but Donya can't help feeling that her own fortune is a blank slip, her hopes for the future erased by her exile. As her fortunes are read by strangers, Donya's smouldering longing drives her to send a message out to the world, unsure where it will lead.

Jalali's direction is understated yet powerful, allowing the film's quiet moments to speak volumes. The narrative is driven by character interactions and small, intimate scenes that reveal the complexity of Donya's inner world. The inner workings of the fortune cookie company provide some comic relief as Donya interacts with a semi-deluded boss, an elderly lady who can barely use a computer, and a broken coffee machine. Laughs are also drawn from her appointments with a quirky, book-loving therapist (Turkington) who reluctantly prescribes sleeping pills to help with her insomnia.

It's admirably understated and authentic film-making, that deftly captures Fremont's mundane beauty and the sense of isolation felt by its residents in high contrast black and white. A sparse, loose-limbed jazz score adds to the film's gauche charm. *Fremont* is more than just a story of immigration; it's a universal tale of finding oneself in unfamiliar places and the quiet resilience of the human spirit. It leaves audiences with a subtle but profound reminder of the power of empathy and the importance of small connections in a vast, often indifferent world.

**Original review:** Wendy Ide, *Guardian* and Matthew Toomey, *The Film Pie*

**Extracted by:** Ed Beswick

# ZONE OF INTEREST



Member's request

**Director:** Jonathan Glazer

**Featuring:** Christian Friedel, Sandra Huller, Johann Karthaus

**Origin:** UK 2023

**Language:** German



**Running time:** 105 minutes

Holocaust themes



19, 21, 22 August

Jonathan Glazer's shattering *The Zone of Interest*, is a drama that takes place during World War II but feels incredibly urgent in what it's saying about existing alongside evil and how if we allow everyday life to drown out those who are suffering, we are bound to repeat the horrors of history. It's a challenging drama that creeps into your soul.

Glazer opens his film with a long shot of a black screen with an increasingly loud soundscape that acts as an overture. It sounds mechanical, incorporating elements of a score by Mica Levi and the noises that will dominate the film to follow. It seems like a way to take viewers from the ordinary world into this film. Put down your phone. Pay attention. Listen. What you hear in this film will be as important as what you see.

Loosely based on the novel of the same name by Martin Amis, *The Zone of Interest* is set almost entirely on the property of Rudolf Hoss (Christian Friedel) and his wife Hedwig (Sandra Hüller, having an amazing year with this and *Anatomy of a Fall*). Hoss is the commandant of Auschwitz, which exists on the other side of the wall that separates his property from the concentration camp. Rudolf and Hedwig go about the routine of raising a family as thousands are murdered on the other side of the wall. As the children play and Hedwig gardens, the sounds of trains, gunshots, screams, and furnaces play ceaselessly in the background.

We have seen so many films that portray Nazis and historically evil people as caricatures. Glazer is careful not to humanize or defend these people, but he captures the ordinariness of daily life. Of course, Nazis went home from the camps and raised families right outside the horror of it all. Shot with a painterly composition that's never exaggerated by the great cinematographer Łukasz Żal (*Cold War*), *The Zone of Interest* is mesmerizing despite its lack of melodrama or traditional narrative. Glazer challenges our perception of one of the most horrifying chapters of world history by revealing the mundanity of it all for those who committed atrocities.

**Original review:** Brian Tallerico, *RogerEbert.com*

**Extracted by:** Gail Bendall

# RADICAL

26, 28, 29 August



**Director:** Christopher Zalla  
**Featuring:** Eugenio Derbez, Daniel Haddad, Jennifer Trejo  
**Origin:** USA, Mexico 2023  
**Language:** Spanish



Mature themes and coarse language

**Running time:** 126 minutes

Inspired by the 2013 *Wired* article “A radical way of unleashing a generation of geniuses,” which explored the success of some innovative teaching methods in an impoverished Mexican community, *Radical* follows the journey of a teacher in a Mexican border town full of neglect, corruption, and violence, who tries a radical new method to unlock his students' curiosity, potential - and maybe even their genius.

Who will the sixth-grade students at Jose Urbina Lopez Elementary in Matamoros become? They are among the worst performing students in Mexico, the world they know is one of violence and hardship, and their classrooms are dominated by an atmosphere of overbearing discipline, not possibility. It might seem like a dead end... but it is also the perfect place for new teacher Sergio Juarez to try something different. There's just one problem: Sergio (played by an amazing Eugenio Derbez) has no idea what he's doing. Written and directed by Christopher Zalla, the film is set in 2011 in the town of Matamoros, where vicious gangs have left a trail of blood around every corner. In this volatile environment, students at the José Urbina López Primary School wear crisp uniforms and diligently stand in single file, obeying their teachers' pleas for silence, even though the sound of gunfire might erupt at any moment.

Among the kids trying to get by in this rough world is Paloma (Jennifer Trejo), a smart but shy girl whom we meet scavenging in the town dump near where she lives with her father. When Paloma finds a mirror, she seems to ask, “Who am I?” Nico (Danilo Guardiola Escobar), on the other hand, is the class clown, but that's not the problem: He's already started running contraband for the local cartel, and once you're in, it's hard to get out. As the title promises, Sergio does something unorthodox. Instead of teaching by means of rote repetition, he lets students tell him what they want to learn, at their own pace. And while his methods take a minute to work, when they finally click, a whole new future appears possible.

**Original review:** IMDb and Pat Padua, *Washington Post*  
**Extracted by:** Tania Harvey

# ROAD TO PATAGONIA



Member's request

**Director:** Matty Hannon

**Featuring:** Matty Hannon, Heather Hillier

**Origin:** Australian 2024

**Language:** English, Spanish, French



**Running time:** 91 minutes

Strong themes and violence



2, 4, 5 September

Collating 16 years' worth of footage from Australian ecologist, director and star Matty Hannon's life as he looks to come to terms with his place in the world and accomplish a goal of surfing and exploring the west coast of the Americas from Alaska to Patagonia, *The Road to Patagonia* is a heartfelt and sincere documentary that is sure to be an audience favourite across the globe. Stunningly captured by Hannon and Heather Hillier, who joins Hannon in his film and life journey here, Patagonia is one of the most visually incredibly and naturalistic documentaries of recent memories and easily one of the most impressive Australian backed documentaries of the modern era, joining the likes of *Ghosthunter*, *Hotel Coolgardie*, *2040* and *Sherpa* as one of the most quintessential docs to come from Australian voices in the feature film landscape.

His first feature film, Hannon showcases a deft hand at the filmmaking game, spending years (with help from veteran editor Harriet Clutterbuck) working through unnumbered hours of footage that totalled in the 100s of hours' worth to edit *Patagonia* down to a brisk 90 minutes, a 90 minutes that at all times provides a feast for the senses, the heart and very spirit of what it means to connect with the world we live in, all heavy subjects and weighty themes that never feel heavy-handed or delivered in a manufactured way here.

Telling a story that unfolds as it goes rather than plays out to a certain design or end goal, *Patagonia* takes the audience on an adventure that will make them laugh, cry and ponder and whether it's in precarious moments late at night in a tent surrounded by wolves, beautiful moments with Hannon and Hillier's horses (unfussy MVP's of the film) or quiet yet effective interactions with real life subject matters Hannon and Hillier come across on their travels, *Patagonia* succeeds in multiple facets and is sure to have something for audiences of all backgrounds and creeds. Final Say: A must-see independent Australian documentary that works in multiple ways, *The Road to Patagonia* is a hugely impressive debut feature and an early contender for the Australian film of 2024. 4 1/2 tubes of Vegemite out of 5.

**Original review:** Jordan and Eddie, *The Movie Guys*

**Extracted by:** Mark Horner

# LATE NIGHT WITH THE DEVIL

9, 11, 12 September



**Director:** Cameron and Colin Cairnes

**Featuring:** David Dastmalchian, Laura Gordon, Ian Bliss

**Origin:** Australia 2023



Strong horror themes

**Running time:** 92 minutes

Colin and Cameron Cairnes' *Late Night with the Devil* is a retro joyride through a 1970s late night talk show, during an ill-fated Halloween Night broadcast. In a desperate bid to win back ratings during Sweeps Week, TV's primetime season, talk show host Jack Delroy (David Dastmalchian), invites on clairvoyants, sceptics, demonologists, and a reportedly possessed little girl for an unforgettable night of television. It's a real treat for anyone at home watching but wait until you see the tricks the spirits have in store.

Dastmalchian is great as always, but it's the cast of characters around him that make this goofy plotline sing. Fayssal Bazzi's Chistou astounds audiences in the first act with a classic Spirit Medium routine that Ian Bliss' Carmichael Hunt spends the 2nd act disproving as an exaggerated James Randi type. The star of the show, however, is Dr June Ross-Mitchell (Laura Gordon) and her pre-teen patient Lilly D'Abo (Ingrid Torelli), sole survivor of a satanic death cult and vessel for communication with demonic spirits. Each guest brings something fun and funny to the night's taping, but Lilly's appearance is where things start to get kah-razy.

Mixing the classic 3-camera setup from the live broadcast and handheld behind-the-scenes b-roll during commercial breaks, *Late Night with the Devil* drops you directly onto the set of the Night Owl talk show. The movie (and the set department - the real heroes here) absolutely nail all the staples of a late-night talk show from yesteryear, right down to the goofy sidekick co-host, the tight, sorta-jazzy house band, and the shag carpet.

You may find that you've forecasted some of the major beats of the story in your head after hearing the set-up, but watching the whole production come together is half the fun. *Late Night with the Devil* is a devilishly good slice of '70s occult insanity, boiled down into 90 razor-sharp minutes of renegade retro-realism. It's super fun, surprisingly gory and a welcome addition your ever-growing Halloween watchlist; a must-see "television" for horror fans!

**Original review:** Jonathan Dehaan, *Nightmare on Film Street*

**Extracted by:** Gill Ireland

# DIVERTIMENTO

**Director:** Marie-Castille  
Mention-Schaar

**Featuring:** Oulaya Amamra,  
Lina El Arabi, Niels Arestrup

**Origin:** France 2023

**Language:** French



**Running time:** 114 minutes

Mild themes



16, 18, 19 September

Early in Marie-Castille Mention-Schaar's film, *Divertimento*, revered maestro Sergiu Celibidache (Niels Arestrup) explains that the role of the conductor is to provide the orchestra with "energy" and emotion. "Without a conductor," he says, "there's no transcendence." The biopic tells the true story of prodigiously talented, seventeen-year-old French twins Fettouma (Lina El Arabi), an accomplished cellist, and Zahia (Oulaya Amamra), an aspiring conductor. Raised in Stains (a low-rise, working-class suburb), the film follows the girls during their senior year of high school at prestigious Parisian conservatorium, Lycée Racine, in 1995.

The film elegantly conveys the way in which music enables the twins to translate their emotions into art, each of their successes and setbacks inspiring a new melodic interlude. For example, soon after the school principal rescinds Zahia's conducting privileges because she is "a woman," a closeup shows her on the train, gazing into the distance. Seething with silent rage, Zahia waves her hands, conducting the imaginary orchestra playing in her mind. Her fingers graze the air with controlled precision while her brow is furrowed in concentration, channelling her frustration into a magnificent, sweeping symphony. Yet, Zahia takes pleasure in hard-won victories and channels her joy into the music, too. Her first rehearsal with *Divertimento* (the socioeconomically-diverse orchestra that the twins found) is infused with triumphant delight, a wide-shot showing her in full flight as the music happily soars.

As these scenes attest, Amamra gives an emotionally layered, dynamic performance in Zahia's relentless dedication to her goals, but Amamra also imbues her character with great warmth. As she conducts, Amamra often widens her eyes and offers a faint smile, diffusing Zahia's intensity with a subtle softness. *Divertimento* is an undeniably heartfelt, albeit cheesy, film. It relies heavily on familiar aphorisms (such as "music... can change people") and culminates in a rather saccharine display of unity, but it wears these limitations with a loveable innocence.

**Original review:** Sophie Terakes, *FilmInk*

**Extracted by:** Gail Bendall

# TAMAR VALLEY PEACE FESTIVAL

23 September 2024



## 'Peace... it starts with me'.

Join us for the 2024 Tamar Valley Peace Festival when we come together in our community to create a kinder and more inclusive community under the theme of "peace... it starts with me".

This year's festival includes a community program that runs from the 21 – 29 September. There will be over 30 activities to enjoy including: arts, cultural awareness activities, faiths, education, food, crafts and conversations.

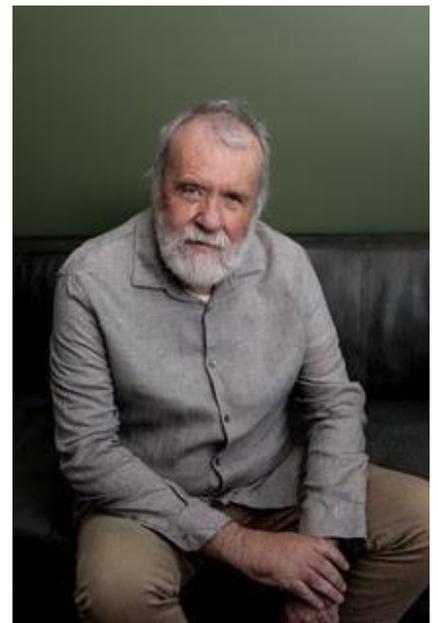
Over 3,000 students will also participate in the Peace in Schools Program, engaging in discussions, assemblies and workshops structured to help young people respond to conflict and harmful behaviours in positive and non-violent ways.

This year, the Launceston Film Society is helping spread the message of kindness by participating in the festival on the 23 September at 6pm when author and journalist Martin Flanagan will address our Monday audience before screening the film *Next Goal Wins*. The film will be shown for the remainder of the last week of Term 3.

Martin is the author of more than 20 books. A stage adaptation of his novel *The Call* with Indigenous actors, stage manager and choreographer was put on by the Playhouse Theatre in 2006. From 1985 to 2017, he wrote for the Melbourne Age on sport, Australian culture and the relationship between Aboriginal and non-Aboriginal Australia.

For further information about the festival visit the Peace Festival website:

<http://www.tamarcommunitypeace.org.au/2024>.



TAMAR VALLEY  
**PEACE**  
festival

## NEXT GOAL WINS

**Director:** Taika Waititi

**Featuring:** Michael Fassbender, Oscar Kightley, Kaimana

**Origin:** USA 2023



**Running time:** 104 minutes

Mild themes and coarse language



23, 25, 26 September

After suffering a 31-0 defeat to Australia in a qualifying match for the 2002 Federation Internationale de Football Association World Cup on April 11, 2001, the American Samoan men's national football team became notorious for being the worst soccer team on the planet. To prepare for a 2011 match against Tonga to qualify for the 2014 World Cup, the lovable and optimistic American Samoa Football head (Oscar Kightley), hires America-based soccer coach Thomas Rongen (Michael Fassbender), who packs McEnroe-esque intensity. New Zealand director Taika Waititi's latest injects his trademark quirk and humour (*Hunt for the Wilderpeople*) into a formulaic sports movie that picks up steam as it goes.

The transcendent island paradise setting is another bonus. While some story elements may appear unreal to the uninformed, such as the team having a transgender player, Jaiya Saelua (Kaimana, in their magnetic onscreen acting debut), or an eleventh-hour tragic, dramatic reveal about Rongen's tragic backstory, which Waititi didn't stretch too much; the film is an adaptation of a 2014 documentary with the same title.

Playing the team leader who butts heads and keeps Rongen in line, Kaimana manages to hold their own and steal a few scenes from the reliably excellent Fassbender. There's nothing heavy-handed in Waititi's approach, and it's fun to see him challenge Western views as many judge the team's gentle, wholesome values as a weakness – that is, until game day, when the team unleashes a fierce Samoan haka implying all is not what it appears and that the tables may turn.

*Next Goal Wins* will make you laugh, cry, and cheer. A balanced tale of laughs and real drama, *Next Goal Wins* succeeds at what it accomplishes. It could go deeper into the background and dynamics of its core characters, but it opts to be a pure crowd-pleaser. And in that regard, *Next Goal Wins* is a shoot and score.

**Original review:** Andrew Korpan, *Clutch Points*

**Extracted by:** Janez Zagoda

# PROGRAMME: 22 JULY – 26 SEPTEMBER 2024

SESSION TIMES		MOVIE	LENGTH
22,24,25	JULY	The Edge of the Blade (M) Une affaire d'honneur	101 minutes
29,31, 01	JULY AUGUST	All of Us Strangers (MA15+)	105 minutes
5,7,8	AUGUST	Monster (M) Kaibutsu	126 minutes
12,14,15	AUGUST	Fremont (PG)	91 minutes
19,21,22	AUGUST	Zone of Interest (M)	105 minutes
26,28,29	AUGUST	Radical (M)	126 minutes
2,4,5	SEPTEMBER	The Road to Patagonia (M)	91 minutes
9,11,12	SEPTEMBER	Late Night with the Devil (MA15+)	92 minutes
16,18,19	SEPTEMBER	Divertimento (PG)	114 minutes
23,25,26	SEPTEMBER	Next Goal Wins (PG)	104 minutes
<b>14</b>	<b>OCTOBER</b>	<b>Next screening</b>	

Visit our website [www.lfs.org.au](http://www.lfs.org.au) for film voting results and film discussion.  
**Please check consumer warnings given for each film for individual suitability.**

## Screening times:

**Monday 6 pm**

**Wednesday 4 pm**

**Thursday 6 pm**

## Committee:

**President** Janez Zagoda  
**Secretary** Gail Bendall  
**Membership secretary** Gill Ireland

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

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



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CINEMAS**  
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