

# NEWSREEL

28 APRIL - 3 JULY 2025





Launceston  
Film Society

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

PO Box 60, Launceston, 7250

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## LFS Life Members:

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# WIDOW CLICQUOT

## Member's Request

**Director:** Thomas Napper

**Featuring:** Haley Bennett, Tom Sturridge, Sam Riley

**Origin:** UK, US, France 2023



**Running time:** 90 minutes

Sex scenes and drug use



28, 30 April, 1 May

*Widow Clicquot* is based on the true story behind the Veuve Clicquot champagne family and business that began in the late 18th century. After her husband's untimely death, Barbe-Nicole Ponsardin Clicquot (Haley Bennett) flouts convention by assuming the reins of the fledgling wine business they had nurtured together. Steering the company through political and financial difficulties, she defies her critics and revolutionises the champagne industry, cementing herself to go down in history as one of the world's great innovators and pioneers of winemaking.

Despite being an empowering tale of triumph, the best aspects of this film are its beauty and its restraint. Without ever over-emphasising the point, the film never lets us forget what a major miracle Madame Clicquot achieved in her prime – at a time when women had few rights.

The legend of one of France's most prestigious wines is a marvellous story that deserves a lush, big screen treatment. Here, feminist triumph, astonishing innovation and rich historical context are expertly blended into a captivating visual experience.

Barbe-Nicole's legacy endures to this day thanks to her three inventions that completely revolutionised champagne-making techniques: creating the first known vintage champagne, devising blended rosé champagne, and the invention of the riddling table — which allowed for the mass production of champagne as we know it today.

*Widow Clicquot* is a visually impressive and fascinating tale of resilience that leaves a pleasing aftertaste on the palette. The film not only pays homage to its titular figure but also serves as an inspiring testament to the power of innovation and perseverance. Through its engaging narrative and insightful commentary, the film invites audiences to rediscover the life and legacy of Barbe-Nicole Clicquot Ponsardin, a woman whose entrepreneurial vision continues to influence the world of champagne to this day.

**Original review:** Pauline Adamek, *FilmInk* & Wendy Ide, *Observer* (UK)

**Extracted by:** Ed Beswick

# I'M STILL HERE

5,6, 8 May



**Ainda Estou Aqui**

**Director:** Walter Salles

**Featuring:** Fernanda Torres, Fernanda Montenegro, Selton Mello

**Origin:** Brazil, France 2024

**Language:** Portuguese



Mature themes, violence, coarse language and nudity

**Running time:** 137 minutes

Emotions hide beneath the surface and horrors lurk behind unseen doors in Walter Salles's Oscar-nominated tale of the Brazilian disappeared. Based on the true story of Reuben Paiva, *I'm Still Here* takes a political and human rights story and imbues it with the very human themes of family, grief, survival and, above all, hope in the face of debilitating tragedy.

The subtlety and dignity of Fernanda Torres's Oscar-nominated performance in Walter Salles's new film have been rightly praised. This is a kind of mother-courage true story: the case of Eunice Paiva, a Brazilian woman who had to keep her family together and shield her five children from despair when her activist husband Rubens was brutally "disappeared" in 1971 by the military dictatorship. They refused even to admit he had been arrested, or later officially admit his death, in a state-sanctioned act of cruelty which was only finally acknowledged in the mid-90s after decades of campaigning, when the government issued a formal death certificate.

*I'm Still Here* is a drama which intelligently seeks to intuit the courageously maintained calm that Eunice imposes on herself and the children when the thuggish secret police arrive. Torres is effectively the still centre of a heartfelt but also somehow numbed and sometimes even strangely placid story. The film shows Eunice's instinctive sense that overt outrage would be interpreted as leftist defiance and guilt. But it also shows her in some sense going into denial, rejecting the horror which is too much to process. She appears to be wordlessly telling everyone: just stay level, try to fabricate some normality at home, and soon it will all be over, and Rubens will return.

The film premiered at last year's Venice Film Festival, where it was awarded Best Screenplay, and was selected as Brazil's entry for Best International Feature Film at this year's Oscars.

**Original review:** Peter Bradshaw, *Guardian* and Sam, *Aarcflick*

**Extracted by:** Gail Bendall

# VENICE FILM FESTIVAL

The Venice Film Festival is the world's oldest film festival and acknowledged as one of the "Big Five" International film festivals. Usually held at the beginning of September, the LFS regularly shows winning and nominated films from the festival. The Golden Lion is the Festival's top award for Best Picture. The 2024 winner *The Room Next Door* and nominee *I'm Still Here* both feature this term at LFS. Previous winners such as 2023 *Poor Things* and 2022 *All the Beauty and Bloodshed* have also been shown by the Society.



La Biennale di Venezia was established in 1895 as an international art exhibition to which new festivals were added, particularly in the 1930s such as music and theatre. Cinema was introduced on the night of 6 August 1932, and the festival opened with a screening of the American film *Dr Jekyll and Mr Hyde* on the terrace of the Excelsior Palace Hotel. No awards were given at the first festival, but an audience referendum was held to determine which films and performances were most praiseworthy. The French film *À Nous la Liberté* was voted the Film Più Divertente (the Funniest Film). *The Sin of Madelon Claudet* was chosen the Film Più Commovente (the Most Moving Film). Most Original Film (Film dalla fantasia più originale) was given to *Dr Jekyll and Mr Hyde*, and its leading man, Fredric March, was voted best actor.

The Film Festival was founded by Giuseppe Volpi, member of the National Fascist Party, when the government and Italian citizens were heavily interested in film. At the time, the majority of films screened in Italy were American, which led to government involvement in the film industry and the yearning to celebrate Italian culture. The Festival was aided by the construction and opening of the Palazzo del Cinema at the Lido di Venezia in August 1937 where it is still today. In 1934, the festival was declared an annual event, and participation grew from nine countries to seventeen. That year its first official awards were given, namely the Mussolini Cup for Best Italian Film, the Mussolini Cup for Best Foreign Film, and the Corporations Ministry Cup. The following year, Ottavio Croze was appointed its first artistic director, maintaining this position until World War II.

Understandably, World War II proved problematic as the Festival was used for propaganda and then was suspended. However, in 1946 it was resumed along with the Cannes Film Festival. Again, social and political unrest in Italy, beginning in 1968 and continuing through the 1970s, saw the Festival suspended. The long-awaited rebirth came in 1979, thanks to the new director Carlo Lizzani (1979–1983), who decided to restore the image and value the Festival had lost. In an attempt to create a more modern image of the festival, Lizzani appointed a committee of experts to select the works and to increase the diversity of submissions. During the recent years, under the direction of Alberto Barbera, the festival has become an Oscars launchpad.

# A REAL PAIN

12, 14, 15 May



**Director:** Jesse Eisenberg

**Featuring:** Kieran Culkin, Banner Eisenberg, Jesse Eisenberg

**Origin:** USA 2024

**Language:** English, Polish



Strong coarse language

**Running time:** 90 minutes

Who's in more pain: The guy who holds nothing back, or the guy who keeps everything inside?

If it seems odd for a comedy to have such a heavy question at its centre, that's all part of the magic trick that Jesse Eisenberg has pulled off as writer/director/star of *A Real Pain*. While it may seem counterintuitive to make a road comedy about a couple of American cousins going on a Holocaust tour in Poland, Eisenberg's film is attuned to the ways that laughter can percolate on the other side of discomfort and/or outright tragedy.

But *A Real Pain* is also very much aware of the ways in which the brightest smiles and broadest laughs can serve as masks for deep wells of feeling, a disparity it engages and provokes in dozens of different forms across its compact 90 minute runtime. The result is a small gem of a movie, consistent in its humour and boundlessly surprising in its humanity.

Together, the duo travel around Poland with a tour group, exploring the culture and legacy of the recently departed grandmother whose death haunts both men. Benjy especially has been left unmoored and aimless after the loss of someone so clearly central to his life, and David clearly hopes that this trip will galvanize his cousin back into a more proactive manner of living.

As a director, Eisenberg favours keeping as many actors in frame as he can, giving his ensemble the space to dictate the pacing and rhythms of a scene. While *A Real Pain* grapples with heavy subject matter, Eisenberg is careful to never let grandiosity overwhelm his story. Instead, the emotions it conjures up, be they painful or not, are understated and deeply earned.

You might even say: Real.

**Original review:** Brendan Foley, *CINAPSE*

**Extracted by:** Mark Horner

# SING SING

**Director:** Greg Kwedar

**Featuring:** Colman Domingo, Clarence Maclin, Sean San Jose

**Origin:** USA 2024



**Running time:** 107 minutes

Strong coarse language



19, 21, 22 May

*Sing Sing*, directed by Greg Kwedar, is a poignant prison drama that delves into themes of hope, redemption, and the transformative power of the arts. The film is inspired by the real-life Rehabilitation Through the Arts (RTA) program at New York's Sing Sing Correctional Facility, offering an authentic portrayal of incarcerated individuals finding purpose through theatre.

At the heart of the narrative is Divine G (Colman Domingo), a man serving time for a crime he didn't commit. Through his involvement in the RTA program, Divine G discovers a profound sense of purpose, both as a playwright and performer. The film skilfully intertwines his personal journey with the stories of fellow inmates, notably Clarence "Divine Eye" Maclin, a newcomer initially sceptical about the program's value.

The casting is nothing short of exceptional. Colman Domingo delivers an Oscar-nominated performance, capturing the depth and complexity of his character with remarkable authenticity. Equally compelling is Clarence Maclin, whose portrayal of Divine Eye adds a layer of grit and realism to the story. Notably, many actors in the film are alumni of the RTA program, bringing genuine lived experiences to their roles and enriching the narrative's authenticity.

The film's cinematography, helmed by Pat Scola, utilizes a grainy 16mm aesthetic, enhancing its raw and intimate feel. This choice immerses viewers in the prison environment, making the inmates' experiences and transformations all the more impactful.

*Sing Sing* transcends the typical prison drama by focusing on the humanity of its characters and the redemptive qualities of art. It's a testament to the resilience of the human spirit and the profound impact of creative expression.

**Original review:** Decider, The Times, EW

**Extracted by:** Fahad Al-Sohaibani

# CONCLAVE

26, 28, 29 May



**Director:** Edward Berger

**Featuring:** Ralph Fiennes, Stanley Tucci, John Lithgow

**Origin:** US, UK 2024

**Language:** Italian, English, Spanish, Latin



Mild themes

**Running time:** 120 minutes

After a Pope dies, a Cardinal is tasked with overseeing the process of electing a new one. In this case, it's the confident, progressive Cardinal Lawrence (Ralph Fiennes), who hopes that his colleagues will settle on Cardinal Bellini (Stanley Tucci). Bellini shares the desire of Lawrence to move the church more fully into the 21st century. It's clear from early on however that Bellini may not have the right stuff for this gig, especially when he responds poorly to a progressive speech given by Lawrence, refusing to see his friend as an ally as much as competition. If Lawrence and Bellini split the progressive vote, the title could end up going to Cardinal Tedesco (Sergio Castellito), a righteously hateful man who believes that opening up the church to different races and genders has dragged it down.

*Conclave* is a thriller built around conversation as different players in the game come forward to make themselves heard, and the debate leads to secrets being revealed. Was a Cardinal played by John Lithgow almost excommunicated before the Pope died and why? What should be made of the Cardinal from Afghanistan that no one seemed to know existed before today? And what role will a nun played by Isabella Rossellini play because you don't cast a legend in a role like that if she's not going to make an impact?

The director, Edward Berger, and his cinematographer, Stéphane Fontaine, find ways to make what could have been a visually dull chamber drama into a film that's never boring, sliding their camera through the halls of the Vatican in a way that makes it both threatening and gorgeous at the same time. The whole cast works, especially Fiennes, but this is a screenwriting pleasure for this viewer, hooked on the sharp dialogue that places a different secret behind everyone who might be Pope. The numerous twists here are kind of intrinsic to the point. These men who are deciding the fate of the religious world are as flawed, maybe more, than those who hang on their every choice.

**Original review:** Brian Tallerico, *Roger Ebert.com*

**Extracted by:** Anne Green

# JACQUES AUDIARD

As *Emilia Pérez's* director, Jacques Audiard was a face frequently seen at a number of this year's film awards. The film was nominated for a range of categories from Best Picture to Best Adapted Screenplay. Such accolades are not unknown to Audiard, having won numerous awards including ten César



awards (the French equivalent of the Academy Awards) for his previous films. *Rust and Bone* (LFS 2013 T3) was the winner of Best Adapted Screen Play and *Dheepan* (LFS 2016 T4) was nominated for several César awards and also won the Palme d'Or in 2015.

Born into the cauldron of cinema, the son of Michel Audiard, a great French dialogue writer, he waited until the age of 42 to make his first film. "Given the family I come from, there was something too immediately accessible about cinema for the young man I was. So I had to take a kind of detour to get back there."

Studying literature at the Sorbonne, he was destined to become a teacher. It was finally a chance that led him to the cinema. His girlfriend at the time encouraged him to work as an assistant editor during his university vacations. This choice proved to be decisive. Audiard discovered a passion for editing and quickly became an assistant editor on films such as *The Tenant* by Roman Polanski and *Judith Therpauve* by Patrice Chéreau. This atypical start to his career then led him to write screenplays, co-writing initially with his father the screenplay for Claude Miller's *Mortelle randonnée* (1983). He laments that the writing side of the industry is not sufficiently recognized in France. This profession "barely exists, we can even speak of a kind of non-existence. And that's the one I led for ten years."

Audiard had worked on a number of films before moving into directing with *See How They Fall* (*Regarde les Hommes Tomber*) in 1994. His career is therefore marked by a mixture of chance, passion and determination which allows him to forge a unique and original artistic identity. He has established himself as one of the most recognized French directors of his generation. His films are often rooted in realistic and sometimes dark worlds which explore strong themes such as violence, justice, redemption and the quest for identity.

A passionate cinephile - "a species whose disappearance was reported in the 1980s" - his references are also literary and musical. This he attributes to his family's love of both. Inseparable from his dark glasses and narrow-brimmed hat, has patiently built a strong body of work, which never ceases to exploit new frontiers.

Sources:

<https://lyceedesmetiersparentis.fr/posts/jacques-audiard-enfants-5640> <https://www.france24.com/fr/info-en-continu/20250228-jacques-audiard-le-grand-m%C3%A9lange-des-genres-au-cin%C3%A9ma>

# EMILIA PÉREZ

2, 4, 5 June



**Director:** Jacques Audiard

**Featuring:** Zoe Saldaña, Karla Sofía Gascón, Selena Gomez

**Origin:** France 2024

**Language:** Spanish, English



Mature themes

**Running time:** 122 minutes

Emilia Pérez, the latest from 72-year-old director Jacques Audiard (*A Prophet*), has been hyped since it won the Jury Prize (quasi 3rd place) at the Cannes Film Festival last May. It recently won the Golden Globe for best musical/comedy and was showered with Oscar nominations when released.

There aren't a lot of songs, but the film is classified as a "musical" and is centred on a powerful Mexican gang leader, Manitas (Gascón). Background details are scant but from what we see in a quick introduction, he's a much-feared individual with a small army of henchmen who help carry out illegal drug trades and murders.

What happens next is not something I've seen in a gangster flick before. Manitas wants "out" of the crime business, and he also wants to fulfill a long-time ambition of having a sex change operation. The plan is to fake his own death, have the required surgery, and begin a completely new life.

We then skip four years ahead where Manitas, now a woman named Emilia Pérez, is happy with life... with one exception. She misses her kids! To fix this issue, she weaves her way back into their world by pretending to be Manitas's long-lost cousin and moving back in with the family.

It's a convoluted narrative. Why did Manitas want to live life as a woman and leave the family behind? Was it that easy to fake a death and disappear without a trace? What had Emilia been doing for the last few years? Did no one suspect anything?

Stars Karla Sofía Gascón and Zoe Saldaña deliver credible performances but it's not enough to overcome the limitations of the screenplay.

**Original review:** Matthew Toomey, *The Film Pie*

**Extracted by:** Mark Horner

# GRAND TOUR

**Director:** Miguel Gomes

**Featuring:** Gonçalo Waddington, Crista Alfiate, Cláudio da Silva

**Origin:** Germany, Portugal, China, Italy, Japan, France 2024

**Language:** Chinese, Burmese, Filipino, French, Japanese, Thai, Portuguese, Vietnamese, English



**Running time:** 129 minutes

Mature themes and drug use



9, 11, 12 June

In colonial Burma during the first world war, Edward (Gonçalo Waddington) is a minor British functionary in Rangoon, unhappily waiting for the arrival of the London boat, on which is the woman to whom he has for seven years been engaged: Molly (Crista Alfiate). But Edward gets cold feet and before Molly arrives, he flees to Singapore, where he runs into his fiancé's rackets cousin in the bar of the Raffles hotel, and allows this seedy and excitable man to believe that his own extraordinary, furtive behaviour has something to do with spying.

Living like a hobo, Edward goes on to Bangkok, Saigon, Manila and Osaka, from where he is expelled by Japanese authorities for his suspected connection with US naval intelligence. Then he goes to Shanghai, Chongqing and Tibet where he sees pandas in the trees and meets an opium-addicted British consul who tells him the empire is finished and that westerners will never understand the oriental mind. But the formidable Molly is hot on his trail and not to be deterred.

The movie's first half is Edward's perhaps rather somnolent story but the second half belongs to Molly's more eventful, even sensational quest narrative. We have time to get to know this complicated, determined woman with her odd, spluttering laugh and a predisposition to faint in public which may be epilepsy. The voiceover narration is in the various languages of each of the places the story is set and, in keeping with Gomes's docu-realist approach to fiction, the tale is interspersed with scenes of the modern-day cities in which each scene takes place.

*Grand Tour* looks to be a romantic, extravagant and comic epic – with some accumulating suspense as Molly begins, against all odds, to catch up with her timid fiancé *Grand Tour* is a unique and valuable experience.

**Original review:** Peter Bradshaw, *Guardian*

**Extracted by:** Tania Harvey

# THE ROOM NEXT DOOR



Mature themes, suicide references, coarse language and drug references

## Member's Request

**Director:** Pedro Almodóvar

**Featuring:** Julianne Moore, Tilda Swinton, John Turturro

**Origin:** Spain, United States, France 2024

**Running time:** 107 minutes

This is Almodóvar's first English-language feature, scripted by Almodóvar himself, adapting Sigrid Nunez's novel *What Are You Going Through*. Ingrid, played by Moore, is a bestselling author who learns that an old friend of hers is dying of cancer, someone she hasn't contacted or thought about in years; this is war correspondent Martha, played by Swinton. They both dated the same man (John Turturro); first Martha, then Ingrid.

The two women are warmly, even joyfully reunited in Martha's private hospital room; the shadow of death gives a richness to their rekindled friendship where Martha asks a favour. She intends to spend one last weekend in the country and then self-euthanise. She wants Ingrid to be in the next room while she does this, armed with deniability – she can tell the cops she knew nothing of these intentions. From the outset, Martha is honest with Ingrid: she wasn't her first choice. She asked two or three other people but they said no; an indiscretion which is later to bring Ingrid close to legal jeopardy. But Ingrid, for her part, is not honest with Martha about something even more important. Almodóvar allows us to think what we will about this evasion until the very end, and it is in any case likely to be blitzed out of the audience's mind by the extraordinary later scenes with Martha's grownup (and less stylish) daughter.

Moore and Swinton bring to life a friendship through believable details and a relatable back story. This film employs some heavy dramatic material but is not without moments of humour. At one point, Martha is believed to be dead by Ingrid. When Martha turns out to still be alive, she tells Ingrid that it's good practice for when she really dies. *The Room Next Door* is very Almodóvarian: a dreamlike curation of people and places, it's the work of a creative filmmaker who, once again, refuses to let conventional storytelling aspects get in the way of bringing to life the movie he set out to make.

**Original review:** Peter Bradshaw, *Guardian* and Thomas Duffy, *FilmBook*

**Extracted by:** Tania Harvey

# JULIANNE MOORE

As a child, Julianne Moore moved 20 times, first across the US and then to Germany following the career of her father, a paratrooper in the US Army who became a colonel and military judge. Having attended nine different schools, her childhood was a challenge but in the long term it benefitted her acting career. Whenever she started at a new school, she'd quietly watch how the students danced, how they talked, quickly learning how to fit in. It was a skill she would transfer to acting playing a diversity of roles.

Graduating from Boston University in 1983 with a Bachelor of Fine Arts in Theatre, she moved to New York City, beginning work as a waitress. Moore's break came when she first appeared the television soap *The*

*Edge of Night* in 1984. Her career now encompasses stage and screen, from niche art films to blockbusters such as *The Hunger Games*. We have had the opportunity to view a number of these at LFS including *What Maisie Knew* (2014 T1), *A Single Man* (2010 T2), and *The End of the Affair* (1999 T2).

Perhaps her most lauded role was Alice in *Still Alice* (2014) for which she won Best Actress at both the Academy Awards and the BAFTAs. However, she has a plethora of awards and is one of only two actresses (the other being Juliette Binoche) to have won "Europe's Triple Crown" (winning at all three most prestigious film festivals: Berlin, Cannes, and Venice film festivals for the same categories) for the category of Best Actress. An interest in portraying "actual human drama" has led Moore to these roles. She is particularly moved by the concept of an individual repressing their troubles and striving to maintain dignity. Parts where the character achieves an amazing feat are of little interest to her, because "we're just not very often in that position in our lives". Early in her career, Moore established a reputation for pushing boundaries, and she continues to be praised for her "fearless" performances and for taking on difficult roles. When asked if there are any roles she has avoided, she replied, "Nothing within the realm of human behaviour."



Less known is her artistry in other fields. She is a published children's author of the *Freckleface Strawberry* series which was later adapted into a musical. She has even spent time making ceramics some of which have been sold to benefit causes she holds dear.

Sources:

<https://www.pressreader.com/australia/the-guardian-australia/20241014/281986088007122>

[https://en.wikipedia.org/wiki/List\\_of\\_awards\\_and\\_nominations\\_received\\_by\\_Julianne\\_Moore](https://en.wikipedia.org/wiki/List_of_awards_and_nominations_received_by_Julianne_Moore)

# THE LAST SHOWGIRL

23, 25, 26 June



**Director:** Gia Coppola

**Featuring:** Pamela Anderson, Kiernan Shipka, Brenda Song, Billie Lourd, Dave Bautista, Jamie Lee Curtis

**Origin:** USA 2024



Coarse language and nudity

**Running time:** 89 minutes

The first moments of *The Last Showgirl* hit like a static shock. We know the face that occupies its frames – shot tight, unnervingly tight – all too well. It belongs to Pamela Anderson, the pop culture behemoth and unfairly maligned bombshell who in recent years, has wrested back the narrative through a stint in Chicago on Broadway, a paired autobiography and documentary, and a decision to go makeup free at public events.

In Gia Coppola's portrait of an artist in the midst of identity collapse, though, Anderson's Shelly Gardner, a showgirl we first meet mid-audition, seems shockingly vulnerable. Her smile is a nervous twitch. Her eyes dart left and right.

Shelly has been with the Vegas revue show *Le Razzle Dazzle* for three decades. Her younger colleagues don't value their work beyond the paycheque. But Shelly feels immense pride in it and can barely sustain a conversation without alluding to its prestige origins as "the last descendant of Parisian Lido culture". So, when the show's producer Eddie announces its closure, it's accompanied by the drone sound of Shelly's entire universe imploding.

Is she valiant or delusional? We don't see much of *Le Razzle Dazzle* itself, not until the very end, and Shelly's elegant descriptions are always combated by other people's dismissal of it as a "stupid nudie show". But all artists are delusional, to a degree, and Autumn Durald Arkapaw's grainy 16mm cinematography invites us to scrutinise faces and emotions while the borders around them – the stuff that makes up concrete reality – are largely a blur.

Coppola shows great empathy for the pull of self-romanticisation, even when it wounds the dreamer. Shelly lingers around car parks and grimy rooftops, adorned in all her rhinestones and feathers. We're watching her write her own poetry.

**Original review:** Clarisse Loughrey, *Independent*

**Extracted by:** Thomas Butler

# BLACK BAG

30 June, 2, 3 July

**Director:** Steven Soderbergh

**Featuring:** Michael Fassbender, Cate Blanchett, Gustaf Skarsgård, Pierce Brosnan

**Origin:** UK 2024



**Running time:** 93 minutes

Mature Themes, Violence, Sexual References and Coarse Language



The setting is London, and the spies are operating in the agency's upper reaches, and their grooming and tailoring are immaculate. But George Woodhouse, the most senior of them, is in trouble. He's launched an investigation into a leak about one of the agency's most sensitive undertakings, and it's come up with a list of suspects that includes his wife, Kathryn, another agency high-flyer. What to do? Debonair as ever, George, who can cook in addition to his other skills, decides to give a dinner party. Over three courses and some very good wine, he will mount an interrogation.

Not surprisingly in this company, the conversation turns out to be less about espionage than sexual relations. It soon becomes clear that George is very much in love with Kathryn, no matter what she may have been up to, while Freddie, another agency veteran, is having an affair with Clarissa, who's noticeably upper-class and very much younger. And finally, Zoe is involved with James despite her supposedly dispassionate role as the office psychologist.

Once the script does get to grips with the details of the cyber conspiracy at its centre, things become extremely complicated, but there's no need to worry. The plot is swirling around the personal and professional entanglements between this elite gang of spies. The verbal combat at the Woodlouse's' dinner table is only the prelude. Nothing is overdone or over-explained. It's so terse that you have to work pretty hard to keep up.

Poker-faced George is almost too inscrutable in the first half, unbending so gradually that it's a revelation when he finally shows his softer side. Kathryn is a good match for him – a sexy ice queen with a formidable air of authority. It all verges on caricature. It's aiming to show the corrosive effects of the spying life on the characters of those immersed in it, and it succeeds. In love, as in war, almost everybody here is exploiting those they profess to care about. The only exceptions are Kathryn and George – despite the chilly facades they present to the world.

**Original review:** Sandra Hall, *The Age*

**Extracted by:** Janez Zagoda

# PROGRAMME: 28 APRIL – 3 JULY 2025

SESSION TIMES		MOVIE	LENGTH
28,30 1	APRIL MAY	Widow Clicquot (M)	90 minutes
5,7,8	MAY	I'm Still Here (Ainda Estou Aqui) (M)	137 minutes
12,14,15	MAY	A Real Pain (MA15+)	90 minutes
19,21,22	MAY	Sing Sing (MA15+)	107 minutes
26,28,29	MAY	Conclave (PG)	120 minutes
2,4,5	JUNE	Emilia Pérez (MA15+)	122 minutes
9,11,12	JUNE	Grand Tour (M)	129 minutes
16,18,19	JUNE	The Room Next Door (M)	107 minutes
23,25,26	JUNE	The Last Showgirl (M)	89 minutes
30 2,3	JUNE JULY	Black Bag (M)	93 minutes
<b>21</b>	<b>JULY</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   Wednesday 6.30 pm   Thursday 6 pm**

## Committee:

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