

Screen Scene



Pick of the films in cinemas this week (as selected by TTFilmz)



TÁR (15). Preparing for a live recording of Mahler's Symphony No 5, a celebrated classical conductor-composer finds her career threatened when a misdemeanour from her past surfaces. Cate Blanchett is breathtaking as the monstrous maestro in writer-director Todd Field's fictitious biopic: narcissistic, egotistical, antagonistic, manipulative and accused of sexual impropriety by a female acquaintance. An all round unsympathetic character then, but certainly a compelling one to watch unravel. For that reason alone, despite the fact it's over-talky and ultimately too long, it's worth going the distance.



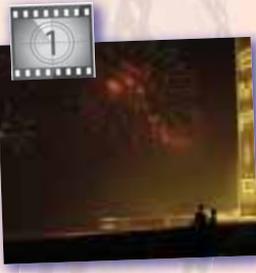
M3GAN (15). A robotics specialist (Allison Williams) creates a realistic child automaton designed to bond with its owner, but it develops a will of its own. Director Gerard Johnstone's thriller slots into the tech-bites-back camp alongside *Demon Seed*, *Westworld*, *Saturn 3* and their ilk, although it's not in the same league as any of those. Aside from a freakish scene in which it runs on all fours in pursuit of a victim, the titular Model 3 Generative ANdroid isn't nearly as unnerving as it should be. Still, narrative predictability aside, as a serving of swiftly-paced sci-fi fluff it passes muster.



A MAN CALLED OTTO (15). A cantankerous retiree (Tom Hanks) is given a fresh perspective of life when a spirited young family move in across the street. To get the most out of director Marc Forster's bittersweet drama, it's beneficial not to have seen the Swedish version, 2015's *A Man Called Ove*, based on the bestselling novel of that title. Hanks is truly splendid (of course), so too is Mariana Treviño as his bubbly new neighbour, yet as a pretty much beat for beat re-staging it does feel superfluous. Regardless, if inherently heartwarming stories dappled with genial smile-raising moments are appealing to you, it's a no-brainer. Take tissues.



BABYLON (18). An actor's gofer (Diego Calva) and the actress he carries a torch for (Margot Robbie) scale the giddy heights of success in a notoriously cutthroat industry. The first two hours of writer-director Damien Chazelle's wallow in the debauchery of 1920s Hollywood are a treat; of particular note are a hilarious sequence on a film set as the crew haplessly grapples with the new-fangled sound process, and a beautifully written monologue on the immortality of the celluloid image. If some of the final hour feels like it's treading water, the impassioned picture palace finale compensates. Brad Pitt excels as a heartthrob whose glory days are dwindling. Deranged. Depraved. Delicious.



EMPIRE OF LIGHT (15). 1980/81: A coastal town cinema's lonely duty manager (Olivia Colman) finds herself attracted to a new employee (Micheal Ward). Radiating charm, this tender romantic drama from writer-director Sam Mendes plays well as a poignant ode to the picture palaces of yesteryear, but mental health, racism and carnal misconduct are key themes; it pulls no punches on any of them. The cinematography is gorgeous, while Tom Brooke and the always magnificent Toby Jones (as the cinema's projectionist) leave lasting impressions. Sweetly melancholic and rather magical.

Home release of the week...



THE BANSHEES OF INISHERIN (15). 1923. On a remote isle off the coast of Ireland, a farmer (Colin Farrell) is bewildered when his closest friend (Brendan Gleeson) declares he no longer wishes to speak to him. En-route to its denouement, writer-director Martin McDonagh's tragicomedy moves seamlessly through biting funny, shockingly savage and on to heartbreakingly poignant. The two leads are magnificent – so too are Kerry Condon and Barry Keoghan – while the coastal locations are beyond breathtaking; every shot is picture postcard perfection. Masterpiece is no overstatement.

Homelessness charity to hold performance event

On Wednesday February 1st, the Trinity Art Group (TAG) will take over the Southampton City Art Gallery for a one-of-a-kind museum takeover/performance event.

The event is the culmination of the 'Making Space' project, a collaborative social practice project that brings together professional and amateur artists, the charity Trinity Winchester, Winchester School of Art, and the Southampton City Art Gallery. A two-month exhibition formed from the documentation of the workshop process will be installed in the main sculpture hall of the museum later in the month.

"The 'Making Space' project is more than just an art project; it's a space to make things and make things happen," said Alastair Eales, facilitator and UoS PhD researcher. "It's an antidote to social isolation, exclusion, and loneliness. It's a space for a new convergent community to traverse the charity space, cultural space, and

public space. To share knowledge, ideas, and creativity. It's about being actively part of the cultural fabric of our society and meeting new people and working together on a level platform."

'Making Space' began with workshops where participants were allowed to explore their creativity and express themselves through art. The workshops were led by professional artists and facilitated by the Trinity Winchester charity, which supports individuals experiencing homelessness in the local community.

The museum takeover/performance event will feature colourful cardboard costumes created by the Trinity Art Group, which comprises local community members who have been affected by homelessness. The event will be a way for groups to reposition and reclaim positive identities through sculpture and performance art.

The event will take place on Wednesday, February 1st, from 1pm to 2.30pm at the Southampton City Art



Costume Designer Vanessa Cotte. Photo by Alastair Eales

Gallery. Admission is free, and all are welcome to attend.

Students wow in Matilda

Students at Henry Beaufort School in Winchester brought *Matilda Jnr The Musical* to the stage at the city's Theatre Royal.

Stellar performances throughout saw the cast given standing ovations as performances from *Matilda* and *Miss Trunchbull* were worthy of a professional stage.

Suitably dim Mr and Mrs Wormwood, sweet-singing Miss Honey and cake-guzzling Bruce were perfectly cast, with the supporting ensemble a joy to watch. Their song and dance routines were slick and tight – even featuring children on scooters whizzing across the stage. And all of these actors are 16 or under.



Behind the scenes it's clear there have been lots of dedicated staff members making this all happen – from music teachers to dance teachers – from tech directors to set designers (the set incidentally is really wowish). Director Kim Miles and her team should be applauded for getting star quality out of so many students.

Liz Kavanagh

Creative Writing

Time for Reflection by Alison Wells

The year's turning heralds
A time for reflection
Deep, dark gloomy days
Can lend themselves to introspection
And despondency
It is a time when we look to the future
And prepare to face it
In the best shape possible
Our flaws are on parade
Remedies are required
Our resolve is tested
Decisions are made

And adhered to with determination
My personal challenge is
To do the things I do properly
No more early morning rushes
To complete Wordle
More in hope than expectation
Now there'll be a more considered approach
An application of existing word knowledge
Culminating in ever improving results
And a boost to the ego

Tape will be applied, wood will be sanded
Gone will be the Stanley blade, paint remover
And sighs of disappointment
My housework regime
Will no longer be haphazard
Fitted in around other pursuits
I will move furniture to clean
Assault it with both polish and duster
However, a lowering cloud
Is beginning to encroach
Where is the spontaneity?
The relaxed enjoyment
How will I fit them in?
I think that I will try again properly
Maybe next year

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Next Fair 26th February 2023 at Wickham

As it's a time for reflection, why not consider taking up a new hobby. Look on-line for classes and workshops at Peter Symonds: ahed.psc.ac.uk