

Award winning director and filmmaker Wes Anderson is renowned for his utterly wacky, yet intricately meaningful and indescribably diligent narrative and characters which leaves his audiences eager for a second viewing. This is unquestionably the case with his latest *The French Dispatch*, his latest live action film since his 2014 *Grand Budapest Hotel*. A love letter to journalism, set in an outpost of an American newspaper *Liberty Kansas News* in a fictional French 20th century city. *The French Dispatch* follows and reports a story-book like scheme, including a prologue, 3 main stories, and an epilogue brought to the screen by expat journalists, demonstrated through the strikingly unique arrangement of the film's anthology. Anderson doesn't disappoint in this fast-paced whirlwind of a movie, set in an achingly unchangeable world. The constant motion of the film doesn't allow a second to breathe as audiences will be captivated by the engaging hooking effect Anderson's stories, characters and cinematography (Robert Yeoman) have, from the unreasonable humour of a criminally insane artist, to the revolutionary reformers of french teenagers protesting against adults, or how a simple food review transforms into the thriller kidnapping of a police commissioner son. Keeping to his reputation, Anderson pushes this film to the limits, creating masterpiece backdrops and designs that have such an over-the-top *Frenchness* about them that it adds a sense of charming humour and romanisation to not only the far-fetched fictional reality Anderson builds for the audience, but also the films romanticised view on journalism, and Wes Anderson's billet-doux to 'The New Yorker', the main inspiration for *Liberty, Kansas newspaper*. Right-hand man, resident cinematographer Robert Yeoman returns, demonstrating Anderson's curious and original ideas onto the screen, in a way which is an even more fully realised vision of Anderson's iconic and signature pastel colour scheme and meticulous details. Though some would said that it was unbalanced and lacked in pace, I think that wholeheartedly it lived and breathed Anderson and his nature throughout, adding and demonstrating his topsy-turvy mind into a cinematic masterpiece.