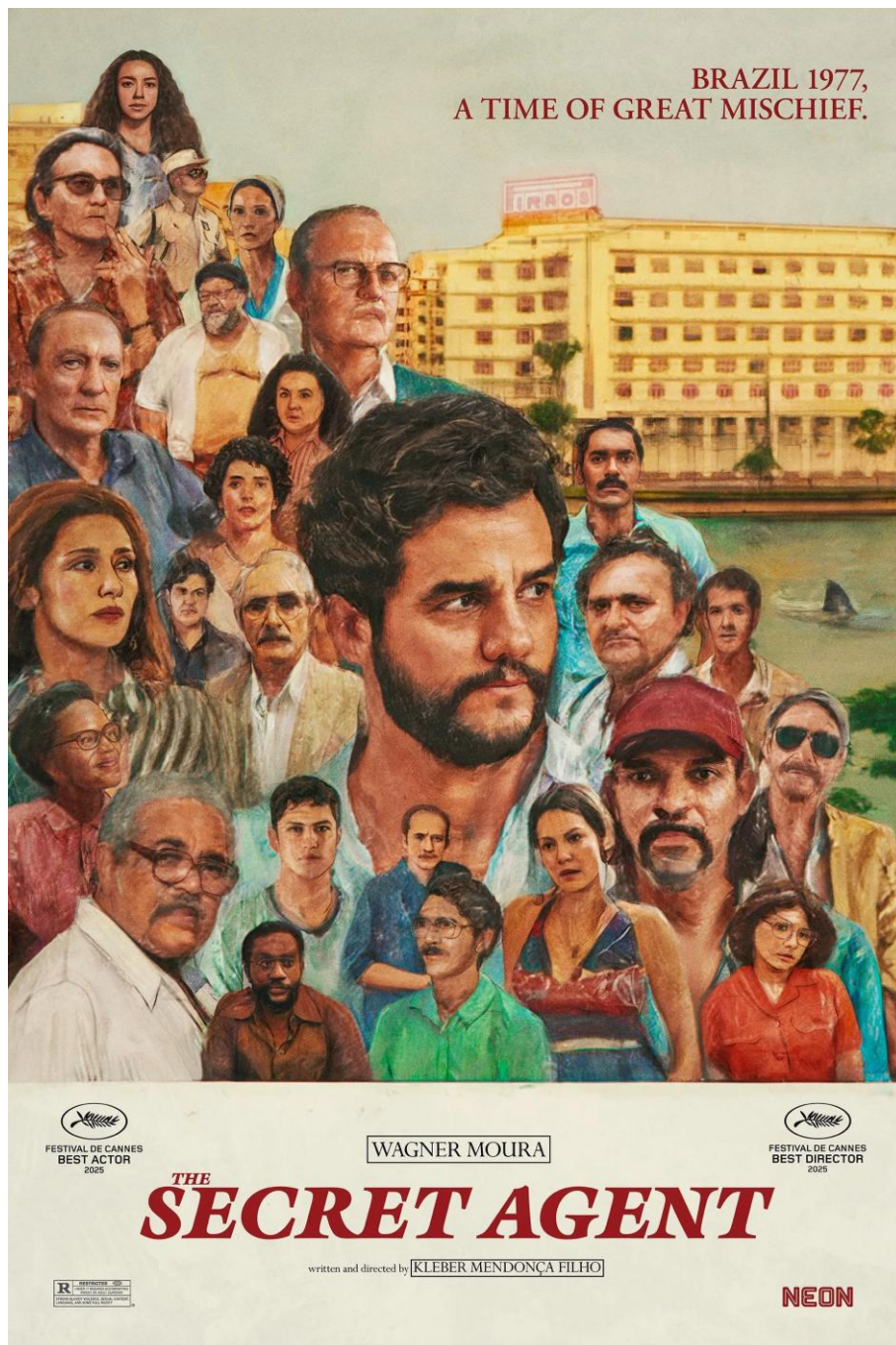


NEWSREEL

4 MAY – 9 JULY 2026





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AUCTION (THE STOLEN PAINTING)

Le tableau Vole

Director: Pascal Bonitzer

Featuring: Alex Lutz, Léa Drucker, Nora Hamzawi

Origin: France, 2024

Language: French, English, German



4, 6, 7 May

Running time: 91 minutes

Coarse Language



In the cutthroat world of art auctions, where a single painting can reap millions in commissions for powerhouse institutions like Christie's or Sotheby's, there's little room for error and perhaps even less room for ethics.

It's all the more surprising, then, that French writer-director Pascal Bonitzer's new film, *Auction* (*Le Tableau Volé* in French), is a story in which human virtue somehow manages to prevail, even if it takes a while for it to show its pretty face.

When André Masson, a cynical and impeccably tailored auctioneer at the prestigious but fictitious Scottie's auction house, receives a letter claiming that an Egon Schiele masterpiece has turned up in the modest Mulhouse home of a young factory worker, his first instinct is to dismiss it as a fantasy. He makes the trip anyway - and what he finds could be the coup of his career, or its undoing. The painting, it seems, has been missing since 1939, looted by the Nazis from a Jewish family.

Alex Lutz is magnetic as the abrasive Masson, ably partnered by Léa Drucker, Louise Chevillotte, Nora Hamzawi, and a quietly affecting Arcadi Radeff.

Pascal Bonitzer (a longtime collaborator of Jacques Rivette and Raoul Ruiz, to whom the title nods) draws on the remarkable true story of Schiele's *Sunflowers*, rediscovered in Alsace in 2005 after going missing in 1942, for inspiration.

What unfolds is part comedy of manners, part moral reckoning - a tart, elegantly written ensemble piece that peels back the velvet curtain on the art market's competitive ferocity while asking quieter questions about restitution, inheritance, and who gets transformed along the way.

Original review: Jordan Mintzer, *The Hollywood Reporter* & Julian Wood, *Film Ink*

Extracted by: Ed Beswick

BLUE MOON

11, 13, 14 May



Member's Request

Director: Richard Linklater

Featuring: Ethan Hawke, Bobby Cannavale, Andrew Scott

Origin: USA, Ireland 2025



Coarse language and sexual references

Running time: 100 minutes

Breaking up with the more prominent partner in a showbiz double act is a hazardous business. Larry David did it. So did Andrew Ridgeley. Now this witty and heartbreakingly sad chamber piece from screenwriter Robert Kaplow and director Richard Linklater tells the all but unbearable story of Broadway lyricist Lorenz Hart just after his split from Richard Rodgers.

He is played with campy brilliance, an unspeakable comover and fake smallness by Ethan Hawke who gets big, world-weary laughs with Hart's riffs on the hidden gayness of the movie *Casablanca* and the cheerily upbeat musical he's just been to see, with all the lasso-twirling cowboys; he acidly calls it *Okla-homo*.

As part of the legendary Broadway songwriting team with composer Rodgers, Hart was responsible for matchless numbers like 'The Lady Is a Tramp', 'Manhattan', 'My Funny Valentine' and of course 'Blue Moon'.

But exasperated with Hart's alcoholism, unreliability and depressive outbursts, Rodgers broke with him and partnered with Oscar Hammerstein II to write *Oklahoma!*

The movie imagines the deeply depressed Hart in *Oklahoma!*'s first-night New York audience in 1943, looking on with envious despair as the show proceeds, despising its bland sentimentality, hating the exclamation mark at the end of the title, but heartsinkingly aware of how lethally effective it is. He knows a hit when he sees one – and feels himself descending into failure. Yet at some level, Hart is defiantly aware that what he has achieved will survive. It's a terrific performance from Hawke. This could be a stage musical – but who will write the songs?

Original review: Peter Bradshaw, *Guardian*

Extracted by: Mark Horner

SOPHIE HYDE

One of Australia's most successful filmmakers, Sophie Hyde has worked internationally with talent including Emma Thompson on *Good Luck to You, Leo Grande* (T4, 2022) and now with Olivia Coleman in *Jimpa*.

As a teenager, she learnt acting skills at the Unley Youth Theatre (later Urban Myth). She later studied film theatre at Flinders University in Adelaide and continued her studies at La Trobe University in Melbourne. Hyde acted too but knew it wasn't for her. "You could see the people who were actors, they had a real way of embodying and embracing, and I was always thinking about everything else," she says.



In 2005, Hyde returned to Adelaide with funding to make a film about women's toilets. Later that year, she reconnected with a college acquaintance, editor and cinematographer Bryan Mason. They began a personal and professional relationship, forming a film company, Closer Productions. She and Bryan began making videos for nightclubs and dance show film clips. Through this they met dancer Tanja Liedtke, who became the subject of their first documentary *Life in Movement*.

Hyde's first feature film as director, co-writer and co-producer was *52 Tuesdays*, filmed in Adelaide in 2013. This film earned many accolades, including World Cinema Dramatic Directing Award at Sundance in 2014 and a Crystal Bear at the Berlin International Film Festival.

Despite her successes, Hyde is a double rarity, an unconventional director with strong ideas and a woman in an industry supposedly open to all comers but in reality dominated by men. "I just wish there were many more of us, that's how I feel," Hyde says about her growing reputation as a female director. "You just want there to be a whole collection of us, making. That would be great. It's a tough business."

Hyde is drawn to dark humour and sees it as a way of finding the truth or reality inside a situation. We see this in several of the films we have seen at LFS. In 2018 Hyde made *Animals* (T4, 2020), based on the novel of the same name by Emma Jane Unsworth, in Dublin. This was her first feature film shot abroad, and was screened in the Premieres category at the 2019 Sundance Film Festival and as an Adelaide Film Festival "pop-up" event in April 2019. *Good Luck to You, Leo Grande* earned Hyde both a BAFTA and a British Independent Film Award nomination.

Her diversity is shown with her latest film *Jimpa* which is based on her own family experiences and stars her own child Aud Mason-Hyde. "I just want to keep making and I do like to generate my own work so I want to just go on doing that," she says. "I want a mix."

Sources: https://en.wikipedia.org/wiki/Sophie_Hyde <https://www.adelaidenow.com.au/lifestyle/sa-week-end/sophies-independent-streak/news-story/dd84da264951d7d23898da6740fca07>

JIMPA

18, 20, 21 May



Strong coarse language and nudity

Director: Sophie Hyde

Featuring: Olivia Colman, John Lithgow, Bryn Chapman, Daniel Henshall, Aud Mason-Hyde

Origin: Netherlands, Australia
2025

Running time: 112 minutes

Hannah (Olivia Colman) is an Australian filmmaker who, with her non-binary teenager Frances, travels to Amsterdam to visit her estranged father “Jimpa” (John Lithgow). He’s an ageing gay activist who never quite left the radical politics of the 1970s behind.

Frances, drawn to Jimpa’s bohemian world of bicycles, protests and canal-side philosophy, announces a desire to stay on in Europe for a year. What begins as a family visit gently morphs into a generational standoff: a mother worried about stability and schooling; a teenager certain of their identity and autonomy; and a grandfather who champions freedom but may not be as attuned to the practicalities as he thinks.

Hyde’s film feels (and is) unmistakably biographical. Frances is played by the director’s own child, and the film’s exploration of non-binary identity, not as crisis but as lived reality, carries an intimacy that rarely feels manufactured. There’s no melodramatic revelation here; gender is part of the texture of family life, discussed, debated and occasionally weaponised in the way families do best.

In the title role, Lithgow is excellent and gives his character both theatrical flourish and genuine vulnerability. He avoids caricature while letting flashes of ego and selfishness to peek through the charm. Colman, meanwhile, is one of the film’s great strengths. She balances humour and maternal anxiety with effortless precision, making Hannah’s conflict both relatable and quietly moving.

Original review: Colin Fraser, *moviereview*

Extracted by: Tania Harvey

RENTAL FAMILY

Director: Hikari

Featuring: Brendan Fraser, Takehiro Hira, Mari Yamamoto

Origin: USA, Japan 2025

Language: English, Japanese



25, 27, 28 May

Running time: 110 minutes

Coarse language



We are served quite the dicey premise in the Tokyo-set *Rental Family*, and thanks to Hikari's elegant direction, this is a beautiful and contemplative film, with lovely messaging and a couple of sly twists. *Rental Family* is inspired by real-life businesses that enable clients to literally rent out actors to portray wedding guests, estranged parents, romantic partners, etc.

Brendan Fraser is Phillip Vandarploueg, a middle-aged actor who moved to Japan to star in a toothpaste commercial seven years ago, subsequently appeared in a string of second-rate productions and is now struggling to find work. Phillip has tried to assimilate and has become fluent in Japanese. Still, we get the distinct feeling he has stayed here because there's no one back in America who cares if he ever returns. Phillip lands a gig with a rental family business and at first, his jobs are relatively straightforward and mainly played for laughs, and the deception baked into the various gigs is for a greater good.

Eventually, Phillip is hired for two jobs that present serious moral quandaries. He poses as a journalist writing a magazine piece on a legendary but largely forgotten actor named Kikuo, who is beginning to lose his memory. He is hired by a single mother to play the father of a daughter he's never met to increase her chances of gaining admission to a prestigious middle school. We're immediately troubled by the notion of a mother hiring someone to play her daughter's dad, if only for a few weeks. To Hikari's great credit, *Rental Family* acknowledges the troubling nature of this gig, as Phillip finds himself in a seemingly impossible situation that could easily turn into something with cruel and lasting consequences.

Rental Family is a thoughtful and insightful presentation of this unique and admittedly strange business of renting humans to help other humans. For Phillip, the task is figuring out what to do when the lies must stop and truth awaits him at every turn.

Original review: Richard Roeper, *Roger Ebert*

Extracted by: Gail Bendall

THE SECRET AGENT

1, 3, 4 June



Strong themes and violence

O Agente Secreto

Director: Kleber Mendonça Filho

Featuring: Robson Andrade, Rubens Santos, Licínio Januário

Origin: Germany, Brazil, Netherlands, France 2025

Language: English, Portuguese, German

Running time: 158 minutes

Having already proved himself a virtuoso of scene-setting openers with *Aquarius* (2016) and *Bacurau* (2019), Kleber Mendonça Filho pulls off a hat-trick with *The Secret Agent*. A vivid yellow VW Beetle drives into a rural petrol station while titles inform us that we're in Brazil in 1977, "a time of great mischief". Not far from the pumps, a dead body lies under a sheet of cardboard and a swarm of flies. This prelude drawn from classic Westerns (the film is even shot with Panavision anamorphic lenses) establishes the mood of everyday violence and corruption that runs through *The Secret Agent's* genre-inflected portrait of life under the dictatorship that ruled the country from 1964 until 1985.

Mendonça Filho's novelistic script introduces a large number of characters, frequently moving between scenes that take place in various locations and time periods. In the middle of the night, two hitmen drive to the Sérgio Motta Dam, in the south of the country, and drop the body of a woman into the water. A police chief in Recife is called to investigate after oceanographers find a human leg in the belly of a shark. Udo Kier appears as a German tailor whose body is covered in ghastly scars and who may either be a Nazi soldier or a Holocaust survivor. As if gathering clues, the viewer must gradually piece the plot together, which is in keeping with the theme of reconstructing history that informs the entire film and is underlined when, in a surprising moment, the action shifts to the present.

A consummate cinephile, Mendonça Filho's *The Secret Agent* is a committed effort at salvaging historical memory as well as an intoxicating feat of filmmaking. Without missing a beat, it can depart from painstaking period piece into B-movie territory, satirising media-fabricated panic in a vignette about a sentient severed leg that goes on a killing rampage in a gay cruising area. Such confident skill, combined with the richness of the narrative and the impressively fluid storytelling, renders the film riveting for all 158 minutes of its running time. One is tempted to call it a masterpiece.

Original review: Giovanni Marchini Camia, *Sight and Sound*

Extracted by: Tom Butler

NOUVELLE VAGUE

New Wave

Member's Request

Director: Richard Linklater

Featuring: Guillaume Marbeck, Zoey Deutch, Aubry Dullin

Origin: USA, France 2025

Language: French, English



Running time: 106 minutes

Coarse language



8, 10, 11 June

Nouvelle Vague is Oscar-nominated director Richard Linklater's love letter to the revolutionary magic of the French New Wave, reimagining the making of Jean-Luc Godard's *Breathless*, which ultimately cemented Godard as a pioneer of global cinema.

Films about films are usually boring, self-congratulatory, and honestly, the few rare expectations are terrible, but here we are delivered pure magic. A film that feels like you are watching an honest-to-god documentary made by Richard Linklater, who was there himself. Actually, succeeding in that so often chased after aesthetic of a film that could have been shot back in the day but was put in a vault, lost, until now.

Nouvelle Vague does three wonderful things. First, it is a picture of the time, a document of that famous and revolutionary era in cinema, the birth of the French New Wave. Second, it is a film about the processes of artists and what it takes to be in the often difficult film industry. Balancing the reality of commerce and the act of creating honest art.

Lastly and most importantly to me, it is a hangout film just like the greatest of Linklater's filmography. Here we get to hang out with the characters on set, and we are just simply allowed to be with them during this unique shoot. Getting to know them all as if you're a part of the crew.

All these elements are measured so well and so evenly that we are given a film of real brilliance. This is the kind of film that can calmly get into your heart and soul without realising it has worked its magic. All you have to do is sit back and simply exist with these people in their moment.

Original review: Billy Newbery, *Film in Revolt*

Extracted by: Mark Horner

WOLFRAM

15, 17, 18 June



Strong violence, coarse language, mature themes. Brutal depiction of colonial history

Director: Warwick Thornton

Featuring: Deborah Mailman, Pedrea Jackson, Thomas M. Wright, Jason Chong

Origin: Australia 2025

Language: English, Mandarin, Arrernte Dialect

Running time: 100 minutes

We've been conditioned to expect the unexpected. So perhaps it's not all that surprising that *Wolfram* is a "follow-up", to *Sweet Country*. That earlier film, a blistering neo-western about an Indigenous farmhand who shoots a white man in self-defense and is doggedly pursued by a police sergeant, ended with terrible finality – a closing act of violence tearing through whatever faint illusion remained that justice might have been possible for Indigenous people in the colonial frontier.

Wolfram unfolds four years later, in 1932, and it carries the unmistakable fingerprints of its director. As always with Thornton, the atmosphere impresses, oozing a bruised kind of melancholy. Several figures return from *Sweet Country* including the brooding station owner Mick Kennedy, and his now 18-year-old Aboriginal son, Philomac. But *Wolfram* is a self-contained narrative, opening amid the wolfram (tungsten) mines, where Aboriginal siblings Max and Kid are forced to work under the watch of Billy, whose sudden death upends their lives.

Joined by Philomac, they flee across an unforgiving landscape, pursued by Kennedy and a pair of outlaws: Casey and Frank. There's also Pansy, an Arrernte mother of stolen children, heading out of town with her partner, Chinese wolfram miner Zhang, and her newborn baby, hoping to start anew in Queensland.

Performances, however, are strong across the board. Wright brings an ugly, sweltering presence, with a feral glint in his eyes, and Jackson exudes a rare kind of magnetism. Thornton, a rare director who is also his own cinematographer, knows how to conjure the thick, arid stink of a meat pie western. He delivers a film of rough-hewn, harsh beauty, as if it's been dropped in the dust and stomped on. This is a work from a major talent.

Original review: Luke Buckmaster, *Guardian*

Extracted by: Janez Zagoda

WARWICK THORNTON

Described by Cate Blanchette as ‘the most brilliant visual storyteller’, Thornton, a Kaytetye man, was born and raised in Alice Springs. “Alice in the 1970s was a small place with not a lot to do,” says his sister, Erica Glynn, who is also a filmmaker. “We’d swim in the town pool in summer. Mum took us to the drive-in cinema. There was also a walk-in cinema. Back then, and also now to an extent, it was a racist little town, and so it was a difficult place to be for Aboriginal people.”

When he grew older Thornton rebelled, spending most of his time causing trouble and racing motorbikes. His mother, Freda Glynn, was a pioneer of Indigenous film, TV and radio, a co-founder of the Central Australian Aboriginal Media Association (CAAMA). In an effort to straighten her son out, she sent him, at the age of 13, to school in New Norcia, Australia’s only monastic town, 132 kilometres north of Perth.



Film Buffs

When he returned, two years later, he got a gig as a DJ on Green Bush, one of CAAMA’s most popular radio programs. Green Bush played music, “a lot of requests, mostly from prisoners”, Thornton says. But it was more than a radio station. It broadcast to remote communities that might have only one telephone box and where many people didn’t know how to read or write.

In 1983, CAAMA started a mobile video unit. By the late 1980s, Thornton had joined as a camera trainee, working alongside other future luminaries, including the sound recordist David Tranter, and Rachel Perkins, who would go on to direct hits such as *Radiance* and *Bran Nue Dae*. CAAMA’s film teams travelled widely “to all sorts of obscure places”, says Thornton. “We’d take swags, sleep by a campfire, getting bitten and spend days filming as many stories as we could.”

In 1993, Thornton went to Sydney to study cinematography at the Australian Film, Television and Radio School. While still a student, he made *Payback*, a short black and white film about a fictional inmate, Paddy (George Djilaynga), who emerges from a long stint behind bars only to face tribal law. Over the past decade or so, Thornton has emerged as one of the strongest voices in Australian film. His first feature, *Samson and Delilah*, a tough love tale set in a remote Aboriginal community, won the Camera d’Or at the Cannes Film Festival in 2009. His second major release, the brutal western *Sweet Country*, (LFS T4, 2023), won awards at Venice and Toronto, and took best film at the Asia Pacific Screen Awards. Thornton has also made short films and major art installations, and is a talented cinematographer, with a “warm, fresh eye”, as actor Bryan Brown puts it, “and a gift for producing scenes of mesmerising beauty”.

Then, as now, he had a reputation for gruffness. “Warwick is a grumpy bastard,” says David Jowsey, who produced *Sweet Country*, “He’s not into small-talking or pleasantries. He’s a deep river, and spends a lot of time in his own private story world.”

Sources: https://en.wikipedia.org/wiki/Warwick_Thornton
<https://www.smh.com.au/culture/movies/warwick-thornton-the-man-and-his-demons-alone-together-20200424-p54myc.html>

THE TESTAMENT OF ANN LEE

22, 24, 25 June



Director: Mona Fastvold

Featuring: Amanda Seyfried, Lewis Pullman, Thomasin McKenzie

Origin: USA 2025



Mature themes, violence, sex scenes and nudity

Running time: 137 minutes

Mona Fastvold's *The Testament of Ann Lee* is a bold, divisive work that leans fully into its strangeness, blending historical drama with musical ritual to tell the story of the Shakers' founder. Anchored by Amanda Seyfried's transformative performance, the film is less a conventional biopic and more an immersive spiritual experience. Seyfried's portrayal of Ann Lee captures both the leader's fervent conviction and her deep vulnerability. Her performance feels raw and exposed, moving between stoic restraint and emotional fragility with striking intensity. She brings a human dimension to a figure who could easily feel distant or opaque, grounding the film even as it drifts into abstraction.

Fastvold's direction embraces an unconventional structure, weaving together music, choreography, and moments of near-hallucinatory imagery. The film offers a striking portrait of a fervent religious leader, using ritualistic movement and surreal visuals to explore the extremities of belief. This stylistic ambition gives the film a unique texture, though it may alienate viewers expecting a more traditional narrative.

The musical elements are particularly polarising. While Seyfried's singing adds emotional depth, the songs themselves can feel uneven, occasionally disrupting the film's pacing rather than enhancing it. The deliberate rhythm and extended sequences sometimes verge on indulgence, reinforcing the sense that this is a film more interested in mood than momentum.

Yet the film's ambition is also its strength, offering a visually rich and thematically daring exploration of faith, gender, and communal identity. It invites audiences to sit with ambiguity rather than resolve it neatly. Ultimately, *The Testament of Ann Lee* is a hypnotic, challenging work that rewards patience. It may falter in accessibility, but its fearless vision and Seyfried's commanding performance make it an unforgettable experience.

Original review: - Peyton Robinson, *RogerEbert.com*; Peter Bradshaw, *Guardian*; Peter Gray, *The AU Review*

Extracted by: Fahad Al-Sohaibani

MY FATHER'S SHADOW

Director: Akinola Davies Jr.

Featuring: Sope Dirisu,
Godwin Chiemerie Egbo,
Chibuiké Marvellous Egbo

Origin: UK, Nigeria 2025

Language: English, Yoruba,
Pidgin English



Running time: 94 minutes

Mature themes and violence



29 June, 1, 2 July

There is a magical bond shared between fathers and sons, and from brother to brother. It transcends boundaries and time. It pushes past planes of existence. It remains deep within the heart and is conjured by related blood, generational memory, and tough lessons learned along the way. This spirit is what stirs *My Father's Shadow* and fills the emotional space between the viewer and the screen.

This is an enchanting film. At every moment, one feels spellbound by its earnest aims and its heartwarming excursions. We travel with these young brothers and their father from their modest village toward a bustling city. During their sojourn, we encounter the tensions pulled by a pivotal presidential election. Nevertheless, this isn't really a political film. It's about the grave rippling effects an authoritarian regime can have on a family living under it.

This semi-autobiographical film begins at the worn Nigerian village home of Remi (Chibuiké Marvellous Egbo) and Akin (Godwin Chimerie Egbo). The brothers are bored and alone; their mother has left for the day, and their father is nowhere to be found. Consequently, they make a kind of wish for their father, Fola (Sope Dirisu), to return. They find him exiting the shower. He provides very little explanation about where he's been, only that he's been working. Fola's upright frame is resolute and initially unapproachable. Is this terse man whose stern expressions cut deep into his face a loving man? He is. Fola invites his young sons to take a trip to Lagos, where he must recover six months' worth of backpay from his factory.

My Father's Shadow is a must for the theatre not solely for the exceptional visual language but also because of its entrancing soundscape, which first takes shape in Duval Timothy and CJ Mira's mercurial score. And while Davies can sometimes work too hard to telegraph that something isn't quite right, such filmic determination is softened by the natural performances delivered by this small ensemble.

Original review: Robert Daniels, *RogerEbert.com*

Extracted by: Anne Green

TWIGGY

6, 8, 9 July



Coarse language

Director: Sadie Frost

Featuring: Twiggy,
Dustin Hoffman, Joanna Lumley

Origin: UK 2025

Running time: 94 minutes

Frost's documentary follows the working-class Londoner taking bad luck in her stride as she progresses from fashion to film stardom and back again. It is about the 60s fashion icon Twiggy; originally Lesley Hornby from Neasden in London, latterly Lesley Lawson after her marriage to actor Leigh Lawson, and then Dame Lesley Lawson with her DBE in 2019. (That is how she was gazetted, at all events, although Dame Twiggy has a ring to it.) It tells us the story of a working class heroine with an almost eerily beautiful gamine face who became a fashion legend with a pop-star status that eluded earlier figures such as Jean Shrimpton, though without the smouldering attitude of the supermodel generation that came later.

Twiggy made a glorious success of her life, and subject to incessant sexist questioning about her body, she retained her good humour – perhaps because it never occurred to her to do anything else. Twiggy quit fashion aged 22, went into movies, where she became a double Golden Globe winner for starring in Ken Russell's *The Boy Friend*, and got a Tony nomination for starring on Broadway in George and Ira Gershwin's musical *My One and Only*. She had a hit TV show where guests included Bing Crosby and Bryan Ferry and showed herself to have a lovely singing voice. And then she gracefully segued back into fashion. Frost's film shows that Twiggy's life has had its share of heartbreaks. Her original boyfriend-slash-manager Nigel Davies, became an unfaithful controlling figure. Their relationship ended just as Twiggy broke through to mega-fame in the US. She later married actor Michael Witney who, after they divorced, died of a heart attack at a restaurant in front of their young daughter.

These events are not represented here as dark-night-of-the-soul crises. Maybe they actually weren't. Maybe Twiggy, in her admirably no-nonsense and uncomplaining way, just got on with it, like a member of the royal family. And whatever misogyny and snobbery she undoubtedly faced clearly had no effect at all on her success. Perhaps her life story doesn't resonate all that far beyond her own CV, but this is a likable documentary about an eminently likable person.

Original review: Peter Bradshaw, *Guardian*

Extracted by: Gail Bendall

DOCUMENTARY FILM

American filmmaker Pare Lorentz defined documentary film as 'A factual film which is dramatic'. Far from being just a source of information, we have viewed documentary films at LFS that have also saddened, amused, intrigued and amazed us. The cinematography on the big screen has left us in awe.

Early film (pre-1900) was dominated by the novelty of showing an event. Single-shot moments were captured on film, such as a train entering a station, a boat docking, or factory workers leaving work. These short films were called "actuality" films; the term "documentary" was not coined until 1926. Many of the first films, such as those made by Auguste and Louis Lumière, were a minute or less in length, due to limits in technology.

Travelogue films became popular in the early part of the 20th century. They were often referred to by distributors as "scenics". Australian Frank Hurley was one such documentary maker, his 1919 *South*, for example, documented the failed Antarctic expedition of Ernest Shackleton. Newsreels also became prominent, especially with the public's desire to understand the events unfolding in World War I.

The Nazis Party's propaganda films exploited the genre with film makers such as Leni Riefenstahl being hailed both as an innovative filmmaker and also criticised as being a chattel to the Nazis regime. Post war, changes in technology such as lighter cameras, allowed for documentaries to be more easily filmed on location. It is this Cinéma vérité or direct cinema style that has allowed documentary films to evolve over the last 30 years to be increasingly commercially successful in cinemas and now streaming.

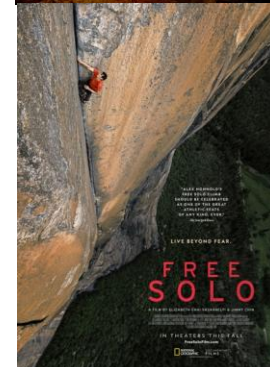
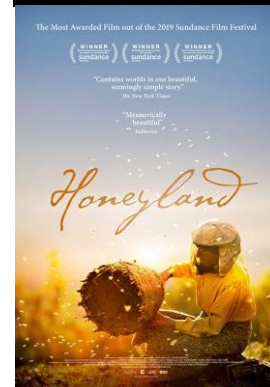
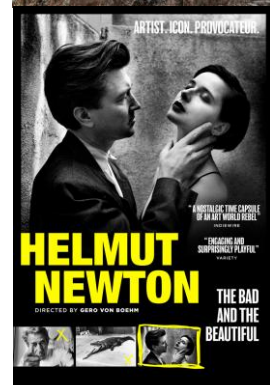
Documentaries capture moments in time, serving as invaluable historical records. They provide an unvarnished look at the world as it is – or as it was – offering future generations insights into past struggles, triumphs, and everyday life. This aspect of documentary filmmaking is particularly crucial when it comes to preserving the voices of marginalized communities. Many documentaries highlight untold stories that mainstream media often overlook, ensuring that diverse perspectives are heard and remembered. Projects like *For Sama* (LFS, T3 2020), a deeply personal account of life in war-torn Syria, provide a lens into lives that might otherwise be forgotten.

Documentary films are more than just entertainment; they are vital tools for education, advocacy, and preservation. They capture the essence of human life, providing a window into different cultures, struggles, and triumphs. They remind us of our shared humanity and the importance of bearing witness to the world's realities – both beautiful and harrowing.

Sources:

https://en.wikipedia.org/wiki/Documentary_film

<https://documentaryuniverse.com/power-of-documentary-film/>



PROGRAMME: 4 MAY – 9 JULY 2025

SESSION TIMES		MOVIE	LENGTH
4,6,7	MAY	Auction (The Stolen Painting) (Le tableau Vole) (M)	91 Minutes
11,13,14	MAY	Blue Moon (M)	100 Minutes
18,20,21	MAY	Jimpa (MA15+)	112 Minutes
25,27,28	MAY	Rental Family (M)	110 Minutes
1,3,4	JUNE	The Secret Agent (O Agente Secreto)(MA15+)	158 Minutes
8,10,11	JUNE	New Wave (Nouvelle Vague) (M)	106 Minutes
15,17,18	JUNE	Wolfram (Ma15+)	100 Minutes
22,24,25	JUNE	The Testament of Ann Lee (M)	137 Minutes
29	JUNE	My Fathers Shadow (Ma15+)	94 Minutes
1,2	JULY		
6,8,9	JULY	Twiggy (M)	94 Minutes

27 JULY 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 Wednesday 6.30 pm Thursday 6 pm

Committee:

President Janez Zagoda
Secretary Gail Bendall
Membership secretary Tom Butler

Vice-President Mark Horner
Treasurer Ed Beswick
Committee Anne Green
Tania Harvey
Fahad Al-Sohaibani



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

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