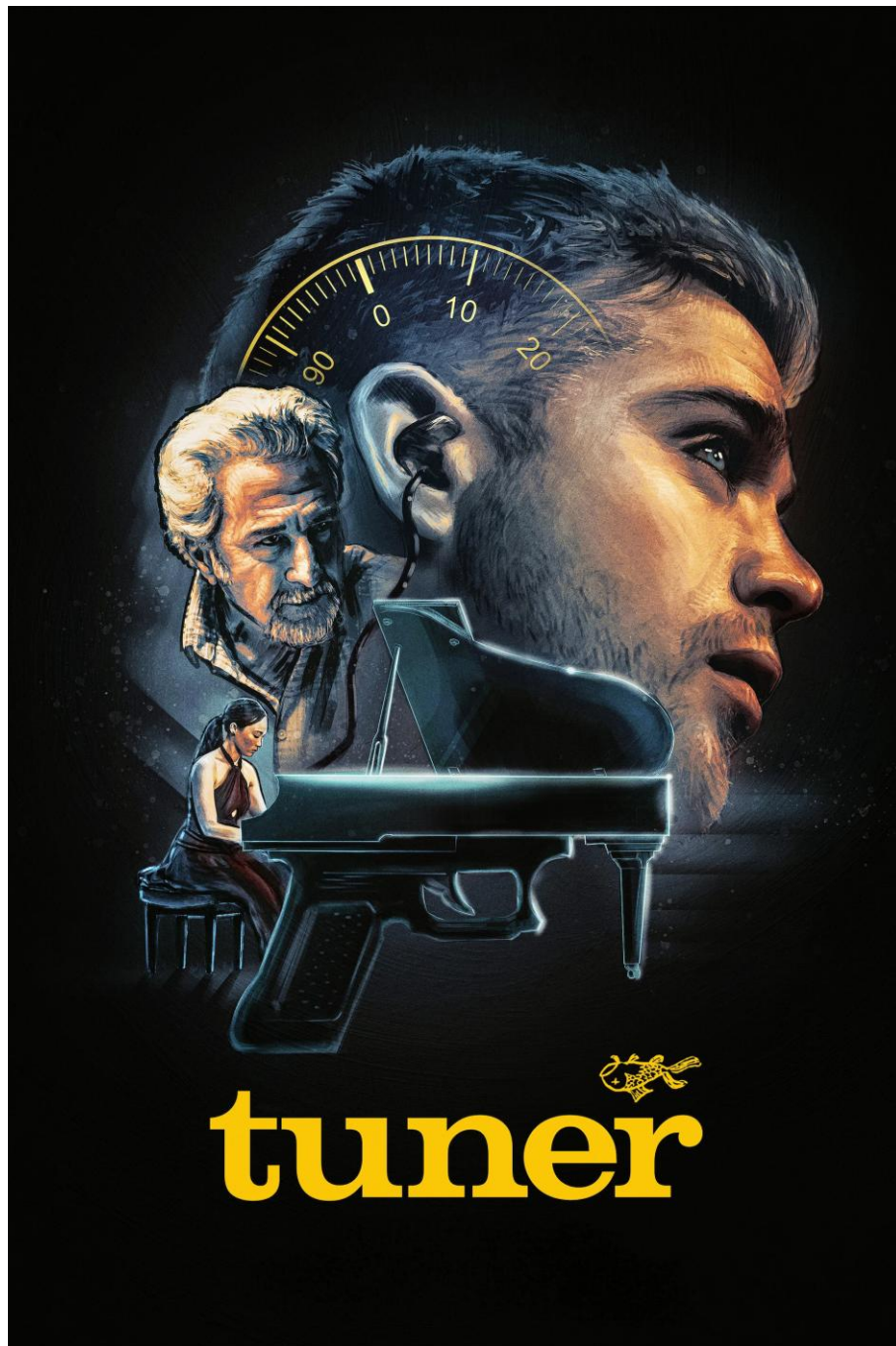


NEWSREEL

19 OCTOBER – 17 DECEMBER 2026





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Film Society

www.lfs.org.au

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THE MUSICIANS

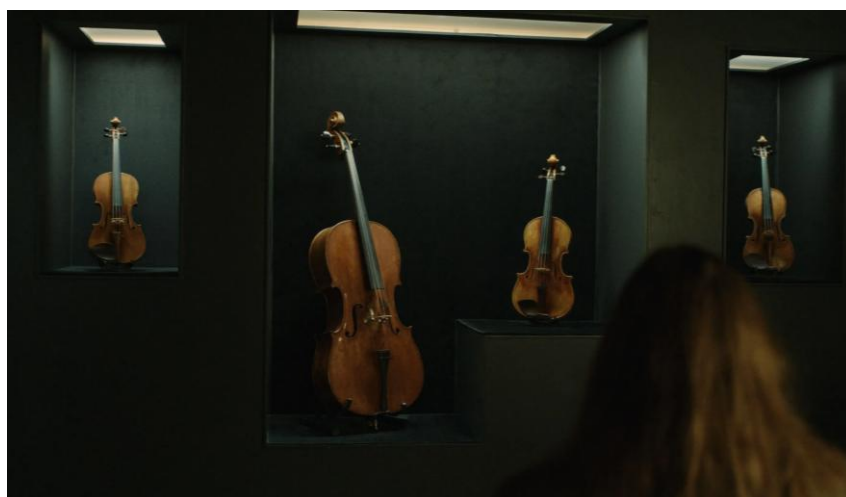
Les Musiciens

Director: Grégory Magne

Featuring: Valérie Donzelli, Frédéric Pierrot, Emma Ravier, Mathieu Spinosi, Marie Vialle

Origin: France 2025

Language: French, English



Running time: 102 minutes

Mild themes and coarse language



19, 21, 22 October

A wealthy heiress, four priceless instruments and a string quartet whose members can barely stand one another: it sounds like the set-up for a farce, but in Grégory Magne's hands it becomes something warmer and far more rewarding.

In *The Musicians* (*Les Musiciens* in French), Astrid Thompson (Valérie Donzelli) is determined to realise her late father's dream. An industrialist and devoted music lover, he set out to reunite four Stradivarius instruments that have never been played together in concert. Astrid has secured the last of them, commissioned a performance of a little-known score and booked a grand villa in the French countryside for rehearsals. All she needs now is a quartet, and she has six days.

The players she hires are brilliant individually and hopeless as a team. As rehearsals fall apart, Astrid goes in search of the one person who might hold them together - the reclusive composer of the piece, who has his own reasons for keeping his distance.

Much of the film's charm comes from its authenticity. The quartet are real chamber musicians so there are no cutaways and Grégoire Hetzel's original score is allowed to become a character in its own right.

It is a beautifully observed comedy that treats music, musicians and its audience with respect. The Hetzel piece, being specially composed for the movie, is unfamiliar to everyone, so the audience also has to pay attention to the process and music to see how it comes together.

Beneath the bickering and bruised egos sits a hopeful film about listening, compromise and the hard work of finding harmony. Anyone who has ever played in an ensemble (or tried to keep one together) will recognise every raised bow.

Original review: Jason Blake, *Limelight* & Brian Eggert, *Deep Focus Review*

Extracted by: Ed Beswick

26, 28, 29 October

TUNER



Director: Daniel Roher

Featuring: Dustin Hoffman,
Leo Woodall

Origin: USA 2026



Strong coarse language

Running time: 108 minutes

Tuner is not a regular heist thriller. Safes are cracked and guns are waved, but it unfolds at an unusual pace, and the score is not really the point. This is a far more character-driven film than plot-driven, which is unusual for the genre. Rather than building towards a clever twist or elaborate payoff, *Tuner* is interested in the people caught up in the crime.

Leo Woodall plays Niki, a young piano tuner with hyperacusis, an extreme sensitivity to sound. He needs earplugs and headphones to navigate the world, but his condition has also given him perfect pitch and extraordinary hearing. Once a prodigious pianist, Niki can no longer play, and there is a palpable sense of longing whenever he is near an instrument.

Woodall gives the character a wonderfully understated quality. Niki is not a hardened criminal or someone particularly attracted to the world of theft. He seems almost bewildered by how he has ended up there, and his choices are driven more by circumstance and practicality than morality. That makes *Tuner* feel surprisingly intimate for a crime film. The relationships around Niki are as important as the criminal enterprise, particularly his connection with Harry, played by Dustin Hoffman with his familiar, scattered charm. There is also a romantic thread with Ruthie, adding another dimension to Niki's increasingly complicated life.

The film shifts between thriller, romance and family drama without losing its sense of cohesion. Director Daniel Roher, whose background is in factual filmmaking and whose documentary *Navalny* won the Oscar for Best Documentary Feature, brings a grounded realism to the heightened world of the heist. The sound design is particularly effective, making Niki's sensitivity to noise something we can almost physically experience. It also gives the film an identity beyond its crime story. *Tuner* is tense without being frantic, character-driven without becoming slow, and genuinely satisfying. It clips along beautifully and ends almost before you're ready for it.

Original review: Wenlei Ma, *The Nightly*

Extracted by: Fahad Al-Sohaibani

MEMBERSHIP RENEWALS

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1 NOVEMBER

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and
membership renewals open for 2027.

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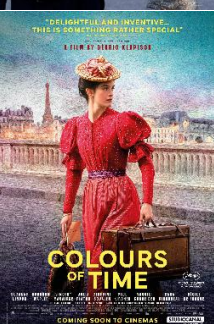
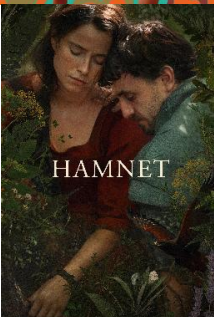
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2, 4, 5 November

THE BIGGEST LITTLE FARM



Director: John Chester

Featuring: John Chester, Molly Chester, Todd the Dog

Origin: USA 2018



Mild themes and infrequent coarse language

Running time: 91 minutes

LFS is showing *The Biggest Little Farm* as an event partner of the agriCULTURED festival. The film will begin with an introduction by LFS member Caro Brown who is Chair of the Festival.

From the opening minutes of *The Biggest Little Farm*, John Chester makes it clear his utopian vision is going to fail. With his wife Molly, a culinary writer, the filmmaker abandoned their Santa Monica home to launch a sustainable farm an hour outside the city. The movie tracks this epic saga across seven years of hiccups and tragic developments as the reality of taming nature settles in. A gorgeous and often devastating look at good intentions slamming into harsh practical challenges, *The Biggest Little Farm* is the rare eco-friendly documentary that reaches beyond the celebratory formula to explore the application of its environmental message in detail. It's a remarkable educational experience for anyone eager to go back to the basics. In the process, it arrives at a deeper understanding of the underlying impulse, while delivering an emotionally resonant narrative with plenty of cute animals to spare.

Chester, a television cinematographer whose credits include *Safari Vet School*, seemingly had his camera running at every pertinent moment. When the couple first arrives at their sprawling new home, the terrain is anything but fertile. The ground is a cracked, dreary wasteland, the orchards need a lot of work, and the animals need to be seriously tamed. At first, their ace in the hole comes in the form of veteran farmer Alan York, who guides them through a process he assures them will take time to fit together. But when York abruptly drops out of the picture a year into the experience, the Chesters are left coping with a project far more unwieldy than they could have anticipated.

Biggest Little Farm provides a handy guide to anyone dreaming of escaping city life to run their own show. Above all else, the movie demonstrates just how little nature welcomes good intentions with open arms — and why it's worth seeking the hug anyway.

Original review: Eric Kohn, *Indie Wire*

Extracted by: Anne Green

Food is Political

This year the festival is exploring the theme **Food is Political**, and few films capture that idea as beautifully and honestly as *The Biggest Little Farm*.

The Biggest Little Farm follows a couple who leave city life to rebuild depleted land, only to discover that farming is an ongoing negotiation with nature. Their story mirrors the reality



facing farmers everywhere: the work is hopeful, but it's also relentless, complex and shaped by forces far beyond human control.

Across seven years, they confront everyday challenges — managing pests without chemicals, protecting animals without harming predators, nursing vulnerable livestock, and responding to sudden ecological shocks. These pressures echo the lived experience of farmers navigating climate volatility today. What emerges is a portrait of resilience. The farm slowly transforms into a thriving ecosystem producing half a million pounds of food each year, supported by a community of workers and volunteers. The film celebrates this achievement.

Importantly, the documentary highlights something more universal — the emotional and ecological labour of farming in a changing climate. What makes the film so compelling is that it doesn't separate food production from the landscape around it. It shows us that farming is about relationships: between people and nature, between consumers and producers, and between the choices we make and the consequences that follow.

That's what makes the theme *Food is Political* so relevant. Every decision about food reflects something about our values. What we choose to grow, buy, eat and support shapes our environment, our communities and our future. Here in Launceston, surrounded by some of Australia's most productive agricultural land, these conversations matter. Food and farming are part of who we are. The questions raised in this film about sustainability, resilience, stewardship and the future of agriculture are not distant issues. They are local, lived realities.

The Biggest Little Farm doesn't offer easy answers, but it does offer something perhaps more valuable: a deeper appreciation of the complexity, beauty and importance of the systems that feed us. As we watch, we invite you to reflect on the choices that connect us all through food, and why those choices have never mattered more.

AgriCULTURED is held in Launceston 5th- 8th November 2026.

For more information visit: <https://www.agricultured.com.au/>

THE CHRISTOPHERS

9, 11, 12 October



Member's Request

Director: Steven Soderbergh

Featuring: Michaela Coel, Ian McKellen, Jessica Gunning

Origin: USA, UK 2026



Strong coarse language

Running time: 100 minutes

It's a privilege for audiences to still see 87-year-old British actor Ian McKellen showcasing his talents. He first appeared on stage in 1961 and the decades to follow, he's become a recognisable name thanks to work in theatre, television and film. Knighted by Queen Elizabeth II in 1991, McKellen has been nominated for two Tony Awards (winning for *Amadeus*), five Emmy Awards, and two Oscars.

The Christophers is the latest feature from Academy Award winning director Steven Soderbergh (*Traffic*) and sees McKellen play the fictional Julian Sklar, an acclaimed painter whose best days are behind him. His old works have been sold by art traders for seven-figure sums, but it's been many years since he churned out anything new. Julian now lives alone in a multi-story home, cluttered with photos and memorabilia, and makes a meagre living recording paid video messages for fans. You can tell McKellen is having fun in portraying the character as a rambling, cheeky curmudgeon.

The narrative needs drama and it arrives in the form of Julian's two grown offspring, played by James Corden (*Gavin and Stacey*) and Jessica Cunnig (*Baby Reindeer*). Knowing their father doesn't have long to live, they have their eye on nine unfinished paintings in his studio which could be sold for millions. Julian has no intention of completing the canvases and this has infuriated his money-driven children who are one-eyed in thinking about their future inheritance.

Hence, they have employed a gifted art restorer, Lori Butler (Coel), to become Julian's new assistant. They've asked her to sneakily access the unfinished canvases and use her artistic talents to complete them. Lori is uncomfortable about the request but realising she can make much-needed money out of the job, she takes it on. As information spills into the open during the film's second half, the power dynamics start to shift...

Original review: Matthew Toomey, *The Film Pie*

Extracted by: Mark Horner

STEVEN SODERBERGH

Steven Soderbergh's first job was as a game show score keeper and cue card holder before finding work as a freelance film editor. He has come a long way since those days, with his films having grossed over US\$2.2 billion worldwide and garnered fourteen Academy Award nominations, winning five.

Soderbergh discovered filmmaking as a teenager and directed short films with a Super 8 and 16 mm cameras.[4] He attended the Louisiana State University Laboratory School for high school before graduating and moving to Hollywood to pursue professional filmmaking.

His directorial debut was for *Sex, Lies, and Videotape* (1989) which he wrote on a legal pad during an eight-day cross-country drive. At the Cannes Film Festival that year, he became the youngest solo director at age 26 to win the Palme d'Or, the top prize.

Soderbergh's directorial debut was followed by a series of box-office disappointments. However, in 1998 he filmed *Out of Sight* which began a multi-movie artistic partnership with George Clooney. Together they would go on to make *Ocean's Eleven* and its subsequent spin-offs. Released in 2001, it would become his highest grossing movie. He also returned to critical success the year prior with the release of two films, *Erin Brockovich* starring Julia Roberts and *Traffic* both of which were nominated at the 2001 Academy Awards for Best Director, with *Traffic* taking the award.

Needless to say, Soderbergh's directorial CV is impressive. His visual style often emphasizes wealthy urban settings, natural lighting, and fast-paced working environments. Soderbergh's experimental style and tendency to reject mainstream film standards stems from his belief that "[filmmakers] are always, in essence, at the beginning of infinity ... there is always another iteration ... always will be."

On a technical level, Soderbergh prefers sustained close-ups, tracking shots, jump cuts, experimental sequencing and frequently skips establishing shots in favour of audio and alternative visuals. Many of his films are noted for a milieu of suspense through the usage of third-person vantage points and a variety of over-the-shoulder shots.

In addition to his directing, he is frequently a screenwriter for his films. Scott Tobias of The A. V. Club has noted his method of experimental filmmaking as "rigorously conceived, like a mathematician working out a byzantine equation". Starting in 2000 with his film *Traffic*, when directing films Soderbergh has used pseudonyms (named after his parents) in order to hide the fact that he edits and shoots most of his films himself.

Sources: https://en.wikipedia.org/wiki/Steven_Soderbergh



16, 18, 19 November

POWER BALLAD



Coarse language

Director: John Carney

Featuring: Paul Rudd, Nick Jonas, Peter McDonald

Origin: USA, Ireland 2026

Running time: 98 minutes

It's a familiar story. A pop star produces a new hit single and a little-known musician comes out of nowhere to claim that the song has been stolen from him. So goes the scenario at the centre of Irish director John Carney's *Power Ballad*. During his youth in the US, Paul Rudd's Rick Power nurtured dreams of stardom but love, marriage and fatherhood effected a change of plan and he's settled for life in Dublin with his Irish wife, Rachel (Marcella Plunkett) and their teenage daughter, Aja (Beth Fallon). He earns his living singing and playing guitar with a wedding band and, in his spare time, writes songs which never get published.

Life changes when American rock star Danny Wilson (Nick Jonas of The Jonas Brothers) turns up among the guests at Rick's latest gig. Danny is at a career crossroads. He's trying to reinvent himself after breaking into the business as the star of a boy band and he takes a liking to Rick, treating him to a summary of his worries during an all-night jam session after the wedding.

Rick is still cherishing happy memories of Danny's words of encouragement when he hears the strains of a song sounding suspiciously like one he performed for him during their jam session. And suddenly it's everywhere. Danny has the hit he needed to prove that he's become a grownup and Rick has been given no credit for it.

The film's second half takes us to Los Angeles, where we're given some trenchant insights into the brutal realities of the pop music industry, but their absurdities are also part of the picture and Rick gradually gets back in touch with his sense of the ridiculous – which turns out to be the point of the exercise. For it's not a story about revenge or even compensation. What matters is the courage and confidence to go on creating no matter the setbacks. It's Carney's abiding theme, and both Danny and Rick have received some salutary lessons about it by the time he's finished with them.

Original review: Sandra Hall, Sydney Morning *Herald*

Extracted by: Gail Bendall

THE GREAT ARCH

L'inconnu de la Grande Arche

Member's Request

Director: Stéphane Demoustier

Featuring: Claes Bang, Sidse Babett Knudsen, Xavier Dolan

Origin: France, Denmark 2025

Language: French



Running time: 108 minutes

Mild themes and sexual references



23, 25, 26 November

If you happen to be tramping up the Champs Élysées in Paris on a bright summer's day, you'll likely see a strange square arch in the middle distance which; architecturally, sits apart from the ornate careworn classicism that otherwise characterises the city. This is the Arche de la Défense, inaugurated in 1989 to mark the bicentennial of the French Revolution, and designed by the little-known Danish architect, Johan Otto von Spreckelsen.

Stéphane Demoustier's *The Great Arch* tells the little-known story of von Spreckelsen, here played by Claes Bang, as he is named the unlikely winner of a competition to design the monument, and is duly ground down by the top-heavy bureaucracy of the French state. Yet he is presented from the off as an iconoclast, as no-one can find von Spreckelsen (or even knows who he is) to be able to alert him of the big new. He's then spirited to Paris where he meets François Mitterrand, who seems to be entirely on his side, and he makes it clear to their premier that the only way he'll go ahead with the project is if everything is done on his exacting terms.

The film premiered at the 2025 Cannes Film Festival, and sits in the long, tall shadow cast by Brady Corbet's *The Brutalist* when it comes to detailed psychological portraits of fastidious 20th century architects. *The Great Arch* is speckled with a little bit more humour in its depiction of the warring factions and the louche workings of the French government in the early 1980s, and Bang at least initially leans into von Spreckelsen's innate eccentricity without making him seem like a parody.

Yet the film takes a dark twist in its final section when it becomes clear that many of the pathfinding architect's colleagues are choosing the highway rather than his way. It's a solid, well-made culture-clash drama that does manage to provide a little more insight and emotion than would come from scanning von Spreckelsen's Wiki bio.

Original review: David Jenkins, *Little White Lies*

Extracted by: Thomas Butler

THE LOVE THAT REMAINS



Ástin Sum Eftir Er

Director: Hlynur Pálmason

Featuring: Anders Mossling, Stephan Stephensen, Saga Garðarsdóttir, Sverrir Gudnason, Halldór Laxness Halldórsson

Origin: Iceland 2025

Language: Icelandic



Strong sexual references and sexualised imagery

Running time: 106 minutes

There's a raft of cinematic conventions for depictions of marriage breakdowns. We expect scenes of kitchen-based recriminations and circular arguments that go nowhere, lots of chest-beating and showily anguished acting, and a lachrymose score of minor key piano. But the Icelandic writer and director Hlynur Pálmason takes a novel approach.

This delicate, playfully experimental collage picture, set over a year in the lives of recently separated artist Anna (Saga Garðarsdóttir) and her trawler fisherman husband Magnús (Sverrir Gudnason), plus their three children, is a blend of the fatalistic and the fantastic. It's a story that acknowledges the sadness of endings, but is simultaneously, as the title suggests, infused with the bittersweet affection that endures between the two. It's also unexpectedly weird.

The patchwork of glimpses of the quotidian – the family dog, Panda, rolling in something stinky and unmentionable, Anna helping her father replace fences on his land – is punctuated by moments of surreal fantasy: a giant rooster prowls through the house at one point.

The film it is rich with poetic visual symbolism. The Icelandic countryside is both an arrestingly photographed backdrop and a playground for the imaginations of the characters. It's clearly a personal work for the director. While it is not his story or his marriage depicted, the film features his children, his earthy, organic artworks and his shamelessly scene-stealing dog.

Original review: - Wendy Ide, *The Observer*

Extracted by: Janez Zagoda

HLYNUR PÁLMASSON

Icelandic film director and screenwriter Hlynur Pálmason studied at the National Film School of Denmark, perfecting his craft there for ten years before returning to Iceland and filming his second feature film *A White, White Day* (LFS T4 2020).

Having been shortlisted at the Academy Awards for *Godland*, many expected him to embark on bigger projects. Instead he wanted to work in Icelandic, with a much smaller target audience considering there are only 350,000 people in Iceland. He explained: “I needed to capture it all before it goes away, before the kids grow up and it’s too late. Life passes you by in the blink of an eye. It goes by so fast.”



Film Buffs

Often his techniques are unconventional. “A couple of years ago, we bought a camera. I would have it in the car and film what’s around me: things that weren’t preconceived or constructed. I wanted to capture fleeting moments that felt magical, like a golden sky. Or I would film my old studio being torn apart, watch the footage and then react to it. That’s how this narrative started growing.”

“The part of filmmaking I enjoy the most is getting lost inside the world we’re working on. Let’s say I’m exploring a relationship. Then I look at a rooster and hens, I start seeing more basic, even primitive patterns or I start seeing us as animals. I get surprised and hopefully, so does the audience. I like it when films have edge, and the reality is that the world is brutal,” he adds.

Working in Iceland has its own set of challenges. “The last couple of years have been difficult. The fundamentals of our film industry have been so insecure and it’s very hard to develop something for a long time. The way I’ve been working is that I make a Danish film [Pálmason studied and lived in Denmark for 10 years] and then I make an Icelandic film. It’s the only way I can survive, and we’re not even making expensive films.”

“A lot of the filmmakers here in Iceland and Denmark and other places are struggling. You bleed with every project, but having this kind of financial uncertainty is just too much. It’s too heavy a burden. I really hope the Icelandic government can fix this, because this kind of uncertainty is bad for everyone. It’s also bad for business.”

“As an artist, you fail and get up, and then you fail again, because you have this strange, burning passion for creating something. I’ve always been fascinated by it. It’s such a beautiful process.”

Sources: <https://variety.com/2025/film/global/hlynur-palmason-icelandic-film-industry-1236390975/%20%20%20%20:/www.festival-cannes.com/en/2023/meet-maryam-touzani-member-of-the-feature-film-jury/> https://en.wikipedia.org/wiki/Hlynur_P%C3%A1lmason

7, 9, 10 December

WHEN FALL IS COMING



Quand Vient L'Automne

Director: Francois Ozon

Featuring: Hélène Vincent,
Josiane Balasko,
Ludivine Sagnier

Origin: France 2024

Language: French



Mild themes and coarse language

Running time: 103 minutes

Set mostly in Burgundy, with occasional narrative jaunts to Paris, *When Fall is Coming* is a slow burn, a film that never delivers twists or shocks, but instead articulates the grinding dysfunction of a fairly ordinary family, gradually revealing one woman's attempt to bring the generational trauma to an end. We meet Michelle (Hélène Vincent) as she is preparing for a visit from her surly, manipulative daughter Valérie (Ludivine Sagnier) and her beloved grandson Lucas (Garlan Erlos). Michelle goes mushroom gathering with her best friend Marie-Claude (Josiane Balasko) and cooks the fungi for lunch, but a poisonous one eludes Michelle's notice. Valérie is poisoned and rushed to the hospital, and she resolves that her mother will never see Lucas again.

Much of the rest of *When Fall is Coming* centers around Michelle's efforts to repair the damage to her family. Or, perhaps Michelle is plotting to remove the impediments to her happiness. Ozon, to his credit, never telegraphs to the viewer exactly what is bubbling underneath the surface of Michelle's demeanor of tenderness and concern. But the film does not engage in misdirection, either. Rather, it allows the past to gradually reveal itself as we learn exactly who Michelle is, why Valérie resents her so much, and why it is so vital to her that her grandson experience nothing but love and security in his life.

When Fall is Coming, as the title suggests, is largely about Michelle getting older — she begins to doubt her memory, wondering if she is approaching senility — and trying to settle accounts in advance of her impending death.

For much of the run time, Ozon lays out two equally plausible scenarios. It's possible that certain things transpire by complete coincidence. It's also possible that Michelle, hardened by her hardscrabble youth, is capable of a ruthlessness equal in measure to her fearsome capacity to love.

Original review: Michael Sicinski, *In Review Online*

Extracted by: Mark Horner

Member's Request

Director: Georgi M Unkovski

Featuring: Dora Akan Zlatanova,
Arif Jakup, Agush Agushev,
Aksel Mehmet

Origin: Macedonia, Czech
Republic, Croatia 2024

Language: English, Turkish



Running time: 99 minutes

Mild Themes and Violence



14, 16, 17 December

A 15-year-old Yuruk boy from a remote Macedonian village escapes into music amidst parental expectations, societal conservatism, and forbidden love for a promised girl. Ahmet (Arif Jakup) is pulled out of his school by his father (Aksel Mehmet) to help shepherd the sheep while he takes his 4-year-old brother, Naim (Agush Agushev), to the witch doctor to cure his muteness. With the family still reeling from their mother's recent death, Ahmet falls further in love with music, something his brother equally loves but his father dislikes. He notices Aya (Dora Akan Zlatanova) in the village, recently returned from Germany for an arranged marriage.

Like his deceased mother, Ahmet and his younger sibling Naim share a great love for music while their grieving father focuses on laying down rigid rules that prioritize herding sheep over education and going to a healer to cure Naim of his speechlessness. Ahmet becomes bewitched by Aya who is the leader of a local dance troupe that trains for the village festival. Ahmet and Aya bond over their shared love of modern things such as TikTok, music, and dance, gradually falling more and more in love with each other. When Aya's marriage goes ahead, Ahmet does whatever he can to cause a distraction for her to escape.

A missing sheep causes a rift between father and son with the latter not welcomed back into the house until it is found and the animal's fate has a surreal outcome. The true heart and soul of the narrative is the relationship between the two brothers who are there for each other no matter what happens. The landscape is very much a character and the presence of sheep herding and smartphones emphasizes the clash between parental traditional expectations and teenage new-age ambitions. The most dramatic, effective and uplifting message is that compassion and understanding are essential in enabling someone to heal from a severe trauma rather than be forced fed a remedy determined by another's timetable.

Don't forget: film voting and film chat at The Plough Inn.

Original review: Trevor Hogg, *Live for Films* and Jordon Searle, *High on Films*

Extracted by: Tania Harvey

PROGRAMME: 19 OCTOBER – 17 DECEMBER 2026

SESSION TIMES		MOVIE	LENGTH
19,21,22	OCTOBER	The Musicians (PG) Les Musiciens	102 Minutes
26,28,29	OCTOBER	Tuner (MA15+)	108 Minutes
2,4,5	NOVEMBER	The Biggest Little Farm (PG) agriCULTURED Feature	91 Minutes
9,11,12	NOVEMBER	The Christophers (MA15+)	100 Minutes
16,18,19	NOVEMBER	Power Ballad (M)	98 Minutes
23,25,26	NOVEMBER	The Great Arch (PG) L'inconnu de la Grande Arche	108 Minutes
30	NOVEMBER	The Love That Remains (MA15+)	106 Minutes
2,3	DECEMBER	Ástin Sum Eftir Er	
7,9,10	DECEMBER	When Fall is Coming (M) Quand Vient L'Automne	103 Minutes
14,16,17	DECEMBER	D J Ahmet (PG)	99 Minutes
Film voting: The Plough Inn			

1 FEBRUARY 2027 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

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