

NEWSREEL

12 OCTOBER - 17 DECEMBER 2015





VILLAGE CINEMAS

LAUNCESTON



Launceston Film Society screenings
Village Cinemas Complex
163 Brisbane St, Launceston

MON 6:00 pm
WED 4:00 pm & 6:30 pm
THUR 6:00 pm
Except school holidays






The Village Cinemas in Launceston have had a long partnership with the Launceston Film Society. It is a mutually beneficial partnership and without the goodwill of the Village, the LFS could not exist in its present form.

SUPPORT & ASSISTANCE

There is sometimes congestion in the foyer. Village management has requested that the LFS committee assist theatre attendants with the queue and process members' admission. We cannot be admitted to the theatre if another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates your support for the candy bar.

THINGS YOU SHOULD KNOW

-  The Village Cinema offers a concession to LFS members for most of their screenings.
-  For those who find it difficult to see the bottom of the screen and subtitles, booster cushions are available.
-  The LFS Committee may allow Village to screen a trailer before the LFS film.
-  A lift is available to avoid the stairs between the foyer and Cinema 3
-  In the interest of everyone's enjoyment the LFS committee requests members to please:
 - ✓ Be seated before the film starts
 - ✓ Turn off your mobile phone
 - ✓ Minimise noise including eating, drinking or talking once the film commences.
 - ✓ Do not sit or stand at the back wall as this is a fire safety issue
 - ✓ Village rules for food and beverages apply



launceston film society

PO Box 60, Launceston, 7250

Web: www.lfs.org.au

President	Peter Gillard
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Membership secretary	Gill Ireland
Committee	Robin Claxton Janez Zagoda Anne Green

CONDITIONS OF MEMBERSHIP

The LFS is a “Members Only” society. Our screening licence requires that admission to screenings is for members only. The rules of the LFS prevent you from lending your membership card to another person, even if you will not be attending the film. This is to maintain our “members only” status required under our screening licence.

Membership cards will be scanned. Membership cards will be scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone from the committee will be there to record your name for verification against our membership database. Be assured that if you are a paid up member you will be OK to see the film. But please understand you may be delayed entry while other members are admitted.

Photo ID on membership cards. Most members now have a photo card. This is to ensure the “members only” rule above and also to speed up ID checks. **Those who have not sent in a photo should do so now as the time is coming when only photo cards will be accepted.** Members who have lost their card will need to supply a photo ID for their replacement card. (See section below on “Lost Cards”)

Seating is not guaranteed at LFS screenings. The Launceston Film Society proudly boasts about 1520 members. The largest cinema at the Village Cinemas complex holds around 300 people. A seat cannot be guaranteed.

Reserved seats. At the rear of the theatre, seats are reserved for people with special needs. Please do not take any of these seats unless you have a special need, and please make your need known to a committee member before admission. There are also seats reserved for the committee members who are needed in the foyer. Please do not take one of these seats until invited or a committee member removes the signs at the start of the film.

Censorship classifications. The censorship classification of each of the films screened is given in NEWSREEL along with consumer guidance (eg violence, or explicit sexual scenes). Films classified as R and MA 15+ and MA are often selected, and persons under the appropriate age limit will not be admitted.

Lost cards. If your card is lost we prefer that you apply for a replacement through our website www.lfs.org.au Go to the tab “Membership” and then select “Lost cards”. You will be redirected to the secure site **Register Now** (retained by us) to pay the \$10 that is the cost of a replacement card. If you are unable to use the website then write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card and include a cheque or money order for \$10. Please do not hand any money to the committee. We cannot accept money paid in this informal way. Your new card will be posted out to you. Do not forget to send a photograph. This can be emailed or posted.

Membership cards remain the property of the LFS. Recovered lost cards or cards no longer required should be returned to us.

Changing address. If you change your address, notify us (post or email) to ensure that you continue to receive the NEWSREEL.

Film discussion page. If you wish to post any comments about a film that the LFS has screened, we encourage you to do so on the page provided on our website.

Members Requests. If you know of a film you would like to see, please let us know either by email at info@lfs.org.au or by handing information to a committee member at the door. Remember that we are aware of films recently reviewed in the press. It is the unusual films that are of most interest.

Life Members. For past services provided to the continuation of the Launceston Film Society, the following individuals have been granted life membership: Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michèle McGill, Peter Gillard, Stan Gottschalk and Rodney O’Keefe.

SLOW WEST (M)

Violence and coarse language

12,14,15 OCTOBER



UK, New Zealand 2015

Director: John Maclean

Featuring: Michael Fassbender, Kodi Smit-McPhee, Ben Mendelsohn, Rory McCann

Language: English, French

Running Time: 84 minutes

Original review: Elias Savada, Film International

Extracted by: Robin Claxton

Slow West is the latest film to reinvent a genre that has died off more times than John Wayne. Here's a period American western featuring a quartet of actors playing 2 Scots, an Irish Canadian and an American all shot in New Zealand.

The story is about an American frontiersman and bounty hunter, cigar smoking Silas, who acts as the film's narrator and chaperone for Jay Cavendish, a naive 16 year old stargazer and fish out of water (and virgin, to boot) heading to Colorado to be with Rose Ross, the woman he loves. "A jackrabbit in a den of wolves" Silas intones just before their paths meet.

It's 1870 and Rose and her father have a \$2,000 price on their wanted- dead- or- alive heads. Others are on their trail including Payne, a conniving bounty hunter with a band of thieves in search of its next reward but Jay is convinced he'll find them and all will be well. It is amazing he has survived thus far and inevitable he should put his faith in the services of Silas. In a series of fast moving scenes, Jay, wandering through the wood, is confronted first by a fleeing Native American, then by three of his pursuers, "injun slayers". "I'm the son of Lady Cavendish" he tentatively introduces himself". "We're all sons of bitches", a killer grunts before Silas ruthlessly intervenes. Silas says little and cares less but he seems trustworthy in his declared intention to keep Jay alive until he finds Rose.

It may sound bleak but the poetic screenplay ensures it crackles with dry wit and humanity and Jay's character ensures the coldest moment is warmed by his deep reserves of hope. Flashbacks are used skillfully to reveal the bigger picture. Fassbender, as Silas, brings a wry, laidback presence to the role of a lonely drifter forced to acknowledge that there's more to life than mere survival. Slow West is crafted with tender, loving care and unfolds to a great soundtrack. It is totally captivating.

GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF (M)

19, 21, 22 OCTOBER

Mature themes and coarse language



USA 2014

Written and Directed by: Alex Gibney from the book by Lawrence Wright.

Featuring: Lawrence Wright, Mike Rinder, Marty Rathbun, Paul Haggis, Jason Beghe.

Running Time: 121 minutes

Original reviews: Tom Clift, Concrete Playground and Louise Keller, Urbancinefile.

Extracted and compiled by: Peter Gillard.

If you've ever wondered about Scientology, you can't go past this riveting doco that delves into its origins, philosophies and gives a fascinating glimpse of high profile members who champion it (or not). Throughout the '30s and '40s Ron L Hubbard worked as a struggling science-fiction and fantasy writer, during which time his then wife claims he often remarked that "the only way to make any real money was to have a religion".

Going Clear - is the penultimate level to which a practicing scientologist can achieve personal salvation. It is the gateway to 'freedom'. We are introduced to a whole dictionary of terms, including auditing, e-meter, (like a lie detector), the Bridge, OT levels (OT8 being the highest), fair game, PTS (potential trouble source) and disconnection.

After Hubbard's death David Miscavige became head of the church. 'Pitching stardom to promote the religion' was effective marketing. In the 70s it is *Saturday Night Fever* star John Travolta who becomes Scientology's key celebrity. Today Tom Cruise is the high profile; although the allegations of the Church's role in the dismantling of the Cruise/Kidman marriage are not new, in the context, the facts are breathtaking. The role of the organization to find a new girlfriend for Cruise after the relationship ended is also gossip fodder. Unsurprisingly, Cruise and Kidman declined to be interviewed for the documentary. This section leans heavily on a number of interviews with ex-Scientologists, including Oscar-winning Hollywood director Paul Haggis, as well as the head of the shadowy Office of Special Affairs — a kind of church secret service charged with running smear campaigns against members who dared to speak out.

WALKING THE CAMINO: SIX WAYS TO SANTIAGO (PG)

Mild coarse language

26, 28, 29 OCTOBER



USA 2013

Director: Lydia B Smith

Language: Spanish

Running time: 84 minutes

Original review: Philippa Walker, Fairfax Media

Extracted by: Mark Horner

A profile of six pilgrims taking the Camino de Santiago pilgrimage. The journey was first made in the 9th century by pilgrims going to the cathedral of Santiago de Compostela in Spain, where the bones of St James are said to be buried. There is a network of trails to Santiago, followed on foot by hundreds of thousands every year; the routes have been the subject of films, documentaries, books and TV series.

Smith focuses on six sets of travellers, although we meet others along the way. The oldest are Wayne and Jack, from Canada. Wayne's wife died four years earlier, and his eyes fill with tears when he speaks of her. The previous year, he made a pilgrimage in Japan with his son, in honour of his wife; on the Camino, he has come with an old friend, Jack, a priest in his early 70s.

The youngest is Cyrian, a three-year-old French boy who is with his mother, Tatiana, and her brother, Alexis. When Alexis is looking after her son, Tatiana likes to walk alone and pray. Cyrian is quick and mobile, and his mother sometimes loses track of him briefly, but it's her relationship with her brother that causes her the most stress; she thinks he's too much of a party boy for the Camino.

Some walkers are there almost by chance. Tomas, an amiable Portuguese guy, says he wasn't quite sure what to do after he left his job; he wavered between kite surfing and the Camino, but walking won out.

It's not hard to see the appeal of the Camino, in its simplicity and potential — even if Smith's film can depict only aspects of the experience, and isn't able to explore its after-effects.

AMY (MA 15+)

Strong drug themes and coarse language

2, 4, 5 NOVEMBER



UK 2015

Director: Asif Kapadia

Featuring: Documentary with Amy Winehouse

Running time: 128 minutes

Original review: Louise Keller, Urbancinefile

Extracted by: Kim Pridham

Don't choose to see this movie because of Amy Winehouse and her music alone. This is a record of a life on a course of destruction and offers something for us all.

Amy is a powerful film. Like her lyrics, it's the personal nature of this documentary that makes it so special. The lyrics and music drive the film's narrative as they encapsulate the essence of who Amy Winehouse was. At times we feel as though we are intruding as we get to know her and become involved in her journey.

The film races the trajectory of her life, meshing together never-before-seen footage with insightful interviews with those who knew her best. The result is a glimpse of a charismatic woman with a unique talent; one with a pure relationship with music and a voice that rivals the great jazz singers. It is through her songs that her innermost thoughts are told. It's a glimpse of a glorious but tragic life that ends far too soon.

There's a moment in the film when Winehouse responds to a journalist's question about being famous, saying 'I don't think I'll be famous; I don't think I could handle it. I would go mad.' The truth of her words is so accurate that it's almost frightening. There is nothing pretentious or contrived about Winehouse. The film documents Winehouse's eating disorder and her dependency on drugs and alcohol, destructive behaviour and inability to deal with the media frenzy. The important relationships of her life; her father, oldest friends and the people she works alongside are also key factors.

THE NIGHTINGALE (G)

(Ye Ying – Le Promeneur d’oiseau)

9, 11, 12 NOVEMBER



China/France 2013

Written and Directed by: Phillipe Muyle

Featuring: Baotian Li, Xiaoran Li, Xin Yi Yang

Language: Mandarin

Running time: 100 minutes

Original review: Urban Cinefile (Louise Keller & Andrew Urban)

Extracted by: Gail Bendall

Simple, but far from simplistic, *The Nightingale* sings its song with gentle power, telling a story that is both affecting and effective as cinema.

The central relationship, around which the story is built, concerns Zhu Zhi Gen and his young granddaughter Ren Xing, separated not only by age but by the lifestyles with which they are familiar. He, old school country, she, spoilt brat on iPad. Fate puts them together while Ren Xing's parents are struggling with their marriage.

Zhi Gen, an old Chinese farmer, has lived alone in Beijing for over 20 years after moving to the city to allow his son Zhu Chong Yi to attend university. He lives a simple life finding joy in creating things and listening to the song of the little caged bird that we learn has special significance.

He decides to make the long journey from Beijing to Yangshuo to honour the promise he made to his wife to bring back the bird that has been his only companion in the city. His daughter-in-law Ren Quan Ying, a beautiful rich career woman, asks him to take along his granddaughter Ren Xing, her only child brought up in the lap of luxury.

As we glimpse the privileged life of little Ren Xing, we understand she has everything superficial but little of substance. She spends more time playing with high-tech items than bonding with friends of her own age. There's a hollow aspect to her life; her architect father Chong Yi and executive mother Quan Ying pass each other in the night as they pursue their individual, successful careers.

The rustic countryside provides some spectacular landscapes which add greatly to the film's texture and sense of place, while Armand Amars sensitive score provides support to the visuals as well as the drama.

LONDON ROAD (MA15+)

Strong sexual references

16, 18, 19 NOVEMBER



UK 2015

Director: Rufus Norris

Featuring: Tom Hardy, Olivia Coleman, Kate Fleetwood.

Running time: 91 minutes

Original review: Jamie Neish, Cine Vue

Extracted & Compiled by: Gill Ireland

The words of real-life residents involuntarily entwined with the horrific Ipswich serial murders of 2006, are uttered verbatim in this innovative and powerful film. After a successful run as a National Theatre stage show, the unique musical drama has been adapted for the screen by British director Rufus Norris. The film blends elements of drama, musical and documentary to produce something wholly unique – a taut examination of the reactions and subsequent coping mechanisms of a select few whose everyday lives are enveloped by a thick cloud of darkness in the wake of police discoveries.

As events unfold, the community of the namesake location become subjected to a nightmarish media scrum that traps them behind closed doors. Reporters, vandals and police descend on their once peaceful, untouched street, turning it into a place of death and misery. The cast, which is made up of newcomers and old hands of the material from the stage, make each one of the affected people count. Their voices, lent an even more piercing note by Adam Cork's repetitive and expressive musical compositions, eloquently communicate their thoughts, fears, suspicions and remorse at what's happened. It's perhaps not a technique or approach that should work, but somehow it does, and to terrific avail. No one actor is better here than the other, even a small cameo from Tom Hardy as a shady taxi driver has the power to unnerve. Olivia Colman, Kate Fleetwood, Anita Dobson and Paul Thornley too, are uniformly excellent taking on the roles of their respective real-life personas.

Norris, who has assumed the role as the artistic director of the National Theatre, is the ideal man for the task at hand. His experience as a stage director compliments the film; the movements and choreography accentuates the heightened emotional instability felt by the residents. He uses a palette of drab, washed-out colours that conveys the feeling of isolation, before letting in the light as coping mechanisms are put into action and spirits begin lift as the trial verdict is announced.

The film is a big undertaking that requires a leap of faith by those behind and in front of the camera but it doesn't simply work, it trumps expectations and lingers long in the mind.

WOMEN HE'S UNDRESSED (PG)

23, 25, 26 NOVEMBER

Mild themes, nudity and coarse language



Australia 2014

Director: Gillian Armstrong

Featuring: Darren Gilshenan, Deborah Kennedy, Louis Alexander, Lara Cox, Jeanette Cronin

Running time: 100 minutes

Original review: CJ Johnson, Rotten Tomatoes

Extracted by: Mark Horner

If you're into the history of Hollywood, and especially "old Hollywood", you simply can't afford to miss Gillian Armstrong's *Women He's Undressed*, which will forever be the definitive film biography of Orry-Kelly, whether or not it's the perfect one. Australian Orry-Kelly won three Oscars for costume design, and was a major Hollywood studio player, who got away with a bit of grumpy behaviour and a lot of drinking along the way. He also seemed to get away with being brazenly gay during at least a part of his life when that wasn't very cool by those around him.

The best parts of the movie make your jaw drop; this guy achieved major, major Hollywood success and yet - as the movie a little too aggressively claims - he's not that celebrated. As the movie posits, this is probably due to the fact that, however powerful a presence he was within the studios - and on major films' credits - he kept his private life very private indeed.

The movie makes a very large choice in having the actor Darren Gilshenan portray a version of Orry-Kelly in some extremely theatrical visual narration, which, I believe, has been taken from Orry-Kelly's never-published memoir.

These structural choices aside, the subject matter is deserving and rewarding, and the portraits of Orry-Kelly's professional relationships with Bette Davis and Marilyn Monroe are terrifically entertaining and revealing snapshots of how The Hollywood System worked and how designers and their leading ladies actually collaborated on what was created and worn.

There's also a delicious "secret" love story, which is actually a mini-history of gay Hollywood from the 20s to the 60s. And, of course, the frocks are fabulous.

TANGERINES (MA 15+)

Strong coarse language

30 NOV. 2, 3 DECEMBER



Estonia/Georgia 2014

Director: Zara Urushadze

Featuring: Lembit Ulfsak, Elmo Nuganen, Giorgi Nakashidze, Misha Meskhi.

Languages: Estonian, Russian, Georgian

Running time: 87 minutes

Original review: Stephen Farber, The Hollywood Reporter.

Extracted by: Janez Zagoda

The film takes place in 1992, during the conflict between Georgia and Abkhazia that displaced many people. Among the displaced were many Estonians who have lived in the area for over one hundred years, but returned to their homeland during the war. However, two Estonian men, Ivo a carpenter and Margus an orchardist, remain in a village in order to harvest the season's crop of tangerines. While they are going about their business, they get caught in the crossfire between two small bands of rival soldiers. Two of the fighters survive. Ahmed is a Chechen mercenary on the Abkhazian side, and Niko is a Georgian. Both are badly wounded, but the two Estonians take them in and nurse them back to health. Although the two rival combatants vow to kill each other once they have recovered, their time spent convalescing softens their belligerence.

That's really all there is to the story, and it's certainly not a novel one. But the film turns out to be highly effective; thanks to the skills of the actors. Nakhashidze captures the brutishness of the Chechen without denying his humanity. Meskhi makes a good foil. Niko was an actor before the fighting raged, and Meskhi suggests the diffidence of a more reluctant warrior. But the strongest performance comes from veteran Lembit Ulfsak as the older Estonian man who shelters the two enemies in his home. His character, Ivo, has obviously suffered his own losses, and Ulfsak conveys the necessary world weariness, along with a deep-seated compassion that comes from observing senseless hostilities over the course of a lifetime.

Director Urushadze films the rural landscapes with a poetic but unsentimental eye, so that when the bucolic scenes are blasted by gunfire, the impact is even greater. The wistful, melancholy score by Niaz Diasamidze subtly enhances the film's power. This story is obviously destined to end badly, but the mournful, oddly redemptive conclusion seems exactly right.

FAR FROM MEN (M)

(Loin des hommes)

Mature themes and violence.

7, 9, 10 DECEMBER



France 2014

Directed and written by: David Oelhoffen from the story: *L'Hôte* by Albert Camus.

Featuring: Viggo Mortensen, Reda Kateb, Djemel Barek, Vincent Martin.

Language: French-Algerian

Running Time: 97 minutes

Original review: Cath Clarke: Time Out.

Extracted by: Peter Gillard.

David Oelhoffen's adaptation of a short story, "The Guest," by French-Algerian philosopher Albert Camus, is an intelligent, slow-burning Western featuring an atmospheric score by Nick Cave and Warren Ellis with an outstanding performance by Viggo Mortensen. Tough in a Clint Eastwood mold but metrosexually in touch with his emotions, Mortensen plays Daru, a saintly teacher working in Algeria in 1954 at the start of its struggle for independence from the French.

Daru teaches kids in a tiny schoolhouse high in the Atlas Mountains, but clearly there's more to this man. His weathered face looks carved out of the jutting rock behind the school, and he knows how to handle a gun when French soldiers bring him a local Algerian man, Mohamed, who has confessed to killing his cousin in an argument over stolen wheat. Stretched thin fighting the Algerian freedom fighters, the soldiers ask Daru to deliver Mohamed to court a day's journey away. Daru refuses on the grounds that he would be walking the arrested man to his death. But when the soldiers leave and Mohamed refuses to run away, he doesn't have much choice.

There are tense scenes set against stunning landscapes, as the two men stumble first into a vengeful pack of Mohamed's family on horseback, then a band of guerrillas and finally the French army. Philosophically it's a thoughtful version, finishing with the ultimate existentialist conundrum: a man on a dusty crossroads deciding between life and death. But really, *Far from Men* is a character study—a two-hander. At first Mohamed appears to be a passive, pathetic wreck, but as he begins to open up to Daru, his complex predicament emerges.

THE MAFIA ONLY KILLS IN SUMMER 14, 16, 17 DECEMBER

(M)

(La mafia uccide solo d'estate)

Violence, coarse language and sex scene



Italy 2014

Director: Pierfrancesco Diliberto

Featuring: Cristiana Capotondi, Pif, Alex Bisconti, Ginevra Antona

Language: Italian

Running time: 85 minutes

Original review: Jeannette Catsoulis, The New York Times

Extracted by: Janez Zagoda

The curious title comes from something a father tells his son early in this wry and original film. The little boy, Arturo is growing up in Sicily in the 1970s. He has heard talk of the mafia, partly because they killed a bunch of their own in the building in which he was conceived, in Palermo, in 1969. We see this as a comedic cross-cut, with the mafia killers entering the building as Arturo's daddy enters ...well, you can guess that bit. The boy and the bad guys are forever entwined now. Seven or eight years later, Arturo is worried. Will they kill us, too, he asks his papa, No, says his father, desperate to allay his fears. "It's winter now. The mafia kills only in summer.

Pif, filming in his native Palermo, Sicily (and without paying a Mafia protection fee), plays Arturo, a virginal klutz whose lifelong brushes with mob misbehaviour parallel his ceaseless yearning for the beautiful Flora. Conceived during a massacre in his parents' building, young Arturo finds that almost every adult he admires — or shares a pastry with — winds up whacked. Politicians, judges and crime bosses litter the streets while the citizens of Palermo refuse to acknowledge the wise guy killers in their midst.

The flesh of the story is fiction, but its bones are real. Cleverly folded-in archival footage (some of it fabricated) underscores a time when the wholesale murder of prominent figures forced the Cosa Nostra into the light. (A sequence at the end honouring well-known anti-Mafia crusaders probably left many Italians soggly nostalgic.) As is the pivotal romance: Arturo is a dolt and Flora a cipher. They may be the only two people in town who aren't connected.

RESULTS OF FILM VOTING

Three green dots given to each voter for the films best liked
One black dot for the film least liked.

SEPTEMBER 2015 TERM 3

	GREEN	BLACK	SATISFACTION
The Salt of the Earth	156	6	150
Testament of Youth	148	4	144
X + Y	112	5	107
Ex Machina	87	9	78
Wild Tales	80	10	70
'71	70	5	65
The Homesman	61	17	44
Citizenfour	42	24	18
Leviathan	40	30	10
Clouds of Sils Maria	28	54	minus 26

The satisfaction score is calculated by subtracting the number of black dots placed for the film from the number of green dots placed.

REMINDER

There is a lift at Village to take patrons from the foyer to either the lower level where cinemas two and three are located or to the upper level for cinemas 1 and 4. Members who might be unsteady on stairs are encouraged to use it. Please ask the LFS committee person on door duty or one of the Village staff.

PROGRAMME

12 OCTOBER - 17 DECEMBER 2015

SESSION TIMES		MOVIE	LENGTH
12, 14, 15	OCTOBER	Slow West (M)	84 Minutes
19, 21, 22	OCTOBER	Going Clear: Scientology & the Prison of Belief (M)	121 Minutes
26, 28, 29	OCTOBER	Walking the Camino: six ways to Santiago (PG)	84 Minutes
2, 4, 5	NOVEMBER	Amy (MA 15+)	128 Minutes
9, 11, 12	NOVEMBER	The Nightingale (G)	100 Minutes
16, 18, 19	NOVEMBER	London Road (MA 15+)	91 Minutes
23, 25, 26	NOVEMBER	Women he's undressed (PG)	100 Minutes
30	NOVEMBER	Tangerines (MA 15+)	87 Minutes
2, 3	DECEMBER		
7, 9, 10	DECEMBER	Far from Men (M)	97 Minutes
14, 16, 17	DECEMBER	The Mafia only kills in Summer (M)	85 Minutes

After the Film – Film voting at the Plough Inn (across the road)

School Holidays

Next Screening: Monday, 1st February 2016