

# NEWSREEL

26 APRIL - 30 JUNE 2016



launceston film society

Volume 37 Number 2



# 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.
-  LFS screenings are usually in Cinema 3
-  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](http://www.lfs.org.au)

<b>President</b>	Peter Gillard
<b>Vice-President</b>	Mark Horner
<b>Secretary</b>	Gail Bendall
<b>Treasurer</b>	Kim Pridham
<b>Membership secretary</b>	Gill Ireland
<b>Committee</b>	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.

**Seating is not guaranteed at LFS screenings.** The Launceston Film Society proudly boasts about 1550 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](http://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.

**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](mailto: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.



## SIMSHAR (M)

Mature themes and coarse language



**TUESDAY 26, 27, 28 APRIL**  
**NO SCREENING ON ANZAC DAY**

**Malta** 2015

**Director:** Rebecca Cremona

**Featuring:** Lofti Abdelli, Jimi Busuttile

**Language:** Maltese/English

**Running Time:** 101 minutes

**Original review:** Sandra Hall, Sydney Morning Herald

**Extracted by:** Gill Ireland

Malta's position in the Mediterranean places it on the front lines of today's great migration. The islands have a camp which the townspeople are picketing in the film's opening scenes, chanting abuse at the latest busload of refugees, and local fishermen have come to dread the prospect of sighting another leaky boat because these sightings add one more bureaucratic layer to a way of life already under pressure from the effects of tuna-fishing quotas.

These are the script's twin themes, which intersect with devastating consequences as the plot gets underway, but a lot more comes across in the elegant visual shorthand of Cremona's scene-setting. She filmed on the islands for just 21 days yet you get a clear sense of their social divisions and tensions as John (Chrysander Agius), the local police lieutenant, is called out to yet another boat, taking the camp's Red Cross doctor with him, while two fishermen, Simon (Lotfi Abdelli) and his father, Karmenu (Jimi Busuttile), decide to defy the authorities and set out on one more fishing trip. With them goes Simon's 13-year-old son Theo (Adrian Farrugio), who has persuaded his parents that it's time for him to see how his father works. And a former refugee, a Somali, has been hired by Simon as a crewman.

The scenes that follow cut between the refugee boat, where Alex (Mark Mifsud), the grumpy Red Cross doctor, has been forced to stay aboard to care for a young pregnant woman, and the fishermen, who are forced to venture further and further from home in their search for the elusive tuna.

The film was Malta's entry in the Best Foreign Language Film category at the 2015 Academy Awards – the first that Malta has ever submitted to the Oscars. And you can see why it felt moved to do so. It's a heartbreaking story that crystallises so many aspects of the refugee crisis without presuming to pass judgement on any of them.

# TRUTH (M)

Coarse Language

2, 4, 5 MAY



**Australia/USA 2016**

**Director:** James Vanderbilt

**Featuring:** Cate Blanchett, Robert Redford, Dennis Quaid

**Running Time:** 125 minutes

**Original review:** Fred Mazelis, World Socialist Web Site

**Extracted by:** Janez Zagoda

An icon playing an icon – Robert Redford portrays Dan Rather as he becomes embroiled in the journalistic snafu that would end his enviable career. In 2000, Mary Mapes was about to break the story of George Bush’s spotty military career. You may remember the highlights: that he pulled strings to be admitted to the National Guard in order to avoid service in Vietnam, then went AWOL and never really completed even that much. It was going to be a big deal in an election ultimately decided by just 500-odd votes, but that summer, Mapes’ mother died and the story never aired.

Four years later, though, the story is revived when someone comes forward with documents. Mapes and her team bust it wide open after a lot of teasing and research and legwork, and Dan Rather presents the case on 60 Minutes. But of course Republicans were never going to let this story sit, and pretty soon the internet trolls are working feverishly to discredit whatever they can. *Truth* becomes not just a story about journalism, but about government corruption at the highest level.

60 Minutes is on CBS. CBS was owned by Viacom, a conglomerate that relied on government tax breaks. Can they afford to upset the presidency? Although the events are public knowledge, *Truth’s* account maintains a certain level of suspense, depicting both the somewhat frantic search for the evidence about Bush’s past, and then the unravelling of the investigative scoop as all the attention is shifted away from the content of the story itself. Mapes’ story is never disproved nor the documents impeached, but nor could she guarantee their authenticity without having access to the originals.

Truth, the actual truth, gets lost somewhere in the shuffle.

# ANOMALISA (MA 15+)

Strong sex scene

9,11,12 MAY



**USA** 2015

**Directors:** Charlie Kaufman, Duke Johnson

**Animated film**

**Voices:** David Thewlis, Jennifer Jason Leigh, Tom Noonan

**Running time:** 90 minutes

**Original review:** Peter Bradshaw, The Guardian

**Extracted by:** Peter Gillard

The hell of other people fuses with the hell of loneliness in this strange miniature masterpiece. It's an eerily detailed puppet animation about a motivational speaker who spends one unhappy night in a Cincinnati hotel. It is really funny, and incidentally boasts one of the most extraordinarily real sex scenes in film history. It also scared me the way a top-notch horror or a sci-fi dystopia might. Being amused or scared at Anomalisa feels like choosing between the blue pill or the red pill in The Matrix.

Is it about a man having a midlife breakdown? Or is this the breakdown itself? Is this film just one long hallucinatory symptom of cognitive disorder? Michael Stone, an expatriate Brit in the US who has made a name and career for himself writing motivational books about customer service. He's in Cincinnati to give a speech on this subject. But far from being a dynamic or charismatic individual, he is clinically depressed: small, cowed, numbed and alienated from the world.

This is partly because Cincinnati has bad and guilty memories for him. It was here that, 10 years before, Michael broke up with his long-term girlfriend Bella in a spasm of commitment-phobic panic he still can't explain to himself, and he wonders if he ought to call her up for a drink while he's in town to apologise. His self-doubt and self-hate extend to his current relationship (he is married with a son) and to relationships in general. He has booked into the Fregoli hotel, (a clue to the Fregoli delusion, a rare condition in which different people can appear as the same person). There he has an intense encounter with a besotted fan; a call-centre worker called Lisa. They have a conversation about the word "anomaly" and how it applies in an illusory way to all of us. Everyone thinks they are anomalous; different from everyone else and special. Michael nicknames Lisa "Anomalisa". Is this a cruel if unintentional joke at her expense? Michael is getting a sudden sense of horrified perspective: all human beings are creepily the same, with these faces in exactly the same configuration, the eyes, the nose, the mouth bunched together on one side of the head. They're all the same. Maybe sex will stave off this horror, and maybe not.

# THE DANISH GIRL (M)

Nudity, sex, mature themes and violence

16, 18, 19 MAY



**UK** 2015

**Director:** Tom Hooper

**Featuring:** Eddie Redmayne,  
Alicia Vikander

**Running time:** 120 minutes

**Original review:** Stephen Mayne,  
Film Review

**Extracted by:** Gill Ireland

*The Danish Girl* follows Lili Elbe's awakening as she comes to understand that an unfair quirk of fate has left her trapped in the body of a man, that of respected Danish landscape painter Einar Wegener. Eventual acceptance leads her to become the first person to undergo gender re-alignment surgery.

There's a lot to like as director Tom Hooper (of *The King's Speech* fame) pulls out all the stops to create an attractive and weepy drama. Every setting glimmers with the shine of quality production design, and the costumes bring to mind the roaring 1920's parties of an Evelyn Waugh satire. In fact, everything feels remarkably British, right down to the clipped accents, which aids period credentials while somewhat detracting from the fact we're in Copenhagen, not London. Even so, it's hard to care when the story is powered by such brilliant performances from Eddie Redmayne as Einar/Lili and Alicia Vikander as his wife, Gerda. Redmayne blinks and stutters through his transformation, convincing as the dapper artist and newly awakened Lili.

Unfortunately, instead of trying to understand how Lili could have lived this lie, or what the impact might be on her and those close by, *The Danish Girl* opts to side-step, keeping the focus narrow and self-contained.

That's the frustrating thing about *The Danish Girl*. It's really a rather impressive period drama that talks the talk, and in the two leads, walks it as well. If only there could have been more desire to delve deeper. Then we might have had something really special.



## THE SECOND MOTHER (M)

23, 25, 26 MAY

(Que horas Ela Volta?)

Coarse language



**Brazil 2015**

**Written and directed by:** Anna Muiyalert

**Featuring:** Regina Case, Helena Albergaria, Michel Joelsas

**Language:** Portuguese

**Running time:** 112 minutes

**Original review:** Tara Brady, Irish Times and Dave Calhoun, Time Out

**Extracted by:** Anne Green

*The Second Mother*, a comedy from Brazil, opens as Sao Paulo-based Val chases after Fabinho, her charge, while attempting to “parent” down the phone to her own faraway daughter.

Val plainly dotes on Fabinho who, even in his stoner teenage phase, often sleeps beside the live-in maid. His birth mother, meanwhile, is a distant, ill-defined fashion icon. His father, although addressed as “Doctor” by all, is too hilariously useless to fetch a soft drink from a nearby fridge. Val patiently and uncomplainingly tends to her adopted family unit’s needs; if anything, she’s proud to “know her place”. This class-structure compliant arrangement is suddenly threatened when Val’s daughter Jessica comes to stay with her estranged mother.

Jessica is bright and hoping to study architecture, an ambition that proves something of an affront to the affluent host family. Indeed, both mothers are appalled by Jessica’s lackadaisical attitude towards the status quo.

“When they offer us something, we’re not supposed to take it,” scolds Val repeatedly, as the class war heats up.

Writer/director Anna Muiyalert’s beautifully shot, frequently comical take on the “second mother” phenomenon sets the film apart from other explorations of similar material. There’s a lot of fun to be had, even against the film’s astute observation that where women are the primary enablers of class snobbery, they can just as easily be radical dismantlers.

## 45 YEARS (M)

30, MAY 1, 2 JUNE

Coarse language and sex scene



**UK 2015**

**Director:** Andrew Haigh

**Featuring:** Charlotte Rampling, Tom Courtenay

**Running time:** 98 minutes

**Original review:** Louise Keller, Urban Cinefile

**Extracted by:** Robin Claxton

This film digs deep into the fabric of a 45 year old marriage whose even texture starts to unravel, when unspoken issues are suddenly voiced. What begins as an unassuming portrait of a relationship develops into a drama in which the action is internal. As the revelations slowly come to light, the full force of the drama explodes into an emotional fireworks display. This is a film to savour.

The opening scene looks like a beautiful, wintry landscape painting with its naked trees, picturesque farmhouse and dog running across the bare field. The sound of birds is the natural musical accompaniment to this tranquil scene in rural Norfolk. Then we meet Kate Mercer (Rampling), walking the dog before heading into town to make the final arrangements for her upcoming 45th wedding anniversary celebration. The function room is filled with history - 'like a good marriage', says the organizer. Kate is calm, composed and totally in charge of her life and relationship with Geoff (Tom Courtenay).

We do not have to wait long before the arrival of the pivotal letter that reopens a previously closed chapter of Geoff's life. My Katya; they found my Katya, he says on hearing the news that the body of the woman he knew before Kate had been found in the Swiss Alps - frozen in a glacier. Kate's initial superficial interest develops into curiosity. Hurt, concern and obsession follows. Has Katya been an invisible presence in their marriage for 45 years? The camera lingers on Kate's vulnerable face in bed, as Geoff begins talking about Katya and the past until Kate can no longer bear to hear any more. In a countdown to the Saturday wedding celebration, the secrets of the past begin to be revealed. But Katya's body is not the only thing that is frozen in time. Precious memories and rare photographs are treasures that act as a reminder of important life choices and happy memories.

Kate is the perfect wife - caring, loving, reassuring even when sexual performance disappoints. Courtenay is also excellent, revealing little except reticence to open up emotionally. A wonderful collection of musical gems from the 50s and 60s effectively captures the era and the bittersweet ending that features *Smoke Gets in Your Eyes* has an intense emotional payoff.

# THE BIG SHORT (M)

Coarse language and nudity

6, 8, 9 JUNE



**USA** 2015

**Director:** Adam McKay

**Featuring:** Christian Bale, Steve Carrell, Ryan Gosling, Brad Pitt, John Magaro, Marisa Tomei

**Running time:** 130 minutes

**Original review:** Andrew L Urban; Urbancinefile

**Extracted by:** Kim Pridham

Based on a true story of four outsiders in the world finance who predicted the credit and housing bubble collapse of the mid-2000s and decide to take on the big banks for their lack of foresight and greed.

Before the global financial crash of the mid 2000s, a NINJA loan application was one made by a person who had no Income and no Job to declare on the application and there were hundreds, perhaps thousands of eager young salesmen bragging about how much commission they made off these.

This is just one sliver of the whole sorry story, which the filmmakers tell with a combination of brio and passion. Nobody is portrayed as a hero and the senior ranks of the big banks and the ratings agencies are prosecuted in this filmic court with dogged dedication and persuasive arguments, all backed by the unavoidable truth of what happened.

As cinema, The Big Short is notable for its use of visual devices to create atmosphere and for its willingness to have a couple of characters 'cross the line' and speak directly to us via the camera, explaining some of the intricacies of trading. Ryan Gosling's Jared Vennett does the most of this, a top performance.

Christian Bale gives a sensational performance in the key role of the offbeat Dr Michael Burry, who foresaw the looming catastrophe; Steve Carell hits a new performance high as Mark Baum, a fierce if flawed man with a conscience; Brad Pitt makes a deceptively minimalist ex trader. It's a riveting film, depressing in its critique of a system that was built on greed and fraud and rebuilt after the crash with taxpayers' money, only to continue its brazen practices today.

## MISSISSIPPI GRIND (M)

Mature themes and coarse language

13, 15, 16 JUNE



**USA** 2015

**Director:** Anna Boden and Ryan Fleck

**Featuring:** Ben Mendelson, Ryan Reynolds, Sienna Miller, Analeigh Tipton

**Running time:** 109 minutes

**Original review:** Chris Bright;

[www.Filmlink.com.au](http://www.Filmlink.com.au)

**Extracted by:** Peter Gillard

Mississippi Grind is a rarity: an American movie about gambling that actually acknowledges that when you stay up all night in a badly lit room, your skin is likely to become very clammy and blotchy.

Gerry is a lowly real estate agent with a serious gambling problem. His continual “bad luck” and inability to call it quits has him facing a huge debt, not to mention it’s the reason his wife and daughter walked out.

In comes Curtis, a fast-talking drifter who loves darts, drinking and flirting with women. After bonding over bourbon and betting, the two men venture south towards New Orleans so Gerry can make them some serious money playing poker.

Is Curtis really who he says he is? Is he even real? Will they turn on one another? And just how far down this rabbit-hole can they both continue to fall before they turn it all around or completely lose it all? These questions sit with you during the entire film, as you wait for something either really good or really bad to happen to one of them. But as Curtis says to Gerry towards the end of the film, “This is how it had to end.”

Without giving away whether or not they win, lose or something else entirely happens, the ending is never quite what you think it is, which is very rare these days.

In a way it’s like a mature version of Rounders, in that the friendship between these two characters is what drives the film, but the real fun lies in spending time in the seedy bars, casinos and underground gambling dens.

Perhaps this is why the life of a hustler has always been fascinating to watch, particularly when you know the anti-hero of the film isn’t likely to walk away when we all know they should.

Definitely worth a watch, if only for the stellar performances of the two leads and an incredible deep southern blues soundtrack.



## ROOM (M)

20, 22, 23 JUNE

Mature themes and coarse language



**Ireland/ Canada 2015**

**Director:** Lenny Abrahamson.

**Featuring:** Brie Larson, Jacob Tremblay, Sean Bridgers, Wendy Crewson, Sandy McMaster

**Language:** English

**Running Time:** 117 minutes

**Original review:** Howard Schumann, Vancouver, BC

**Extracted by:** Mark Horner

After five-year-old Jack and his mother escape from the enclosed surroundings that Jack has known his entire life, the boy makes a thrilling discovery: the outside world.

Lenny Abrahamson's *Room* opens in a 10 x 10 room that has no windows, a locked door, and no light other than that provided by an overhead skylight. Jack (Jacob Tremblay), a slight five-year old boy with hair down to his shoulders wakes up each morning as he has all his life, saying hello to his world.

Ma, (Brie Larson) is with him and their endless days consist of cooking, reading, and watching TV where Jack is told that what he sees on the screen is not real, only pretend. All he knows of the world is what he sees in front of his eyes. Old Nick (Sean Bridgers) brings food and other household items but when he comes, Jack has to hide in his wardrobe, out of sight. Ma, we find out, has been kept prisoner and used for sex by the hulking man who comes every night and we know that Jack is a result of his mother's rape. Jack is the focus of the film and we see everything from his point of view, with the help of his sometime narration but we can also get into his mother's mind and feel her pain and live her dreams.

There is never any doubt of his mother's love though the obvious strain of keeping herself from crying out every minute is painfully obvious. To Jack, she is the centre of his world and his reason for being. When the second half of the film takes a surprising turn and shifts 180 degrees, Jack and Ma are not prepared for what awaits them. Even when an alternative is suggested as possible, he doesn't want to hear anything about a different world with blue sky and rivers and trees. *Room* is a tense and compelling film in which Brie Larson more than fulfills the brilliance that she showed in *Short Term 12* and should make her an Oscar contender. Tremblay is also superb.

## THE DAUGHTER (M)

27, 29, 30 JUNE

Mature themes, coarse language and sex scene



**Australia** 2015

**Director:** Simon Stone

**Written by:** Henrik Ibsen (Original play)  
adapted by Simon Stone

**Featuring:** Geoffrey Rush, Anna Torv, Odessa Young, Sam Neill

**Running time:** 96 minutes

**Original review:** Rochelle Siemienowicz, [sbs.com.au](http://sbs.com.au) and Andrew Bunney, Lets Go to the Pictures

**Extracted by:** Gail Bendall

The Daughter is alternately poignant and powerful; a life-and-death drama, free of any suggestion of the theatricality of the play that inspired it, Henrik Ibsen's, The Wild Duck.

Christian returns to his Australian hometown after sixteen years away to attend the wedding of his logging magnate father to his much younger housekeeper. Unhappily married himself, and a recovering alcoholic, Christian is still angry at his father whom he blames for his mother's long-ago suicide.

While he's visiting town, he reconnects with his old Uni friend, Oliver and envies his peaceful life. Oliver – bearded, jovial and the nicest bloke you could imagine – now works in the logging yard and has a truly blissful family existence with his loving wife, Charlotte and their bright and beautiful teenager, Hedvig, who with pink hair, pierced nose and toothy grin gives a revelatory performance infused with the strength and vulnerability of youth. In a van out the back of their ramshackle house lives Oliver's scraggly and forgetful father, a ruined man who keeps and rehabilitates injured animals, including a wild duck.

Over the course of the wedding weekend, resentments rise, truths emerge and lives are destroyed. A building sense of impending disaster – and the longing to avert it – drives the story from the first scene: a gunshot ringing out over a misty lake. But don't assume you know what happens just because you've seen one of the many versions of the play. We are made to care deeply for these particular characters, and this specific version of what is a familiar story with classic melodramatic plot points. As Sam Neill's character tells his devastated son, "Everyone's got a story like this. It's as old as the hills." That doesn't make it any easier to bear.

This is daring, fierce, and rewarding cinema; as good as it gets.

## **VOTING RESULTS**

In recent years we have posted the results of voting on this page. The new arrangements of Australia Post resulting in slower delivery means that it is prudent to prepare the Newsreel before the voting results are available. Results will be posted on our website : [www.lfs.org.au](http://www.lfs.org.au) before you get this Newsreel

## **SELECTION OF FILMS**

Some new members may not be aware of how films are chosen. The Committee has a formal process which starts early in the previous term. The President prepares a list of recently released films from media reviews, the film industry and suggestions from LFS members and Committee. This may be up to 40 films. The Committee then independently assesses the whole list – usually by going through reviews on the internet, and each member lists the 11 or 12 that they believe should be included. (We only need 10 films but sometimes our choice is not available and we need a spare) The results of the votes from the eight committee members are then compiled and the ten with the most votes are selected. Usually, all the committee will choose the same top 5 or 6 films and six or more will agree on the top 10.

The list is then sent to Village who arrange screening on the agreed days.

NOTE that the committee do not actually see the films before voting, although some may have been seen on planes, overseas or at film festivals.

## **GET TO YOUR SEAT IN GOOD TIME OR COME ON WEDNESDAY!**

In term 1 there were several occasions when the cinema was full and a few members were turned away. This was most likely on Monday but also occurred on Thursday.

There have been spare seats on Wednesday for both screenings.

Coming in to the cinema after the lights have been turned down is always disruptive so get there in good time.

If you do happen to be late, please take your seat quietly without disturbing other members already there who want to enjoy their movie.

# PROGRAMME 26 APRIL - 30 JUNE 2016

SESSION TIMES	MOVIE	LENGTH
<b>Tues 26, 27, 28,</b> <b>No screening</b> <b>on ANZAC</b> <b>Day</b>	APRIL Simshar (M)	101 Minutes
2, 4, 5,	MAY TRUTH (M)	125 Minutes
<b>9, 11, 12,</b>	MAY Anomalisa (MA 15+)	90 Minutes
16, 18, 19	MAY The Danish Girl (M)	120 Minutes
<b>23, 25, 26</b>	MAY The Second Mother (M)	112 Minutes
30, 1, 2	MAY JUNE 45 Years (M)	98 Minutes
<b>6, 8, 9</b>	JUNE The Big Short (M)	130 Minutes
13, 15, 16	JUNE Mississippi Grind (M)	109 Minutes
<b>20, 22, 23</b>	JUNE Room (M)	117 Minutes
27, 29, 30	JUNE The Daughter (M)	96 Minutes

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

## School Holidays

**Next Screening: Monday, 18 JULY 2016**