

NEWSREEL

18 JULY - 22 SEPTEMBER 2016



launceston film society

Volume 37 Number 3



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

President	Peter Gillard
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Membership secretary	Gill Ireland
Committee	Janez Zagoda Robin Claxton 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 (e.g. 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.

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.

SHERPA (M)

Mature themes and coarse language

18, 20, 21 JULY



Australia/Nepal 2015

Director: Jennifer Peedom

Featuring: Phurba Tashi Sherpa, Ed Douglas, Russell Brice

Language: English/Nepali

Running Time: 96 minutes

Original review: Richard Kuipers, Variety

Extracted by: Robin Claxton

The economic and spiritual significance of Mount Everest are examined in this visually magnificent and richly textured film centred on the guides who've led foreigners to the highest place on earth since 1953.

Centre-frame in the early passages is Phurba Tashi Sherpa, a veteran guide preparing for a world record 22nd ascent. Filmed in his family home, Phurba shows no interest in landmarks or fame. Financial security is the sole motivation for the risky work he undertakes in the few weeks each year when conditions are suitable for climbing.

With the audience well informed about the Sherpa's relationship with Chomolungma/Everest the scene switches to the foot of the mountain where planning for the 2014 climbing season is underway. Key subjects at the nerve centre are journalist Ed Douglas and Phurba's employer Russell Brice, a tough but fair tour operator. Not so long ago only a small number of aspirants tackled the peak, now up to 600 people/year pay up to \$75,000 for the experience. This creates tension over safety and pay issues for the Sherpas.

Whilst filming in April 2014, news arrives of the tragedy at Kumbu Icefall when 16 Sherpas were killed at this treacherous passage near the mountain's base camp. Peedom expertly balances intimate human stories with coverage of rescue efforts and the political fallout from the disaster.

Central to everything is the reaction of Phurba and fellow Sherpas, whose profound grief coupled with newfound confidence in standing up for their rights raises the prospects of strike action.

Surrounding this compelling narrative is intelligent analysis of historical and political factors at play including Nepal's troubled political past and recent transformation from absolute monarchy to multi party democracy.

SWEET BEAN (M)

(An)

Mature themes

25, 27, 28 JULY



France/Germany/Japan 2015

Director: Naomi Kawase

Featuring: Kirin Kiki, Masatoshi Nagase, Kyara Uchida

Language: Japanese

Running Time: 109 minutes

Original review: Louise Keller, Urban Cinefile

Extracted by: Gail Bendall

In contemporary Japan Sentaro (Masatoshi Nagase) runs a small bakery that serves dorayakis - pastries filled with sweet red bean paste ("an"). When an old lady, Tokue (Kirin Kiki), offers to help in the kitchen he reluctantly accepts. But Tokue proves to have magic in her hands when it comes to making "an".

Cherry blossoms, sweet bean paste and secrets are some of the ingredients of this involving drama in which a confectioner, schoolgirl and elderly woman cross paths. Based on Dorian Sukegawa's book and selected to open Cannes' Un Certain Regard in 2015, Naomi Kawase's film uses the symbolic bean paste that fills the pancakes her protagonist makes that brings together her three main characters. Simply told with plenty of heart, the film explores the simple joys that relieve burdens and unite souls.

The cherry blossoms are in full bloom when we meet Doroyaki stall manager Sentaro, schoolgirl Wakana (Kyara Uchida) and 76 year old Tokue, who is the catalyst for change. When he hires Tokue against his better judgment for the part time job he is advertising - mindful of her age and crippled hands, he quickly finds her input makes a huge difference not only to his business but to his perception of life. An (the chunky, sweet bean paste) is the soul of the Doroyaki, Tokue tells him, replacing his commercially bought filling with the one she painstakingly makes herself. Word of the new doroyaki travels quickly and business booms.

Word also travels quickly concerning the secrets that both Tokue and Sentari hide. Keep a tissue handy: it is at this point that the film's mood changes and becomes soulful with some highly moving scenes. It's a charming film about nature, relationships and living for today.

99 HOMES (M)

Coarse language and mature themes

1, 3, 4 AUGUST

USA 2014

Director: Ramin Bahrani

Featuring: Andrew Garfield, Laura Dern, Michael Shannon

Running time: 113 minutes

Original review: Paul Byrnes, Sydney Morning Herald

Extracted by: Kim Pridham



Ramin Bahrani, an American-born director of Iranian descent, gives us a superb and wrenching thriller about a man who loses his soul while trying to save it. It's a profound film about American lives in the 21st century, dominated by two towering performances.

Rick Carver, a Florida real estate agent who specialises in foreclosures. He has a pistol in an ankle holster and a thorough knowledge of the law. The cops who back him up at each foreclosure call him "the boss" because he's direct, unflappable and cold as ice. He has seen it all in the years since the sub-prime loan debacle began in 2008. He deals in hundreds of houses, and the personal tragedy of the owners is not his concern.

Dennis Nash, his next victim, a jack-of-all-trades builder, has been laid off by the housing slump. Rick and his team enforce the foreclosure, in a scene of grinding tension. By the end, Dennis stands on the side walk with his mother Lynn and young son Connor, their belongings stacked beside them in a pathetic pile. He can only carry so much in his pick-up; the rest will probably be stolen before he can store it and he must get his family home back. Dennis would like to kill Rick Carver, but Carver offers him cash to clean up a house where the tenants sabotaged the sewer pipes before they left.

99 Homes is marked by a strongly humanist sense of justice and a great fearlessness besides. The rackets and scams it exposes are all real, the result of extensive research. It's a gripping thriller with good guys and bad guys, but everyone is a victim, even Rick Carver.

SON OF SAUL (M)

(Saul Fia)

Holocaust themes and coarse language

8, 10, 11 AUGUST



Hungary 2015

Director: Laszlo Nemes

Featuring: Gera Rohrig, Levente Molnar, Urs Rechn

Language: Yiddish, German, Russian, Hungarian, Polish, French, Slovak, Greek

Running time: 107 minutes

Original review: A.O.Scott, The New York Times & Paul Byrnes, Sydney Morning Herald

Extracted by: Janez Zagoda

Let's start with what it's not, for fear of what it is – a Holocaust film. It's not like any of its predecessors, because it throws out all the accepted ways of making such films. It is not objective, in the sense of having wide shots of Auschwitz, sweeping camera movements, or a view from the commandant's balcony. We are offered neither the comfort of distance nor linear clarity.

It's graphic but not in the usual way. We don't see piles of bodies, either in black and white actuality or recreation. We perceive them, but the 38-year-old Hungarian director Laszlo Nemes, making his debut, controls point of view so rigorously that we aren't immediately overcome with revulsion. We're thrown into chaos instead: comprehension and reflection are not possible, because we are in the middle of something unknown, a terrible flow from transports to the "showers", shuffling forward. It's the difference between observing and experiencing.

Nemes starts the film out of focus. A man walks towards the camera, stopping when he is almost on top of the lens, now in focus. He is gaunt, grim-faced, dark-eyed, in a dirty cap and camp clothes. From here on, we almost never leave that position, at this man's side, looking at his face in medium close-up. This is Saul, a member of the Sonderkommando, the "special" force of (mostly) Jewish prisoners who worked in every phase of the extermination process.

It's a beat-the-clock thriller wrapped around an allegory. Saul witnesses the death of a boy who may or may not be his son, and becomes obsessed with giving the body a proper Jewish burial. He scrambles through the camp, a buzzing hive of hideous and mundane routines, in search of a rabbi. He barter and begs, and his quixotic project intersects with desperate plans for rebellion and escape that other prisoners are hatching. Mr. Nemes orchestrates a tour de force of suspense, a swift symphony of collisions, coincidences and reversals that is almost unbearably exciting.

MARGUERITE (M)

15, 17, 18 AUGUST

Mature themes, a sex scene, coarse language,
nudity and drug use



France 2015

Director: Xavier Giannoli

Featuring: Catherine Frot, Sylvain Dieuaide, Sophia Leboutte, Denis Mpunga

Language: English, Italian, French

Running time: 129 minutes

Original review: Sandra Hall, Sydney Morning Herald

Extracted by: Mark Horner

This film was inspired by the life of Florence Foster Jenkins, an American heiress so mad about opera that she deluded herself into thinking she could sing it

Cunningly avoiding reading her critics, she sustained this belief all her life, courting ridicule by staging a recital at Carnegie Hall at the age of 76.

Marguerite is rich enough to afford a sumptuous chateau on the outskirts of Paris where she lives with her husband, George, and a staff who stuff cotton balls into their ears whenever she practises for the concerts given at the house every month or so. George's inability to tell her the truth about her voice has soured their marriage and he's taken refuge in an affair. She, however, is still in love with him and music has become her consolation for his indifference. Stocked with theatrical memorabilia and filmed in diffused, muted colours, the house is designed as her own personal fairyland where she can dress up in costumes from her favourite operas and dream of seducing audiences with the glories of her voice. Early on, there's a wonderful scene where she sets a chandelier swaying and lies watching its facets dance in the light as she drifts off to sleep.

The story is set in 1921, Paris is becoming home to avant-gardists of all persuasions and Marguerite's wildly off-key performances catch on with some of them although the young critic responsible for her sudden popularity is feeling guilty about it. And well he might. Frot is so effective in offsetting Marguerite's acute self-absorption with sweet-natured guilelessness and generosity that she becomes a figure of great poignancy. It's a performance so finely poised between the comic and the tragic that it's hard to see the craft in it.

Even those most amused by her are touched by her, as well. Others, like her seemingly devoted butler and chauffeur, Madelbos, become more intimately caught up in her fantasy life. He photographs her every performance, poring over the results in his darkroom with an intentness that eventually takes on intimations of something a lot more sinister than loyalty.

Towards the end, the balance tilts from tragedy into melodrama only to recover in the last scene. It's a tale of great sadness – about somebody enchanted by a world she's forever barred from entering.

VICTORIA (MA15+)

Strong violence and brief nudity

22, 24, 25 AUGUST



Germany 2015

Director: Sebastian Schipper

Featuring: Laia Costa, Frederick Lau, Franz Rogowski

Language: German, English, Spanish

Running time: 134 minutes

Original review: Nigel M Smith, The Guardian & Tim Robey, The Telegraph

Extracted and compiled by: Janez Zagoda

Holy...moly, Victoria is a thunderous German thriller. The reasons are obvious, as soon as you settle in. From the opening moment in a strobe-bedazzled nightclub, to the last image of a nearly empty street at dawn, the film gives us a single 134-minute-long take, roving across some 22 of the German capital's locations. It's entirely free of cuts, digitally concealed or otherwise. Schipper and his crew – we have their word for this – started the camera at 4.40am on April 27, 2014, and ran it without interruption until 6.54am.

The film begins in the vein of a neon-lit Gaspar Noire, with the film's titular heroine dancing in an underground Berlin club to a throbbing techno beat. It's an intoxicating kick-off to a film whose second act swiftly descends into hell.

After leaving the club in the wee hours of the morning to work at a local cafe, Victoria runs into a pack of young men, who seem intent on wooing her. The best-looking of the group, Sonne succeeds. Victoria drops her prior plans, and goes to drink with them on a nearby roof top.

Their burgeoning romance is put on hold as Sonne and his friends are ordered to meet with a professional gangster to whom they owe a huge debt. Victoria unwisely accompanies them to the underground parking lot, where the men are tasked with robbing a bank to repay Andi. Victoria, in way over her head, agrees to act as driver.

It's here, past the one-hour mark, that Victoria goes full-throttle to morph into a breakneck, high-stakes heist thriller; it doesn't let up until its final, mournful reel.

A captivating ride.

MUSTANG (M)

(Belleza salvaje)

Mature themes, sexual references and violence

29, 31 AUGUST, 1 SEPT



France, Germany, Turkey 2015

Director: Deniz Gamze Ergüven

Featuring: Gunez Sensoy, Aveberk Pekan, Bahar Kerimoglu

Language: Turkish

Running time: 97 minutes

Original review: Tara Davies, The Irish Times and Festival de Cannes

Extracted by: Mark Horner

Director/writer Deniz Gamze Ergüven met her co-writer Alice Winocour at the Cannes Film Festival's Atelier for beginner film makers where they were the only two women attending the program. Ergüven was there to work on a film entitled "Kings" about the LA riots. After she failed to attract producers and financiers Winocour suggested Ergüven should do a smaller scale movie to prove that she was capable of directing. Together they started working on Mustang- a coming of age tale that turns into a thriller.

Early summer, in a village in northern Turkey, Lale and her four sisters are walking home from school, playing innocently with some boys. The immorality of their play sets off a scandal that has unexpected consequences. The family home is progressively transformed into a prison; instruction in homemaking replaces school and marriages start being arranged. The five sisters, who share a common passion for freedom, find ways of getting around the constraints imposed on them.

Though their games are merely innocent fun, a neighbour passes by and reports what she considers to be illicit behaviour to the girls family. The family overreacts, removing all "instruments of corruption," like cell phones and computers, and essentially imprisoning the girls, subjecting them to endless lessons in housework in preparation for them to become brides. As the eldest sisters are married off, the younger ones bond together to avoid the same fate.

The fierce love between them empowers them to rebel and chase a future where they can determine their own lives in Deniz Ergüven's debut, a powerful portrait of female empowerment.

CRUSHED (probably M)

No consumer advice at time of printing

5, 7, 8 SEPTEMBER



Australia 2016

Director writer: Megan Riakos

Featuring: Sarah Bishop, Les Hill, Roxane Wilson, Helmut Bakaitis, Jamie Irvine

Running time: 111 minutes

Original review: Justin Lowe, Hollywood Reporter

Extracted by: Peter Gillard

Ellia, a young woman returns to her family's vineyard in rural Mudgee to attend the funeral of her father, Robert, following his unexpected death in a freak winery accident. Arriving home, she finds her mother, Sophie and uncle David fiercely hostile after her long absence and her younger sister Harriett attempting to hold together the family business with the help of their brother Zac. A police investigation coordinated by Ellia's ex-boyfriend Lucas soon reveals that Robert was murdered and that the perpetrator staged the killing so it would appear that he died when barrels stored in the winery toppled over and crushed him.

Relying on circumstantial evidence related to Sophie's plans for selling the winery that's been in her husband's family for more than 100 years, Lucas arrests her for Robert's murder. As Ellia struggles to understand whether Sophie had any role in Robert's demise, she faces hardened resentment from her family, who still blame her for the accidental death of her twin brother several years before, a tragedy that emotionally crippled her father and drove Ellia away from home. Suspicious of both her sister and mother, as well Lucas' police investigation, Ellia feels increasingly isolated and threatened as she searches for clues to solving her father's mysterious murder.

Riakos sets an ambitious agenda for her first feature with a script that spins out more plot points than it can ultimately resolve (including a wide-ranging agribusiness conspiracy) while notching a surprisingly high body count for a modestly scaled mystery. Overall, she handles the principal action fairly smoothly, guiding Ellia through the requisite steps of her investigation, which Bishop pursues with a mixture of concern for the well-being of Ellia's family and frustration with their penchant for secrecy.

RAMS (M)

(Hrutar)

Coarse language and nudity

12, 14, 15 SEPTEMBER



Iceland 2015

Director: Grimur Hakonarson

Featuring: Sigurour Sigurjonsson,
Theodor Juliusson

Language: Icelandic

Running Time: 92 minutes

Original review: Chris Greenwood,
ABC Perth

Extracted by: Gill Ireland

“A simple understated snippet of Icelandic rural life” was a sentence used to sum up this Perth Film Festival offering. Understated it is, but to describe Rams as simple is to err on the side of flippancy when it comes to the family matters portrayed in this film.

Sheep are some of the players in this film, but it is the pair of head butting rams, the feuding brothers Gummi (Sigurour Sigurjonsson) and Kiddi (Theodor Juliusson), who control the tempo of this drama. We learn a little of why these brothers live 200 metres apart and have failed to speak to one another for 40 years. The brothers’ only means of communication is notes couriered by a sheepdog. They share the family farm but herd separate flocks of sheep. They are the best breeders in the district as is reflected in an early scene at the annual district show.

The opening scenes subtly project the stillness on the “boys” feud as they jostle for minor supremacy over small matters. The only soundtrack is the cold damp air whistling around their ears. Once Gummi detects what he thinks is scrapie in his brother’s flock, the drama unfurls. Gummi has to report his findings knowing that if it is scrapie, then the consequences for the whole valley will be dire.

Film festivals generally choose films which allow audiences to journey into unfamiliar worlds to experience emotions common to the human condition. A cold war between family members is not unusual but the question is, how much adversity does it take before an olive branch is offered? Rams presents one answer to this question.

MIA MADRE (M)

Coarse language

19, 21, 22 SEPTEMBER



Italy 2016

Director: Nanni Moretti

Featuring: Margherita Buy, John Turturro, Giulia Lazzarini, Nanni Moretti

Language: Italian, English, French

Running time: 106 minutes

Original review: Rochelle Siemienowicz, SBS

Extracted by: Peter Gillard

Margherita is a harried film director in the middle of making her latest political drama – a dreary-looking story about rioting factory workers. She’s struggling to keep her mind on the job because her beloved mother, Ada, is in the hospital, growing weaker by the day. Meanwhile, Margherita’s live-in-lover is moving out, accusing her of coldness, and her teenage daughter, Livia, is failing Latin at school.

Rushing backwards and forwards from film set to hospital ward, it’s no wonder Margherita has anxious dreams of flooded apartments, heated arguments and minor car accidents. Or are they dreams? They’re so intricately woven into realistic scenes that we’re not always sure. Her visits with her mother’s doctors are also exercises in confusion as she tries to understand the medical lingo, as if by doing so she might prevent the inevitable.

In stark contrast to this hectic denial, Margherita’s brother, Giovanni seems calmly accepting of the fact he must put aside all other tasks, and even quit his job entirely, to help his mother die.

Whether the brilliant and charismatic Barry Huggins belongs in this movie is debatable, but there’s no doubt he steals the show, providing welcome comic relief as a mouthy, high profile American actor brought in to star, but unable to remember a single line or follow direction. Barry’s manic energy and mammoth ego add colour to the somewhat drab production. A scene in which he tries to drive a car, directed by Margherita through remote microphone on a trailer in front of him, is comic gold.

There is a sweet moment when Margherita and her ex-husband teach their daughter to drive a motor scooter, to the strains of Jarvis Cocker’s ‘Baby’s coming back to me’. It’s as if in these rare moments, the meaning that eludes the director is right in front of her, yet she’s too busy – like the film itself – to see it.

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 have been posted on our website : www.lfs.org.au before you get this Newsreel

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

This year there have been a few occasions when the cinema was full and some 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.



VILLAGE CINEMAS
LFS Members
Choc-top & Water **\$5**

1x Mt Franklin & Choc Top
Valid Mon/Wed/Thurs during LFS screenings

The image is a promotional poster for Village Cinemas. It features a black header with the Village Cinemas logo and the text 'LFS Members Choc-top & Water \$5'. Below the header, there is a photograph of a clear plastic water bottle with a blue label that says 'MOUNT FRANKLIN' and a chocolate ice cream cone with a white swirl. The background of the poster is a gradient from black at the top to a light purple at the bottom. At the bottom of the poster, there is text that reads '1x Mt Franklin & Choc Top' and 'Valid Mon/Wed/Thurs during LFS screenings'.

PROGRAMME 18 JULY - 22 SEPTEMBER 2016

SESSION TIMES		MOVIE	LENGTH
18,20,21	JULY	Sherpa (M)	96 Minutes
25,27,28	JULY	Sweet Bean (M)	109 Minutes
1,3,4	AUGUST	99 Homes (M)	113 Minutes
8, 10,11	AUGUST	Son of Saul (M)	107 Minutes
15, 17, 18	AUGUST	Marguerite (M)	129 Minutes
22,24,25	AUGUST	Victoria (MA 15+)	134 Minutes
29,31 1	AUGUST SEPTEMBER	Mustang (M)	97 Minutes
5,7,8	SEPTEMBER	Crushed (M) probably	111 Minutes
12,14,15	SEPTEMBER	Rams (M)	92 Minutes
19,21,22	SEPTEMBER	Mia Madre (M)	106 Minutes

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

School Holidays

Next Screening: Monday, 10 October 2016