

# NEWSREEL

10 OCTOBER - 15 DECEMBER  
2016





# 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>	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](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.

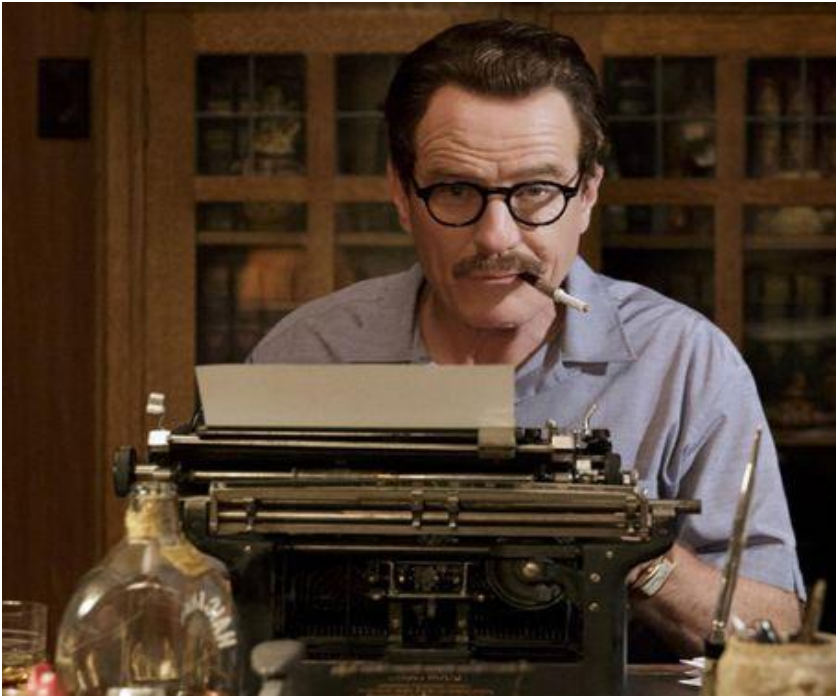
**Members Requests.** If you know of a film you would like to see, please let us know either by email at [info@lfs.org.au](mailto:info@lfs.org.au) or by handing information to a committee member at the door. Remember that we are aware of films recently reviewed in the press. It is the unusual films that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

# TRUMBO (M)

Coarse language

10, 12, 13 OCTOBER



**USA** 2015

**Director:** Jay Roach

**Featuring:** Bryan Cranston, Diane Lane, Helen Mirren

**Running Time:** 124 minutes

**Original review:** Chris Greenwood, A Sliver of a film

**Extracted by:** Gill Ireland

The term 'solid' is often used to describe a film which is good, worth its ticket price and is entertaining from start to finish. Trumbo is a classic example of such a film. The story of how one of Hollywood's most talented writers was blacklisted, jailed and then continually harassed before finally rising to become a legend of his craft, is a story worth telling.

Dalton Trumbo, exquisitely played by Bryan Cranston (Breaking Bad), was the highest paid writer in Hollywood in 1947. He was a man of impeccable morals who wrote short stories and novels throughout the 30s and 40s depicting the plight of the human spirit, hence his affiliation with the Communist Party before WW2. He adapted his popular writing to the screen during and after the war but was targeted by right wing columnists during the McCarthy years and this is where the film takes up his intriguing story.

A film that takes on the portrayal of legends of the screen using unsung actors is a risky business. Trumbo does it so well we become emotionally attached to the bravery of Kirk Douglas (Dean O'Gorman) and his use of Dalton Trumbo on the script of Spartacus. John Wayne (David Elliot) lovers may not want to see what's on offer here and Edward G. Robinson (Michael Stuhlbarg) does it tough. The film asks more questions than it answers but Dalton Trumbo was a man of substance; don't miss the real man talking from the heart at the end of the film.



# GOLDSTONE (M)

17, 19, 20 OCTOBER

Mature themes, Violence and Coarse Language



**Australia** 2016

**Director:** Ivan Sen

**Featuring:** Aaron Pedersen, David Wenham, Jacki Weaver, Alex Russell, David Gulpilil

**Running Time:** 110 minutes

**Original review:** Blake Howard, [dailyreview.com](http://dailyreview.com)

**Extracted by:** Janez Zagoda

Ivan Sen's *Goldstone* is impossible to shake. From the first minute, the film comes at you with images layered across the screen from the 1800s Australian gold rush era. The pictures, filled with the hardened faces of those extracting "the colour" from the earth, are evidence of post-colonial exploitation. Aboriginals "civilised" in western clothing; Chinese migrants being used as cheap labour. The red dirt blankets the foundations of modern Australian civilisation: gold, exploitation and invasion. *Goldstone* is the battleground for Australia's soul.

Jay Swan rolls into *Goldstone* like a beer soaked tumbleweed. He lands in the middle of a mining conglomerate's local expansion. All that's left is the rubber stamp of approval from the presiding indigenous council. The Mayor, on orders from slimy mining boss Johnny is doing whatever she can to convince the council and local cop Josh that it's the right thing for the community. Jay arrives in this town looking for an Asian girl, who was reported missing via a hotline. Seconds into his time on the mission, on the outskirts of town, you get a sense immediately that something has drawn him to this place beyond the case.

Miners being squeezed to work ungodly hours and industry (booze and prostitution) spawning in their wake. That prostitution is human trafficking of Chinese migrants, who are required to pay for their passage to Australia by servicing the miners. Mrs. Lao plays the stone-faced madam and instrument of fear for the mining company.

Josh is the perfect contrast to Jay. Josh is ill-equipped to navigate the treacherous waters of working within an indigenous community he doesn't understand, and alongside a mining group that is willing to suffocate you with money to turn a blind eye. He does a great job of walking the treacherous trapeze wire. When Jay plants the seed that something sinister is going down on his "watch" he forms a connection with May.

*Goldstone* is thrilling. *Goldstone* is moving. *Goldstone* is unforgettable. Ivan Sen and Aaron Pedersen's Jay Swan are the indigenous cinematic heroes we deserve.

# THE MAN WHO KNEW INFINITY

(PG)

Mild themes

24, 26, 27 OCTOBER



**UK 2016**

**Director:** Matt Brown

**Featuring:** Jeremy Irons, Dev Patel, Toby Jones, Stephen Fry, Jeremy Northam, Devika Bhise

**Running time:** 108 minutes

**Original review:** Andrew L Urban

**Extracted by:** Kim Pridham

Growing up poor in the Madras of colonial India in the early 1900s self-taught maths genius, Ramanujan earns admittance to Cambridge University during WWI, where he becomes a pioneer in mathematical theories with the guidance of his eccentric professor, G.H. Hardy while at the same time fighting prejudice. It's a great story, so far untold on screen, and portrays the way his experience defied his circumstances and the social culture of the era.

Adapted from Robert Kanigel's biography, the film begins and ends in Madras, as did Ramanujan's life. Dev Patel is a brilliant choice, especially playing opposite Jeremy Irons as his mentor at Cambridge, Professor Hardy a man his total opposite emotionally and spiritually. Where Ramanujan is deeply religious and believes his intuitive and remarkable solutions to mathematical mysteries come direct from his god, Hardy is an atheist. Where Ramanujan is quite an emotional and impulsive character, Hardy is measured, reticent and meticulous. Yet they grow to be the closest of friends. It is in the development of this friendship that the film excels and makes us care for them both. His determination was sometimes mistaken for ego and this is well portrayed in Matt Brown's film.

There is a moving performance of newcomer Devika Bhise as Janaki, Ramanujan's pretty young wife, who is left behind with his mother when he goes to fulfil his destiny. There are heartbreaking moments when letters between the couple fail to reach their destination, prompting emotional misunderstandings about the relationship. Toby Jones is excellent as another great mathematician at Cambridge. John Littlewood and Britain's finest make brief but welcome appearances: Stephen Fry as snooty Sir Francis Spring and Jeremy Northam as the (not yet great) Bertrand Russell.

The various elements of the film - screenplay, direction, music, design, editing, cinematography - are all competent and effective, but it is the central performances that elevate the film to something of lasting value.

## DHEEPAN (MA 15+)

Strong Violence

31 OCTOBER. 2, 3 NOV.



**France** 2015

**Director:** Jaques Audiard

**Featuring:** Antonythasan Jesuthasan  
Kalieaswari Srinivasan, Claudine  
Vinasithamby

**Language:** Tamil, French, English  
with subtitles

**Running time:** 114 minutes

**Original review:** Ann Hornaday, The  
Washington Post

**Extracted by:** Peter Gillard

Dheepan is a Tamil fighter facing impending defeat when he seeks to escape Sri Lanka for France. At a resettlement outpost, he recruits Yalini to play his wife for the purposes of making a stronger case for political asylum. She, in turn, plucks a young girl named Illayaal to play their child. In a superb sequence of visual storytelling, Audiard transports the improvised family to Paris, where Dheepan initially sells trinkets on the streets, until he and his new family relocate to one of several suburban apartment blocks — known as banlieues — that have become self-contained communities for generations of French immigrants.

With warmth and touches of welcome humour, Audiard gracefully captures the strangeness, forced intimacy and growing affection of the arrangement between Dheepan, Yalini and Illayaal, as they navigate alien cultures both within and outside the walls of their new home. While Illayaal struggles to fit in at school, Yalini constantly threatens to leave to join family in London. Meanwhile, Dheepan — employed as a caretaker of the apartment complex — grows increasingly wary of the gang violence that threatens to engulf the neighbourhood and his own fragile future, his foreboding finally leading him to reclaim his identity as a ruthless soldier.

Fans of Audiard's masterful crime drama "A Prophet," as well as the subsequent "Rust and Bone," will recognize his superb skills at work in a film that conveys enormous, heartbreaking emotion without resorting to sentimentalism or cheap manipulations. Working instinctively with his cast of unknowns, the filmmaker displays the same competing impulses that animate so much of his work: On one hand, Audiard evinces the sensitive, watchful soul of a philosopher and artist, on the other he indulges the less elegant, more pulpy, sensibilities of a seasoned genre director.



## OUR LITTLE SISTER (PG)

Mild themes and coarse language

7, 9, 10 NOVEMBER



**Japan** 2015

**Director:** Hirokazu Kore-eda

**Featuring:** Haruka Ayase, Masami Nagasawa, Kaho, Suzu Hirose

**Language:** Japanese

**Running time:** 128 minutes

**Original review:** Simon Abrams, Roger Ebert.com

**Extracted by:** Gail Bendall

Japanese melodrama "Our Little Sister" is the rare film that captures the everyday pleasures and anguishes of family life.

Adapted from Akimi Yoshida's serialized manga comic, writer/director Hirokazu Kore-eda focuses on three adult sisters and their teenage stepsister.

These women are not psychoanalysed, nor are their lives reduced to their romantic entanglements. Instead, Kore-eda presents the lives of his heroines as unsensational, defined by small gestures.

He presents four optimistic women enjoying each other's company, trying to find romance, eating good food, and mourning the loss of friends and loved ones.

It is the story of older sister, Sachi, and her siblings, who live together in the seaside village of Kamakura. When their estranged father dies, they meet stepsister, Suzu, at the funeral service. Sachi intuitively guesses that Suzu needs a change of scene, based on the selfish behaviour of Suzu's mother. So they offer to take Suzu with them, and Suzu instantly agrees.

"Our Little Sister" 's deceptive air of lightness is a remarkable source of small-scale joy and sadness.

This is the kind of movie that encourages viewers to slow down and take stock of their lives' defining little moments.

# HARRY AND SNOWMAN

14, 16, 17 NOVEMBER

(G)

Very mild themes



**USA 2016**

**Director:** Ron Davis

**Written by:** Ron Davis

**Running time:** 83 minutes

**Original review:** Leigh Paatsch, Herald Sun,  
Jake Wilson, The Age

(Requested by an LFS member)

**Extracted and compiled by:** Anne Green

It's surprising some enterprising filmmaker hasn't already leapt on the story of Snowman, the Long Island plough horse rescued from the slaughterhouse to become a national show-jumping champion in the 1950s. As recounted in Ron Davis' documentary, it's a classic underdog tale in more ways than one: Snowman's rider and trainer Harry de Leyer too was something of an outsider, a self-made Dutch immigrant who managed to beat high society at its own game.

The movie is told from the perspective of one of de Leyer's eight children, with plenty of ready-made heart warming scenes. At one point Snowman was sold to a neighbour, but his devotion to de Leyer inspired him to leap the fence and race back home. Inside the space of two years, the pair became the most formidable force that the sport of prestige showjumping has ever seen.

Both subjects under a misty-lensed microscope here are colourful, one-of-a-kind characters you will never forget meeting. Harry and his wife had eight children, and a highly unusual way of seeing life. At least in terms of how life was supposed to be conducted in mid-20th century America. As for Snowman, he just loved being around people, whether performing for a crowd at the height of his powers, or offering a small child a ride on his back.

Though there is not a lot of footage in existence of Harry and Snowman slaying packed arenas in their high-flying prime, you can tell by the looks on the faces of the many eyewitnesses talking here that the duo were an exhilarating sight. Especially when you factor in that Snowman was an elderly 14 years of age before he ever lifted a hoof over a jump in any kind of competition!

A sincerely delightful documentary about the special, life-defining friendship that was shared between an unfashionably-bred farm horse and the man who saved him from a one-way trip to the glue factory.

## OUR KIND OF TRAITOR (MA 15+)

Strong coarse language

21, 23, 24 NOVEMBER



**UK, France, 2015**

**Director:** Susanna White

**Featuring:** Ewan McGregor, Naomie Harris, Stellan Skarsgard, Damian Lewis

**Language:** English, Russian, French

**Running time:** 108 minutes

**Original review:** Mathew Toomey, ABC radio

**Extracted by:** Robin Claxton

Films of John le Carré's books never feel like you're watching an over-the-top action, you get the sense that these events could actually have taken place. That shouldn't come as a surprise given Carré's background. He started writing back in the early 1960s when employed by the British intelligence agency MI6. Many suspect his novels are based on truth but the reserved Carré keeps his cards close to his chest.

*Our Kind of Traitor* begins in Morocco with a British couple trying to get their rocky marriage back on track with a well-overdue holiday. Perry is a jaded poetry lecturer who recently admitted to sleeping with a university student. Gail is a well-paid lawyer.

Dining alone, Perry is approached by Dima, an extroverted Russian who invites him to a party which involves expensive booze, beautiful women, illegal drugs, and a few horses.

The next day, Dima reveals his true identity. He's the top money launderer for the Russian mafia and he'll soon be transferring a string of bribes to enable a Cyprus-based bank to operate in London. Included on the bank transfer list is a high-profile British politician.

Dima doesn't want to betray his Russian comrades but with no one else he can trust, he gives Perry a USB stick containing details of the money laundering and asks him to pass it onto MI6. His hope is that he can then negotiate safe passage to the UK for both he and his family.

Perry and Gail have to size up the situation and work out if it's worth risking their lives to save that of a complete stranger. Dima needs to formulate a plan that will allow him to communicate with Perry without attracting the attention of the Russian mafia. A top MI6 agent in London must convince his own bosses that the evidence against the British politician is credible and should be acted upon. There's a lot at stake and there are a lot of moving parts.

## INDIGNATION (M)

28, 30 NOVEMBER, 1 DEC.

Mature themes, violence, sex and coarse language



**USA 2016**

**Director:** James Schamus

**Featuring:** Logan Lerman, Sarah Gadon, Tracy Letts, Ben Rosenfield

**Running time:** 110 minutes

**Original review:** Robin Clifford, Reeling Review

**Extracted by:** Gill Ireland

It is 1951 and the Korean War looms high in the minds of America. Marcus Messner (Logan Lerman) is the son of a kosher butcher in Newark and has earned a scholarship to Winesburg College in Ohio, thus avoiding the dreaded draft. But Marcus has a hard time adapting to his new home until he meets Olivia (Sarah Gadon).

Director James Schamus adapts Philip Roth's 2008 novel and puts us back into the early 1950s with Marcus as he moves into the men's dorm at the college. He meets his roommates, Bert (Ben Rosenfield) and Ron (Philip Ettinger) but his reluctance to socialise makes him an island unto himself. Then he sees Olivia and is immediately smitten by the pretty girl.

'Indignation' does a fine job in showing the mores of the time. Marcus's insecurities coupled with his youthful ideals make him a very complex and confused character. This is especially true when he gets up the courage to ask Olivia on a date and he gets a lot more than he expects. Logan Lerman is steadily building a career which is varied and challenging. His Marcus is the focus here and shows he can carry a film as lead actor. Sarah Gadon is terrific as the girl next door/femme fatale who liberated and confuses Marcus. Her character has her own back story that is nearly as well-defined as Marcus's.

'Indignation' truly feels like a Roth story as it deals with the intensity, angst and intellectual insecurities and certainties of youth. James Schamus captures this and delivers it with a production that puts the viewer into Marcus's life and time.



# ASPHALTE (M)

Coarse language

5, 7, 8 DECEMBER



**France** 2015

**Director:** Samuel Benchetrit

**Featuring:** Gustave Kervern, Valeria Bruni-Tedeschi, Isabelle Huppert, Michael Pitt

**Language:** French with subtitles

**Running Time:** 100 minutes

**Original review:** Christian Herschmann, Cannes Film Festival

**Extracted by:** Peter Gillard

An apartment complex in a forlorn urban estate; the dismal setting indicates anonymity, grey joylessness and very low social status. French author/director Samuel Benchetrit picks out isolated characters from the fringes of society to explore their possible interactions in three loosely connected couple scenes. What he finds, and shows with a lot of humour and heart, is that people only have to get together to turn indifference into kindness, strangeness into solidarity and frustration into lust for life. Of course, *Asphalte* is also an absurd fairytale.

There is lonely Sternkowitz who rolls around in his wheelchair by night and stuffs himself with crisps from the hospital vending machine. He meets a nurse from the nightshift and, slightly off-guard, pretends to be a photographer for National Geographic, scouting for subjects. When she asks him to return and show her some of his pictures, his dusty Polaroid camera must give everything.

Having recently moved into a flat on another floor, washed-out former actress Jeanne has some chance encounters with a sly neighbour who calls himself Charly. His genuine interest in her faded career and readiness to help are unexpected encouragement for the aged alcoholic.

Finally and even more unforeseeably, a NASA escape capsule lands on the roof of the building, leaving American astronaut John McKenzie clueless about his whereabouts. It turns out there were some miscalculations and he is forced to stay where he is for two days: at the apartment of Mrs Hamida, a lovely French-Algerian lady, who does not speak a word of English but soon develops maternal feelings.

Benchetrit turned his own autobiographical book into this heart-warming screenplay and, with the help of a great cast, manages to let the small and unlikely tales carry universal values. What's more, he avoids any unnecessary heaviness, delivering the messages in a light and entertaining way. *Asphalte* will surely brighten up your day.

## PAWNO (MA 15+)

Strong coarse language and violence

12, 14, 15 DECEMBER



**Australia** 2016

**Director:** Paul Ireland

**Featuring:** John Brumpton, Maeve Dermody, Damian Hill, Malcolm Kennard, Mark Coles-Smith

**Running time:** 86 minutes

**Original review:** David Stratton, The Australian

**Extracted by:** Mark Horner

This is a contemporary drama, set in a Melbourne suburb, that boasts a perceptive screenplay, written by leading actor Damian Hill, and assured direction from first-timer Paul Ireland. It also has the benefit of an unusually strong cast of fine Australian actors, veterans alongside relative newcomers.

The film unfolds across a 24-hour period and the principal setting is a pawnshop in the suburb of Footscray. Les (John Brumpton), a laid-back middle-aged loner who drives an elderly Mercedes and whose chief companion is his dog, owns the shop and holds court there, from which vantage point he views the world with an air of jaded cynicism, his mood not helped by the fact he has a troubling toothache. His employee, Danny (screenwriter Hill), is something of a dreamer, reliable but not very proactive; as we discover late in the film, there's something else going on in Danny's life that's rather unexpected, given what we see of him in the pawnshop.

During the course of a day, we encounter several people who visit the shop or hover around the area. Some, such as a young girl with missing teeth who sings on a street corner, appear to be authentic inhabitants of the suburb.

The characters are insightfully drawn in Hill's screenplay, and the ensemble cast is pretty flawless. One of the engaging elements of the film is that every single character with which we spend time is interesting. Sometimes in this kind of film there are characters that prove to dominate all the others, but not here. The observation, in Hill's screenplay and Ireland's direction, is acute, and the actors are first-class. Add to the mix fine location photography by Shelley Farthing-Dawe and you have a film that's not only very Australian (some may say very Melbourne) in its ethos but also extremely enjoyable. Just one scene, in which Les violently assaults one of his customers, seems jarring, but this is a minor miscalculation in what is otherwise an outstanding example of contemporary independent Australian cinema.

## 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](http://www.lfs.org.au) as 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.

If you normally have special seating, please check with LFS staff on the door if not attending your usual performance.



## PROGRAMME 10 OCTOBER - 15 DECEMBER 2016

SESSION TIMES		MOVIE	LENGTH
<b>10,12,13</b>	OCTOBER	Trumbo (M)	124 Minutes
17,19,20	OCTOBER	Goldstone (M)	110 Minutes
<b>24,26,27</b>	OCTOBER	The Man who Knew Infinity (PG)	108 Minutes
31	OCTOBER	Dheepan (MA 15+)	114 Minutes
2, 3	NOVEMBER		
<b>7, 9, 10</b>	NOVEMBER	Our Little Sister (PG)	128 Minutes
14,16,17	NOVEMBER	Harry and Snowman (G)	83 Minutes
<b>21,23, 24</b>	NOVEMBER	Our Kind of Traitor (MA 15+)	108 Minutes
28,30	NOVEMBER	Indignation (M)	110 Minutes
1	DECEMBER		
<b>5,7,8</b>	DECEMBER	Asphalte (M)	100 Minutes
12, 14, 15	DECEMBER	Pawno (MA 15+)	86 Minutes

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

### School Holidays

**Next Screening: Monday, 6 February 2017**



