

# NEWSREEL

1 MAY - 7 JULY 2017





# 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 apart from your photo, 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.



## ELLE (MA 15+)

1, 3, 4 MAY

Strong themes, sexual violence, sex scenes, coarse language and nudity



**France** 2016

**Director:** Paul Verhoeven

**Featuring:** Isabella Huppert, Laurent Lafitte, Anne Cossigny

**Language:** French

**Running Time:** 131minutes

**Original review:** Peter Bradshaw; Guardian

**Extracted by:** Gail Bendall

This film is about an outrage. Maybe it is an outrage. It has invented a new genre: the rape-revenge black comedy, and it could not possibly have existed without Isabelle Huppert. She is the only star capable of carrying this off, the only actor with sufficient hauteur to reassure you that all of the film's provocations are 100% intentional.

Preposterous could be this film's middle name ... or one of them, along with gripping, mind-boggling and hilarious. It is a bulging package of twists, ironies and jaw-slackeningly scandalous moments. Screenwriter and genre veteran David Birke has adapted the award-winning novel *Oh...* by French author Philippe Djian, which came out in 2012. But the action of the film could be taking place really at any time in the last 20, 30 or even 40 years.

Huppert plays the divorced and wonderfully elegant Michèle, who has a wide circle of family and friends and is the rather unlikely co-founder and co-director of a highly successful videogame company in Paris. She has no problem with her violent games objectifying women. One afternoon, Michèle is raped in her house by a masked attacker. She is reluctant to call the police because she happens to be the daughter of a notorious imprisoned serial killer, to whose horrors she was an intimate witness as a little girl, and for which the tabloids imply she bears some complicit guilt. She is used to casual hatred, but realises that a publicised rape case will only reawaken the abuse.

So she has apparently no choice but to treat the rape with a *Huppertian* moue of dismissal. But she has her suspicions as to who the culprit is, and there may still be a chance of luring her attacker into the open with an ambiguous cat-and-mouse game

Elle is an utterly arresting and extraordinarily strange film, and Huppert's magnificent performance glazes everything with mystery and is an essential flavour for its dark and sulphurous absurdity.

# YOUR NAME (PG)

8, 10, 11 MAY

Mild themes and coarse language

(KIMI NO NA WA)



**Japan** 2016

**Director:** Makoto Shinkai

**Writers:** Makoto Shinkai

**Voice Cast:** Kamiki Ryunosuke, Mone Kamishiraishi, Ryô Narita

**Language:** Japanese

**Running Time:** 106 minutes

**Original review:** Kate Stables; Sight and Sound

**Extracted by:** Peter Gillard

Makoto Shinkai's dreamily emotional anime romance, the highest grossing film in Japan this year at ¥15bn and counting, has unsurprisingly set off a wave of speculation about whether Shinkai is 'the new Miyazaki'

Your Name, a body-swap story in which Tokyo boy Taki and country girl Mitsuha find themselves switching lives when they fall asleep, is very much a teen romance. Though he admits the influence of Japanese body-swap classics such as the 12th-century tale Torikaebaya Monogatari and the 1982 high-school comedy Tenkosei, Shinkai's story uses the switching sensitively to examine teenage identity and isolation. Full of the gulps and emotional highs of teen interaction, the voice work by Kamiki Ryunosuke and Mone Kamishiraishi gives Taki and Mitsuha respectively the depth to mine these issues, even for those of us reliant on the subtitling.

But as the film progresses, it starts to mix its genre ingredients intriguingly, adding a time-travelling supernatural element and the tense challenge of a natural disaster. The meteor strike that threatens Mitsuha's sleepy lakeside town Itomori in the film's second half is obviously a metaphor for the 2011 Tohoku earthquake and tsunami. It's incorporated skilfully into the supernatural side of the narrative, which itself grows from the film's strong themes of Shinto spirituality (Mitsuha is a 'miko', a Shinto priestess). However, the film does experience a kind of plot indigestion late on, as the romantic strand which seeks to reunite Taki and Mitsuha threatens to derail the urgent quest to save Itomori. Overuse of teen-fave Radwimps' power ballad Sparkle similarly endangers the story's emotional peaks.

As the film swings back and forth between mountain shrines and Shinjuku Station, it eloquently and elegantly expresses not only teen confusion but also the tensions between old and new Japan.

# ROSALIE BLUM (M)

Coarse language

15, 17, 18 MAY



**France** 2015

**Director:** Julien Rappeneau

**Featuring:** Noémie Lvovsky, Kyan Khojandi, Alice Isaaz

**Language:** French

**Running time:** 95 minutes

**Original review:** Chris Greenwood; A Sliver of a Film

**Extracted by:** Gill Ireland

"Happy? What does that mean? Sounds like a women's magazine" (Vincent's mother reacts in surprise at Vincent's question regarding his life so far). There is a short grab where the third person voice over, crucial to the flow of Rosalie Blum, states that Rosalie (Noémie Lvovsky) loves jigsaw puzzles because every piece fits perfectly. This minor scene sums up this extremely clever, quirky, funny and poignant film. Every scene has its place but it's only in the final minutes that we fully appreciate the sum of all its parts.

Jim Jarmusch experimented with conflicting points of view with exactly the same type of incident in *Mystery Train* (1989) and director Julien Rappeneau uses a similar technique to highlight the three key characters of *Rosalie Blum*; Vincent (Kyan Khojandi), Aude (Alice Isaaz) and Rosalie. It's the perfect technique to keep us actively putting the time frame and sequence of events perfectly in place.

Vincent is a man of low self-esteem but is looking to improve his lot. A series of coincidences as he attends to the whims of his overbearing mother, Simone (Anemone) lead him to the shop run by Rosalie. Rosalie is strangely familiar, he's captivated by her and so the puzzle begins to unfold. Aude is Rosalie's niece, and much of the film's comedy comes from her living environment and the task she is set by her aunt. The film is divided into chapters, the titles of which are the names of our 3 key characters.

*Rosalie Blum* is smart, thought provoking and wonderfully layered. The ending is not a surprise but the reason for Vincent's vigil is brilliantly original. It's the ease with which we relate to Vincent's light bulb moment that lingers. It's that final piece of a jigsaw that fits perfectly and there is a rush of aesthetic pleasure one gets when there is a satisfactory resolution, and there can be no doubt about this one.



## A UNITED KINGDOM (PG)

Mild themes and coarse language

22, 24, 25 MAY



**UK** 2016

**Director:** Amma Asante

**Written by:** Pedro Almodóva, adapted from three short stories written by Alice Munro

**Featuring:** David Oyelowo, Rosamund Pike, Jack Davenport, Tom Felton, Laura Carmichael, Charlotte Hope, Jessica Oyelowo, Arnold Oceng

**Running time:** 111 minutes

**Original review:** Matt Brunson; Creative Loafing

**Extracted by:** Kim Pridham

The sort of formidable true story that nevertheless doesn't generally make it into the textbooks handed out during history classes, *A United Kingdom* centres on the difficulties encountered by a loving couple whose different skin colours meant they had to deal with an astonishing amount of societal prejudices.

David Oyelowo (Martin Luther King in *Selma*) plays another crusader for equal rights, Seretse Khama, a prince who in the 1940s journeys from Bechuanaland (now Botswana) to England to further his education before he returns home to claim the mantle of king. While in London, he meets and falls in love with Ruth Williams (*Gone Girl's* Rosamund Pike), a secretary who returns his affection. The two plan to wed, a decision that not only upsets Ruth's parents but also Seretse's kinfolk, who bristle at the thought of a white woman becoming queen of their country. The proposed union also faces the wrath of the British government, whose members are outright antagonistic since they're playing nice with a South Africa that has just recently adopted a policy of apartheid.

The first section of *A United Kingdom* is the strongest, since the personal problems faced by the couple are more delineated than the political ones that tend to blur during the latter segments. As is often the case with historical sagas, the picture relegates lots of fascinating material into a few blocks of text at the end, giving short shrift to the subsequent accomplishments of two people who refused to be defined merely by their physical appearances. Overall though, director Amma Asante (*Belle*) and scripter Guy Hibbert (*Eye in the Sky*), working from Susan Williams' book *Colour Bar*, have presented a compelling piece that serves as a welcome reminder that, even in the direst of situations and in the most impossible of times, love can indeed trump hate.



# PERFECT STRANGERS (M)

(PERFETTI SCOSCIUTI)

Coarse language and sexual references

29, 31, MAY 1 JUNE



**Italy** 2016

**Director:** Paolo Genovese

**Featuring:** Giuseppe Battiston, Anna Foglietta, Marco Giallini, Edoardo Leo, Valerio Mastandrea.

**Language:** Italian

**Running time:** 96 minutes

**Original review:** Louise Keller;Urbancinefile

**Extracted by:** Mark Horner

Squirm a little; squirm a lot... Relationships falter and friendships are shredded in this techno-relevant Italian comedy of errors in which the mobile phone is revealed to be 'the black box of our lives' director and co-writer Paolo Genovese has fun with the concept of exploring the consequences, when long time friends lay their phones on the dinner table and allow the ensuing phone calls, text and Whats App messages to be fodder for scrutiny.

The sensational issues range from predictable ones about infidelity to those about sexuality, parental relationships, loss of virginity, pregnancy, parenthood, ex-spouse relationships, illicit fantasies and insecurities, reinforcing the fact that everyone potentially has a secret life - or at least a secret or two. There are surprises of course, ironies and confrontations as the guests at the dinner party for eight (but at which there are only seven) find themselves exposed and vulnerable when thrust out of their comfort zone.

There is enough variety in the revelations to make pretty much every audience member squirm somewhat in their seats as we share the feelings of guilt, angst and recognition. The fact that our mobile phone is such a personal and pivotal tool in each of our lives is reinforced - in the unlikely case that we had forgotten.

All the performances ring true while the central plot point involving the swapping of two identical phones between their respective owners in a bid to protect the family man, is central. The ramifications are unexpected. The eclipse of the moon takes place during this same evening; the moon is symbolically out of the shadow by the time all the revelations have taken place and resolutions are underway. It may not be perfect - there are a couple of small errors and the characters are not altogether likeable. In fact no-one comes out squeaky clean. But that's par for the course. Whether or not you buy the resolution is another issue.

It's an entertaining piece that touches raw nerves, offers black humour and throws caution to the wind as anything and everything goes when it comes to exposing the truth

# I, DANIEL BLAKE (MA 15+)

5, 7, 8 JUNE

Strong coarse language



**UK 2016**

**Director:** Ken Loach

**Featuring:** David Johns, Natalie Ann Jamieson, Mark Burns Colin Coombs, Harriet Ghost

**Running time:** 101 minutes

**Original review:** Louise Keller;  
Urbancinefile.com

**Extracted by:** Peter Gillard

The utter stupidity of the bureaucratic process for health care, unemployment and job seekers' benefits is clearly showcased after Daniel suffers a major heart attack while on a scaffold working as a carpenter. Eager to get back to work but under strict instructions from his doctor that he is not ready yet, Daniel submits himself to the system as he applies for benefits that will keep him afloat. We can understand only too well the frustrations of waiting on a phone queue endlessly, trying to respond to irrelevant questions and shunted from process to process as he tries to co-operate and follow every instruction.

Daniel can build a house but has no idea how to operate a computer; the scene in which Daniel tries to make out the functions of a computer as he tries to fill out an online form rings blatantly true. His friendship with Katie, a young single mother with two young children, begins at the unemployment office; she is being treated with the same disdainful attitude. The development of this friendship forms the heart of the film; Daniel puts aside his problems, picks up his tool kit and helps Katie not only to fix up her house, but offer her badly needed emotional support.

The emphasis shifts to Katie's life and problems; the scene at the food bank when she is unable to control herself, is extremely touching. Desperate times require desperate measures and Katie is faced with difficult decisions. We also start to learn more about Daniel: he tells her about his deceased wife Molly and we can imagine her clearly from his description. She was far from perfect, but he 'loved her to bits'.

The counter-productive nature of the bureaucracy that is supposed to assist, not hinder people in need is clearly showcased. Soon, Daniel too, becomes more needy and desperate as bills mount up and the options diminish. The moment comes when he cannot accept the ludicrous process any more: his desperate stand is one of dignity.

## FRANTZ (PG)

Mild themes and violence

12, 14, 15 JUNE



**France, Germany 2016**

**Directed and written by:** François Ozon

**Featuring:** Pierre Niney, Paula Beer, Ernst Stötzner

**Language:** French, German

**Running time:** 113 minutes

**Original review:** Stephen Holden; New York Times

**Extracted by:** Anne Green

Can carefully constructed lies heal the emotional wounds of war? That unsettling question goes to the heart of “Frantz,” François Ozon’s sleek, sombre film set in Germany and France in the aftermath of World War I.

For an antiwar film, it doesn’t rub your face in gore; there are no battle scenes, only a mood of bitterness, despair and exhaustion prevails. The movie even goes out of its way to evoke the cultural similarity of two warring nations, who appreciated the same music and art.

The title character (Anton von Lucke), seen in flashback, is a handsome German in his 20s who died in the trenches and is memorialized throughout the movie. You feel the anguish of his parents, Hans and Magda Hoffmeister, and his depressed fiancée, Anna (Paula Beer), who lives with them. Another mourner, unknown to them, is his French friend Adrien (Pierre Niney). A willowy moustached French soldier with doe eyes and a timid manner who travelled from Paris to Germany, this mysterious stranger is first spotted by Anna while laying flowers at Frantz’s grave.

Adrien recalls a close friendship that began in Paris before the war, and the movie leads you to wonder if they were lovers. Anna is so touched by Adrien that she brings him home to meet the Hoffmeisters, but Hans resists accepting him. “Every Frenchman is my son’s murderer,” he declares, then softens when Adrien tells him about his and Frantz’s shared pacifism and tastes in music.

In its early scenes, “Frantz” sustains the mood of a solemn, romantic period piece. At crucial moments, this mostly black-and-white film breaks into colour. The movie soon takes on the tone of an Alfred Hitchcock mystery. After one of her letters to Adrien is returned, Anna boards a train to Paris, hoping to find him. The film shifts into a slippery realm of secrets and moral uncertainty that eventually leads her to consult a priest for advice. The scene poses profound questions about honesty and the possibility for redemption if truth is withheld.



## LITTLE MEN (PG)

19, 21, 22 JUNE

Mild Themes and Coarse Language



**Greece, Brazil, USA** 2016

**Director:** Ira Sachs

**Featuring:** Greg Kinnear, Theo Taplitz, Michael Barbieri

**Language:** English, Spanish

**Running Time:** 85 minutes.

**Original Review:** Andrew Parker; Toronto Film Scene

**Extracted by:** Gill Ireland

Focusing on youthful protagonists for the first time since his debut feature **The Delta** in 1996, Sachs tells the story of teenage best friends growing up in present day Brooklyn. Shortly after the death of his grandfather, thirteen-year-old Jake Jardine (newcomer Theo Taplitz, making his feature debut) moves with his struggling actor father, Brian (Greg Kinnear), and psychotherapist mother, Kathy (Jennifer Ehle), from Manhattan to an inherited apartment over a dress shop in Brooklyn. Almost immediately, Jake becomes fast friends with Tony Calvelli (Michael Barbieri, also making his feature debut), the son of the shop's Chilean immigrant owner, Leonor (Paulina García). While the pair bond over their love of acting and art, a power struggle arising between the parents threatens their friendship. Brian has been given the unenviable task of asking the financially struggling dress designer to agree to a tripling of her rent, which had been frozen under his grandfather's ownership of the building. Unable to pay and unwilling to leave, Leonor makes things as emotionally difficult as possible for Brian, and both parents refuse to acknowledge what the situation means for the friendship of their kids.

Watching Kinnear (giving his best performance in over a decade) playing a man struggling not to be a bad guy is gut wrenching. Similarly, while the plight of Leonor is one that audiences should be sympathetic towards, her coping skills are the exact opposite of Brian's. When cornered on the subject at hand, Leonor can be evasive, passive aggressive and sometimes, downright cruel. It's subtly gut wrenching, but never overly depressing subject matter made even more melancholic by the fact that Tony and Jake are great kids with bright futures. They aren't troubled. They disagree with how their parents handle things. They have similar dreams, and most importantly, their sense of loyalty to each other is unparalleled. Their rapport is nothing short of effortless, and Sachs has placed his realist narrative in perfect hands.



# PATERSON (M)

26, 28, 29 JUNE

Mature themes and coarse language



**USA** 2016

**Director:** Jim Jarmusch

**Featuring:** Adam Driver, Golshifteh Farahani, Barry Shabaka Henley

**Running Time:** 118 minutes

**Original review:** Craig Matheson; The Age

**Extracted by:** Robin Claxton

Paterson is a bus driver and amateur poet from the city of Paterson, New Jersey. Every day he follows the same routine until a small disaster threatens to shatter he and his wife's idyll.

"Stubbornly ready to burst into flame" writes Paterson of a match in one of his poems, but his own personality isn't so flammable. Toting a lunch pail and wearing a blue collar to work, he lives with his partner, Laura, in a tidy home. In the very first shot the couple are seen sleeping together, facing each like a contented mirror image. Paterson celebrates the symmetry.

The pair are deeply in love and deeply satisfied. They take pleasure in each other's happiness and their domestic ease is sweetly authentic; their biggest crisis may be Laura's discovery of quinoa. Paterson works and writes, whereas Laura happily pinballs from one creative venture to another, she paints, learns guitar and makes cupcakes and both Paterson and the film treat her ways with respect.

Paterson visits the same bar for one drink every day. The bar is a fantasy of sorts, but if you listen to the characters, you'll also hear repeatedly about money troubles and heartache. The everyday is never extinguished.

Driver, holding his silence, conveys the quiet internal wonder of an artist soaking up life, and deferring to Marvin, the grumpy bulldog who treats Paterson as an interloper and gets the best reaction shots. Driver shows Paterson doesn't judge others, but also his stubbornness and the inspiration he draws from Laura

The movie celebrates the traditional inclusive spirit of American working life – "you name it" says Paterson's supervisor, listing his woes at home like a 1950's sitcom actor. The film allows you to appreciate historic neighbourhoods, busy streets and the everyday movements that makes cities breathe. What a gem of a picture.

# THE EAGLE HUNTRESS (G)

3, 5, 6 JULY

Very mild themes.



**UK, Mongolia, USA** 2016

**Language:** Kazakh, English

**Director:** Otto Bell

**Featuring:** Aisholpan Nurgaiv, Rys Nurgaiv, Daisy Ridley (Narrator)

**Running time:** 87 minutes

**Original Review:** Joanne Laurier; World Socialist Web Site

**Extracted by:** Janez Zagoda

Eagle hunting, a centuries-old tradition, is currently practiced by Kazakhs in Bayan-Ölgii, Mongolia, as well as in Kazakhstan, and the Saur and Altai ranges in Xinjiang, China. This ancient form of hunting is also employed in Kyrgyzstan and Akqi, Xinjiang in western China.

Golden eagles, capable of speeds of up to 190 miles per hour, weigh up to 15 pounds and average about three feet tall with wings that span over six feet. They kill with their talons, sharp and powerful enough to pulverize the bones of their prey, which is then used by their owners for meat and fur.

This documentary follows apple-cheeked, 13-year-old Aisholpan, a member of a tribe of Kazakh semi-nomads, as she learns the art of eagle hunting from her father Nurgaiv. She is destined to become a member of her family's 12th generation of hunters. While Nurgaiv and his wife believe in the equality of sexes, many of the tribal elders are vehemently opposed to the training of female hunters.

Aisholpan divides her time between boarding school and her family's encampment. Under the tutelage of her patient and loving father, Aisholpan will capture her own three-month-old eaglet, which must be female, due to a larger body and more ferocious nature. Despite her age and relative inexperience, Aisholpan enters the Golden Eagle Festival in Olgii to compete against 70 of the greatest eagle hunters—as old as 80—in Mongolia. This and other arduous challenges in the frigid mountains must be endured before Aisholpan can take her place as the youngest and one of the first eagle huntresses.

The Eagle Festival is another of the movie's highpoints. Eagle-hunting regalia for hunters and their horses are judged, as well as the skill of the eagles at hunting and locating their owners from a distance.

*The Eagle Huntress* dazzles as much for its images as for the love and respect it holds for its subjects.

## VOTING RESULTS FOR FILMS SHOWN IN 2016

Movie	SR	Movie	SR
THE BELIER FAMILY	248	HARRY AND SNOWMAN	71
THE MAN WHO KNEW INFINITY	200	TRUTH	71
ROOM	185	MARGUERITE	65
TRUMBO	167	OUR LITTLE SISTER	65
THE DAUGHTER	152	DHEEPAN	54
SWEET BEAN	146	THE SECOND MOTHER	47
HOLDING THE MAN	137	THE LOST AVIATOR	46
THE DANISH GIRL	129	GOLDSTONE	34
OUR KIND OF TRAITOR	124	VICTORIA	32
THE GIFT	124	45 YEARS	30
SHERPA	122	MISSISSIPPI GRIND	29
ME, EARL AND THE DYING GIRL	122	ASPHALTE	20
MUSTANG	109	INDIGNATION	18
TANNA	108	MIA MADRE	5
RAMS	107	SON OF SAUL	MINUS 3
PAWNO	107	THE TRIBE	MINUS 23
PHOENIX	101	MISTRESS AMERICA	MINUS 38
THE BIG SHORT	93	CRUSHED	MINUS 46
SIMSHAR	88	ANOMALISA	MINUS 48
99 HOMES	76	THE LOBSTER	MINUS 72

THE RATING OR SATISFACTION SCORE (SR), IS DERIVED BY SUBTRACTING THE NUMBER OF BLACK DOTS PLACED FOR EACH FILM FROM THE NUMBER OF GREEN DOTS PLACED AT VOTING NIGHTS AFTER EACH TERM.

## PROGRAMME 1 MAY - 16 JULY 2017

---

SESSION TIMES		MOVIE	LENGTH
1, 3, 4	MAY	Elle (MA 15 +)	131 Minutes
8,10,11	MAY	Your Name (PG)	106 Minutes
15,17,18	MAY	Rosalie Blum (M)	95 Minutes
22,24,25	MAY	A United Kingdom (PG)	111 Minutes
29,31, 1	MAY JUNE	Perfect Strangers (M)	96 Minutes
5, 7, 8	JUNE	I, Daniel Blake (MA 15+)	101 Minutes
12, 14, 15	JUNE	Frantz (PG)	113 Minutes
19, 21, 22	JUNE	Little Men (PG)	85 Minutes
26, 28, 29	JUNE	Paterson (M)	118 Minutes
3, 5, 6	JULY	The Eagle Huntress (G)	87 Minutes

---

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

---

### School Holidays

**Next Screening: Monday, 24 JULY 2017**

Printed by Foot and Playsted  
Mailed by SelfHelp