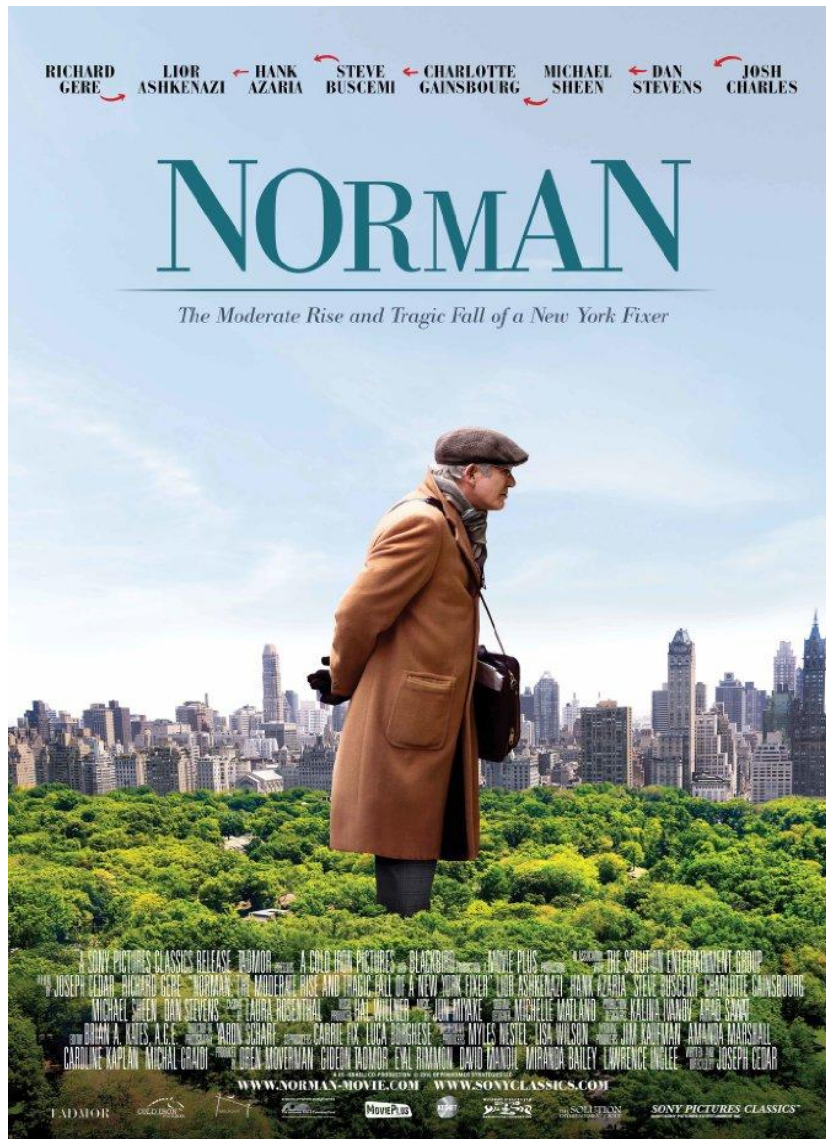


NEWSREEL

16 OCTOBER - 21 DECEMBER 2017



launceston film society

Volume 38 Number 4



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 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 1600 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.

Member’s 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.

THE PROMISE (M)

Mature themes and violence

16, 18, 19 OCTOBER



Spain, USA 2016

Director: Terry George

Featuring: Oscar Isaac, Charlotte Le Bon, Christian Bale

Language: English, Armenian, German, French

Running Time: 133 minutes

Original review: L .and R. Clifford;
Reeling Reviews

Extracted by: Gill Ireland

In 1914 Siroun, Turkey, Mikael Pogosian (Oscar Isaac) dreams of expanding the services of the apothecary run by his parents. He becomes engaged to Maral (Angela Sarafyan), whose dowry will enable him to attend medical school in Constantinople. Staying with his well-to-do uncle, Mikael meets the beautiful Ana (Charlotte Le Bon). He is smitten, but until they are thrown together in an outbreak of Turkish violence, he respects her relationship with American journalist Chris Myers (Christian Bale) and his own responsibility to "The Promise."

The passionate project of former MGM head Kirk Kerkorian, who died as the film went into production, was always a risk, a financial gamble sure to enrage the Turkish government who long denied the Armenian genocide (the film's backers have pointed to its low IMDB score, amassed from 27 times more people who could have possibly seen the film at the time). It is a story that has been all but ignored cinematically (there are a few exceptions, Atom Egoyan's 2002 film-within-a-film "Ararat" probably the most well-known). Unfortunately, as brought to the screen by co-writer (with Robin Swicord)/director Terry George ("Hotel Rwanda"), that may still be the case

The film is worthwhile to understand the horrors faced by an entire race during WWI, something that was extensively reported in the U.S. Mikael endures endless tragedies, including the loss of his entire village (save his mother Marta, played by Iranian-American actress Shohreh Aghdashloo) and the Turk (Dutch-Tunisian actor Marwan Kenzari, 2016's "Ben-Hur") who stood up to his father to befriend him. Casting is frequently the problem here, Kewpie doll French Canadian actress Le Bon an odd choice indeed for the committed Armenian she portrays here. Big names pop up distractingly in what amount to cameos but all the actors do a solid job in bringing to light this story of the long buried inhuman genocide of hundreds of thousands, if not millions, of people whose "crime" was living in peace with their neighbours – until that peace came to a crashing end at the hands of despots. It is a story that should be known and "The Promise" does a solid, credible job in telling it.

WIND RIVER (MA 15+)

Strong themes, sexual violence and violence

23, 25, 26 OCTOBER



USA 2017

Director: Taylor Sheridan

Featuring: Kelsey Asbille, Jeremy Renner, Julia Jones, Graham Greene, Elizabeth Olsen

Running Time: 107 minutes

Original review: Glenn Kenny; The New York Times

Extracted by: Janez Zagoda

The movie opens on a breathtaking night sky and snow-capped mountains, with a young woman running over a long stretch of open land. “There’s a meadow in my perfect world,” a female voice says. The juxtaposition of the imagery and the poetics make for a peculiar opening. Eventually it all makes tragic sense.

Cory Lambert, is a federal wildlife officer who hunts predatory animals at the Wind River Indian Reservation in Wyoming. He seems on intimate terms with the residents there; his ex-wife, with whom he has a young son and had a daughter, is a Native American with family on the reservation. While searching for a mountain lion that has been attacking livestock he finds a corpse frozen in the mountain snow. The dead young woman, who suffered a head injury and was also raped, was the best friend of Cory’s daughter, who died three years earlier under similar circumstances.

Homicide on an Indian reservation, as it happens, is a federal crime. The F.B.I. which, going by the attitude of the reservation’s quiet police chief, is consistently less helpful than it should be, dispatches Jane Banner, a seemingly very green agent, to head the investigation. She shows up wearing an F.B.I. windbreaker, and Cory calmly informs her that she’ll be dead within five minutes if she goes up the mountain dressed like that. “See what they send us”, one resident says mournfully, shaking his head.

The case lights up a cold fury in Cory. He reassures the victim’s father, “I’m a hunter.” He demonstrates to Jane that in this terrain, it’s the landscape that will yield the most important answers, not the frequently recalcitrant Indians whom Jane wants to interview. He’s right, of course, and his wisdom is borne out in some gut-wrenching ways.

The movie builds to a shocking climax, even though the revelation of the bad guys makes immediate, sickening sense. The film’s ultimate statement sinks in later, with an expanded awareness that the justice done by the good guys in this film is not nearly sufficient with respect to the larger injustice done to Native Americans.

MONSIEUR CHOCOLAT (M)

30 OCTOBER 1, 2 NOVEMBER

Mature themes, violence and coarse language



France 2016

Director: Roschdy Zem

Featuring: Omar Sy, James Thierree, Clotilde Hesme, Olivia Gourmet.

Language: French,

Running time: 119 minutes

Original review: Andrew Urban; Urban Cinefile

Extracted by: Kim Pridham

It's a bittersweet story of a shooting star, its trajectory similar to any one of a handful of rock stars and the like but given added depth, texture and resonance by history and circumstance. Rafael Padilla (not to be confused with the Guatemalan painter of the same name) died 100 years ago this year and the film reminds us that the world was a very different place then.

The film isn't about racial prejudice but about the frequent companion of artistic success: tragedy. It's also about friendship, about the odd couple that was formed out of Footit the clown and Chocolat his fall guy.

Casting is always important, but in this film it is absolutely crucial. Omar Sy is perhaps the obvious choice to play Chocolat, being a high profile black performer in France, with a comedic talent that underpins his dramatic work. But obvious doesn't guarantee great results, Sy does. From the awkward to the assured, from the shy and insecure to the confident, Sy brings out the innards of his character and makes us care.

James Thierree, Charlie Chaplin's grandson (unmistakably so) and a genuine circus performer, works his inventive clown routines into the film with great success. He is a consummate actor. His emotional attachment to Chocolat builds on a complex set of feelings, conflicts and experiences they share.

Wonderful performances from all the cast; notably the two women in Chocolat's life, Alice de Lencquesaing as Camille, who runs away from the provincial circus to follow him to Paris but too late... and Clotilde Hesme as Marie Hecquet, the widow who nurtures and nurses him to the end.

The film captures the period in look and feel, the latter propelled by a terrific score from Gabriel Yared, and creates a haunting, sombre mood that lasts well after the end credits.

THE HANDMAIDEN (R18+)

High impact sex scenes

6, 8, 9 NOVEMBER



Korea 2016

Director: Park Chan-wook

Featuring: Min-hee Kim, Jung-woo Ha, Jin-woong Jo

Language: Korean, Japanese

Running time: 144 minutes

Original review: Manohla Dargis; New York Times

Extracted by: Anne Green

The art of the tease is rarely as refined as in “The Handmaiden.” Set in Korea in the 1930s, this amusingly slippery entertainment is an erotic fantasy about an heiress, her sadistic uncle, her devoted maid and the rake who’s trying to pull off a devilishly elaborate con.

The same could be said of the director Park Chan-wook, who has an attention to voluptuous detail. Everything inside the manor and out has been calculated to enchant, from the grounds with their carpets of green and bursts of flowering trees to the interiors with their wood paneling and floral wallpaper. Nothing is more perfect than Hideko’s petal mouth with its lusciously carnal red lipstick.

The film opens with Sookee, a pickpocket and one of the film’s heroines, weepily saying goodbye to some adults and wailing children. She’s off to work for Lady Hideko, a pale beauty who lives with her tyrannical uncle, Kouzuki, a collector and purveyor of art and rare erotic books whose darting tongue has turned black from his ink pen.

The uncle has raised Hideko from childhood, away from the world, intending to wed her for her fortune. He’s also turned her into a puppet, having trained her to read erotic fiction aloud for the delectation of his potential customers. Fate in the form of the con man intervenes. Disguised as a count, he insinuates himself into the uncle’s home and seemingly into the niece’s affection, enlisting Sookee in the ruse as Hideko’s new maid. The count plans to marry Hideko and then ditch her, a plan that seems doomed when Sookee and Hideko’s lady-maid intimacy steams and then boils over.

The inspiration for all this intrigue is Sarah Waters’s ambitious 2002 novel, “Fingersmith,” a lesbian romance set in Victorian Britain. In adapting the movie, Mr. Park, who wrote the script with Chung Seo-kyung, has moved the story to Korea during the Japanese occupation.

MAUDIE (PG)

Mild themes and sexual references

13, 15, 16 NOVEMBER



Canada, Ireland 2016

Director: Aisling Walsh

Featuring: Sally Hawkins, Ethen Hawke, Kari Matchett

Running time: 116 minutes

Original review: Liz Beardsworth; Empire Magazine

Extracted by: Peter Gillard

Shot in Newfoundland and Labrador, the achingly beautiful locations give striking context for a story that begins, at least, suffused in sadness. Maud — hampered by her condition, shunned by a brother who barely cares for her, and nursing the pain of losing her out-of-wedlock daughter whom she’s been told died shortly after birth — wanders into the local grocery store one day and observes the irascible Everett placing an ad for a housekeeper.

It’s hard to see what Maud sees in Everett himself as he casts baleful glances at store owner, goods on sale, the wall, anything he encounters, but here is the chance of belonging somewhere, and with, as we shall learn, typical Maud positivism she seizes it, turning up at his tiny, run-down cabin of a home and refusing to take no for an answer.

Theirs is a difficult start, and there’s no soft-soaping here: Everett is even seen hitting Maud on one occasion, Walsh making no excuses for his violent behaviour. It’s a challenging moment for the audience, no doubt, and kudos is due to both writing and actor that we are prepared to give Everett even half a chance. Still, astonishingly, this “pair of odd socks” gradually fall in a quiet, undemonstrative kind of love, Maud drawing out his vulnerabilities as he cautiously supports her developing career as a painter.

Like the central pair’s romance, Maudie is a slow-burn, low key film, as much about looks and silences as what’s being said. Sandra a vacationing neighbour, offers engaging support and context, but this is really a two-hander, and it is Hawkins and Hawke’s nuanced performances that make this complicated, unconventional but delicately moving relationship ring perfectly true.

GRADUATION (MA15+)

Bacalaureat

Strong coarse language

20, 22, 23 NOVEMBER



Romania 2016

Director: Cristian Mungiu

Featuring: Adrian Titieni, Maria-Victoria Dragus, Lia Bugnar

Language: Romanian

Running time: 128 minutes

Original review: David Stratton; The Australian

Compiled and Extracted by: Robin Claxton

Graduation, shared the award for best director last year at Cannes, and deservedly so.

The film's central character is Dr Romeo Aldea who lives in a grim-looking block of apartments with his defeated wife, Magda, and his pretty, intelligent daughter, Eliza, who is about to take her vital graduation exams and, depending on her marks, a scholarship to Cambridge may be confirmed. But on the morning of the exam, Eliza is assaulted, robbed and almost raped, though she manages to fight off her attacker.

Her father hears the news while spending time with his mistress, Sandra, a single mother and teacher at Eliza's school. Realising his daughter has been traumatised by the assault, Aldea sets about pulling strings to make sure she gets the marks he's convinced she deserves.

The local police inspector, an old friend, suggests he contact Bulai, the vice-mayor, who needs a liver transplant but is low on the waiting list. Aldea has contacts in the medical profession who can help, and Bulai is willing to contact the head of school studies to put in a good word for Eliza. And so it goes on, each man scratching the back of another to earn favours and beat the system.

Aldea is fanatical about wanting his daughter to make a life for herself in the West. As for Eliza, she's not so sure about leaving – maybe her generation will be able to help the troubled country make a new start.

Mungiu's handling of this drama is exemplary. He digs below the surface of his characters, exposing their motives, their lies, their cheating. Everyone has an agenda, everyone is out for what they can get. This is the legacy of the Ceausescu dictatorship along with the dreary, identical rows of buildings, the rundown streets and parks, the drab interiors.

HANDSOME DEVIL (M)

Coarse language and violence

27, 29, 30 NOVEMBER



Ireland 2016

Director: John Butler

Featuring: Fionn O'Shae, Ardal O'Hanlon, Amy Huberman, Nicholas Galitzine, Andrew Scott

Running time: 95 minutes

Original review: Ian Freer; Empire Magazine

Extracted by: Peter Gillard

"If you spend your whole life being someone else," suggests English teacher Mr Sherry to his class of Irish teenagers, "who is going to be you?" This well-worn idea underpins John Butler's predictable, coy but still eminently likeable and engaging coming-out comedy-drama. Populated by standard archetypes — the geeky outsider, the jock who is secretly gay, the inspirational teacher, the bastard-hard sports coach — and obvious plotting, Handsome Devil gets by on charming performances, a scrappy optimism reminiscent of Sing Street and a heart squarely in the right place.

Ned is shoved into a rugby-obsessed boarding school by his widowed father. He's a wimp who is constantly taunted for being "gay", decks his room out with Bowie and Dita Von Teese posters and pilfers pop-song lyrics for his essays (Walk On The Wild Side) without fuddy-duddy teachers noticing. His ruse is stopped by new teech Mr Sherry — for an essay on a family relative, Ned's composition is entitled 'My Perfect Cousin' — who goes all Dead Poets to teach the class to be themselves.

It's not difficult to guess where this is all going and Handsome Devil offers little in the way of surprise. The film-making, with its freeze frames, split screens and comedy slo-mo, feels equally familiar. But what it does have is a strong cast. Scott is class as Mr Sherry, starting as sarcastic and impatient before revealing softer, more fragile sides. Galitzine looks the part — all bee-sting lips and moody looks — as a star pupil and does good work in suggesting Conor's turmoil. But the star here is Fionn O'Shea. A kind of Domhnall Gleeson in waiting, he makes Ned awkward but affable, spiky but sensitive, a nuanced hero that is easy to root for. The pair, along with Butler's writing, make Handsome Devil jaunty, jocular fun. So much so, by the time Conor has to kick a last-minute conversion in the big final, the you-can-see-it-a-mile-off ending is weirdly uplifting.

NORMAN: THE MODERATE RISE AND TRAGIC FALL OF A NEW YORK FIXER (M)

4, 6, 7 DECEMBER

Coarse language



USA, Israel 2016

Director: Joseph Cedar

Featuring: Richard Gere, Lior Ashkenazi,
Michael Sheen

Language: English, Hebrew

Running Time: 118 minutes.

Original Review: Vicky Roach; News Corp
Australia

Extracted by: Mark Horner

Meet Norman Oppenheimer, a singularly complex individual. Like any good hustler, he has you by the short and curlies at “hello”. One step away from desperation, the small-time New York fixer spends his days fervently but fruitlessly networking on the fringes of the big end of town. Occasionally, his connected but cautious nephew throws him a few crumbs.

The primary difference between this guy and your average con artist, however, is that he believes his own schtick — completely. (The secondary difference is that nobody else does).

On first encounter, this makes him seem like a tragic, even abject figure. The early scenes when he is ejected from a wealthy businessman’s select dinner party because his influential “plus one” fails to materialise, for example — are excruciating to watch.

But over time, Norman establishes his own particular kind of integrity. He’s not wheeling and dealing to fleece anybody, but in order to play his part; he wants to matter. An impulse decision to buy an expensive pair of shoes for an Israeli politician pays huge dividends when the man is later elected prime minister.

And from there, things take a series of unexpected turns. Norman’s naivety — and desire to connect — leads him to make some injudicious choices: talking to Charlotte Gainsbourg’s forensic accountant, for one. But by following his own path, without wavering, through to the bitter end, Norman comes out, if not on top, then at least with his own strange sense of personal achievement.

Gere spent nine months working his way into Norman’s skin. Plain, needy, strangely dignified and compulsively watchable — it’s the performance of his career. With quiet assurance, the actor lends a kind of raw humanity to what might have been a Jewish caricature.

NERUDA (MA 15+)

Strong sex scenes and nudity

11, 13, 14 DECEMBER



Chile, Argentine, France, Spain

2016

Language: Spanish, French

Director: Pablo Larrain

Featuring: Gael Garcia Bernal, Luis Gnecco, Mercedes Moran

Running time: 108 minutes

Original review: A.O. Scott; The New York Times

Extracted by: Janez Zagoda

“Neruda” a semi fantastical biopic, is a warm hearted film about a hot-blooded man that is nonetheless troubled by a subtle, perceptible chill. Blending fact with invention, it tells the story of a confrontation between the artist the Chilean poet Pablo Neruda and an emerging dictatorship, and more generally illuminates the endless struggle between political authority and the creative imagination.

It starts with Neruda, a prominent leftist politician as well as a literary celebrity, in a rhetorical war with Chile’s president, an erstwhile ally in the process of moving from left to right. When the Communist Party is banned, Neruda, who represents that party in the Chilean Senate, goes from opposition figure to outlaw. It is a shaggy-dog cat-and-mouse game, as Neruda and his wife, Delia, are pursued by Oscar Peluchonneau, a preening police inspector who stakes his professional honour on his ability to track down the country’s most famous fugitive. Peluchonneau is an invented character, a creature conjured from crime fiction and touched with philosophical melancholy as well as ruthlessness. Whippet-thin and strait-laced, he stands in dour contrast to Neruda, a plump sensualist with a robust sense of mischief and an inexhaustible appetite for pleasure. With and without Delia, the poet manages to stay one step ahead of his nemesis. Neruda is open to nature and humanity. The policeman is consumed by rules, tactics and procedures.

Neruda also composes “Canto General,” his great, Whitmanesque work on the glories and miseries of Latin America. Pages are distributed clandestinely, and committed to memory by workers and peasants. Their popularity, and Neruda’s easy going populism, are a rebuke to the arrogance of the ruling class and the Chilean state.

Peluchonneau is a tragically constricted soul, but not an entirely unsympathetic character. Neruda is a heroic figure — comic and Dionysian, brilliant and naughty — but his personal Javert is in some ways the film’s protagonist. Neruda is annoyed and sometimes amused by the detective’s doggedness, but Peluchonneau is haunted by the poet’s mystique, and by a growing sense of his own incompleteness. A curious symbiosis develops between them, a dynamic more complex and strange than the simple conflict of good and evil.

KEDI (G)

18, 20, 21 DECEMBER



Turkey 2016
Language: Turkish
Director: Ceyda Torun
Running time: 79 minutes

Original Review: Manuela Lazic; Little White Lies

Extracted by: Gail Bendall

Istanbul's feline residents take centre stage in this affectionate and charming documentary.

Istanbul is a gorgeous place. Its colourful architecture makes for stunning views, especially when the sun sets. Look closely and you will even find beauty on the rooftops and the sidewalks. Silhouetted like statues overlooking the city, countless stray cats roam the city's streets at night, undisturbed by caresses from passers-by.

Indeed, Kedi ('cat' in Turkish) is much more than a cute film showing these felines' day-to-day lives. Through interviews with inhabitants of Istanbul, the funny habits of certain cats are revealed, and with them, the deep affection that the local people have for them. They talk about their furry friends as receptacles for their excesses of energy, making them more serene and able to see and enjoy the little things in life. As the cats go from house to house, never remaining entirely faithful to their hosts but always returning, they display a very special type of love, one that is not blind but not selfish either – almost human, but simpler and perhaps somehow truer.

Cinematographer Charlie Wupperman's camera is always on the move, following the cats' frenetic journeys in search of food and attention. Close to the ground and often in close-up, it participates in the anthropomorphism of cats, which is fully owned by director Ceyda Torun and the people she interviews: these animals truly have distinct personalities.

Each new story of cat rescue or discovery makes it clearer that these human-feline relationships are mutually beneficial. The port of Istanbul has seen cats arriving from various countries for years and the city's intense street life will keep breeding kittens as long as it exists. The animals therefore need the assistance of kind people, who sometimes devote large portions of their day to feeding and healing them, and find themselves to be grateful for it.

At once down to earth and spiritual, Kedi both pays tribute to and goes beyond the cultural specificity of its setting, reaching a more universal conclusion about how powerfully salutary the coexistence of man and nature can be.

 **VILLAGE CINEMAS**

**LFS Members
Choc-top & Water**

\$ 5.50



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

PROGRAMME 16 OCTOBER - 21 DECEMBER 2017

SESSION TIMES	MOVIE	LENGTH
16, 18, 19	OCTOBER The Promise (MA 15 +)	133 Minutes
23, 25, 26	OCTOBER Wind River (MA 15+)	107Minutes
30 1, 2	OCTOBER NOVEMBER Monsieur Chocolat (M)	119 Minutes
6, 8, 9	NOVEMBER The Handmaiden (R18+)	144 Minutes
13, 15, 16	NOVEMBER Maudie (PG)	116 Minutes
20, 22, 23	NOVEMBER Graduation (MA 15+)	128 Minutes
27, 29, 30	NOVEMBER Handsome Devil (M)	95 Minutes
4, 6, 7	DECEMBER Norman (M)	118 Minutes
11, 13, 14	DECEMBER Neruda (MA 15 +)	108 Minutes
18, 20, 21	DECEMBER Kedi (G)	79 Minutes

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

School Holidays

Next Screening: Monday, 5 FEBRUARY 2018

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