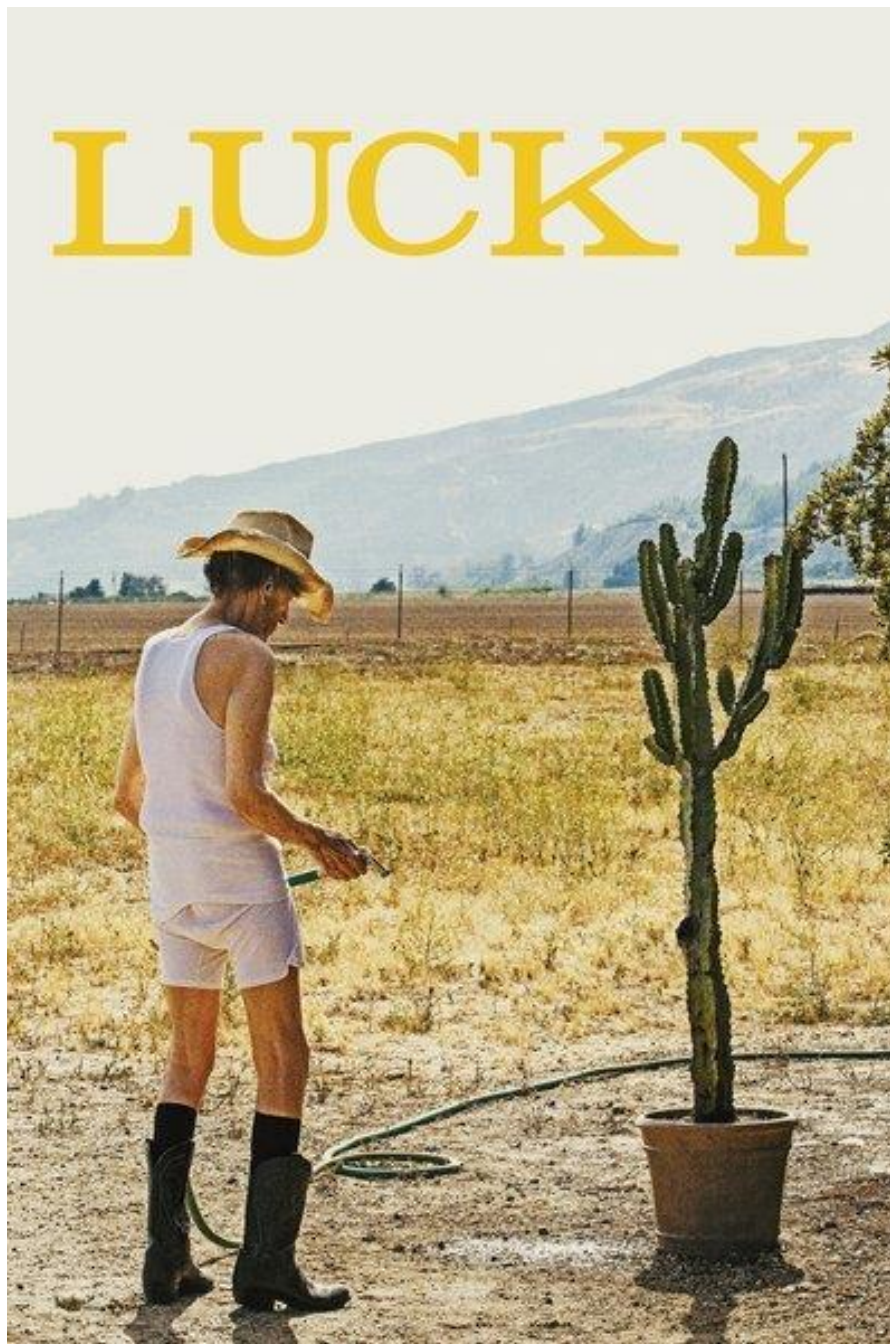


NEWSREEL

30 APRIL – 5 JULY 2018





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	Ed Beswick
Membership secretary	Gill Ireland
Committee	Janez Zagoda Anne Green Ian Meikle

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 1620 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 [Error! Hyperlink reference not valid](#). 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.

THE FLORIDA PROJECT (MA15+)

30 APRIL, 2, 3 MAY

USA 2017

Strong coarse language



DIRECTOR: Sean Baker

FEATURING: Brooklynn Prince, Bria Vinaite, Willem Dafoe, Valeria Cotto, Christopher Rivera, Caleb Landry Jones

RUNNING TIME: 111 minutes

The Florida Project is a cinematic experience to treasure. When the film begins we are introduced to kids being kids: precociousness just for the heck of it. Most of the film's reality takes place at the illustriously named Magic Castle, a motel near Disney World. Central to the action is Moonee and her mother Halley, looking like a would-be mermaid with scraggy hair tinged with silvery aqua. Two prominent silver studs define her lower lip and an unlikely bouquet of roses is prominently tattooed on her chest. Halley is the epitome of a down and out rebel, who spits at society. Not surprisingly, Mooney has become a mini Halley.

The rhythms of Halley's life are a constant struggle to make ends meet and to pay her weekly \$38 to the motel's manager Bobby who is the watchman, policeman, peacemaker, babysitter and fix-it man. He cannot hide the soft heart that lies beneath his strong words and toughness. There are things to deal with: a dead fish in the pool, bed bugs, a topless sunbather.

Halley makes a living however she can: as a dancer or stripper, selling perfume on the streets, asking for handouts, stealing and eventually bringing paying men to the motel room. The confused expression on Mooney's face behind the shower curtain from her bath, as she is discovered by one of Halley's 'visitors' is unforgettable. Watch for the scene when Halley takes Moonee to a lavish buffet where the little girl indulges to her heart's delight. Her face says it all as she eats a strawberry and raspberry together for the first time. This is the life, she says with relish. Wish I had a bigger stomach.

We watch as innocence becomes shattered in a corrupt world. There are scenes that make our heart break. The final reel is rich with poignancy, despair and hope as the illusion of the impossible dream appears. The momentum of everything that has gone before swirls in an emotional frenzy. This is cinema at its raw best. Don't miss it.

Original review: Louise Keller, *Urban Cinefile*

Extracted by: Peter Gillard

MENASHE (PG)

7, 9, 10 MAY

USA 2017

Mild themes



DIRECTOR: Joshua Z Weinstein

FEATURING: Menashe Lustig, Yoel Falkowitz, Hershy Fishman

RUNNING TIME: 82 minutes

Joshua Weinstein depicts the life and travails of one man in a Brooklyn Hasidic community. A beautiful opening shot shows a street full of men in big hats and an occasional woman in a shawl. The camera uses a long lens, as if to say, these people are a long way from the rest of us.

Into the frame walks Menashe (actor and character), a pudgy man with a red beard and pale skin. He doesn't wear the traditional black hat and black overcoat, but we see the tassles and ringlets of hair that come with Hasidism. Menashe works in a small grocery store, earning little money. He prays several times a day, like a good Hasid, but he seems out of sorts. His boss bawls him out, and he's always late. Then we learn he is a widower and has a son. If Menashe doesn't find a new wife soon, they will kick his son out of religious school, because only children from two-parent families can go there. The problem is Menashe doesn't want a new wife: he didn't like being married the first time.

The boy Rieven (Ruben Niborski) is about 11. He now lives with his uncle Iezik (Yoel Weisshaus), who gives Menashe no respect. The movie takes off as we learn what troubles Menashe. His heart is broken by having to live apart from his son, on top of the guilt of losing his wife. Now we have a whole world of drama within this one life and the movie is no longer so modest.

Character is always more important than plot in this kind of filmmaking, and character offers greater rewards, if you have an actor good enough to carry the audience. This Menashe is such an actor, perhaps because he is cast so close to his own life. He can't take a trick but he loves his son and he will fight to get him back. The boy is perfectly cast, too – confused, upset, but open and impressionable. It's a film that just keeps getting stronger as it goes, unfolding almost imperceptibly and becoming deeper with each scene. It's bold and sensitive and taken from life. Just when you thought such movies were gone forever ...

Original review: Paul Byrnes, *Sydney Morning Herald*

Extracted by: Anne Green

SWEET COUNTRY (MA15+)

14, 16, 17 MAY

AUSTRALIA 2017

Strong violence, coarse language,
mature themes



DIRECTOR: Warwick Thornton

FEATURING: Bryan Brown,
Hamilton Morris,
Tremayne & Tremon Doolan, Sam Neill,
Natassia Gorey Furber, Ewen Leslie

RUNNING TIME: 113 minutes

This Australian drama is set in 1929 in the outback of Australia's Northern Territory, and tells the story of an Aboriginal farmhand who kills a white man in self-defence, and goes on the run. The film is inspired by true events. It takes its title from a description by Sergeant Fletcher; "Some sweet country out there, Cattle Country."

The film is set like a Western in isolated territory around Alice Springs. There is no church, or courthouse, only a few shops, a hotel, and a main street. An honest and well-meaning preacher, Fred Smith, unlike others around him, believes all people are equal "in the sight of the Lord." Fred lives with Sam Kelly, his stockman, Kelly's wife, Lizzie, and Lizzie's niece. Fred has no Church to preach in, but being Christian in outreach, he lends Sam and Lizzie for two days to an alcoholic, stressed war-veteran, Harry March, who asks for assistance as the station-owner of a neighbouring property.

Harry March rapes Kelly's wife, and denigrates Kelly. March later confronts Kelly with a rifle, fires into his house, and Kelly shoots March in self-defence. Convinced there will be no justice, Sam and Lizzie run away, and are chased by a group, led by Sergeant Fletcher, who pursues them obsessively. Learning that his wife is now with March's child, and wanting help for her, Sam eventually gives himself up. A trial is held, Sam is acquitted and told he can go free.

This is a dark film, at times horrifying, making frequent use of tightly edited flashbacks and long-shots, that offer strong, moving comment on injustice, exploitation, and racism in an era of Australian history where white settlers made their fortunes through abuse of indigenous labour, and black people worked for free on land that was stolen from them.

Original review: Peter W Sheehan, *Australian Catholic Office for Media*

Extracted by: Janez Zagoda

FILM STARS DON'T DIE IN LIVERPOOL (M)

21, 23, 24 MAY

UK 2017

Coarse language, sexual references, mature themes

DIRECTOR: Paul McGuigan

WRITTEN BY: Matt Greenhalgh (screenplay), Peter Turner (based on his memoir)

FEATURING: Stephen Graham, Annette Bening, Jamie Bell, Julie Walters

RUNNING TIME: 105 minutes



Based on a true story, the film follows the playful but passionate relationship between blue-collar British actor Peter Turner and the eccentric Academy Award-winning actress Gloria Grahame in 1978 Liverpool. There's a 29-year age gap between the two and their careers are similarly divergent.

Adapted from Turner's own memoir by Scottish director Paul McGuigan, this perfect study of a truly extraordinary relationship is filled with humour, passion, and insight, effortlessly capturing the connection, both emotional and physical, between the pair. Gloria is on the way down, forced to cut costs on her lodgings as she appears in a low-profile production of Tennessee Williams' *The Glass Menagerie*. Peter is on the way up (or hopes he is) being at that "world's your oyster" age and stage in his career where every casting call seems like a pathway to the big time. He's from Liverpool but he's living in London, awaiting stardom. The unlikely pair bond over a spontaneous disco dance, followed by a drink and then the profound attraction of lovers who feel no need to explain their situation or feelings for each other to anyone.

Flying in the face of the 'fading star' label, Grahame (Bening) represents a woman who will not compromise her professional ambitions or her desire for personal fulfilment. Turner (Bell), revelatory in this role, is more than a perfect match in what is an invigorating, romantic and irresistible love story - a narrative of actors divided by age, class and continents, but united by desire.

Original review: Peter Howell, *Toronto Star*

Extracted by: Ed Beswick

CALL ME BY YOUR NAME (M)

28, 30, 31 MAY

FRANCE/ITALY/USA 2017

Coarse language, sexual references, nudity



DIRECTOR: Luca Guadagnino

FEATURING: Timothée Chalamet, Esther Garrel, Michael Stuhlbarg, Amira Casar, Armie Hammer

LANGUAGE: English, Italian, French, German, Hebrew

RUNNING TIME: 132 minutes

Timothée Chalamet gives a superb, award-deserving performance as a seventeen-year-old “Jewish French Italian American” young man falling in love for the first time in Luca Guadagnino’s sensuous, languid, romantic and well-crafted *Call Me By Your Name*. Chalamet himself is Jewish/American/French, so his casting here represents a kind of divine providence. He plays Elio, who lives in a gorgeous villa in Lombardia, Italy with his parents and a couple of household staff. Each summer his academic father (Michael Stuhlbarg) hosts a research assistant; this year - 1983 - it is Oliver (Armie Hammer), a brashly confident American scholar. Over the summer, Elio and Oliver fall in love.

This isn’t *Brokeback Vineyard*. Oliver and Elio are not - at least, on the surface - fumbling, self-hating deniers, and they’re untroubled by any tangible outside dangers, including bigotry. Indeed, they are both cool. Oliver enchants the whole town with his rather astounding physical presence but his cool goes deeper than that; it’s in how he walks, how he wears the subtly brilliant period-specific summer clothing. He’s deeply dorky when he dances ‘80s-style, but that just somehow adds to his cool. Likewise, Chalamet’s Elio starts the film awkwardly but Oliver awakens some inner cool and soon he’s smoking cigarettes as suavely as the older man.

It is incredibly pleasant to spend a couple of hours with characters as unashamedly smart as this. It is rare these days to find English-speaking characters who revel in the pleasures of intellectual discussion, who celebrate each other’s braininess. Languages in this household freely intermingle and people lie down and read to each other; poets and philosophers are quoted and questioned. It feels like a universe away, a better place, and a most wonderful one.

The film feels too long for its story, which, while it may contain multitudes of feeling and intimate detail, is essentially a simple one. But it is charming in spades, and, as captured in Chalamet’s performance, an essential addition to the coming-of-age canon.

Original review: CJ Johnson, *ABC Radio* (Australia)

Extracted by: Mark Horner

SCHOOL LIFE (M)

4, 6, 7 JUNE

IRELAND 2017

Coarse language



DIRECTOR: Neasa Ni Chianain,
David Rane

FEATURING: John Leyden,
Amanda Leyden

RUNNING TIME: 100 minutes

Documentary

School Life is as charming, intimate and warm-hearted an observational documentary as you'd ever want to see. John and Amanda Leyden are a couple whose respective fifty year teaching careers are drawing to a close. Known and loved for their mantra - Reading! Arithmetic! Rock 'n' Roll! - for nearly half a century, these two have shaped thousands of minds. For John, rock music is just another subject alongside Maths, Scripture and Latin, taught in a collaborative and often hilarious fashion. For Amanda the key to connecting with children is a book - any book - and she uses all means to snare the young minds.

But now the unthinkable looms: What will retirement mean? What will keep them young if they leave? John, with his wispy grey hair at the back of his skull having escaped the constraints of a pony tail, has the casual authority of academic confidence, fused with the genuine caring of someone who knows the meaning of *in loco parentis*. He's instantly sympathetic, as is his wife, who combines the qualities of an earth mother with those of a favoured aunt.

Shot over a year, this is the kind of fly on the wall doco that is profoundly dependent for its success with audiences on editing. The two central characters are the anchors, but the filmmakers canvass the whole of school life, and take us into the mixed gender classrooms and music rehearsals, private conversations and the rituals of a primary school whose students are boarders from Ireland, Spain, England, France and other countries.

School Life is more than a year in the life of an unusual educational institution located in an enormous 18th century mansion surrounded by lush greenery near the town of Kells, a massive place that was once the heart of a great estate. As directed by Neasa Ní Chianáin and David Rane, *School Life* also provides an empathetic example of what it takes to enable children to learn and flourish as well as an examination of exceptional teachers and an up-close illustration of just how it is they do what they do so well.

Original review: Andrew L Urban (*Urban Cinefile*) and Kenneth Turan (*Los Angeles Times*)

Extracted by: Gail Bendall

JUST TO BE SURE (M) (Ôtez-moi d'un doute)

11, 13, 14 JUNE

FRANCE 2017

Coarse language



DIRECTOR: Carine Tardieu

FEATURING: François Damiens, Cécile de France

LANGUAGE: French

RUNNING TIME: 100 minutes

Described in some quarters as the breakout favourite comedy of the 2017 Cannes Film festival, where it premiered to a standing ovation, Carine Tardieu's *Just To be Sure (Ôtez-moi d'un doute)* is a delight.

Erwan Gourmelon (François Damiens) is a munitions clearing expert - yes, they still exist along the coast of Belgium and France, clearing remnants of the two World Wars - when he discovers that the man who raised him is not his biological father. He hires a private detective (the delightfully matter-of-fact Brigitte Roüan) to find his real dad and, lo and behold, the reclusive parent is found not far from where Erwan resides... or so it seems. The man, the now retired geriatric Joseph Levkine (André Wilms), had a one night stand with Erwan's mother many years ago and Erwan is desperate to find out the truth to show how important heritage is because his daughter, Juliette (Alice de Lencquesaing), is about to have a baby and refuses to reveal the biological father. In the meantime, Erwan meets the charismatic Anna (Cécile De France), who's caring for Joseph, and he finds himself falling for her but, of course, there's a problem.

Damiens and De France are terrific as the mature couple who have been around the block a few times before, still hoping to find happiness with a loving partner. The pair play the kind of roles that the French film industry excels at but which are largely ignored in Hollywood scripts. Here the writers have devoted time to people who are all around us but are rarely seen on screen and it pays off in spades. It's an unusual tale carried by a superb cast that once again shows why French cinema is so popular with audiences here.

Original review: Ian and Sheila Taylor, afilmlife.com

Extracted by: Gill Ireland

IN THE FADE (MA 18+)

18, 20, 21 JUNE

GERMANY 2017

Strong themes and coarse language



DIRECTOR: Fatih Akin

FEATURING: Diane Kruger, Denis Moschitto, Numan Acar

LANGUAGE: German, Greek, English

RUNNING TIME: 106 minutes

Katja, a tough tattooed blonde from Hamburg whose Kurdish husband Nuri, born in Turkey, is a former drug dealer (they met, we learn, when he sold hash to her in college). He's still serving a prison sentence when they marry in the opening scenes, to the dismay of their respective families. A few years later, they're a settled, respectable couple, running a small business and doting on their little son Rocco.

Katja then discovers that Nuri, and young son, Rocco, have been killed by a bomb placed outside Nuri's Hamburg accounting office. Every terrifying, unbearable beat of Katja's emotional journey is rendered in acute detail. She has to go coffin shopping, for two sizes. She has to deal with accusations from both her parents and her in-laws, who are themselves drowning in anguish. She has to deal with cops asking questions about her husband's religion and politics and shady past. She cries herself to sleep in her son's bed, wondering aloud about how scared he must have been as he lay on the floor, dying.

But the film has three sections, and each part seems to assume a different set of genre conventions, a different set of emotional cues. After "Family," the next, "Justice," follows the suspenseful and, at times, infuriating trial that takes place after a neo-Nazi couple are accused of the bombing. The hard-nosed defence attorney questions everything, despite the fact that the sneering suspects appear guilty as sin; even the man's father is convinced his Hitler-adoring son did it. When Katja suddenly charges at one of the attackers, amid the commotion of the trial, it's easy to imagine that you might have done the same.

Original review: Bilge Ebiri - www.villagevoice.com and Jake Wilson, *Age*

Extracted by: Ian Meikle

PHANTOM THREAD (M)

25, 27, 28 JUNE

UK 2017

Mature themes, coarse language



DIRECTOR and WRITER:

Paul Thomas Anderson

FEATURING: Daniel Day-Lewis, Lesley Manville, Vicky Krieps, Richard Graham, Camilla Rutherford, Harriett Sansom Harris

RUNNING TIME: 130 minutes

Reynolds Woodcock (Day-Lewis) is an acclaimed fashion designer and “confirmed bachelor”. It seems every woman wants to wear his beautiful dresses whether they are members of the royal family or high-profile socialites. Cyril Woodcock (Manville) is his hard working sister who acts as both his business manager and personal assistant. She takes care of all the awkward, messy stuff so as not to disrupt her brother’s creative freedom. Alma Elson (Krieps) is the newest arrival in the household and the latest in Reynolds’ revolving turnstile of girlfriends. Unlike others, she isn’t afraid to stand up to Reynolds and she becomes a trusted, valuable muse.

Phantom Thread is an engrossing character study as we watch all three individuals try to gain the upper hand in his curious household. The power changes throughout and you’re never quite sure how it will all end up. I’m being cryptic regarding the narrative as it’s the kind of movie where the less you know going in, the better.

Reynolds is such a fascinating person. He comes across as so calm but also so intimidating. You never know what he’s thinking which is quite scary. It’s hard to pick a highlight but there are some great scenes shared around the breakfast table that illustrate the power struggle whilst also providing a few laughs when it comes to “breakfast etiquette”.

Paul Thomas Anderson’s *Phantom Thread*, nominated for six Oscars, is a masterpiece - his second, in my opinion, alongside *Boogie Nights*. With plenty to digest upon leaving the theatre, *Phantom Thread* is another feather in the cap for Paul Thomas Anderson.

Original review: Matthew Toomey, *ABC Radio* (Brisbane)

Extracted by: Peter Gillard

LUCKY (M)

2, 4, 5 JULY

USA 2017

Strong coarse language



DIRECTOR: John Carroll Lynch

FEATURING: Harry Dean Stanton,
David Lynch

RUNNING TIME: 88 minutes

Lucky begins with series of shots of the Arizona desert: broken-backed hills, cacti reaching for the sky. It locates a tortoise crawling on the ground. This is President Roosevelt, whose predicament we'll learn about in due course. Then it settles on a human equivalent of that tortoise: the title character, Lucky, played by then-89-year old Harry Dean Stanton, who died mere weeks before this film's commercial release. Over the course of the next 88 minutes, we spend almost every moment in the company of Lucky. Lucky is a long-retired World War II veteran. He has friends but is often brusque and impatient with them. He has a routine, and like many older people, it gives shape to his days.

Lucky is filled with frank talk about primal subjects. This is often framed as banter, or enclosed within routine events such as a random conversation in a restaurant (Tom Skerritt plays another World War II veteran; he's too young for the part but you believe him anyway) or in a doctor's office (Ed Begley, Jr. plays Lucky's physician—what a treasure trove of actors this film is). But the story's deeper meanings reside in its images of Harry Dean Stanton moving at a tortoise's pace through a series of sun-drenched, Western-styled panoramas (the soundtrack often playing a solo harmonica version of "Red River Valley" performed by Stanton), or making his way from the entrance of his favourite coffee shop or bar to his customary seat (when he sees someone else sitting in it, it throws him for a loop).

This movie is about death, of course, and fear of death, and health, and loneliness. It's about the choices not made and the roads not taken: Lucky has a lot of regrets, but you often have to deduce what they are, because he's the kind of crabby old eccentric who'd rather get into debates with people than just talk to them. Much is made of Lucky's atheism, which complicates his defiant attitude towards the inevitable approach of death.

Original review: Matt Zoller Seitz, RogerEbert.com

Extracted by: Gill Ireland

Festival de Cannes



What you need to know about the red carpet...

- 🎬 'Its founding purpose:
 - to draw attention to and raise the profile of films, with the aim of contributing towards the development of cinema, boosting the film industry worldwide and celebrating cinema at an international level.'
- 🎬 Australian actress and producer Cate Blanchett has been appointed the Jury President for this year's 71st Cannes Film Festival.
- 🎬 The top award at the festival is the Palme d'Or, the prize for best film. It was first presented in 1955, replacing another "Grand Prix" prize.
- 🎬 The festival is divided into five sections:
 1. In Competition - films up for the Palme d'Or
 2. Out of Competition - films not competing for the top prize, but enter for publicity
 3. Un Certain Regard - challenging art films that aren't up to mainstream competition
 4. Cinéfondation - works done by film students
 5. The Market - started in the early 1960s, a place to buy and sell films
- 🎬 September 1, 1939 - The first "Festival International du Film" opens in Cannes, but Germany's invasion of Poland that day, beginning World War II, forces the festival to close on September 2.
- 🎬 March 10, 2017 - After two streaming-only films from Netflix are included in the competition, Cannes adopts a new rule that all selected films must be released in French theatres.
- 🎬 In 2017 over 120 countries were represented.
- 🎬 Over the duration of the festival, a total of 2km of red carpet is unravelled. It is changed three times a day.

Bringing the world together to celebrate story

(Cate Blanchett, 2017)

Sources:

Festival de Cannes official page: <http://www.festival-cannes.com/en/>

CNN 'Cannes Film Festival Fast Facts' <https://edition.cnn.com/2013/08/09/world/europe/cannes-international-film-festival-fast-facts/index.html>

ECU 'Fun Facts about Festival de Cannes' <http://www.ecufilmfestival.com/en/fun-facts-about-festival-de-cannes/>

PROGRAMME: 30 APRIL – 5 JULY 2018

SESSION TIMES		MOVIE	LENGTH
30 2, 3	APRIL MAY	The Florida Project (MA 15+)	111 Minutes
7, 9, 10	MAY	Menashe (PG)	82 Minutes
14, 16, 17	MAY	Sweet Country (MA15+)	113 Minutes
21, 23, 24	MAY	Film Stars don't die in Liverpool (M)	105 Minutes
28, 30, 31	MAY	Call Me by your Name (M)	132 Minutes
4, 6, 7	JUNE	School Life (M)	100 Minutes
11, 13, 14	JUNE	Just to be Sure (M)	100 Minutes
18, 20, 21	JUNE	In the Fade (MA 18+)	106 Minutes
25, 27, 28	JUNE	Phantom Thread M	130 Minutes
2, 4, 5	JULY	Lucky (MA 15+)	88 Minutes

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

School Holidays

Next Screening: Monday, 23 July 2018