

NEWSREEL

5 FEBRUARY - 12 APRIL 2018



launceston film society

Volume 39 Number 1



VILLAGE CINEMAS

LAUNCESTON



**Launceston Film Society screenings
Village Cinemas Complex
163 Brisbane St, Launceston**

**MON 6:00 pm
WED 4:00 pm & 6:30 pm
THUR 6:00 pm
Except school holidays**

The Village Cinemas in Launceston have had a long partnership with the Launceston Film Society. It is a mutually beneficial partnership and without the goodwill of the Village, the LFS could not exist in its present form.

SUPPORT & ASSISTANCE

There is sometimes congestion in the foyer. Village management has requested that the LFS committee assist theatre attendants with the queue and process members' admission. We cannot be admitted to the theatre if another film is still screening or cleaning of the theatre is in progress. We ask your patience.

The Village Cinemas welcomes and appreciates your support for the candy bar.

THINGS YOU SHOULD KNOW

- ☛ The Village Cinema offers a concession to LFS members for most of their screenings.
- ☛ For those who find it difficult to see the bottom of the screen and subtitles, booster cushions are available.
- ☛ LFS screenings are usually in Cinema 3
- ☛ The LFS Committee may allow Village to screen a trailer before the LFS film.
- ☛ A lift is available to avoid the stairs between the foyer and Cinema 3
- ☛ In the interest of everyone's enjoyment, the LFS committee requests members to please:
 - ✓ Be seated before the film starts
 - ✓ Turn off your mobile phone
 - ✓ Minimise noise including eating, drinking or talking once the film commences.
 - ✓ Do not sit or stand at the back wall as this is a fire safety issue
 - ✓ Village rules for food and beverages apply



launceston film society

PO Box 60, Launceston, 7250

Web: www.lfs.org.au

President	Peter Gillard
Vice-President	Mark Horner
Secretary	Gail Bendall
Treasurer	Kim Pridham
Membership secretary	Gill Ireland
Committee	Janez Zagoda Robin Claxton Anne Green

CONDITIONS OF MEMBERSHIP

The LFS is a “Members Only” society. Our screening licence requires that admission to screenings is for members only. The rules of the LFS prevent you from lending your membership card to another person, even if you will not be attending the film. This is to maintain our “members only” status required under our screening licence.

Membership cards will be scanned. Membership cards will be scanned before admission. The only information on the card is your name and membership number. Scanning of the cards provides the committee with information about attendance at screenings. Each membership is valid for use (by the member) for only one screening per week. If you do not have your card someone from the committee will be there to record your name for verification against our membership database. Be assured that if you are a paid up member you will be OK to see the film. But please understand you may be delayed entry while other members are admitted.

Photo ID on membership cards. Most members now have a photo card. This is to ensure the “members only” rule above and also to speed up ID checks.

Seating is not guaranteed at LFS screenings. The Launceston Film Society proudly boasts about 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 www.lfs.org.au Go to the tab “Membership” and then select “Lost cards”. You will be redirected to the secure site **Register Now** (retained by us) to pay the \$10 that is the cost of a replacement card. If you are unable to use the website then write to the LFS (PO Box 60, Launceston 7250) requesting a replacement card and include a cheque or money order for \$10. Please do not hand any money to the committee. We cannot accept money paid in this informal way. Your new card will be posted out to you.

Membership cards remain the property of the LFS. Recovered lost cards or cards no longer required should be returned to us.

Changing address. If you change your address, notify us (post or email) to ensure that you continue to receive the NEWSREEL.

Film discussion page. If you wish to post any comments about a film that the LFS has screened, we encourage you to do so, on the page provided on our website.

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

Life Members. For past services provided to the continuation of the Launceston Film Society, the following individuals have been granted life membership: Barbara Murphy, Edward Broomhall, Caroline Ball, David Heath, Michèle McGill, Peter Gillard, Stan Gottschalk and Rodney O’Keefe.

PRESIDENT'S REPORT 2017

The Launceston Film Society has had another smooth year. We are in good financial shape and membership numbers are stable. Of 1617 members 211 did not renew for 2018. Offers were made to the entire waiting list of 385 and 208 new members took up the offer; we were able to clear the waiting list. Membership for 2018 is 1614. The website is in the process of an update moving to a more modern platform that will allow members to view the website on their smart phone.

At the end of each term we have so called “voting nights” where members can join us for drinks and nibbles at the pub across the road, except Wednesday afternoons when its ice creams at the cinema. Members vote for their best and worst film of the term. We do this to introduce a social element into the society. Voting and contact with members gives us feed-back and in doing this we have received many positive compliments regarding the program.

Film societies are about screening films and the LFS aims for modern releases “of merit and away from the mainstream.” We will not screen films that have been screened at the Village Cinema. (On occasion we will screen a trailer of a film that Village is screening and that is to encourage members to support that film.)

In our program selection we like a diversity and films with an edge and have a strong leaning towards foreign language films. In 2017 55% of films screened were subtitled. Some of our members ask for more films with comedy. But that is extremely difficult, most of that genre goes to the Village. I like to tell those members that the best we can manage is “warm”. The films *Sing Street*, *A United Kingdom*, *A man called Ove*, and *Maudie* spring to mind. Two films that were generally disliked were *Personal Shopper* and *Naruda*. The former was a French film spoken entirely in English, an attempt by the French industry to enter the Anglo market. The latter in the genre “magical reality” that is widely used in Latin American literature but rarely seen in cinemas here. Animated films were also less popular with members; we screened two, *Your Name* and *The Red Turtle*. Two “spicy” films *Lady Macbeth* and *The Handmaiden* received mixed approval. Films that were especially liked were: *The Fencer*, *The Infiltrator*, *A United Kingdom*, *The Eagle Huntress*, *The Innocents*, *Country Doctor*, *Maudie* and *Handsome Devil*.

On behalf of members I want to thank the Village Cinemas for the two complimentary Sunday afternoon screenings they provided for us.

Also my special thanks to the committee for their support and the work that they have contributed to the smooth running of the Launceston Film Society.

Peter Gillard

President.

THE TEACHER (M)

(Ucitelka)

Mature themes, coarse language & brief nudity



Slovakia 2016

Director: Jan Hrebejk

Featuring: Zuzana Maurert; Zuzana Konecna, Csongor Kassal

Running Time: 103 minutes

Language: Slovak

Original review: Palace Cinemas & DM Bradley, adelaidecinemas.com.au

Extracted by: Janez Zagoda

The early 1980s, Czechoslovakia. At the start of a new term at a suburban high school, a seemingly empathetic and kind new teacher, the middle-aged Maria Drazděchová greets her class. She asks them to introduce themselves and share what their parents do for a living, explaining that it's important to know how their parents might collectively help the group. Soon after, she gradually begins to pressure both students and parents by seeking favours – grocery collection, handyman assistance, lifts and haircuts – and connecting them with special treatment in class and, most significantly, good grades.

Before long Maria's demands grow more complex and dangerous, so when a serious incident finally draws her unscrupulous behaviour to her colleagues, the principal calls a secret meeting, seeking parents to sign a petition to move "Comrade Drazděchová" on from the school. But her high connections with the Communist Party hang above everyone in the room, and it's soon evident that standing up for what's right may be much easier said than done.

The Teacher delivers a timeless and universal story of opportunism, bias and human dignity. Laced with wicked humour and standout performances, this rousing morality tale employs a delicate touch to skewer not only the complications of communism, but the human characteristics that ensure it never quite works out as expected.

Showcasing finely tacky period recreations, some terrific playing (the child actors are fabulous), a scathing takedown of Communism and one joke, as Maria later teaches ethics, *The Teacher* just for once justifies the familiar cry, "Won't someone please think of the children?"

LOST CITY OF Z (M)

Mature themes, violence & coarse language

12, 14, 15 FEBRUARY



USA 2017

Director: James Gray

Featuring: Charlie Hunnam, Robert Pattinson, Sienna Miller, Tom Holland

Language: English, Spanish, Portuguese, German

Running Time: 141 minutes

Original review: Anthony Lane,
The New Yorker

Extracted by: Janez Zagoda

The hero is Percy Fawcett, a British soldier who journeyed up the Amazon at the start of the twentieth century and, like other questing souls before and since, became obsessed. He was convinced that the remains of a forgotten civilization lay concealed in the rain forest, and it is generally assumed that he lost his life in pursuit of that belief; he and his eldest son, Jack, were last seen venturing into the jungle in 1925.

We first encounter Fawcett, suitably enough, on another hunt—on horseback, racing across the Irish countryside on the trail of a stag. Here, as in a later scene at the Battle of the Somme, we gather at once that Fawcett is bold, impatient, and chafed by recklessness. He lusts for glory, but only his own, and a mass of wounded feelings is encased in his tough hide. A dull run of military postings has left him with no medals. Summoned to the Royal Geographical Society, and asked to survey an unmapped region of Bolivia, he says, “I was rather hoping for a position where I might see a fair bit of action.” He need have no worries on that score. It is not long before arrows are thrumming toward him from the banks of the Amazon, fired by the indigenous people into whose land he and his men have drifted. Still to come: white-water rapids, an inquisitive panther, and a surprisingly cheerful sojourn with practitioners of cannibalism.

Everywhere you look is jungle, and it’s both fitting and pitiful that what Fawcett picks up near the Amazon, and brandishes back in London as evidence of his theories, is not the bright gold of Eldorado but a handful of broken pots, the colour of old earth.

Z, for him as for other explorers, is what you dream it to be, and Fawcett, in turn, is open to transformation. “We shall not fail,” he declares, pompously and—as it turns out—inaccurately. “Mankind awaits our discoveries.” “The Lost City of Z” is beautiful, mournful, and measured. But the tale that it tells cries out from madness.

LOVING VINCENT (M)

Mature themes

19, 21, 22 FEBRUARY



Poland, UK 2017

Directed and written by: Dorota Kobiela & Hugh Welchman
Featuring: Douglas Booth, Jerome Flynn, Robert Gulaczyk

Running time: 95 minutes

Original review: Stephanie Merry,
Washington Post
Extracted by: Anne Green

“Loving Vincent” is, indisputably, a technical achievement. Each one of the ambitious animated film’s 65,000 frames is an oil painting, created by a classically trained artist in the style — or, rather, in the various styles — of painter Vincent Van Gogh. More than 100 painters worked together to create the film, which follows an acquaintance of the artist who is trying to uncover how and why Van Gogh died in 1890, at 37.

The tale begins one year after Van Gogh has died, purportedly from a self-inflicted gunshot wound. Joseph Roulin (voice of Chris O’Dowd), a postman and friend of the artist whom Van Gogh immortalized in portraiture, tasks his son Armand (Douglas Booth) with delivering the last letter that Van Gogh wrote before dying — one addressed to the artist’s brother Theo. Armand’s journey takes the first of several detours once he realizes that Theo, too, is dead. So Armand travels to Auvers-sur-Oise, the town where Van Gogh died, to meet with the people who knew the painter in an effort to understand what exactly happened. What starts out as an investigation into the suicide of a man — whose depression and anxiety seemed to be lifting just before his death — turns into a whodunit.

In reality, much of the potential murder mystery feels like an excuse to merely revisit characters and scenes from Van Gogh’s art. There are portraits of Van Gogh’s doctor, Paul Gachet (Jerome Flynn), and his daughter Marguerite (Saoirse Ronan), along with a glimpse of “The Starry Night” and of boats on the Oise River bank.

“Loving Vincent” is itself an imaginative work of art. And what better way than that to honor its subject?

GOOD TIME (MA 15+)

Strong violence, coarse language, drug use,
sex scene

26, 28 FEBRUARY 1 MARCH

AGM before the film on Monday



USA 2017

Directors: Benny and Josh Safdie

Featuring: Robert Pattinson, Benny Safdie,
Buddy Duress, Taliah Webster, Jennifer Jason

Running time: 101 minutes

Original review: rogerebert.com

Extracted by: Robin Claxton

The Film opens with one of its only relatively sedate scenes (although even it is filmed in such a way that it feels tense). Nick sits uncomfortably in a court-ordered therapy session. Through the exchange with his doctor we learn that Nick was violent with his grandmother, and that he's mentally handicapped enough to not fully understand how to control his anger or the social repercussions of his actions. Just as the therapist is getting somewhere, Nick's brother Connie bursts in and takes Nick out of the room. Connie thinks he's doing good by protecting his brother – of course, he is not. And this will be the theme of the night ahead of Connie, one in which he will constantly try to fix a situation but only make it worse.

The movie proper opens with a bank robbery. Nick and Connie want \$65000 from a bank and appear to get away with it before a dye pack covers them, and their payload, in bright red dye. Nick gets nabbed by the cops, sending him to Rikers Island. Too much of the robbery money is ruined to make his bail, so Connie needs to come up with \$10 000 as quickly as possible to get him out. He starts with his girlfriend, and, well, things get crazier from there in ways that I wouldn't dare spoil.

Brothers Josh and Benny Safdie give "Good Time" a claustrophobic energy that's hard to convey in a review. It's accomplished through intense close-ups and a style that could be called jittery, but never calls too much attention to itself. It's a visual language designed to enhance the mood of its leading man without distracting from it, and it works remarkably with an assist by a pulsing score from Daniel Lopatin.

ALI'S WEDDING (M)

Mature themes and coarse language

5, 7, 8 MARCH



Australia 2017

Director: Jeffrey Walker

Featuring: Osamah Sami, Don Hany, Helena Sawires

Language: English, Farsi, Arabic

Running time: 110 minutes

Original review: Sarah Ward, Screen International

Extracted by: Peter Gillard

Re-enacting his own story, Sami plays the titular Ali, an Iraqi in Melbourne and the second son trying to live up to his Muslim cleric father's ideals while struggling with his own choices. Expected to become a doctor, he misleads his family about his grades rather than admit that he hasn't done well enough to get into university. Expected to find a bride through an arranged marriage, he doesn't tell his parents about his crush on Dianne, a fellow aspiring medical student and the daughter of a Lebanese fish and chip shop owner.

Instead, Ali adopts an age-old coping mechanism: faking it until he makes it (or, sneaking into classes until he can pass the entrance exam, and sneaking around with Dianne). Alas, his troubles multiply when he accidentally gets engaged to another woman during a matchmaking tea ceremony.

It's plain to see that Ali's Wedding wears its heritage on its sleeves; however, it does so both as a badge of honour and as a method of rebutting prevailing stereotypes. Showcasing diversity within Australian society isn't its only aim; with much of the action taking place in and around a suburban mosque, it also aims to demonstrate the diversity within the Muslim populace itself.

Ali's Wedding might commence with one of the biggest clichés in cinema — a mad dash to the airport, albeit on a tractor — every rom-com convention included plays into the film's self-awareness. Flashbacks of growing up, attempts to run off and start a new life, and preparing for a big performance might be genre staples, but they don't typically involve landmines, deportation from the US or a production of Saddam The Musical, for example.

THE KING'S CHOICE (M)

(Tre døgn)

Mature themes and violence



12, 14, 15 MARCH

Norway 2017

Director: Erik Poppe

Featuring: Jesper Christensen, Anders Baasmo Christiansen, Karl Markovics

Language: Norwegian, German, Danish, Swedish with subtitles.

Running time: 130 minutes

Original review: C J Johnson, ABC Radio,

Extracted by: Peter Gillard

It's about a largely ceremonial king who must rise to the challenge of guiding his nation, while forced to make a choice imposed on him by Nazis. It's also an extremely well made and compellingly emotive historical drama, bleeding beautiful craftsmanship from every pore. The King in question is King Haakon the 7th of Norway, and the choice he must make, over the course of three days in April, 1940, is whether to resist or accept German occupation.

It's a big, difficult decision, the kind that no training in the world prepares you for, because the Nazis were playing by new rules: their own. To resist would almost certainly result in Norwegian casualties; to "bend over" and let the Nazis walk in, as his brother the King of Denmark does hours before, would be a betrayal of, as he sees it, everything he stands for as a sovereign. Tough one.

As a history lesson, the film is exemplary; it certainly plugged gaps in my knowledge about not only Norway's entry into the war but also many aspects of Scandinavian monarchy. But it's also a deeply affecting story on a personal level, not only full of suspense and tension but also emotion. If Dunkirk is this year's Big World War Two film about the planes and the boats, this is the one about the people.

Unfortunately the film is detracted by the use of hand held cameras.

THE MIDWIFE (PG)

(Sage Femme)

Mild themes and coarse language



France 2017

Director: Martin Provost

Featuring: Catherine Deneuve, Catherine Frot, Quentin Dolmaire, Olivier Gourmet

Language: French

Running time: 117 minutes

Original review: Julian Wood, Film Link

Extracted by: Gail Bendall

Catherine Deneuve is a French national treasure, an iconic star from the Sixties onwards, she has been in more than 120 films, and shows no sign of slowing down, appearing in 5 films in 2017 alone. In *The Midwife*, a bittersweet two hander, she plays opposite the wonderful Catherine Frot (*The Page Turner*, *Marguerite*); so it is battle of the Catherines.

Frot plays Clare, a pleasant woman in midlife who is devoted to her work as a midwife (which in French means literally wisewoman). When she is not plucking healthy babies from beneath the sheets of labouring mums, she is trying to be a good mother to her grown up son Simon (Quentin Dolmaire) who also wants to go into medicine. She lives in the outer burbs of Paris and spends time on her allotment growing veggies. She seems content with her life in a slightly settled kind of way. The only possible point of interest is a slow flirtation with a too-good-to-be-true lorry driver called Paul (Olivier Gourmet) who shares her love of gardening.

Into all of this bustles Beatrice (Deneuve), the long-term mistress of Claire's swimming champion deceased father, but not Claire's birth mother. In fact, Beatrice feels she has something to make up to the adult Claire for having diverted the father's life and affections even though it was all a long time ago. The rest of the film explores the complex relationship between the two once-estranged women.

Writer/director Martin Provost obviously knows he has significant talent to work with and he treats his two stars respectfully. Indeed, there are great little scenes between them with Frot radiating her believable long-suffering goodness and Deneuve (who has much the more interesting role of course) effortlessly getting us to feel Claire's frustration whilst also engaging our sympathies. It is a difficult balancing act and a tribute to the great actor's skill.

INGRID GOES WEST (MA 15+)

26, 28, 29 MARCH

Strong coarse language



USA 2017

Director: Matt Spicer

Featuring: Aubrey Plaza, Elizabeth Olsen,

Running time: 98 minutes

Original review: Sheila O'Malley, Roger Ebert

Extracted by: Gill Ireland

There's a popular website devoted entirely to the "downfalls" of Instagram celebrities, those camera-ready people (mostly women) who transform their lives into a "brand" Every so often, one of these celebs "falls." The veil lifts, revealing the flawed human underneath. Schadenfreude is ugly but inevitable. "Ingrid Goes West," the new black comedy directed by Matt Spicer, starring Aubrey Plaza, is so insightful about this sub-culture, about its appeal but also about the traps of believing so fully in what is fictional.

When we first meet Ingrid (Aubrey Plaza), she is in the process of crashing a wedding and spraying Mace in the bride's face as retaliation for not being invited. A little bit later we learn that the two women weren't even friends. Ingrid was just obsessed with this woman's Instagram feed, and felt they had a personal connection. A short time in a psych ward follows. Upon Ingrid's release, she falls back into the old pattern. Life is not worth living without an object of desire. A woman's magazine profiles an Instagram celeb named "Taylor Sloane," (Elizabeth Olsen) and Ingrid leaps upon the new obsession with the savvy of a professional stalker and using the money she inherited from her recently deceased mother, moves to California to seek out her new best friend.

Ingrid sets herself up in Taylor's neighbourhood and, because Taylor posts her whole life on Instagram, Ingrid knows the cafes and stores she frequents. Finally, she kidnaps Taylor's famous dog so that she can then "return" it in person. Taylor and her husband Ezra (Wyatt Russell) are so grateful they invite Ingrid to stay for dinner. While you may know where all of this is going, "Ingrid Goes West" doesn't take the well-trodden path.

The film lampoons stuff that didn't even exist 10 years ago but has now become such a part of our everyday lives that no one takes a second to consider the potential negative effects. If everything is public, then where is the Self? Is turning yourself into a "brand" really a good idea? If you don't take a picture of it and - crucially - share it with the world, did it really happen?

TOM OF FINLAND (R18+)

High impact sexualised imagery and nudity

2,4, 5 APRIL



Finland 2017

Director: Dome Karukoski

Featuring: Jacob Oftebro, Jessica Grabowsky, Werner Daehn, Pekka Strang

Language: Finish, German, English

Running time: 116 minutes

Original review: Peter Bradshaw, The Guardian

Extracted by: Mark Horner

Finnish artist Touko Laaksonen, known by his nom de plume Tom of Finland, is brought above the radar of cultural history in this well-acted biopic. In postwar Helsinki, in conditions of the gravest illegality, Laaksonen produced thousands on thousands of homoerotic fetish illustrations, showing bulgingly endowed leather-clad guys having an unapologetic good time. Tom of Finland's work reached the liberated US in the 1960s via mail order, and he became a counterculture hero of gay liberation, virtually inventing a whole language of hedonism that influenced Queen, the Village People and the club scene.

Pekka Strang is very good as Tom; the movie suggests that he was traumatised by his wartime experiences – Finland being a co-belligerent of Hitler's axis powers. The film shows a perhaps imagined episode of Laaksonen killing a Russian parachutist. But something in his creative alchemy responded to the brutality of Nazis and Soviets in uniform, and then to the uniforms of the police employed to break up cottaging in the parks.

So what was Tom of Finland, ultimately? A gay version of R Crumb? Not exactly. Interestingly, the movie doesn't locate a happy ending for him in being accepted by the contemporary art establishment: a much-discussed exhibition never happens in this film. Tom of Finland is perhaps closer to the 50s fetish pinup Bettie Page.

Either way, this drama suggests his importance is in something less culturally high-flown: simply being a rock'n'roll standard-bearer for gay men, he was the means by which happiness could be achieved. It is arguably a structural problem that the movie ends just as the HIV-Aids debate begins, with Laaksonen depicted fearing that he will be blamed, and rather earnestly promoting condom use.

Still: an intriguing demonstration of how eroticism in gay culture became overt, while straight porn retains its furtiveness and hiddenness.

THE BUTTERFLY TREE (M)

9, 11, 12 APRIL

Mature themes, sex scene, nudity and coarse language



Australia 2017

Director and writer: Priscilla Cameron

Featuring: Melissa George, Ewen Leslie,

Ed Oxenbould, Sophie Lowe

Running Time: 96 minutes

Original review: Luke Buckmeister, The Guardian

Extracted by: Kim Pridham

Like an angel parachuting into a young boy's dreams, Evelyn, a radiant, siren-like, moon-eyed florist offers Fin a job helping out in the shop, which he of course accepts without equivocation. Fin is mourning the death of his mother in the not-too-distant past. He catches butterflies in her honour and has erected a secret shrine-like place of remembrance in the trunk of a large tree in the woods. Fin's desperate longing for her, combined with onset of puberty, makes Evelyn - through no fault of her own - a dangerous combination of maternal and sexual desire. The child is very much finding himself.

His father, on the other hand, appears to be heading towards a cliff; Al, a schoolteacher is having an affair with one of his students, Shelley. Al attempts to apply the brakes to their relationship, but at the same time an obsessive Shelley arrives in his office with cock rings and barely disguised blackmail threats. Which is to say: she's not backing off.

Al too becomes entranced by the blithe florist, forming the third side of a love triangle. At first blush Evelyn appears to be living the life of Riley, smoking reefers and gliding around her shop on rollerskates, posing for pictures taken using a retro wind-up camera. But there is a sadness in her eyes, and a DuBios-esque delicacy in her swagger and temperament, suggesting deep wounds and a troubled private life.

The Butterfly Tree is ultimately about what happens when an illusion is pricked. And the only person capable of saving you, is yourself. A self-rescue can only extend so far – certainly no further, as the final act unsubtly suggests, than the boundaries of time or the limitations of the body.

PROGRAMME 5 FEBRUARY - 12 APRIL 2018

SESSION TIMES	MOVIE	LENGTH
5, 7, 8	FEBRUARY The Teacher (M)	103 Minutes
12,14,15	FEBRUARY Lost City of Z (M)	141 Minutes
19,21,22	FEBRUARY Loving Vincent (M)	95 Minutes
26, 28 1	FEBRUARY AGM 6pm on Monday 26 MARCH Good Time (MA 15+)	101 Minutes
5, 7, 8	MARCH Ali's Wedding (M)	110 Minutes
12,14,15	MARCH The King's Choice (MA)	130 Minutes
19, 21, 22	MARCH The Midwife (PG)	117 Minutes
26, 28, 29	MARCH Ingrid Goes West (MA 15+)	98 Minutes
2, 4,5	APRIL Tom of Finland (R 18+)	116 Minutes
9, 11, 12	APRIL The Butterfly Tree (M)	96 Minutes

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

School Holidays

Next Screening: Monday, 30 April 2018

Printed by Foot and Playsted
Mailed by SelfHelp