



Six big hitters for SW Viewing Days.

Eastern event: Sunday 7 April at Shipham Community Cinema, Somerset.

Location map Address: Shipham Village Hall, New Rd, Shipham BS25 1SG

Parking: There is plenty of parking in the car park attached to the hall.

Western event: Sunday 28 April at Launceston Town Hall, Cornwall.

Location map Address: Western Rd, Launceston, PL15 7AR

Parking: A multi story car park in Westgate St is adjacent to the Town hall. Parking on Sunday is free.

For both events: Registration and coffee from 10.00 am. Programme starts at 10.30.



Full details of the films to be shown are on the following pages of Film South West. Included are links to trailers and IMDb & Rotten Tomatoes listings.

Booking forms are attached to the email you have received.

Please complete the appropriate form and send it off in good time.

As usual it is possible to book by post or by email. Payment may be by cheque or bank transfer.

SHOPLIFTERS (15)

Japan, 2018, 121 minutes, sub-titles, drama, Cannes 2018 Palme d'Or winner.



Director: Hirokazu Kore-eda.

Cast includes: Kriin Kiki, Lily Franky, Sosuke Ikematsu, Sakura Ando, Moemi Katayama, Mayu Matsuoka.

Hirokazu Kore-eda's (Still Walking, I Wish, Our Little Sister) new film is a complex and exceptional drama about the forces that hold family together. Living on the edge of society in Tokyo, the Shibatas use petty thieving to make ends meet. After one of their shoplifting sessions, father Osamu and son Shota chance upon a neglected little girl and take her in. A rare depiction of Japanese society's urban poor, Shoplifters is a deeply satisfying film, exquisitely drawn and full of Kore-eda's

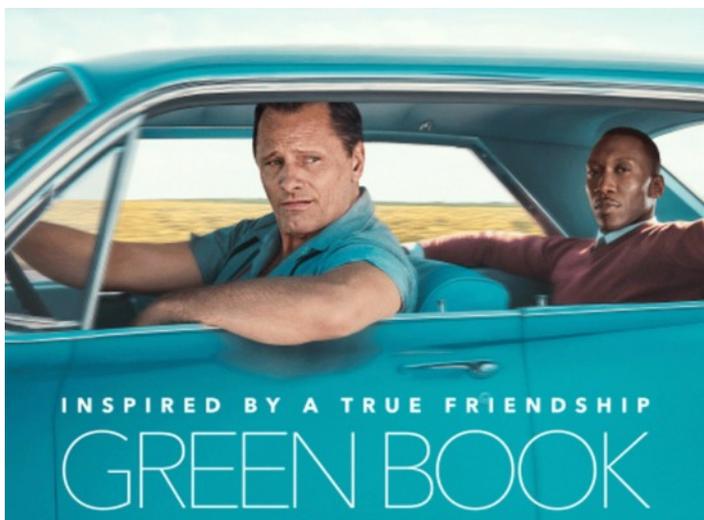
trademark subtlety, nuanced moral inquiry and, of course, the bonding quality of food.

"a film that exists in that strange netherworld between crime drama and family story. It's an eerily moving piece, masterfully blurring the divide between the unforgivable and understandable, finding tenderness in the bleakest and most traumatic of circumstances." Mark Kermode.

[IMDb Listing](#) [Rotten Tomatoes Listing](#) [Trailer](#)

GREEN BOOK (12A)

USA, 2018, 130 minutes, period drama, Oscars 2019: Best Picture.



Director: Peter Farrelly. Cast includes: Viggo Mortensen, Mahershala Ali, Linda Cardellini, Dimiter Marinov, Mike Hatton, Iqbal Theba.

Green Book brings together Mahershala Ali (Oscar winner, Moonlight) and Viggo Mortensen in an upbeat true story of an unlikely friendship. In 1962, Italian-American Tony Lip is hired as chauffeur and bodyguard to African-American pianist, Dr Don Shirley on a concert tour through the Deep South. Despite Tony's own problematic racial views, the pair embark on a road trip with the potential to change both of their lives. There is smart comedy as you'd expect from the co-director of Dumb and Dumber and There's Something About Mary but, eminently

watchable though it is, the film does not sugar coat the racial tensions of the '60s and serves as a reminder of the persistent bigotry of our own times.

"'Green Book' can't heal racism, but it's a reminder that spending time with people different from ourselves, even if only in the dark on a movie screen, can be the key to combating prejudice." Peter Debruge, Variety.

[IMDb Listing](#) [Rotten Tomatoes Listing](#) [Trailer](#)

THE GUILTY (15)

2018, Denmark, 85m, sub-titles, police thriller, winner of many festival Audience awards, including: Sundance 2018, Rotterdam 2018, Thessaloniki 2018, Torino 2018.



Director: Gustav Möller. Cast includes: Jakob Cedergren, Jessica Dinnage, Omar Shargawi, Johan Olsen, Jacob Lohmann, Katinka Evers-Jahnsen.

A treat for fans of Nordic noir, this high-concept, low budget debut is a deft, taut, nail-biting crime story shot in real time. In a police station somewhere in Denmark, officer Asger has been consigned to phone duties – reluctantly so until he takes a shivery, cryptic call from Iben. Before the call is abruptly disconnected, Asger ascertains that she's been kidnapped. But confined to the police station, what can he do? Unrelenting and brilliantly performed, Möller's effective thriller generates maximum suspense

from the elements at his disposal.

"Echoes of Dog Day Afternoon and Locke reverberate around this claustrophobic thriller, which is tautly plotted, precisely paced and grippingly played by Jakob Cedergren and his unseen co-stars." David Parkinson Empire Magazine.

[IMDb Listing](#) [Rotten Tomatoes Listing](#) [Trailer](#)

WILDLIFE (12A)

2018, USA, 2018, USA, 104 minutes, drama, nominee at Sundance 2018



Director: Paul Dano.

Cast includes: Jake Gyllenhaal, Carey Mulligan, Ed Oxenbould, Bill Camp, Zoe Margaret Colletti, Cate Jones.

Wildlife is the tale of a 1960s nuclear family — mum, dad, teenage son — whose lives blow up like an atomic bomb. We see things through the eyes of young Joe: the sensitive teen watches aghast as first his father, Jerry (Gyllenhaal), freshly fired from a menial job at a golf course, heads off to fight a forest fire in an attempt to reassert his

masculinity, then as his mother, Jeanette (Mulligan), begins to hit the bottle, embarking on a startling downwards spiral. Jerry's off fighting flames, but the real inferno is sparking to life in the family home.

"Wildlife isn't any kind of feel good romp, but it has an emotional richness and subtlety you simply don't find in most movies about the growing pains of American teenagers. In his performances in films such as There Will Be Blood and Love & Mercy, Dano has long excelled at playing awkward, oddball visionary types. His spiky style behind the camera matches his acting. In a directorial debut of immense promise, he never makes the obvious decision, instead trying to get under the skin of his characters." Geoffrey Macnab. The Independent.

[IMDb listing](#) [Rotten Tomatoes listing](#) [Trailer](#)

FACES PLACES (12A)

2017, France, 92 minutes, subtitles, documentary, Oscars 2018 nominee, Cannes 2017 winner.



Director: Jr, Agnès Varda

Cast includes: Jean-Paul Beaujon, Amaury Bossy, Yves Boulen, Jeannine Carpentier, Marie Douvet, Claude Ferchal.

Maestro of French cinema Agnès Varda (*The Gleaners and I*, *The Beaches of Agnès*) joins forces with street artist and self-styled photographeur JR in this magnificently moving and funny Oscar-nominated documentary. Together, this odd couple explores France, using JR's camera van (which spits out huge Polaroid-like posters) to create photographs of the people they meet – factory workers, farmers, waitresses and dockworkers in locations both rural and industrial – and

honour them on a vast visual scale. Varda's first co-directed film is a triumph, a multimedia celebration of creativity and the quiet heroism of her fellow citizens' everyday lives.

"[Varda's] past surges forth into her films with a sense of equilibrium, attachment, and gratitude." *The New Yorker*.

[IMDb Listing](#) [Rotten Tomatoes Listing](#) [Trailer](#)

THE DIVINE ORDER (12)

2017, Switzerland, 94 minutes, subtitles, period drama/comedy, CfA booking scheme.



Director: Petra Biondina Volpe.

Cast includes: Marie Leuenberger, Maximilian Simonischek, Rachel Braunschweig, Sibylle Brunner, Marta Zoffoli, Bettina Stucky.

Switzerland, 1971: Nora is a young housewife and mother who lives with her husband, their two sons and her father-in-law in a little village. Here, in the Swiss countryside, little or nothing is felt of the huge social upheavals that the movement of May 1968 has caused. Nora's life, too, has been unaffected; she is a retiring, quiet person, well liked by everyone - until she begins to campaign publicly and pugnaciously for women's right to vote, an issue that will be put before the male voters on February 7th, 1971.

"The humour may be broad, but there's no denying the power of this story in which a housewife finds liberation in 1970s Switzerland". Cath Clarke *The Guardian*.

[IMDb Listing](#) [Rotten Tomatoes Listing](#) [Trailer](#)

Ralph's Review - ALBERT FINNEY (1936 -2019)

“He's like a shiny English apple” — Alec Guinness



A recurrent criticism of Albert Finney has been that he did not make the most of his talent. He took lengthy “sabbaticals”. He made some unwise choices: film critic David Thomson claimed that NIGHT MUST FALL set his career back several years.

With the completion of that career the judgment seems to carry little force. A long career of course from Sweeney Todd in high school to Poirot and, in his mid-sixties, Churchill for TV. The last two roles revealed his great gift for characterisation — and mimicry, a lifelong talent: his version of Olivier whom he understudied at the National Theatre is devastating and hilarious. On stage his Coriolanus was outstanding, matched by numerous theatrical roles in Shakespeare, Chekhov —and Feydeau!

It is as a film actor and for two roles in particular that Finney will be remembered, the first of which (in SATURDAY NIGHT AND SUNDAY MORNING, 1960) was Arthur Seaton, a factory worker of suppressed energy, bitter and frustrated . This was a portrayal of an authentic working-class figure, leaving behind the typical flat cap stereotype of previous films and plays. Arthur looked after Number One, often in belligerent fashion. The movie's poster has him fists up in boxing mode.

His philosophy is clear and succinctly expressed: “What I want is a good time. Everything else is propaganda.” Finney's Manchester voice along with those of others, notably Tom Courtenay's Hull accents, cleared the way for aspiring performers from the provinces to make it in London. Finney and Courtenay did not work together until 1983; soon after they became, in Courtenay's phrase, “blood brothers”.

Arthur's “good time” was embraced with relish in Finney's next cinematic role as TOM JONES (1963). He presented Fielding's protagonist as a cheeky, sexy chancer, eager for the freedom and sensual pleasures of youth. Today the film seems a bit of a mishmash with Tony Richardson's flashy style re-trying the techniques of the European New Wave. But Finney had his Oscar nomination and the timing was impeccable: Tom Jones became the poster boy for Swinging London, though the hedonism of Tom's early career was set within ravishing technicolour views of the English countryside.

Finney's contribution to British cinema was not confined to acting. Success brought wealth much of which went to supporting fellow actors and film projects by himself and others. Mike Leigh recently announced that his career would probably not have taken off without Finney's financial backing for BLEAK MOMENTS.

He successfully directed CHARLIE BUBBLES and through his own company co-produced IF and O LUCKY MAN. Between the two, in 1971, he financed and starred in the wonderful pastiche of Chandler. Hammett and film noir GUMSHOE.

Its Director Mike Figgis that should have the last words: “ Albert was our finest actor, a man of discreet wisdom, compassion and incredible ability.”

RALPH WILLETT

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