



FAR OUT EAST CINEMA

February - April 2018

When: Tuesday & Wednesday at 7:30 pm.

Where: Amphitheatre 163
Jacqueline Bouchard Building
Université de Moncton

Admission: \$ 8.50 (7.00 + 1.50 CIF) Non members
\$ 6.50 (5.00 + 1.50 CIF) Members

Info: 859-2475

Membership \$ 10 Adult
\$ 8 Student/Senior (65 +)

Membership cards are available at all shows and give you a \$ 2 saving off our regular admission price. Your card is valid for 12 months from the date of purchase so it doesn't matter when you buy it. There are a few rules we follow: 1) cards are not transferable; 2) your card must be presented to obtain discount and, 3) we don't replace lost or stolen cards.

Film Stars Don't Die in Liverpool

Feb 20-21

Dir: Paul McGuigan, UK, 2017, 105 min.
Annette Bening, Jamie Bell, Julie Walters

Set in 1978 Liverpool, the film follows the playful but passionate relationship between Peter Turner and the eccentric Oscar-winning actress Gloria Grahame (Bening) who has a penchant for much younger men. What starts as a vibrant affair between a legendary femme fatale and her young lover quickly grows into a relationship that is mercurial, sexy and always riveting, with Turner being the person Gloria turns to for comfort. Their passion and lust for life is tested to the limits by events beyond their control. Bening forgoes her vanity for the role, but the performance is more than skin deep. She is charming, occasionally angry, and pulses with energy. 14A

Phantom Thread

Feb 27-28

Dir: Paul Thomas Anderson, UK, 2017, 130 min.
Daniel Day-Lewis, Vicky Krieps, Leslie Manville

Set in the glamour of 1950's post-war London, renowned couturier Reynolds Woodcock (Day-Lewis) and his sister Cyril are at the center of British fashion, dressing royalty, movie stars and socialites with the distinct style of The House of Woodcock. Women come and go through Woodcock's life, providing the confirmed bachelor with inspiration and companionship, until he comes across a young, strong-willed woman, Alma, who soon becomes a fixture in his life as his muse and lover. Once controlled and planned, he finds his carefully tailored life disrupted by love. Their romance is intoxicating in a movie that moves fluidly. 14A

Fantastic Woman

March 6-7

Dir: Sebastian Leilo, Chile, 2017, 103 min.
Daniela Vega, Francisco Reyes, Luis Gnecco
(Spanish with English subtitles)

Marina and Orlando are in love and planning for the future. Marina is a young aspiring singer; Orlando is 20 years older. One evening, Orlando falls ill. Marina rushes him to the hospital, but he dies there. Instead of being able to mourn, suddenly Marina is treated with suspicion. Orlando's family doesn't trust her. They forbid her from attending the funeral. And to make matters worse, Orlando's son threatens to throw Marina out of the flat she shared with Orlando. Marina is a trans woman and for most of Orlando's family, her sexual identity is an aberration, a perversion. She battles the very same forces that she has spent a lifetime fighting just to become the woman she is now - a complex, strong, forthright and fantastic woman. Not Yet Rated

I, Tonya

March 13-14

Dir: Craig Gillespie, USA, 2017, 121 min
Margot Robbie, Allison Janney, Sebastian Stan

An ingenious biopic of skater Tonya Harding, a savvy meditation on class, the bullshit inside the competitive skating world and the dynamics of family abuse. Harding's monster mother shoves her onto the ice when she's four and slaps her around until Harding meets her future husband, who's an even more expert abuser. Harding became the best skater in her cohort but, born poor, never fit the mould of the perfect champion. In 1994, Harding's bodyguard assaulted Kerrigan while she was training, something Harding knew nothing about it, but she paid the price and, post-Olympics, was never allowed to skate again. Harding's final speech about her abuse at the hands of the American public is dynamite. 14A

In the Fade

March 20-21

Dir: Fatih Akin, Germany, 2017, 105 min.
Diane Kruger, Denis Moschitto, Johannes Krisch
(German with English subtitles)

Cannes best actress winner Diane Kruger is Katja, a German woman devastated by the deaths of her Turkish husband, Nuri, and young son in a bombing of Nuri's office in Hamburg. Soon, police realize the crime was committed by young homegrown neo-Nazis. The film's second act tracks the trial where the justice system proves weak, which further ignites Katja's rage. Can she just move on? Director Akin's interest, apart from focusing on white terrorism, is in asking whether revenge is the proper response to judicial error. You may not buy the ending, the climax of a third act set in a seaside town in Greece but Kruger makes you believe every second of it. 14A

The Breadwinner

March 27-28

Dir: Nora Twomey, USA/Canada, 2017, 93 min
Saraa Chaudry, Soma Chhaya, Laara Sadig

Parvana is an 11-year-old girl growing up under the Taliban in Afghanistan in 2001. When her father is arrested by the Taliban for over-educating his daughters, Parvana cuts off her hair and dresses like a boy to get around town and put food on the table. Working alongside her friend Shauzia, Parvana discovers a new world of freedom - and danger. With undaunted courage, Parvana draws strength from the fantastical stories she invents, as she embarks on a quest to find her father and reunite her family. Equal parts thrilling and enchanting, The Breadwinner is an inspiring and luminously animated tale about the power of stories to sustain hope and carry us through dark times. PG

Back to Burgundy

April 3-4

Dir: Cedric Klapisch, France, 2017, 113 min.
Pio Marmai, Ana Girardot, François Civil
(French with English subtitles)

Story strands intertwine like vines in this engaging family drama about three siblings who inherit their family's winery in Burgundy. Jean returns from Australia, leaving his wife, son and vineyard to visit the dying father whose influence he fled 10 years earlier. His sister, Juliette now runs the wine business but as a woman she struggles to be taken seriously; the youngest brother, Jérémie, is browbeaten by an overbearing father-in-law. Wine flows through the veins of all three; the episodic storytelling has something of the rambling, well-lubricated quality of a bar-room anecdote. Very watchable; this is an easy-drinking vintage of a movie that won't disappoint. Not Yet Rated.

Loveless

Apr 10-11

Dir: Andrey Zvyagintsev, Russia, 2017, 127 min.
Mariana Spivak, Alexey Rosnin, Matvey Novikov
(Russian with English Subtitles)

Zhenya and Boris are going through a divorce marked by resentment, frustration and recriminations. They have found new lives and each has found a new partner. They are impatient to start again, to turn the page - even if it means threatening to abandon their 12-year-old son Alyosha. Until, after witnessing one of their fights, Alyosha disappears. Loveless is a story about a marriage on the verge of collapse but it also illuminates multilayered dichotomies embedded in Russian society. Battles between old and new beliefs; as countrymen ruthlessly step all over each other to claw to the top. The story is a microcosm of a universal phenomenon in post-Soviet Russia. Not Yet Rated.

The Other Side of Hope

Apr 17-18

Dir: Aki Kaurismäki, Finland, 2017, 98 min.
Sherwan Haji, Sakari Kuosmanen, Ilkka Koivula
(English and Finnish with English subtitles)

Kaurismäki is the European master of deadpan and absurdist humour which he applies to the topic of migration as only he could. Khaled is a young Syrian refugee who drifts to Helsinki as a stowaway on a ship to seek asylum. Wikström is a travelling salesman who leaves his alcoholic wife and turns into a poker shark. With his winnings, he buys an unprofitable restaurant along a back street in Helsinki. When the authorities decide to deport Khaled he decides to stay illegally and disappears into the streets of Helsinki. Finally Wikström finds our fellow sleeping outside his restaurant. Perhaps he sees something of himself in the battered man because he hires Khaled as a cleaner and a dishwasher. PG