

<p><b>THE OLD MAN AND THE GUN (12A)</b>  Date: 22<sup>nd</sup> October 2019  Director: David Lowery  USA 2018 99 mins  Starring: Robert Redford, Casey Affleck, Sissy Spacek</p> <p>Based on a true story, Forrest Tucker just wants to do what he enjoys. He escapes from San Quentin and conducts an unprecedented string of heists, confounding authorities and enchanting the public. He is described as gentlemanly and charming as he asks to open a bank account, pulls back his coat to show his gun and quietly talks the tellers through the emptying of their tills. Wrapped up in his pursuit are Detective Hunt, who becomes captivated by Forrest's commitment to his craft, and a woman who loves him despite his profession. A leisurely paced film which Robert Redford says will be his last.</p>	<p><b>SHOPLIFTERS (15)</b>  Date: 29<sup>th</sup> October 2019  Director: Hirokazu Kore-eda  Japan 2018 121 mins (subtitles)  Starring: Lily Franky, Sakura Ando</p> <p>As the title suggests, the film is about a group of people who steal. The plot centres on Yuri, a young girl who is neglected by her family. Osamu and Shota are concerned to see Yuri left outside her home on a balcony, so they take her to join their group. Her saviours/abductors(?) train her to shoplift. Eventually they learn that Yuri has been reported missing. Yuri becomes Lin and the 'family' try to conceal her identity. Shota feels guilty about Yuri's corruption and tries to prevent it but in doing so he gets caught by the police. The police investigation results in the group unravelling and their stories are revealed.  The film won Cannes Film Festival's prestigious Palme D'Or award in 2018.</p>	<p><b>APOSTASY (PG)</b>  Date: 5<sup>th</sup> November 2019  Director: Daniel Kokotajlo  UK 2017 95 mins  Starring: Siobhan Finneran, Sacha Parkinson, Molly Wright</p> <p>Apostasy is a remarkable debut film written and directed by Daniel Kokotajlo. It looks at three women: a mother, Ivanna and her two daughters, Luisa and Alex, wrestling with the rules and restrictions of their religion and the ways in which their faith is tested. Ivanna is a devout witness; Alex is also committed but Luisa is beginning to doubt. Kokotajlo, brought up as a Jehovah's Witness in Manchester, brings insight into this world and sets this intelligent and gripping drama in Oldham. His writing is observant and sympathetic and, when compared with The Children Act, is more knowledgeable and less excitable.</p>	<p><b>CAN YOU EVER FORGIVE ME? (15)</b>  Date: 19<sup>th</sup> November 2019  Director: Marielle Heller  USA 2018 106 mins  Starring: Melissa McCarthy, Richard E Grant</p> <p>In 1991, when the work of best-selling celebrity biographer, Lee Israel (Melissa McCarthy) falls out of fashion, her agent tells her to find another way to make a living. She turns to forgery. First, she 'improves' letters from literary greats by adding postscripts and then starts producing fake letters of her own. Enlisting the help of lounge-lizard drinking buddy, Jack (Richard E Grant), she is a deeply unsympathetic character. Rude and bad-tempered, she's utterly contemptuous of human beings, but passionately devoted to her cat. Based on a true story, this is a horribly fascinating odd-couple black comedy with magnificent performances from the two leading actors.</p>
<p><b>WOMAN AT WAR (12A)</b>  Date: 26<sup>th</sup> November 2019  Director: Benedikt Erlingsson  Iceland 2018 101 mins (subtitles)  Starring: Halldóra Geirharðsdóttir</p> <p>Set in the bleak but beautiful scenery of Iceland, a middle-aged woman is secretly a fierce eco-warrior. She becomes a national hero for resisting an aluminium corporation whose expansion is having devastating effects on the countryside. She uses a bow and arrow to close power lines and explosives to bring down a pylon, but is also committing herself to adopting a little Ukrainian girl. A thrilling film of idiosyncratic charm and persistent dark, quirky humour, it is also joyful and uplifting. This is timely Nordic noir with outstanding twists, entertaining sub-plots and wonderful photography – all backed by an inventive score.</p>	<p><b>BLACKKKLANSMAN (15)</b>  Date: 3<sup>rd</sup> December 2019  Director: Spike Lee  USA 2018 135 mins  Starring: John David Washington, Adam Driver, Laura Harrier, Tophér Grace</p> <p>In the 1970s, the Colorado Springs Police Department appointed its first black detective, Ron Stallworth. The film is about Ron's incredible-but-true story of the undercover work in which he infiltrated the Klu Klux Klan. Ron ingratiated himself with the KKK by answering a newspaper advert and posing as a white racist. He convinces them of his white supremacist credentials on the telephone and his Jewish colleague acts out the persona that Ron has created, so successfully that he becomes the leader of the local branch of the KKK. The parallels between the 1970s racism and contemporary American racism are made plain. The film is also a very good thriller!</p>	<p><b>SUMMER 1993 (12)</b>  Date: 10<sup>th</sup> December 2019  Director: Carla Simón  Spain 2017 97 mins (subtitles)  Starring: Laia Artigas, Paula Robles, Bruna Cusí</p> <p>Six-year-old Frida has been sent away from her home in Barcelona. She's going to live with her uncle Esteve and aunt Marga, and their three-year-old daughter Anna, in the country. A long, lazy summer may sound idyllic, but Frida's mother has just died and she is now an orphan. Unable to express her grief, Frida finds it hard to adjust and starts to behave badly, disrupting the family dynamic and scaring Anna. With outstanding performances from the child actors, we watch the children playing aimlessly as we gradually realise that something might be very wrong. A warm, beguiling and delicately observed film, based on the writer-director's own life story.</p>	<p><b>PHANTOM THREAD (15)</b>  Date: 17<sup>th</sup> December 2019  Director: Paul Thomas Anderson  UK 2017 130 mins  Starring: Vicky Krieps, Daniel Day-Lewis, Lesley Manville</p> <p>In his final film role, Daniel Day-Lewis plays Reynolds Woodcock, celebrated '50s dressmaker to the debutantes of Britain, but now under pressure from the New Look and French influences. A brilliant English couturier of the post-war age: fastidious and cantankerous, humourless and preposterous. Just when he is at his lowest, Woodcock falls in love with a shy, maladroit German waitress. He persuades her to come and live with him and his sister in their London fashion house as his assistant and model. There is such pure delicious pleasure in this film, in its strangeness, its vehemence and its flourishes of absurdity.</p>