

FAR OUT EAST CINEMA

February - April 2017

When: Tuesday & Wednesday at «**7:30pm**».

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.

Manchester by the Sea

Dir: Kenneth Lonergan, USA, 2016, 136 min
Casey Affleck, Michelle Williams, Lucas Hedges

February 21-22

Manchester By The Sea is another superb drama about complicated relationships from writer/director Lonergan. It's the powerful story of Lee, a broken man forced to return to the site of his biggest mistake after his brother Kyle dies. When he learns that Kyle's edgy teen-aged son has been made his ward, the two engage in a wrestling match of emotions. Lonergan expertly constructs the story, slowly revealing information and crafts scenes that have achingly real rhythms and dialogue. A devastating scene between Lee and his ex is one of the best-written and -performed sequences you will ever see on film. One of the best movies of the year. 14A

Jackie

Dir: Pablo Larraín, USA, 2016, 100 min
Natalie Portman, Billy Crudup, Greta Gerwig

Feb 28-Mar 1

Jackie probes how, after her husband is assassinated, a devastated Jacqueline Kennedy seeks to gain control over a situation in which she has none. A crisply written script uses a newspaper interview to show her increasingly steely resolve to say little and reclaim her privacy, while prompting a series of flashbacks to the killing and its aftermath. But it's the feel of the piece that's unique. It's not at all linear – there is potential for chaos in many scenes - and it's often shot in unnerving tight close-ups. Portman refuses to take the easy way out by doing an impression of Kennedy's half-smiles and breathy voice. When she's on her own, trying on her gowns, swilling vodka or just weeping, her silence speaks volumes. There's nothing movie-of-the-week about Jackie, and it's certainly not a biopic. PG

La La Land

Dir: Damien Chazelle, USA, 2016, 128 min
Cast: Ryan Gosling, Emma Stone, J.K. Simmons

March 7-8

Ryan Gosling and Emma Stone are Hollywood dreamers who'd be perfect for each other if it weren't for their wildly divergent interests and career paths. Writer/director Chazelle infuses the structure of a 50s MGM musical with a nervous energy that's utterly contemporary. It's a swooning, glorious tribute to the risky pursuits of fame, art and love, and not necessarily in that order. Gosling gets to be charismatic and weird and graceful (and play the piano), and Stone is sharp-edged and radiant. Their first tap-dance number is a sheer delight, establishing a playful sophistication that carries through the whole picture. For a hard-to-follow sophomore work after his flawless debut, Whiplash, Chazelle finds a much more conventional vehicle for his “art-is-all” narrative this time: musicals are movies where people burst into song because their emotions can't be expressed through speech. La La Land gives its characters many reasons to sing. PG

Lion

Dir: Garth Davis, Australia, 2016, 118 min
Dev Patel, Nicole Kidman, Sunny Pawar

March 14-15

Lion is based on the true story of Saroo Brierley (Dev Patel), an adopted Australian man who tries to locate the village in India where he was born. At five, he was separated from his brother in a train station and, seeking shelter in a compartment, ended up in Calcutta, thousands of kilometers from home. From the scenes establishing the young Saroo's life at home and then to those in Calcutta, the most gripping, we see a seamless weaving of the young and the grown Saroo. Armed with only a handful of memories, his unwavering determination, and a revolutionary technology known as Google Earth, he sets out to find his lost family and finally return to his first home. PG

20th Century Women

Dir: Mike Mills, USA, 2016, 118 min
Annette Bening, Elle Fanning, Greta Gerwig

March 21-22

20th Century Women is set in the late 70s. Single mom Dorothea rents out rooms in her ramshackle house to a hippie handyman and to a punk photographer, Abbie. Her 15-year-old son is in love with his friend Julie, who sneaks into his room at night to sleep - literally, much to his disappointment. When he starts becoming distant, Dorothea enlists Abbie and Julie to help bring him up. The narrative is ragged, bent less on story than on character. But you get a strong sense of the period when women were forced to consider notions that were unimaginable just a decade before. Gerwig is terrific as the fuchsia-haired artist. But it's Bening who's the rock-solid centre of this universe, devouring the role wholeheartedly. 14A

A Man Called Ove

Dir: Hannes Holm, Sweden, 2015, 116 min
Rolf Lassgård, Zozan Akgün, Tobias Almborg
(Swedish and Persian with English subtitles)

March 28-29

59 year-old Ove is the block's grumpy man who several years earlier was deposed as president of the condominium association, but he could not give a damn about being deposed and therefore keeps looking over the neighborhood with an iron fist. When pregnant Parvaneh and her family moves into the terraced house opposite and accidentally backs into Ove's mailbox it turns out to be an unexpected friendship. A drama comedy about relationships, love and the importance of surrounding yourself with the proper tools. Not yet rated

Fences

Dir: Denzel Washington, USA, 2016, 133 min
Denzel Washington, Mykelti Williamson, Viola Davis

April 4-5

Denzel Washington directed and stars in this adaptation of August Wilson's Pulitzer Prize-winning play which centers on a black garbage collector named Troy Maxson in 1950s Pittsburgh. He is bitter that baseball's colour barrier was only broken after his own heyday in the Negro Leagues. Most of the action takes place in and around Maxson's home as Troy's resentments and weaknesses spill out into daily family life. Troy has difficult relationships with his two sons and his behaviour finally brings his marriage to the breaking point. The past doesn't just hang over the present, it shapes it. Troy has never recovered from his career as a baseball player being cut short as a younger man. PG

Toni Erdmann

Dir: Maren Ade, Germany, 2016, 162 min
Peter Simonischek, Sandra Hüller, Michael Wittenborn
(German and Romanian with English subtitles)

April 11-12

Toni Erdmann is hysterically funny, deeply moving and a masterpiece. And it has a show-stopping impromptu performance of a Whitney Houston song. Structured as a battle of wills between an impulsive retiree (Peter Simonischek) and his stressed-out corporate-consultant daughter (Sandra Hüller), the latest from German writer/director Ade is a comedy of escalating absurdity that gradually unpacks into a heartfelt examination of two people trying to forge a proper connection after years of estrangement. Also, there's a Bulgarian hair monster. No wonder people love it. 14A

Neruda

Dir: Pablo Larrain, Chile/Argentina, 2016, 108 min
Gael García Bernal, Luis Gnecco, Mercedes Morán
(Spanish and French with English subtitles)

April 18-19

Neruda is set in 1948, and tracks beloved writer and statesman Pablo Neruda during the period when he was persecuted for his socialist politics and forced underground. To explore the life and work of Chile's greatest poet seems a no-brainer for director Larrain, Chile's most lugubrious cinematic historian. However, in this exceptional work, Neruda's protagonist is not, in fact, the poet, but, rather, Oscar Peluchonno (Gael García Bernal), the dogged federal policeman charged with smoking him out. Neruda is a work of inspired mischief in which the art of storytelling is inextricable from historical fact. 14A