

However, a career spent dealing with eccentric, unpalatable and unexpected human behaviour may not be enough, when, in a bizarre twist, it becomes clear that Louis is not the only one making a documentary.

UK/USA, 2015, 95 mins

**Fri 25 & Sat 26 Nov and Tue 29 Nov (3 days) 7.45pm**  
**I, DANIEL BLAKE** (15)

Ken Loach's often funny, yet intensely moving tale of the friendship between a carpenter, who is unable to work due to a recent heart attack, and a young single mother, following their travails as they try to navigate the vagaries of the British welfare system. At first Daniel and Katie are almost amused by the illogical system's absurd paradoxes, but their attempts to preserve a sense of dignity and make ends meet become increasingly desperate. This is a work of quiet outrage and beauty, a moving tale of righteous anger.

UK/France/Belgium, 2016, 100 mins

**Thu 1 Dec (1 day only) 7.45pm**  
**BURN BURN BURN** (15)

After the death of their friend Dan, Seph and Alex embark on a road trip across Britain to spread his ashes. In steadily reducing volume they are accompanied by Dan, who also acts as tour guide via comic videos and messages he's left behind. Burn Burn Burn is a light-hearted road movie about facing difficult truths and embracing one's true self. Laura Carmichael and Chloe Pirrie play Seph and Alex supported by an array of cameo appearances including Alice Lowe and Sally Phillips.

UK, 2015, 106 mins

**Fri 2 & Sat 3 Dec (2 days) 7.45pm**  
**ETHEL & ERNEST** (Cert TBC)

Ethel & Ernest is a charming hand drawn animated love story adapted from Raymond Briggs' graphic novel, telling the story of his parents and the times they lived in. A captivating series of vignettes begins when a ladies' maid with aspirations falls in love with a milkman against the background of immense social change in Britain. Brenda Blethyn and Jim Broadbent provide the voices in a supremely accomplished labour of love that remains faithful to the author/illustrator's inimitable style.

UK, 2016, 94 mins

**Screen Wednesday** Staffordshire Film Archive

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| Wed 26 Oct | LAST TRAIN TO BUDAPEST  |
| Wed 2 Nov  | FOXFIELD RAILWAY SOCIETY  |
| Wed 9 Nov  | HOME THOUGHTS 1916 - For Armistice Day 2016                             |
| Wed 16 Nov | FIRSTS 15 (6.00-9.00pm)   |
| Wed 23 Nov | 1001 Lives - Film Festival - Expert Citizens & Voices in Stoke on Trent |
| Wed 30 Nov | ANTHROPOID (15) - 2016 Feature Film                                     |

Local films from Ray Johnson's Staffordshire Film Archives.  
Seats are free and are on a first come, first served basis. Screenings begin at 7.45pm, unless otherwise stated.  
Full programme details can be found at [www.stokefilmtheatre.org.uk](http://www.stokefilmtheatre.org.uk)

## Booking

Telephone bookings for any film in this programme can be made between 12.30 and 1.30pm on Monday, Tuesday, Thursday and Friday only by calling **01782 411188**.

Alternatively, you may book online at [www.stokefilmtheatre.org.uk](http://www.stokefilmtheatre.org.uk)

Every effort will be made to book the seats requested, but we strongly recommend that tickets are booked early to avoid disappointment.

All pre-booked tickets must be paid for in advance and there will be a charge of 50p per transaction to cover the cost of providing this service (please have your Debit/ Credit card details available when phoning). No refunds will be given for uncollected or cancelled tickets.

Tickets are also available on the night of the screening at **The Box Office**, which is open from 7pm.

Seat prices are £6 (full price) and £5.00 (concessions). Cash sales only on the night. Carers accompanying disabled customers to the Film Theatre will be admitted free of charge.

**Screen Wednesday** (Staffordshire Film Archive) films are free of charge. **No tickets are required** and seats are occupied on a first come, first served basis.

## Facilities for disabled people



Audio descriptive narration is available for some films, as indicated by 'Audio description available'.

The Film Theatre is equipped with special facilities to make films available to everyone. Please talk to us about your requirements whatever your disability; alternatively we can be contacted by emailing [access@stokefilmtheatre.org.uk](mailto:access@stokefilmtheatre.org.uk)

## How to find us

The Film Theatre is in College Road, just round the corner from Stoke on Trent railway station.

## Parking arrangements

Our regular car park has been re-named the Beacon Car Park and is now open for our use.

If this car park is full you may continue past the entrance and through the barrier ahead of you where you may park in any of the spaces around the back of the University and round to the other side of the Film Theatre building.

There may also spaces available in the Winton Square car park off Station Road in the evening.

Web: [www.stokefilmtheatre.org.uk](http://www.stokefilmtheatre.org.uk)

Email: [admin@stokefilmtheatre.org.uk](mailto:admin@stokefilmtheatre.org.uk)

Weekly updates and advance notices are available from our blog or via email, further details and the RSS feed link may be found on the website



@StokeFilm



StokeFilmTheatre

Director: Grace Jordan; Programming: Russell Heath  
Stoke Film Theatre, College Road, Stoke on Trent ST4 2EF  
Tel: 01782 411188  
Registered Charity no. 504600  
Front cover: 'I, Daniel Blake'

This has been another Simply Ears Ahead Production • Email: [noel@sergeantdesign.com](mailto:noel@sergeantdesign.com)



Stoke on Trent's Independent Cinema



25th October -  
2nd December 2016

[www.stokefilmtheatre.org.uk](http://www.stokefilmtheatre.org.uk)

College Road ST4 2EF 01782 411188

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**Extended Run – Tue 25 Oct** **7.45pm**

**HUNT FOR THE WILDERPEOPLE** (12A)

The utterly charming and hugely entertaining boys own adventure, with superb performances from Julian Dennison and Sam Neill as unlikely fugitives in New Zealand's wilderness.

*New Zealand, 2016, 101 mins*

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**Thu 27 Oct (1 day only)** **7.45pm**

**HELL OR HIGH WATER** (15)

Hell or High Water is a thriller following two brothers' endeavours to avert foreclosure of the family ranch. Toby is a divorced father trying to make a better life for his son, while Tanner is a short-tempered ex-con. A plan to steal the necessary money from the very bank attempting to repossess the ranch might just work, but a relentless, foul-mouthed Texas Ranger (Jeff Bridges) has them in his cross-sights. British director David Mackenzie directs a witty, contemporary western with a social conscience.

*USA, 2016, 102 mins*

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**Fri 28 Oct (1 day only)** **7.45pm**

**UNDER THE SHADOW** (15)

Under the Shadow is a disquieting psychological horror film set against the backdrop of the Iran-Iraq war in 1988. After her husband is called to the front and her neighbours flee the air raids encroaching upon Tehran, Shideh and her daughter Dorsa are all alone in their apartment block. Each isolated by their own cares as the real world and the supernatural malevolence collide, in a gripping and atmospheric, feminist ghost story.

*Iran/Jordan/UK (subtitled), 2015, 84 mins*

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**Sat 29 Oct (1 day only)** **7.45pm**

**THE EXORCIST** (18)

A Film Theatre Halloween Special. Is this the scariest movie ever made? The director's cut of William Friedkin's classic supernatural horror film, adapted from William Peter Blatty's story of the demonic possession of a 12 year old girl (Linda Blair). Her distraught mother can only stand by and watch in horror as her daughter's body is wracked by satanic forces. Attempting to win her back, two priests (Max von Sydow and Jason Miller) risk their sanity and lives to administer the rites of demonic exorcism.

*USA, 1973, 132 mins*

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**Tue 1 Nov (1 day only)** **7.45pm**

**BADEN BADEN** (15)

Ana's late arrival for her job as a runner on a Belgian film set shouldn't be too problematic; if only she weren't chauffeuring the lead actress at the time. Thus ensues an eventful summer as the ever hopeful Ana tries to get her rudderless life together. Borrowing the film company's on loan Porsche to return home to Strasbourg might not be her best idea though.

Rachel Lang's directing debut has a sophisticated, surreal and deadpan physical humour, retaining a lightness that is complemented by Salomé Richard's winning performance as her impulsive heroine, Ana.

*Belgium/France (subtitled), 2016, 95 mins*

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**Thu 3 Nov (1 day only)** **7.45pm**

**ALOYS** (12A)

After a night of heavy drinking, Aloys wakes up on a bus to discover the theft of his camera and the precious surveillance tapes that he obsessively

watches. Soon after, a mysterious woman calls, insisting that he find her using an obscure Japanese invention powered by his imagination called 'telephone walking'. Drawing comparisons to Michel Gondry and Charlie Kaufman, Aloys is an ingenious existential drama exploring the boundaries between isolation and fantasy.

*Switzerland/France (subtitled), 2014, 91 mins*

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**Fri 4 & Sat 5 Nov (2 days)** **7.45pm**

**THE INFILTRATOR** (15)

Bryan Cranston moves on from Breaking Bad's Walter White, to the right side of the law and back again, to play Robert Mazur, an undercover customs agent who infiltrated Pablo Escobar's Medellín cartel. Adapted from Mazur's biography, The Infiltrator is an involving character-driven true-crime thriller, with an outstanding cast including John Leguizamo and Diane Kruger as Mazur's scene stealing colleagues.

*UK, 2016, 127 mins*

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**Tue 8 Nov (1 day only)** **7.45pm**

**THE FENCER** (PG)

When the attention of the Russian secret police requires Endel to return to his native Estonia, he becomes a school sports teacher and begins to train his students in the art of fencing. The headmaster is dismissive, but the fencing programme is popular with parents and the students prove to be talented. Talented enough to enter the all-soviet fencing competition in Leningrad, but returning to Russia would be fraught with danger. This is an engaging drama based in part on the real life story of Estonian fencer Endel Nelis.

*Finland/Estonia/Germany (subtitled), 2015, 99 mins*

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**Thu 10 Nov (1 day only)** **7.45pm**

**THE BEATLES: EIGHT DAYS A WEEK** (12A)

An intimate portrait of The Beatles' touring years and the rise of the worldwide Beatlemania phenomenon. Off stage archive footage explores the tour's effect on their relationships and musical evolution, alongside interviews, unheard music and concert footage from a band destined to transformed the world of music.

*UK/USA, 2016, 137 mins*

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**Fri 11 & Sat 12 Nov (2 days)** **7.45pm**

**GIRL ON THE TRAIN** (15)

Rachel Watson takes the same train to work in London every day, passing the house she shared with her now ex-husband, who still lives there with his new family. As a distraction from painful memories, she starts fantasising about her near-neighbours, seemingly a perfect couple, until she witnesses something shocking that promises to send shockwaves throughout her life. Emily Blunt plays Rachel in a tense mystery thriller adapted from Paula Hawkins' best selling novel.

*USA, 2016, 105 mins*

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**Tue 15 Nov (1 day only)** **7.45pm**

**LO AND BEHOLD: REVERIES OF THE CONNECTED WORLD** (Cert 12A)

Werner Herzog's new documentary explores the connected world, taking in its triumphs and existential dangers, through ten stories ranging from the early days of the internet, to a town that eschews all wireless devices. In intense and revealing conversations with leading technological thinkers including Elon Musk and Sebastian Thrun, Herzog reveals the ways in

which the online world has transformed how virtually everything in the real world works – from business to education, space travel to healthcare, and the very heart of how we conduct our personal relationships.

*USA, 2016, 98 mins*

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**Thu 17 Nov (1 day only)** **7.45pm**

**SWISS ARMY MAN** (15)

Hank has lost all hope of rescue and is literally at the end of his rope when a corpse named Manny washes up on the shore of his deserted island. No longer alone and aided by his new best friend's unique abilities, Hank's life acquires new meaning and an epic sense of adventure. Paul Dano and Daniel Radcliffe bring complete conviction to the roles of Hank and Manny, the gaseous corpse, respectively, in a hilarious and deeply affecting tale. An entirely original story of human vulnerability and the need for connection.

*USA, 2016, 97 mins*

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**Fri 18 Nov (1 day only)** **7.45pm**

**THE GIRL WITH ALL THE GIFTS** (15)

In the near future humanity has been almost wiped out by a disease that creates an uncontrollable craving for human flesh. In the search for a cure, a group of unique children are subject to cruel experiments. Including Melanie, who must confront her true nature on a perilous journey to safety after the research centre is attacked.

A cameo role for Hanley bus station completes a strong cast in a British thriller, adapted by writer M.R. Carey from his own bestselling novel.

*UK/USA, 2016, 111 mins*

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**Sat 19 Nov (1 day only)** **NB. Early start at 4.30pm**

**NAPOLEON** (U)

Abel Gance's heroic depiction of the rise of Napoleon Bonaparte. Newly restored, this is a landmark in cinema history, using an astonishing range of techniques to trace Napoleon's life from school yard snowball fights and through the French Revolution, before culminating in his triumphant invasion of Italy in 1797.

Carl Davis' enthralling score accompanies this epic, silent masterpiece.

*France (Silent B/W), 1927, 330 mins plus intermission*

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**Tue 22 Nov (1 day only)** **7.45pm**

**COURTED** (12A)

Seven years after their love affair ended, criminal court judge Michel Racine is reacquainted with Ditte when she is sworn in as a juror for a murder trial. He is immediately drawn to the woman with whom he was once deeply in love, but how should he proceed when she doesn't seem to recognise him? Fabrice Luchini and Borgen's Sidse Babett Knudsen provide nuanced performances as the former couple's slow-burning middle-age romance is framed by an understated courtroom drama.

*France (subtitled), 2015, 98 mins*

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**Thu 24 Nov (1 day only)** **7.45pm**

**MY SCIENTOLOGY MOVIE** (15)

Louis Theroux delves into the world of Scientology in pursuit of what he regards as 'the Holy Grail of Stories'. With the aid of former Scientology members, he attempts to better understand the way the Church operates, using actors to recreate the Church's alleged techniques.