February – March 2019

Cinema

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By the time this cinema guide hits the stands the Awards season will be in full swing. We know that for you, our loyal cinema audience, this signals one of the most exciting moments of the cinema calendar: DCA’s annual Oscar competition! We invite everyone to send us their predictions for which films will be the lucky winners in 2019. Guess correctly and you could win the coveted golden ticket – free cinema entry for an entire year! Full details about how to submit your entries as well as terms and conditions are available on the DCA website. We know which films are our ‘Favourites’ (hint hint) but we are sure that some of you will take a more strategic approach to your lists! And top tip – if you want to brush up on your chances for guessing Best Film in a Foreign Language correctly, definitely make sure to see Burning and Capernaum which are on this month. In what has ended up being a stellar year for this Oscar category, both of these films are strong contenders.

Dundee’s Women’s Festival returns in March with events and workshops taking place all across the city throughout the two week period. DCA will be hosting a variety of events including a very special cine concert Assunta Spina taking place on Sun 3 March (see page 15 for details). It was with great pride though that when putting together this guide, I realised though that there are so many wonderful films which feature women as key creative players – as writers, directors, actors and subject matter. It is satisfying to think that this was not a conscious choice on my part but rather an indication that times, they are a-changin’, and this is a simple reflection of the role women play in cinema today. Long may it continue!

Finally, we are delighted to be collaborating once again with the Japan Foundation to bring their annual showcase of new and classic cinema from Japan to Dundee. The theme this year, People Still Call It Love: Passion, Affection and Destruction in Japanese Cinema includes a wide range of films from anime to classics – a wonderful opportunity to experience Japanese culture through the magic of cinema. ありがとうございました!

Alice Black
Head of Cinema

Additional contributors:
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**New Films**

**Mary Queen of Scots**

**Fri 25 January – Thu 7 February**

Josie Rourke, artistic director of the Donmar Warehouse, makes her film directing debut with this fierce historical drama. House of Cards showrunner Beau Willimon is an inspired choice for screenwriter as he illuminates the personal lives and political machinations of one of history’s most notorious rivalries, working largely from John Guy’s biography Queen of Scots: The True Life of Mary Stuart.

Three-time Academy Award nominee (including Best Actress for Lady Bird) Saoirse Ronan stars as the titular Mary, recently arrived in Scotland from France to take her place as Queen. Margot Robbie (who fittingly was also nominated for Best Actress last year for her role in I, Tonya) plays Queen Elizabeth I, Mary’s cousin, who is simultaneously a firm ally and a political rival. The two women struggle with their obvious respect and affection for one another and there is a melancholy side to the film as the differences between them are exploited by the patriarchal system which surrounds them. As the story progresses through the years, the lines between the personal and the political become blurred as battles are fought, alliances tested and backs stabbed.

With stunning Scottish scenery and wonderful costumes this film comes with all the trimmings you’d expect, but crucially, as with all good period dramas, where Mary Queen of Scots succeeds is in reflecting the present. This story of two independent, complex women challenged at every step by the men surrounding them feels very contemporary and strikingly relevant today.

Dir: Josie Rourke  
UK 2018 / 2h4m / 15

**Beautiful Boy**

**Fri 25 January – Thu 7 February**

The impact of addiction is thoughtfully explored by Belgian filmmaker Felix van Groeningen (The Broken Circle Breakdown) in Beautiful Boy. Based on the memoirs written by both David Sheff and his son Nic, this is a heartfelt film about parental guilt.

Successful writer and divorced dad David (Steve Carrell) packs his young son Nic (Timothée Chalamet) off to New York every summer. Their goodbyes are tinged with guilt but the bond between them remains strong. Over time, David remarries and has two children with new wife Karen (Maura Tierney), but maintains a good relationship with Nic, who is devoted to his little step-siblings. A bright student, Nic is destined for college, but when a well-disguised fondness for experimenting with drugs kicks over into full-blown meth addiction, years of rehab and relapse follow. Those who love Nic are placed under enormous strain, and his father is particularly devastated by the incremental loss of his beloved son to addiction.

Chalamet, a compelling presence in Call Me By Your Name, again commands the screen, equally matched by Carrell as his loving father. At its strongest, this is a film about parenting, and will resonate with many who have never experienced the trauma of addiction. Best watched with someone you love and a very large box of tissues.

Dir: Felix van Groeningen  
USA 2018 / 2h / 15

**Ciné Sunday Sun 3 February, 11:00**  
**Subtitled Screening Mon 4 February, 15:45**  
**Senior Citizen Kane Club Thu 7 February, 10:30**  
**Bring a Baby Thu 7 February, 10:30**
Destroyer

Fri 1 – Thu 7 February

Filmmaker Karyn Kusama (Jennifer’s Body, Girlish) takes on the well-trodden genre of renegade cop with grit and verve in Destroyer. Featuring a career-best turn by Nicole Kidman, whose physical transformation for the role is extraordinary, this is one detective story which is not afraid to delve into some very dark territory.

Against the backdrop of present-day Los Angeles, we first meet Erin Bell (Kidman) as she arrives at a grisly murder scene. Bell is a tough and emotionally remote LAPD officer who has clearly been marked by her time on the force. But this new case uncovers history from a past undercover operation, forcing Bell to face personal and professional demons.

Written by Phil Hay and Matt Manfredi, Destroyer is constructed like a jigsaw puzzle, balancing the present-day storyline with flashbacks that reveal who Erin once was. Still haunted by her past, reconnecting with her painful history is the only way for Bell to find a way forward – or at least a way out.

Julie Kirkwood’s arresting cinematography guides us through L.A. streets and neighbourhoods that feel as authentic as the cast of characters that inhabit them (a terrific ensemble cast which includes Tatiana Maslany, Sebastian Stan, and Bradley Whitford, among others). Renegade cops have been enjoyed and cheered on throughout the history of film from Dirty Harry to John McLean and now we can add Nicole Kidman’s Erin Bell to that list – she is every bit as badass, brooding, and brash as her male counterparts.

Dir: Karyn Kusama
USA 2018 / 2h / 15

A Private War
Preview with satellite Q&A

Mon 4 February, 18:45

A Private War is the extraordinary and incredibly moving story of one of the most celebrated war correspondents of all time: Marie Colvin.

In a world where journalism is under attack, Marie Colvin (Rosamund Pike) is an utterly fearless and rebellious spirit, driven to the frontlines of conflicts across the globe to give voice to the voiceless, while constantly testing the limits between bravery and bravado. After being hit by a grenade in Sri Lanka, she wears a distinctive eye patch and is still as comfortable sipping Martinis with London’s elite as she is confronting dictators. Colvin sacrifices loving relationships, and over time, her personal life starts to unravel as the trauma she’s witnessed takes its toll. Yet, her mission to show the true cost of war leads her – along with renowned war photographer Paul Conroy (Jamie Dornan) – to embark on the most dangerous assignment of their lives in the besieged Syrian city of Homs.

Tickets £9
£7 students, unwaged and under 21s

Dir: Matthew Heineman
UK / USA 2018 / 1h50m / 15

The screening will be followed by a panel and Q&A with Rosamund, Matthew, Jamie and other very special guests broadcast live from Odeon Leicester Square.
Vice

Fri 8 – Thu 14 February

Adam McKay returns to our screens for the first time since 2015’s The Big Short, with a smart and witty film about former American Vice-President Dick Cheney. An unrecognisable Christian Bale gives a meaty performance as the bombastic figure whose 50-year career covered many of the most important moments in contemporary US politics.

Having failed at Yale, Cheney returns home to Wyoming as a young man mostly interested in booze and cigarettes. Encouraged by his ambitious fiancée Lynne (Amy Adams), he pulls himself together and moves to Washington, D.C. to become a congressional intern, where he eventually befriends Republican insider Donald Rumsfeld (Steve Carell). The film makes it clear that McKay is not a Cheney cheerleader and that the erosion of democratic principles; the manufacture of ‘alternative facts’; and the rise of an authoritarian executive branch so familiar now under Trump, had already come to pass when George W. Bush (Sam Rockwell) was in office.

Disdain and fascination are frequent bedfellows though, and while Vice may present a critical view of Cheney, it is also surprisingly sympathetic at times. Remaining close to the facts (drawing on books by journalists Jane Mayer and Barton Gellman) McKay’s film gives us a portrait of a man who was able, through a combination of discipline, guile and luck, to bend reality to his will. With a tour-de-force performance by Bale at its core, Vice makes amply clear that Cheney was both impressive and ultimately quite terrifying.

Dir: Adam McKay
USA 2018 / 2h12m / 15
Subtitled Screening Sun 10 Feb, 20:30

Burning

Fri 8 – Thu 21 February

Shortlisted for this year’s Academy Award for Best Foreign Language Film, Burning has been generating well-deserved buzz since it premiered at Cannes and won the prestigious FIPRESCI prize. Directed by Lee Chang-dong (Poetry) and based on a short story by Haruki Murakami, it is an absorbing puzzle, centred around a love triangle where all participants are enigmatic, hiding information from us and each other.

Jong-su (the remarkable Ah-in Yoo) is a taciturn twenty-something delivery man whose world is irrevocably changed when he runs into the beautiful Haemi (Jong-seo Yun), a girl he knew in childhood. He quickly falls for Haemi’s shy charm and they embark on an intense relationship. But when Haemi finally returns, she is accompanied by a handsome, wealthy new ‘friend’ called Ben (The Walking Dead’s Steven Yeun). Fascinated but wary of Ben, Jong-su finds himself becoming increasingly paranoid about the charismatic stranger’s motives towards the girl he loves. When Haemi vanishes, her phone disconnected, her messy apartment cleaned up, her cat nowhere to be seen, Jong-su becomes obsessed with finding out what has happened.

With a deliberately slow pace and a hypnotic soundtrack by Mowg, Lee carefully and cleverly reveals surprises that end up having huge ripple effects, building to a finale that’s shocking without feeling manipulative. Burning is a delicate but fierce portrait of jealousy and obsession which will stay with you long after it has ended, and is undoubtedly one of the best films of the year so far.

Dir: Lee Chang-dong
South Korea 2018 / 2h28m / 15
Korean with English subtitles
Ciné Sunday Sun 10 February, 11:00
**Can You Ever Forgive Me?**

**Fri 8 – Thu 14 February**

Based on her memoir, *Can You Ever Forgive Me?* is the strange-but-true story of Lee Israel, a mastermind of literary forgeries. In the hands of director Marielle Heller (*The Diary of A Teenage Girl*) this affecting tale is less about how the writer got away with such deceptions, as it is about her motivation to do so. With a deeply affecting performance by Melissa McCarthy in the lead role and scene-stealing turn by Richard E. Grant as her accomplice, there’s well deserved Oscar buzz already circulating around this movie.

Once a best-selling author, by the early 1990s Lee Israel has been consigned to the bargain bin. Disregarded by peers, socially awkward and frankly, bitter, her life has become an isolated one, with only an elderly cat and old pal, alcoholic bon vivant Jack Hock (Grant), for company. With her latest book, a biography of Estée Lauder selling poorly, Israel is in dire financial straits. On a whim she decides to start penning counterfeit letters from renowned writers such as Noel Coward and Dorothy Parker, selling them to unsuspecting collectors. Mimicking the writing styles of her favourite authors, she soon discovers a talent for writing in the voice of dead literary giants, pawning them off to bookstores and memorabilia shops as genuine artefacts that her “cousin” found in his house. But as her web of deception grows and the demand for the documents snowballs, she has to go to greater and greater lengths to both produce material and conceal her crime.

McCarthy is terrific, clearly relishing the opportunity to play this complex character. More than a simple character study, *Can You Ever Forgive Me?* is also a fascinating portrait of the ruthless nature of the publishing world. The result being, even though you know what Israel has done is unethical and illegal, forgiveness comes easily.

**Dir: Marielle Heller**

**USA 2018 / 1h47m / 15**

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**Green Book**

**Fri 15 – Thu 21 February**

Peter Farrelly (*Dumb and Dumber*) may seem an unlikely choice to direct a crowd-pleasing prestige picture about race relations in 1960s America, but many critics agree he has produced a real awards contender, already scooping the coveted Audience Award at the Toronto International Film Festival last year.

Set in 1962, *Green Book* (named after the guidebook which advised people of colour on establishments in which they’d be welcome in America) tells the story of African-American pianist Don Shirley (Academy Award Winner Mahershala Ali) and his racist Italian-American driver and bodyguard Tony ‘Lip’ Vallelonga (Viggo Mortensen) as they embark on a tour of the Deep South in the 1960s. The set-up is a classic odd-couple road trip as the two men clash almost immediately; Shirley is sophisticated and well-spoken, while Tony is rude, unafraid of violence and quick to temper. As they spend more time together, however, Tony’s prejudices are broken down and the two men come to recognise and appreciate each other.

*Green Book* is based on stories told by Tony to his son Nick Vallelonga (co-writer of this film) and consequently the film has drawn some criticism for its dramatisation of events and the factual accuracy of its portrayal. As Oscar season approaches, it will be interesting to see if these factors affect its chances come February. There is no denying, however, that Ali and Mortensen are two intelligent performers at the top of their game and their chemistry, as well as Farrelly’s light, humorous touch, makes this a trip very much worth taking.

**Dir: Peter Farrelly**

**USA 2018 / 2h10m / 12A**

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**Subtitled Screening Sun 17 February, 20:45**

**Senior Citizen Kane Club Thu 14 February, 10:30**

**Bring a Baby Thu 14 February, 10:30**
All Is True

Fri 15 – Thu 28 February

There is no filmmaker better suited to bring a story about the life of William Shakespeare to the big screen than Sir Kenneth Branagh. As an actor and director, throughout his long career, Branagh has had a special affinity with and talent for the famous bard’s work and he approaches this tribute to the great man’s final years with sensitivity, grace and gentle humour.

Working from a script written by Ben Elton, All Is True begins in 1613 as an ageing Shakespeare returns home to Stratford following a disastrous performance of his final play Henry VIII, where a cannon misfired, causing the playwright’s beloved Globe Theatre to burn down. The long absent genius receives a lukewarm reception from his family – older wife Anne (Dame Judi Dench) and adult daughters Susanna (Lydia Wilson) and Judith (Kathryn Wilder). Now a man of leisure, the retired bard fills his days with less literary pursuits, notably gardening. But other concerns soon come to occupy his time – a local dispute, and aspersions on Susanna, stemming from the religious tensions in an England where the Puritans are on the rise. He also receives a visit from the Earl of Southampton (Sir Ian McKellen), believed by some to be the inspiration for Shakespeare’s love poetry.

Elton, known more for his broad comedy, brings a more melancholy and insightful tone to this, imagining what it must have been like to live with such artistic talent, especially at the ebb of an illustrious career. It goes without saying that Dench and McKellen are terrific but the real star here is Branagh, who brings a depth of pathos and warmth to this role he was born to play; a true joy to watch. All Is True is quality British filmmaking at its very best.

Dir: Kenneth Branagh

UK 2018 / 1h41m / 12A

“...quality British filmmaking at its very best.”

Ciné Sunday Sun 17 February, 11:00
Senior Citizen Kane Club Thu 21 February, 10:30
If Beale Street Could Talk

Fri 22 – Thu 28 February

Following the achingly beautiful Oscar-winner Moonlight, the expectations were high for Barry Jenkins’ next project. Surrounding himself with many of the same creative collaborators and choosing source material perfectly aligned to his talents and concerns, he has knocked it out of the park yet again. If Beale Street Could Talk, based on the novel by James Baldwin, is a fiercely poetic film about love, inequality, and survival.

Newcomer Kiki Layne plays Tish, a 19-year-old living in Harlem in the early 1970s who is hopelessly in love with boyfriend Fonny (Race’s Stephan James), a 22-year-old sculptor she has known since her childhood. They’re excited about getting married until he is arrested, charged with raping a Puerto Rican woman. Tish knows he didn’t do it, but she has another bombshell for him while he’s behind bars awaiting trial: she is pregnant. Following multiple characters, flashing back and forth from the present to the beginning of the couple’s relationship, we gradually learn more about their lives, their families, their neighbourhood and the way racial inequality, both subtle and overt, has led directly and indirectly to the devastating situation the couple find themselves in.

Layne and James are heartbreaking as a young couple torn apart, but the film comes truly alive with the cast of characters which flesh out their world (Atlanta’s Bryan Tyree Henry in particular is a standout in a tiny role). Cinematographer James Laxton gives us a 1970 Harlem that feels both authentic and dreamlike, with his moving camera gracefully articulating the characters’ feelings, while Nicholas Britell’s lush score echoes a range of moods, from bliss to rage. Jenkins has done Baldwin’s words justice, managing to craft a film which has an intimate love story at its core but is also a sweeping commentary on the systematic racism which is part of African-American life.

Dir: Barry Jenkins

USA 2018 / 1h59m / 15

Ciné Sunday Sun 24 February, 11:00
Subtitled Screening Sun 24 February, 20:45
Bring a Baby Thu 28 February, 10:30
Senior Citizen Kane Club Thu 28 February, 10:30

“...a fiercely poetic film about love, inequality, and survival”
On the Basis of Sex

Fri 1 – Thu 7 March

Following on from the award-winning documentary RBG about Judge Ruth Bader Ginsburg, which featured in our last cinema guide, On the Basis of Sex is an engaging biopic which takes us back to the formative years of her incredible career.

Director Mimi Leder’s film begins in 1956, at which point Ginsburg (The Theory of Everything’s Felicity Jones) is one of the first women to attend Harvard Law School, where Martin (Call Me By Your Name’s Armie Hammer) also studies. Despite the obstacles they face – Martin’s cancer treatment, and a sexist culture which is resistant to hiring female attorneys – Ginsburg has an opportunity to make a difference when she takes up the case of a man who has been denied a caregiver tax deduction because of his gender. She hopes that, if she wins the case, she can set a precedent for other discriminatory gender laws to be overturned and potentially change how human rights are recognised in America.

With a screenplay written by Ginsburg’s nephew Daniel Stiepleman, On the Basis of Sex intertwines her story with that of a changing nation; recognising that Ginsburg played a significant role in implementing a shift in how equality was enshrined in American law. This sincere and accomplished biopic manages to do justice to one of the most important women of our time.

Dir: Mimi Leder
USA 2018 / 2h / 12A

Foxtrot

Fri 1 – Thu 7 March

Despite earning an Oscar nomination last year and winning the Grand Jury Prize at the Venice Film Festival, Foxtrot caused controversy on home turf, where it was denounced by the Minister of Culture for presenting a negative view of the Israeli state. Director Samuel Maoz turns his critical eye towards military operations and the smug culture of the upper-class Tel Aviv bourgeoisie.

Divided into three distinct acts, the film starts by introducing architect Michael Feldman (Lior Ashkenazi) and his wife Daphna (Sarah Adler), who live in a well-to-do Tel Aviv neighbourhood. Their son Jonathan (Yonatan Shiray) is away serving in the Army and their daughter Alma (Shira Haas) is too preoccupied with her own life to notice that her parent’s marriage is struggling. But when Daphna answers the door to a military delegation delivering news about Jonathan, the family’s world unravels. Michael spirals into anger, only to subsequently experience one of life’s unfathomable twists – a twist that can only be rivalled by the surreal military experiences of his son. Moving from Tel Aviv to the remote military post where Jonathan was stationed, Foxtrot shows us precisely how much damage can ensue when young soldiers, barely able to tell their toe from a trigger, experience boredom and loneliness.

Every frame is carefully considered, and every line of dialogue essential. The result is not sterile or unemotional but the opposite, as Foxtrot elegantly reveals a situation which is absurd, tragic, and ultimately futile. Much of the film’s power comes from the performances of seasoned veterans Ashkenazi and Adler in what may be arguably some of the best work they’ve ever delivered on screen.

Dir: Samuel Maoz
Israel / Germany / France / Switzerland 2017 / 1h54m / 15
Hebrew with English subtitles
Lebanese filmmaker Nadine Labaki’s *Capernaum* takes us onto the gritty, lonely streets of Beirut with this moving coming-of-age story. Working with a largely non-professional cast, whose lives mirror some of the experiences shown on screen, this film is a rallying cry against social injustice. By showing us the day-to-day reality through the eyes of one little boy trying to survive amongst the hardship, Labaki has crafted a film that feels universal and urgent.

As the film opens, Zain (Zain Al Rafeea) is in the process of taking his parents to court having filed a lawsuit against them for his very existence. As the tale unfolds, we learn why this passionate and sensitive young boy feels it would be better if he had never been born. Zain may be only 12-years-old but he is world weary. With numerous children to care for, his parents’ have resorted to all kinds of illegal and dangerous schemes to keep the family afloat. But when his parents decide to sell his beloved 11-year-old sister’s hand in marriage to a much older and suspect man, it is the final straw for young Zain. Heartbroken, he decides to run away. While living on the streets he is befriended by Rahil (Yordanos Shiferaw), an Eritrean illegal immigrant and helps her to care for the baby that she is forced to hide from her employers. But life on the streets is extremely precarious, and as time goes on it offers Zain fewer and fewer places to hide.

Like *Salam Bombay*, *Kes*, or *The Bicycle Thieves*, this is a film which is a sobering reminder of how resilient children are, and sadly often have to be, living in difficult circumstances most of us can barely imagine. It’s been shortlisted (in what is proving to be an extremely competitive year) for the Academy Award for Best Foreign Language Film – but whether it wins or not, *Capernaum* will be counted as one of the great films about childhood.

Dir: Nadine Labaki

**Lebanon 2018 / 2h13m / cert tbc**

Lebanese with English subtitles

Ciné Sunday **Sun 10 March, 11:00**

Senior Citizen Kane Club **Thu 14 March, 10:30**
After the incredible success of intergalactic blockbuster *Avengers: Infinity War* and *Black Panther*, the mighty Marvel Cinematic Universe shows no sign of slowing down any time soon. *Captain Marvel*, somewhat shockingly the first Marvel film with a solo female lead character and the first to be directed by a woman (Anna Boden, co-directing here with regular collaborator Ryan Fleck) is set to introduce the most powerful Marvel character seen onscreen yet, as well as some overdue diversity to one of film’s biggest franchises.

Brie Larsen, who won the Best Actress Oscar for her sensitive, heartbreaking performance in 2015’s *Room*, plays the titular Captain Marvel, an alien who crash-lands in 1990s America and her human alter ego, Carol Danvers, a pilot in the U.S. Airforce. Earth becomes caught in an intergalactic war beyond its control, as the villainous, shape-shifting Skrulls begin infiltrating society by posing as humans and Carol realises that her extra-terrestrial heritage will soon play a part in the fate of her new home.

Setting the film in the 90s allows us to be reintroduced to digitally de-aged, younger versions of familiar characters such as Samuel L. Jackson’s Nick Fury, (complete with hair and no eyepatch) and Lee Pace’s *Guardians of the Galaxy* villain, Ronan the Accuser, and there are sure to be a few surprises along the way. With a stacked cast of new characters, including Jude Law and Annette Bening in mystery roles as well as Carol’s adorable cat Goose, this is set to be another smash hit for Marvel.

The outpouring of grief and support when comic book legend Stan Lee passed away last November was testament to the power of his creations, and this latest film from Marvel Studios brings one of his most beloved characters to the big screen at last. We can’t wait to join her on this adventure.

**Dirs:** Anna Boden and Ryan Fleck

**USA 2019 / duration tbc / cert tbc**

Relaxed Screening **Sun 10 March, 10:30**

Subtitleed Screening **Mon 11 March, 18:30**

Bring a Baby **Thu 14 March, 10:30**
Based on a short story by Swedish author John Ajvide Lindqvist who also wrote *Let The Right One In*, this is a contemporary take on a folk tale which is unlike anything else you will see all year.

Tina (Eva Melander) has a bestial-looking face, a scar above her tailbone, and the ability to sense or smell how people feel. At the border crossing where she works, she is the best officer in the station. She is especially adept at detecting fear or unease, skills that make her an invaluable border guard. But her unique abilities come at a heavy price: Her appearance has left her bullied all throughout her life, and the only meaningful relationships she has are with her senile father and her boyfriend Roland, who trains dogs that instinctively hate her. Her life changes on one fateful afternoon, when a man like her crosses the border. His name is Vore (Eero Milonoff), and it seems he knows a bit more about her origins than she does.

Not for the faint at heart, Abbasi manages to navigate graphic content in a way that never feels exploitative because at its core, this is a film about loneliness and how seductive a person can be when they claim to have all the answers to your questions. Tina’s lack of self-esteem and alienation feel relatable, and it’s a credit to Melander that she never loses sight of the humanity of her character underneath the prosthetics. Walking a fine line between love story and horror film, *Border* is a film that will certainly provoke debate, and is all the better for it.

Dir: Ali Abbasi

**Border**
*Gräns*

Fri 8 – Thu 14 March

Swedish with English subtitles

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**SQIFF Shorts on Tour**

Wed 13 February, 18:15

SQIFF (Scottish Queer International Film Festival) presents an inclusive selection of LGBTQ+ short films from their 2018 Festival Opening Night. Headlining the programme is *VISIBLE*, created by Campbell X and Kayza Rose, who explore QTIPOC (queer, trans, and intersex people of colour) histories, challenging mainstream perceptions and sanitisation of legacies, and celebrating complexity, multiplicity, myths, gossip, and legends. Also featured are stories of a lesbian sports star coming out, being gay in the Maldives, queer working class vulnerability, and more.

Supported by Film Hub Scotland.

Dirs: Various

**Various**

Various / 1h14m / recommended 15+

English language captions for D/deaf and Hard of Hearing access
Khrustalyov, My Car!

Khrustalyov, mashinu!

Wed 6 February, 20:30

Khrustalyov, My Car! were allegedly the first three words spoken – by Lavrentiy Beria – in post-Stalinist Russia. Aleksei German’s magnificent film offers a view of the final days of Stalin’s regime that is far more chilling, irreverent, and mordantly funny than anything Armando Iannucci could dream up.

The film is seen through the eyes of the fictitious general Yuri Klensky, who, after years of weathering the storm, is arrested when there is a clampdown on Jews and doctors (even if it is never clear that Klensky is either). After months of torture, degradation and humiliation, he is called to Stalin’s dacha to administer to the dying despot.

With its novelistic detail, epic scope and audacious tonal shifts, the film bears comparison to Kafka’s The Trial, Bulgakov’s The Master and Margarita, and Kundera’s The Joke. But Khrustalyov, My Car! is first and foremost a work of cinema. Combining luminous black and white photography and complex long takes that recall Bela Tarr; the grotesque exuberance and non-stop movement of Fellini; the surreal visual wit of Bunuel; and another level of visual invention that anyone who has seen Hard to Be a God will know is unique to German, the film is a aesthetic marvel from start to finish. Indeed, there are images here that you may never forget.

Dir: Aleksei German
Russia / France 1998 / 2h26m / 18
Russian with English subtitles

The Last Movie

Thu 28 February, 20:30

As a film director, Dennis Hopper is often portrayed as a one-hit wonder whose career behind the camera effectively started and finished with Easy Rider. The reality is that Hopper made three even greater films: the punk masterpiece Out of the Blue, L.A. gang drama Colours, and, best of all, The Last Movie. This uncompromising follow-up to Easy Rider has been almost impossible to see since its release in 1972, but now it’s been lovingly restored.

Hopper stars as stuntman filming a western in Peru. But when an actor is killed in a stunt, he quits and takes up with a local prostitute. His idyll is shattered, however, when locals who don’t understand cinema ask him to take part in their ‘movie’, in which the cameras are fake and the violence is real.

A powerful film about the genuinely strange power that films have over us, The Last Movie is the work of a true extremist, both behind and in front of the camera. Hopper the director sets fire to the rule book, while Hopper the actor puts on a display of method acting to rival anything by Brando or his friend, James Dean. The studio hated it, critics accused Hopper of hubris, but time has shown The Last Movie to be the most challenging and experimental film to come out of the New Hollywood movement of the late 60s and early 70s. The rediscovery of the year.

Dir: Dennis Hopper
USA 1971 / 1h49m / 15
Silent Divas: Assunta Spina with live score

Sun 3 March, 18:45

Passion! Jealousy! Revenge! A Kind of Seeing presents one of Italian cinema’s greatest ‘silent divas’ on the big screen with live musical accompaniment performed by not-so-silent six-piece Italian folk band The Badwills.

*Assunta Spina* tells the dramatic story of our eponymous heroine: a beautiful laundress in 1910s Naples torn between men who can’t control her passions. The great Francesca Bertini stars as Assunta and has since been credited as the film’s co-director. Though Bertini was a powerful woman in the industry at the time, her films filled with strong female leads are now rarely seen. This beautiful version was recently restored by Cineteca di Bologna with the original colour tinting. Complementing the film’s striking setting in busy Neapolitan streets, The Badwills’ brand new live score reflects the passion on-screen by drawing on folk music and songs of the era rooted deep in the band’s repertoire of traditional southern Italian dances such as the tarantella.

*Silent Divas: Assunta Spina* is touring Scotland uncovering the hidden histories of women and this event is part of the Dundee Women’s Festival. Accompanying the feature will be a selection of short films programmed by archive activists, *Invisible Women* (aka Camilla Baier and Rachel Pronger) who seek out and champion the work of female filmmakers who have been overlooked, un-credited or left out of the history of cinema.

Supported by PRS Foundation’s The Open Fund for Organisations and Film Hub Scotland, part of the BFI’s Film Audience Network and funded by BFI and Creative Scotland. [www.akindofseeing.co.uk](http://www.akindofseeing.co.uk)

Tickets £9
£7 students, unwaged and under 21s

Dirs: Francesca Bertini, Gustavo Serena

Italy 1915 / 1h30m / recommended 12+

Italian with English subtitles
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### Accessible Screenings

Audio description is available on all screenings of Mary Queen of Scots, Vice, Green Book, If Beale Street Could Talk, On the Basis of Sex and Captain Marvel.

The following films will be subtitled:

- **Mary Queen of Scots**
  - Mon 4 February, 15:45

- **Vice**
  - Sun 10 Feb, 20:30

- **Green Book**
  - Sun 17 February, 20:45

- **If Beale Street Could Talk**
  - Sun 24 February, 20:45

- **On the Basis of Sex**
  - Mon 4 March, 18:30

- **Captain Marvel**
  - Mon 11 March, 18:30

### Relaxed Screenings

We’re pleased to bring you three Relaxed Screenings in this Guide:

- **Ernest et Céleste**
  - Sun 3 February, 10:30

- **The LEGO Movie 2**
  - Sun 24 February, 10:30

- **Captain Marvel**
  - Sun 10 March, 10:30

**Tickets: £4**
Sunday Morning Screenings:

Mary Queen of Scots
Burning
All Is True
If Beale Street Could Talk
On the Basis of Sex
Capernaum

Sun 3 February 11:00
Sun 10 February 11:00
Sun 17 February 11:00
Sun 24 February 11:00
Sun 3 March 11:00
Sun 10 March 11:00

Roll on Sunday...
People Still Call It Love

Passion, Affection and Destruction in Japanese Cinema

Love, in all its semblances and dimensions, is a state so universally experienced by humankind that it has provided a perpetual source of inspiration in the long history of global cinema.

The Japan Foundation Touring Film Programme 2019 features thoughtfully selected works from Japan’s artistic repertoire, all focusing on this theme in one way or another. As the conventional binaries defining what it means to love continually give way to new understandings of this sweeping emotion, so too does this year’s curation aim to provide insights into a wider context of love in Japanese society.

The Scythian Lamb

The dwindling port town of Uobuka decides to welcome six strangers into the community in an effort to mitigate its population decline. Unassuming city official Hajime Tsukisue (Ryo Nishikido) is put in charge of the welcoming committee, making sure that the outsiders settle in well. Before long, his initially friendly attitude begins to wane as he discovers that the motley crew of newcomers have a chequered past and uneasiness begins to creep over the town’s residents. He soon discovers that the mysterious six are being rehabilitated as part of the government’s new parole initiative. But as the strangers begin to infiltrate the town, establishing relationships with the locals, inexplicable things begin to occur.

Blending dark humour and taut suspense, director Daihachi Yoshida studies the human condition in his adaptation of a thriller Manga by the maestro team of Yamagami Tatsuhiko and Mikio Igarashi.

Dir: Daihachi Yoshida
Japan 2018 / 2h6m / 15
Japanese with English subtitles

Sat 23 February, 18:00
Destiny: The Tale of Kamakura
DESTINY 鎌倉ものがたり

Sun 24 February, 18:00

Soon after tying the knot with mystery author Masakazu Isshiki (Masato Sakai), young bride Akiko (Mitsuki Takahata) finds her new life in old-town Kamakura is steeped in legend as frequent encounters with supernatural creatures become her everyday normalcy. However, upon waking one day, Masakazu finds his new bride spirited away, seemingly having departed for the afterworld. Masakazu embarks on an epic journey to the other side to bring her back and meet his destiny – but will he succeed?

Takashi Yamazaki offers an offbeat narrative where lore and reality are spun together in this extravagant live-action adaptation of Ryoho Saigan's fantasy Manga, stylised in a distinctively Hollywood mode.

Dir: Takashi Yamazaki
Japan 2017 / 2h9m / PG
Japanese with English subtitles

Dad's Lunch Box
パパのお弁当は世界一

Mon 25 February, 18:00

Based on a simple but touching true story that gained viral recognition on social media. A newly divorced father (Toshimi Watanabe) finds himself out of depth when faced with the unfamiliar challenge of preparing his daughter's daily lunchbox. The film charts his progress from novice fiascos to increasingly elaborate designs, as his confidence grows at the same steady rate as his improving bond with his daughter.

Refusing to perpetuate the role of the Japanese absentee father, Masakazu Fukatsu highlights the existence of more profound relationships between single fathers and their children, while providing an insight into the growing niche of papaben, or bento lunches prepared by fathers dipping their toes into the culinary world.

Dir: Masakazu Fukatsu
Japan 2017 / 1h16m / PG
Japanese with English subtitles

Supported by the Great Britain Sasakawa Foundation, Japan Airlines, Yakult, and Japan Centre.

© 2017 “Destiny: The Tale of Kamakura” Film Partners
© 2017 「パパのお弁当は世界一」製作委員会
Three Stories of Love

Offering a glimpse into the microcosm of relationships within Japanese society, three vignettes tell very different stories of love, loss and rejection.

Housewife Toko (Toko Narushima) is trapped in a loveless marriage, but an encounter with a sympathetic scam artist offers respite from her bleak life. An intuitive bridge inspector (Atsushi Shinohara) cannot get past the brutal and random murder of his wife three years prior, and his heartbreak sends his life in a downward spiral. Shinomiya, a lawyer with an inflated ego, enjoys mistreating his younger male lover, but his emotional unavailability turns out to be vulnerability when his life comes crashing down and he seeks refuge with a school friend he once loved.

Named the best Japanese film of 2015 by Kinema Junpo and Mark Shilling of The Japan Times, this tenderly crafted work puts the loneliness of modern life on full display.

Dir: Ryosuke Hashiguchi
Japan 2015 / 2h20m / 15
Japanese with English subtitles

Penguin Highway

10-year-old Aoyama (Kana Kita) is serious beyond his years. An enthusiastic scientist, he spends his childhood days absorbed in notebooks full of observations and theories, while dodging his bullies' comments with sharp wit. All the while he counts down the days until adulthood (just under four thousand to be exact) when he’ll finally be able to marry his crush – a young dental hygienist referred to only as ‘Onee-san’, or ‘Miss’ (Yu Aoi). Aoyama’s world is abruptly changed when his sleepy little town experiences a puzzling influx of a colony of penguins – despite it being the middle of summer and nowhere close to the sea! Armed with his inquisitive mind, Aoyama enlists his friends in a mission to investigate this phenomenon, which serendipitously seems connected to the charming ‘Miss’.

This debut anime feature from Hiroyasu Ishida is a highly imaginative rendition of Tomihiko Morimi’s 2010 novel of the same title which has been recognised with a Nihon Science Fiction Taisho Award. A mysterious tale bound to capture the hearts of young and old!

Dir: Hiroyasu Ishida
Japan 2018 / 1h58m / 12A
Japanese with English subtitles

Where Chimneys Are Seen

Based on Rinzo Shiina’s absurdist novel, the film focuses on the microcosm of a house in 1950s Tokyo. Ryukichi (Ken Uehara) and Hiroko (Kinuyo Tanaka) are a married couple who, despite having two upstairs lodgers living with them, are desperately poor and go to complicated lengths to avoid unwanted pregnancies. In a bid to help their situation out, Hiroko secretly takes on a part-time job that aggravates Ryukichi who senses that his wife (who had been married once before but was seemingly widowed in the Second World War) is hiding something from him. He appears to be vindicated when a child is abandoned on their doorstep by someone who claims to be Hiroko’s first husband.

Widely regarded as the work most representative of Gosho’s concern for the lives of lower-middle class individuals, this drama (entered into the 3rd Berlin International Film Festival) is a rare find that focuses on marriage and family life in the post-war period of industrialisation.

Dir: Heinosuke Gosho
Japan 1953 / 1h48m / 12A
Japanese with English subtitles
**Artist's Choice**

We offer our exhibiting artists the chance to screen a film alongside their work. To coincide with her exhibition *Pieces of You Are Here*, Lorna Macintyre has chosen Werner Herzog's *Cave of Forgotten Dreams*.

**Cave of Forgotten Dreams 3D**

**Sun 3 February, 13:00**

"I love this film. Herzog takes you into the Chauvet caves in the South of France and shows you the oldest paintings in the world. In the process he conveys the immediacy of the past in his own idiosyncratic style," says Lorna Macintyre of the wonderfully quirky yet profound *Cave of Forgotten Dreams*.

Directed by Werner Herzog, the film explores the story of the cave art discovered at Chauvet-Pont-d'Arc in France in 1994. Dating back 32,000 years, the caves contain some of the earliest examples of human art. The paintings were discovered in pristine condition but are so vulnerable that even human breath could endanger them. This makes the achievement in documenting them all the more remarkable. The film introduces us to some cheerfully eccentric characters and invites the viewer to muse on what art means to us as humans.

Whatever the motivation, these paintings are achingly beautiful. When Herzog’s camera glides along the cave walls, accompanied by the music of cellist Ernst Reijseger, it’s impossible not to be moved and awed.

Dir: Werner Herzog  
**USA 2010 / 1h30m / 3D / U**

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**Artists’ Talk: Jane and Louise Wilson**

**Fri 8 March, 18:00**

Museums and galleries across the UK are taking part in a nationwide programme of talks, events and exhibitions to celebrate the 250th anniversary of the Royal Academy of Arts. Here at DCA we are delighted to be part of that celebration, bringing Royal Academicians Jane and Louise Wilson to Dundee for a special Q&A event. Hosted by Beth Bate, Director of DCA, this in-conversation will also be the first in our 20th birthday programme.

Jane and Louise Wilson have been working collaboratively for over two decades. They have gained national and international reputation as artists working in photography and the moving image, installation in an expanded form of cinema and lens-based media. Jane and Louise graduated in 1989 from Newcastle Polytechnic and Dundee of Jordanstone College of Art and Design (DJCAD) respectively; their final degree show comprising a joint exhibition held in Dundee and Newcastle. The following year they went on to do a MA in Fine Art at Goldsmiths, London, and in 1999 were nominated for the Turner Prize. In 2012, Jane and Louise exhibited at DCA with a show that brought together two bodies of work: *Atomgrad (Nature Abhors a Vacuum)*, and *Face Scripting – What Did the Building See*.

The Royal Academy is the world’s foremost artist and architect-led institution. Since its foundation in 1768, the membership of Royal Academicians has included over 650 of Britain’s most eminent artists and architects. With support from Art Fund, this far-reaching programme celebrates Royal Academicians, past and present foregrounding the impact they have had throughout the UK.

In 2019, DCA will be celebrating its 20th Anniversary and we’re inviting you to join us – keep an eye on our website and social channels to see what’s coming up!
Island of the Hungry Ghosts

Sun 10 February, 18:00

Located off the coast of Indonesia, the Australian territory of Christmas Island is inhabited by migratory crabs travelling in their millions from the jungle towards the ocean, in a movement that has been provoked by the full moon for hundreds of thousands of years. Poh Lin Lee is a ‘trauma therapist’ who lives with her family in this seemingly idyllic paradise. Every day, she talks with the asylum seekers held indefinitely in a high-security detention centre hidden in the island’s core, attempting to support them in a situation that is as unbearable as its outcome is uncertain. As Poh Lin and her family explore the island’s beautiful yet threatening landscape, the local islanders carry out their own rituals for the spirits of those who died on the island without a burial, making offerings to appease the lost souls who are said to be wandering the jungles at night looking for home.

Island of the Hungry Ghosts is a unique documentary that moves between the beauty of natural migration and the chaotic and often tragic migration of humans.

Dir: Gabrielle Brady
Germany / UK / Australia 2018 / 1h38m / 12A

Hale County This Morning, This Evening

Fri 1 and Sun 3 February

Dazzling and sun-drenched, Hale County This Morning, This Evening is an innovative, impressionistic portrait of contemporary life in Hale County, Alabama. Constructed from a series of fleeting, quotidian moments – church services, basketball practice and family gatherings – RaMell Ross’ careful, considered project was filmed over five years.

Taken as a whole, the film serves as an urgent and current political critique, questioning issues of representation and stereotype prevalent in images of Black America and investigating the reproduction of blackness via film and photography. Ross delivers one of the most important works of non-fiction filmmaking of the year.

Dir: RaMell Ross
USA 2018 / 1h26m / cert tbc

www.dca.org.uk
**Performance & Exhibition**

**Exhibition on Screen: Young Picasso**

**Tue 5 February, 18:00**

Pablo Picasso is one of the greatest artists of all time - and right up until his death in 1973 he was the most prolific of artists. Many films have dealt with these later years – the art, the affairs and the wide circle of friends. But where did this all begin? What made Picasso in the first place? Too long ignored, it is time to look at the early years of Picasso; the upbringing and the learning that led to his extraordinary achievements.

Young Picasso visits the cities of Malaga, Barcelona and Paris in turn, exploring their influence on Picasso, focusing on specific artworks from these early years. Looking carefully at two key early periods – the so-called Blue Period and Rose Period – the film takes us all the way to 1907 and the creation of a critical painting in the history of art – Les Demoiselles d’Avignon.

Tickets £12
£9 students and under 21s

**Live from the Met: La Fille du Régiment**

**Sat 2 March, 17:55**

Full of wit and invention, Donizetti’s comic opera is a delight. The famous aria Ah, Mes Amis, with its nine high Cs, is one of opera’s most show-stopping numbers. Bel canto stars Pretty Yende and Javier Camarena take on the challenging vocal fireworks in Laurent Pelly’s hilarious staging.

Orphaned as a small child and raised by an entire army regiment, the spirited Marie has grown up as the regiment’s ‘daughter’, raising morale and spreading joy. Tonio, a local man, falls in love with her and even joins the army for her sake. But a chance encounter with a noblewoman sparks a sudden revelation, and a tale unfolds of secret identities, long-lost family, and murky pasts.

Tickets £20
£12 under 21s and students

**Bolshoi: The Sleeping Beauty (Encore)**

**Sun 10 March, 15:00**

The Princess Aurora falls under the curse of the Evil Fairy Carabosse on her sixteenth birthday, falling into a deep slumber of one hundred years. Only the kiss of a prince can break the spell.

A resplendent fairytale ballet performed by the Bolshoi, The Sleeping Beauty features scores of magical characters including fairies, Little Red Riding Hood, Puss in Boots, and a beautiful young Princess Aurora performed by Olga Smirnova. This is classical ballet at its finest, captured live in January 2017.

Tickets £17.50
£15 students and under 21s
The LEGO Movie 2: The Second Part

Fri 15 – Sun 24 February

Remember a few years ago when Everything Was Awesome? Well, five years on (OK, so we had some fun with Batman and Ninjago hijinks in the interim) and here we are reunited with the original awesome creative team for another brick-filled, big screen adventure. Referencing a whole range of popular sci-fi and superhero movies, with a script unafraid of a few groan-inducing gags, it’s time to go where no brick has gone before.

Returning to the city of Bricksburg, we discover that Duplo invaders have long since turned the place into a post-apocalyptic wasteland, although Emmet seems completely unaffected by this dramatic change and pretends everything is still awesome. Everyone else, however, has been toughened up and hardened by this new environment, making them ready to rise up and fight for the restoration of their old life. The battle to defeat the invaders and restore harmony to the LEGO universe will take Emmet, Lucy, Batman and their friends to faraway, unexplored worlds, including a strange galaxy where everything is a musical. It will test their courage, creativity and Master Building skills, and reveal just how special they really are.

Directed by Mike Mitchell (Shrek Forever After, Trolls), the star-studded cast represent an entire assembly of superheroes – Channing Tatum, Jonah Hill, Margot Robbie, Jason Momoa and Gal Gadot – though Chris Pratt tops the lot playing not only our modest hero Emmet, but also Rex Dangervest, the galaxy-defending archaeologist, cowboy and raptor trainer... Does that sound strangely familiar?

Dir: Mike Mitchell

Denmark / Canada / Norway / Australia / USA 2019 / duration tbc / cert tbc

Tickets are £5 for under 21s / £6 for 21 and over, and a family ticket for four costs £19. Children under the age of 12 must be accompanied by an adult.

“Referencing a range of popular sci-fi and superhero movies, with a script unafraid of a few groan-inducing gags...”

DISCOVERY FAMILY FILM CLUB

Bring a Baby Thu 21 February, 10:30
Relaxed Screening Sun 24 February, 10:30
Ernest et Célestine

Sat 2 February, 13:00

Based on a well-loved Belgian children’s book series, Ernest et Célestine is a simple story of an unlikely friendship between a large bear and a tiny mouse and is one of those rare gems – a film which genuinely speaks to children and adults. With gorgeous watercolour-inspired drawings and a story which is both funny and exciting, Ernest et Célestine also teaches a lovely message about overcoming prejudice and celebrating difference.

Little Célestine lives in a mouse orphanage where at night the Sisters tell cautionary bedtime stories about the nasty big bears who live above them. But Célestine, who has a very active imagination and likes to draw, isn’t easily scared. When she finds herself face-to-face with Ernest, a grumpy, greedy, lonely bear, they become firm friends rather than enemies.

Presented in conjunction with 1+2 PanTayside as part of Languages Week, this film will be screened in French with English subtitles.

Dirs: Benjamin Renner, Vincent Patar, Stephane Aubier

France / Belgium / Luxembourg 2012 / 1h20m / U
In French with English subtitles

Relaxed Screening Sun 3 March, 10:30

JOIN OUR DISCOVERY YOUNG AMBASSADORS!

Discovery Film Festival is looking for new members aged 15 – 19 to join its team of Young Ambassadors.

Have you ever wondered how an award-winning film festival is put together? This is your chance to find out!

You’ll be involved in all elements of the festival: choosing the films, writing for our brochure, marketing the screenings and coming up with ideas for events and activities. During the festival there’s loads to do; you can introduce a film, choose the shortlist for a filmmaking competition, or even interview filmmakers about their work. You don’t need to have any experience to join the Young Ambassadors, just lots of enthusiasm and a love of film.

Sound interesting? Send an email to mike.tait@dca.org.uk telling us about your favourite film and why you’re interested in joining the team. We’ll invite you to come to a meeting where you can meet the current team, find out more, and maybe get to watch an exclusive preview of a new film!

“Being a DYA I have met some amazing people that have the same passion for film as I do. We have watched and talked about a very wide range of films which has broadened my knowledge and understanding of cinema programming and film.”

Adam, Young Ambassador

#scotlandloveslanguages
The Lady Eve

Sat 23 February, 15:30

Between 1941 and 1944, Preston Sturges wrote and directed an unprecedented run of classics American comedies. Sullivan’s Travels, The Palm Beach Story, The Miracle of Morgan’s Creek and Hail the Conquering Hero and each have their champions. But for pure screwball fun it is hard to beat The Lady Eve. As ever with Sturges, the plot is ridiculous, and he knows it. The incomparable Barbara Stanwyck plays a beautiful young con artist who seduces Charles Pike (Henry Fonda, a natural comic), the naive heir to the Pike Ale fortune, on an ocean cruise. When he gets wind of her real identity, he dumps her. But she takes her revenge by posing as Lady Eve Sidwich and seducing him all over again. Crazy, subversive and all the more sexy for having to run rings around a strict code of censorship, The Lady Eve is a virtually perfect comedy.

Dir: Preston Sturges
USA 1941 / 1h32m / U

V&A Dundee Ocean Liners: Speed and Style

This is the final film in our Ocean Liners: Speed and Style On Screen season, our collaboration with V&A Dundee. Learn more about the Ocean Liners: Speed and Style exhibition and plan your visit to V&A Dundee at vam.ac.uk/Dundee.

Valentine’s Day

Notting Hill

Thu 14 February, 20:30

The life of shy, floppy-haired bookshop owner William Thacker (Hugh Grant) is changed forever when he meets famous film star Anna Scott (Julia Roberts) in Notting Hill, the romantic favourite hitting our screens this Valentine’s Day.

A chance encounter between William and Anna involving spilled orange juice leads to a kiss that soon develops into a full-blown affair, much to the surprise of family and friends, including William’s eccentric Welsh housemate, Spike (Rhys Ifans). As William and Anna’s relationship deepens, they struggle to reconcile their radically different lifestyles in the name of love.

Grant and Roberts are hugely likable and share sparkling on-screen chemistry; you’ll be cheering them on to get together long before their fateful first kiss. With witty and intelligent dialogue and a shining London backdrop, Notting Hill is as charming as ever – the perfect date movie.

Dir: Roger Michell
UK / USA 1999 / 2h01m / 15

28 www.dca.org.uk
Relive the thrills of Ridley Scott’s sci-fi horror classic Alien, back on the big screen to celebrate its 40th anniversary.

While Star Wars (released two years earlier) was a family-friendly fantasy, Alien was a much darker beast: with its gruesome effects and the sexually suggestive creature designs of H.R. Giger, the film was science fiction for adults and a worldwide box office smash. It spawned several sequels/spin-offs and countless imitations, but in terms of creepy atmosphere and visceral scares, the original remains unmatched.

Dir: Ridley Scott
USA / UK 1979 / 1h56m / 4K / 15

Alien
Fri 1 & Thu 7 March
01382 432 444
www.dca.org.uk
Celebrate 20 years of DCA!

Our 20th birthday celebrations include a weekend of fantastic films – at 1999 ticket prices! Enjoy some of our favourites from the last two decades, including *The Illusionist*, *Pan’s Labyrinth* and *Sunshine on Leith* (sing-a-long!).

Plus! We’re thrilled to bring you a sneak peek of *Mid90s*, Jonah Hill’s new coming-of-age drama. Steeped in the sights and sounds of 1990s L.A. skate culture, it’s a nostalgic and vivid reminder of DCA’s former life as an unofficial skatepark. Full details available in our next Guide, or check www.dca.org.uk for updates.
Access

DCA welcomes everyone and we are committed to making our programme and facilities accessible. We accept the CEA card. Application forms and further details are available from Box Office as well as large print copies of DCA print material. Guide Dogs are welcome in our cinemas. Details of audio-described and subtitled screenings are listed in our print and online at our website.

For further information on access please contact us on 01382 432444.

DCA Cinema is supported by:

DCA follows BBFC recommendations. For further details about film classification or for extended film information, please refer to www.bbfc.co.uk

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DCA Box Office is open daily from 10:00 until 15 minutes after the start of the final film.

All week
£6.50 before 17:00
£7.50 from 17:00*
£1.50 additional fee for all 3D films*
DCA members enjoy £1 off tickets for standard screenings*

Special Prices**
Over 60s
Mon £5.50 all day
Tue – Fri £5.50 before 17:00
Students, un-waged and under 18s
Mon – Sun £5 all day
Disability
Free carer’s ticket on production of valid CEA card

* There are some pricing exceptions, please see film information for further information.
** Please bring proof of your status to DCA when purchasing or picking up reduced tickets.

Special Screenings:
Senior Citizen Kane Club
Over 60? Join us for a film with tea/coffee and biscuit – £6
Bring a Baby Screenings
For those with babies under 12 months old, includes tea/coffee and biscuit – £6
Discovery Family Film Club
£5 under 21s
£6 over 21s
Family ticket for four people £19
Relaxed Screenings
Relaxed screenings with consistent lighting and lower sound levels – £4
Ciné Sundays
Film, breakfast roll and tea/coffee – £8

Tickets cannot be exchanged or refunded after purchase except in the case of a cancelled performance.
Ticket offers are subject to availability and may not be used in conjunction with any other offer.
All tickets must be paid for at point of booking.
Whilst every effort is taken to ensure the accuracy of information within this guide, mistakes do happen.
DCA reserves the right to make changes to the programme as necessary.
DCA reserves the right to refuse admission.
DCA asks all customers to refrain from using mobile phones in the cinema.
Customers are welcome to take their drinks into our Cinemas, but are asked to refrain from going back to the bar during the screening.

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