

The Fleapit Cinema Club

Welcome to Season 13. With everyone either under the cosh or feeling the pinch to some degree, we thought that the emphasis this season should be on high quality entertainment. We haven't dumbed down but rather chosen from the wide range of requested titles for films that make good company. The usual mix is here from Britain, America, Europe and the rest of the world – and we have taken particular care with foreign titles to pick those that demonstrate what we have in common rather than what separates us. The two most requested films ever are on the list. At last, we are able to show *The Bicycle Thieves* while *M. Hulot's Holiday* makes a welcome return. Silent Night features Laurel, Hardy and Keaton in an unapologetic comedy showcase while we end with *Roman Holiday*, the film that launched Audrey Hepburn. Our Sunday matinées once again cover broad ground (*Gigi*, *Once Upon a Time in the West* and *The Godfather*) while the continuing popularity of classic French thrillers is acknowledged with the gripping *Les Diaboliques* and that of Dame Judy Dench with *Mrs. Henderson Presents* – one of the most enjoyable British films of the last few years.



The Fleapit Cinema Club

Westerham Hall
Quebec Avenue, Westerham, Kent.

Doors and bar open 7:30pm
Main Feature starts 8:00pm unless otherwise indicated

† *Sunday Matinée 2:30pm for 3:00pm*

THE SEASON AT A GLANCE

Oh, Mr. Porter!	25 th September '09
Remains of the Day	9 th October '09
Les Diaboliques	23 rd October '09
Gigi (<i>Sunday Matinée</i>)†	1 st November '09
Mrs. Henderson Presents	6 th November '09
The Bicycle Thieves	20 th November '09
The Blues Brothers	11 th December '09
The Motorcycle Diaries	8 th January '10
Once upon a Time in the West (<i>Sunday Matinée</i>)†	17 th January '10
M. Hulot's Holiday	22 nd January '10
Moulin Rouge	5 th February '10
The Godfather (<i>Sunday Matinée</i>)†	14 th February '10
North by North West	19 th February '10
Silent Night*	5 th March '10
Double Indemnity	19 th March '10
Volver	9 th April '10
Roman Holiday	23 rd April '10

**See programme for details*

Tickets for Members' Guests are £3.50
payable on the door.

Seats are allocated on a first come, first served basis.

Film Clubs are not bound by the classification system of the British Board of Film Censors. We leave it to the personal judgement of parents and guardians to decide if a film is suitable and will gladly give additional information on any of the films being shown.

For further information please contact:
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*The Fleapit
Cinema Club*

Thirteenth Season
September 2009 - April 2010

Oh, Mr. Porter!

25/9/09

1937. UK. 85 min. B&W.

Director: Marcel Varnel

Will Hay, Moore Marriott, Graham Moffatt

In this much-loved and very funny British comedy, Will Hay plays an accident-prone stationmaster sent by his family to rural Ireland to both get him out of the way and give him a final chance to make good. Arriving at Buggleskelly Station he discovers that the last five stationmasters all went mad; the ghost of One-Eyed Joe Miller supposedly haunts the building and the staff supplement their meager income by appropriating baggage from passing trains. Hoping to increase business by giving the station a much-needed makeover, he arranges for an excursion by a local football team without realising the footballers are criminals and he's just made British Rail accomplices in a gun-running ring...

Remains of the Day

9/10/09

1993. UK/ USA. 134 min. Colour

Director: James Ivory

Anthony Hopkins, Emma Thompson, James Fox, Christopher Reeve, Hugh Grant, Tim Pigott-Smith

Remains of the Day is one of the most successful merchant/Ivory collaborations and is filmed with their customarily meticulous attention to period and detail. Hopkins plays Stevens, the 'perfect' butler, so unswervingly devoted to serving his master that he shuts himself off from all other emotional ties. The new housekeeper (Emma Thompson) tries to awaken his humanity, but to no avail and it is only when the master dies embittered, does Stevens come to realise his sacrifice. Beautifully acted and paced, this is a bitter-sweet tale of a lost England.

Les Diaboliques

23/10/09

1954. France. 107 min. B&W.

Director: Henri-Georges Clouzot

Simone Signoret, Véra Clouzot, Paul Meurisse, Charles Vanel

Often referred to as 'the greatest film that Alfred Hitchcock never made', *Les Diaboliques* is a masterpiece of Grand Guignol suspense – a classic dark and surprising thriller. Set in a provincial boarding school, the headmaster, a ruthless womaniser, becomes the target of a murder plot concocted by his long-suffering invalid wife Christina and his latest mistress. But the simple murder plot goes wrong and the corpse disappears, prompting strange rumors of his reappearance which grow more and more substantial as the film careens wildly towards its breathless conclusion.

deserted ocean liner. Money well spent as *The Navigator* contains some of Keaton's most elaborate gags and smaller comedy gems, notably his losing battle with a deck chair and his attempt to shuffle a waterlogged deck of cards...

Double Indemnity

19/3/10

1944. USA. 107 min. B&W.

Director: Billy Wilder

**Fred MacMurray, Barbara Stanwyck,
Edward G. Robinson**

This is the high-water mark of 1940's film noir urban crime dramas. A greedy, weak man is seduced and trapped by a cold, evil woman amidst the dark shadows of the modern city...The film moves with ruthless determinism as each character gets what they seemingly deserve. Stanwyck, MacMurray, and Robinson give fine performances while the plot gives full rein to Wilder's cynical sensibility.

Volver

9/4/10

2006. Spain. 121 min. Colour.

Director: Pedro Almodóvar

Penélope Cruz, Carmen Maura, Lola Dueñas,

This gentle, observational comedy drama is celebrated Spanish filmmaker, Pedro Almodóvar's, 16th film and explores the relationships between three generations of women in a Spanish family. The title means 'return' and the story takes an unusual and mystical twist when the ghost of the dead mother starts to appear. Gloriously shot, *Volver* retains Almodóvar's honesty and directness, but has a mellow quality often absent from his earlier, more frenetic work. It's one of those films that demands little but gives a great deal.

Roman Holiday

23/4/10

1953. USA. 118 min. B&W.

7:00 for 7:30

Director: William Wyler

Audrey Hepburn, Gregory Peck, Eddie Albert

This warming romance is the film that made Audrey Hepburn a star, an Oscar winner and now the first actor to appear twice on the cover of our leaflet. Hepburn is Princess Anne, weary of protocol and anxious to have some fun before she is mummified by 'affairs of state'. On a diplomatic visit to Rome, she escapes her royal retainers and scampers incognito through the Eternal City and meets an American journalist who pretends not to recognize her...

As our season finale this film will start 7:30pm and a hot supper will be served in the interval.



Membership Application

Title: _____ Initials: _____

Surname: _____

Address: _____

Post Code: _____

Telephone number: _____

E-mail address: _____

(Please include your email address if you have one, it will not be passed to any other parties and will solely be used for Fleapit communication.)

Annual Individual Membership £35

Concession (student/senior citizen) £25

Annual Family Members £45

Concession (student/senior citizen) £30

Please complete the above and send with your cheque, made payable to:

THE FLEAPIT CINEMA CLUB,
c/o Mark Mountjoy, The Manor House,
Westerham, Kent, TN16 1TN

Membership entitles entrance to all films at no extra cost. Family membership covers two or more adults and/or children living at the same address.

The Blues Brothers

11/12/09

1980. USA. 135 min. Colour.

Director: John Landis

John Belushi, Dan Aykroyd, James Brown, John Candy, Ray Charles, Carrie Fisher, Cab Calloway, Aretha Franklin

The Blues Brothers is one of those films that defies categorization, able as it is to stand the toughest scrutiny as a comedy, an action film or a musical. It's actually all three. Jake and Elwood Blues are released from prison and discover that the orphanage where they grew up desperately needs \$5,000 to avoid closure. Inspired by the Nuns who run it, the boys decide to re-form their blues band and raise the money. Along the way they meet characters played by such greats as James Brown, Cab Calloway, Aretha Franklin and Ray Charles whose musical contributions are worth turning up for alone. Oh yes, there's also a car chase through Chicago that wrecked more cars than any other film.

Diarios de Motocicleta

8/1/10

(The Motorcycle Diaries)

2003. Peru/Chile/Argentina/USA/Brazil. 128 min. Colour.

Director: Walter Salles Jr.

Gael García Bernal, Rodrigo de la Serna, Mía Maestro

When Che Guevara was a 23-year-old medical student – and before he met Fidel Castro - he traveled across South America on a motorcycle with his friend Alberto Granado. This is the story of that journey – the story of two young men coming of age as they make their adventurous way through an extraordinary landscape. By the end, Guevara has had his revolutionary epiphany but the film is no political diatribe. Rather it realizes the full potential of the road movie.

C'era una volta il West

17/1/10

(Once upon a Time in the West) Sunday Matinée - 3:00pm

1968. USA/Italy. 165 min. Colour.

Director: Sergio Leone

Jason Robards, Claudia Cardinale, Charles Bronson, Henry Fonda

This is not just the ultimate spaghetti western, this is the ultimate western. Devoid of any of the sentimentality that even the great Hollywood Western directors could never quite resist – John Wayne wasn't exactly the most accomplished actor – it still ticks all the genre's thematic boxes: revenge, murder, an attempted land grab and resistance to the forces of greed and evil. But from these almost clichéd plotlines emerges a true epic. As one commentator said: "it's Wagner on horseback but with better scenery – and better music."

Les Vacances de Monsieur Hulot

22/1/10

(Monsieur Hulot's Holiday)

1953. France. 86 min. B&W

Director: Jacques Tati

Jacques Tati, Nathalie Pascaud, Louis Perrault

We make no apologies for our first 'repeat'. Since we first showed this endearing and enduring gentle comedy in our first season, many new members have joined and they'd like to see it too – and with good reason. The setting is a stuffy resort fond of the peace and quiet that Hulot unfailingly interrupts. Nearly dialogue-free and driven more by episode than plot, classic set pieces include a disrupted funeral, an interrupted game of cards, and that game of tennis played with rules that can politely be called unconventional. Enjoy!

Moulin Rouge

5/2/10

1952. USA/UK. 119 min. Colour.

Director: John Huston

José Ferrer, Zsa Zsa Gabor, Christopher Lee

This Moulin Rouge is the story of Henri de Toulouse-Lautrec, portrayed by José Ferrer who spends most of the film on his knees to portray the diminutive artist. The film records his frustration over his physical handicap (the growth in his legs was stunted by a childhood accident), his efforts to lose or find himself in Paris' bawdy Montmartre district while forging his career as a painter. The staging is magnificent - colourful, theatrical and compelling with Georges Auric's score a fitting soundtrack to the story's underlying decadence. And even Zsa Zsa Gabor rises to the occasion and actually acts. When the film was released to American television in the late '50s, sales of color TVs rocketed.

The Godfather *Sunday Matinée - 3:00pm* **14/2/10**

1972. USA. 175 min. Colour.

Director: Francis Ford Coppola

Marlon Brando, Al Pacino, James Caan, Robert Duvall, Diane Keaton

Popularly viewed as one of the best American films ever made, *The Godfather* is also one of the most widely imitated, quoted and lampooned. Coppola's sense of period and landscape and an excellent script combine with a cast of giants at the top of their game to create one of cinema's most engrossing entertainments. Yes, it gets shown a lot on telly, but even a 54" plasma fails to do it justice.

North by North West

19/2/10

1959. USA. 136 min. Colour.

Director: Alfred Hitchcock

Cary Grant, Eva Marie Saint, James Mason

Hitchcock's most entertaining film is part sly identity crisis, part suspenseful cross-continental chase and part unsentimental romance. Executed with huge dollops of Hitchcock's irreverent humour, the film blends and balances high suspense and urbane wit. Grant and Saint ricochet delightfully off each other all the way to the famous climactic scene atop Mount Rushmore. Stylish, taut and elegantly frenzied, *North by North West* is undoubtedly the Master at his best. And it's good to see James Mason starting that still-current Hollywood trend of casting a Brit as the baddie.

Silent Night IX

5/3/10

We once again welcome Stephen Horne as our accompanist.

Birth of a Flower

1910. UK. 500ft (half a reel). B&W (tinted).

Director: F. Percy Smith

This was the film that brought Percy Smith firmly into the public eye. Mesmerising time-lapse photography captures the poetry of flowers opening their petals to the light. This was something new and exciting for cinemagoers of the time and it is reported that the film received riotous applause and requests for immediate repeat screenings.

Sailors, Beware!

1927. USA. 2 reels. B&W.

Producer: Hal Roach

Director: Fred Guiol/Hal Yates

Stan Laurel, Oliver Hardy, Anita Garvin, Harry Earles

An early Laurel and Hardy before Hal Roach team up. Here they play antagonists and their characters have not yet taken on their familiar forms. Fortunately, such developmental details don't get in the way of what really matters – great comedy. Laurel is a taxi driver who takes a pair of incognito international jewel thieves to the dock where he and his cab are inadvertently hauled aboard. And guess who the purser is...

The Navigator

1924. USA. 6 reels. B&W.

Director: Donald Crisp / Buster Keaton

Buster Keaton, Kathryn McGuire, Fred Vroom

Keaton persuaded his producer to part with \$20,000 to buy a redundant cruise ship to serve as the main 'prop' for this tale of two pampered young people stranded together on a drifting,

Gigi

Sunday Matinée - 3:00pm

1/11/09

1958. USA. 119 min. Colour.

Director: Vincente Minnelli

Leslie Caron, Maurice Chevalier, Louis Jourdan,

Hermione Gingold, Eva Gabor

There are few romantic musicals either more romantic or more musical than *Gigi*, the story of a young girl raised by two veteran Parisian courtesans. Weaving in and out of the story is Maurice Chevalier as an aging boulevardier who gets most of the best Lerner & Loewe songs including Thank Heaven for Little Girls, I'm Glad I'm Not Young Any More and his matchless duet with Gingold, I Remember it Well. Caron's best number (dubbed by Betty Wand) is The Night They Invented Champagne. Filmed on location in Paris, *Gigi* won several Oscars, including Best Picture.

Mrs. Henderson Presents

6/11/09

2005. UK. 103 min. Colour.

Director: Stephen Frears

Judi Dench, Bob Hoskins, William Young,

Christopher Guest

Telling the pretty much true story of the Windmill Theatre's rise to fame and notoriety, *Mrs. Henderson Presents* brings together an unlikely pairing of Judy Dench and Bob Hoskins as the eponymous heroine and the rough diamond veteran impresario who saves her venture. It's brilliantly inspired casting and their sparring is fabulous to watch. Given its theme (the Windmill was the first theater to feature nude female entertainers), it would, no doubt, have sunk into prurience in the hands of lesser talents. Instead, plot and character hold centre stage. Great fun.

Ladri di Biciclette (*The Bicycle Thieves*) **20/11/09**

1948. Italy. 90 min. B&W.

Director: Vittorio De Sica

Lamberto Maggiorani, Lianella Carell, Enzo Staiola

At last we are able to show our most consistently requested foreign film – and the first foreign film to be acknowledged by the Oscars. It tells the simple story of Antonio, an unemployed man who finds a coveted job that requires a bicycle. When it is stolen on his first day of work, Antonio and his young son begin a frantic search, learning valuable lessons along the way. The movie focuses on both the relationship between the father and the son and the backdrop of poverty and unemployment in postwar Italy. Touching, unassuming but surprisingly powerful, you'll quickly understand why so many people want to see it.