

The Fleapit Cinema Club

W elcome to Season 17. It's a season of light and shade with new and classic comedies from the UK, France and America appearing next to gripping psychological thrillers, an irresistible slice of Hollywood film noir, two love triangles and some recent examples of the best in independent cinema from both sides of the Atlantic.

Two of the films are particularly interesting – and for very different reasons. *In Love with Alma Cogan* is a well-received British independent film stuffed full of familiar faces but, like all films that are neither in 3D nor about superheroes, bromances, vampires or teenagers in love, struggled to secure the theatrical distribution it deserved. As a result it has found its home among the few independent cinemas and film clubs like us. So, this is your opportunity to come along and help support the British film industry.

The other is *The Collector* – a film that was partly shot in Westerham. Of course Squerryes is no stranger to TV crews, but it's good to see The Green on the big screen.

As we have mentioned in the past, the industry has turned its back on celluloid and no new films or restoration projects are being released on 35mm. We are therefore increasingly restricted to DVD and Blue Ray. However, it remains our policy to show 35mm wherever possible and we are doing everything we can to track down those illusive prints.

Finally, Nick and Amanda, our projectionists would like to send out a call to all would-be projectionists who might like to join the team. No experience necessary as full training will be provided. If you're interested please get in touch – you will be rewarded with the gratitude of all Members and the best seats in the house!

Thank you again for your support.

As well as our website you can now also visit us at
www.facebook.com/fleapit

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

Sixty Six	27 th September '13
Moonrise Kingdom	11 th October '13
Don't Look Now	25 th October '13
† Gilda †	3 rd November '13
La Potiche (The Trophy Wife)	8 th November '13
In Love With Alma Cogan	22 nd November '13
Sleeper	13 th December '13
Django Unchained	10 th January '14
† Henry V †	19 th January '14
Iris	24 th January '14
無間道 (Infernal Affairs)	7 th February '14
The Collector	21 st February '14
Silent Night*	7 th March '14
† Robin and the Seven Hoods †	16 th March '14
Lola Rennt (Run Lola, Run)	21 st March '14
A Streetcar Named Desire	4 th April '14

**See programme for details*

Tickets for Members' Guests are £4.00
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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www.fleapit.info



*The Fleapit
Cinema Club*

Seventeenth Season
September 2013 - April 2014

Sixty Six

27/9/13

2006 / UK / 93 min. / Colour

Director: Paul Weiland

Helena Bonham Carter, Gregg Sulkin, Eddie Marsan, Catherine Tate, Stephen Rea

We kick off with an entertaining and autobiographical comedy drama set in London. It's 1966 and Bernie Reubens is determined that his bar mitzvah will upstage that of his elder brother but fate seems to have other ideas. First, the family's finances prove to be somewhat fragile and then England starts to do rather well in the World Cup – not good news if your coming-of-age is scheduled for the day of the final...

Moonrise Kingdom

11/10/13

2012 / USA / 94 min. / Colour

Director: Wes Anderson

Jared Gilman, Kara Hayward, Bruce Willis, Edward Norton, Bill Murray, Frances McDormand, Tilda Swinton

Stunningly shot, *Moonrise Kingdom* is an irresistible blend of comedy, drama and quirky romance. It's 1965 and we're on a perfect New England island. Orphan Sam Shakusky and attorney's daughter Suzy Bishop (both 12) fell in love the previous year and have now eloped. Pursued by boy scouts, the police, parents and social services, the two hike across the idyllic landscape...The plaudits ultimately go to the two impeccable young stars but there is not even a whiff of ego among the supporting cast of Hollywood A-listers who give an exemplary demonstration of ensemble playing. Funny, exciting and a delight to watch, *Moonrise* is a glorious slice of original film-making.

Don't Look Now

25/10/13

1973 / UK – Italy / 110 min. / Colour

Director: Nicolas Roeg

Julie Christie, Donald Sutherland

Based on Daphne du Maurier's short story, *Don't Look Now* is a masterful interpretation of the psychological thriller. Grieving over the accidental death of their daughter, Sutherland and Christie have come to Venice where he has been hired to restore a church. But then they meet two sisters, one of whom claims to be a clairvoyant with a warning from their daughter. Sutherland is dismissive at first, but events start to suggest otherwise. Today, thankfully, the controversy surrounding the film's release has dissipated sufficiently to allow it to be judged on its true merits and, forty years on, it has never been more highly regarded.

Robin & the Seven Hoods

16/3/14

1964 / USA / 123 min. / Colour *Sunday Matinée - 3:00pm*

Director: Gordon Douglas

**Frank Sinatra, Dean Martin, Sammy Davis, Jr.,
Bing Crosby**

In prohibition Chicago, Guy Gisborne, a south-side racketeer, takes out Big Jim and assumes control. Everyone falls in line behind Guy except Robbo, who controls the north side. Although outgunned, Robbo is determined to keep his own territory. A pool player from Indiana and the director of a boys' orphanage join forces with Robbo and, when he gives money to the orphanage, he becomes the toast of the town...In short - the Rat Pack (with friends) does Robin Hood (with songs). Great stuff.

Lola Rennt (Run Lola, Run)

21/3/14

1998 / Germany / 81 min. / Colour

Director: Tom Tykwer

Franka Potente, Moritz Bleibtreu, Herbert Knaup

Lola has a simple choice – replace the 100,000 marks her idiot boyfriend has left on a train within 20 minutes or find a new boyfriend as the money he's lost belongs to a gangster not known for forgiveness. Lola gets running but, as this is cinema, has three chances to achieve her task...

Film critic Chris Gore wrote: "It delivers everything great foreign films should - action, compelling characters, clever filmmaking, it's unpretentious and has a story you can follow without having to read those annoying subtitles. I can't rave about this film enough -- one of the best foreign films, heck, one of the best films I have seen."

A Streetcar Named Desire

4/4/14

1951 / USA / 122 min. / B&W

7:00 for 7:30

Director: Elia Kazan

Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden

Magnificent, fascinating, brittle and brooding, *Streetcar* is perhaps the ultimate of Tennessee Williams' southern tragic-dramas. Films of his plays always attracted the best acting talent – but securing the services of both Leigh and Brando, never mind the rest of the stellar cast, was counter-intuitive genius. All-in-all, a pulsating end to the season.

As ever, we will be serving supper during the interval

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 £30

Concession (student/senior citizen) £25

Annual Family Members £55

Concession (student/senior citizen) £45

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.

Sleeper

13/12/13

1973 / USA / 88 min. / Colour

Director: Woody Allen

Woody Allen, Diane Keaton, John Beck

Sleeper is Allen's eighth film and represents both the high-point and finale of his early career during which the driving force was unashamedly comedy. And this is, first and foremost, a funny film. Allen plays Miles Monroe, the jazz-loving owner of the Happy Carrot health food store who is cryogenically frozen and defrosted two centuries later. America is now an incompetently led police state challenged by a rebel force that wants Monroe to infiltrate the government as he is the only man alive who hasn't been biometrically chipped...

Sleeper is Allen at his comedic best – great one-liners and fabulous set pieces (the giant vegetables will stay with you for a long, long time) that serve as a homage to his heroes of the silent screen. Great fun.

Django Unchained

10/1/14

2012 / USA / 165 min. / Colour

Director: Quentin Tarantino

Jamie Foxx, Leonardo DiCaprio, Samuel L. Jackson, Don Johnson

Few returns to form have been as explosive as this. Tarantino's take on pre-civil war America is focussed on the quest of a freed slave, Django, to find and rescue his wife, now owned by a twisted plantation owner. All the Tarantino trademarks are here – great writing, unexpected comedy, counter-intuitive casting, an eclectic soundtrack and, it must be said, a lot of comic book violence and uncompromising language. The pace is unrelenting and the effect totally engrossing.

Henry V

19/1/14

1944 / UK / 137 min. / Colour

Sunday Matinée - 3:00pm

Director: Laurence Olivier

Laurence Olivier, Renée Asherson, Robert Newton

Olivier's style may be a little theatrical by today's standards, but this iconic transfer of Shakespeare to the screen retains its grip on the imagination. Unashamedly patriotic, Olivier uses the backdrop of the English army's most famous victory to stir and cheer his war-torn audience and was happy to accept funding from the government. However, he neither compromised the text nor shied away from a highly individual – and effective – directorial style. We couldn't quite find room for it in our British Season, and are delighted to bring it to the big screen now.

2001 / UK – USA / 96 min. / Colour

Director: Richard Eyre

Judi Dench, Kate Winslet, Jim Broadbent, Hugh Bonneville

This bio-pic, based on John Bayley's own memoir, tells the story of his relationship with the novelist Iris Murdoch from the days of their first meeting (Bonneville & Winslet) to the final years of Murdoch's life when she suffered from Alzheimer's (Broadbent & Dench). Thanks to extraordinary performances, it is impossible not to be affected by this powerful, tender, unflinching and, above all, truthful story. Dench and Broadbent were deservedly nominated for best leading actress and best supporting actor Oscars with Broadbent emerging triumphant. Dench, however, was triumphant at the BAFTA's of the same year.

無間道 (Infernal Affairs)

7/2/14

2002 / Hong Kong / 101 min. / Colour

Directors: Andrew Lau & Alan Mak

Andy Lau, Tony Leung, Anthony Wong & Eric Tsang

This gripping, fast-paced crime-thriller reinvigorated the Hong Kong film industry and garnered the kind of critical acclaim that actually makes you want to go and see a film. It's centred on a simple premise: Chan is an undercover police officer in a Triad gang and Lau is an undercover Triad member serving in the police force. As both parties become aware of the other, so the tension rises creating genuine suspense. The film continues to twist and turn and manages that rare trick of balancing character development, a tight script and excellent cinematography with old-fashioned thrills and spills.

The Collector

21/2/14

1965 / UK / 119 min. / Colour

Director: William Wyler

Terence Stamp, Samantha Eggar, Mona Washbourne

Although the reason we first considered this film was because it was partly shot on the Green in Westerham, however, that's certainly not the reason we're screening it. Wyler's adaptation of John 'French Lieutenant's Woman' Fowle's novel about a young man (Stamp in great and eye-catching form) whose obsessive psychology escalates from collecting butterflies to kidnapping and imprisoning a young art student (Eggar, equally compelling) delivers a real punch. It's edge-of-the-seat stuff as we're left in a constant state of uncertainty over both the sincerity of the protagonists' motives and emotions and the outcome as the two play their potentially deadly endgame..

We once again welcome Stephen Horne as our accompanist.

Rescued by Rover

1905. UK - 8 min. B&W

Director: Cecil M. Hepworth

Hepworth, one of the great pioneers, set up a studio in 1903. This is one of the first British films to utilise sophisticated film editing and continuity techniques and features a particularly sophisticated chase scene. One of the most popular short films of its time, often seeing audiences on their feet cheering at the highpoint of the action. *Rescued by Rover* was similarly received when we first screened it eight years ago so what better excuse to dust it off for another outing.

Pass The Gravy

1928. USA - 20 min. B&W

Directors: Fred Guiol, Leo McCarey

Max Davidson, Gene Morgan, Spec O'Donnell, Martha Sleeper, Bert Sprotte

A classic two reeler from the Hal Roach stable starring Max Davidson, a German actor renowned for his comic Jewish persona. Born in Berlin, Davidson emigrated to the USA in 1890. A star of the silent era, working with both Stan Laurel and Oliver Hardy independently, and D.W. Griffiths in *Intolerance*. In the latter part of the 1920's, he was given his own series of two reelers. *Pass the Gravy* is seen as one of the best of this output and marked a culturally significant by US Congress.

The Patsy

1927 / 84 min. / B&W

Director: King Vidor

Marion Davies, Orville Caldwell, Marie Dressler

Once again, we've turned to the latter end of the silent era for our Silent Night main feature and have unearthed a comedic gem. Released a year after *The Jazz Singer*, *The Patsy* brings to the fore everything Hollywood had spent the last few decades learning. Essentially it's a witty, sophisticated and laugh-a-minute take on *Cinderella*, driven by our second love triangle of the season. Davies – one of the great comic actresses – plays Pat, forever at the beck and call of her mother and vampish sister. Her curmudgeonly father sympathises, but is powerless against the monstrous regiment that rules the family. Enter Tony Anderson and Pat is smitten but Tony only has eyes for her sister...

Gilda

3/11/13

1946 / USA / 110 min. / B&W

Sunday Matinée - 3:00pm

Director: Charles Vidor

Rita Hayworth, Glenn Ford, George Macready

Set in the steamy world of high-class illegal gambling in Buenos Aires, *Gilda* is the quintessential American film noir. With duplicitous Nazis, the secret police, a few murders, one of Hollywood's great love triangles and Hayworth's definitive femme fatale at its centre, the film never holds back. And then there are the musical numbers, not least *Put the Blame on Mame* with Heyworth wearing that black dress. *Gilda* is an object lesson in how to blend seemingly disparate elements into a seamless, and immensely satisfying, whole - all in all, it's fabulous high-octane entertainment.

La Potiche (The Trophy Wife)

8/11/13

2010 / France – Belgium / 102 min. / Colour

Director: François Ozon

**Catherine Deneuve, Gérard Depardieu,
Jérémi Renier**

It's not compulsory for a French film to star Depardieu, but with 120 under his belt, it's not surprising he is a Fleapit regular. Besides, he is immensely watchable and when, as here, he is cast alongside the likes of Deneuve in a hugely enjoyable comedy, the result is irresistible. Popular at both domestic and foreign box offices, *Potiche* is set in 1977 and the usually submissive Suzanne Pujol (Deneuve) has taken the reins of her husband's umbrella factory when the workforce decide they've had enough of her husband's tyrannical management...

In Love with Alma Cogan

22/11/13

2011 / UK / 99 min. / Colour

Director: Tony Britten

**Roger Lloyd-Pack, Niamh Cusack, Keith Barron, Tim Bell,
John Hurt**

With a cast of familiar and well-loved faces, this is an endearing addition to British independent cinema. It's a gentle, romantic comedy that tells the story of Norman (Lloyd-Pack, best known as Trigger in *Only Fools and Horses*), the long-serving manager of an end-of-the-pier-theatre at a faded East Coast holiday resort. Faced with the gradual realisation that the Council may well be serious about replacing him with new and commercially minded management, Norman starts to think about the future. But to do that he must finally lay to rest the ghost of Alma Cogan who performed at his theatre over forty years ago and to accept his true feelings for Sandra (Cusack), his long-suffering assistant...