

Sweet Charity

1969 - USA - 148 min. - Colour

Director: Bob Fosse

Shirley MacLaine, John McMartin, Ricardo Montalban, Sammy Davis, Jr.

Sweet Charity bridges the gap between the traditional style of Broadway musical films - which essentially took the show, made it bigger and put it on the screen - and more modern film musicals which are less obedient to theatrical traditions. The result, which left audiences at its launch somewhat bemused, is a highly entertaining blend of great set pieces and an ultimately optimistic story. "Big Spender" and "If They Could See Me Now" are just two of the hit songs that emerged from Sweet Charity but it is the performance of Shirley MacLaine as the incurable optimist, Charity Hope, and the gloriously over-the-top choreography of Bob Fosse that give the film a real lift. The supporting cast, though, are as memorable - Stubby Kaye as dance-hall proprietor Herman reveals a surprisingly lovable streak and Sammy Davis Jr, (phony guru Big Daddy Brubeck), stops the show with "Rhythm of Life", a wonderful full-scale, no-holds-barred production number that has absolutely no bearing whatsoever on the plot, but who cares. The real joy of musicals is knowing you're going to be surprised.

23/2/01
Scope

The Story of Qiu Ju

1992 - China / Hong Kong (U.K.) - 100 min. - Colour

Director: Zhang Yimou

Gong Li, Ge Zhijun, Lin Zi

Internationally acclaimed Chinese director Zhang Yimou shifts his attention from powerful historical dramas (Raise the Red Lantern and Ju Dou) to contemporary life. Gong Li plays the eponymous heroine, an average woman in a rural village whose life is unexceptional until her husband is physically attacked by the village elder. When the elder refuses to apologise, Qiu Ju decides to seek legal redress with the help of a local magistrate. Soon, her quest for simple justice balloons into a series of satirical if frustrating battles with a complex and unproductive bureaucracy that is as recognisable to us in the West as it was to the Chinese authorities - except the West was a lot more appreciative.

11/2/01

Jean de Florette

1986 - Italy / France - 122 min. - Colour

Manon des Source

1986 - Italy / France - 113 min. - Colour

Director: Claude Berri

Yves Montand, Daniel Auteuil, Gérard Depardieu, Elisabeth Depardieu, Ernestine Mazurowna, Marcel Champel, Emmanuelle Beart

Director Claude Berri took a novel by Marcel Pagnol and turned it into two of the best known and best loved French historical dramas. The true hero (or villain) of both films is really the Provencal landscape, deliberately and majestically shot by Berri to dwarf the human figures that deign to leave their mark on it. The cast, led by Gérard Depardieu (staking his claim as one of the finest film actors of his generation), though, is undaunted and their performances is an object lesson in pace, power and control.

Gérard Depardieu plays Jean Cadoret, the hunchback from the city who assumes ownership of a vital spring when the original owner is accidentally killed by covetous farmer Cesar Soubeyran (Yves Montand). But Cadoret does not have it all his own way and as the antagonism between him and the dangerously malicious (but not unlikable) Soubeyran subtly develops, we become increasingly aware that while Soubeyran will probably win this battle, retribution may yet prevent him from winning the war.

Retribution is indeed duly delivered amidst all-consuming tragedy in Manon des Sources by the hand of Cadoret's daughter, Manon, beautifully played by Emmanuelle Beart. Cadoret is now dead and Manon, a lonely shepherdess, wants revenge on those responsible at any price. While the plot of the basic story itself may be melodramatically domestic in scale, the quality, depth and endearing quiriness of both cast and production give the film a compelling universality.

Brief Encounter

1945 - UK - 86 min. - B&W

Director: David Lean

Celia Johnson, Trevor Howard, Stanley Holloway, Joyce Carey, Cyril Raymond

We close our season with the quintessential English love story and a true masterpiece, all the greater for its honest compassion and restraint. David Lean directs, Trevor Howard and Celia Johnson star and Noel Coward provides the script, Rackmaniov the score and Carnforth Station the backdrop for that final scene. Supper will be provided, but please bring your own hankies.

9/3/01
Scope
16/3/01
Scope

30/3/01
7:00 for 7:30

The Fleapit Cinema Club

Westerham Hall

Quebec Avenue, Westerham, Kent.

Doors and bar open 7:30PM

Main Feature starts 8:00PM unless otherwise indicated.

THE SEASON AT A GLANCE

Waking Ned	22 nd September'00
The Third Man	6 th October'00
Pather Panchali	20 th October'00
Get Carter	3 rd November'00
Tea with Mussolini	17 th November'00
Bedknobs & Broomsticks	26 th December'00
Rope	5 th January'01
Life is Beautiful	19 th January'01
The Story of Qui Du	2 nd February'01
Sweet Charity	23 rd February'01
Jean de Florette	9 th March'01
Manon des Source	16 th March'01
Brief Encounter	30 th March'01

Tickets for Members' Guests are £2.50 payable on the door.

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

As a Film Club, we are not bound by the classification system of the British Board of Film Censors. We believe it is down to the personal judgement of parents and guardians to decide if a film is suitable and will gladly provide additional information on any of the films being shown if required.

For further information please contact:
Mark de Angeli on 01732-863967



The Fleapit
Cinema Club

Fourth Season

September 2000 - March 2001

The Fleapit Cinema Club

We always said that if we got to Season Three, we'd be here to stay. So welcome to Season Four! As well as the customary mix of British, American, European and world cinema we have a few treats in store. First we're showing your two most requested films - Jean de Florette and Manon des Sources - on consecutive Fridays. Next, Tea with Mussolini will be introduced by its cinematographer, David Watkin who will also be bringing along the Oscar he won for his work on Out of Africa. Finally, after many requests we will also be screening our first musical. All this means we will be showing no fewer than 13 films this season - and on a brand new screen.

Membership Form

Name:

Address:

Telephone:

Please complete the above and send with your cheque, made payable to **THE FLEAPIT CINEMA CLUB**, c/o **Mark Mountjoy, Court Lodge, Westerham, Kent, TN16 2DH**

Individual: £25 (£15 Students / Senior Citizens)

Family: £35 (£20 Senior Citizens)

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

Waking Ned

6/10/00

1998 - UK - 90 min. - Color

Director: Kirk Jones

Ian Bannen, David Kelly, Fionnula Flanagan, Susan Lynch, James Nesbitt

Someone in the small Irish village of Tulaigh More, has won the lottery. But who? To complicate matters further, Irish Lottery rules stipulate that a winning ticket can only be claimed by the winner in person. It's left to Ian Brannagh (in his last role before his untimely death in a car accident) to lead the villagers in this delightful, laugh-out-loud whimsical comedy as they strive to find the ticket, thwart the lottery authorities (and a few uncooperative neighbours), collect the money and keep their community together. One of the most enjoyable British comedies for quite some time.

The Third Man

22/9/00

1949 - UK - 104 min. - B&W

Director: Carol Reed

Joseph Cotton, Alida Valli, Orson Welles, Trevor Howard, Paul Hoerbiger Bernard Lee

While Citizen Kane remains Orson Welles' definitive film, there are many who prefer this enigmatic spy story set in postwar Vienna. Written by Graham Greene, exploring as ever his favourite themes of guilt, innocence and retribution, The Third Man is an essential classic, made even more so by Carol Reed's individual direction, the inspired casting of Welles as the mysterious Harry Lime (producer Alexander Korda actually wanted Noel Coward to take the part) and by the insistent zither music of Anton Karas. And then, of course, there's the denouement in the sewers beneath Vienna.

Pather Panchali

20/10/00

1955 - India - 112 min. - B&W

Director: Satyajit Ray

Karuna Bannerjee, Umas Das Gupta, Subir Banerji

This is famed Indian director Satyajit Ray's first feature film and relates the simple, moving story of an impoverished Bengalese family coping with everyday life, their problems accentuated by the father leaving to pursue a writing career in the city. The often painful realism is softened by other passages that are sometimes warmly comic, sometimes upliftingly lyrical and sometimes both. The effect of this delicate balancing act, heightened by sympathetic photography, is to transform the ordinary into the extraordinary as the character of Apu, the family's son, emerges and blossoms. It is easy to understand why this was one of the first Indian films to gain a true international following and still stands today as one of the great films of world cinema.

Get Carter

3/11/00

1971 - UK - 111 min. - Colour

Director: Mike Hodges.

Michael Caine, Ian Hendry, Britt Ekland, John Osborne, Tony Beckley, George Sewell

Bleak, gritty and dark, Get Carter grabs its place as one of the most satisfyingly honest British gangland thrillers with some style, not a little violence and an admirable refusal to compromise. Director Mike Hodges keeps up a cracking pace as Michael Caine (the eponymous anti-hero) cuts a swathe through Tyneside gangsterland to avenge his brother's murder. Roy Budd's brilliant, haunting score helps confirm the film as an oasis amidst the more usual 70s schlock.

Tea with Mussolini

17/11/00

1999 - Italy / UK - 116 min. - Colour

Director: Franco Zeffirelli

Charlie Lucas, Massimo Ghini, Paolo Seganti

With a cast that also includes Cher, Judi Dench, Joan Plowright, Maggie Smith and Lily Tomlin playing a delicate comic drama by John Mortimer, itself based on director Franco Zeffirelli's own life and you can't really go wrong. To that list we should add the name of the film's cinematographer, David Watkin who will join us to introduce this delightful tale of a disparate group of English and American travelers on an indefinite visit to Italy during the uncomfortable rise of fascism in 1935.

David Watkin

David is one of England's most successful and respected cinematographers and has worked with many of the great directors including Richard Lester, Tony Richardson, Ken Russell, Franco Zeffirelli, and Norman Jewison. He has made over 55 films as well known and as diverse as Help, Catch 22, The Boyfriend, Chariots of Fire, Moonstruck, Who Framed Roger Rabbit, Out of Africa, for which he won an Oscar, and, most recently, Tea With Mussolini. David is a fine raconteur and the expectation is that his introduction should be every bit as entertaining as the film itself.

Bedknobs & Broomsticks

26/12/00

1971 - USA - 117 min. - Colour

3:30 for 4:00

Director: Robert Stevenson

Angela Lansbury, David Tomlinson, Roddy McDowall, Sam Jaffe, John Ericson, Bruce Forsyth

While we wait for the Harry Potter film to come along, why not remind yourselves, your family and friends what family films about witches used to be like Bedknobs and Broomsticks is one of Disney's most charming films and, thanks to the excellent combination of Lansbury as the would-be witch and the ever stiff-lipped Tomlinson, is devoid of that mawkish sentimentality that blights so many family films. The film's best episode is the elaborate undersea fantasy that combines animation with live action on a gargantuan scale, dwarfing all previous Disney mixed-media sequences. As one critic recently wrote, Time has been very kind to this film. Great fun.

Rope

5/1/01

1948 - USA - 85 min. - Colour

Director: Alfred Hitchcock

James Stewart, John Dall, Farley Granger, Cedric Hardwicke Hitchcock's first film in colour is a taught, psychological thriller starring his favourite actor, James Stewart, as a philosophy professor. Two of his students have callously murdered a third, placed him in a trunk in their flat and invited the victim's family, friends and fiancée as well as their professor to dinner. The film, interestingly shot as a single take in real time, is a gripping intellectual chase movie as Stewart unravels and resolves the twisted game being played.

Its a Beautiful Life

19/1/01

1997 - Italy - 122 min. - Colour

Director: Roberto Benigni

Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric

Writer, director and star Roberto Benigni's undoubted sincerity muted the understandable controversy surrounding this remarkable tragicomedy. Benigni (one of Italy's best loved comedians) plays Guido and the first half of the film charts, often hilariously, his courtship with the aristocratic Dora (Nicoletta Braschi, his real-life wife). In 1930's Tuscany. The second half is set in a concentration camp where Guido and Dora, now married, have been sent with their young son. To keep his son from understanding the truth of their situation, Guido tells the boy that they are competing with others to win an armoured tank and everything from food shortages to tattoos is thus explained away as part of the contest. Whether or not the resulting film is a flawed masterpiece or a misguided

