



The Fleapit Cinema Club

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Welcome to Season 23 – a season spanning just under a hundred years. We're screening films of two great C.18th novels that share much but offer very different kinds of enjoyment – the rollicking *Tom Jones* and Kubrick's masterpiece, *Barry Lyndon*. We've raided earlier seasons for a few films that are due a second screening. *The Dish* and *Rififi* garnered enthusiastic plaudits first time around. Hollywood is magnificently represented by Rita Heyworth and Bette Davis in *Cover Girl* and *The Little Foxes* respectively – made just three years apart, they explore contemporary worlds so acutely different. But it's not all nostalgia and we've chosen several equally contrasting recent films – look out for *Maudie*, the biopic about the Canadian folk artist Maud Lewis and last year's Oscar winner, the irrepressible *Green Book*, also based on a true story.

The intervening period is covered by a tantalising variety of films from across England and Europe. There's a highpoint of the Czechoslovakian New Wave: the coming-of-age wartime story, *Closely Observed Trains*; Fellini's biting satire, *La Dolce Vita* and the boisterous English anti-musical, *Quodrophenia*.

Finally, a plug for *The Swimmer* and its star, the now under-appreciated Burt Lancaster. Few, if any, of the great Hollywood stars created such a varied body of exemplary work and *The Swimmer* is undoubtedly one of his most distinctive achievements.

The Fleapit Film Café, courtesy of The Courtyard, is now as much a part of a weekday screening as the film itself so we will again be serving supper (including their signature Fish'n'Chips, vegetarian and other options) before every Friday screening, opening at 6:30pm.

Wine and other refreshments, along with ice creams will continue to be served in the Main Hall.

We look forward to welcoming Members old and new,
See you then

Twenty Third Season

September 2019 - April 2020

The Dish

2000 / Australia / 101 min. / Colour

Director: Rob Sitch

Sam Neill, Kevin Harrington, Tom Long, Patrick Warburton

The Apollo 11 moon landing occurred 50 years ago - an anniversary to be celebrated. Of course, most attention has fallen on Armstrong, Aldrin and Collins, but what of the project's thousands of unnamed technicians without whom they'd never have left? What, for example, of the team at Parkes Observatory quietly getting on with their work in the middle of an Australian sheep farm, who suddenly find themselves responsible for relaying live television pictures of man's first lunar steps? Their story is told in *The Dish*, one of Australia's most deservedly successful, and heart-warming, films. Yes, a few narrative liberties are taken, but aren't they always? The triangular relationships between the Team (led brilliantly by Sam Neil), the proud Townsfolk and the NASA representatives are handled with great humour and, inbetween things going awry and being fixed, genuine drama. A perfect, entertaining way to kick off the new Season.

Du Rififi Chez les Hommes (Rififi)

1955 / France / 115 min. / B&W

Director: Jules Dassin

Jean Servais, Robert Hossein, Magali Noël, Janine Darcey, Pierre Grasset

The ultimate heist movie wrapped up in the guise of the ultimate French film noir, *Rififi* is the mesmerising, absorbing, engrossing and enthralling story of how a gang of four thieves effect the near-impossible robbery of a high-end jewellers for it all to unravel in the spiralling aftermath. The film has been imitated, but never bettered, as has the extraordinarily gripping sequence of the heist itself - a 30 minute, edge of your seat, silent tour-de-force that, incidentally, has been successfully replicated in several real life robberies!

Maudie

2016 / Ireland / Canada / 116 min. / Colour

Director: Aisling Walsh

Sally Hawkins, Ethan Hawke, Kari Matchett, Zachary Bennett, Gabrielle Rose, Greg Malone

Maudie is based on the life of the folk artist Maud Lewis, who painted in Nova Scotia, and that you are unlikely to have come across her is irrelevant. The film does not shirk from the many hardships with which Lewis had to contend and, above all, it avoids the maudlin, concentrating on how successive tragedies are overcome. At its heart is Hawkins universally praised performance and it's thanks to her that: "*Maudie cleverly avoids mawkishness and sentiment to give us a raw and pared back version of Lewis's remarkable life.*"

27/9/19

Ryan's Daughter

1970 / UK / 206 min. / Colour

Director: David Lean

Robert Mitchum, Trevor Howard, Christopher Jones, John Mills, Leo McKern, Sarah Miles

Sunday afternoons and David Lean were made for each other, as was the word 'sweeping'. By now, Lean had mastered the epic and the setting for this one, a romantic drama, is a troubled Ireland between 1917 and 1918. With tensions high, driven by WW1 and Irish Nationalism, the film's retelling of Flaubert's plot for *Madame Bovary* is a perfect fit. *Ryan's Daughter* looks at the world through both ends of the telescope. This is one of those films that found, kept and has continued to grow its audience despite the carping of critics and it remains one of Lean's most popular, and controversial.

Ostre Sledované Vlaky Closely Observed Trains

1966 / Czechoslovakia / 92 min. / Colour

Director: Jiří Menzel

Václav Neckář, Jitka Bendová, Josef Somr, Vlastimil Brodský, Vladimír Valenta

This Oscar-winning coming-of-age story is one of the best-loved titles from the Czechoslovakian New Wave. It is set during the Nazi occupation but while the war, and the continuing violent friction between the occupiers and the Resistance is the backdrop to the film, and drives its dénouement, it does not subsume it and the focus remains on the universal trials and tribulations of young Miloš Hrma – girls, status, family, work. It's this unique blending of the exceptional and the mundane; the martial and the hormonal that makes the film so eminently watchable.

Green Book

2018 / USA / 130 min. / Colour

Director: Peter Farrelly

Viggo Mortensen, Mahershala Ali, Linda Cardellini, Sebastian Maniscalco, Dimiter D. Marinov

Peter Farrelly's engaging biographical comedy-drama won the Best Picture and Best Original Screenplay at the 2019 Oscars. Set in 1962, the film was inspired by the true story of a tour across the Deep South by African-American classical and jazz pianist Don Shirley (Ali) and his driver and bodyguard, the Italian-American bouncer Frank Vallelonga (Mortensen). Set against the Southern racism of the 1960s, what is essentially a buddy road movie gains an emotional depth that is generally absent from Farrelly's routine offerings. The growing relationship between the uncouth Vallelonga and the altogether more sophisticated Shirley is familiar in its generalities but distinctive in its specifics. Its an excellent opportunity to enjoy a great film that passed many a multiplex by.

3/11/19

Sunday Matinée - 3:00pm

8/11/19

22/11/19

Tom Jones

1963 / UK / 128 min. / Colour

Director: Tony Richardson

Albert Finney, Susannah York, Hugh Griffith, Edith Evans, Joan Greenwood, Diane Cilento, George Devine, David Tomlinson

Our first foray into the underbelly of C.18th England may fairly be described as a romp – but what a romp! Definitely the cast of the Season and they have great fun with John Osborne’s clever adaptation of Henry Fielding’s classic novel. The film’s most endearing feature is how it takes the tricks so often found in C.18th novels and transfers them to the screen – the opening is performed as a silent film; characters break the fourth wall (on one occasion Tom Jones notices the camera and coyly covers the lens with his hat); there is an unseen narrator voiced by Micheál Mac Liammóir; the film is punctuated by mock-serious commentaries deploring the behaviour of several characters and quite a lot more. It is all brilliantly done, hugely entertaining and then we get to the meal shared by Tom and Mrs Waters...eating asparagus will never feel quite the same again. This is intelligent, good-time comedy at its absolute best. No wonder the film was nominated for ten Oscars and won Best Picture, Director, Adapted Screenplay and Original Score. And the BFI thinks it’s the 51st greatest British film of the 20th Century. Sometimes they get it right.

Barry Lyndon

1975 / UK / USA / 187 min. / Colour

Director: Stanley Kubrick

Ryan O’Neal, Michael Horden, Marisa Berenson, Patrick Magee, Hardy Krüger, Diana Koerner

Of all Kubrick’s films, *Barry Lyndon* has taken the most time to establish its leading position in the canon and most would now agree with this reappraisal: “*It has grown in stature over the years and is now widely regarded as one of the master’s best. It is certainly in every frame a Kubrick film: technically awesome, emotionally distant, remorseless in its doubt of human goodness.*” There are two Georgian England’s – the carnal, rollocking roister-doister portrayed in Tom Jones and the callous, cynical, sharp-cutting and indifferent society inhabited by Barry Lyndon. Not surprisingly, it is Kubrick’s unsentimental country that is closest to history. As ever, he recreated a meticulously researched milieu, famously eschewing all lighting other than the sun and candles. The result is a gripping story beautifully told at just the right pace to keep in step with the twists and turns Lyndon experiences. Ryan O’Neal is a counter-intuitive piece of exemplary casting supported by an ensemble that bonds to create a tight society of friends, foes and lovers. And there is even a link to *The Dish* – after much consideration, Kubrick decided to shoot with Carl Zeiss Planar 50mm f/0.7 lenses that had been developed specifically to film the Apollo moon landings.

13/12/19

Cover Girl

1944 / USA / 107 min. / B&W

19/1/20
Sunday Matinée - 3:00pm

Director: Charles Vidor

Rita Hayworth, Gene Kelly, Phil Silvers, Otto Kruger

Rusty (Hayworth) and Maurine are chorus girls at the nightclub owned by Rusty’s boyfriend Danny (Kelly). Both enter a contest to be on the cover of Vanity magazine. After she fails to impress, Maurine makes sure Rusty will do no better. Nonetheless, John Coudair, the editor, then decides to check Maurine out at the nightclub, but can’t keep his eyes off Rusty. As for the music – it includes some great catchy songs by Jerome Kern with lyrics by Ira Gershwin. And who knew Phil Silvers could sing and dance so well? Not quite up to Gene Kelly’s standards, of course, both owe a lot of their future success to *Cover Girl*. Hayworth was, of course, established having already worked twice with Fred Astaire.

La Dolce Vita

1960 / Italy / 174 min. / B&W

Director: Federico Fellini

Marcello Mastroianni, Anita Ekberg, Anouk Aimée, Yvonne Furneaux, Magali Noël, Alain Cuny, Nadia Gray

This withering, satirical allegory follows Marcello Rubini (Mastroianni), a gossip columnist, over seven days and nights on his journey through the good life of Rome in a fruitless search for love and happiness. Told episodically, and energetically, this cautionary tale of a man without a centre is a crossroads in Fellini’s career – he’s leaving behind the neorealism of, say, *La Strada* while preparing the way for the mad extravagances to come like *Juliet of the Spirits*, *Amarcord* and *Satyricon*. This is Fellini at his uncompromising, and accessible, best. It’s easy to see why voters in popular polls consistently rate it their favourite.

Quadrophenia

1979 / UK / 120 min. / Colour

Director: Franc Roddam

Phil Daniels, Leslie Ash, Philip Davis, Mark Wingett, Sting, Ray Winstone, Toyah Willcox, Michael Elphick, Timothy Spal, Hugh Lloyd

Quadrophenia has held its own as a gritty, slice-of-life anti-musical. It’s 1964, the antagonism between the Mods and Rockers is at its peak and Jimmy Cooper (Daniels in fine anti-heroic form), a young London Mod, is disillusioned. Taking speed, partying hard, riding his beloved scooter and fighting Rockers fills in his time but achieves little else. But then there is the annual Brighton showdown to look forward to...

The film works on many levels: as a compelling story of angst and ennui among youth; as a social commentary of a critical point in modern inter-generational strife and as a cracking musical. And inbetween the songs, you can always play ‘Before they were Famous’. The film is full of stars-to-be.

24/1/20

7/2/20

The Little Foxes

1941 / USA / 115 min. / B&W

Sunday Matinée - 3:00pm

Director: William Wyler

Bette Davis, Herbert Marshall, Teresa Wright, Richard Carlson, Dan Duryea

Grim, malignant, vicious, sinister and cruel, based on Lillian Hellman's dark melodrama that Tallulah Bankhead had made famous on Broadway. Bette Davis (and an expert ensemble cast) took it even further on film. One contemporary critic summed it up perfectly, along with the pleasures it affords: *"The Little Foxes will not increase your admiration for mankind. It is cold and cynical. But it is a very exciting picture to watch in a comfortably objective way, especially if you enjoy expert stabbing-in-the-back."*

שאה לע ביבא לת

21/2/20

Tel Aviv Al Ha'Esh (Tel Aviv on Fire)

2018 / Israel / 95 min. / Colour

Director: Sameh Zoabi

Kais Nashef, Yaniv Biton, Lubna Azabal, Maisa Abd Alhady, Nadim Sawalha

Salem (Nashef) is a Palestinian low-level production assistant on the eponymous soap opera. Following a lie he tells Asi (Biton), an officer at the checkpoint he must cross every day to get to work, Salem is promoted to a screenwriter. There is only one problem - Salem can't write, so he makes a deal with Asi to help him in exchange for Palestinian hummus and a promise the series will end with a wedding... This satirical comedy-drama is clever, thoughtful and extremely entertaining.

Silent Movie Night 19

6/3/20

Accompanied by Stephen Horne & Martin Pyne

The Thief of Bagdad

1924 / USA / 140 min. / B&W

Director: Raoul Walsh

Douglas Fairbanks, Snitz Edwards, Charles Belcher, Julianne Johnston, Anna May Wong

Swashbucklers were a staple of early cinema and no one buckled his swash more vigorously than Douglas Fairbanks. His eponymous role in *The Mark of Zorro* had defined the genre and he took it to its early apogee with *The Thief of Bagdad*. Freely adapted from *One Thousand and One Nights*, there is scarcely a quite moment: *"An epic romantic fantasy and the greatest artistic triumph of Fairbanks's career. The superb visual design, spectacle, imaginative splendor, and visual effects, along with his bravura performance (leading a cast of literally thousands), all contribute to making this his masterpiece."* One highlight, of course, is the flying carpets; the other will undoubtedly be the accompaniment of messers Horne and Pyne for whom this film is a particular joy – they can really let their hair down. Don't miss it.

The Swimmer

1968 / USA / 95 min. / Colour

Director: Frank Perry with Sydney Pollack

Burt Lancaster, Janet Landgard, Janice Rule, Joan Rivers
For a Hollywood A-Lister, Burt Lancaster made a surprising number of highly distinctive, brilliant and often daring, films that are a long way away from his traditional, and equally mesmerising, studio fare. These left-field triumphs include *The Leopard*, *Atlantic City*, *Soylent Green* and, of course, tonight's film. Lancaster plays Ned Merrill who we meet at a pool party hosted by his old friends, the Westerhazys. As they reminisce, it dawns on Ned that he could reach his home going from swimming pool to swimming pool. He dives in and begins his strange journey... as he moves from adjacent garden to adjacent garden, chatting with the owners at each location, bit-by-disconcerting-bit we learn more about his recent past. Roger Ebert called the film: *"a strange, stylized work, a brilliant and disturbing one."* And then there is the fabulous saturated colour and Marvin Hamlisch's spot-on score – remarkably, his first for a film. Definitely one of this Season's most striking, original and watchable films.

42nd Street

1933 / USA / 89 min. / B&W

3/4/20

7:00 for 7:30

Director: Lloyd Bacon & Busby Berkeley (Musical Numbers)
Warner Baxter, Bebe Daniels, Ruby Keeler, George Brent, Dick Powell, Ginger Rogers

We close with one of Hollywood's great musicals – well, the choreography is by Busby Berkeley and Ginger Rogers is one of the hoofers, so what do you expect? And, back then, musicals also had to work as films not just whimsy, spectacle or whimsical spectacle. They had to have plot, dialogue, acting etc. – just like regular films. Put it this way: in 2105 will my successor, writing the copy for Season 109, be telling everyone that we're closing with that great cinematic triumph, *La La Land*? Exactly. Yes, the narrative premise behind *42nd Street* – Broadway producers putting on a show hit financial problems while the romantic entanglements of cast members get entangled and then the Gangsters move in – is hardly groundbreaking; but it's done with such style and aplomb that you're willingly swept along. The film was made bang in the middle of the Great Depression so with every cent counting, films had to be worth the punters' limited resources. And it was – they flocked in their thousands, some for the music, some for dancing, some for the comedy and all of them for the pure foot-tapping entertainment. It's a real skill effecting dream-away escapism while ensuring your audience keeps at least one foot in reality.

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



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

The Dish	27 th September '19
Rififi	11 th October '19
Maudie	25 th October '19
† Ryan's Daughter †	3 rd November '19
Closely Observed Trains	8 th November '19
Green Book	22 nd November '19
Tom Jones	13 th December '19
Barry Lyndon	10 th January '20
† Cover Girl †	19 th January '20
La Dolce Vita	24 th January '20
Quadrophenia	7 th February '20
† The Little Foxes †	16 th February '20
Tel Aviv on Fire	21 st February '20
The Thief of Bagdad*	6 th March '20
The Swimmer	20 th March '20
42 nd Street	3 rd April '20

* See programme for details

Tickets for Members' Guests are £5.00

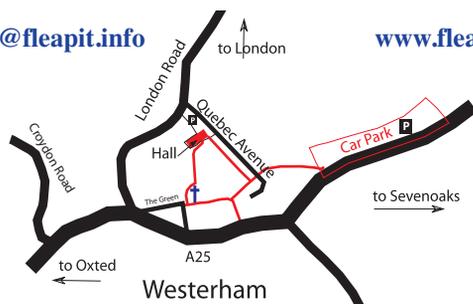
Seats are allocated on a first come, first served basis.

Food at the Fleapit

The Fleapit Film Café is a pop-up café serving hot food before each Friday screening. The café opens at 6:30pm and is operated by The Courtyard, Westerham. Members and their guests may have a main course, Fish & Chips (or a meat or vegetarian option) for £11. Puddings and coffee also available.

manager@fleapit.info

www.fleapit.info



Membership Application

Title: _____ Initials: _____

Surname: _____

Address: _____

Post Code: _____

Telephone number: _____

E-mail address: _____

How did you
hear of us: _____

Annual **Individual** Membership £35

Concession (student/senior citizen) £30

Annual **Family** Members £65

Concession (student/senior citizen) £55

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

THE FLEAPIT CINEMA CLUB,
c/o Mark Mountjoy, Unit 2, Westerham
Trade Centre, Westerham, Kent, TN16 1DE

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.