

July - December 2010



Check Out Our

SATURDAY NIGHT CINE CLUB

Series

Presented at

Theatre Charlotte

501 Queens Road – Charlotte



The Charlotte Film Society
P.O. Box 78872, Charlotte, NC 28271-7043

The Charlotte Film Society is a non-profit organization whose mission is to bring alternative (foreign, classic, independent) cinema to Charlotte/Mecklenburg. Our Board serves without compensation, and any revenues will come from memberships and any net "profit" the **Saturday Night Cine Club** earns. Those revenues support our informational and promotional materials, including our web site: www.charlottefilmsociety.org.

We thank you for your past interest in the Film Society and urge your continuing support of alternative cinema at our new Theatre Charlotte location.

Finally, a great big thank you goes to our sponsors:



Rejoin CFS for our
July - December 2010
SATURDAY NIGHT CINE CLUB
at Theatre Charlotte!

In partnership with Theatre Charlotte, the Charlotte Film Society (CFS) **Saturday Night Cine Club** continues through December 2010, giving members the opportunity to enjoy an enriched cinema-going experience.

The **Saturday Night Cine Club** brings you that and more...

- A fine, diverse selection of foreign and independent films, *none of which has ever played in Charlotte before*
- Each screening will be followed by a discussion session, led by a distinguished guest speaker
- The discussion will be held in the auditorium
- A selection of beer, wine, and snacks will be available at reasonable prices.

Our **Saturday Night Cine Club** will meet at Theatre Charlotte on Queens Road. Theatre Charlotte gives us the venue for an intimate cinema experience. Located at 501 Queens Road, detailed directions and parking recommendations can be found on its website at www.theatrecharlotte.org/directions.htm.

The combination of thought-provoking films from around the world followed by lively discussion, all in a cozy setting, creates a real *night out* – not just going to the movies.

And it gets better...

- Admission to 2010 films (January-December) will be only \$5 to CFS members
- Admission for non-members is \$8 for each film in the program (January-December)

With these recession-busting rates, can anyone afford *not* to be a CFS member? For an annual membership of \$10, you not only get the **Saturday Night Cine Club** rates/freebies, but also...

- Discounted tickets to any film shown at the Regal Park Terrace 6, Regal Manor Twin, and Regal Ballantyne Village 5 during 2010: \$1 BELOW that show's current admission price.
- Every fifth movie rental at Visart video store (on 7th Street) is FREE
- Brochures (like this one) describing **Saturday Night Cine Club** films
- Handouts for each film sent to you by e-mail and limited number of copies available in the lobby of Theatre Charlotte.

We can only accept cash or checks for admissions and membership fees.

Memberships can be bought at any **Saturday Night Cine Club** meeting. And can be purchased through the mail – download the membership form from our website: (www.charlottefilmsociety.org.) To receive all the discounts and other benefits described, you must present your non-transferable 2010 CFS membership card.

JULY 24**S**ummer Hours (L'heure d'été)

7:30 PM (box office opens at 7 PM)

**Directed by Olivier Assayas • France**

“Olivier Assayas’ *Summer Hours* is an amazing film, an impressionist work with a wise understanding of human nature and a bittersweet portrait of a family going separate ways as siblings grow up,

move away and have families of their own. Family matriarch Hélène (Edith Scob) has preserved the country home of her famous painter uncle and it’s been the family vacation home ever since, but when she dies there are hard decisions to make. Frédéric (Charles Berling), who lives nearby in Paris, can’t bear to see the home broken up and sold off, but with his sister (Juliette Binoche) thriving in New York and younger brother (Jérémy Renier) settling in China with his wife and kids, the holiday family home no longer has the same meaning to them all, let alone their children. There is a painful tension in the sibling scenes as they discuss selling the house and the art, painful because it’s authentic and honest in the way they try to avoid the inevitable disagreements, and it’s just as painful to watch Frédéric see the few illusions he’s held on to (against all evidence to the contrary) slip away along with the family legacy, artworks with personal connection that, for Frédéric, far outweighs the monetary value.” - Sean Axmaker, *seanax.com*. 103 mins. 2008. (In French with English subtitles). Unrated. Discussion led by Sam Shapiro, Manager of Charlotte-Mecklenburg Main Library’s Movies & Music Room.

AUGUST 14**K**atyn

7:30 PM (box office opens at 7 PM)

Directed by Andrzej Wajda • Poland

“The great Polish director Andrzej Wajda (*Danton*) musters the power of classical filmmaking and personal emotional investment to dramatize a stunning atrocity long covered up: In the spring of 1940, over the course of three days, some 15,000 Polish officers and intellectuals were killed at Stalin’s command, shot one by one in the back of the head and buried in Poland’s Katyn Forest. Yet until Mikhail Gorbachev’s acknowledgment in 1990, the Soviets officially blamed Nazis for the slaughter. In *Katyn* Wajda, whose father was among the murdered, brings the dead to life through stories of three fictional women searching for truth about lost husbands and brothers.” - Lisa Schwarzbaum, *Entertainment Weekly*. 121 mins. 2007. (In Polish, German, and Russian with English subtitles). Unrated. Discussion led by Allen Paul, author of *Katyn: The Untold Story of Stalin’s Polish Massacre*.

**SEPTEMBER 4****T**he Art of the Steal

7:30 PM (box office opens at 7 PM)

Directed by Don Argott • USA

“Philadelphia pharmaceutical baron Albert C. Barnes saw greatness in the canvases of Matisse and Van Gogh long before the curatorial caste caught on to post-Impressionism, and before he died he took great pains to protect his world-class art collection from both the grasping Philly establishment and the eyes of the unwashed millions. The restrictive terms of his will notwithstanding, a cabal of politicians and unscrupulous nonprofters recently contrived to highjack and commercialize Barnes’s treasure through underhanded legal maneuvers and shrewd media manipulation. Documentary maker Don Argott (*Rock School*) beautifully explicates how this crew pulled off the most daring daylight art theft in history, though his passionate identification with the pro-Barnes faction limits the movie’s political nuance.” - Cliff Doerksen, *Chicago Reader*. 101 mins. 2009. Unrated. Discussion led by Lawrence Toppman, Charlotte Observer Arts Writer.

**OCTOBER 23****E**vil (Ondskan)

7:30 PM (box office opens at 7 PM)

**Directed by Mikael Håfström • Sweden | Denmark**

“Best Foreign Language Film Oscar nominee in 2004, the boarding-school film *Evil*, with its cruel peerage system and ascot-wearing prigs, could easily be mistaken for a Masterpiece Theatre production – were it not for all the blond heads of hair and singsongy Swedish. Despite its blunt title, *Evil* is a gripping story of one teen’s rebellion against his peers’ sadistic abuse. Erik is a 16-year-old who is sent away to a top-notch boarding school because he gets into fights. (It doesn’t take a licensed therapist to see that the problem can be traced to regular beatings administered by an ogre of a stepfather.) At the heart of this tension-filled film is whether Erik can maintain the nonviolent stance counseled by his unlikely best friend, his bookish and nerdy roommate Pierre. Deep down, you know that Erik, who is a brutal and efficient fighter, can turn anyone around him into something resembling a bloody Swedish meatball. As the rebellious Erik, in a white T-shirt and leather jacket, Andreas Wilson is just as brooding and easy on the eyes as James Dean. (In case viewers don’t make the connection, Erik at one point says he’s a fan of the American actor.)” - John Mcurtrie, *San Francisco Chronicle*. 113 mins. 2003. (In Swedish and Finnish with English subtitles). Unrated, but contains scenes of bloody fistfights and unsanitary pranks that would repulse even the frat brothers in *Animal House*. Discussion led by Dr. Robert Reimer, CFS Vice-President; Chair and Professor of Language and Culture Studies, UNC Charlotte.

NOVEMBER 20**A**fghan Star

7:30 PM (box office opens at 7 PM)

Directed by Havana Marking • UK

“Afghanistan’s version of *American Idol* is the most popular TV show in the war-ravaged country where television and music was banned under Taliban rule. But more than a popular phenomenon, this documentary shows how a simple, completely apolitical piece of entertainment crosses ethnic, regional and cultural borders and even introduces the concept of democracy to citizens who have never encountered it before through the show’s very structure: the fans vote to pick the winners. And as we follow the contestants through the competition, we get a revealing portrait of a country rebuilding itself from repressive rule and war. The fans may divide over who they support, but there is one thing that the people on the street all agree on: life was stifling and miserable under Taliban rule and Sharia law. Winner of two awards at the Sundance Film Festival. Features a ten-minute video interview with director Havana Marking.” - Sean Axmaker, *seanax.com*. 87 mins. 2008. (In Pashtu and Dari with English subtitles). Unrated. Discussion leader to be announced.

**DECEMBER 4****D**epartures (Okuribito)

SATURDAY • 7:30 PM (box office opens at 7 PM)

Directed by Yōjirō Takita • Japan

“A young musician finds himself accidentally working, giving last rites to the dead and is unwilling to let his wife find out. [Last] year’s Oscar-winner for Best Foreign Film would surely be a contender in any feature category, in any year. Yōjirō Takita’s funny and profound film follows disillusioned young cellist Daigo (Masahiro Motoki) from his disbanded Tokyo orchestra back to his hometown. Confusing a small ad for “departures” with an entrée into the travel industry, he finds himself working alongside an elderly casket-maker, performing last rites on the dead, a career that leads him into elaborate subterfuge as he tries to keep the truth from his wife. His internal conflict is portrayed with the same heartrending delicacy as the funeral rites themselves, while Takita brings warmth and wit to Daigo’s search for meaning. Heart-warming, funny, wise and profound. Not to be missed.” -



Phil de Semiyen, *Empire*. 130 mins. 2008. (In Japanese with English subtitles). Rated PG-13 for thematic material. Discussion led by Brad Ambury, Lecturer of Language and Culture Studies (Japanese), UNC Charlotte.