

January - June 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](http://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:



The Charlotte Film Society (CFS) has a brand new program! The **Saturday Night Cine Club** gives members the opportunity to enjoy an enriched cinema-going experience. We listened when you told us how much you enjoyed *Bottle Shock* last summer because it was an "event," with discussion afterwards (over a glass of wine!).

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](http://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 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](http://www.charlottefilmsociety.org).) To receive all the discounts and other benefits described above, you must present your non-transferable 2010 CFS membership card.

Rejoin CFS  
January - June 2010 for our  
SATURDAY NIGHT CINE CLUB  
at Theatre Charlotte!

**JANUARY 16****F**ear Me Not (*Den du frygter*)

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

**Directed by Kristian Levring • Denmark**

"The latest from the Dogma cine-factory is notable for director Kristian Levring's visual suggestion of madness. Ulrich Thomsen is forty-something Mikael, clinically depressed for reasons left largely unknown, though from the cautiously loving treatment he receives from his wife and daughter we glean they're used to being kept on edge. At one point he jokes to his little girl about being the Incredible Hulk, and when he agrees to participate in a clinical trial for an anti-depressant, Mikael spends the rest of the film popping pills in order to quell feelings of intense antisocial behavior. Levring frames his main character just off-center, toying with space and movement to suggest entrapment and mounting despair; during a scenic rowing trip in the lake adjacent to his house, Mikael and his brother-in-law essentially move from medium shot to close-up with every thrust of their oars. This type of fussy but nonetheless jolting formalism comes to reflect the festering boil that is Mikael's psyche. Minimally plotted, at least by screenwriter Anders Thomas Jensen's (*Adam's Apples*) typically dense standards, the story hands Mikael and audiences a bit of surprise. The reveal happens almost matter-of-factly, delivering an intriguing message about mental illness as we understand it to manifest itself within us, and how we use the pretense of insanity to justify immoral behavior." - Ed Gonzalez, *Slant*. 95 mins. 2008. (In Danish with English Subtitles) Unrated. Discussion led by Sam Shapiro, Manager of Charlotte-Mecklenburg Main Library's Movies & Music Room.

**FEBRUARY 20****S**till Walking (*Aruitemo aruitemo*)

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

**Directed by Hirokazu Kore-eda • Japan**

"Hirokazu Kore-eda's touching, acutely observed drama about a 24-hour gathering of the Yokoyama clan – together for their annual remembrance of a deceased son – dissects family allegiances and fissures with uncommon grace. As the surviving son (Hiroshige Abe), his sister (You), and respective spouses and broods settle in at their elderly parents' seaside home, quotidian events – meal-planning, children playing – subtly shift to the more emotionally raw realm of buried resentment and disappointment, and the futile efforts for parental approval." - Melissa Anderson, *The Village Voice*. 114 mins. 2008. (In Japanese with English subtitles). Unrated. Discussion led by Lawrence Toppman, *The Charlotte Observer* Arts Writer.

**MARCH 13****T**he Apartment

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

**Directed by Billy Wilder • USA**

"How far will a man go to climb the corporate ladder? Jack Lemmon plays Bud Baxter, a lowly insurance clerk whose one trump card is his apartment. He's prevailed upon to "loan out" his apartment for secret trysts when married executives at his company have affairs. He has to, of course, deal with the aftermath of their nocturnal visits, as well as grapple with his own conscience. The real problems arise, however, when he starts to fall for the current girlfriend (Shirley MacLaine) of his boss. Wilder co-wrote this jaundiced satire of the company man, and it definitely bears his stamp of blighted hope and cynicism while remaining wildly funny at the same time. Watch out for Fred MacMurray as Lemmon's utter heel of a boss; it's one of his few departures from the vanilla roles in which he was usually cast. Wilder earlier persuaded him to play a scoundrel in *Double Indemnity*, much to his trepidation; it of course turned out to be a runaway success. *The Apartment* was as well, dragging home a number of Academy Awards in 1960." - Jerry Renshaw, *The Austin Chronicle*. 125 mins. 1960. Unrated. Discussion led by Joe Alvarez, CFS President and former CPCC film instructor.

**APRIL 24****N**othing But the Truth

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

**Directed by Rod Lurie • USA**

"In the years since 1976's *All the President's Men*, when little boys and girls wanted to morph into Woodward and Bernstein, journalists have become pariahs the public can't stand, let alone trust. So it's ballsy for starters that writer-director Rod Lurie (*The Contender*) has chosen to make a fierce, fire-breathing movie, laced with stinging laughs, about a D.C. reporter, Rachel Armstrong (Kate Beckinsale), who prefers to go to jail rather than rat out a source. Rachel's story blows the cover of CIA operative Erica Van Doren (Vera Farmiga), another soccer mom at the school Rachel's son attends. The feds, personified by special prosecutor Patton Dubois (a splendid, sneaky Matt Dillon), are suddenly eager to throw Rachel's ass behind bars. Her newspaper hires hotshot lawyer Albert Burnside (Alan Alda).



But even this smooth operator knows that since 9/11, national security trumps the First Amendment every time. Lurie, an expert at springing surprises and getting the best out of a first-rate cast, has crafted a different kind of thriller, one with a mind and a heart." - Peter Travers, *Rolling Stone*. 108 mins. 2008. Rated R for sexual material, language and violence. Discussion led by John Buchan, Charlotte attorney and former newspaper editor.

**MAY 29****C**herry Blossoms (*Kirschblüten - Hanami*)

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

**Directed by Doris Dörrie • Germany | France**

"At the beginning of Doris Dörrie's remarkable *Cherry Blossoms*, Trudi Angermeier (Hannelore Elsner) is heard saying how she always wanted to go to Japan to see Mt. Fuji and the cherry blossoms with her husband – and that she couldn't imagine going alone. As it happens, her husband Rudi (Elmar Wepper) is the one who goes there alone. The film is suffused with a very Japanese sense of the transitory nature of life, in which the cherry blossom is regarded as the most beautiful symbol of impermanence. *Cherry Blossoms* itself is a most beautiful film; it's also a daring one in the sense that Dörrie risks folly – in Rudi's convenient encounter with a sweet young Butoh dancer (Aya Irizuki) – to reach for the sublime. Yet so committed and sustained is Dörrie's vision and so inspired are Wepper and Elsner and their supporting players that *Cherry Blossoms* is a stunning reminder of the omnipresence of mortality." - Kevin Thomas, *Los Angeles Times*. 127 mins. 2008. (In German, English, and Japanese with English subtitles). Unrated but contains brief nudity. Discussion led by Dr. Robert Reimer, CFS Vice-President; Chair and Professor of Language and Culture Studies, UNC Charlotte.

**JUNE 27****D**eep Water

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

**Directed by Louise Osmond and Jerry Rothwell • UK**

"In 1968 the [London] *Sunday Times* sponsored a contest to see if a man could sail around the world, single-handedly and nonstop. There were nine entrants, from the well-known yachtsman Bernard Moitessier to the astonishingly inexperienced electrical engineer Donald Crowhurst. Moitessier conquered the course easily. Crowhurst was a world-class bumbler. Realizing early on that his practically homemade trimaran couldn't survive the rough southern waters, he abandoned the race and spent several months drifting off the coast of Brazil, sending word to his sponsors that he was actually in the Indian Ocean. His efforts to film himself look like something you might see on Facebook, but they are haunting evidence of the toll that isolation and exertion can take on a relatively average guy from Somerset. Given that the tedium of months on the open seas could and did drive a man insane, co-directors Osmond and Rothwell have done a commendable job of making *Deep Water* ... well, not boring. It's striking how disengaged these yachtsmen were from the sociopolitical turbulence of the late '60s. They were setting out to conquer the seas a few hundred years too late to be legendary." - Julia Wallace, *The Village Voice*. 92 mins. 2006. Rated PG: dark themes and mild language. Discussion led by Sean O'Connell, Arts and Entertainment Editor, *Carolina Weekly* newspapers.

