

## Membership Application 2019 – 2020

Applications to join the Society must be made in advance using either the form below or online via our website. **No applications will be accepted on film nights. Personal data will not be shared with any other organisations – please see the website for our Data Privacy Policy.**

Please apply early as we fill up quickly

**Name(s)** .....

**Address** .....

**Post code** .....

**Email** .....

I wish to join the CFS emailing list for updates on CFS and other local film-related events.

I am/we are 16 years of age or over, joining as:

First time member(s)     Returning member(s)

**Signature** .....

Please supply

( ) x standard season ticket @ £34.00 per person

( ) x 16-21s season ticket @ £20.00 per person

I enclose a cheque payable to 'Cheltenham Film Society' to cover the cost of total amount = £

*A SAE with your application would be appreciated to enable us to keep costs down for our members.*

Please send this form, cheque and SAE to:

The Membership Secretary  
The Cusphaus  
Blacksmith Lane, Prestbury  
Cheltenham GL52 5JA

office use only

**Cheltenham Film Society** is now in its 74th year and we have more than 500 members of different ages, backgrounds and interests. We aim to screen the best in recent world cinema, showing films of different genres and from many different countries. They are films you are unlikely to have seen at the commercial cinema in Cheltenham. Our programme usually majors on foreign-language films (with English subtitles), but we may also include some non-mainstream films that are in English. We try to get a good mix of films into each season, so while some are more challenging and thought-provoking, others will be lighter and more entertaining. More information about all the films is available on IMDb.com.

**Where** Films are screened at the Bacon Theatre, Dean Close School. The theatre has a full-sized cinema screen, tiered seating and wheelchair access. There is limited free car-parking on the school site. The theatre also has a bar where you can buy drinks, including tea and coffee, before or after the film.

**When** There are 18 films in the coming season, including three CFS Extra films and two new films to be revealed later in the year. The season runs from September to April, as shown in the programme. Films start at 7.45 pm.

**Social events** After some films we offer free wine and cheese events, which give members an ideal opportunity to get to know one another better and to chat about the films.

**Please join us** Membership is by subscription. All 18 of our films and our wine and cheese events are included in the price. Membership is open to anyone aged 16 or over. Members may also purchase up to two guest tickets for each film, subject to space (available on film nights), so you can bring along your friends or family, even if they are not members. Guests: £5 adults, £3 16-21s.

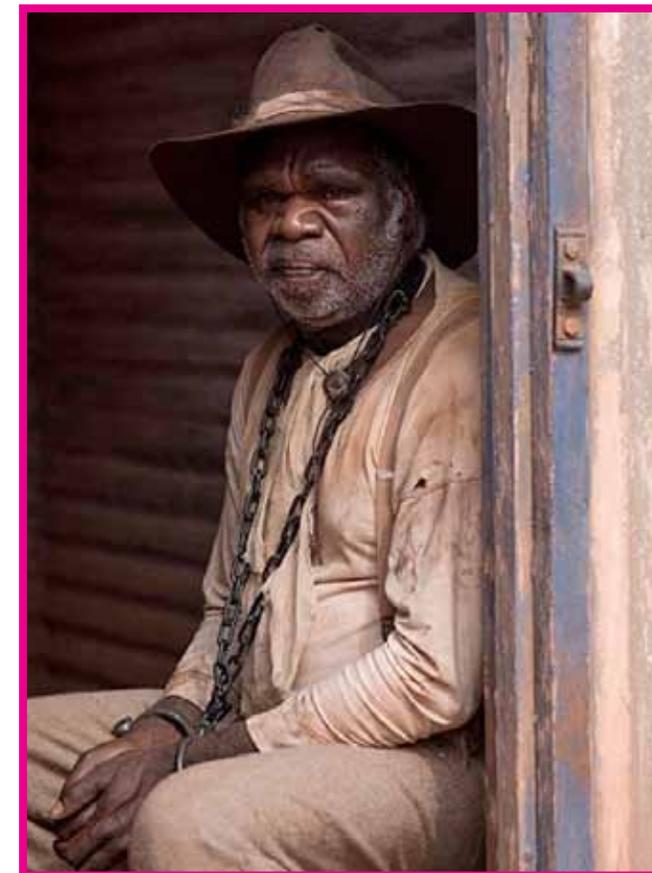
**The membership subscription for the coming season is £34, but we also offer a concessionary rate of £20 for those aged 16-21.**

**Membership benefits** The main benefit, of course, is 18 films for £34. But members may also be offered concessions on tickets for other film-related events, either run by the Society or supported by it. In addition, members are entitled to a concession on tickets for films at the Bacon Theatre.

[www.cheltfilmsoc.org.uk](http://www.cheltfilmsoc.org.uk)



**CHELTENHAM  
FILM SOCIETY**  
2019 – 2020 74<sup>th</sup> season



**Sweet Country**

**2019 – 2020 Season**

The Bacon Theatre,  
Dean Close School,  
Hatherley Road, Up Hatherley,  
Cheltenham GL51 6HE

*Cheltenham Film Society is affiliated to the British Federation of Film Societies (BFFS) and Cheltenham Arts Council.*

**Leave no Trace** 19:45 10 Sep  
Dir: Debra Granik 2018 USA (PG) 109 mins

A disturbed army veteran and his teenage daughter hide in the inhospitable woods of the American north-west as he tries to shake off his demons. When they inadvertently come to the notice of the authorities they are forced to keep moving. A beautiful film, with superb performances from Ben Foster and Thomasin Harcourt McKenzie as the father and daughter.

**The Heiresses** 19:45 24 Sep  
Dir: Marcelo Martinessi 2018 Paraguay (12) 98 mins

wine and cheese

A pair of once-wealthy but now impoverished women, who have lived together for many years, must sell off their possessions to make ends meet. But when Chiquita is jailed for fraud, Chela is left to cope alone, and her life opens up to new possibilities. A thoughtful and tender first feature.

**C'est la Vie** 19:45 8 Oct

Dirs: Olivier Nakashe & Éric Toledano 2018 Belgium/Canada/France (15) 117mins

This hectic and hilarious comedy details the preparations for an extravagant chateau wedding through the eyes of the master caterer and his team. From the directors of *Untouchable*, our most highly-rated film, ever.

**Custody** 19:45 22 Oct  
Dir: Xavier Legrand 2018 France (15) 93 mins

AGM

In a courtroom in northern France, Antoine (Denis Ménochet), a hospital security guard, seeks joint custody of his 11 year old son Julien after the acrimonious break-up of his marriage. But is Antoine the model citizen and caring father he seems? A tense and powerful domestic thriller.

**Sweet Country** 19:45 29 Oct  
Dir: Warwick Thornton 2018 Australia (15) 113 mins

In Northern Territory after World War I, an Aboriginal farmhand shoots a white man in self-defence and is relentlessly pursued. An intense and visually stunning Australian "western", directed by one of the country's best indigenous filmmakers.



**Shoplifters** 19:45 5 Nov  
Dir: Hirokazu Kore-eda 2018 Japan (15) 121 mins

A family of petty criminals in Tokyo stumble upon a lost girl and invite her into their home and their shoplifting enterprise. Another wonderfully warm-hearted film from Kore-eda, one of world cinema's most perceptive observers of familial and class dynamics.

**CFS Extra: Ninotchka** 19:45 19 Nov  
Dir: Ernst Lubitsch 1939 USA (U) 110 mins

Dedicated commissar Ninotchka (Greta Garbo) travels from the Soviet Union to Paris to sort out some backsliding comrades. While there, she proves reluctantly susceptible to the Western way of life and love. A delightful early romantic comedy, co-written by Billy Wilder.

**New film I** 19:45 3 Dec

This season we have decided to leave two empty spots in the initial programme. This will allow us to include new films that are released too late for inclusion in the brochure. Feel free to make your own suggestions.

**Wajib** 19:45 10 Dec  
Dir: Annemarie Jacir 2017 Palestine (15) 96 mins

wine and cheese

A father travels around present-day Nazareth delivering invitations for his daughter's wedding. With him is his radical son, newly arrived from Europe, and they clash constantly. The actors, Mohammed and Saleh Bakri, are father and son in real life. A warm-hearted, funny film about Palestine away from the headlines.

**Happy as Lazzaro** 19:45 7 Jan  
Dir: Alice Rohrwacher 2019 Italy (12) 128 mins

An extraordinary and evocative cinematic puzzle, blending realism and something more magical. On a feudal estate in Italy, peasant workers struggle to survive. Then Lazzaro (Adriano Tardiolo), a teenage boy, has an accident, waking up to find everything has changed.

**CFS Extra: Dr Strangelove** 19:45 21 Jan  
Dir: Stanley Kubrick 1964 UK (PG) 95 mins

Subtitled "How I Learned to Stop Worrying and Love the Bomb", *Dr Strangelove* is recognised as one of the greatest cinematic satires. Starring Peter Sellers in three roles, including that of the ex-Nazi Strangelove himself, it still frightens and amuses in equal measure.

**Capernaüm** 19:45 4 Feb  
Dir: Nadine Labaki 2019 Lebanon (15) 126 mins

Set in Beirut, *Capernaüm* tells the story of 12-year-old Zain (Zain al Rafeea) as he escapes his chaotic home and makes a life in a shanty town with an Ethiopian immigrant and her baby. An astonishing piece of neo-realist cinema, using a non-professional cast: Zain was a Syrian refugee found in the slums.



**Imagine** 19:45 18 Feb  
Dir: Andrzej Jakimowski 2012 Poland 109 min

This poetic film seems not to have had a previous British release. A teacher (British actor Ian Hogg) at a school for the blind in Portugal refuses to use a cane and instead helps his students find their way by sound and echoes. This leads to conflict and a hint of romance.

**Border** 19:45 25 Feb  
Dir: Ali Abbasi 2019 Sweden (15) 110 mins

We like to have one bizarre film each year: this is it. Tina, a border guard, is an unusual looking woman who has a sense of smell so acute that she can instantly sniff out criminals. One day she meets a man who looks like her, and a relationship develops. After that, things become really strange.



Shoplifters

**CFS Extra: Hail Caesar!** 19:45 10 Mar

Dirs: Ethan Coen & Joel Coen 2016 USA (12) 106 mins

In the golden years of Hollywood, leading man Baird Whitlock (George Clooney), shooting a Biblical epic, falls into the hands of a group of dedicated Communists, with highly entertaining results. Also starring Josh Brolin, Ralph Fiennes, Tilda Swinton and Scarlett Johansson.

**Tehran Taboo** 19:45 24 Mar

Dir: Ali Soozandeh 2018 Germany/Austria (15) 96 mins

To create a film about the seamy side of life in Iran, director Soozandeh, in exile in Germany, has turned to rotoscope animation. Four young people seek happiness, or simple survival, in a land of corrupt judges, hypocritical mullahs, and an ever-present morality police. The animation is bold and vivid and the storytelling startling.

**New film 2** 19:45 21 Apr

This season we have decided to leave two empty spots in the initial programme. This will allow us to include new films that are released too late for inclusion in the brochure. Feel free to make your own suggestions.

**Woman at War** 19:45 28 Apr

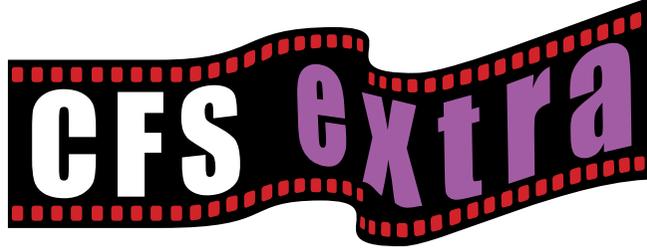
Dir: Benedikt Erlingsson 2019 Iceland (12) 101 mins

wine and cheese

Halla, a middle-aged choirmistress, turns to environmental activism and starts a war on her local aluminium plant. Then a letter arrives, which promises to fulfil a long-held dream, but it also complicates her struggle. A clever Nordic comedy that is also an adventure story.



Woman at War



## Red Alert!

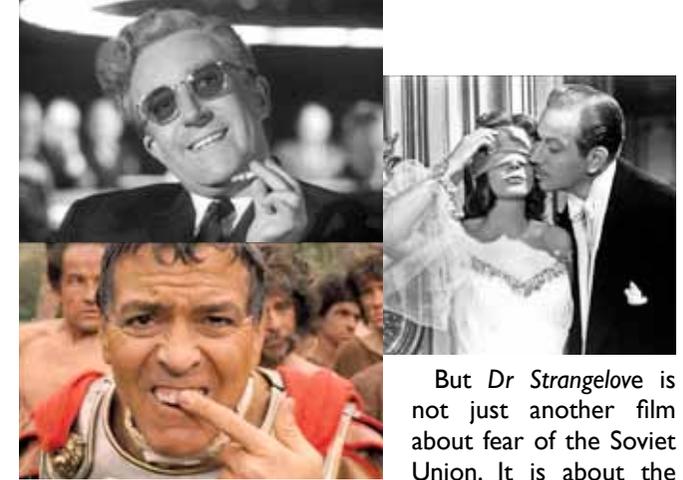
**CFS** Extra is our mini-season of three older films chosen to illustrate a theme. This year we look at the superpower rivalry that marked much of the 20th century. 2019 is a year of Cold War anniversaries. Between the formation of NATO in 1949 and the fall of the Berlin Wall in 1989, Britain was the aircraft carrier for the US nuclear deterrent and we lived with the prospect of fiery extinction. How did we cope? Well, one mechanism was humour. So our CFS Extra films are all, in different ways, comedies.

Our first film, *Ninotchka*, is a Hollywood rom-com from 1939 and vehicle for the great Swedish actress Greta Garbo. German emigrés Ernst Lubitsch and Billy Wilder were brought in to direct and co-write. It was Garbo's first comedy, and the pair ensured there was a scene for publicists to push with the line "Garbo laughs!"

The attitude of the film is interesting. The US and the USSR had no love for each other. US troops had assisted the White Russians in the civil war. After that, the Soviets had coupled rapid industrialisation with massive repression, but little was known about that outside the vast country. So the Wilder/Lubitsch version of the Soviet Union is a satire, mostly gentle, with barbs about the Five Year Plan and Uncle Joe Stalin.

Conceived when Stalin was hostile to Hitler, its satire was potentially tricky. But by the time it was released, the pair were allies, having carved up Poland. Banned in Russia and its satellites, it did good business elsewhere. Then Hitler attacked Stalin, and suddenly the film was satirising America's valiant ally. *Ninotchka* faded for a while, but later, following a 1947 re-release, it became a Cold War propaganda favourite.

When *Ninotchka* was made, the Soviet Union was a source of horror and fascination, but it wasn't much of a threat to America. It took the demonstration of overwhelming Soviet strength in World War II, the swallowing of half of Europe, and Moscow's sponsorship of communist regimes around the world, for that to become more urgent. By 1962, when our second film, *Dr Strangelove*, was taking shape, the dominant note in superpower relations was fear.



But *Dr Strangelove* is not just another film about fear of the Soviet Union. It is about the possible destruction of life on earth through a nuclear exchange. Director Stanley Kubrick started to research the idea of the "balance of terror" and came across a British novel called *Red Alert* by Peter George. As he began the screenplay, however, Kubrick was struck by how absurd, even funny, the idea of mutually assured destruction seemed, and he took on Terry Southern, a comic novelist, to enhance the humour.

The financing of *Dr Strangelove* depended upon Peter Sellers being engaged to play multiple roles: a British RAF officer; the US President; and Dr Strangelove himself, a US nuclear scientist and former Nazi. The film was a great success and is now recognised as one of the greatest satirical comedies.

Our third CFS Extra film is the Coen brothers' comedy, *Hail, Caesar!*. While the connection with the Cold War is less central, it provides an important plot strand: George Clooney, playing a Roman soldier in a corny Biblical epic, becomes entangled with a group of Communist scriptwriters, who pride themselves on inserting leftist propaganda into otherwise innocuous films.

Most of us know the story of the McCarthyite purges in America. For many years this episode was seen as almost a paranoid delusion. Yet, there certainly were communists working in Hollywood: in recent years many of them have come forward to claim credit for the work they did, including those passages of leftist propaganda.

For the most part, though, the film is a celebration of old Hollywood. It gives a fictionalised account of a real studio "fixer", Eddie Mannix, whose job is to keep a string of troublesome stars and pictures out of trouble. Lovers of classic Hollywood will find plenty of allusions to real people and events, as well as ingenious and funny pastiches of different genres and movie sequences.

The full version of this article is on our website.