

Keswick Film Club at the Alhambra

Talking Pictures

Issue 23
August 2010

Autumn programme 2010

Here we go, embarking on another new season (our twelfth year) which starts on Sunday 12th September (see the inset, bottom right).

Please renew your subscription by returning the enclosed slip – it's still only £5 after all these years (we're proud too of maintaining the same ticket prices as in 1998!).

Getting the job done before the opening evening is tremendously helpful: there's no need to fill in your contact details if they haven't changed.

You might like to think too about the advantage of buying an autumn pass: you can see **all 16 films this autumn for only £28**

You will notice that this autumn's list has even more of a foreign flavour than usual – not deliberately so, but the attempt to select the best films available resulted in 14 subtitled films and just the two British ones which luckily came out on release at – for us – almost the last minute.

The *L'enfer* weekend in November evolves from our extreme reluctance to overlook Serge Bromberg's acclaimed documentary, and the overdue acknowledgement of Chabrol's little-seen (these days) masterly study of jealousy.

South America is represented entirely by Argentina this autumn, and you'll see that we have three Argentinian films on the trot! Again, not deliberate, but the

vagaries of film distribution at least ensure



The Secret in Their Eyes - did it deserve its Oscar win over *Un Prophete* and *The White Ribbon*?

that you have the opportunity to compare these highly-praised creations from the brains of three well established and important directors.

Asia is well-represented again with three very different movies, ranging

from the beautiful Japanese *Still Walking* – a worthy successor to last season's winner *Departures* - to the hugely



affecting Chinese story of war in the Far East, *City of Life and Death*, and South Korea's fascinating murder mystery *Mother*.

Nothing African this time (except *White Material*'s location), nor Australasian, nor North American, but Europe (stretching a little to include Israel and Russia) makes up the rest of the programme: a varied mix of comedy, music, war-fare, thrillers, crime and passion. You'll not be bored – I'm fairly confident of that. R.E.

Festival Footfall

by Ann Martin,
Director of the
Keswick Film
Festival.



Each year we try to make the Film Festival a little bit better, as we respond to your feedback comments. And when we start working on it, I try to think of ways to make it financially viable. It costs about £14,000 to hold the event annually and our ticket sales are only about £8 to £9,000. So what can we do differently?

This year as well as pursuing sponsorship I have been looking at how we might enter into partnership with organisations that could help us bring more ticket

sales. We have the space for more people in the audiences. We know that most of our audience is local, Keswick and Cumbria with a handful of loyal followers from elsewhere. And at the same time we don't want to spoil the 'friendly' festival by becoming too big, so I want to launch a **Festival Footfall** project. The best way to increase the numbers and keep the flavour of the festival is for you all to invite your friends.

Do it now! Invite them up for 10th - 13th February, get it in their diaries. E-mail us with how many you have persuaded to come – let's see who has got the most by the Christmas Party. You never know – there might be a prize!

To return to the question of sponsors, we have been talking to the Westmorland Group which runs Rheged. They have the big screen IMAX plus digital projection and 3D – something that the Alhambra or the Theatre is unlikely to be able to afford. What do you think of a trip once a season to see a film on the big screen and have a (continued on page 2)

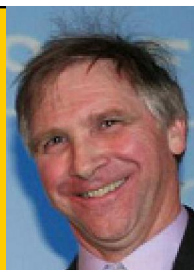
Opening time

Come and meet your fellow film enthusiasts (and you'll probably find that they share lots of your other enthusiasms) at **4.15pm** on **Sunday 12th September** and enjoy a free drink (wine or juice)

before the screening of ***I Am Love***.

Chosen as the first film of the new season to appeal to the whole spectrum of our audience, this critically-acclaimed love story set in the moneyed upper classes of Milan has had its dramatic impact compared to *King Lear* or *The Leopard*.

Festival Footfall, cont.
 meal? We could lay on a coach from the cinema and put on a quality film on their big screen (it doesn't have to be about giraffes or the Grand Canyon). Let us know. And as digital and 3D grow maybe we will need to have a part of the festival there in years to come.



Goodbye UKFC? by David Miller

The recent announcement by the Government to abolish the UK Film Council has polarised opinion and generated input from such august names as Clint Eastwood and a glut of British directors and actors. Why all the fuss and what effect will it have on KFC?

UKFC is either a money-consuming behemoth with overpaid staff, or else a group of opportunity-generating experts who make a massive contribution to UK film production, distribution, publicity and advocacy. As with all these types of conundrum, the answer lies somewhere between the two extremes. However, on balance, it is likely that UKFC will be missed.

David has been working away on our behalf choosing films already. Our themes this year are to be 'Best of the Fests' as usual and new and pre-releases. We will be having an Agnès Varda Retrospective, a Film Four Appreciation with a number of their great films supported by guest Jack Gold, director of films such as *The Visit* (1959), *The National Health* (1973), *The Naked Civil Servant* (1975), *Man Friday* (1975), *The Medusa Touch* (1978), *The Chain* (1985) and *Escape from Sobibor* (1987)... and other guests and surprises. So start working on the list of friends...

One huge success story is the proliferation of digital cinema and the UK boasts the best network in Europe. New film production is also more liable to face a greater number of obstacles to overcome as there will be no one agency that can be approached. What all this will mean in practice remains to be seen, yet it somehow feels that the future for Cinema UK will not be as bright.

KFC also has a more individual reason to mourn the passing of UKFC. UKFC has been the primary funder for the community cinema movement, mainly through the BFFS but on occasion they have been more direct. KFC was a beneficiary of a UKFC grant that allowed us to purchase the equipment that we use to support screenings from DVD. Our projector has to cope with the usual cinema throw and this means an inexpensive piece of kit is just not good enough! UKFC made a substantial contribution and it is hard to envisage that whatever replaces it will have the same outreach.

At a personal level, during my time as Chair of the BFFS, whilst UKFC was at times a difficult and belligerent organisation to deal with, one can also credit them with being supportive of and sympathetic towards the community cinema movement. Change is never easy, yet it is often a necessity, even if initially unwelcome. Though the changes were ultimately positive for the BFFS, it is difficult to see the same outcome for UKFC.

Some scores from earlier this year

KFC spring 2010

Departures	96.74%
Barry Lyndon	87.25%
Un Prophète	83.46%
Sin Nombre	83.24%
Nowhere Boy	81.56%
Bright Star	80.14%
The White Ribbon	78.00%
Tulpan	74.69%
BirdWatchers	73.90%
Disgrace	73.50%
The Beaches of Agnès	70.38%
The Sea Wall	63.64%
Goodbye Solo	55.07%

11th Keswick Film Festival:

Departures	84.75%
Narciso	83.16%
Mugabe and the White African	83.02%
An Education	82.59%
Welcome	81.91%
London River	79.59%
Tales of a Golden Age	79.31%
The World is Big	79.17%
Gypo	78.75%
My Best Girl	77.27%
Africa Trek	76.85%
Anonyma	76.28%
The Secret of Kells	75%
The Men Who stare at Goats	74.49%
Glorious 39	72.64%
My DDR T shirt	71.67%
King Coal	71.05%
The Unloved	70.83%
Katalin Varga	70.45%
Brothers of the Head	68.75%
The Calling	66.67%
Tideland	65.22%
Diary of a Bad Lad	65%
The World Unseen	64.29%
The Cove	63.89%
Treeless Mountain	59.09%
New Town Original	56.25%
Beneath Everest: Nepal Reborn	55.95%
44 Inch Chest	54.63%
Unrelated	52.98%
Samson and Delilah	51.6%
Sky Crawlers	46.67%
Better Things	45.83%
The Horde	45.45%
13 Curses	43.75%
Door out of the Dark	35%
Involuntary	23.84%

Still disagree (or agree?) with the audiences' findings?
 Even *Goodbye Solo*?
 Let me know on
info@keswickfilmclub.org...

Or, better still, start a debate on
www.keswickfilmclub.org