

# Talking Pictures

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[www.keswickfilmclub.org](http://www.keswickfilmclub.org)

Autumn programme 2014

So we start our sixteenth film club year at 4.15pm on Sunday 14th September with our usual start of season drink, Why not come and tell other members what you have been doing since we last met up?

Please renew your subscription by returning the enclosed slip - £7 gets you a pound off every film you see all year, including the festival.

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. And have you thought of buying an autumn pass? you can see all 16 films this autumn for only £38

One change this year is that the AGM will take place at 4.00pm on 28th September at the Alhambra. Mark it in your diary now; details to follow.

We visit 16 countries this season, starting with France (you will not be surprised there!), but we will go through some unusual places along the way, including Samoa and Singapore, Iceland and India and...Germany. We have included two films from early in the year that we missed last season due to their release dates - 'Under the Skin' and Oscar winner 'Dallas Buyers Club'. Hopefully, like me, you haven't seen them elsewhere. We have booked more guests for our 'New British directors' weekend, which this time includes a documentary; increasingly popular, what makes a director want to make one? We have several light-weight films for you - from India, Germany, England and even from

Iceland, but to counter these there are some thought-provoking films from Singapore, Greece, Poland, America and South Korea and some thrillers from France, Palestine and Denmark, plus the genre-bending 'Under the Skin' from



Scotland. We finish the season with a Samurai remake of the Western 'Unforgiven'...so something for everyone we hope! As usual we'll have our meal out at Rheged and a Christmas celebration together in December. We hope you enjoy the season! VA



Our trip to Rheged this

season will take us to Nepal and Everest along with Hillary and Tenzing, in 3D, which should be a real treat for the eyes. We have included two films from early in the year that we missed last season due to their release dates - 'Under the Skin' and Oscar winner 'Dallas Buyers Club'. Hopefully, like me, you haven't seen them elsewhere. We have booked more guests for our 'New British directors' weekend, which this time includes a documentary; increasingly popular, what makes a director want to make one? We have several light-weight films for you - from India, Germany, England and even from

## An interview with... Ian Payne, KFC Secretary



*Ian, you have been around a lot longer than me; when did you first get involved?*

My first encounter with the Club was at the very

first film Festival. Elspeth and I came across to Keswick to see the *Three Colours* trilogy on consecutive days. I had no idea there was a film club involved (the marketing has got slicker since then!) so it was a few years before we found out about the Club's Sunday night screenings and then we were hooked!

There is something about the combination of the Alhambra, the Film Programme and the company that makes that trip out on a Sunday so special but the initial X factor that made me want to be involved was listening to Rod Evans' introductions. He just had that 'Je ne sais quoi'.

*As Secretary, you take on many jobs for the club. Can you tell us about some of them?*

One of the perks is helping to count the votes on a Sunday. The results never cease to amaze me, how people can view the same film so differently. One of my own criteria for scoring is around the first time I glance at the clock by the screen. The sooner I look, the worse the film. I remember last season that I introduced a film and knew its running time - there were still almost 2 hours to go after my first glance. It was a 2\*. On other occasions, its half way home before I realise I hadn't looked at all and the film was a cracker.

*Well that is a novel way of deciding! You also did a lot of work on the Alhambra Centenary..?*

It was great to be asked to take the lead on that. Writing funding bids used to be my stock-in trade and with such a worthwhile project, I couldn't see any problems at all. So it came as a bit of a shock when the Heritage Lottery Fund turned us down. We had to lower our ambitions and look to local funders to help us. The Lake District Communities

Fund and the Town Council helped us to fund the research, which was carried out by Heather Tipler and Helen Hutchinson. They tracked down archive material and local people with memories of coming to the cinema. I offered to help look through old newspapers and I remember the thrill of finding the entry in the West Cumberland Times, in Workington Library, that pinpointed the day that the Alhambra opened its doors for the first time.

After more fundraising to make the Film, Keswick Neighbourhood Forum came up trumps and we appointed Joel Baker to make the documentary. And what a job he did! Its a delightful piece and something we can be proud of.

*I agree; our thanks to you for making it happen. And what about the actual Centenary celebration..?*

It was a chance remark of mine - 'are we actually going to mark the anniversary of the opening?' - that prompted a flurry of activity, and Tom Rennie pulled out all the stops to put on the Centenary Celebration on 22<sup>nd</sup> January.

Continued over ...

## The Ten Best...

An occasional series  
By Vaughan Ames

In the last Talking Pictures, we produced a list of the 10 best selling films at the Alhambra. This made me think of the number of times I see the '10 best' of something or other in the film press; in 2012, BFI updated their 'Best 10 Films of All Time', and now they have decided to bring us **'The 10 Best Documentaries of All Time'**

The list below was voted on by 200 critics and curators, many of whom are documentary specialists. Amazingly, 100 of them agreed on *'Man with a Movie Camera'* as the best, as did 25 of the 100 directors they asked in a separate poll. I have only seen parts of this film (see below for where I saw it!) but it is amazing. It is hard to describe, but it is basically a documentary about making a documentary about making a film, using incredible effects for 1929. *'He superimposes, splits the screen, deploys fast- and slow-motion and extreme close-ups, and animates using stop-motion'* - Nick James, Sight & Sound. You can see the whole movie on YouTube - take a look and be impressed!

It is interesting to see how few countries are in the list; no UK films YET! We have only shown *'The Gleaners and I'* (at the 2011 Festival) so maybe we'll try to squeeze in some cuts of some of the others, or possibly show a complete film at the next Festival? Would you like to see them? *'Man with a Movie Camera'* gets my vote...

Film	Director(s)	Country	Year
1. Man with a Movie Camera	Dziga Vertov	Russia	1929
2. Shoah	Claude Lanzmann	France	1985
3. Sans soleil	Chris Marker	France	1982
4. Night and Fog	Alain Resnais	France	1955
5. The Thin Blue Line	Errol Morris	USA	1989
6. Chronicle of a Summer	Jean Rouch and Edgar Morin	France	1961
7. Nanook of the North	Robert Flaherty	USA	1922
8. The Gleaners and I	Agnes Varda	France	2000
9. (tie) Don't Look Back	D.A. Pennebaker	USA	1967
9. (tie) Grey Gardens	Ellen Hovde, Muffie Meyer, Albert & David Maylsles	USA	1975

## KFC Spring 2014

Marius	71.99%
Papadopoulos and Sons	67.41%
Broken Circle Breakdown	83.04%
Camp 14 - Total Control	69.92%
Wadjda	87.12%
Short Term 12	60.76%
Gloria	58.25%
Child's Pose	63.14%
The Patience Stone	82.35%
Prince Avalanche	64.55%
Michael Kohlhaas	76.10%
The Patrol	76.27%
Fanny	82.02%
Average audience size:	95

## Thank You

Mike Rose-Troup has been in charge of the 'front of house' at the Festival for some years as well as being on the committee. He has decided it is time to retire from these roles, which is a huge loss to the club. Our thanks go to him for all the work he has done. We are likely to be losing Simon & Lorraine Shipman too, who are moving away (talk them out of it everyone!), so maybe it is time you decided to get more involved? Talk to me if you want to know more!

## All you need to know about film

Over the last two years, a few of us have been on a Film Appreciation course running in Cockermonth (which is where I saw *'Man with a Movie Camera'*). We all feel we understand films a lot more now and, having enjoyed it so much, we thought you might like to have it run in Keswick; now is your chance! You will get to discuss film style and the choices made by the director, screenwriter, editor, and cinematographer and, through that, discover much about the history and concerns of the cinema. You will also look at ideas relating to film genre, the star, influences and film movements, and how meaning is shaped by filmmakers. This will all be done by looking at film clips from the silent era through to today, to examine these topics in relation to what you see on the screen and how devices such as move-

ment, lighting, sound, and editing combine, and to what effect. As this is being run for the Film Club, there is also the scope to tie in some sessions with the KFC movie that is being screened that Sunday, which will help you enjoy that film more too. The topics are not fixed, so you will be able to put your own ideas to the group. The group will probably meet on Wednesday evenings from 7.30 to 9.30; the cost will depend on how many people want to go; let me know if you are interested in the idea by emailing [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org) or ringing me on 017687 80969; get your friends to come along too and it will be that much cheaper for you! VA

## An Interview with Ian Payne (continued from over...)

The combination of the interview with Nick Simpson and a screening of *'The Clouded Yellow'* certainly seemed appropriate and a barrage of press releases paid dividends. Even so, I was holding my breath that we could fill the first 10 rows downstairs so that we could look like a crowd. But to fill the cinema ...wow!

*Yes, the magic of a full cinema, especially after 100 years... And is there any more to look forward to?*

In a moment of madness, I said I would write up the history of the cinema so there is a lasting record. There is a growing heap of research material that now needs to be put into some kind of intelligible order. Watch this space.

*We will indeed! Thanks, Ian*