

# Talking Pictures

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

Autumn programme 2016

Welcome to our eighteenth film club year!

We start at 4.15pm on Sunday 11th September with our usual **start of season drink**.

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

**Paying online.** Send our BACS details to your bank, but you do need to tell us too! Either return the form or send us an email at [membership@keswickfilmclub.org](mailto:membership@keswickfilmclub.org) or we won't know you exist.

**Weekly email.** If you don't get it already, email us at [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org) and we'll add you to the list.

And have you thought of buying an autumn pass? you can see all **16 films this autumn for only £45**

Japanese films bookend the season programme, which is a first; we hope you appreciate the quiet beauty they both bring.



The rest of the season is filled with a mix of drama, comedy, award-winners, brand new directors and some of our favourites and a film which was made in one take; we even have a 'surprise film' at Rheged which we can't announce yet.

One of the potential films of the season, we think, might be 'Embrace of the Serpent', already one of

the biggest UK box office successes from South America, whilst 'Tale of Tales' might surprise a few of you... We continue to try to bring more 'F-Rated' films your way, leading with our 'New UK Directors' weekend; two young female directors show the way forward and should be here for a Q & A too.

'Son of Saul' leads the award winners, with a gripping close-up view from inside Auschwitz which won the Oscar for Best Foreign Film. Similarly, 'Dheepan' swept the best film at Cannes with a story of immigrants in France. 'Victoria' promises to be interesting: a thriller filmed 'live' in one take

in the streets of Berlin, while 'Julieta' showcases Pedro Almodovar back to his best, and 'Childhood of a Leader' managed to win over both our previewers. We travel all over the world as usual, managing to visit Japan, Columbia, Argentina, Turkey and Germany amongst others WITHOUT stepping into the USA for a change; could this be another first..?

Overall, then, it feels like a strong season to us; we hope you feel the same!



## An interview with... Angela Jackson, KFC Committee and film lawyer



*Angela, we've always wanted to know; what does a film lawyer do..?!*

Every day is different and fast-changing...We help independent producers to get films made, which may mean taking out an option on a novel, getting someone's release for their life story, tracing who owns the film rights. Sometimes we pick up the pieces and help to resolve a dispute.

*I guess you might understand the difference between a producer and a director then?!*

Broadly speaking the producer is the entrepreneur who kickstarts the project, runs the company,

raises the finance and takes financial responsibility behind the scenes. The director is the visualiser who shapes what is captured on camera. But there's often overlap - the producer may conceive the visuals and choose the director accordingly, or the director may have the initial idea and develop it. Typically "best director" prize goes to the director while "best film" and "best picture" awards go to the producers.

*So how did you end up in film law?*

Well originally thanks to Modigliani and the tin of sardines: when I was a student I read how he died in poverty with a half opened tin and never got to know that his paintings would sell for tens and hundreds of millions, so I wanted to help starving artists in their garrets. Then a sandwich board at Edinburgh film festival lead me into a seminar on art law by a film lawyer who would later become my boss.

*And..you meet lots of the famous?* Well discretion is everything and in

the industry you are supposed to play it cool and not ask for an autograph. A highpoint was meeting Richard Harris in Cannes for the screening of 'To Walk with Lions'. Our paths crossed again at a screening in London of the restored print of 'The Lion in Winter' when he and Omar Sharif came out to support Peter O'Toole. It's also been a privilege to advise on inviting up and coming actors to sporting events and so meet Keira Knightley and Hugh Jackman as they started out.

*Do you have a favourite film?*

I always return to classic mid-century films with memorable soundtrack music, so Lawrence of Arabia tops the bill, with Scott of the Antarctic, Dr Zhivago, Zorba the Greek, The Gobetween and The Servant not far behind.

*..And do you have any tips? Don't read the reviews until afterwards-that way you get the full force of the film as the director intended.*

## Where to now for films?

By Vaughan Ames

It appears that even big budget films are under huge pressure these days; where do they find the audiences to pay for them? China is, apparently becoming the biggest market, so how can they sell films to them? Well, one answer proposed is to limit the dialogue! If they say nothing, then no translation is required.

The 'Bourne' films were great blockbusters in their way, but they relied on weaving intricate plots; the latest is threatening to have little or no dialogue and to have become more just about speed – people and information – than action. With the highest selling films grossing nearly \$3 billion at the

**Two articles in Sight and Sound caught my eye and started me thinking about the future of both big budget and independent cinema.**

Film	Year	KFC	UK Earnings
The Motorcycle Diaries	2004	2005	£2,711,477
City of God	2003	2003	£2,372,951
The Secret in their Eyes	2010	2010	£776,655
Wild Tales	2015	2015	£728,057
Maria Full of Grace	2005	2005	£696,122
Central Station	1999	1999	£678,663
Bombon: El Pero	2005	2006	£446,913
Nine Queens	2002	2003	£410,973
No	2013	2013	£345,571
Embrace of the Serpent	2016	2016	£230,576

at the box office alone, they obviously can't ignore China, but will this satisfy Western audiences?

At the other end of the market, 'Sight & Sound' produced the figures above for the South American box office takings in the UK.

Whilst I was pleased to note that KFC has shown all these films, it also highlights how important film clubs showing foreign films has become; without us they might disappear all together... And we might be left with virtually silent movies to watch!

### KFC Spring 2016

Some Like It Hot	90.32%
Room	89.12%
Brief Encounter	89.10%
Tangerines	89.03%
La Famille Belier	85.86%
Rams	84.15%
A Night At The Opera	83.33%
Youth	78.80%
Hector	77.71%
Marshland	77.65%
Crow's Egg	75.87%
Sunset Song	75.00%
My Skinny Sister	71.32%
Hard To Be A God	34.03%

Average audience size: 89

### Film Club AGM

This year's AGM will be held at **4.00pm on Sunday 18th September at the Alhambra**. We will circulate the agenda and last year's minutes by email (please see me if you need a hard copy). If you are interested in being on the committee, let us know by the AGM, but anyone wishing to become a trustee must be nominated in writing by 7th September, so that we can circulate any names before the AGM. Please send any nominations to the Secretary at 10 Briar Bank, Cockermouth CA13 9DL.

### Sorry, Tuesday Classics are cancelled

We have decided not to run any more classic films, for the time being at least. Unfortunately they didn't really prove to be popular enough. The first had an audience of 80, but this dropped off to a low point of only 28. Unfortunately this meant we were losing money to run them. The good news is that the local WI is planning to try their hand, so we will help them and let you know what is on!

### Keswick Film Festival - Will it Change? New Director Ian Payne gives his view

Looking at the Autumn programme, I couldn't help but think 'what a festival that would make!' Oscar winners, Palme d'Or winners, British directors (and female to boot) and Almodovar.

The bar has been set high, not only by the Autumn programme but also by Ann Martin's last 10 years in charge. But we love a challenge and the 18<sup>th</sup> (can you believe it?) Film Festival will take place from **16<sup>th</sup> to 19<sup>th</sup> February 2017**. There is no need to change a winning formula, so the format of the Festival will stay pretty much as it is and already we are putting out feelers for likely guests. Some themes are developing and there will be a new Critics Award at the Festival. More details will follow but we hope it will bring a couple of well known names to Keswick.

As ever, we will be looking for volunteers to assist in the run up to and during the Festival. We have a reputation as the Friendly festival and that's down to you – the people who make it happen. We definitely need a new person to take over from me as 'front of house'.

So, please put the dates in your diary and if you fancy helping out, please let me know.