

Talking Pictures

Issue 37
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www.keswickfilmclub.org

Autumn programme 2017

Welcome to our nineteenth film club year!

We start at 4.15pm on Sunday 10th September with our usual **start of season drink**.

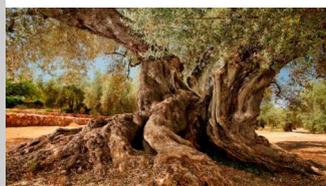
Please renew your subscription by returning the enclosed slip - **£10** gets you a pound off every film you see this season (TWO pounds next season!), including the festival.

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 or we won't know you exist.

And, if you are renewing your membership, have you thought of buying an autumn pass? you can see **all 15 films this autumn for only £45. Another great benefit for members only!**

Comedy, drama, life, death, thrillers, light-weight fun and thought-provokers, with films from thirteen countries... just another season for Keswick Film Club then!

We are starting with a black comedy from Sweden - 'A Man called Ove' - to get you in the mood, followed by a young Spanish girl's



attempt to save 'The Olive Tree'.

We are over to Denmark to watch in fear as young German PoWs clear the beaches in

'Land of Mine'; then we have a fast action thriller - 'The Age of Shadows' - from South Korea, Catherine Deneuve meeting up with Catherine Frot in 'The Midwife', while Laura Dern, Michelle Williams and Kristen Stewart are all 'Certain Women', and Sonya Braga takes on the developers in 'Aquarius'.

Rheged this year will be a bit different; we have two University professors who spent two years gathering peoples memories of 60s films (nice work if you can get it!) who want our thoughts too; we will be watching 'The Graduate' and eating 60s snacks to put is in the mood to talk!



Josh O'Connor takes on a very different role in 'God's Own Country', fighting for love as a gay man on a Yorkshire sheep farm, and we have what looks like a cracking thriller in 'The Ghoul'; is he the detective or the patient? And who is the strange Frenchman by the grave of the dead German in 'Frantz'? Lots there for everyone, then, we hope. Enjoy the season!

An interview with... Alan Naylor, KFC Committee



Alan, I guess you have been an art film lover a long time?

My earliest memory of watching an alternative film in which the actors spoke and behaved normally was 'Last Year at Marienbad' and, even though that was on a very old 425 line television I was gripped by it. In that film one might say that nothing much happened, and did so very slowly.

Well, I agree about that! When did you first get involved with film clubs?

I joined the Southport Film Guild. We had twin programmes in which the 'best of the new' alternated with 'best of the old'. The new included new works by Bunuel, Kurosawa, Jean Truffaut et al. Old meant Jacques Tati, Dali,

Jean Luc Goddard and so many others. Thus I absorbed the history of cinema.

There were no festivals but we did have several special screenings including Able Gance's 'Napoleon' and Tony Palmer's 9 hour 'Wagner' both as soon as they became available.

What roles did you hold? How did you pick films then?

I was in turn Treasurer, Secretary and Chairman. The BFFS viewing sessions were vital in forming the programme for the next season and always serious fun for us. Our programme had become a benchmark for other societies within our orbit.

From our discussions, I know you have firm views on what makes a good film...

I was struck by the similarities between managing a film project and creating a work of architecture. Everyone involved and casual passers-by think that they should make changes at random and without regard for the finished work. Does that go some way to explain why

our townscapes are so mediocre and 'cinema' is merely entertainment?

I was discovering that cinema can be an art form in which a story should be told in the best possible way for that story. One style does not have to fit all.

It is sad that many films are not the creation of the director/producer but a 'vehicle' for the career of a creature called a star. (someone who doesn't need to act because they're famous). A film does not need multiple viewpoints - a selfie for whichever 'star' is speaking. One viewpoint, even outside the action, can be better.

Dialogue is best without the star's accent and even silence between people is more expressive.

I remain very critical of the 'padding' used to extend a film. Now, how often do **you** look at Tom's clock?

Not too often with club films, I hope! Thanks Alan.

Reflections on the Festival

By Ian Payne

The first thought after the closing film at the Festival was 'Phew, that wasn't a disaster', closely followed by 'How on earth did Ann do that for 10 years?'

As the largely blank canvas for the 2018 Festival stretches before us, that second thought has cropped up again.

I felt that there were some real highlights this year – Greta Scacchi's Q&As were a delight, the critics' choices were challenging and brought a different dimension to the event and the final debate on the Sunday was hugely entertaining. Adam Feinstein was another find. Initially invited to talk about Michael Curtiz (a 16 minute introduction to Casablanca was a

Ian Payne had the huge task of running the Film Festival this year for the first time. We asked him for his thoughts.

record!) he had some wonderful insights into 'Neruda' and 'Life, Animated'.

Audience feedback was pretty positive too – thank you to all those who responded to the online questionnaire. There was criticism that we had gone too mainstream; however when we chose 'Manchester by the Sea' and 'La La Land' they were obscure indie films at an ICO screening weekend. It was fascinating to see how the momentum gathered for them in the run up to the Festival.

It was noticeable that audiences were bigger at the Alhambra than at the Theatre. This was due to the fact that the newer releases were on digital projection, which is not available at the Theatre. That audiences voted with their feet and opted for the newer films over some of the retrospectives is something that we will need to take account of in years to come. Make that months to come – February is not far away!

On behalf of everyone, Ian, thank you very much! We look forward to the next one...

Film Club AGM - Vaughan Ames, Chair

This year's AGM will be held at **4.00pm on Sunday 24th 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 10th September, so that we can circulate any names before the AGM. Please send any nominations to the Secretary at 12 Lonsdale Place, Whitehaven, CA28 6DX.

Weekly Club Email

Most of you will already get the weekly email throughout the club year, giving you details of the current week's film and any upcoming events. If you don't receive it, or it has stopped arriving, maybe we have no emailid for you, or we have the wrong one (there are usually about a dozen that fail each week!).

All you need to do is email us at **info@keswickfilmclub.org** and we'll add you to the list!

Club Costs

If you do get the Club emails you will know already that we have been living beyond our means for the last few years (we overspent by £2800 last year). This was partially because we had managed to build up high reserves and we decided to subsidise the expenses from this, but also because of rising costs: for instance, the change in the value of the pound after Brexit cost us dearly with European

KFC Spring 2017

Hunt For The Wilderpeople	89.97%
The Fencer	87.62%
Chocolat	84.25%
Train Drivers Diary	79.00%
The Handmaiden	76.09%
The Governess	68.56%
The White King	66.67%
Sieranevada	60.64%
Under The Shadow	56.52%
The Black Hen	56.38%
Light Years	55.75%

Average audience size: 100

films, plus the Alhambra has been effectively subsidising the club too by letting us have a very cheap hiring rate. We now have to act to keep us viable.

First, the committee has decided to put membership up to £10 per year and NON-MEMBERS prices up to £6.00 from January. As members, this means you will save £2.00 per film!

Second, we are doing a check over all our expenses to see what we can save on. Hopefully this won't just mean fewer films...

Lastly, we want to try to attract bigger audiences! Obviously we don't want to do this by losing our high quality of films, so this mean getting the word out more on what we have to offer. We intend to try to market the club in Penrith for the first time, and to make bigger efforts in Keswick and Cockermouth.

WHAT YOU CAN DO. There are over 200 members in the club; if everyone could bring one extra person, for even just one film, that would bring in £1000 this season (£1200 next season). If only twenty of us could recruit someone to the club, that would be £200 up front plus all the tickets they would buy over the year. **Do you know anyone who might be interested?** Bring them along; they might just be the ones to keep the club going!