

Talking Pictures

The Spring Line-up

Your brand-new Spring Brochure (another splendid Rich'n'Alex production) gives all the details of what we hope you'll find an exciting line-up to re-whet your appetites for the new season of KFC films.

There are some real beauties amongst them (I'm particularly looking forward to *Black Book*, *Babel* and *Gabrielle*) and also some which have divided



the critics (like *Breaking and Entering*) which we're backing to be of genuine appeal to our kind of audience.

The French-language ones seem especially strong this

time, but as usual we've selected from all around the world (except the Antipodes for once), with 7 from Europe, 3 from Asia, 1 from Africa and 3 from the USA, although one of the latter, in the shape of Iñárritu's *Babel* (3rd part of the *Amores Perros*, *21 Grams* trilogy) has a strong South American flavour.

Notice that our 'classic' this spring is the Antonioni-Jack Nicholson combination *The Passenger*, a film with a curious history of distribution which means that few will have seen it, but many want to - I hope!

And another curiosity (for KFC) is the Bollywood *Lage Raho Munnabhai* which sounds great fun - will your patience hold out until 15th April?

It would have been good to get Anthony Minghella here for the Festival to present his *Breaking and Entering*, but the poor chap is snowed under with commitments: the price you pay

for charm and talent, I suppose.

Looking down at the rest of the line-up, it's striking that there are some very fine films not mentioned here by name, so please



Will Ferrell in *Stranger Than Fiction*

think just as carefully about coming along to those at 5pm on a Sunday evening: some will amuse you, some won't, but I can guarantee that they'll all give you something to think about. R.E.

The new season begins on Sunday 7th January!

A convivial start to 2007

We're getting the ball rolling (groan!) on Sunday 7th January with a free drink for you all at 4.15 before the screening of *Offside*.

Not your usual Iranian film, it's an amusing look at the situation of women in Iran who may love football but are not allowed to attend matches.

Come and watch them try!

One remarkable fact for you: our ticket prices haven't risen since the Club was founded in 1998.

Where else can you find such good value?!

Do think about the advantage of buying a season pass: you can see all 14 films this spring for only £28!

KFC Roadies

There have been several films made about roadies. Jeff Bridges as 'the Dude' in *The Big Lebowski* had been a roadie for Metallica, and not very complimentary of the band was he. After seeing the documentary *Metallica: Some Kind of Monster* at Keswick Film Festival 2005, I then understood. *Rudeboy*, a promo vehicle for The Clash produced at the height of punk was about Ray, who tried to be a roadie but just didn't like the lifting as much as the drinking. No-one has yet made a film about KFC On The Road, although I do think about making my own short about showing films in village halls. Not quite rock'n'roll but still an adventure, honest.

It's all about dashing home from work then racing down the A66 in inclement stormy Wednesday night Cumbrian weather to grab the gear from the Alhambra, loading the cars then onward to Mungrisdale, Brigham or even as far as Portinscale. Then it's time to set up stage. Out come the five dolby pro logic surround sound speakers, the stand for the amp, DVD player and projector (usually used to show the Sunday afternoon shorts) and the very light weight aluminium screen-stand before the usual battle with the press-studded fold out screen. In go the cables with military precision followed by a frantic 'why can't we get the sound/colour/focus', up until about two minutes before the

audience is getting settled for the 7.30pm start of good clean entertainment. This is usually in the form of *Mrs Brown*, *Calendar Girls* or *Out of Africa*.

Two hours later and it's all over, the stage lights are up and its time to pack up the equipment, usually with a tea cup and saucer in hand, ensuring it's all put away ready for the next big gig. Thankfully, and you can ask any roadie, the equipment's down twice as quick as it goes up. Then it's load up the cars and race back to Keswick to stash the gear in the store area below the Alhambra's screen, hopefully while *The Departed* is being shown, then we can make as much noise as we like to Jack Nicholson's ranting dialogue and Leonardo's gun fire.

So why do we do it? Well, local community members who can't necessarily get to the cinema can see a big screen film with superior sound and picture quality. Maybe they even have a glass of wine and a good social chat afterwards. And we get to see the delight on their faces. You know the look, the one you get on a Sunday evening which leads to the discussion starting in the foyer and continues all the way home. We also get to dish out the KFC brochure and to say, 'come and see us on Sundays!' and hopefully someone will. Next time we're in your neck of the woods come and watch the show: somebody might even be making a film about it.

Richard Stead

Getting the Eighth Keswick Film Festival together

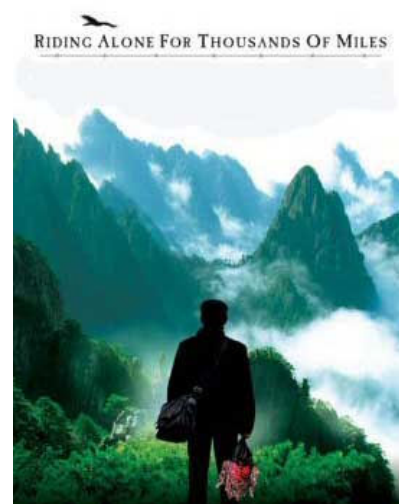
This is the era of the cult of the presenter. Stars of the small screen are often those mysteriously who take the limelight and present the show while all the others involved quickly become invisible. In film it is often the Director who is known plus of course a few actors but all the others involved, the writer, the script-writer, the technical staff, and all those who roll past our eyes as we sit in the cinema waiting to see who wrote the music, rarely known. Many people make their contribution and at the end the film comes together.

It was the middle of September when the Film Club Committee decided to go ahead with the Festival again this year. Now, three months later, we have raised enough cash through sponsorship to feel confident that we will have a great Festival again this year. Many people helped in this, corrected my bad arithmetic in form-filling, attended meetings to get the grants, we all contributed and supported each other to make things happen. And we have a super programme (we think!) from the same stable as KFC's great regular Sunday entertainment.

Just this week two of us from the Festival Committee went to judge the students' work at the Carlisle Institute of Arts who have designed the brochure and poster again this year. There were eleven excellent pieces of work for us to choose from. Any of

them would have worked really well – it was hard to select one and harder to give the feedback to those who had not won. These will all be on display at the Theatre during the Festival.

We have two types of workshops this year. Back again after being a favourite



last year, 3 Bears Animation will be doing four workshops. Then, a new feature this year which, if it goes well, we will do more of next year – a script-writing taster workshop with award-winning script-writer and author Jim Eldridge on Saturday morning. So all you budding writers out there come and get some hints and tips.

We are delighted to welcome Andrea Arnold, Director of Red Road, to Keswick on Saturday to talk about her film which won the Jury Prize this year at Cannes. We are hoping to have some more guests over the weekend and we will announce this through the press and on the website www.keswickfilmfestival.org

The work of the Festival Committee will shortly move from sponsorship, choosing films and getting the brochure printed to building up the marketing campaign. Now we need to make sure that as well as our local audience we get enough 'bums on seats' to cover our overall costs.

So the Festival so far is made up of the contribution of many, the committee, the sponsors, the students, the film-makers and now it's your turn.

We have done our very best to put on a fantastic Festival – do come, and bring your friends.

This year's films; Ladybird Lady-bird; Little Miss Sunshine; Riding Alone for Thousands of Miles; We Shall Overcome; Deep Water; Red Road; Play; Bamako; My Name is Joe; Miss Potter; The Lives of Others; Unconscious; After the Wedding; Borat; Ten Canoes; Land & Freedom; This Film is Not Yet Rated; Pan's Labyrinth; Perfume; Kes; Happy Feet; Mountain Patrol; The Host; 37 Uses for a Dead Sheep; NW Film Archive; Cathy Come Home; Esma's Secret, Box o' Shorts
Ann Martin, Festival Coordinator

Did you see our audiences' favourites this autumn?

Most popular	%
Ballets russes	91.4
The General	90.3
Fateless	87.0
Volver	86.2
The Proposition	82.4
Army of Shadows	82.0
Wind that Shakes Barley	80.4
Paradise Now	80.3
The Novena	77.8
Transamerica	77.3
Tsotsi	76.5
Squid & Whale	76.4
Diameter of the Bomb	76.2
The New World	73.5
The Great Dictator	67.1
Death of Mr Lazarescu	65.9
Tony Takitani	59.6

Sight & Sound's Top Ten

Our favourite film magazine asked its critics for their best 5 films of 2006. The results were conflated to *The S&S TopTen*:

1. *Hidden* (Michael Haneke)
2. *Volver* (Pedro Almodovar)
- 3= *The Departed* (M. Scorsese)
- 3= *The Queen* (Stephen Frears)
- 3= *Red Road* (Andrea Arnold)
- 3= *The 3 Burials of M. Estrada* (Tommy Lee Jones)
- 7= *The New World* (T. Malick)
- 7= *Pan's Labyrinth* (G. del Toro)
- 7= *Climates* (Nuri Bilge Ceylan)
- 7= *United 93* (Paul Greengrass)

Next came *The Death of Mr Lazarescu*, by Cristi Puiu (see left). Your comments please! It looks as if we missed out on *3 Burials* - but it's not too late for *Climates*...

Keswick Film Club Committee

Your Committee has changed a little this autumn, and it now looks like this:

Stephen Brown (Webmaster)
Deborah Cowin
Irena Grajewska (Secretary)
Ann Martin (Festival Coordinator)
David W Miller (Chairman, BFFS)
Tom Rennie (Treasurer)
Richard Stead
Rod Evans (Chairman, Mem. Sec.,
Editor of *Talking Pictures*)

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