

Keswick Film Club at the Alhambra

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Talking Pictures

Spring programme, 2010

KFC starts up again after Christmas for the spring season on Sunday 10th January.

On that day *Bright Star's* proceeds will be going to the Cumbria Flood Recovery Fund

If you haven't renewed your subscription yet, it's still well worth doing so - all those Festival films to enjoy as well. And still only £5... Treat a friend too!

Do think about the advantage of buying a spring season pass: you can see all 12 films for only £28

So here it is - our best shot at bringing you the most worthwhile films on offer for the 'spring' season: spring starts on Jan 10th however wintry it might prove outside!



Barry Lyndon

There are those that have made a big name for themselves (the last three in the brochure particularly), but which were unavailable for the Festival

because of the timing of their release; the 'classic' *Barry Lyndon* which is one of the favourite films of our longstanding friend and expert Neil Sinyard (Neil is coming along to talk about it for us); and an enticing range of others that have hit the headlines (mostly just in film journals, alas!) because of their particular appeal to the most discerning critics.

No Werner Herzog reporting from Antarctica, but all the other continents are represented, with Africa hanging by a thread from *Disgrace* (largely an Australian production of J. M. Coetzee's fine novel set in S. Africa).

And we haven't had the pleasure of Asia being represented by Kazakhstan before!



John Malkovich, Jessica Haines: *Disgrace*

So from Beatles to Brazilian Birdwatchers, from the bright star of Keats (and Barry!) to beaches in France, from the dream of life in the USA to Pacific Ocean flooding, we hope you'll have enough variety to carry you through another exciting few months of Sundays at the Alhambra.



Other Film Festivals

by Ann Martin,

Director of Keswick Film Festival

What happens at other Film Festivals?

Having dropped into running this one by chance I realised that apart from Leeds and Bradford, whose festivals are very different to ours, I had not visited any others. Leeds and Bradford both go on for more than a week, in many venues, and because of the size of the cities there is no feeling of 'community' about the events - there are just lots of films on in town. Talking to Stephen our webmaster, who, I think, knows far more about film than I, this was confirmed by his saying he rarely goes to anything at the Leeds festival where he lives.

So, earlier in the year I went for the weekend to Berwick on Tweed to visit their festival. For those who don't know it, Berwick is a lovely town - old houses, a wall, river and sea; my bed and breakfast was built into the sea wall and provided binoculars in each bedroom.

The festival started from a different place to ours. It was the idea of two visual artists (rather than film enthusiasts), and still has a strong

link to art installations. It varies the festivals in alternate years: a small weekend event one year followed by a 'biennale' the following year, a week's event or longer. The small event I went to had about 8 films but then art installations in an art gallery, an old ice house, and two or three other venues in the town. It had a friendly feeling as films were shown in an art and community centre with café. It also has a paid full time organiser.

I came back with an idea or two for future years.

Meanwhile the committee of your very own Festival has been discussing the future strategy. We had a day deciding on the future, evaluating carefully your feedback and looking at whether we should change or grow.

Generally we ended up thinking that there were some things we needed to do better, or slightly differently, but overall we had a formula that people liked and we should do more of the same. We would like to increase the numbers a bit - so import your friends for the weekend. We have decided to have one closing film instead of two on the Sunday evening. We would like to get a better tie up with young people and film-makers.

Keep telling us your ideas - see you on the 25th February.

KFC on Twitter and Facebook!

You may have already spotted that both the Film Club and Festival are now on Twitter and Facebook; Stephen keeps both up to date with bite-size chunks of news, reminders about each week's films, scores, and other (he hopes!) interesting things. At the moment we only have a handful of Twitter followers and Facebook fans and it would be really good to see these communities grow. You can find us directly on Twitter under the user names *keswickfilmclub* and *keswickfilmfest* and on Facebook by searching for *Keswick Film* - or just follow the links from our own websites.

Opening time!

We're getting the ball rolling again at 4.15 pm on Sunday 10th January with a free drink for you all before the screening of *Bright Star* - which we thought would appeal to the romantics, the poets, the period drama enthusiasts, and all the sensitive souls amongst our members and guests. Anybody left out?

Come and say Happy New Year to those you may not have seen for a while, and hear what went wrong or right at Christmas!

Kiev Film Festival 27th October – 2nd November 2009:

a report by David Miller



This is a film festival oriented towards the youth of Ukraine, and they turn out in huge numbers with many of the screenings sold out – some people even had to sit on the stairways. So what was I doing in such youthful company!?

The Kiev Film Festival – Molodist – is one that offers Jury places to members of the International Federation of Film Societies (IFFS) and I was fortunate enough to be selected along with a Hungarian and a Ukrainian from Kiev. There were also juries comprising critics, ecumenical representatives and the main jury. Every jury had to watch the same 12 films and then make an award according to their different criteria.

The films were the usual mix of those that appealed and those that did not. What was different was that when we met to make our decision all of us on the IFFS jury nominated the same film as our number 1 choice; indeed the IFFS jury made the same decision as the critics (FIPRESCI). The main jury went for the same choice as the ecumenical jury (incidentally their choice was our second favourite and, again, we all agreed on this). This may make it seem that two films somehow dominated all before them. However, another major difference was the audience choice and ratings. Clearly the youth of Ukraine had tastes very different to the old fogies that made up the juries!

The IFFS award went to a Russian film called *Volchek* (Wolfy), with *La Pivellina* taking prime spot as far as the main Jury was concerned. The audience award went to a Danish film call *Love & Rage*. *Volchek* and *La Pivellina* are still on the festival circuit – most recently in Leeds. Although neither is available for our Festival, due to lack of prints, hopefully KFC will be able to screen them at a later date.

Sight & Sound's Top Ten of 2009 - and KFC's autumn scores

However great your determination to make up your own mind and be sole arbiter of what you value most highly in cinema, it's difficult to be entirely oblivious to what the major critics are saying. Why not compare your own views to the distillation of the votes of 60 critics from around the world who came up with 140 titles and created the following placings?

- 1 Un Prophète
(Jacques Audiard, France)
- 2= 35 Shots of Rum
(Claire Denis, France)
- 2= The Hurt Locker
(Kathryn Bigelow, USA)
- 4 The White Ribbon
(Michael Haneke, Germany/Austria)
- 5 Let the Right One In
(Tomás Alfredson, Sweden/Norway)
- 6= White Material
(Claire Denis, France)
- 6= Up
(Pete Docter, USA)
- 8= Bright Star
(Jane Campion, UK/Australia)
- 8= Antichrist
(Lars von Trier, Denmark)
- 10 Inglourious Basterds
(Quentin Tarantino, USA)

If you follow the critics and read about films, you might be as surprised as I was about No. 10 in that list, but you'll

probably be equally glad to hear that *Fish Tank* missed the Top Ten by a only a very narrow margin, and *The Beaches of Agnès* was well up there too - there was considerable satisfaction in the Sight & Sound article about the resurgence of women directors this year.

Anvill, sleep furiously, The Wrestler, Katalin Varga, The Cove, Samson & Delilah (the last three coming up in the KFF11), *The Class, Synecdoche New York, Everlasting Moments, Tulpan* and a few other films whose names you would recognise, all got their mention. And look out for the Romanian *Police, Adjective* and Werner Herzog's *Bad Lieutenant: Port of*



Call New Orleans and Lourdes. like *White Material*, they are badly in need of a British distributor.

The film that we've just managed to squeeze in to the end of the spring season, *Un Prophète*, was apparently streets ahead at No. 1.

So, what of our autumn list of films? How much do you agree with the votes from our audiences

about the films you've seen? Here they are in order of popularity (without *Joyeux Noel*, the last film of December, of course):

Everlasting Moments	92.66%
Fugitive Pieces	86.10%
Cherry Blossoms	85.70%
Katyn	84.60%
Mahler	80.11%
Delius: Song of Summer	78.29%
Fish Tank	77.78%
The Grocer's Son	76.96%
Broken Embraces	74.11%
sleep furiously	70.10%
Home	69.80%
O'Horten	68.60%
35 Shots of Rum	66.15%
The Devils	66.07%
Synecdoche, New York	48.89%
Wonderful Town	47.97%

It actually looks like the spread of votes you'd find in any half-season in the past, reinforcing the old adage 'you can please some of the people some of the time, but you can't please 'em all, all the time!'

R.E.