



# Talking Pictures

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 keswickfilmclub

 @keswickfilm

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

Spring programme 2019

May we wish you all a merry Christmas and a very happy New Year! We hope you enjoy our Spring Programme.

We'd like to invite you as usual to have a drink with us before the first film, so please do come along at **4.30 p.m. on 6th January** to toast the New Year before our opening film - 'The Guardians'.

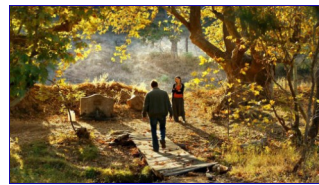
The **Spring Pass** will be on sale there at **£40** - still a great bargain, with twelve films this season! **Another great benefit for members only!**

Have you thought about your passes and tickets for the **20th Keswick Film Festival**? What a great Xmas present too! On sale now; You can ring the Theatre on 017687 74411 or book online via [www.keswickfilmfestival.org](http://www.keswickfilmfestival.org)

We have a first this season - four films voted for by you in our 20th Year vote - we start with French women running the farm in 'The Guardians'; 'Columbus' is a sort of love affair...with buildings too, while 'Anchor and Hope' is a comedy on a canal boat and '1945' takes us to Hungary; is it a revenge movie?

Do you want us to let you have a vote again next time? Let us have your comments please. We were pleased with the suggestion of 'Waru', which has 8 separate directors' views on a Maori funeral; looks good to us! We had problems with distributors blocking

even foreign films for the first 6 weeks of their life unless it was for a whole week (we are trying to fight this), but all has worked out well as the majority of the season has been taken up with relative



blockbusters. 'The Wild Pear Tree' is a must-see from Nuri Bilge Ceylan, and then we have a run of big English films - 'Widows' (adapted from the Lynda LaPlante TV series, directed by Steve McQueen), which is followed by

'Colette' (staring Keira Knightley and Dominic West).



Then comes 'The Hate U Give' and 'If Beale Street Could Talk' - two films about black discrimination which should make us all think. The last is 'Burning', a South Korean mystery.

To give you a break in the middle of all those thought-provoking films, we have a French comedy - 'Return of the Hero'. Oh...and then of course there is the 20th Film Festival to look forward to!.

## An 'interview' with... Roger Gook, committee member.



TP: I asked him what films he liked...and then couldn't stop him! Like most children growing up in the fifties, the Saturday morning films were a highlight of my week. I clearly remember the sense of excitement and escape from the world outside. The sixties offered the Ealing comedies and then some edgier stuff like *Alfie* and *Saturday Night and Sunday Morning*. I was lucky enough to be at a school with an enlightened teacher who ran a school film club. We saw some interesting classics such as *the Great Dictator*, *Battleship Potemkin* etc, but my personal enlightenment came with *Last Year at Marienbad*. The realisation that a film could be about everything and nothing,

could have no story but still have powerful narrative, and could have such an overwhelming sense of place, all this was a revelation. I worked through all the New Wave and moved on to Ken Russell, Peter Greenaway and Derek Jarman - exciting stuff for a kid from the suburbs! I moved to Cornwall in the early Seventies, where there was a film club and still a high density of artists, surfers, potters & old hippies. I've no clear memory of what I saw but I remember the excitement of seeing Tarkovsky's *Stalker*, another film about nothing and everything, with a huge sense of otherness, and still among my personal great films. Another on my great list that I saw there was *Aguirre, Wrath of God*, remarkable for its visceral power and its final scene - one of the most memorable in cinema - of Kinski slowly circling down the Amazon on the raft of monkeys. In the eighties I travelled a lot, and learned something of the power of

world cinema, and of Hollywood's reach into even small cinemas. In many places cinema is still one of the few escapes for the grind of daily life, and communities everywhere embraced it. To watch a film in downtown Delhi, or the backend of Nairobi, is certainly involving, even though it may be just Jackie Chan again. A grubby town in Honduras came up with *Where Eagles Dare*, and we all cheered Clint on, sitting on benches in a hall that gave a new meaning to fleapit. The nineties took me to Ilkley, and yes, another film club. This one has been running for fifty years, has a great following locally and a good programme. I became involved in running the club, and then leading the discussion group. This was all useful experience for when I moved here two years ago and joined the Keswick film club - a great range of films, friendly and interesting people, and now even a discussion group!

TP: Wow! Roger does love films...

## Reflections on Nicolas Roeg, Director

By David Miller

Nicolas Roeg never went to film school. All his experiences were from working in the industry, starting in 1947. After a stint as an editing apprentice he moved to cinematography, gaining his first BAFTA nomination in 1965 for *'Nothing But The Best'*, and then in 1970 he undertook his first Director role for *'Performance'*, with Donald Cammell; when he came to the Keswick Film Festival in 2003 his only stipulation for the on-stage interview was that he would not talk about Cammell. Roeg's visit followed our first guest, Jack Cardiff in 2002, after whose comment that he felt he could have been used more, we took full advantage of having Roeg; so much so, that his agent

**Nicolas Roeg died in November after directing some of the best films ever made in the UK. He also came to Keswick Film Festival. David shares his thoughts...**

said we had worked him too hard! But during his time with us he was very much the gentleman and participated with gusto in television, a student class, an on stage interview and he introduced all of his films as well as doing a Q and A at the end. Did we 'overwork' him? I believe that Nic and his wife Harriet did enjoy their visit. The biggest shock was that his reason for accepting the invitation was because we were the first to offer such a comprehensive overview of his career. Yet, we only screened six of his films. That there had been nothing since his induction as a Fellow of BFI in 1994 seemed beyond comprehension.

By 2003, of course, the vintage years were behind him and he only made one more feature film, *'Puffball'* in 2007. But what a vintage. After *'Performance'*, he relocated to Australia where he made *'Walkabout'*, featuring his son, Luc, and Jenny Agutter. The screening at the Theatre By The Lake was most memorable for the sight of one man approaching Nic with tears streaming from his eyes, no words, just a handshake and he was gone; Nic was overwhelmed. The Festival also screened *'Don't Look Now'*, oft credited as being the best British film ever made and certainly the one with the most arresting open-

ing scene of any film. Showing his remarkable memory, when asked why he had made Julie Christie smile when she was on the gondola and caught sight of her husband (played by Donald Sutherland), Roeg responded 'because that's what people do'. The Festival homage was completed with a screening of *'The Man Who Fell to Earth'*, *'Eureka'* and *'Insignificance'*.

After the Festival I kept in touch with Nic and when I needed someone to do the Awards ceremony for British Federation of Film Societies (now Cinema For All) he was the first point of contact. Nic jumped in a taxi, did all the awards and managed to generate the biggest laugh of the weekend at the expense of film critic Derek Malcolm who arrived too late to participate (Derek was/is Cinema For All President). Nic's comment was that it was good to see a film critic miss out on the opportunity to criticize his performance rather than hear what he thought of his latest film. One of the other possible guests for that Festival was Bernardo Bertolucci who lived in London at that time. Sad that both died in the same week. At least we will always have a remarkable body of work that will stand testament to their brilliance.

### KFC Autumn 2018

In The Fade	89.01%
Custody	87.10%
Lucky	85.61%
Cold War	83.06%
Shoplifters	82.71%
Wajib	81.57%
C'est La Vie	80.79%
American Animals	75.28%
Summer 1993	67.41%
Lean On Pete	65.96%
First Reformed	64.34%
Marlina The Murderer	63.92%
The Heiresses	56.74%
Cocote	30.81%
Under The Tree	NA
Average audience size: 106	

### Weekly Club Newsletter

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 email id for you, or we have the wrong one. Whatever

the reason, all you need to do is email us at: - [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org) and we'll add you to the list! Or you can go on to our website and set it up yourself - see 'Signup for our Newsletter' at the top of the webpage.

### Film Discussion Group

In case you missed the adverts, Roger Gook is now running a monthly Film Discussion Group, where you can discuss the film from the previous week. There have been two so far - discussing *'Cold War'* and *'Wajib'* - which were both lively; ideally you need to have seen the film (!), but there was good input to the first meeting by someone who hadn't. The next meeting is on Wednesday 23 January at 10am, at Greta Gardens, where the discussion will be around *'Columbus'* from the previous Sunday. Why not come along? You might have loved or hated the film, we can bet someone will have had the opposite thoughts. Sharing our thoughts just increases the joy of any film. Email Roger at [info@roergook.com](mailto:info@roergook.com) for more info.