

Talking Pictures

Your autumn programme

The new season starts on Sunday 16th September!

Please renew your subscription - it's still only £5! - by tearing off and returning the slip overleaf.

Getting the job done before the opening evening is tremendously helpful: there's no need to fill in your contact details if they haven't changed.

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

Opening time

We're getting the ball rolling on Sunday 16th September with a free drink for you all before the screening of *Molière*. We thought it would be a fun start - it has been called the French *Shakespeare in Love* - presenting the playwright as a hot-blooded young man surrounded by characters 'borrowed' from some of his funniest plays.

Please do join us for a drink at 4.15 to renew acquaintance with Club members you may not have seen for a while.

Despite many critics' feeling that there was a dearth of good cinema this summer, we have found that, casting our nets back to the previous selection period of November 2006, there was a long list of very interesting films from



Romain Duris as Molière

which to choose. So about 60 of them, suggested by a number of members, were slimmed down to our final 14 after quite a deal of deliberation. We hope you like the result! Even Alan Towers' screening at the Alhambra of a number of 'our kind of films' didn't make the choice much easier, but the likes of *La Vie en Rose*, *The Flying Scotsman* and *Atonement* are titles we might well have selected.

The classics too were in abundance this time in the shape of new prints, and we felt obliged to screen 2 of them (*The Seventh Seal*

Those of us who regularly visit www.keswickfilmclub.org or www.keswickfilmfestival.org will be looking forward this autumn to even more improvements. Stephen Brown and Nick Graham respectively did a great job last season with their twin brainchildren, which lead to their winning the Best Website Award from the



Climates

marking Bergman's death, and *The Battle of Algiers* because it's sensational). Even *Casablanca* didn't make it!

As for the rest, *This Is England*, *Days of Glory*, *Water*, *Tell No One*, *The Namesake* and *Climates* were shoe-ins because of the critical acclaim they have attracted, whilst we have brought you 2 of the most highly-regarded European films this year in *Molière* and *The Night of the Sunflowers* and the very promising *Hallam Foe* which opened the Edinburgh Film Festival.

Our representatives at the BFFS's Viewing Sessions in March were mightily impressed with *The Sketches of Frank Gehry* which seems

likely to appeal not only to lovers of art and architecture. Apparently, Gehry's buildings are so complex that he believes they would have been impossible before computers - which he does not know how to operate!

Our special programme for Armistice Day - *Bombs at Teatime* - should appeal both to those old enough to remember something of WW II and its aftermath, and to the younger element who are curious to learn more about their parents' ability to survive it - we have a speaker coming to elucidate. And finally, to enter the warmth of the Christmas



Jamie Bell and Sophia Myles in *Hallam Foe*

mood, there's *Waitress*, which, paradoxically and tragically, is the final chapter in the career of its director, Adrienne Shelly.

We'll look forward to seeing you at as many of the shows as you can manage.

Website matters

British Federation of Film Societies in March.

Nick has now retired from KFC and KFF activities, and we're very grateful for his extremely knowledgeable participation in our affairs over the last couple of years. His expertise was invaluable in a number of areas, but I'm glad to say we can depend on Stephen to carry on as Webmaster in charge. His

intention is to maintain both sites to give us the best possible coverage for KFC/KFF affairs, and if you have any ideas for things you'd like to see on those pages with a view to improving them, then please get in touch.

Stephen will be delighted to receive any kind of feedback, but, particularly if we have any budding film critics out there, reviews or comments on our films will make his task all the more enjoyable.

Keswick Film Club: Membership application form: 1st September 2007 - 31st August 2008

Name:(You must be 16+)

Address:

.....Post Code: Tel no:.....

Email: New card no. (KFC to insert):.....

I wish to pay: £33 (all 14 Autumn films + mem.), or £5 (mem.), or £1 (student mem. in f-t ed.). Please circle

Signed: (Cheque payable to 'Keswick Film Club')

Comments or ideas:.....

Please return to: Rod Evans (Mem. Sec.), 50 St John's Street, Keswick CA12 5AG (post or call in); or:

The Necessary Angel, Packhorse Court, Keswick; or c/o Tom Rennie, The Alhambra, St John's St, Keswick.



Francois Cluzet and Kristin Scott Thomas in *Tell No One* (Ne le dis a personne)

The French stars come out for this highly-exciting thriller adapted from Harlen Coben's multi-million selling novel. With brilliant action set-pieces and taut direction, Cluzet in particular is brilliant as the haunted widower taunted by emails from beyond the grave.



Thomas Turgoose in *This Is England*

By common assent, Shane Meadows' best picture yet, an excellent cast and crew investigate working-class culture and masculinity using both humour and violence. Topically, the gang phenomenon is examined, but this one is a drama-comedy about Meadows' memories of a skinhead gang in the 1980s.



Kal Penn and Tabu in *The Namesake*

Mira Nair (*Monsoon Wedding*) adapts Jhumpa Lahiri's wildly popular novel about two generations of a Bengali family, giving it a loving, deeply felt screen translation that should please all fans of the book while making many new converts. From Bengal to a new life in the USA, but it's not only about the younger generation...



Mariano Alameda and Carmelo Gomez in *The Night of the Sunflowers*

'It's an exciting picture of a crime and how its ripples beget other acts of turpitude and create new victims. It effortlessly creates a portrait of a community and its place within the national consciousness. The acting is impeccable.' Philip French, *The Observer*