

# Talking Pictures

**KFC's tenth anniversary year is upon us, with the new season starting on Sunday 14th September.**

**Please renew your subscription - it's still only £5! - by returning the enclosed slip. 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 16 films this autumn for only £28 - our best offer ever!**

## Your autumn programme

So here it is - our best shot at bringing you the most worthwhile films on offer for the autumn.

There are those that have been making waves for some time now (even out on DVD, but that's not the same, is it?) such as *In Bruges*, *Persepolis*, *Couscous* and *Mongol*, but also newer fare from Europe and America (*Gomorrhah*, *Gone Baby Gone*, *The Visitor*, and *Somers Town* from our very own Shane Meadows).

Then we've picked out for a perspicacious KFC audience some of those gems that are easily overlooked, like *You, the Liv-*

*ing, La Antena, Hope, California Dreamin'*, and *In Search of a Midnight Kiss*.

Our policy of including a 'classic' and a documentary holds good for this autumn: *Let's Get Lost* is both: particularly appealing if you are a jazz enthusiast, but of general interest for the film connoisseur too. By common consent, *Man On Wire*, is one of the best documenta-



ries of the year, and then we're bringing you a beauty of a classic - apparently BFFS President Derek Malcolm's favourite film ever, *The Tree*



*of Wooden Clogs*.

Do have a look at our revamped website - Stephen has been working hard this summer to effect improvements to design and access to information. If you can't find out anything relevant to what we do, please tell him! [www.keswickfilmclub.org](http://www.keswickfilmclub.org)



### Take three films ... about music. By Mike Rose-Troup

I used to think that performance footage was the best that film could do for music. Just let the music speak for itself. But as my friend Pam the art historian says when asking about the intention of the artist, or possible meanings of the work: "context is everything." Here are three films about musicians where the performance is heavily contextualised in a feature length documentary. The two that I've seen made so much more of an impact on me than a 'best of compilation' could have done; and I've really high hopes for the one KFC is screening in October.

**Heima** (Sigur Ros) KFC Weekend of Film, February 2008

Heima means both 'at home' and 'homeland' and the film records the band touring their music around locations across Iceland, often outdoors, during 15 endless summer nights in 2007. At first sight, it might have been made for the Icelandic Tourist Office but then it begins to portray something that perhaps only Icelanders will really appreciate: an intimate and almost anthropological portrait of the lives of the people of this island; how they live and play in the harsh environment; nostalgic about the loss of their seafaring heritage; fearful about the costs of new prosperity brought by global industrialists, and; family life and public holidays. And for me the quality of

the music heard in that context was transformed. I still don't understand a word of the songs but I think I have a better idea about what they are trying to convey.

**Joy Division** (Grant Lee) KFF9, April 2008)

When Anton Corbijn made his feature, *Control*, he focussed on the tragic life of the band's charismatic vocalist and writer Ian Curtis. Grant Lee can't entirely shake off the trajectory of the Ian Curtis story but his documentary gives us Joy Division rooted in time and place. Time: the late 1970's; musically post punk and Margaret Thatcher's first government. Place: Manchester as it begins to emerge as the new 'pop city' of the north. The film uses archive footage of what writer Jon Savage says is 'nothing less than a psycho-geographical travelogue through Manchester.' We see new housing towers rising above old terraces streets and warehouses, pubs and clubs where the band rehearsed and played. Many of these, like the band, no longer exist; the views of Manchester now show us a new (post-Thatcher) regenerated city. Which helps to make sense of the music that the band played to accompany Ian Curtis's poetic lyrics; as Peter Hook says; "we were just a bunch of young lads who wanted to play f..... loud!"

**Let's Get Lost** (Bruce Weber, 1988) KFC, Saturday 18<sup>th</sup> October

There are few memorable films about jazz. Forest Whitaker as Charlie Parker in

Clint Eastwood's *Bird*; the playing of Dexter Gordon in fifties Paris in Bernard Tavernier's *Round Midnight*; and the Mahalia Jackson set in *Jazz on a Summer's Day* from the 1958 Newport Jazz Festival are highlights. So it's a welcome re-issue for Bruce Weber's grim life of trumpeter Chet Baker. Chet Baker played 'cool jazz', as did a lot of young white players in the 1950's and 60's and their drug of choice was heroin. In the racial politics of the period Chet Baker was promoted as the white Miles Davis. He had a lighter, sweeter sound than the melancholy Davis but Miles evidently coped better with the drugs and had a far more prolific recording career. I look forward to listening again to Chet Baker after seeing Weber's film.

### Opening time

We're getting the ball rolling on Sunday 14th September with a free drink for you all before the screening of *Mongol*, which we thought would make a great start - designed to appeal to an audience across the board - with spectacular landscapes, epic battles and lots of human drama. **Before that, please do join us for a drink at 4.15 to meet new members and renew acquaintance with those you may not have seen for a while.**



## David Miller, committee member of KFC since 2000, describes life as Chairman of the British Federation of Film Societies

After 4 years in the BFFS hot-seat, handing over the reins to my successor was a mix of relief and sense of loss. However, the time was right and the BFFS is in extremely capable hands. As a member, I am sure KFC can look forward to more benefits and continue to reap the thoroughly deserved Film Society of the Year (FSoy) Awards.

My time with the BFFS began when KFC received an invitation to propose a member of ManCom. At the time, KFC was still in its relative infancy and I volunteered in order to learn more about other film clubs so that KFC could make use of the good ideas and experiences. Much to my surprise I

succeeded in being elected to ManCom and off I went to tap into all that knowledge and experience. The reality was a bit different!

Certainly, the individual members of the BFFS had vast experience, great ideas and a heritage that has helped shape today's community cinema movement. However, the BFFS itself was in need of an overhaul. After attending my first meeting of ManCom I sat down and wrote a paper that suggested the BFFS had to totally transform itself if it was to be the principal representative of the community cinema movement. For my sins, I was asked to be Vice Chairman. Due to the unfortunate incapacity of the Chairman I became de facto Chairman and was officially elected to that post in November 2004. And talk about a baptism of fire...

UKFC decided to withdraw all funding and after much soul-searching I had to make the incumbent Chief Executive redundant and take the organisation into being volunteer led. Suffice to say that the change proved more of a challenge than anticipated. Once the ship was stabilised it was a question of rebuilding the relationship with UKFC and all our other partners and members. The BFFS had to become more nimble and able to react quickly and the existing ManCom set-up was too unwieldy, so a process of more change was initiated.

All the while it was essential that our members continued to receive the highest standards of services, products and representation. I was amazingly fortunate to have the support of volunteers, access to the highest calibre of Consultants and an Office Administrator of extraordinary quality. Somehow change was definitely afoot ... and the pace was quickening.

After much debate, both within ManCom and throughout the membership, it was decided to separate the roles of Trustee and Function. This was approved by members and the search was on for a new Board of Trustees. I am delighted to report that the standard of applicant was superb and the official hand-over took place on 2<sup>nd</sup> August 2008. The new Board will be presented to members at the BFFS Event (incorporating the FSoy and AGM) over the weekend of 27/28 September. After that I can really relax and look forward to enjoying watching films!

## Special Skills to Offer? The Film Festival wants YOU!



**By Ann Martin,  
Festival Co-ordinator**

Do you read film magazines and keep an eye on what is on at Festivals, check the new releases, follow what's coming next year internationally? Do you secretly go home after the Festival and complain about how your favourite director didn't get a retrospective again? If so, the film festival team would welcome your contribution to the selection.

Or maybe you are really interested in short films and would love to be involved in setting the rules for the competition next year and then helping with the judging of the entries. Last year with both the under 18 competition and the adult one had such a great range of entries it was hard to decide the winner. Maybe we need better criteria for next year. Come and help us with this.

Maybe you would like to join in as a volunteer in other ways or you have ideas about what we do for the 10<sup>th</sup> Festival that you would like to suggest.

We would love to extend our team and we are sure there must be new/young blood out there keen to be involved. You don't need to come to lots of meetings or get involved in areas that don't interest you. The Festival works by having people with different interests and skills making their contribution - get in touch with Rod or Ann or any of the committee.

Meanwhile I've really missed the films on Sundays through the rainy summer - anyone want the Club to go on throughout the whole year? I'll be looking for a show of hands when I'm introducing a film in the Autumn!