

Talking Pictures

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www.keswickfilmclub.org

Spring programme 2015

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

We'd like to invite you as usual to have a drink with us at the beginning of our spring programme, so please do come along at **4.15 p.m. on 4th January** to toast the New Year before our opening film - *'Two Days, One Night'*.

The **spring pass** will be on sale there at **£30** - a great bargain, with twelve films this season!

Have you thought about your passes and tickets for the **16th Keswick Film Festival**? On sale in January; You can ring the Theatre on 017687 74411 or online via www.keswickfilmfestival.org

We have several films that did well at Cannes for you this season. *'Winter Sleep'* won the Cannes Palme D'Or, whilst *'Leviathan'* was in the running. *'Manuscripts Don't Burn'* won a Jury prize and *'Charlie's Country'* won a 7 minute standing ovation for it's lead actor David Gulpilil.



Oscar nominations also get a showing; *'Kon Tiki'* from Norway and *'Human Capital'* from Italy. On top of this there are a couple from

the London Film Festival - the English film *'Electricity'* and the South Korean *'A Girl at My Door'*.

Then there are the great directors. We start the season with one of the club's favourite directors - two in fact. The Dardannes Brothers', with their latest film *'Two Days, One Night'*. This is followed, from Russia, with Andrey Zvagintsev (*'Leviathan'*) and, from Turkey, Nuri Bilge Ceylan brings his *'Winter Sleep'*.

Mid Season, we have the 16th Keswick Film Festival with films and guests for all to enjoy, as usual.

On the more unusual front, *'I Origins'* prom-

ises to make you think about science versus religion, whilst *'Electricity'* takes us into the world of an epileptic.

We also have a documentary about colonialism - *'Concerning Violence'* - which was film of the month in the BFI Sight and Sound Magazine.

Going out on a high, we end with *'Whiplash'* - a cracker of a movie about a young would-be drummer and his teacher. Hope you enjoy the season!



An 'interview' with... Vaughan Ames, KFC Chair

From London to Keswick

This series started with an interview with retiring Chair Rod Evans and has continued with other committee members. I guess it had to come to me in the in the end! So... how did



I get into films?

Back in the 1970s I had finished at University in London; with a group of likeminded friends, I set out to try the cinema. It didn't take us long to discover that there was a whole world of film out there beyond the blockbusters. While I continued to enjoy *'Terminator'* and *'Escape from New York'* (and still do; if you want a good action movie, nobody beats the Yanks!) coming across *'Providence'* by Alain Resnais seriously changed

my life! We went through Bertolucci movies with eyes wide (both parts of *'1900'* in one day was a great day). It was, of course, easy in London with so many to chose from.

So, have you been to lots of festivals?

Ironically, no. It always seemed crazy in London - what was the point when you could see them every week anyway? It wasn't until I moved to New Zealand that I went to Wellington Film Festival. Wellington is well off; there are several great cinemas around the town, with a fair array of 'art films', but no-one goes much all year. Come the festival, all the films are booked up weeks in advance! So a cinema like the Embassy, which holds around 2000 will be nearly empty for major films and then suddenly full for an Italian art movie. Wonderful experience - almost as good as the Alhambra when James Bond came out last year!

How did you get involved in Keswick?

I got to know Ann Martin through some friends and she talked us into helping at the next festival (2011). I stayed on the committee and then, I think Rod

saw me coming and took his opportunity to get out while he could! NO regrets though; I have thoroughly enjoyed myself; where else could I get to run a club so well set up by predecessors?!

What do you enjoy the most?

I really enjoy writing the brochure - always wanted to be an author! It is also really rewarding when people give us feedback about a film - even if they haven't enjoyed it! David Miller has taught me that a good film is one which splits the audience; if everyone scores it '3 star' it will be forgotten instantly, whereas *'The Turin Horse'* is still being talked about.

And what of the future?

The film appreciation course last season, by John Porter, made me think about showing old classics, maybe with a discussion, to learn more about films. We are also setting up a 'borrowing system' for the club DVDs; just see me in the foyer at club nights. We'll email details soon.

So, anyone interested in watching old movies? Let Vaughan know.

Film Festival Awards -

Just what is... 'Un Certain Regard'?

You will have noticed that many of our films have come via other festivals where they may have been entered into (and possibly won) awards such as the 'Palme d'Or' or 'Un Certain Regard'. I have never stopped and thought what these categories were until now, and I thought you might be equally bemused. Here goes; my apologies if this makes it even less clear...

I am just going to cover the Cannes Film Festival, which is complicated enough. Other festivals often have similar awards to Cannes (and possibly just as many)

Probably the most prestigious festival, the top film award is the '**Palme d'Or**'. Not all films are entered for this, only those nominated. Then there is what amounts to 'second prize' called the '**Grand Prix**' and **The Jury Prize** which comes out as 'third prize'.

There are several other 'fringe' events at the same time, which all have their own juries set up to judge their competitions and award separate prizes including '**Un Certain Regard**' (for films

with 'different and original styles'), **International Critics Week** (for first or second films by directors only) which gives the FIPRECI awards, **Directors Fort-night** (showcasing films from around the world) and the '**Camera d'Or**' (for first time directors only).

Lastly, **the Ecumenical Jury** give their own prize for a film 'which witnesses to the power of film to reveal the mysterious depths of human beings through what concerns them, their hurts and failings as well as their hopes'. There are still further prizes, but I think I have said enough for now... I begin to see how so many films win awards at festivals!

Cinemas: How they all began

Film is now around 130 years old, though we would hardly recognize it from the early films, just a few minutes long. Cinemas are not quite as old, but can claim to have been around since 1895 when the Lumiere brothers first projected to a paying audience.

The cinema owes much to the USA, which took on the leading role around the start of world war one. The modern 'Picture Palaces' era started then, 'with Samuel 'Roxy' Rothapfel's opening of the

3000-seater Strand in New York... *Roxy's shows opened with a house orchestra of fifty musicians playing the national anthem. Then came a newsreel, a travelogue and a comic short followed by a live stage show. Only then came the feature film...*

The architecture insulated the public from the outside world...Film-goers soon came to expect triumphal arches, monumental staircases and grand, column-lined lobbies...

Outside, colossal electric signs could be seen for miles. The upright signs towered several storeys high, flashing forth their messages in several colours...

Once inside, patrons weaved through a series of vestibules, foyers, lounges, promenades and waiting rooms designed to impress and excite... decorations included opulent chandeliers, classical drapery on walls and entrances, luxurious chairs and fountains, and grand spaces for piano or organ accompaniment for waiting crowds...Inside the auditorium, everyone had a perfect view of the screen, and careful acoustical planning ensured the orchestral accompaniment to the silent films could be heard in the furthest reaches of the balcony' - Douglas Gomery, The Oxford History of World Cinema . Even the wonderful Alhambra just cant compete with that!

KFC Autumn 2014

Film	score
The Past	79.91%
Omar	79.17%
The Lunchbox	86.43%
Drei Stunden (3 Hours)	69.12%
Next Goal Wins	88.82%
Here and Now	71.95%
Ilo Ilo	66.91%
Under The Skin	45.83%
The Keeper of Lost Causes	82.86%
Beyond The Edge	87.37%
Pluto	61.46%
Of Horses and Men	67.13%
Miss Violence	66.67%
Dallas Buyers Club	77.11%
Ida	na
Unforgiven	na

Average audience size: 115

The top 10 ...

KFC films by country

In the brochure for last season we mentioned that we hadn't had many German films. Well this set off Stephen Brown, our webmaster and statistician (thanks Stephen). Believe it or not, Germany comes out 4th on our list. I was even more surprised that the US came out 2nd! The table shows the top ten (so far!).

rank	Country	films shown
1	UK	232
2	USA	211
3	France	145
4	Germany	49
5	Italy	42
6	Spain	28
7	Japan	27
8	Canada	24
9	Iran	20
10	Sweden	19

I guess the top three may not be such a surprise, but what about Canada, Iran and Sweden making the top ten?!

We have had films from 59 countries to date, including such obscure countries as Estonia (3!), Cameroon, Iceland, Tibet and even Luxembourg.

I wondered how this compared with world releases, but you will have to wait til next season for that...