

Official Programme of the 21st British Screen Festival

Translations *Écrans Britanniques*

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SFEVE symposium

With Vanessa Toulmin

In partnership with British Screen and the Fabre Museum, the SFEVE (Société Française des Études Victoriennes et Édouardiennes) (French Society of Victorian and Edwardian Studies) has kindly agreed for half a day to hold its annual symposium in Nîmes in the run-up to the 21st Festival (see p.6 in the programme).

The symposium and the round table discussion that follows will all be in English.

Ken Loach Retrospective

Ken Loach honoured us when he accepted our invitation fifteen years ago. He received a triumphant welcome from the Nîmes public. Tickets were sold out within minutes. Subsequently, each of his films had a Nîmes preview, presented for British Screen by a script writer, a producer, an editor or actors. Loach himself promised to come back this year for a retrospective which includes a certain number of his TV films, hitherto unknown to French audiences. A good chance for Nîmes cinema-goers to observe the clear links between these earlier works and the films made for the big screen, as well the astonishing continuity in a body of work spanning more than fifty years.

Cathy Come Home

By Ken Loach (UK, 1966, 75 mn) with Carol White, Ray Brooks, Wally Patch, Winifred Dennis

Cathy and Reg live in a modern home with their child and all goes well for the young couple until the day Reg loses his job. Then the torture of unemployment and poverty begins. Evicted from their home, they find refuge in a squat, then in a hostel. In the end, the Social Services consider that Cathy cannot keep her child, and take him away from her. Screened for the first time by the BBC on 6 November 1966, this telefilm was seen by 12 million viewers, a quarter of Britain's population at the time. The film's realism and its content provoked a huge outcry about homelessness. The BBC was inundated with phone calls, charitable associations began campaigns, but according to Ken Loach, the film changed nothing much for the homeless.

The +

For years after *Cathy Come Home* was shown on TV, lead actress Carol White was stopped in the street by people pressing money into her hand, convinced that she was really homeless.

Up the Junction

By Ken Loach (UK, 1965, 72 mn) with Carol White, Geraldine Sherman, Vickery Turner

In this first production from the Ken Loach/Tony Garnett team the inspiration comes from swinging sixties London but with a distinctive change of tone. People's preoccupations are more serious and situations are more dramatic, heralding the emergence of a "social" cinema.

The film is based on a book by Nell Dunn set in a clearly defined geographical area of London - Battersea and Clapham Junction, and sociologically in a world of young working class people in the sixties, a world not just of pop music but also illegal abortions. (The abortion scene filmed with a "voice over" provides staggering national statistics but with the aim of exposing a countrywide scandal). A film that rings alarm bells and which denounces the waste of young lives.

The structure of the film, split into a number of scenes, situations and portraits provides a kaleidoscope of events, some powerful, some trivial. There is a clear commitment to breaking from the straitjacket of dramatic progression in order to faithfully reflect the truth of "real" life which, as Loach says, "is itself filled with down times, moments that lead nowhere in particular, those "loose ends of life".

About Ken Loach's TV Films

The series *The Wednesday Play* on BBC One lays the foundations of a profound complicity between Ken Loach and scriptwriter/producer Tony Garnett, the result of an important convergence of political and artistic points of view.

The choice of the 9 o'clock time-spot, just after the second edition of the BBC evening news, was not without significance, the avowed intention of the two comrades being to make their

programme appear not as escapist fiction but as a continuation of the “News”, claiming just as much authenticity, revealing just as much about British reality, with the look of a “topical magazine”, the current topic treated in-depth in a format associating news-reporting with fiction.

Loach already had a vital need to get out of the studio and film on location. When BBC budget restrictions obliged him to go back to the TV studio after four days’ filming on location, Loach, conscious of the potential rupture in style between scenes shot on-location and those shot in the studio, did all he could to maintain the same spirit of freedom in the studio – to the great displeasure of certain BBC technicians, used to working within stricter limits with more rigid methods. To achieve his aim, Loach encouraged them to improvise composition and lighting according to what was happening on the set between the actors ... We can see here the first elaboration of the “Loach Method” of directing actors and the idea of filming.

The Big Flame

*By Ken Loach (UK, BBC, 1969, 85 mn) with Norman Rossington and Godfrey Quigley
Written by former socialist miner Jim Allen*

One of the series of plays made especially for the main BBC One channel. The film tells the story of the occupation of Liverpool docks by 10 000 dockworkers who, faced with the fear of redundancy, decide to run the port themselves. The government of the day sought to outlaw such unofficial industrial action and there were those who saw the film as an abuse by the BBC of its official politically neutral position. This explains the difficulties and the long delay in final transmission of the film.

The +

The Big Flame was adopted as the name of a faction by an extreme left wing political party.

Days of Hope (mini-series, parts 1&2)

By Ken Loach (UK, 1975, 99 mn) with Paul Copley, Gary Roberts, Jean Spence

In the presence of Ken Loach

Choosing to write a scenario situated in a past perceived by many to be long-gone, that of England at the start of the 20th century, Jim Allen and Ken Loach endeavoured to show English TV viewers of the 1970s that the political and social struggles of that time, today largely forgotten, are still relevant.

The saga covers twelve years of 20th century British history, from the Great War of 1914-18 in the first episode, to the General Strike of 1926 in the last, taking up along the way other social crises (the miners’ strike of 1921), or political events (the Troubles in Ireland, the first Labour Government). Seven hours of film in all, a bold undertaking, aimed at reaching mass audiences with a vast historical panorama, frankly political, aired over four evenings on BBC One.

Peter Kosminsky, at the time a critic before later becoming a director, remembers the broadcasts as a staggering revelation of the capacity for popular education of this type of TV production: “... films about political ideas, dealing with essential political choices at the beginning of the century, accessible to ordinary people”. (*Sight and Sound*, Dec. 99). The film is a superb popular history lesson about the early 20th century in Great Britain. There are many memorable scenes, and the series covers practically the whole range of Ken Loach’s themes.

The Flickering Flame

By Ken Loach (UK, 1996, 52 mn)

Loach takes up his eyewitness camera to support the fight of the Liverpool dockers against threatened mass redundancy. The film is a clear echo of 1969's *The Big Flame* shot on the same battleground with the main difference being that *The Big Flame* was a fictional drama played

by actors, a 'docudrama' from the time of the BBC *Wednesday Plays*. This time round Loach makes a purely militant documentary shooting action straight from the scenes of the conflict and using the faces and voices of the real dockers but with one big difference. Where *The Big Flame* evoked the promise of better times ahead, this time the flame seems to be "flickering". Does this in fact presage the imminent extinction and death of a movement or, on the contrary, the survival against all the odds of a flame that refuses to be snuffed out?

As for Loach himself, his role is clear and has not changed: to bear witness where there is only silence and a government cover-up and denial. So, in September 1996 we find Loach running through the streets of Liverpool with his cameraman filming protest demonstrations against the dockers' lock-out. There is no stage setting on his part. It is the dockers who create their scenario and set the scene. Loach follows events, confining himself to choosing the shots and camera angles that he judges to be the most effective.

The Gamekeeper

By Ken Loach (UK, 1980, 84 mn) with Rita May, Phil Askham, Peter Steels, Jackie Shinn, Ted Beyer

This TV film, deliberately shot as a documentary, relates a year in the life of George Purse, a worker who leaves town with his wife and children to set up as the gamekeeper on the estate of an aristocrat who is firmly attached to rural traditions. We are back here in a universe very similar to that of *Kes* (1969): same bucolic countryside, the same pursuit of a solitary way of life from the main character, and the same benevolent attitude to animals. But as this is Ken Loach, the film is not just a simple story of country life. Following his refusal to take up an alienating factory job, George Purse has cut himself off from his environment and the people of his own class. *The Gamekeeper* describes the social alienation on a daily basis of those who spend their lives in the service of the powerful. Although he is a consenting victim, George is nonetheless the victim of a system founded on inequality and injustice.

Kes

By Ken Loach (UK, 1969, 110 mn) with David Bradley, Brian Glover, Freddie Fletcher, Lynne Perrie

Presented by Ken Loach

A summary of *Kes* might read: once upon a time there was a poor, lonely misfit kid whose only friend was a kestrel...

12 years old Billy Casper lives a sad existence in a small Yorkshire town. One day he finds a young bird of prey and decides to tame it. For him the bird represents an opening into another world, which the audience can interpret as a metaphor for freedom. The film is a no holds-barred portrait of the degrading living conditions of families in the North of England. "Shot with a cast of non-professionals, *Kes* is the first and most brilliant achievement of a method that Ken Loach, in the tradition of the British documentary school was to apply to all his work. In it we discover his sensitivity, which is not to be confused with sentimentality. 30 years after, *Kes* remains one of his best films." (*Bernard Génin, Télérama, 2008*)

The +

This film was rated number three in the *List of 50 films to see before turning 14* drawn up by the British Film Institute in 2005.

It's a Free World!

By Ken Loach (UK, 2007, 96 mn) with Kierston Wareing, Juliet Ellis, Leslaw Zurek, Joe Siffleet, Colin Coughlin.

Presented by Ken Loach

Angie, thirty something attractive blonde Londoner, is preemptorily sacked from the temping agency where she works. After years of dead-end jobs, this is the last straw and she decides that no matter what, she has to turn her life round. With her friend and flatmate Rose she sets up her

own recruitment agency for unskilled job seekers, specializing in immigrants recently arrived from Eastern Europe during the Blair years. Putting aside her moral scruples, Angie, superbly played by Kierston Wareing, plunges into a system that shamelessly exploits the poorest workers on the job market and only realizes when it's too late that she's fallen into a trap.

Ten years after its release, in this age of Brexit and the Uberisation of the labour market, the film remains disturbingly relevant. Through this appealing and troubling portrait of a young woman of her time, Ken Loach is still at the top of his social critique game, striking a painful nerve with the sharpness of his vision. He exposes here the grey area of a neo-liberal system which blurs the lines between the legal economy and one that is criminal to the point of engendering violence, and in which the individual is forced to choose between the role of executioner or victim.

Not surprisingly Paul Laverty, Loach's faithful scriptwriter won the award for Best Screenplay at the Venice Film Festival in 2007.

Which Side Are You On?

By Ken Loach (UK, 1984, 53mn) with Charles Boal, Eric Booth, Keith Brookes, Ann Burrell

A short film about the mining communities in the North of England at the beginning of the eighties, the time when the wave of globalisation hit the world. Everyone formed a united front when faced with pit closures, redundancies and strikes. And it is this deeply felt sense of unity that Loach highlights, focusing on this forgotten corner of the country where the striking miners and their families wage an unrelenting battle against the system whilst at the same time according a rightful place to music and poetry. Despite obvious political leanings, this is a passionate film that captures the atmosphere and despair of the period.

Banned by TV channels in the UK, the film was only shown on Channel 4 after winning an award at the 1985 Berlin Festival. "You always hear the views of the generals, almost never those of the common soldier... I want to give a voice to those who never have one (...) I try to express a point of view, not about the working class but of the working class." (*Ken Loach*)

The +

Which side are you on? The film ends with the question in the form of a famous protest song. Written by poet and folk song writer Florentine Reece who was at the time married to a member of the UMWA (United Mine Workers of America) and who was an active player in the miners' movements of 1931 in Harlan County, Kentucky. That very bitter dispute opposed striking miners, the National Guard and gangsters hired by Sheriff J.H. Blair, who hesitated neither to ransack miners' houses nor to assassinate militants. For Ken Loach it must have been straightforward to name the film after that song.

Land and Freedom

By Ken Loach (UK, 1995, 116 mn), with Ian Hart, Rosana Pastor, Iciar Bollain, Tom Gilroy

In the presence of Ken Loach

Recalling George Orwell's celebrated autobiographical work, *Homage to Catalonia* (1938), *Land and Freedom* is a film on the remembrance of the Spanish Civil War (1936-1939), and as such, an historical film.

It is also a political film: the militant Ken Loach settles his scores with Stalinist communism, in his eyes responsible for having crushed the POUM anarchists, curbing Utopian ideals and destroying hope.

It is a film about initiation, that of a young British soldier in the International Brigade who, amid the din and chaos of war, finds love.

The film's scope is epic, larger-than-life, the construction perfectly controlled, and the characters are luminous. It is a great film, true, sensitive, moving, a masterpiece.

Riff-Raff

By Ken Loach (UK, 1991, 94 mn) with Robert Carlyle, Jimmy Coleman, George Moss

A young Scot, just out of prison, tries to adapt to life in the seedier parts of London. He finds a job as a day labourer, and a girlfriend with whom he confronts the ups and downs of urban life. "This is Thatcher's Britain ... Ken Loach states it unequivocally, at the beginning of the 1990s: this world is ugly and unjust. But, despite that, not sad. The workers get organised and have a good time. Solidarity and laughs: while at work, the struggle continues. *Riff-Raff* opens with misery and ends with anger. The evolution is sound, the discourse clear. Along the way we also witness a love story, a rat hunt, some big kids' practical jokes, a speech on trade unionism, a farcical funeral and some inevitable drama. The actors are stunning, among them the marvellous Robert Carlyle, who has since become a cinema great in Britain (*Carla's Song, Go Now, The Full Monty*).” (Isabelle Danel)

The Spirit of '45

By Ken Loach (UK, 2013, 94 mn)

In the minds of the European public, who made him one of the most acclaimed directors in the world, Ken Loach is associated with a socially and politically committed cinema, a cinema commendable for its incredibly human approach to the situations described.

Getting rid of the subtleties of fiction, he bluntly delivers his vision of the world and of the method for changing it, celebrating the victory of the Labour party over Winston Churchill in the 1945 elections. He revives this momentous year of 1945 marked by the emergence, in response to the will of the British people, of a wide set of social measures aimed at improving the condition of the population -- in particular the launching of the *Welfare State* and of a vast housing programme, in spite of an extremely difficult economic situation, in the wake of a war that bled the country dry.

The+

The director summarises this spirit in a few words: "If we could collectively plan to wage military campaigns, could we not plan to build houses, create a health service and make goods needed for reconstruction?"

The Wind That Shakes the Barley

By Ken Loach (UK, 2006, 124mn) script by Paul Laverty with Gillian Murphy, Liam Cunningham, Padraic Delaney. 2006 Palme d'or Cannes

In the presence of Ken Loach

Ireland 1920. A group of farmers unite to form an army of volunteers to face the formidable "Black and Tans", British troops sent over in shiploads to suppress the longing for independence of the Irish people.

Right from the prologue Loach sets the scene with the occupying forces at work on a farm in County Cork with the O' Donovan family facing the brutality of the soldiers and their racist insults. Damien, who is about to leave his village to take up medicine in a London hospital, witnesses the summary execution of an innocent friend. This atrocity and the stupidity of a soldier supposedly guarding the train which is due to take him away make him change his mind and, after a period in prison, he rejoins his brother Teddy who, as leader of a local group, is now rising up the ranks of the organization.

Despite all the usual codes one expects in a resistance film (initiation of the young fighter into cruelty, the tough choice to be made between protecting the population and attacking the enemy...) this remains an intensely personal film. Loach uses tight close-ups on the actors who slip with humility into the skins of ordinary people thrown into the cataclysm of war. The O'Donovan brothers behave like heroes and assassins; their lives are both covered in glory but

deformed at the same time. With emotion the viewer follows this saga, the work of a director who continues to take sides and to place himself in the camp of the absolutist while at the same time casting a calm and compassionate eye over a historic tumult that the last century failed to rid itself of.

I, Daniel Blake

By Ken Loach (UK/FRA, 2016, 101 mn) with Dave Johns, Hayley Squires

In the presence of Ken Loach

Victim of heart disease, carpenter Daniel Blake is declared medically unfit to work any longer. And yet the local Job Centre doesn't quite see it that way: he has to look for work or face sanctions. Aged 59 and forced to learn how to use a computer if he is to apply for jobs he meets Katie, a single mum with two kids who herself has had to leave her home town to avoid being put into a hostel. They decide to stick together and Daniel manages to find a job but has to give it up on health grounds. At which point he goes into battle against the bureaucracy and its aberrations...

Ken Loach had previously announced that *Jimmy's Hall* would be his last film but he had a change of mind: "I really said that without thinking. There are still lots of stories to tell and characters to bring alive on screen". At the age of 80 he still has his anger, his empathy, his humanism, and, 10 years after *The Wind that Shakes the Barley* he won a second Palme d'Or at Cannes (2016) as well as a César for best foreign film in 2017.

Documentary

Versus: The Life and Films of Ken Loach

By Louise Osmond (U, 2016, 93 mn) with Ken Loach, Cillian Murphy, Gabriel Byrne

A journey through the career of the two-time winner of the Palme d'Or, spanning fifty years. Ken Loach made his first appearances as a committed film-maker on the BBC in the second half of the 1960s with a series of realistic documentary-style telefilms about working class life. During the Thatcher years he tackled current social struggles in militant documentaries, but came up against the nervousness of the distributors. He emerged from years spent in the wilderness in 1990 with *Hidden Agenda*, Prix du Jury at Cannes and the first in a long line of successes, from political panorama to social drama. From Loach's childhood in the Midlands to the shooting of his latest work Louise Osmond reviews the extraordinary career of a film-maker revered by critics and public alike.

Homage to Dirk Bogarde

Nicholas Botti's Carte blanche

From the start of his career Dirk Bogarde (1921-1999) was able to alternate roles of dashing young lead with other darker roles, as a delinquent or murderer. A charismatic actor, he used the ambiguity of his physique, unusual for the time. The 17 million entries for *Doctor in the House* (1954) made him a star. He took advantage of his star status to accept the lead role in *Victim* (1961), directed by Basil Dearden, where he plays the part of a homosexual lawyer (homosexuality being at the time punishable by law in the UK). Such a role could have ended his career but instead it induced him to take even greater liberties. Never afraid to shock or to lose the viewer, he continued to collaborate with Joseph Losey and top European directors such as Visconti, Fassbinder or even Alain Resnais, in an ambitious film, *Providence* (1977), about literary creation and the imagination. After thirteen years' absence from the big screen he made a last film for Bertrand Tavernier, the intimate and moving *Daddy Nostalgia*
More on : <https://cinemaderien.fr/dirk-bogarde>

Presented by Nicolas Botti

Providence

By Alain Resnais (France-UK, 1976, 110 mn) with Dirk Bogarde, Ellen Burstyn, John Gielgud
Writer Clive Langham, 78, knows that death is near. He lives alone in his chateau since the suicide of his wife Molly. During the night, between two nightmares, he imagines characters, inspired by people he was close to, living in a country under fascist rule.

The film was enthusiastically received by critics on its release. According to J. Chevallier, writing in *La saison cinématographique*, *Providence* “presents an extremely skilful narrative and artistic structure, at once complex and rigorous. The imaginary world, here pitted against the real on several levels and in several ways, is so closely bound to it that the two are literally inseparable. This reality is a creation, the final creation/dream of a writer in the last moments of his life”.

Victim

By Basil Dearden (UK, 1961, 95 mn) with Dirk Bogarde, Sylvia Syms, Dennis Price
Barrett, the young victim of blackmail, is arrested for embezzlement and calls Melville Farr, a former lover, to his aid. Farr, now a successful London barrister and family man is about to embark on a career as a judge. Fearing for his reputation he refuses to help.

But Barrett commits suicide and the news devastates Farr. Under the guise of a detective story a film emerges that is both social commentary and an exploration of a problem of society. Basil Dearden's aim is to expose the harmful side of a law which in fact encourages the activities of master blackmailers able to exploit homosexuals. The director succeeds in exploring the subject with great tact and yet never sugar-coating the issues. (*J.Chevallier. La saison cinématographique*)

Doctor in the House

By Ralph Thomas (UK, 1954, 92 mn) with Dirk Bogarde, Muriel Pavlow, Kenneth More, Donald Sinden, Kay Kendall, James Robertson
Justice

By 1954 Dirk Bogarde had already appeared in 17 films, mostly in the leading role. But it was only at the age of 33, playing a medical student in a light comedy, *Doctor in the House*, that he became a star. *Doctor in the House* is one of the greatest success stories of post-war British cinema (with more than 17 million tickets sold). The film, based on a book written by a young doctor, was followed by six more (three of them with Bogarde) and a TV series. All seven films were directed by Ralph Thomas and produced by Betty E. Box.

Le +

Brigitte Bardot appears in the second film of the series, *Doctor at Sea* (1955). Ralph Thomas is the director with whom Bogarde worked most, making 8 films altogether, including four in a row between 1957 and 1958.

Daddy Nostalgia (USA) **These Foolish things** (UK)

By Bertrand Tavernier (FRA, 1990, 92 mn) with Dirk Bogarde, Jane Birkin, Odette Laure

A young woman, Caroline (Jane Birkin) visits her parents on the French Riviera, following a stay in hospital by her father (Dirk Bogarde). The film is an intimate and moving exploration of the uneasy love between a daughter and her somewhat distant father. How can one get close and know how to say what matters when time is running out?

The very personal story is largely inspired by the relationship of the script-writer Colo Tavernier O'Hagan with her own parents, and it is Bogarde's last screen appearance. He came out of retirement to make this film, a fitting tribute to an unusual and complex actor.

The +

The shooting over, Tavernier found that one more scene was needed. Bogarde agreed and proposed to write it himself. It's the night scene in the service station parking lot.

Serial

The showing of this Peter Kosminsky production on the big screen is a world first that we are proud to have seen through successfully. For this we have to thank not only Archery Pictures and Canal +, but above all Peter Kosminsky, who pulled out all the stops to make this event possible. This 4-hour long series, of an unforgettable political and dramatic force, will be shown in two parts at 10am and 2pm on Saturday, March 3rd.

The State

By Peter Kosminsky (UK, 2017, 4x52 mn) with Ony Uhiara, Sam Otto, Shavani Cameron, Ryan McKen
In the presence of Sam Otto

This mini-series, the result of 18 months of intensive research, making use of blogs, videos, emails, electronic eavesdropping transcripts and combatant statements, follows the journeys of four young British jihadis in Syria. There they say they have discovered a sense of fraternity never experienced in the UK. This is the ground covered in the first episode in which we are also exposed to the extreme brutality of Daesh. The following episodes show the erosion of the dreams and hopes of the participants faced with reality as their ideals sink into total disillusionment.

Le +

This work of fiction having proved to be highly controversial in the press, Peter Kosminsky explains himself: he admits that at the end of his in-depth investigation he still does not understand the attraction of such a brutal and repulsive regime. "This piece of fiction is a sort of cautionary tale for those confronted with this abhorrent ideology." (*Le Monde* 2017)

From Script to Screen

A Literature is an inexhaustible source of inspiration for the cinema. Whether it be adapting a work of fiction, a graphic novel or autobiography/-ies, finding a different language, transmitting one's own vision, creating links and bringing a breath of fresh air to unique works, it is a major challenge for filmmakers. Scriptwriters have to adapt the piece of work without disappointing readers and the director has to stay faithful to the author.

Above all the film has to turn a profit !

My Summer of Love

By Pawel Pawlikowski (UK, 2004, 86 mn) with Natalie Press, Emily Blunt, Paddy Considine

In the presence of Helen Cross

Adapted from the novel by Helen Cross, the film explores the intimate territory of adolescence, without ever slipping into voyeurism. The passionate love between two teenagers Mona and Tamsin is played out in a Yorkshire valley devastated by the mining crisis, in the heat of a stifling summer. The director goes beyond the social-geographic dimension in his quest for the deep truth about his characters, attempting to unfold “the very essence of adolescence” (*BBC interview by J. Foley*). His camera makes palpable the mysterious chemistry at work in this meeting of two beings whom everything separates: Mona, thin-skinned and sensitive, has lived in poverty, Tamsin, rich and cultivated, opens doors into an unknown, fascinating world. This extreme passion collides with another absolute: the strange mystic love of Phil, Mona’s brother, (Paddy Considine, outstanding). On an artistic level, the hypnotic beauty of certain images and the colour effects seduce the viewer.

Toast

By S.J. Clarkson (UK, 2010, 96 mn) with Oscar Kennedy, Helena Bonham Carter, Freddie Highmore, Ken Scott

Based on a prize-winning book of memoirs by Nigel Slater, a food writer and BBC cookery programmes host, *Toast* tells the story, both funny and poignant, of a little boy who fights with his stepmother to win his father’s heart via ... his stomach. His mother was a sorry cook, who could just about toast bread, but he aspires to becoming a chef. The film, set in the Midlands of the 1960s, evokes the smells and tastes of childhood, and a passage to adulthood in a pub kitchen.

The scenario is by Lee Hall, *Billy Elliot*’s writer.

Hope and Glory

By John Borman (UK, 1987, 113 mn) with Sebastian Rice-Edwards, Sarah Miles, David Hayman, Sammi Davis

London, 1939, Bill, 9 years old, lives in London with his family. His father goes off to fight in the war, the Nazis attack, it’s the blitz.

One could imagine a sad film, but it’s quite the contrary. J. Borman summons up his memories to recount this dramatic episode in British history, seen through a child’s eyes. He tells of a happy childhood, in spite of the ghastly environment of bomb sites. He shows with humour and sensitivity how children construct a huge playground out of a field of devastation. And, through one family’s story, the film demonstrates the evolution of English society and the birth of the English middle class. Among numerous awards, in 1988 it won best supporting actress at the BAFTA (*British Academy Film & Television Awards*), plus best comedy at the Golden Globes and five Oscar nominations. A great film about the war. Not to be missed.

Ethel and Ernest

By Roger Mainwood (UK, LUX, 2016, 94 mn) with the voices of Jim Broadbent, Luke Treadaway, Brenda Blethyn

This faithful adaptation of Raymond Briggs's book relates the true story of his parents, Ethel and Ernest. With the social changes of the mid-XXth century as background, these two ordinary Londoners fall in love, live through the Great Depression, the Second World War, and the period of austerity and cultural upheaval that followed. Forty years of changes and an enduring love.

Raymond Briggs Biography



Raymond Briggs was born in London in 1934. At 15 he entered the Wimbledon School of Art where he spent four years studying painting, from 1949 to 1953.

A writer and illustrator since 1957, he has won many awards. In France, a lot of his books were translated and published by Grasset. Since 1961 Raymond Briggs has been regularly producing children's books.

Raymond Briggs has become a classic of worldwide children's imagery with a book published in 1973 by Hamish Hamilton, and moreover with illustrations, like a comic. The hero is one of the few mythical characters of our century: good old *Father Christmas* ... and the use of narrative images in sequence did not preclude a search for the aesthetic by this author-illustrator, painter and poet. He proved it even more in *The Snowman* and *Gentleman Jim* where, with simple coloured pencils and apparently clumsy drawings, he manages to evoke the subtle shift from Play to Dream, when the player gives life to things through his imagination. Psychologists usually consider this capacity as limited to childhood. But when we look at the work of author-illustrators like Raymond Briggs, we can say that some adults never lose that faculty.

Cine-Concert

HarmoNîmes is a brass and percussion ensemble made up of children between the ages of 8 and 15 who come from different Nîmes orchestras. Some are from school orchestras including those of the Paul Marcelin, Langevin, Léo Rousson and Mont Duplan schools as well as that of the Diderot Collège whilst others are musicians at the Conservatoire.

Under the direction of orchestra leader **Zahia Ziouani** several high quality concerts of very mixed repertoires (classical, jazz, popular) have been given in the last few years. For this 21st British Screen Festival film music will take pride of place and will include Sir Edward Elgar's *Pomp and Circumstance March*, Harry Belafonte's *Banana Boat Song*, and Paul Williams' *Down and Out*.

Much more than an orchestra, HarmoNîmes is a truly human, social, and educational project which aims to bring together children from very different backgrounds and thereby favour social integration, an opening up towards others as well as the learning of values such as respect, listening, speaking out, and altruism through the experience of belonging to an orchestra.

Bugsy Malone

By Alan Parker (UK, 1976, 93 mn) with Scott Baio, Jodie Foster, John Cassisi

Alan Parker's first feature film is an amusing parody of Hollywood gangster films of the 1920s. All the ingredients that appear later in *The Untouchables* are there, with just one big difference: the roles are played by kids aged 8 to 13, made-up, their hair slicked back, dressed up with great attention to detail. "The classic scenario holds no surprises, but it is a perfect blend of musical comedy and film noir, thanks to the intelligent mixing of song-and-dance numbers within the dramatic storyline." (Gerard Camy, *Telerama*, 18/12/10)

The +

* The music of the film was composed by Paul Williams, who, as well as playing the diabolical Mr Swan in Brian De Palma's *Phantom of the Paradise*, wrote the score for this cult movie.

* "Jodie Foster had made more films than me, and probably knew more about movie-making than I did. She was thirteen, but had been acting since she was three years old. She got on very well with everyone, and I think she was really happy working for once with kids." (Alan Parker interviewed by Andrew Dickson, *The Guardian*, 13/10/2015)

What's happening?

Releases, pre-releases and restored versions...

What's happening is that the Festival allows us through new releases, pre-releases and restored films to let you the audience keep up with the latest artistic and thematic developments in British cinema as well as follow the latest work of directors and well-known actors. Then there's the new talent that the Festival gives you the chance to catch up with. This year's guests continue the tradition with names like Helen Cross, Sam Otto, Michael Pearce, Joe Wright and Nicolas Botti on the programme.

As usual there's something here for all tastes - historic films, comedies, thrillers or psychological drama. But whether we're talking about films featuring an eminent figure like Churchill or Stalin or just ordinary heroes, that certain *British Touch* plus heaps of creativity will always be here on display.

Beast Pre-release

By Michael Pearce (UK, 2017, 107 mn) with Jessie Buckley, Johnny Flynn, Geraldine James

Presented last October at the London Festival, *Beast* is Michael Pearce's first feature film. Between thriller and psychological drama, the story explores the ambiguities of the amorous relationship that Moll, a secretive and tortured young girl, develops with Pascal, suspected of the murder of several adolescents. The film skilfully contrasts the sunny landscapes of Jersey and the dark secrets which torture the two main characters. The island community and Moll's family, all organised, disciplined and suffocating, do not manage to control the explosive sequence of emotions and events set off by this meeting. A fascinating and disturbing film, extremely well directed and photographed.

The Death of Stalin Pre-release

By Armando Iannucci (UK/FRA, 2017, 106 mn) with Steve Buscemi, Simon Russell Beale, Paddy Considine

A master of satiric comedy for TV and the cinema, Armando Iannucci makes a long-awaited return to the big screen, 8 years after his brilliantly funny *In the Loop* which treats politicians and their British and American spin doctors as they deserve to be treated. He turns to Russia in his new feature, with an adaptation of the graphic novel of the same name by French artist Thierry Robin and writer Fabien Nury.

On Stalin's death, on the 5th March 1953, his political entourage leapt into action. For Iannucci, it's an ideal subject for the black humour in which he excels. The film was praised by critics, but excited controversy in the UK, where there were worries that the humorous treatment of this black period, moreover rarely evoked on the screen, was inappropriate. In Russia the film has just been banned for release in cinemas.

Early Man

By Nick Park (UK, 2018, mn) with the voices of Tom Hiddleston, Eddie Redmayne, Maisie Williams, Timothy Spall

From Aardman Studios, the creators of *Wallace & Gromit*, *Chicken Run*, and *Shaun the Sheep!* In prehistoric times, when dinosaurs roamed the earth, a courageous caveman, Dug, and his best friend Hognob, get together to save their tribe from a powerful enemy.

The +

Oscar

Nick Park, creator of *Chicken Run* and *Wallace & Gromit: the Curse of the Were-rabbit* and script-writer of *Shaun the Sheep*, took the award for Best Animated Feature in 2006 for *The Curse of the Were-Rabbit*.

Game of Prehistory

Maisie Williams, alias Arya Stark in *Game of Thrones*, is the voice of Goona. We also find Eddie Redmayne as the hero Dug and Tom Hiddleston in the role of Lord Nooth.

Pierre Niney Early Man

Eddie Redmayne is the voice of the hero Dug in *Early Man*. In the French version, it is Pierre Niney. He had already been the voice of Fear in *Vice Versa* and Armand Roulin in *La Passion Van Gogh*.
(Source: Allociné)

England is Mine

By Mark Gill (UK, 2017, 94 mn) with Jack Lowden, Jessica Brown Findlay, Jodie Comer

Presented by Claude Chastagner – Professor of American civilization at the University of Montpellier, Specialist of English and American folk music

Did you know? Before forming the emblematic eighties group The Smiths with guitarist Johnny Marr, the teenage Morrissey was an impressive music critic for *The Melody Maker* and *New Musical Express*. Mark Gill's biopic focuses on the life of Morrissey in seventies Manchester before he became the iconic pop and rock figure that we now know. The film revisits the period where he shifts from music critic to lyric writer before forming The Smiths.

Mark Gill caused a buzz with his first short film *The Voorman Problem* which was nominated in 2014 for a BAFTA Award (*British Academy Film and Television Arts Award*). For *England is Mine* the young director worked closely with the producers of *Control*, the 2007 biopic about Ian Curtis, charismatic leader of *Joy Division*, to create his new film which will definitely appeal not just to all *Smiths* fans but to any aficionado of pop and rock culture.

Sid and Nancy

Alex Cox (UK, 1986, 114 mn) with Gary Oldman, Chloe Webb. (Restored version)

Presented by Claude Chastagner – Professor of American civilization at the University of Montpellier, Specialist of English and American folk music

It's the story of the self-destructive relationship of Sid Vicious, emblematic bass-player of the Sex Pistols and of Nancy Spungen, groupie/junkie who he met in 1977 at the time when the punk band attained media notoriety.

Released in 1986, *Sid and Nancy* was not the box-office hit that had been anticipated and the lead characters themselves expressed their reservations, despite a relative critical success. Over the years the film has gained cult status notably for Gary Oldman's performance in the role of Sid Vicious. In 2003 Rolling Stone Magazine hailed *Sid and Nancy* as one of the best rock films ever made.

Darkest Hour

By Joe Wright (UK, 2017, 125 mn) with Gary Oldman, Kristin Scott Thomas, Ben Mendelsohn, Lily James

Acclaimed for his adaptations of novels by Ian McEwan and Jane Austen, this time Joe Wright pulls off a major coup with an historical film that covers a crucial period in the career of Winston Churchill, when he first became Prime Minister, with the Nazis threatening to conquer Europe. The casting is perfect. Gary Oldman is excellent as the flamboyant and controversial Churchill, as is Kristin Scott Thomas in the role of Clementine Churchill, and Ben Mendelsohn as George VI. At the 90th Academy Awards, the film earned six nominations, including Best Picture, and at the 71st British Academy Film Awards it received nine nominations. A promising start for the film.

Daphne Pre-release

By Peter Mackie Burns (UK, 2017, 88 mn) with Emily Beecham, Geraldine James, Nathaniel Martello-White

31 year old Daphne is pretty, easy to get on with and has friends, is attractive to men but nevertheless is very lonely. Drink and fleeting affairs provide some escape. Her relationship with her mother who has just learned that she is ill is also complicated. One evening Daphne is witness to a hold-up in a shop and this traumatic event forces her to question many things. We follow Daphne's life by day and by night both in funny episodes and stressful situations. Through nuance and light touches the film nevertheless builds up a more profound picture of her character, both in her circumstances or through impressions that we recognise or which we can identify with.

We are reminded of some of Michael Winterbottom's films and Emily Beecham's acting is perfect. Another promising first film and a director to discover.

Three Billboards Outside of Ebbing, Missouri

By Martin MacDonagh (UK/USA, 2017, 116 mn) with France McDormand, Woody Harrelson, Sam Rockwell

After months when nothing has come of the investigation into her daughter's death, Mildred Hayes takes things into her own hands and publishes a controversial message aimed at the highly respected local police chief on three large billboards at the entry into their town.

With 6 awards and 15 nominations, a flawless cast, a rock-solid script, a disorientating soundtrack, the film has just received Golden Globes for Best Drama Motion Picture while Frances McDormand picked up the Best Actress in a Drama award.

Le +

Shut up and just do it!

Frances McDormand was reluctant to play the character of Mildred Hayes. The actor was 58 and felt she was too old for the part. After endless discussions with her husband, the producer Joel Coen, she finally agreed, saying humorously that he had told her: "Shut up and just do it!"

The Escape *Pre-release*

By Dominic Savage (UK, 2018, 105 mn) with Gemma Arteton, Dominic Cooper, Jalil Lespert, Frances Barber, Marthe Keller

Tara is a young mother living on the outskirts of London. As a housewife she spends her days looking after her children and her home while waiting for her husband's return in the evening. This quiet and orderly life gradually weighs on her more and more until she can no longer stand the situation. She takes to walking around London, rediscovers the pleasure of buying books and dreams of taking up art classes. Her husband Mark, who works hard every day, cannot understand what she is longing for. Tara puts up with things until the day when, cornered, she considers changing her life.

Lean on Pete *Pre-release*

By Andrew Haigh (UK, 2017, 121 mn) with Travis Fimmel, Charlie Plummer, Steve Buscemi, Chloë Sevigny

The film, adapted from the novel of the same name by the American writer Willy Vlautin, recounts the coming-of-age trip through the wide-open spaces of the USA by a boy and his horse. Charley Thompson, fifteen, has learnt how to live alone with a fickle father. He has found a job with a horse trainer, and becomes attached to Lean on Pete, a thoroughbred race horse at the end of his career. The day that Charley finds himself completely left to his own devices he decides to set out with Lean on Pete, in search of his aunt who he only vaguely remembers, hoping to find a home at last. What at first looks like the archetypal story of a boy and his horse opens out into an intimate portrait of a poverty-stricken America. The film is also about love as an existential quest, between a father and his son, a child and his aunt, an adolescent and an animal.

The Sense of an Ending *Pre-release*

By Ritesh Batra (UK, 2017, 108 mn) with Jim Broadbent, Charlotte Rampling, Michelle Dockery

What one remembers is not always what one has actually witnessed. The second film from that veteran observer of life's minutiae, Indian director Ritesh Batra (*The Lunchbox*), follows Tony Webster and his solitary and quiet existence up to the point where his quest to recover a diary forces him to revisit his flawed memories: his first love... infidelity... regrets... Will he be able to accept the truth and face up to the devastating consequences of acts lived through such a long time ago?

Based on the Man Booker prize-winning best-seller by Julian Barnes, the film script is the work of playwright Nick Payne.

The Mysteries of Agatha

Restored copies

Agatha Christie (1890-1976) is among the best known crime writers ; she published 66 novels, 154 short stories, 20 theatre plays and her work was translated all over the world. The author of many detective stories, she was called the “Queen of Crime”. Her name is associated with those of her two heroes: Hercule Poirot, the professional Belgian detective, and Miss Marple, the amateur sleuth. Film studios expressed great interest in her novels very early on. The first cinematographic adaptation of one of her stories, *The Passing of Mr. Quin* (1928), is British and dates back to the time of silent movies. Carlotta Films have restored several films, to be released on March 21st 2018. We present a preview of four of the most successful ones.

In the presence of Élodie Frenck, French actress.

The Mirror Crack'd from Side to Side

By Guy Hamilton (UK, 1980, 105 mn) with Angela Lansbury, Elizabeth Taylor, Tony Curtis, Edward Fox, Rock Hudson, Geraldine Chaplin, Kim Novak...

A movie crew and cast come to stay in a quiet English village to make a film. But a local resident is murdered in the leading star's house, during a party launched for all the inhabitants. Inspector Craddock is baffled, but his favourite aunt, Miss Marple, helps things along, in spite of a disabling sprain...

In this film, directly adapted from the novel of the same name, the plot again takes place in a single environment (here, a large Victorian mansion) also with a prestigious cast. Miss Marple, a spinster with dazzling intuitions, is played by Angela Lansbury, better known as Jessica B. Fletcher in the TV series *Murder, she Wrote*, openly inspired by Agatha Christie's universe.

The+

The movie is faithful to the plot written by Agatha Christie and offers delectable scenes portraying in vitriolic terms the Hollywood world (spiteful dialogues between Elizabeth Taylor and Kim Novak, low blows to steal the scene).

The story of the star Marina Gregg, the main character in the novel, was inspired by that of actress Gene Tierney.

Murder on the Orient Express

By Sidney Lumet (UK, 1974, 130 mn) with Albert Finney, Lauren Bacall, Sean Connery, Jean-Pierre Cassel, Ingrid Bergman, Anthony Perkins...

Albert Finney – fantastic as Hercule Poirot! – is surrounded by a prestigious cast aboard the Orient Express, the train which brought its passengers from Turkey to western Europe and counted the novelist Agatha Christie among its most faithful travellers; she frequently went to the Middle East where her husband, an archaeologist, supervised numerous excavations.

A man with a mysterious past, Ratchett, is brutally murdered, with multiple stab wounds. The famous detective examines the facts, assumes that the murderer is still among the passengers and pursues his investigations on the mythical train, snowbound in the middle of nowhere...

It is the only adaptation of one of her novels that Agatha Christie found satisfactory. She died two years later and would not see her hero personified by British actor Peter Ustinov, in the 1982 version.

The+

A famous incident

In spite of its exemplary reputation for punctuality, the Orient Express experienced in 1929 a rather famous incident, when the train was snowbound in Thrace, in Greece. With an outside temperature close to minus 25° Celsius, the staff did its best to keep the clients comfortable before the arrival of the rescue party. The train was five days late, a record. This incident was at the origin of Agatha

Christie's novel, who imagined a murder taking place during a period of time when total strangers would find themselves cut off from the world.

A single statuette

Nominated six times for the Oscar in 1975, the movie only obtained one statuette, that of Best Supporting Actress awarded to Ingrid Bergman.

Evil under the Sun

By Guy Hamilton (UK, 1982, 117 mn with Peter Ustinov, Jane Birkin, Nicolas Clay, James Mason, Roddy McDowall, Maggie Smith, Diana Rigg

Who could have strangled this Broadway superstar, a real bitch, while she was sunbathing on the deserted beach of a privately-owned Mediterranean island? Each and every suspect had excellent reasons to bear grudges against the arrogant victim and they all had a watertight alibi... For once, Hercule finds himself out of his depth - almost... A well concocted intrigue, based on the novel of the same name, and bathed in a deliciously vintage atmosphere with memorable acting and definitely a most convincing Hercule Poirot.

The+

The film was shot on the Spanish island of Majorca. More precisely at the Cala del Monjo, a mile or so southwest of Peguera (at least for the views on the sea and the beach).

Death on the Nile

By John Guillermin (UK, 1978, 134 mn) with Peter Ustinov, Jane Birkin, Loïe Chiles, Mia Farrow

Recently married wealthy heiress Linnet Ridgeway sets off on a Nile cruise from Karnak where she soon senses the presence of hostile forces : her husband's ex who is following her, Madame Otterbourne, a nymphomaniac novelist, not to mention the charlatan Dr. Bessner, the arrogant Ferguson and Madame Van Schuyler who covets her pearl necklace. Linnet is killed. Hercule Poirot has to untangle the knots of a delicate intrigue where most of the passengers have a valid motive to bear a grudge against the victim. All this against the superb natural backdrop of Egypt. After 40 years the film is still brimming with suspense, humour and delightfully sketched portraits. Fine entertainment.

Le +

The luxury hotel where the film was shot is the place where Agatha Christie wrote her best-seller which has now been translated into more than 30 languages.

It was the first time Peter Ustinov played the famous Belgian detective. The actor spoke a number of languages which allowed him to directly dub his voice onto the films he starred in.

Debate around the film

Is it possible to reconcile large scale halieutic (*living aquatic resource*) management and artisanal fishing ? To protect marine life without condemning traditional fishing ? These are some of the questions to be raised during the debate.

With the participation of Fabien Moullec, doctorant at the University of Montpellier (MARBEC laboratory) member of the Association Française d'Halieutique.

A Turning Tide in the Life of Man

By Loïc Jourdain (FR/IRL, 2014, 104 mn)

Caught in the cogs of a Brussels bureaucracy, the struggle of a man alone defending a cultural right to artisanal fishing. An individual fight which redefines the role of the citizen in the construction of the new Europe, which the director of the film would like to see out of the hands of lobbies. (*à Voir à Lire*)

On the Irish island of Inis Bó Finne fishing is a family tradition. So, when a new European Union regulation deprives John O'Brien of his ancestral way of life, he launches a crusade to assert the simple right of locals to live off their traditional resources. Federating NGOs, fishermen from all over Europe and ordinary citizens, John defies industrial lobbies for 8 years and proves, from the coasts of Donegal to the corridors of Brussels, that another Europe is possible. (Docks66)

“Gutsy like Flaherty, Punchy like Loach” (*Steve Martin, Irish Post Film Critic*)

The +

An arduous post-production

Loïc Jourdain explains the difficulty of editing such a documentary: “We had nearly 500 hours of images and it took us no less than 6 months to capture, store, transcribe, translate and organise all this material. Three assemblers and several interns came to help us. The longest and most complex was the writing of John's voice. We had to write in English but also in Gaelic, which takes 25% more time than English! We worked with a local actor to restore John's tone, style, humility and sincerity. It had to be the voice of John: the voice off in the film is the main character of this story.” (Abstract from the press kit)

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*An association campaigning for the taxation of financial transactions and civic action