

Hyde Park Picture House

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**FILM TITLE:** Milford Graves Full Mantis

**SCREENING CONTEXT:** Sheffield docfest touring programme with director Q&A, Thursday 30<sup>th</sup> August

**PREVIEW LINK:**

<https://vimeo.com/275687823>

pw: MANTIS

**DETAILS:** dir. Jake Meginsky, Neil Young, 2018, US, 91mins

**SYNOPSIS:** Celebrating the creativity of legendary American percussionist Milford Graves, this film is itself a kaleidoscope ode to the creative process. Graves' protege Jake Meginsky and co-director Neil Young interweave rich performance archive with Graves' reflections upon a 50 plus year career, painting a unique homage to the free jazz pioneer and hero to drummers everywhere. [CN]

**ADVISED CERTIFICATE AND REASON:** U. The main body of the film is footage of performances, both current and from archival sources, of the musician who is the subject of the film. This is interspersed with narration by the subject talking about his life. There is no nudity or sexual content, no threat or violence. The musical performances absolutely are key. There is no bad language and only one very mild reference which might be construed as a reference to drug use though it is not explicit at all.

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**FILM TITLE:** Dawson City – Frozen Time

**SCREENING CONTEXT:** One off screening while print is in the UK, Tuesday 4<sup>th</sup> September

**PREVIEW LINK:** Unavailable

**DETAILS:** dir. Bill Morrison, 2016, US, 120mins

**SYNOPSIS:** Dawson City: Frozen Time, pieces together the bizarre true history of a collection of some 500 films dating from 1910s - 1920s, which were lost for over 50 years until being discovered buried in a sub-arctic swimming pool deep in the Yukon Territory, in Dawson City, located about 350 miles south of the Arctic Circle. Using these permafrost protected, rare silent films and newsreels, archival footage, interviews and historical photographs to tell the story, and accompanied by an enigmatic score by Sigur Rós collaborator and composer Alex Somers (Captain Fantastic), Dawson City: Frozen Time depicts a unique history of a Canadian gold rush town by chronicling the life cycle of a singular film collection through its exile, burial, rediscovery, and salvation - and through that collection, how a First Nation hunting camp was transformed and displaced.

**ADVISED CERTIFICATE AND REASON:** PG. The film is predominantly made up of archive footage with narration and some interviews providing context to what is being seen. None of the content itself is explicit but as it describes the history of Dawson City it describes a broad range of activities including some violent which helped shape this frontier town. It conveys the challenges of frontier America but constantly weaving this subject into the development of film history itself. I have suggested a PG but it is very much on the border with a U as the content is very mild but unlikely to be of interest to the very young.

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**FILM TITLE:** A Northern Soul

**SCREENING CONTEXT:** Sheffield docfest touring programme with director Q&A, Tuesday 18<sup>th</sup> September

**PREVIEW LINK:**

<https://vimeo.com/273668798>

pw: Hull@2017!\*

**DETAILS:** dir. Sean McAllister, 2018, UK, 78mins

**SYNOPSIS:** Sean McAllister returns to his Yorkshire hometown of Hull as creative director of the opening ceremony of the City of Culture celebrations: living back with his 90 year-old parents, McAllister reflects on the

changes to a city hit by cuts in public spending and divided by Brexit and where more than 1 in 3 children are living in poverty. Drawn to the fringes of town, McAllister met and started filming with Steve Arnott, a struggling warehouse worker by day and hip-hop performer by night, who harbours his own creative dream.

**ADVISED CERTIFICATE AND REASON:** 12A. The film features no nudity, sexual content, violence or threat. Drug use is referred to once but only in the context of the impact of addiction on a particular community in Hull. Similarly, the subject of the documentary very briefly touches on the subject of domestic violence but provides no graphic detail, it is purely referenced as something which his mother experienced which impacted on his relationship with his father.

Strong language is used throughout the documentary by the main subject, there are fewer than 15 instances of this throughout the film. The language is never used against anyone else, it is never abusive. It reflects the subject's frustration with his situation.