I GET KNOCKED DOWN

A FILM BY SOPHIE ROBINSON AND DUNSTAN BRUCE



PHOTOGRAPH BY RICHARD HANSON @ HANSON IMAGES

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CANOE FILM

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2022

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THESSALONIKI DOCUMENTARY FESTIVAL
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Special Programme Selection
TAMPERE FILM FESTIVAL
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Part music documentary, part unflinching character study, part a punk version of ‘A Christmas Carol’ - I Get Knocked Down is the funny, surreal and deeply human story of the most audacious anarchist music experiment of all time and a call to arms to those who think activism is best undertaken by someone else.





SYNOPSIS

Dunstan Bruce is 59 and he’s struggling with the fact that the world seems to be going to hell in a handcart.
He’s wondering where did it all go wrong? For him. For humanity.

Twenty years after his fall from grace, the former frontman of the anarchist band Chumbawamba is angry and frustrated.
But how does a middle-aged, retired radical, who now feels invisible get back up again?

In this punk version of Dickens’ ‘A Christmas Carol’ Dunstan is visited by the antagonistic ghost of his anarchist past. It is his alter ego, ‘Babyhead’ who forces him to question his own life, sending him on a search for his long-lost anarchist mojo.

This is the untold and remarkable story of Chumbawamba and Dunstan’s personal redemptive voyage as well as a call to arms to those who think activism is best undertaken by someone else.

An extraordinary, inspiring film for our times.



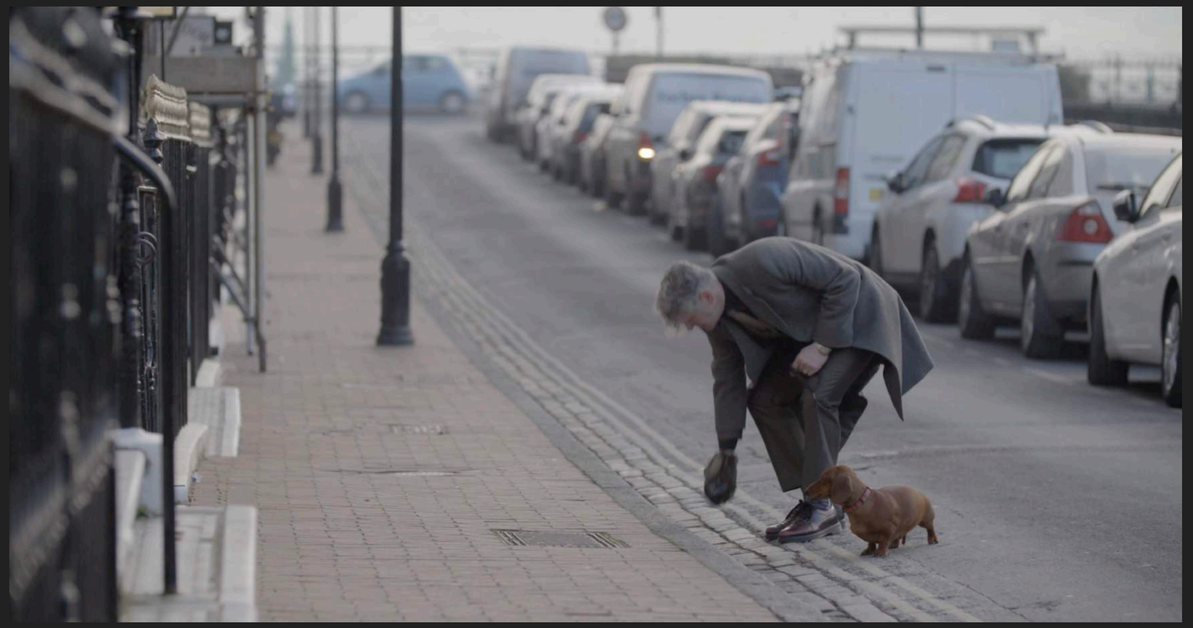
DIRECTORS' STATEMENT

We wanted to make a film that tells you the whole rollercoaster of an adventure where Chumbawamba never ceased to be a thorn in the complacent side of popular culture.
We wanted to make a film that tells you the bigger, incredible story behind THAT song.

We wanted to make a film that in this day and age inspires a new wave of bands to take up the mantle of Chumbawamba who were borne out of the anarcho-punk movement of the early 80s where all music is regarded as political.

We wanted to make a film that says it's okay to not be okay about this global mess we find ourselves in.
We wanted to make a film that empowers and inspires the viewer so they walk out of the theatre with fists aloft.
We wanted to make a film that laughs in the face of adversity, that pokes fun at itself.
We wanted to make a film that creates a dialogue about the dichotomy between fame and activism, celebrity and credibility, pop and politics, youth and old age, getting knocked down and getting back up again.
We wanted to make a film that says we're never too old, we're never too jaded, we're never too broken to make a difference.
We wanted to make a film that talks to the man and woman in the street.
We wanted to make a film that asks what can we do when we run up against the contradictions and limits of a conservative subculture as well as the mainstream?
We wanted to make a film that will give the viewer an opportunity to consider "Well, what would I do?" or more urgently "What will I do now?"

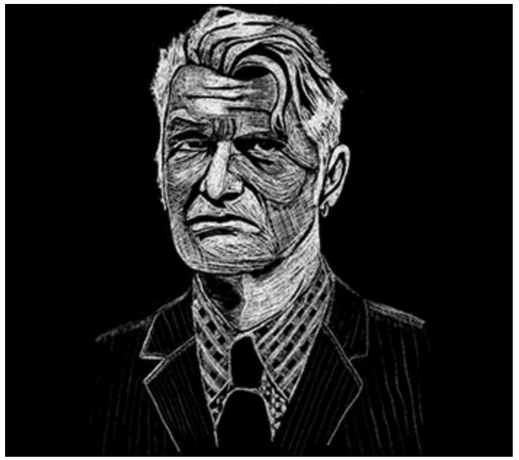








DIRECTORS



Dunstan Bruce (co-director) was the vocalist with Chumbawamba; famous for their worldwide hit Tubthumping (I Get Knocked Down) of 1997. His soundtrack for 'Whatever; A Teenage Musical' was nominated for an RTS Craft Award for Best original Soundtrack. He produced Daisy Asquith's 'Clowns' and Exec produced Jeanie Finlay's 'Sound It Out' and Toby Amies' 'The Man Whose Mind Exploded'. His documentary 'This Band Is So Gorgeous' was nominated for the IDFA Melkweg Best Music Documentary 2012 and his last film ‘A Curious Life’ was number 2 in the DVD music chart in Spring 2015.



Sophie Robinson (co-director and producer) is an award winning filmmaker with a strong reputation for telling impactful and powerful stories through the emotive characters that are at the core of her films. She specialises in working collaboratively with her subjects to create outstanding documentaries which provide a platform for a wide variety of previously unheard voices. Her feature documentary, a Netflix Original ‘My Beautiful Broken Brain’ was executive produced by David Lynch and nominated for an Emmy as well as winning other documentary awards including the IDFA DOCU Award, The Ahftaz Festival Documentary Award, TRT and received a special mention from the Alliance of Women Film Journalists for best female director. More recently she was awarded an RTS award and a BAFTA for her film 'Living Donor', one of four films made for the Netflix series 'Surgeons Cut’. She is committed to excellence, engaging wide audiences, working with diverse teams and always creating extraordinary, thought-provoking stories.

EDITORS

Paul Holland is a British editor who originally comes from a facilities background, Paul has notched up over 15 years freelance experience. He excels in drama-documentary programming and factual and is a fast, creative cutter. His most recent feature documentaries “Armstrong” and the Netflix doc “Mercury 13” both received high praise indeed. Paul has cut numerous high profile TV documentaries including “Stephen Lawrence- Justice for A Murdered Son” and “When Mary Met Barbie” as well as a string of drama documentaries for TV. Paul has an interest and knowledge of music second to none, which has contributed greatly to a number of productions he has been involved in - whether it's been selecting music for inclusion in programmes or using his contacts to get music scored or giving the composers an exact template to recreate.

Jim Scott is a Sundance award-winning editor based in the UK, originally from Canada. A Cinema Eye Honours nominee and winner of the Special Jury Award for Editing at Sundance 2015 for Jerry's Rothwell's “How To Change The World,” James' feature-length documentary credits include Toby Amies' Grierson-nominated “The Man Whose Mind Exploded”; Jeanie Finlay's “The Great Hip Hoax,” winner of the Nigel Moore Award DOXA 2013; Dunstan Bruce's “This Band is So Gorgeous” Music Doc Award runner-up IDFA 2012; Andrew Leavold's cult Filipino documentary “The Search For Weng Weng” and Sophie Robinson’s “My Beautiful Broken Brain” winner of the IDFA DOC U Award and currently playing on Netflix.

CHUMBAWAMBA REACH

Chumbawamba toured extensively around the globe in their 30 odd years of existence, most notably around Europe, particularly northern Europe though they were incredibly popular in Eastern Europe too as well as southern territories such as Italy.

In the 90s they performed around the USA before, during and after the success of Tubthumping as well as visiting countries such as Japan, Canada, Russia and Turkey to name but a few.

In short, Chumbawamba had universal appeal and had built up a huge, solid following around the world prior to Tubthumping becoming a hit.

Tubthumping itself reached number 1 in countries as diverse as Australia, Canada, Ireland, Italy, New Zealand and the US as well going top ten in Belgium, Denmark, Germany, Hungary, Iceland, Netherlands, Norway, Poland and Sweden and the UK.

The album went quadruple platinum in both the USA and Canada; sales probably helped by numerous TV appearances on high profile shows such as The Late Show with David Letterman, Tonight with Jay Leno, The Rosie O’Donnell Show, The View with Barbara Walters as well as endless appearances on channels such as MTV and E!.



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