

KESWICK FILM FESTIVAL

27 Feb — 1 Mar 2020



2020
OSPREY
Short Film Awards



FREE
Souvenir
Programme

Welcome

Welcome to another intriguing weekend of film, here in the Lake District.

Every year we are proud to be able to bring pre-releases and even premieres to Keswick but this year, we have a notable second screening – Ken Russell's *Dance of the Seven Veils* has only been seen once when transmitted on the BBC in 1970. The background to this 50 year hiatus is fascinating as Elize Russell's programme notes (page 10) describe.

Once again we are thrilled to be working with Carlisle College and their tribute to Sir John Hurt's legacy, 'Cinephoria'. Ahead of the game as ever, they have chosen the works of Tilda Swinton as their theme – and the day after the Festival ends, Miss Swinton will receive a richly-deserved BFI fellowship. She truly has inspired a new generation of film-makers, so please take time out on Friday to see the students' work.

Ian Payne
Festival Director

Buying a Festival Pass does not guarantee entry into a screening. If there is a film you particularly want to see, you must book a seat (free of charge) to guarantee entry by contacting the Theatre Box Office. You can do this either by phone or in person. Look out for notifications at the Alhambra and Theatre foyer about films that are likely to sell out. As usual and due to the smaller capacities in the Studio, all films in the Studio must be booked in advance.

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Seven Veils

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Richard Heap

The Runaways –
Thursday 27th February

Richard Heap has been making outdoor adventure films for over 15 years. Films on subjects as diverse as climbing, mountaineering, skiing, running and environmental issues such as the retreat of the glaciers in Nepal. After a series of documentaries for the BBC on hubris within motorsport he started making short fiction films. *The Runaways* is his debut full length feature film. It embodies many of the feelings evoked of a life lived in the landscapes of Great Britain.



Mike Tweddle

The Curator –
Thursday 27th February

It is great to welcome Mike Tweddle back to Keswick. We think Mike is a genius at making very small budgets go a long way and *Sparrowhawk* last year was a case in point. *The Curator* represents a change in style for Mike, being a short film with an established star – Derek Griffiths is so familiar to all of us of a certain age.

Mike started with a background in punk rock and later musical and political fanzines and following a hiatus that involved travelling the world on a shoestring, Mike returned to writing. Writing and directing for himself, his production company Broken Scar Productions released its first feature film *Damaged Goods* in 2013 which was not only screened at Keswick Film Club but went on to be shown across the UK, Europe, the USA and Australasia.



Lisi Tribble (Elize Russell)

Dance of the Seven Veils –
Saturday 29th February

Another old friend of the Festival, we are delighted to see Lisi Tribble in Keswick again.

Lisi was born in the USA and was previously married to Ken Russell. She is an actress and musician known for *The Fall of the House of Usher: A Gothic Tale for the 20th Century*, *Boudica Bites Back* and *Puzzleface*.

We are indebted to Lisi for her help in bringing *Dance of the Seven Veils* to the screen again and for raiding her archive to uncover some other rarely-seen gems from Ken Russell's portfolio.

Lisi's notes on *Dance of the Seven Veils* can be found on page 10.

THIS YEAR'S FILMS

Featuring Golden Globe winners and BAFTA nominees, 3 of *Sight and Sound* magazine's top 5 films of 2019, plus a host of films yet to be screened, we believe we have movies to suit all tastes this weekend.

From the Saturday morning family film, the joyous *The Personal History of David Copperfield*, to the brilliant South Korean drama *Parasite*, the range of films is as broad as the imagination of the Directors who created them.

Subtle relationship dramas such as *Hope Gap* and *The Souvenir* feature throughout the programme and it will be interesting to contrast *Blackbird* and *The Farewell*. Both films tackle the difficult subject of a terminally ill relative but the Americans and the Chinese take vastly different approaches. *So Long, My Son* comes highly recommended and is bound to feature highly in the audience awards and

Portrait of a Lady on Fire is likely to fill the Alhambra to capacity.

Is there such a thing as a 'festival film'? If so, *The Tobaccoist*, *Amanda* and *Belonging*, from Germany, France and Turkey respectively, probably fall into that category and should not be missed.

To complement the Cinephoria project we are screening three of Tilda Swinton's films – *David Copperfield*, *Only Lovers Left Alive* and *The Souvenir*. A modest tribute to an astonishing career!

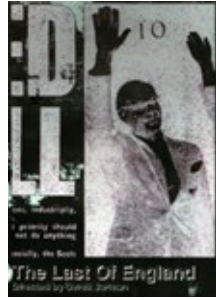
Then there are the visceral hits of *Monos* and *The Nightingale*; the cartoon-like violence of *First Love* and who knows what to expect from *Tumbbad?* Indian fantasy/horror is a whole new genre for KFF.

Add in the usual sprinkling of documentaries – *The Kingmaker* and *For Sama* foremost amongst them – and it should mean that KFF 2020 will stay long in the memory.



The F-Rating

The F-rating is applied to all films which are directed by women and/or written by women.



Cinephoria

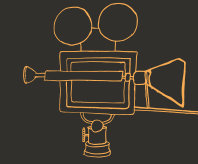
Each year Visual Communication and Illustration students from the UAL Foundation Diploma in Art and Design at Carlisle College design alternative posters for the films in the Keswick Film Festival.

The challenge is to devise visual equivalents for the films, most of which are unseen by the artists, based on the themes, settings and storylines, similar in approach to the pioneering Eastern European film posters of the 60s and 70s, where, untroubled by Hollywood conventions, designers gave free rein to their imaginations in designing parallel artworks that existed in their own right.

The exhibition also includes outcomes devised by students under the **Patron's Legacy Project** initiated in memory of the late John Hurt.

Students from Foundation and the UAL Diploma in Media and Film Production have responded in completely open-ended ways to the films of this year's subject, Tilda Swinton, some examples of which are above. Films studied include *Orlando*, *Suspiria*, *Grand Budapest Hotel*, *Snowpiercer*, *Only Lovers Left Alive* (shown at the Festival on Friday in the Studio), *We Need To Talk About Kevin* and *Moonrise Kingdom*.

Carlisle College and Keswick Film Festival are delighted that Miss Swinton agreed to be the subject of this year's Legacy Project.



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LAUNCHING INTO ARTISTIC FREEDOM

by Elize Russell



**Dance of the Seven Veils:
A Comic Strip in Seven Episodes
on the Life Of Richard Strauss**
[1864–1949]. Director Ken Russell.
First and last aired, 15 Feb 1970.

Saturday 29th February sounds the reprieve of the ban on a TV film that is pivotal to Ken's complete career trajectory. *Dance of the Seven Veils* coincides with his discovering his spiritual home, the source of his inspiration, in the Lake District in the shadow of Skiddaw and in the font of Lodore Falls. He filmed the film here and a good many other of his films. It has not had time to be restored as yet, so what you will be viewing is Ken's personal copy (unfortunately discoloured) in its first legal screening and in Keswick, where it was made.

What a furore arose when this TV film was aired! That Ken chose to illustrate this drama symbolically in such a vivid and satirical way did not go down well with the BBC, Mary Whitehouse (protector of decency) or the Strauss family. (The public didn't mind as much.) One viewing and the

Beeb banned it. Mary Whitehouse sued. Ken's mentor Sir Huw Wheldon defended Ken's vision in court, but the suppression of the film by the Strauss family was irrevocable. Ken was fired and the film was banned for fifty years. In the film, art anticipates life. Ken, playing the part of an over-excited conductor, bows to the orchestra and walks off-set, away from the camera.

Ken was overconfident that the BBC and the public would understand what he was doing with the Strauss legend when he called it "a comic strip." Comedic exaggeration and parody are for visual effect.

Ken was making the first Marvel movie, starring Strauss as its exuberant anti-hero, who enters Zarathustra's cave and emerges with the power to create symphonic compositions of ferocity, grace and beauty. Strauss battles the evil

*One cannot be a
superman the whole
of the time; sometimes
it is enough, for
relaxation as it were,
to be a mere hero.*

Christopher Gable as Strauss in
Ken Russell's *Dance of the Seven Veils*

demon of power politics and loses, selling his innate gift to the highest bidder, who is coincidentally Hitler.

Ken makes uproarious fun of Strauss's naiveté and pomposity and, by the very style of the film, satirises the deadening strictures that Ken's parental figure the Beeb increasingly applied to their biographical documentaries. Ken's treatment of Strauss was inextricably bound with his own wanting to redeem British cinema from what he'd experienced as parochial and deadeningly "precious" limitations.

Ken was not going to go gently from the BBC. He was going to gamble all and make a film blending facts (the inarguable testimony of Strauss's own diary, quoted throughout) and fantasies (Strauss dancing to Hitler's tune depicted literally). Most shocking of all, Ken would present it

lightheartedly, with real menace as a subtext.

Ken does not attack Strauss in the film. He lampoons him. The objections to Ken's showing Strauss's Nazi entanglements must be measured against Strauss's own descriptions in his diary. Ken's sympathies essentially lie with Strauss, as an artist. Ken is conscious of the political →

and financial pressures brought to bear on Strauss by the rise of the Nazi regime. Ken clearly shows that it was Strauss's crediting the Jewish librettist Stefan Zweig on an opera they collaborated on (and suggesting a second collaboration) that fell into the Gestapo's hands, upon which Strauss is forced to write a letter praising Hitler to the skies and damning himself inadvertently.

The theme of the artist confronting and sometimes yielding to political power-plays is developed in Ken's full-length features, like *Mahler*, *Lisztomania*, *Savage Messiah* and *The Devils*.

As a child of World War II, Ken's self-certainty that he would never yield to something so integrally wrong as fascism underlies his biting satire. He understood that Strauss was under pressure to betray his Jewish colleague, that he had a naïve belief that Hitler would create "a true German music" and that he was susceptible to vanity and promises of glory. But Ken saw in Strauss's diary a seduction by fame and power which, in order to accept, made it necessary for Strauss to lie to himself. Nietzsche may not have been able to stop the unfortunate confluence of his *Zarathustra's* "Overman" with Hitler's demented, twisted vision of race dominance, but to Ken, Strauss seemed to collude with the outrageous pumping up of his ego. Ken's statement at the time was, "I thought anyone who

made an entire orchestral symphony about bathing the baby was up for being taken down a peg or two."

In Ken's film, Strauss grows old in the service of the dark lord. Ken did not. Ken struggled for financing and understanding, except from the many directors and worldwide enthusiasts who revered him. He was devoted to England and exulted in the British penchant for seeing with clarity and for "sending up" subjects of scrutiny. In no way did the emotional and sensory-laden cinematic experiences he created impede his affection for the subjects of his sometimes savage insight and playfulness.

Kubrick may redeem the famous Strauss "Zarathustra" song in his movie 2001, but Ken reestablishes the facts, pressures and drive to escapism surrounding the composition. The ending sees Strauss throwing off his shackles of service to a dark master and rediscovering his innocence and youthful, invigorated connection to the sense of his gift from the music gods.

I was eaten up with the image, with the way things look ... I don't blame Strauss, he was up against the wall.
Ken Russell

Dance of the Seven Veils,
hosted by Elize Russell,
Saturday, 21:00. See page 29.

FILMS AND EVENTS

The Nightingale
Friday 21:00, Main House





19:00, Alhambra
Welcome

We will be here to welcome you back to the Festival in the company of Richard Heap and Mike Tweddle.



21:30, The Lion Pub
Pass Holders' Party

Join us for our traditional après-screen for a catch-up with old friends and chance to plan our weekend's viewing..



19:30, Alhambra
The Curator

14 mins, Mike Tweddle,
 UK 2019 (NC)

We have rather fallen in love with Mike Tweddle's film making and when he told us that he had made a short film, featuring Derek Griffiths (everyone's favourite from Play School!) it sounded like the perfect way to kick off the Festival.



The Runaways

108 mins, Richard Heap,
 UK 2019 (12A)

'Three children, two donkeys, one big adventure' was the pitch to crowd-funding investors who helped get this quintessentially British film to the cinema screens. Starring established actors Mark Addy and Tara Fitzgerald alongside rising star Molly Windsor it is the story of three children crossing the North York moors to find their estranged mother.

Huge praise has to go to director/writer Richard Heap whose unique screenplay evokes a range of emotions from laughter to tears. This is an uplifting and atmospheric story. The film is ultimately a celebration of childhood and the importance of home and family ties. The Yorkshire Post

Richard Heap will be joining us to introduce the film and hold a Q&A.

Thanks to Mike Tweddle
 and Richard Heap

FRI 28 FEB.

Monos
 Friday 21:00, Alhambra



12:30, Main House

Double Bill: Nicky Spinks - Bob Graham Round + The Run

20 mins, Richard Heap, 2015
103 mins, Anupam Sharma, India 2017 (PG)

When we found that Richard Heap had directed a film about the remarkable Nicky Spink's attempt at the Bob Graham Round, we had to screen it. *The Run* is Anupam Sharma's documentary about another endurance athlete, Australian Pat Farmer, as he runs the length of India 85 kilometers a day for 64 days. *The Run* will provide a nail-biting, humorous, visually enchanting, dramatic, inspiring journey through a diverse and visually stunning India which will saturate your senses.

We are glad that Richard Heap is able to join us to introduce the film.

Thanks to Richard Heap and Jonny Tull



12:30, Alhambra

Amanda

107 mins, Mikhaël Hers, France 2018 (15)

Amanda is a genuinely moving film about the impact of a terrorist outrage – the film is set within the context of the attacks in Paris and Nice – on a young family.

Cleverly, Director Mikhaël Hers does not focus on the attack itself but on the human consequences for those caught up in it – in this case David who suddenly finds himself solely responsible for his 7-year-old niece, Amanda.

With a delightful performance in the title role from Isaure Multrier this is a film of great sincerity and warmth.

A low-key family drama with a shattering tragedy at its heart, Amanda is a quietly moving celebration of human resilience from French writer-director Mikhaël Hers. Hollywood Reporter

Thanks to Curzon



13:00, Studio

The Patron's Legacy Project – Cinephoria

Free Entry

When Sir John Hurt visited the Festival he gave freely of his time to help local film and media students develop their craft, inspiring many to further their careers in the industry. The Project seeks to pay tribute to his legacy with a showcase of short films, performances and exhibitions, created by students from Carlisle College as part of the UAL Foundation and Media Production courses.

We follow the success of 2019's showcase, *Popcorn*, with another afternoon of multi-media performances from the students who, this year, have taken their inspiration from the films of Tilda Swinton.



15:30, Main House

Àga

96 mins, Milko Lazarov, Germany 2018 (PG)

In a yurt on the snow-covered fields of the North, Nanook and Sedna live following the traditions of their ancestors. Nanook and Sedna's traditional way of life starts changing – slowly, but inevitably. Hunting becomes more and more difficult, the animals around them die inexplicable deaths and the ice melts earlier every year. Chena, who visits them regularly, is their only connection to the outside world – and to their daughter Àga, who left the icy tundra long ago due to family feud. When Sedna's health deteriorates, Nanook decides to fulfill her wish and embarks on a journey in order to find Àga.

It is the singularly most informative film I can think of that came out this year. Àga is representative of the way we forget our own histories. Film Inquiry

Thanks to Beta Cinema

	Theatre By The Lake, Main House	Theatre By The Lake, Studio	The Alhambra	Rheged (Imax), Penrith	
Thu 20			19:30 The Curator (NC) + The Runaways (12A)		Thu 20
21					21
Fri 12					Fri 12
13	12:30 Nicky Spinks + The Run (PG)	13:00 The Patron's Legacy Project	12:30 Amanda (15)		13
14					14
15					15
16	15:30 Àga (PG)		15:30 Noah Land (tbc)		16
17					17
18					18
19	18:00 The Tobacconist (15)	18:00 Only Lovers Left Alive (15)	18:00 First Love (15)		19
20					20
21					21
22	21:00 The Nightingale (18)		21:00 Monos (15)		22
23					23
Sat 10					Sat 10
11					11
12	11:00 For Sama (18)		11:00 David Copperfield (PG)	11:30 The Cordillera of Dreams (tbc)	12
13					13
14					14
15	14:00 So Long, My Son (12A)		14:00 The Osprey Awards	14:00 Tumbbad (15)	15
16			16:00 Belonging (15)		16
17					17
18					18
19	18:15 The Farewell (PG)	18:00 Midsommar (18)	18:15 Hope Gap (12A)		19
20					20
21					21
22	21:00 Dance of the Seven Veils		21:00 Parasite (15)		22
23					23
00					00
Sun 10					Sun 10
11					11
12	11:00 Derrière les Fronts (PG)		11:15 The Kingmaker (15)		12
13					13
14					14
15	14:00 No Fathers in Kashmir (15)		14:00 A Picture with Yuki (tbc)		15
16					16
17					17
18	17:00 The Souvenir (15)		17:00 Portrait of a Lady on Fire (15)		18
19					19
20					20
21			20:00 Blackbird (tbc)		21
22					22



15:30, Alhambra

Noah Land

109 mins, Cenk Ertürk,
Turkey 2019 (tbc)

Ibrahim's dying wish is to be buried underneath a tree that he says he planted as a boy. The problem is that land where the tree was planted has become a holy site called the "Noah Tree." The locals in the community don't believe Ibrahim's claim that he planted the tree, believing that it was planted by the biblical figure Noah after the Great Flood, so it would be sacrilegious to dig up the area surrounding the tree.

Regardless of who planted the tree, Ibrahim claims that his family still owns the land, so he enlists his son Ömer to help him in his fight to be buried under their tree, putting Ömer in conflict with people who might go to extremes to protect the land.

Winner of the Best Screenplay award, Tribeca Film Festival 2019

Thanks to Cercamon



18:00, Main House

The Tobacconist

117 mins, Nikolaus Leytner,
Germany 2018 (15)

Seventeen-year-old Franz journeys to Vienna to apprentice at a tobacco shop where he meets Sigmund Freud, a regular customer. Over time the two very different men form a singular friendship. When Franz falls desperately in love with Anezka, he seeks advice from the renowned psychoanalyst, who admits that the female sex is as big a mystery to him as it is to Franz. As political and social conditions in Austria dramatically worsen with the Nazis' arrival in Vienna, Franz, Freud, and Anezka are swept into the maelstrom of events.

The film expertly captures the tensions in the Austrian capital on the eve of Hitler's takeover, and it also manages to be a vibrant coming-of-age story and an intriguing portrayal of Sigmund Freud. Hollywood Reporter

Thanks to Beta Cinema



18:00, Alhambra

First Love

108 mins, Takashi
Miiike, Japan 2020 (15)

This film is the prolific auteur, Takashi Miiike, at his most fun and anarchic, a noir-tinged yakuza film blending genres in the story of a young boxer and a call girl, who fall passionately in love while getting innocently caught up in a drug-smuggling scheme over the course of one night in Tokyo.

A first-rate cast, dynamic action, slapstick comedy and a cool animated sequence. Think Kill Bill meets Baby Driver as this carnage of chaos proves to be wildly entertaining. The Victoria Advocate

Thanks to Signature Entertainment



18:00, Studio

Only Lovers Left Alive

123 mins, Jim Jarmusch,
UK 2014 (15)

Shown to complement the Patron's Legacy Project, *Only Lovers* features performances from both Sir John Hurt and Tilda Swinton.

Set against the romantic desolation of Detroit and Tangier, an underground musician, deeply depressed by the direction of human activities, reunites with his resilient and enigmatic lover. Their love story has already endured several centuries at least, but their debauched idyll is soon disrupted by her wild and uncontrollable younger sister.

A film to beguile, Only Lovers brings together the very best elements of cinema-sparkling script, exceptional performances, stunning visuals, oh-so-perfect soundtrack. Roll Credits

Thanks to Thunderbird



21:00, Alhambra

Monos

102 mins, Alejandro Landes,
Colombia 2019 (15)

Alejandro Landes' third feature is a survivalist saga set on a remote mountain in Latin America. The film tracks a young group of soldiers and rebels – bearing names like Rambo, Smurf, Bigfoot, Wolf and Boom-Boom – who keep watch over an American hostage, Doctora. The teenage commandos perform military training exercises by day and indulge in youthful hedonism by night, an unconventional family bound together under a shadowy force known only as The Organization. After an ambush drives the squadron into the jungle, both the mission and the intricate bonds between the group begin to disintegrate.

An experience at once jagged and lyrical, brutal and beautiful, angry and abstract, scattered and wholly singular. Variety

Thanks to Picturehouses



21:00, Main House

The Nightingale

136 mins, Jennifer Kent,
Australia 2019 (18)

At the turn of the 19th century, Clare is an indentured convict held by a British Lieutenant. His abuse of power leads to horrific consequences.

"Although set some 200 years ago the concerns about violence – towards women, towards indigenous people, towards nature, the repercussions of colonization – they're very much in our mentality and in the way we live now," observed Kent, "but by placing something in the past, you can give people a distance from it, so they can see it without feeling like they're being attacked."

Please be aware the film contains scenes of brutality and infanticide.

The most shocking thing about this shocking film? When it was over, I felt like I'd been released from a warm hug. London Evening Standard

Thanks to Vertigo Films

SAT 29 FEB.



Tumbbad
Saturday, 14:00, Rheged





11:00, Main House

For Sama

100 mins, Waad al-Kateab, Edward Watts, UK / Syria 2019 (18)

For Sama is both an intimate and epic journey into the female experience of war. A love letter from a young mother to her daughter, the film tells the story of Waad al-Kateab's life through five years of the uprising in Aleppo, Syria as she falls in love, gets married and gives birth to Sama. Her camera captures incredible stories of loss, laughter and survival as Waad wrestles with an impossible choice – whether or not to flee the city to protect her daughter's life, when leaving means abandoning the struggle for freedom for which she has already sacrificed so much.

Keswick Peace and Human Rights Group Screening

NB the 18 certificate relates to disturbing images arising from the conflict.

Thanks to Cinema for All



11:00, Alhambra

The Personal History of David Copperfield

119 mins, Armando Iannucci, UK 2019 (PG)

Our family film this year is a classic tale, brilliantly interpreted by one of the country's leading satirists and backed up by a stellar ensemble cast. *David Copperfield* is a sheer unalloyed joy.

Dev Patel is excellent in the lead role in this fast-paced account of Copperfield's young life, with memorable encounters with, amongst others, Tilda Swinton, Peter Capaldi, Ben Whishaw and Hugh Laurie.

Everything rattles and zings like a pinball machine, and it's a bracing, entertaining, richly satisfying experience. Peter Bradshaw

Thanks to Lionsgate



11:30, Rheged

The Cordillera of Dreams

102 mins, Patricio Guzmán, Chile 2019 (tbc)

The third instalment of Patricio Guzmán's series of documentaries following *Nostalgia for the Light* and *The Pearl Button*. Guzmán left Chile more than 40 years ago when the military dictatorship took over but he never stopped thinking about a country, a culture, and a place on the map.

The film is about the long strip of Andean mountains that runs between Chile and Argentina and that in ways both geographic and figurative separates it from the rest of the world. Samuel Lahu's breathtakingly clear, detailed aerial photography gives us the cordillera, its clouds and skies from every conceivable angle.

Guzmán looks like a plausible rival for the Attenborough school of nature documentary. Sight and Sound

Thanks to Verve



14:00, Main House

So Long, My Son

185 mins, Wang Xiaoshuai, China 2019 (12A)

At the time of writing, *So Long, My Son* had a 100% score on Rotten Tomatoes, was Peter Bradshaw's Film of the Week and will more than repay your investment of time at KFF.

An epic family saga, it spans the tail-end of the 20th century in China and charts the collective history of both the country's one-child policy and the Cultural Revolution.

Yoajun and Liyun's only son is drowned after being goaded into swimming by their best friend's son. The two families' subsequent and intertwining fortunes are brilliantly and movingly portrayed.

The film finds, then repeatedly breaks, your heart, before a subtly momentous finale. Variety

Thanks to Curzon/BFI



★ 14:00, Alhambra

The Ospreys

KFF's unique film prize, The Ospreys, are awarded to all the films that are selected for screening in the Festival from the entries to our short film competition.

Other prizes may be awarded by the judges and an Audience Award goes to the most popular film at the screening. Films entered for the competition, which can be up to 10 minutes long, must have a Cumbrian connection either on or off screen.



14:00, Rheged

Tumbbad

104 mins, Rahi Anil Barve, Anand Gandhi, India 2018 (15)

This time-sprawling, mythological monster horror mixes ancestral fables and family drama for a fun and frightening cautionary tale, involving witches, demons and treasure hunting. The story follows Vinayak; a wily lad, son of a scamp landlord in the antediluvian village of Tumbbad. We first meet Vinayak as a young boy obsessed with finding secret family treasure connected to his cursed grandmother. Vinayak later learns the gold is kept by a creature from hell in an ancestral temple. To make a withdrawal, he must outwit the demon or risk being eaten, murdered and cursed like his prematurely crumbling Nan.

Atmospheric, heavy on mythology and scary as hell.
Hollywood Reporter

Thanks to The Festival Agency



16:00, Alhambra

Belonging

73 mins, Burak Çevik, Turkey 2019 (15)

A murder investigation is flipped inside out in Burak Çevik's second feature, a spellbinding and surprising work that questions whether we can ever truly understand criminal motives. We begin in the present as an unseen narrator recounts the assassination of his lover's disapproving mother; we then flash back to witness the first encounter between the lovers-turned-accomplices, their mutual attraction and world-weariness emerging across a sleepless night and morning after.

Çevik imbues the proceedings with a stylistic confidence and willingness to bend the conventions of cinematic form to arrive at a complex, gripping double meditation on love and death. Letterboxd

Thanks to Burak Çevik and Mustafa Unuzer



18:00, Studio

Midsommar

147 mins, Ari Aster, USA / Sweden 2019 (18)

Dani (Florence Pugh) and Christian (Jack Reynor) are a young American couple with a relationship on the brink of falling apart. But after a family tragedy keeps them together, a grieving Dani invites herself to join Christian and his friends on a trip to a once-in-a-lifetime midsummer festival in a remote Swedish village. What begins as a carefree summer holiday in a land of eternal sunlight takes a sinister turn when the insular villagers invite their guests to partake in festivities that render the pastoral paradise increasingly unnerving and viscerally disturbing.

Midsommar lives on the edge where horror meets absurdity, prompting the kind of laughter that comes from not knowing how else to respond. The Age

Thanks to Filmbank Media



18:15, Main House

The Farewell F RATED

100 mins, Lulu Wang,
USA / China 2019 (PG)

'Based on an actual lie' *The Farewell* follows a Chinese family who, when they discover their beloved Grandmother has only a short while left to live, decide to keep her in the dark and schedule an impromptu wedding to gather together before she passes. Billi, freshly arrived from the USA and feeling like a fish out of water in her home country, struggles with the family's decision to hide the truth from her grandmother.

Director Lulu Wang first turned her real-life family experience into a radio programme, and subsequently adapted it into a movie, *The Farewell*, however the Chinese title is more direct – *Don't tell her*.

In just 100 minutes of screen time, Wang has brought a contentious, ethical issue to a human level and wrapped it with heart. Ripple Effects

Thanks to Entertainment Film



18:15, Alhambra

Hope Gap

100 mins, William Nicholson,
UK 2020 (12A)

Bill Nighy returns to the KFF Screen playing opposite Annette Bening in this nuanced relationship drama.

Grace and Edward have been married thirty-three years. When their son Jamie comes home to visit them in the fading seaside town where he grew up, Edward tells him that he plans to leave Grace, the next day. *Hope Gap* tracks the unravelling of three lives.

Nighy gives a master class in withdrawn, mumbling ineffectualness ... while Bening is superb as a retiree whose shock at her disengaged husband inspires a suite of conflicting emotions. Screen International

Thanks to Curzon



21:00, Main House

Dance of the Seven Veils

59 mins, Ken Russell, UK 1970

One of Ken Russell's most controversial works, even if it hasn't been seen in public for 50 years.

Aired on 15 February 1970, it marked the end of Ken's association with the BBC. After the broadcast the Strauss family removed all rights for the use of Strauss' music and the film has been wrapped in legal tape ever since.

We are delighted that Elize Russell will be with us to host the screening and discuss the film. In addition, we will be screening a number of music videos that Ken recorded which have seldom, if ever, seen the light of day. An evening of Ken's work that you may never have another chance to see, so one not to be missed.

Thanks to Elize Russell,
the BBC and BFI.



21:00, Alhambra

Parasite

132 mins, Bong Joon-ho,
South Korea 2019 (15)

This brilliant, blackly-comic thriller won the Palme d'Or at Cannes – the first South Korean film to do so.

It is the tale of two families from different ends of the social spectrum. The Kims eke out a living using their wits whilst the Parks enjoy a lifestyle of luxury.

As the Kims infiltrate their way into every aspect of the Parks' life it seems that their luck is finally about to change. That is until...

Full of energy, verve and wit, *Parasite* is incredibly watchable but also brims with rage at society's inequalities.

This is the best movie of the year – a tonal marvel. Film Week

Thanks to Curzon

SUN 01 MAR.

A Picture with Yuki
Sunday, 14:00, Alhambra



11:00, Main House

Derrière les Fronts: Résistances et résiliences en Palestine

113 mins, Alexandra Dols,
France 2017 (12A)

The film-maker Alexandra Dols followed the daily journey of Dr. Samah Jaber, a psychiatrist and human rights activist, bringing the lens very close to the core of Palestinians' struggle for freedom. Dr Jaber exposes the psychological strategies of the Israeli occupation and their consequences, and the ways in which Palestinians have learned to cope.

Dr. Samah Jaber is a wise and thoughtful woman. She reflects on the subtle, devastating effect on Palestinian people of years of brutal occupation. Please see this film. Ken Loach

Keswick Peace and Human Rights Group Screening

Thanks to Hybrid Pulse



11:15, Alhambra

The Kingmaker

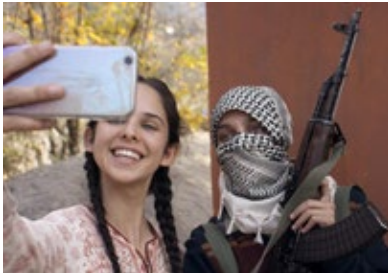
100 mins, Lauren Greenfield,
USA / Denmark 2019 (15)

Together with her husband Ferdinand, Imelda Marcos stockpiled assets worth an estimated \$5-10 billion from the Filipino people – not to mention that notorious wardrobe-full of shoes.

Yet despite that breathtaking corruption and the brutality of Marcos' martial law-imposing regime, Imelda and her son Bongbong, who is bidding for the vice-presidency, are on the comeback trail.

An acute study of the psychology of power and a portrait of someone with an incredible, almost inviolable sense of entitlement. ICO

Thanks to Dogwoof/BFI



14:00, Main House

No Fathers in Kashmir

110 mins, Ashvin Kumar, UK / India 2019 (15)

A teenage British Kashmiri, Noor, retraces her roots. She is joined by Majid, a local Kashmiri boy who is more smitten by her exotic foreignness than her obsession to unravel the mysteries of their disappeared fathers. Much against his better judgement, Majid finds himself guiding Noor to a forbidden area in the Indo-Pak border fraught with danger and ghosts of the past. They stumble upon a dark secret that they shouldn't have seen and Majid's worst fears are realised when they are set upon by an army patrol.

Sometimes stunning, sometimes stressful and all together sobering view of a situation that [writer-director Ashvin Kumar] seasons with hope. Scroll.in

Thanks to Martin Myers



14:00, Alhambra

A Picture with Yuki

110 mins, Luchezar Avramov, Bulgaria 2019 (tbc)

A Bulgarian/Japanese co-production, *A Picture with Yuki* centres on Georgi, a Bulgarian man living in Canada, and his Japanese wife, Yuki.

They are both now in Sofia, where Yuki tries to get pregnant through in vitro fertilisation procedures. When the doctor recommends that Yuki get some rest, the couple spends a few days in the countryside, but an accident soon shatters their bucolic happiness in the midst of nature.

The story deftly navigates the muddy waters of guilt and responsibility, pushing the protagonists towards a conclusion that may satisfy many in the audience. Cine Europa

Thanks to The Chouchkov Brothers



17:00, Main House

The Souvenir F

120 mins, Joanna Hogg, UK 2019 (15)

Sight and Sounds' number one film of 2019 is set in the 1980s. Julie (Honor Swinton Byrne) is a young film student from a privileged background who begins a relationship with Anthony (Tom Burke), an older man who manages to insinuate himself into her life.

Whilst the bonds strengthen and the relationship becomes more inward-looking, secrets are revealed.

The Souvenir is a masterful portrait ... of ... love as an addiction for which there is no easy cure. Swinton Byrne and Burke make for one of the year's most intriguing screen couples, although this is a romance based on anxiety, narcissism and opportunism rather than anything resembling genuine affection. Toronto Star

Thanks to Curzon



17:00, Alhambra

Portrait of a Lady on Fire F

119 mins, Céline Sciamma, France 2019 (15)

Winner of the Best Screenplay and Queer Palm at Cannes, this sumptuous film is set at the end of the 18th century with the rugged coast of Brittany as a constant backdrop.

Marianne is an artist commissioned to paint a portrait of a reluctant Lady Héloïse – a portrait that is to be sent to a potential husband in Venice.

As the artist observes her model the glances between the two women become more and more meaningful.

It is so very easy to label a film incendiary, but Portrait of a Lady on Fire deserves the scalding honour. It will ignite every flame you might have. Globe and Mail

Thanks to Curzon



20:00, Alhambra

Blackbird

97 mins, Roger Michell,
USA 2019 (tbc)

As ALS, a disease that causes the death of the neurons responsible for voluntary movements, starts to take hold of Lily's (Susan Sarandon) body, she decides to take matters into her own hands.

Days before her scheduled demise, she invites her closest friends and family over to celebrate one last time.

All is going well until her daughters, Jennifer (Kate Winslet) and Anna (Mia Wasikowska), arrive. Both are struggling with personal issues, and with the decision of their mother to take her own life.

Blackbird remains an undeniable sledgehammer to the emotions, one that walks a very fine line between heartache and Hallmark, but Susan Sarandon is gently astonishing, and by the time the sun sets on the film you'll be watching it through a veil of tears. Flickering Myth

Thanks to Lionsgate



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TICKETS

Festival passes (on sale now):

Members: £60.00
Non members: £65.00
Student: £30.00

Day pass

Students & U16s only: £15

Individual tickets:

Members: £6.50
Non members: £7.50
Students and under 16s: £4.50

Available in advance from Theatre by the Lake, Keswick or on the day at the venue:

Tel: 017687 74411

Visit: theatrebythelake.com

Buying a Festival Pass does not guarantee entry into a screening. If there is a film you particularly want to see, you must book a seat (free of charge) to guarantee entry by contacting the Theatre Box Office. You can do this, either by phone or in person. As usual and due to the smaller capacities in the Studio, all films in the Studio must be booked in advance.

VENUES

Keswick Film Festival takes place at the Alhambra Cinema, The Theatre by the Lake and at the Rheged Centre, Redhills, Penrith.

TRAVEL

On Saturday, buses from Keswick to Rheged leave at 20 minutes past the hour (arriving at 57 minutes past the hour) with the return leaving Rheged at 27 minutes past the hour (arriving at 2 minutes past the hour).

KEEP IN TOUCH

Next year will be the 22nd Keswick Film Festival. To keep informed of the exciting programme of films, guests and special events, please go to www.keswickfilmfestival.org and sign up for our mailing list. Or you could follow us on Facebook and Twitter

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