

# Keswick Film Spring 2018



**Alternative Films  
from Around the World  
Every Sunday**

**19th Keswick Film Festival**

**Keswick Film  
at the  
Alhambra  
St John's Street  
Keswick**





[www.keswickfilmclub.org](http://www.keswickfilmclub.org)



Keswick Film Club began life in 1998 with the intention of bringing the best of World Cinema to Keswick. Since then it has won many awards from the British Federation of Film Societies (now 'Cinema for All') including Best Programme four times, Best Website and Film Society of the Year. Anyone can come to a film, and we have over 200 members who benefit from even cheaper viewings.

#### **LOCATION**

The Alhambra Cinema, St. John's Street, Keswick, North Lake District. Leave the Market Square at the south end (The Royal Oak) and keep going uphill for 200 metres.

#### **TIME**

KFC has two 'seasons', each with its own brochure, available in and around Keswick (e.g. Library, Booths) or posted to members. Most films are screened on Sundays at 5pm, but check in this brochure.

**Email us** at [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org)

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## **Spring Programme 2018**

### **The Alhambra Cinema, Keswick**

#### **TICKETS**

You do not need to be a member to see the films, but it will save you money if you attend more than 5 films, including all Film Festival films, over the course of the two seasons in the year.

*Tickets:* £6.00 for non members; £4.00 for members; £3.00 for students, under 16s and benefit claimants.

*Membership:* £10 per year. Reduction of £2 on all Club screenings, £1 on Film Festival screenings and £1 off Alhambra's own screenings on Wednesday (or Sunday in the summer).

**Join** at The Alhambra Cinema or the Chair's flat - Top Flat, 36 Station Street, Keswick - or at any club screening. Membership form available from our website or the cinema.

*Season Pass:* £33 (Spring season 2018 - does not include the festival). Membership also entitles attendance of Caldbeck Area Film Society and Brampton Film Club at members' rates and vice versa.

**You are very welcome to all shows, whether you join or not.**

#### **COMMITTEE**

Chair: Vaughan Ames (017687 80969), [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org)

Vice Chair: David Miller Secretary: David Andrews

Treasurer: Paul Titley Membership Secretary: Elspeth Payne

Committee Members: Ian Payne (Festival Co-ordinator), Ann Martin,

Stephen Brown (Webmaster), Angela Jackson, Alan Naylor,

Stephen Pye, Tom Rennie, Mike News, Roger Gook

*Keswick Film Club is a voluntarily-run, not-for-profit organisation  
Registered Charity No. 1083395*

Sunday 7th January at 5pm

## MARJORIE PRIME

Director: Michael Almereyda. USA 2017 (12A) 1hr 39min.  
In English.



We start the new year with a comedy/drama to remind us that it is easy to forget... or have we just remembered it wrong? It isn't just too much partying over Christmas!

Marjorie has grown old and has problems remembering her past. This being 'the future', her family are trying to help by hiring a hologram/AI robot that is programmed to be (and looks) just like her dead husband Walter did in his forties. This clever hologram gets better and better at 'being' someone the more information it gleans. This does indeed help; Marjorie finds she gets on better with 'young Walter' than she does with her children, especially as she shares more and more memories with 'him'. There is a problem though: are her memories real? When 'he' speaks to the other family members, they give 'him' a different history; they all believe they are telling the truth - who should 'he' believe?

Director Michael Almereyda's most successful film was probably his version of *'Hamlet'* set in modern day America, *'Now, he is back with Marjorie Prime'*, a clever and affecting meditation on memory, bereavement, love and remorse' - Geoffrey Macnab, Independent. He is well supported with a great cast too - Lois Smith plays Marjorie, with Jon Hamm as Walter and Geena Davis and Tim Robbins as her daughter and son-in-law.

Ann Hornaday in the Washington Post says *'It re-assures and unsettles in equal, exquisitely calibrated measure. Viewers are left with the Faulknerian sense that, one day, the past won't just be alive: it won't even be past at all'*. I guess that would mean that we could watch our favourite movies again and again...for the first time! I can't wait for the conversation in the pub after this one...

Sunday 14th January at 5pm

## MIMOSAS

Director: Oliver Laxe. Spain (Morocco) 2016 (15) 1hr 36min.  
In Arabic with English subtitles.



*'A dreamily mysterious and beautifully shot film about two disreputable Moroccan men who, as part of a caravan of travellers, accept the task of carrying the dead body of a holy man, the 'Sheikh', across the Atlas mountains to be buried in his home village' - so says Peter Bradshaw in the Guardian.*

The film centres on the two men, and a mysterious character - Shakib Ben Omar - who is given the task of guiding the religious sect - led by the Sheikh - through the mountains. The three men are then left to face the elements - physical and spiritual - that try to prevent them reaching their goal.

*'There's a touch of the Herzogs to this gorgeous and opaque film if you're willing to read it as a parable about the literal transporting of religious fervour to far flung communities. There's also an existential element to this journey, as the characters battle against ruthless elements which remain utterly blind to their spiritual cause. This becomes a test of faith for the men as events take a turn for the awkward' - David Jenkins, Little White Lies.*

If fantastic scenery and thoughtful, poetic films are your bag, this one is definitely for you... We can't wait.



Sunday 21st January at 5.00pm

## **IN BETWEEN (Bar Bahar)**

Director: Maysaloun Hamoud. Israel 2016 (15, F) 1hr 43min.  
In Hebrew and Arabic with English subtitles.



*'After watching Maysaloun Hamoud's sparkling, taboo-breaking first feature 'In Between', audiences will have to seriously update their ideas about the lifestyle of Palestinian women in Israel' - Deborah Young, Hollywood Reporter.*

Mark Kermode chose this as his film of the week in the Observer. Two women share a flat in Tel Aviv; *'Laila is a force of nature, a chain-smoking, leather-jacketed lawyer who can drink and snort the boys under the table and takes pride in overturning the conventions of her profession and her gender. She lives with Salma, an aspiring DJ who works long hours in kitchens and bars and whose strict Christian parents don't know she's gay'.* It won't be a surprise to know that, when the ultra-conservative Muslim Nour moves in too, problems arise; but maybe not the ones you would expect...

Mark Kermode goes on to say that the director *'Hamoud identifies herself as part of a new wave of realist Palestinian cinema, looking beyond the conflicts of the West Bank and Gaza, and putting women proudly centre stage. Yet she is not afraid to portray the price of freedom in a patriarchal world... Hamoud, too, has paid a price. After being criticised for taking Israeli state funding, she found herself the subject of death threats and fatwas from fundamentalists, accused of disparaging or corrupting Muslim women, Elsewhere, 'In Between' has been rapturously received, with Hamoud receiving the 'Women in Motion Young Talents' award at this year's Cannes festival. Isabelle Huppert, who selected her for the award, declared that 'the free spirited and joyful women [Hamoud] portrays... are true heroines of our time'. That's a sentiment with which I wholeheartedly concur'.* It takes a lot to make Mark Kermode happy, and all the Rotten Tomatoes critics and audiences agreed, so we reckon this is a film not to be missed.

Sunday 28th January at 5.00pm

## HAPPY END

Director: Michael Haneke. France 2017 (15) 1hr 47min.

In French and English with English subtitles.



Meet the Laurents; a rich, dysfunctional family who are more interested in their own internal problems than the big issues going on in the world around them (including the immigration camp at Calais just down the road). The family business is run by Anne (Isabelle Hupert), but we see them mainly through the eyes of 13 year old Eve, the daughter of Thomas. *'Her father has remarried, but spends his free time engaged in lyrical cybersex with another woman, and Anne's currently engaged to a British businessman (Toby Jones) for whom she harbors no apparent affection. [Anne's son] Pierre is prone to sudden outbursts, humiliating his relatives at family gatherings by calling out their disregard of immigrant houseworkers and heaping on insults whenever his mother comes close'* - Eric Kone, IndieWire.

So classic Michael Haneke territory then. After his Oscar-nominated *'Amour'*, which went down so well in Keswick, we were keen to see what he came up with next. With the critics split on this one, we decided we had to let you see it so that you could all make up your own minds.

This is (almost) a follow-on from *'Amour'* - Jean-Louis Trintignant actually plays a character with the same name he played there - but this time Haneke uses black comedy instead of grand tragedy. *'Sometimes 'Happy End' feels like an untidy retort to the pointed 'Amour', but it is also, on its own merits, an exceedingly clever, thought-provoking and dark reflection on life, death and family relations'* - Kate Taylor, Globe and Mail.

We get some great acting along the way, with the newcomer Fantine Harduin who plays Eve getting many plaudits for holding her own in such famous company. Will you like it? You will need to come along to find out...

Sunday 4th February at 5pm

## CALL ME BY YOUR NAME

Director: Luca Guadagnino. Italy 2017 (15) 2hr 12min.  
In Italian, French and English with English subtitles.



*'There is a moment just before a teenage crush bursts its dam and becomes a fully-fledged first love. It's a moment in which time is briefly suspended; it's that shiver of uncertainty before you dive over the edge of the waterfall into the kind of love you could drown in. It's this – the exquisite torture of not knowing if feelings are reciprocated followed by the helpless flood of emotions – that is captured so intensely and urgently in this gorgeous work of yearning. Director Luca Guadagnino has a gift for romance' - Wendy Ide, Guardian.*

Every description of this film includes words like beautiful, gorgeous, passionate... and not just for the budding love between Elio and Oliver, but for the scenery, the photography, the acting, even the script.

The budding love affair in question is made doubly fragile by being between two young men, both of whom have not done this before. As the glorious, Northern Italian summer progresses, so do their tentative steps towards each other. The film *'trembles with a sense of impermanence, gorgeously developed as the summer's shadows grow longer (cinematographer Sayombhu Mukdeeprom blesses the imagery with an atmosphere you can breathe) and the duo becomes more brazen with its affections'* - Joshua Rothkopf, Time Out.

For those who remember Guadagnino's 2009 film *'I am Love'*, none of this will be a surprise, especially as his influences include Bernardo Bertolucci (he has directed a biopic about him). As Brian Tallerico finishes on Roger Ebert.com, the film *'is unforgettable on every level, the kind of film that has the power to move and inspire. It is art of the highest caliber'*. Looks good to us!

Sunday 11th February at 5pm

## FÉLICITÉ

Director: Alain Gomis. France and Senegal 2017 (12A, F) 2hr 9min.  
In Lingala with English subtitles.



*'The opening sequence of 'Félicité', a moving and expansive fourth feature from the French Senegalese director Alain Gomis, is a gorgeous blur of chatter, movement and song. In a crowded bar in Kinshasa, the capital of the Democratic Republic of Congo, patrons drink and dance into the wee hours, their loud, bickering voices clashing with the music performed by the real-life local collective Kasai Allstars and a club singer named Félicité (Véro Tshanda Beya), whose somber gaze magnetizes the camera from the first frame' - Justin Chang, Los Angeles Times.*

Félicité's life, already hard, is about to get a whole lot harder, however; her son has an accident and she has to find the money for an operation, and she has to find it now. She goes out on to the streets of Kinshasa calling in old debts and favours. *'At every step she is met with the contempt and hostility of those she asks for help, including her own family' - Chang again.*

*'Félicité' was the Senegalese entry to the Oscars and was up for the Golden Bear award at Berlin. The acting of Véro Tshanda Beya (a singer in Senegal, this is her first part), also gets praised - 'Appearing in almost every scene, she carries the film in close-up, with strained subtle grimaces signalling a world of pain beneath' - Kevin Maher, Times.*



Sunday 18th February at 5pm

## THELMA

Director: Joachim Trier. Norway 2017 (15, F) 1hr 56min.  
In Norwegian with English subtitles.



On the surface, like *'Call Me by Your Name'*, this is a film about teenage first love, but there the similarity ends. This love affair has very different consequences.

Thelma arrives at a new college where she knows no-one. Soon after her meeting with Anja, a fellow student, Thelma starts to have fits. The tests she undergoes shows these as 'psychogenic non-epileptic seizures', which the doctor tell her are a physical reaction to a mental suppression. What is she suppressing and what brought it on now? It soon turns out that her parents may have something to do with causing this and that Anja may be the reason it is coming out now; Thelma is falling in love...

Merging Sci-fi and 'art house horror', we see Thelma's fits begin to cause involuntary damage to her surroundings; "Thelma" is like *'Carrie'* remade by *Ingmar Bergman*, as David Edelstein says in the New York Magazine. In case that puts you off more than it encourages, Sarah Stewart in the New York Post tells us *'With its gray skies, moody ambience and ominous orchestral score, 'Thelma' fits the cliché about Scandinavian entertainment being dark as hell — in the best way. It's also gorgeous'*. Bring it on!



# The 19th Keswick Film Festival

**22<sup>nd</sup> February - 25<sup>th</sup> February 2018**

We come to the exciting weekend of films that for the last 18 years has become a fixture in Keswick's Festival season. Based at the 104 year old Alhambra Cinema and the Keswick Theatre by the Lake plus a day at Rheged's huge screen, there are going to be films for all to see.

KFF 2018 promises to be an exciting blend of new and familiar faces, some in exotic places others in some rather dark places, from where some of the best movies emerge. We have award winners galore – from Berlin, Cannes, Toronto and more - striking documentaries (including Keswick Peace and Human Rights Group's choice) and many films that you may only ever get to see by coming to the festival. Add to this our very own Osprey Awards and some rather special guests and Keswick will be the place to be in February...as always!

Register on our website for regular news from now till February.

[www.keswickfilmfestival.org](http://www.keswickfilmfestival.org)



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**Tickets and passes are available now from**

**THEATRE BY THE LAKE**  
**Open 9.30am to 8pm daily**

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or buy online from the Theatre website via

[www.keswickfilmfestival.org](http://www.keswickfilmfestival.org)



# 2018 Keswick Film Festival

Just a few of the many films to see!



Sunday 4th March at 5pm

## LOVELESS (Nelyubov)

Director: Andrei Zvyagintsev. Russia 2017 (15) 2hr 7min.  
In Russian with English subtitles.



A young boy listens to his parents arguing yet again; is it all his fault? He goes missing: did he run away, or has he been kidnapped?

*'Andrei Zvyagintsev's 'Loveless' is a stark, mysterious and terrifying story of spiritual catastrophe: a drama with the ostensible form of a procedural crime thriller. It has a hypnotic intensity and unbearable ambiguity which is maintained until the very end' - Peter Bradshaw, Guardian.*

The parents are in the throes of divorce - both have already found new lovers - and even their missing child cannot unite them. Learning all the while more about their life together, we follow the trail of the search (organized by volunteers; the police 'do not have time': in true Zvyagintsev style (viz *'Elena'*, *'Leviathan'*), he cannot resist linking their broken marriage to the state of Russia).

Winner of the Jury Prize at Cannes and Best Film at the London Film Festival, plus scoring over 90% with critics and audiences on Rotten Tomatoes, this should be a film to make you think. As one character observes *'no one can survive a life without love, and this astringent, remarkable film proves how true that statement is'* - Leslie Felperin, Hollywood Reporter.



Sunday 11th March at 5pm

## MY PURE LAND

Director: Sarmad Masud. UK (Pakistan) 2017 (15, F) 1hr 32min.  
In Urdu with English subtitles.



Independent's critic Geoffrey Macnab writes *'British-Pakistani director Sarmad Masud's impressive debut feature is a surprising affair: a drama set in rural Pakistan and based on a true story but that plays like a feminist version of Howard Hawks' 'Rio Bravo'*. In our perpetual hunt to bring you something different, how could we resist that?

*'Nazo Dharejo, now legendary as 'the toughest woman in Sindh', was 18 in the early 1990s when her uncle launched a violent challenge to the ownership of her family's farm; land disputes are apparently ubiquitous in Pakistan, and certainly mere women could not be tolerated to occupy valuable land that should 'rightfully' belong to a man' - MaryAnn Johanson, Flickfilosopher.*

The corrupt local law enforcement officers are unwilling to help, and having no money of their own to pay for support, Nazo, with her mother Waderi and her younger sister Saeda are left with two options - fight or flight. They chose to fight, taking on her uncle and his large band of mercenary soldiers.

The result, as MaryAnn Johanson concludes, is *'Tense, gripping, rife with tragedy but ultimately cheerworthy, 'My Pure Land' offers a gorgeous balance of action and drama in a setting that is both familiar and foreign, with a heroine I won't soon forget. And its feminism is an all-inclusive one that actively invites men to be allies. Yes, all men. Because you'll only get left behind if you don't join us'. Wait for us - we're coming!*



Sunday 18th March at 5pm

## STRANGLER (A martfüi rém)

Director: Árpád Sopsits. Hungary 2016 (18) 2hr 1min.  
In Hungarian with English subtitles.



After last week's true-life feminist western, this week's 1950s Hungarian Cold War true-life crime thriller is going to show up the Stalinist state's decidedly male chauvinist attitudes even more. The film starts just after the 1956 uprising, with Moscow definitely in charge, determined to defend the Soviet system.

*'One summer night in 1957, a young woman is murdered as she walks home from her job at a shoe factory in the provincial town of Martfü. The woman's spurned lover Akos Reti is the prime suspect, and Sopsits appears to place him firmly in the frame. Despite protests from his sister Rita, Reti swiftly confesses to the crime and is handed a death sentence, later commuted to 25 years in prison'* - Stephen Dalton, Hollywood Reporter.

This might have been the end of it if similar murders hadn't started again in 1964... two more women die before Detective Bota and Prosecutor Szirmai - the local law enforcers - decide they are all linked... including the 1957 murder too.

*'Exposing the cracks in a supposedly flawless Communist justice system can only invite serious repercussions in a Soviet satellite state dependent on law, order and social conformity. With their careers hanging in the balance, Bota and Szirmai come under pressure to find a culprit and close the case as soon as possible. 'There are no serial killers in this country — is that clear?' barks one regional party boss'* - Stephen Dalton again. Can Bota and Szirmai solve the case and find the murderer, or will the State intervene and frame other innocent bystanders?

Sunday 25th March at 5pm

## BOY

Director: Taika Waititi. New Zealand 2010 (15) 1hr 27min.  
In English and Maori.



Our last film for the year is a Kiwi movie we tried to get when it came out in 2010 but it was not available here; after last year's cult hit *'Hunt for the Wilderpeople'*, *'Taika Waititi has hit the big league directing Marvel's Thor: Ragnarok'*, and his second film, 2010's Maori coming-of-age comedy *'Boy'*, is finally released in the UK. *It's a disarmingly lovely, big-hearted film, and hilarious in places*' - Cath Clarke, Guardian.

*'The heartwarming and occasionally heartbreaking tale of a boy, his brother, his nan, his friends, the girl he likes, his criminal dad, his dad's mates, Michael Jackson, 'E.T. - The Extra Terrestrial' and a lot of money buried in a field ('I know exactly where it is. I buried it a certain number of steps from a post. I just can't remember how many steps. Or which post.')* is guaranteed to brighten up [our winter] days and have audiences laughing out loud even when the subject matter is really quite bleak' - Jennie Kermode, Eye for Film.

So we are in classic poor Maori country. Set in 1984, life is hard but the Maori children don't seem to realize it. Boy will soon begin to learn the truth about his absent father when he returns (played by Taika Waititi himself, he is the comedy lead in the film). There is little adult guidance in Boy's life, and his imagination is allowed to take over, and that is the key to the success of the film; the deadpan humour, in spite of the tough life, should make you feel the joy of living. As Jennie Kermode says, *'if you want to be reminded how much fun it is to let your imagination loose, this is a film you shouldn't miss'*. We hope it makes you feel good all through the summer. See you in September.

## January

Sunday 7th USA, (12A)	5pm	<b>Marjorie Prime</b> Shared memories do not always agree
Sunday 14th Morocco, (15)	5pm	<b>Mimosas</b> A journey through the desert and the mind
Sunday 21st Israel, (15,F)	5pm	<b>In Between</b> Three Palestinian women take on the men
Sunday 28th France, (15)	5pm	<b>Happy End</b> Meet the Laurents; a rich dysfunctional family

## February

Sunday 4th Italy, (15)	5pm	<b>Call Me by Your Name</b> A gorgeous love affair in beautiful Italy
Sunday 11th Senegal, (12A, F)	5pm	<b>Félicité</b> A club singer faces up to a crisis
Sunday 18th Norway, (15, F)	5pm	<b>Thelma</b> Thelma and Anja's meeting has consequences for all

Thursday 22nd February - Sunday 25th February

## 19th KESWICK FILM FESTIVAL



[www.keswickfilmfestival.org](http://www.keswickfilmfestival.org)

## March

Sunday 4th Russia, (15)	5pm	<b>Loveless</b> Has their son run away, or been kidnapped?
Sunday 11th Pakistan, (15, F)	5pm	<b>My Pure Land</b> Is this the first feminist, Pakistani Western..?
Sunday 18th Hungary, (18)	5pm	<b>Strangled</b> 'There are no serial killers in this country'. Yeah right...
Sunday 25th New Zealand, (15)	5pm	<b>Boy</b> Life can be fun, even when it isn't.

Note: F Rated films denote significant female involvement - director, writer or actor  
Front page picture is from 'In Between' (21st January)



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