

# KESWICK FILM FESTIVAL

22-25 FEBRUARY 2018



Programme

£2

## Welcome to the 19th Keswick Film Festival

For the average film-goer, the next few weeks will be a time of waiting for some brilliant new releases. As an anything but average film-goer, you will get a chance to see many of those films this weekend and thereby claim bragging rights.

This weekend, for example, *Dark River* opens in the UK making Keswick one of the first public screenings for this gritty northern drama, with stand-out performances from Ruth Wilson and Mark Stanley.

In March, *A Fantastic Woman* is released, a heart-rending Chilean drama which I am tipping to be the surprise hit of the Festival. April sees the opening of *The Rider*, our modern day western and those average Joes will have to wait months (enjoy that feeling!) to see *Edie*, *Sicilian Ghost Story*, *L'Amant Double* and *That Good Night*.

Coupled with some of the best from 2017, some remarkable documentaries, a few choices from years gone by and complemented by contributions from writers and academics, KFF once again promises to be an incredible weekend of film.

Ian Payne  
Festival Director

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# OUR GUESTS

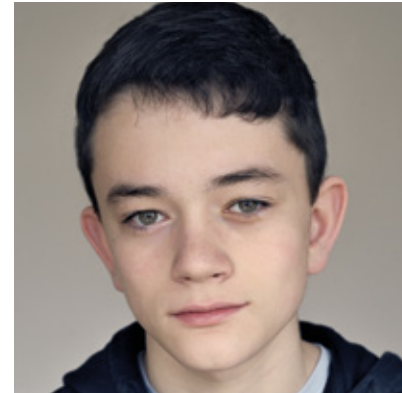


## Simon Hunter

Simon Hunter made his first film, *Spaceman*, at seven years old. Starring his parents and his dog, the 3 minute film told the story of a spaceman flying down to earth and wreaking havoc on a remote cottage in the Scottish Highlands. Simon then went on to make nearly 50 short films, whilst growing up in Dumfriesshire.

After graduating from Film school in 1993 Simon went on to write and direct a handful of short films - one of which, *Wired*, impressed British Screen so much that they invested in *Lighthouse*, a \$2.5m feature film. At the Cannes advertising festival in 2001 *Lighthouse* attracted the eye of Bob Isherwood, the creative director of Saatchi and Saatchi, who selected Simon for the New Directors Showcase. This prestigious honour is awarded to the twenty-five most promising directors in the world. Isherwood admired *Lighthouse*, saying, "few films demonstrate so clearly how tension gets attention. The tension is dynamic"

In 2016 Simon completed his third feature film, his passion project, *Edie* which tells the tale of an old lady who heads to Scotland to climb a mountain. The movie was an official selection in the Edinburgh International Film Festival in June 2016.



## Lewis MacDougall

Lewis MacDougall made his film debut in 2015 as Nibs in *Pan*, after attending an open audition in Morningside and in 2016, he starred in *A Monster Calls* opposite Felicity Jones and Liam Neeson. In the film, a dark fantasy drama, he plays a boy whose mother is dying of a terminal illness, and who begins communicating with a tree monster seemingly living outside his house.

His talent as an actor has been recognised with a host of award nominations. In 2016, the London Critics' Circle gave him the award for Young British/Irish Performer of the Year and in 2017 he won the Entertainment Award in the Young Scot Awards.

Next, he will co-star in the road trip drama *Boundaries*, opposite Vera Farmiga and Christopher Plummer, set for release in 2017.



## Anwen Hurt

We are so pleased to welcome Anwen back to Keswick, albeit in such poignant circumstances.

Anwen first came to Keswick in 2012 in her role as Producer, when she brought *In Love with Alma Cogan* to the Festival as its opening film. She also brought her husband John and Keswick fell in love with the pair of them. Since then she has had a credit on a number of films that we have enjoyed at KFF such as *Peace and Conflict* and *Chick Lit*.

When the opportunity arose to screen *That Good Night*, John Hurt's last lead role, we were delighted that she accepted our invitation to introduce the film.





## Neil Sinyard

Neil Sinyard is Emeritus Professor of Film Studies at the University of Hull. He is the author of 25 books on film, including studies of directors such as William Wyler, Billy Wilder, Fred Zinnemann, Woody Allen, Steven Spielberg, Richard Lester and Jack Clayton. He has also written and provided commentaries and interviews for a number of dvd and Blu-ray releases, including being interviewed for the recent Blu-ray release of *Shane*. His book on the films of George Stevens is due to be published this year.

We are pleased to welcome Neil back to Keswick. Neil was a speaker at the very first KFF in 2000, where he spoke about Shakespeare in Film. His talk on George Stevens' career is set to be a highlight for cineastes in 2018.



## Lisi Tribble

Lisi Tribble was born in the USA and was previously married to Ken Russell. She is an actress and musician, known for *The Fall of the Louse of Usher: A Gothic Tale for the 21st Century*, *Boudica Bites Back* and *Puzzleface*.

As with Anwen Hurt, Lisi has a previous connection with Keswick, having accompanied Ken to the Alhambra in 2009, as part of the Film Club's Ken Russell Weekend. It is thanks to Lisi that we are able to screen *Clouds of Glory* showcasing the best of the county – its landscape, our literary heritage and the amazing characters that make Cumbria their home.



## Dr Patrick Glen

Patrick Glen is a Postdoctoral Research Associate working at UCL History on the Arts and Humanities Research Council-funded project 'Remembering 1960s British Cinema-going'. Extensive interviews with cinema-goers from the period reveal much about the importance of film on social attitudes and behaviours at a time when 'smoking in the Odeon' was the norm.

He is the ideal person to set the scene for our screening of *Night of the Living Dead*.



## David Banning

David is the author of *An A-Z of Cumbria & the Lake District on Film* published by Hayloft in late 2016. After being shortlisted for the 2017 Lakeland Book of the Year Awards, it received a Runner-Up prize in the 'Striding Edge Productions Award for Guides and Places'. His strong interest in film developed during a BA History of Art course at Goldsmiths College, University of London, where he graduated in 2007. He then went on to study Lake District Landscape Studies at postgraduate level at Lancaster University in 2011. All of these subjects combined when researching the films and pieces of social history that were spliced together throughout the A-Z.

He currently lives and works in Cumbria.



## Best of the Fests

The 2017 Festival Season. As the reports came back from Cannes, Venice, Sundance and Toronto our antennae started to twitch – what will play well at Keswick?

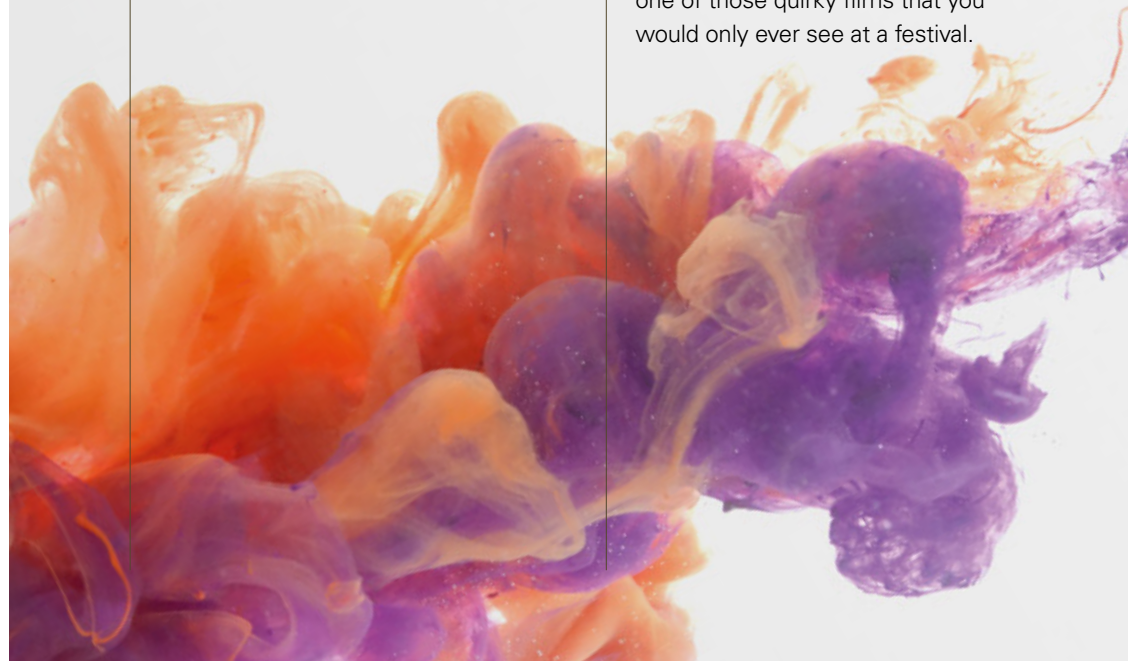
*Three Billboards Outside Ebbing Missouri* for a start – winner of the audience award at Toronto, it also won awards at Venice and San Diego. *Gook* won the Next Audience Award at Sundance, *A Fantastic Woman* won the Teddy Award at Berlin plus the *Silver Bear* for Best Screenplay and of course, *The Square* was winner of the Palme d'Or.

## World Cinema

When you think of French cinema or Japanese cinema some stereotypes immediately jump into your head. How then could, say, *A Woman's Life* and *L'Amant Double* (France) be bracketed together, or for that matter *Blade of the Immortal* and *The Third Murder* (Japan)? Vastly different and hugely entertaining.

Our two Scandinavian screenings, *Sami Blood* and *Heartstone* again offer different perspectives about growing up.

Not all good things come in pairs though. *Directions* (Bulgaria), *Mountains May Depart* (China) and *Sicilian Ghost Story* (Italy) are brilliant in their own way and certainly merit your time while *La Isla* (Morocco) is one of those quirky films that you would only ever see at a festival.





## Documentaries

After a thin year for documentaries at KFF2017, we are redressing the balance with some challenging screenings that will make you think about the world we live in and our own place within it.

Saturday sees Ai Weiwei's remarkable *Human Flow* and the visual spectacle of *Our Last Tango*, both making best use of Rheged's big screen. *The Work* (suggested by Matt Glasby from last year's Critical Acclaim) takes us to Folsom Prison and a new take on rehabilitation.

Our link with Keswick Peace and Human Rights Group continues. *Demain* looks at ways in which activists and everyday citizens

are trying to make the world a better, greener, more sustainable place and *Open Bethlehem* spans seven momentous years in the life of Bethlehem, revealing a city of astonishing beauty and political strife under occupation.

*In Tawai – a Voice from the Forest*, explorer Bruce Parry (*The Tribe*) travels the world living with indigenous peoples, delving deeper than ever on a journey into the heart of our collective human conscience.

Possibly our most challenging documentary of all is *Trophy*, a startling exploration of the evolving relationship between big-game hunting and wildlife conservation that will leave you debating what is right, what is wrong and what is necessary in order to save the great species of the world from extinction.

## Neil Sinyard on George Stevens

Sunday 15.30

If you were asked to make a list of the greatest ever film directors, would George Stevens even be in your thoughts? Yet with films such as *Giant*, *Shane*, *The Diary of Anne Frank* and *A Place in the Sun* to his credit, Stevens must surely rank as one of the best. Neil Sinyard will tell more of his story, from working on Laurel and Hardy films to the impact of World War II on his film making. Neil's illustrated talk on Sunday is complemented by screenings of *Woman of the Year* and *Shane*.

## Cumbria on Film

Friday 17.00

When we heard that David Banning had written a book on Cumbrian film locations, we invited him to give us an illustrated talk to show just what he had found out and which parts of our glorious county made it on to the big screen.

Which film could complement such a talk? Ken Russell was the obvious choice for Director, but which film?

David Miller, our programmer, has managed to track down a rare copy of *Clouds of Glory*, Ken Russell's two-part film about Wordsworth and Coleridge. Thought to have been lost, our thanks go to Lisi Tribble, Ken's widow, for unearthing this lost treasure.

## Family Film Screening

*A Monster Calls* (12A)

Saturday 10.00

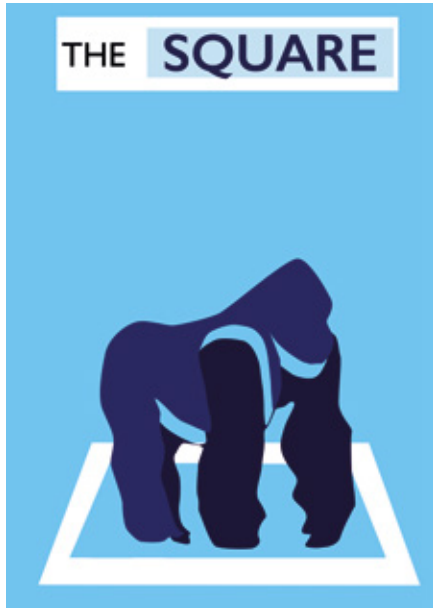
Chosen by boarders from Keswick School, our family screening this year is *A Monster Calls*, which will be introduced by its young star, Lewis MacDougall. Throughout the weekend, Keswick School boarders will be acting as volunteers at the Festival and there will be a collection for Sport Relief, their chosen charity, after the screening.

Entry at the door – 10p

## The Ospreys

Saturday 13.00

Our annual short film competition returns for its 10th year, showcasing films with a Cumbrian connection. The skill and ingenuity of local film-makers is to be admired.



## Exhibition

Theatre by the Lake

'Aperture' is an exhibition of posters designed around the films in this year's Keswick Film Festival. Under the influence of designers like Olly Moss, Joe Boyd and Czech and Polish posters of the 60s and 70s, each of the images attempts to distil the themes and atmosphere of the films into single, stand-alone equivalents. All the artists are current students on the Visual Communication pathway of the UAL Foundation Diploma Art and Design course at Carlisle College of the Arts.

The exhibition this year is in the galleries on two floors at the Theatre by the Lake. Please take some time to look at these remarkable artworks.







18.30 – 19.00, Alhambra

## Reception

We will be there to welcome you to Keswick with our usual glass of wine before Simon Hunter introduces the opening film, *Edie*.



21.30, Golden Lion

## Pass Holders' Party

Once again, we will take our après-screen at The Golden Lion while we try to plan our schedule for the rest of the weekend.



19.00, Alhambra

## Edie

102 minutes, Simon Hunter, UK 2017 (12A)

At the age of 84, Edie (Sheila Hancock) is finally free of the ties that bound her to an invalid and domineering husband – and it is the moment to start making up for lost time. Her goal is to climb a mountain, Suilven, in the Scottish Highlands.

Local guide Jonny (Kevin Guthrie - *Dunkirk*) is the man to help her do it. Movie Review World said that the relationship between the two is the key to the movie's success and rates it as 'one of the most tender on screen friendships of the year'.

*"Sheila Hancock delivers the performance of a lifetime, she's an absolute legend, who at 84 offers a strong reminder that age is but a number. Her delivery of humour, emotion and duress is impeccable."* Mike McGrail

Thanks to Arrow films







12.00, Main House

## La Isla

89 minutes, Ahmed Boulane, Morocco, 2016 (NC)

Based on a true story this north African comedy is the tale of Ibrahim, a Moroccan soldier, who is sent to a deserted island off the Mediterranean coast of Morocco to monitor the movements of smugglers and illegal immigrants. One day, Ibrahim finds a Sub-Saharan man, Mamadou, washed up on the beach. While the unlikely pair try to survive on the miniscule island they inadvertently trigger a diplomatic incident that crescendos into a regional military crisis.

Thanks to Ahmed Boulane



12.00, Alhambra

## The Rider

104 minutes, Chloé Zhao, USA 2017 (15)

This authentic and heart-rending film is the story of Brady, a rodeo rider who has just emerged from a coma. Brady is told not to ride again. "Play the cards you are dealt," says his father "let it go." Yet Brady's purpose in life is hitched to riding horses. Also, living in a trailer and eating rabbit soup is not the stuff of champions. In the starlight, around a campfire with friends, listening to his little sister sing simple yet beautiful songs, Brady ponders his next moves.

*"Heavy-hearted cowboys, wild horses and broken dreams: The Rider is a great film about what it means to be a man."* Little White Lies

Thanks to Altitude Films



14.30, Main House

## A Woman's Life

119 minutes, Stéphane Brizé, France 2017 (12)

*A Woman's Life* is a tale of tormented love embedded in the restrictive social and moral codes of marriage and family in 19th century Normandy. Upon finishing her schooling in a convent, young aristocrat Jeanne marries local Viscount Julien de Lamare, who soon reveals himself to be a miserly and unfaithful husband. As she navigates his chronic infidelity, pressure from her family and community, and the alternating joys and burdens of motherhood, Jeanne's rosy illusions about her privileged world are slowly stripped away.

*"The power of Mr. Brizé's film - and of Ms. Chemla's quietly volcanic performance - lies partly in the way ordinary disasters erupt in Jeanne's life, at once challenging her passivity and emphasizing her helplessness."* New York Times

Thanks to Arrow Films



14.30, Studio

## Trophy

108 minutes, Christina Clusiau, Shaul Schwarz, UK, 2017 (15)

A hard hitting documentary, *Trophy* is a startling exploration of the evolving relationship between big-game hunting and wildlife conservation that will leave you debating what is right, what is wrong and what is necessary in order to save the great species of the world from extinction.

Be prepared to have your preconceptions challenged.

*"Trophy presents the very definition of making a deal with the devil."* Toronto Star

*"Schwarz and Clusiau's disturbing documentary digs into the murk of the African big-game trade with candour and even-handedness."* The Times

Thanks to Munro Films



14.30, Alhambra

## Directions

103 minutes, Stephan Komanderev, Bulgaria, 2017 (15)

A road movie set in present day Bulgaria, a country that remains optimistic, mainly because all the realists and pessimists have left. At a meeting with his banker, a small business owner, who drives a cab to make ends meet, discovers the bribe he will have to pay to get a loan has doubled. The ethics board that reviewed his complaint about extortion now wants its share of the action. At his wit's end, he takes drastic action sparking a national debate on talk radio about how despair has taken over civil society. Meanwhile, six taxi drivers and their passengers move through the night, each in hope of finding a brighter way forward. *"Komandarev's empathy for people struggling to survive as best they can is palpable and admirable."* Hollywood Reporter

Thanks to Arri Media



17.00, Main House

## Heartstone

129 minutes, Guðmundur Arnar Guðmundsson, Iceland 2016 (12)

A remote fishing village in Iceland. Teenage boys Thor and Christian experience a turbulent summer as one tries to win the heart of a girl while the other discovers new feelings toward his best friend. When summer ends and the harsh nature of Iceland takes back its rights, it's time to leave the playground and face adulthood.

*"In all such tales of the growing self-awareness of youth, the quality of the playing from the young cast is crucial, and Guðmundsson has drawn hugely sensitive performances from his two leads. The landscapes that surround them may be monumental and memorable, but the sincerity and naturalness of these two performances is almost microscopically exact."* The Arts Desk

Thanks to Matchbox



17.00, Studio

## Cumbria on Film

An illustrated talk by David Banning

We all know just how dramatic and beautiful the Cumbrian landscape is but less well recognised is its starring role in numerous films over the past 70 years. From the latest *Star Wars* movie to gems like *Swallows and Amazons* or black comedy *Withnail & I*, film-makers have braved every adversity that Cumbrian weather can produce, weaving its spectacular scenery into a wide variety of genres incorporating: adventure, comedy and romance to thrillers, sci-fi, and horror. David Banning, author of *An A-Z of Cumbria and the Lake District on Film*, will let us in on some of the secrets he has discovered.



17.00, Alhambra

## Sami Blood F RATED

110 minutes, Amanda Kernell, Norway/Denmark/Sweden, 2017 (12)

A 14-year-old girl belonging to the Sami people, a Scandinavian ethnic minority, is subjected to racism and eugenic scrutiny in the 1930s when she is removed from her family and sent to a state-run school that aims to re-educate her into Swedish culture. She must soon choose between new academic opportunities or staying true to her cultural identity.

*"A beautiful, haunting film, anchored by a startlingly accomplished lead performance. It has the feeling of a distant memory - one that is neither entirely pleasant nor painful, but persistent."* Washington Post

Thanks to Swedish Film Institute



	Theatre By The Lake, Main House	Theatre By The Lake, Studio	The Alhambra	Rheged (Imax), Penrith		
Thu	19				19 Thu	
	20			19:00 Edie (12A)	20 Thu	
Fri	12				12 Fri	
	13	12:00 La Isla (NC)		12:00 The Rider (15)	13 Fri	
	14				14 Fri	
	15	14:30 A Woman's Life (12)	14:30 Trophy (15)	14:30 Directions (15)	15 Fri	
	16				16 Fri	
	17	17:00 Heartstone (12)	17:00 Cumbria on Film	17:00 Sami Blood (12)	17 Fri	
	18				18 Fri	
	19		Time to eat		19 Fri	
	20	20:00 Blade of the Immortal (18)	20:00 Clouds of Glory (15)	20:00 Sicilian Ghost Story (15)	20 Fri	
	21				21 Fri	
Sat	10				10 Sat	
	11		10:00 Demain (PG)	10:00 A Monster Calls (12A)	11 Sat	
	12	11:30 The Work (15)			11:15 Our Last Tango (12)	12 Sat
	13			13:00 Osprey Film Awards	13 Sat	
	14	14:00 Mountains May Depart (NC)			13:45 Human Flow (12A)	14 Sat
	15			15:00 A Fantastic Woman (15)	15 Sat	
	16				16 Sat	
	17	17:00 Tawai – a Voice from the Forest	17:00 Woman of the Year (U)	17:30 Dark River (15)	17 Sat	
	18				18 Sat	
	19		Time to eat		19 Sat	
20	20:00 That Good Night		20:00 L'Amant Double (18)	20 Sat		
21				21 Sat		
22			22:30 Scared Stiff in the 1960s!	22 Sat		
23			23:30 Night of the Living Dead (15)	23 Sat		
Sun	10				10 Sun	
	11	10:00 Open Bethlehem (NC)			11 Sun	
	12			11:45 Gook (15)	12 Sun	
	13				13 Sun	
	14				14 Sun	
	15			13:45 The Square (15)	13:45 Human Flow (12A)	15 Sun
	16	15:30 Neil Sinyard on George Stevens			16 Sun	
	17				17 Sun	
	18	17:00 Shane (PG)		17:00 The Third Murder (15)	18 Sun	
	19				19 Sun	
20		Time to eat		20 Sun		
21			20:00 Three Billboards Outside Ebbing Missouri (15)	21 Sun		
22				22 Sun		



20.00, Alhambra  
**Sicilian Ghost Story**

122 minutes, Fabio Grassadonia,  
 Antonio Piazza, Italy 2017 (15)

Based on the true story of the kidnapping of a 12-year-old boy held by the Mafia for 779 days in the hopes of silencing his informant father, *Sicilian Ghost Story* focuses on Luna, a classmate with a crush, who refuses to sweep his disappearance under the rug and challenges the code of silence that prevails amongst the adults.

This search for the missing boy seen through a child's eye takes us through the Sicilian countryside evoking stories and fables that are familiar to us all.

*"Ghost Story deserves a conspicuous place on international art-house screens."* Variety

Thanks to Altitude



20.00, Studio  
**Clouds of Glory**

Introduced by Lisi Tribble

105 minutes, Ken Russell, 1978 (15)

Inspired by David Banning's talk on Cumbrian film locations we wanted to screen a companion piece to showcase our fantastic landscape.

Ken Russell was the obvious choice of Director and after much searching we are thrilled to be able to screen *Clouds of Glory*, thought for many years to have been lost.

Commissioned by Melvyn Bragg for Granada TV, *Clouds of Glory* is Ken Russell's interpretation of the lives and loves of Coleridge and Wordsworth. David Warner, David Hemmings, Felicity Kendal and Kika Markham vie for the lead against the landscape of Borrowdale.

Thanks to Lisi Tribble



20.00, Main House  
**Blade of the Immortal**

141 minutes, Takashi Miike,  
 Japan 2017 (18)

No film festival would be complete without a samurai sword epic and *Blade of the Immortal*, Takashi Miike's 100th film, fits the bill perfectly.

Based on a manga series it stars Takuya Kimura as Manji, a Shogunate era samurai, granted by a witch the dubious gift of eternal life.

After meeting a young girl, orphaned by a group of master swordsmen, Manji wreaks vengeance on them through a series of stylised showdowns – brilliantly choreographed, outlandishly violent and sometimes brutally comic to boot.

*'Blade goes for the carotid while offering a classic look and a comic-book story. It's part Kurosawa, part "X-Men," part "Ichi the Killer"* Washington Post

Thanks to Arrow Films

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HIGHER EDUCATION



**ERIC ROBSON: AN  
HISTORICAL TOUR OF  
CUMBRIA WITH THE  
MAD, THE BAD AND THE  
DANGEROUS TO KNOW**

**Friday 23 March**  
Hosted by the Cumbria  
County History Trust, Eric  
Robson talks us through his  
search through the footnotes  
of Cumbrian history.

© F. Waite & Co., 2002



**IN OUR GALLERY  
PETER RABBIT:  
MISCHIEF AND MAYHEM**

**Wed 28 Feb - Sun 3 Jun**  
Cumbria's most famous  
literary character, Peter Rabbit  
jumps right off the page in this  
interactive exhibition about  
Beatrix Potter's first creation. It  
includes original artworks and  
manuscripts as well as early  
toys and games. **Entry £3.50**

The **NEW** Peter Rabbit film  
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# SATURDAY 24.2.18

**A FANTASTIC WOMAN  
15.00, ALHAMBRA**



10.00, Studio

## Demain

118 minutes, Cyril Dion,  
France, 2015 (PG)

Keswick Peace and Human  
Rights Group Screening

A globetrotting documentary that's more focused on solutions than problems, *Demain* provides a comprehensive look at ways in which activists, organizers and everyday citizens are trying to make the world a better, greener, more sustainable place. Co-directed by ecological rights advocate Cyril Dion and Melanie Laurent, this playfully made exposé should be required viewing for anyone wondering what they could do to pitch in and save the planet.

*"Demain wastes little time trying to convince us that that world is ending. It takes that as a known fact, and then highlights the people who are fighting in small but appreciable ways to stop that from happening."* Variety

Thanks to Elle Driver



10.00, Alhambra

## A Monster Calls

108 minutes, J.A.Bayona, UK,  
2016 (12A)

12-year-old Conor (Lewis MacDougall), dealing with his mother's illness, a less-than-sympathetic grandmother and bullying classmates, finds a most unlikely ally when a monster appears at his bedroom window. Ancient, wild, and relentless, the Monster guides Conor on a journey of courage, faith and truth. Liam Neeson stars in performance-capture and voiceover as the nocturnally visiting Monster of the title.



We are thrilled that Lewis MacDougall will be here to introduce the film and host a Q&A afterwards

*"Part fairy tale/creature feature/domestic melodrama, this adds up to far more than a 'one boy and his monster' story - and is a tougher emotional journey as a result."* Empire Magazine.  
Thanks to Entertainment One

Chosen by pupils of Keswick School



11.15, Rheged

## Our Last Tango

85 minutes, German Kral,  
Argentina 2015 (12)

*Our Last Tango* is a story of love between the two most famous dancers in tango's history. María Nieves Rego (81) and Juan Carlos Copes (84) who met when they were 14 and 17, danced together for nearly fifty years. In all those years they loved and hated each other and went through several painful separations, but always got back together. In *Our Last Tango* Juan and María tell their story to a group of young tango dancers and choreographers from Buenos Aires, who transform the most beautiful, moving and dramatic moments of Juan and María's lives into incredible tango-choreographies.

*"With its theatrical approach, fascinating archive material and numerous dance sequences, this is a treat for tango fans."* Wendy Ide

Thanks to Celluloid Circus



11.30, Main House

## The Work

87 minutes, Jairus McLeary,  
Gethin Aldous, USA, 2017 (15)

Suggested to us by Matt Glasby, *The Work* is set inside a single room in Folsom Prison, it follows three men from outside as they participate in a four-day group therapy retreat with level-four convicts. Over the four days, each man in the room takes his turn at delving deep into his past. The raw and revealing process that the incarcerated men undertake exceeds the expectations of the free men, ripping them out of their comfort zones and forcing them to see themselves and the prisoners in unexpected ways.

*"Fascinating and deeply moving, this fly-on-the-wall doc about Folsom Prison's unconventional group therapy program packs a powerful punch."* Matthew Turner

Thanks to Cinema for All





13.00, 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 ten minutes long, must have a Cumbrian connection either on or off screen.

14.00, Main House  
**Mountains May Depart** 

131 minutes, Jia Zhangke, China 2017 (NC)

*Mountains May Depart* is a film by Jia Zhangke, who has spent most of his 20-year career sounding off on the downside of what he considers his country's too-enthusiastic embrace of globalization, and the influence of Western capitalism. Set in 1999, 2014 and 2025, *Mountains May Depart* revolves mostly around its everyday heroine, Tao, a woman caught somewhere between the dream and the reality of modern China.

*"Jia's languid style and exquisite framing complement his understated approach to the material, which opts for depth over melodrama. ...'Mountains' is grounded in Zhao's delicate performance, a character caught between progress and tradition, her life running in place, each day blending into the next."* San Francisco Chronicle

Thanks to Arrow Films

13.45, Rheged  
**Human Flow**

140 minutes, Ai Weiwei, Germany, 2017 (12A)

Over 65 million people around the world have been forced from their homes to escape famine, climate change and war in the greatest human displacement since World War II. *Human Flow*, an epic film journey led by the internationally renowned artist Ai Weiwei, gives a powerful visual expression to this massive human migration. The documentary elucidates both the staggering scale of the refugee crisis and its profoundly personal human impact and was filmed over the course of an eventful year in 23 countries.

*"A stunning, provocative meditation on the state of a world"* Laura DeMarco

Thanks to Altitude Films



Additional screening Sunday  
14.00 at Rheged

15.00, Alhambra  
**A Fantastic Woman** 

104 minutes, Sebastián Leilo, Chile, 2017 (15)

In what may be *the* film of the Festival, Chilean director Sebastián Leilo (*Gloria*) has created an exquisitely compassionate portrait of the everyday obstacles of transgender existence.

Marina is a young waitress and aspiring singer. When her (older) partner dies after an accident Marina comes under suspicion. By virtue of her gender identity she is treated like a criminal, with everyone seeing not a grieving woman but an aberration.

Winner of the Silver Bear for Best Screenplay and Teddy Award

*"It may be a timely film but it is its timelessness as well as the depths of compassion that qualify it as a great one"* The Guardian

Thanks to Curzon/Artificial Eye



17.00, Main House

## Tawai – a Voice from the Forest

101 minutes, Bruce Parry, UK, 2017 (U)

Explorer Bruce Parry (*The Tribe*) travels the world living with indigenous peoples, delving deeper than ever on a journey into the heart of our collective human conscience. Tawai is the word the nomadic hunter gatherers of Borneo use to describe their inner feeling of connection to nature. In this dreamy, philosophical and sociological look at life, Bruce Parry seeks to learn from people living lives very different to our own. From the jungles of Malaysia to the tributaries of the Amazon, *Tawai* is a quest for reconnection, providing a powerful voice from the heart of the forest itself.

*"It's sincere, thought-provoking and gives you space to meditate on its message."* Time Out  
Thanks to Munro Filmsin



17.00, Studio

## Woman of the Year

114 minutes, George Stevens, USA, 1942 (U)

The first on screen pairing of Katharine Hepburn and Spencer Tracy is set in the offices of a busy newspaper, where they work on the foreign and sports desks – and don't have a lot in common.

This review from the New York Times in 1942 –

*"a cheering, delightful combination of tongue-tip wit and smooth romance, a picture of surface brilliance designed unreservedly 'pour le sport' but with enough of a homely little moral to make it quite comforting in these times. It's as warming as a Manhattan cocktail and as juicy as a porterhouse steak."*

Thanks to Filmbank



17.30, Alhambra

## Dark River

89 minutes, Clío Barnard, UK, 2017 (15)

Following the death of her father, Alice (Ruth Wilson) returns to her home village for the first time in 15 years, to claim the tenancy to the family farm she believes is rightfully hers. Her brother Joe (Mark Stanley – *Game of Thrones*, *Love Lies and Records*) who has worked the farm all these years understandably has other ideas. Then there is the spectre of their father, Richard (Sean Bean) which looms over the pair of them.

*"There's scarcely room here for improvement at the level of craft or performance; in particular, it's gratifying to see leading lady Ruth Wilson headlining a big-screen vehicle worthy of her flinty brilliance."* Variety

Thanks to Arrow Films



20.00, Main House

## That Good Night

Introduced by Anwen Hurt

90 minutes, Eric Styles, UK (15)

In his final leading role, the late Sir John Hurt plays a terminally ill writer struggling to come to terms with his own mortality (and with no intentions of going gentle into that good night), to rebuild the wreckage of his family and to die with some semblance of dignity.

Superbly supported by Charles Dance and Sofia Helin (*The Bridge*) *That Good Night* will be screened as a tribute to our much-missed and much-loved Patron.

*"Hurt and Dance are great, between them they have some fabulous dialogue – conversations which are incredibly timely given the continued euthanasia debates in Australia and globally. Hurt has some wonderful soliloquies, not surprising given this is adapted from a stage play, and Dance is his perfect counterpart."* Film Bleg

Thanks to Goldfinch Studios



20.00, Alhambra  
**L'Amant Double**

107 minutes, François Ozon, France (18)

François Ozon (*Swimming Pool*, *8 Women*, and the recent *Frantz*) dabbles in a lot of different genres to the point where you never quite know what to expect when he returns with a new project. His latest offering, *L'Amant Double*, is a 'deliciously twisted' erotic thriller, starring Jérémie Renier (*Silence of Lorna*) as the psychiatrist treating Chloé, a vulnerable Parisienne model who gradually finds out more about his past as their relationship develops.

*"L'Amant Double nostalgically evokes such naïve psychological thrillers as Spellbound suggesting some kind of mutant love child hatched between Alfred Hitchcock and Paul Verhoeven, though its fingerprints are undeniably Ozon's."* Variety

Thanks to Curzon/Artificial Eye



22.30, Alhambra  
**Scared Stiff in the 1960s!**

A talk by Patrick Glen

The 1960s was a turbulent decade; massive social change and global tensions. It was a great era for cinema, so what scared us back in the day? Patrick Glen of University College London, has been running a project called Smoking at the Odeon: Memories of British Cinema-Going of the 1960s. The project has captured people's memories from that era such as queuing for tickets, usherettes, priced seats, smoking in the cinema – and what scared them stiff!

*"If every generation gets the monsters it deserves, then the horror movie goers of the 1960s got... themselves. Going to the cinema to be scared at this time was the equivalent of gazing in the mirror, and noticing, for the first time, that there was something a little... strange about your own face."* Horror Film History



23.30, Alhambra  
**Night of the Living Dead**

96 minutes, George Romero, USA, 1968 (15)

Patrick Glen will have set the mood as our late-night frightener marks the 50th Anniversary of the release of the granddaddy of the genre, *The Original and the Best* according to Empire Magazine

*Night of the Living Dead* really needs no introduction. Brilliantly edited and with an underlying racial tension (we are talking 1960s USA) the film proved to be a game changer.

*"Up until 1968, horror had been escapist. But Night of the Living Dead made horror serious business."* Village Voice

Thanks to Cinema for All

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# SUNDAY 25.2.18

THREE BILLBOARDS OUTSIDE EBBING MISSOURI  
20.00, ALHAMBRA



10.00, Studio


## Open Bethlehem

90 minutes, Leila Sansour,  
UK, 2014 (NC)

Keswick Peace and Human  
Rights Group Screening

Film director Leila Sansour returns to Bethlehem to make a film about her home town, soon to be encircled by a wall. The film spans seven momentous years in the life of Bethlehem, revealing a city of astonishing beauty and political strife under occupation.

*"One of the most remarkable and moving documentaries I have seen, about this unreported story. The tragedy of the Palestinians encapsulated in the life of one family and one town- Bethlehem. See the film, then go to Bethlehem and see for yourself."* Jon Snow

 Q&A led by Nicholas Blincoe, (husband to Director Leila Sansour) after the screening

Thanks to Open  
Bethlehem Organisation



11.45, Alhambra

## Gook

94 minutes, Justin Chon,  
2017, USA (15)

The fall out from the 'Rodney King' riots in Los Angeles in 1992 forms the backdrop to this heartfelt film exploring families and relationships between Korean and African American communities.

Eli and Daniel, two Korean American brothers, own a struggling shoe store and have an unlikely friendship with Kamilla, a street wise 11-year-old African American girl. It's just another typical day at the store until the Rodney King verdict is read and riots break out. With the chaos moving towards them, the trio is forced to defend the store.

*"Justin Chon looks at bigotry through the eyes of two Korean brothers in L.A.'s South Central in 1992. The result is hardass yet hypnotically beautiful."* Rolling Stone

Thanks to Kaleidoscope



13.45, Alhambra

## The Square

142 mins, Sweden/Germany/France/Denmark Ruben Östlund (15)

The Square is described as ‘a brilliantly funny, bracingly surreal art-world satire’ and stars Claes Bang, Elisabeth Moss and Dominic West.

The curator of a modern art gallery conceives an installation to encourage passers-by to engage their social consciences – a hostage to fortune if there ever was, leading to an inevitable downward spiral of events.

Elisabeth Moss shines in this audacious and provocative film.

*“Moments of pure showstopping freakiness [...] this is high wire cinema”* Peter Bradshaw

Winner of the 2016 Palme d’Or

Thanks to Curzon/Artificial Eye



15.30, Studio

## Neil Sinyard on George Stevens

George Stevens was one of the greatest movie makers of Hollywood’s Golden Age. In a career spanning fifty years until his death in 1975, he brought distinction to every kind of picture, whether it be an Astaire and Rogers’ musical (Swing Time), a Tracy and Hepburn romantic comedy (Woman of the Year) or Cary Grant at his most adventurously rumbustious (Gunga Din).

*The Diary of Anne Frank* (1959) movingly commemorated the war dead, but his greatest post-war achievement was to be his trilogy of films, *A Place in the Sun*, *Shane* and *Giant*, which constitute an epic reassessment of the American Dream. In this talk, which will be illustrated with film extracts, Neil Sinyard will explore some recurrent preoccupations and characteristics of Stevens’s work – perhaps the greatest director you’ve probably never heard of.



17.00, Studio

## Shane

118 minutes, George Stevens, USA, 1953 (PG)

The story of a Wyoming range war is elevated to near-mythical status in George Stevens’ Western classic *Shane*. Alan Ladd plays a mysterious drifter who rides into a tiny homesteading community and accepts the hospitality of a farming family. Under threat from a land baron, the family turn to Shane for protection and perhaps more.

*“Shane isn’t just one of the best movies of its genre or decade – it’s one of the finest films ever made.”* Richard Luck, Film 4

Thanks to Filmbank



17.00, Alhambra

## The Third Murder

125 minutes, Hirokazu Kore-eda, Japan, 2017 (15)

It would not be KFF without a Kore-eda film. In *The Third Murder* Maasharu Fukuyama (*Like Father, Like Son*) plays a famous defence attorney named Shigemori, who willingly takes the tough case of Misumi, a man who murdered his boss. We know he did it. He’s confessed to doing it. There’s little mystery there. But the reason *why* he did it is important to his sentence.

Did he kill for money? But what motive might the victim’s wife have had? Or his daughter....

*“The Third Murder offers the satisfactions of a well-constructed suspense story, with twists that come from the characters of its principals, not plot contrivances”* Japan Times

Thanks to Arrow Films



20.00, Alhambra

## Three Billboards Outside Ebbing Missouri

115 minutes, Martin McDonagh, UK/USA 2017 (15)

After winning the People's Choice Award at Toronto, Martin McDonagh's darkly comic follow up to *In Bruges* and *7 Psychopaths* has acquired 4 Golden Globes and is tipped for further glory at the BAFTAs and beyond. Parallels have been drawn with the Coen Brothers at their best, not just because Frances McDormand heads the cast list.

Mildred Hayes is angry that months after the murder of her daughter, no culprit has been found. She sets up the 3 Billboards outside the town to draw attention to the Police Chief's (Woody Harrelson) lack of progress.

*"Three Billboards Outside Ebbing, Missouri is a character study, even though the parts never stop moving – it's wildly violent, brilliantly funny and deeply moving. And so smart."* Toronto Sun

*"This is the best movie I've seen this year."* Chicago Sun-Times

Thanks to 20th Century Fox

# TICKETS

## Festival passes (on sale now):

Members: £50

Non members: £55

Student: £25

## Day pass

Students & U16s only: £12

## Individual tickets:

Members: £5.50

Non members: £6.50

Students & U16s only: £4

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

Tel: 017687 74411

Visit: [theatrebythelake.com](http://theatrebythelake.com)

Purchase of a Festival Pass does not guarantee entry to a screening. In particular, Pass Holders are requested to book a seat for screenings in the Theatre Studio from the Theatre Box Office.

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

## KEEP IN TOUCH

Next year will be the 20th Keswick Film Festival, which must be cause for celebration. To keep informed of the exciting programme of films, guests and special events, please go to [keswickfilmfestival.org](http://keswickfilmfestival.org) and sign up for our mailing list. Or you could follow us:

  @keswickfilm

## TRAVEL

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)

## ACCOMMODATION

For details of accommodation and special festival offers please visit the Keswick page of our website: [keswickfilmfestival.org](http://keswickfilmfestival.org)

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