

CELEBRATING
20
YEARS
OF THE FESTIVAL



2019
OSPREY
— Short Film Awards —



— Est. 2000 —

KESWICK

— Film Festival —

20th
Anniversary

FREE

Souvenir
Programme



Welcome

Welcome to the 20th Keswick Film Festival

To have reached this milestone is testament to the hard work and commitment of a lot of people, involved not only in the Festival but also in the Keswick Film Club. The only reason that we are able to have this wonderful weekend of cinematic over-indulgence is because the Film Club is doing what it does best, year in and year out.

So, to all those people who over 20 years have sat through (and chaired) committee meetings, put up posters, introduced films, booked films, designed a website, distributed leaflets, worked the Box Office, counted votes or filed annual returns, we are in your debt.

Here's to the next 20 years!

Ian Payne
Festival Director

Please note: We want to make sure that everyone gets to see the films they want to see. However 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.

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& TRAVEL

Ticket costs, discounts, booking information, and public transport details

OUR GUESTS



Carl Hunter

Sometimes Always Never
– Saturday 2nd March

We are thrilled that Carl is coming back to Keswick with his first feature film, *Sometimes Always Never*. Carl Hunter studied Graphic Design (BA) and Multimedia Design (MA) and worked as an art director designing record sleeves. He recorded and toured with Liverpool pop band The

Farm, having numerous hit singles/albums both in Britain and Europe. His love of Graphic Design and Photography led to a career in film making as a director, producing and directing over 30 documentaries for broadcast, plus short films and music videos. He is also the creative director of the independent record label 'The Label'. *Sometimes Always Never* is his first feature film as director.

Since the early 2000s, Carl has worked closely with Frank Cottrell Boyce (writer of *Millions* and *24 Hour Party People*). In 2007, they released the feature film *Grow Your Own*, a British comedy set on a Merseyside allotment which, notably, sold out the Studio at KFF. In 2009, Carl adapted the short story *Accelerate*, written by Frank Cottrell Boyce, into a short film for KFF's 10th Anniversary.



James Gardner

Jellyfish – Thursday 28th February
and Sunday 3rd March

James is a director and screenwriter from Hereford, England and is a graduate of the UK's National Film & Television School. James's debut feature film *Jellyfish* premiered at Tribeca Film Festival in April 2018 and had its International premiere shortly after at Edinburgh International Film Festival, where it won the Award for 'Best Performance in a British Feature Film'. In September, *Jellyfish* won the Grand Jury, Critic, Screenplay and inaugural Performance 'Hitchcock' awards at Dinard Film Festival. In October, *Jellyfish* won 'Best Film' at the Rome Film Festival. In December, *Jellyfish* won the 'Golden Goats' Grand Jury award for Best Film, as well as the 'Marcin' Youth Jury award for Best Film at Poland's Ale Kino! Film Festival.



Mike Twedde

Sparrowhawk – Friday 1st March

Starting with a background in punk rock and later musical and political fanzines and following a hiatus that involved travelling the world on a shoestring, getting a first class degree in Environmental Technology from Durham University, starting a family and beginning a career as a quarry inspector Mike returned to writing. He was approached by a Swiss production company to write the screenplay for *The Last Blast* in 2006. This created the desire to write and direct for himself and in 2013 his production company Broken Scar Productions released its first feature film *Damaged Goods* which was not only screened at Keswick Film Club but went on to be shown across the UK, Europe, the USA and Australasia. The principal production for Sparrowhawk was shot in 2017 and post production finally completed in September 2018.



Norma Marcos

A Long Hot Summer in Palestine
– Sunday 3rd March

Norma describes herself as 'French of Palestinian origins'. She is a documentary film maker and writer, currently living in Paris. A Long Hot Summer in Palestine is the latest in a long career, which has seen her films such as Fragments of a lost Palestine, Waiting for Ben Gurion, The Veiled Hope and in 1990 a documentary on Yasser Arafat. Her films have been screened at Film Festivals and television networks across the world. Norma comes to Keswick after 3 screenings of A Long Hot Summer during a week of Palestinian films in the Loire Atlantique region of France.



Neil Sinyard

William Wyler and the Memphis Belle – Sunday 3rd March

We are pleased to welcome Neil back to Keswick. Not only was Neil a speaker at the very first KFF in 2000, but he also interviewed Nic Roeg in Keswick in 2003, one of the more memorable moments in KFF's history. Anecdotally, it was Nic Roeg's only appearance at a UK film festival.

Neil 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.

His contacts with the Wyler family have led directly to us being able to screen the restored copy of The Memphis Belle.



THIS YEAR'S FILMS

This year there are no themes to speak of within the Festival – instead we have a selection of the best films that we could find from around the world.

There are a few connections though. Nae Pasaran and *Too Late to Die Young* bookend the Pinochet regime's time in Chile; *Disobedience* and *Rafiki* show two different communities' reaction to same-sex relationships; *Green Book* and *Sorry to Bother you* contrast the African-American experience in the 1960s with that of today. *Boots Riley's* film feels like it is the voice of a generation.

We have UK premieres with *Relaxer*, *Noah Wise* and *A Long Hot Summer* in Palestine and a host of pre-releases. Isn't it a good feeling reading a review of a film that you've already seen?

There are some major stars on screen – *Bill Nighy* (*Sometimes Always Never*), *Mads Mikkelsen* (*Arctic*), *Viggo Mortensen* and *Mahershala Ali* (*Green Book*), *Kristen Stewart*

(*Lizzie*), *Rachel Weisz* (*Disobedience*), *Penélope Cruz* and *Javier Bardem* (*Everybody Knows*) and *Florence Pugh* (*Fighting with My Family*).

The list of directors is impressive too. *Everybody Knows* is *Asgar Farhadi's* new film, *Sebastián Lelio* brings us *Disobedience* after last year's festival highlight *A Fantastic Woman* and *László Nemes'* follow-up to *Son of Saul* is *Sunset*, which will be the Alhambra's Saturday night screening. There will be a conflict of fine Directors on Friday morning too, as *Peter Strickland's* *In Fabric* is screened at the Alhambra as *Matteo Garrone's* *Dogman* is in the Theatre.

British talent will be to the fore as well, not least with *Jellyfish* and *Sometimes Always Never* but also *Fighting with My Family*, written and directed by *Stephen Merchant* and identified by *The Guardian* as one of the films to see in 2019.

At this point there should be a special mention for *Border*, from the writer of *Let the Right One In*. The film will first pique your curiosity and then you will be hooked!

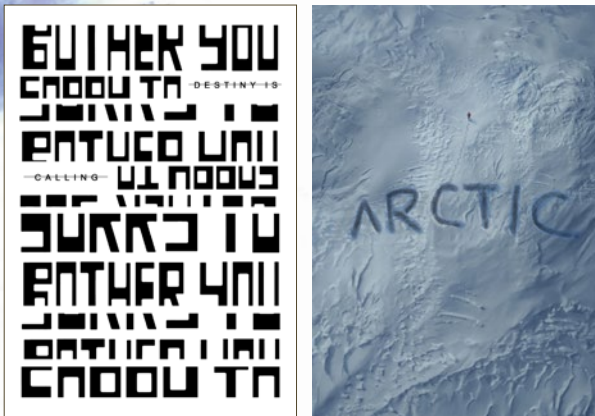
And finally, tradition has it that the 20th anniversary is marked by a gift of china. Our Chinese gift to you is *An Elephant Sitting Still*, *Hu Bo's* epic and complex movie will be a remarkable way to spend four hours of your Saturday.



The F-Rating

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





The Patron's Legacy Project: Film posters by students from Carlisle College

Documentaries

Keswick Peace and Human Rights Group has chosen a remarkable pair of documentaries this year. Citizenfour is the story of the journalists working with Edward Snowden to publish his revelations about NSA surveillance and A Long Hot Summer in Palestine is Norma Marcos' fascinating account of the impact of conflict on ordinary citizens.

Nae Pasaran is the inspiring story of the workers in Glasgow whose refusal to service the engines from Pinochet's airforce saved lives, several thousand miles away, in Chile; The Memphis Belle takes us to the heart of a bombing mission in World War II; Down to Earth takes us to special places on the planet, safeguarded by some special people and film lovers will need no introduction to Agnès Varda, whose Faces Places takes her on a trip around France.

The Patron's Legacy Project

For many years now, students from the UAL Foundation Diploma Course at Carlisle College have been producing film posters based on the KFF programme and exhibited in the Theatre galleries.

For 2019 they have diversified their approach in a new project called POPCORN. As a tribute to the legacy of our former Patron, Sir John Hurt, who gave so generously with his time, they are producing a series of pieces from departments including Fashion, Graphic Design, Illustration, Fine Art, Product Design and Architecture.

The students, along with film students from the University of Cumbria, are taking over the Theatre Studio on the Friday. Please look out for a programme of free to enter events when you arrive at the Festival and see what this talented group of young people have achieved.

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Q

Running The Festival

In conversation with
Ann Martin (top), Rod Evans
and David Miller (bottom)

&A



The fact that Keswick Film Festival has been going for 20 years is testament to the hard, and entirely voluntary, work of a select band of people. We caught up with 3 of them – Rod Evans, Film Club chair and Festival stalwart in its early years, Ann Martin who was Festival Director for 10 years and David Miller, who has been the Programmer since Sam Goldwyn was a lad.

It's a lot of work - why did you take it on?

RE Because Film Club founder, Tony Martin, was extremely persuasive and enthusiastic, and he genuinely thought that Keswick would benefit from our kind of cultural input at a time of the year when not much was

going on. We had a vision of filling all the B & Bs with film buffs (although we weren't allowed to call them that!)

DM I saw a Pedro Almodovar film was being screened at the Alhambra and was intrigued. On being asked to suggest other possible films, I handed in about 50 and got a phone call to say I was on the selection committee! That was early 2000. I do it now as I enjoy it and love bringing new films to Keswick that otherwise would never be screened.

What were the biggest challenges you faced?

RE First of all, Money – securing grants and selling tickets. Secondly, making sure all the prints arrived - in the days of 35mm that was surprisingly stressful!

At that early time it was also a challenge to balance views of what KFF's ambitions should be: some had a vision of a nationally-important event, others had cutting-edge views of programming with more modest, realistic aims as set out originally in the first few years. All of which led to untimely resignations, made worse by the sheer bad luck of two key volunteers moving away.

AM Yes - I had just moved into town and the film festival was not going to happen as the old committee was in disarray and the festival was in lots of debt. At a key meeting with Rod, Tom (Rennie) and some others, when they were saying they needed someone or

there wouldn't be a festival, I offered to run it. It turned out to be great fun.

And the challenges you faced?

AM It was never that hard. Keeping David from overspending was the hardest bit!

DM Budgets? What are they? After some 19 Festivals the challenge is always getting new titles that will hopefully attract an audience.

What do you consider to be the ideal film programme? Is it art for arts sake or money for God's sake?

AM A good mix. For me it would contain some documentaries, (things like The Act of Killing and the Keswick Peace & Human Rights films), best foreign dramas that would never otherwise be screened, things that take you out of your comfort zone.

RE I'd agree with that - a good balance of both, trying to cater for a wide range of audience tastes, but not too bland. There has to be a proportion of 'unusual' films that are also high quality, to pull in the punters from further afield, who won't come just for relatively-recent blockbusters or things they'll have seen in their local arthouse.

DM You need a mix and trust that the more challenging titles will get enough of an audience to justify their inclusion.

There is always a debate about themes for the Festival. What worked well in your view?

RE Shakespeare and Literary Adaptations in the first two years. Best of the Fests always a life-saver. Box o' Shorts went increasingly well too, though I was never an aficionado. Important directors' work was probably the most memorable (Roeg, Loach, Varda, Frears...). Painting with Light, from KFF3.

DM I'm with you there. The best themes for me have been Director retrospectives with the Director there.

AM For me it was the music theme with guests. But often I think themes aren't that important. There were other things for me that made the event special, like the college students from Cumbria and elsewhere, the French school exchange, workshops like making a 'one minute' film that went really well.

Guests have always been a key part of KFF – what were your highlights?

RE Those whose contribution I most enjoyed were Jack Cardiff and Ken Loach – what a gent! We asked him to come, but he regretted that he was too busy. We then told him that we were screening several of his films anyway, so he said 'well, I have to be in Bristol on Sunday, but I'll come from London via Keswick and help you out on the Saturday'. And he then refused to accept a first

class train fare, it being against his socialist principles. Can you believe it?! Nic Roeg was a gent too – but he had a fierce agent with him!

AM That was my first year. I was so happy to have my hero Ken Loach along with Andrea Arnold. And then I so enjoyed having John Hurt each time because of his involvement with students and others.

DM All the guests have been great – even the mercurial Michael Winner. Nic Roeg was special and I have always wanted John Boorman but no success thus far.

And what about your hopes for the future of KFF?

RE That it continue as successfully as ever, as a beacon of the North of England's cultural life. It seems to be in good hands...

AM Absolutely. Continue the excellent screenings. Find ways of doing interesting things alongside or around it to keep the event as a whole alive and changing.

DM My ambition is that it attracts bigger audiences which in turn helps attract films and guests.

Here's to the next 20 years.

FILMS AND EVENTS

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In Fabric
Friday 11:00, Alhambra



★ 19.00, Alhambra
Jellyfish

101 mins, James Gardner,
UK 2018 (15)

Between being bullied at school, put upon by her overbearing boss at the local arcade and having to look after her younger brother, sister and manic-depressive mother, life isn't easy for 15 year old Sarah.

However, when Sarah's drama teacher channels her ferocious and volatile energies in to a stand-up comedy routine for the graduation showcase, Sarah discovers that she may have a hidden talent.

As her love for comedy grows and the showcase draws nearer, the delicate balance in her life becomes increasingly difficult to maintain.

Already an Award Winner at Dinard, Edinburgh and Rome Jellyfish introduces us to exciting new talent both in front of and behind the camera.

Thanks to Zak Brilliant

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Disobedience
Friday 16:00, Main House

★ 19.00, Alhambra
Welcome

We will be there to welcome you to Keswick before James Gardner introduces the opening film, Jellyfish.

Both screenings of the film will be in support of Eden Carers, a local organisation that provides essential support to those, like Jellyfish's Sarah, caring for relatives.

★ 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.



11.00, Main House

Dogman

103 mins, Matteo Garrone,
Italy 2018 (15)

Marcello is a small and gentle dog groomer who wants two things, to look after his clients' dogs and take his daughter on exotic holidays. But to fund his lifestyle he runs a side business which has a rather unsavoury clientele.

Pushed to the limit by the man who terrorizes the entire neighbourhood, Marcello must make a crucial and potentially dangerous decision.

From the Director of Gomorrah, Dogman is a tension-filled and captivating masterly return to the crime genre.

The overall feel is of the kind of Aesop's fable Scorsese would tell his kids. – Time Out

Thanks to Curzon



11.00, Alhambra

In Fabric

118 mins, Peter Strickland,
UK 2018 (NC)

A woman walks into a department store. Its employees are all dressed as if they belong in an adaptation of Roald Dahl's *The Witches*, trying to land a sale with their hypnotic language. The sales line works on Sheila and the leader of the gothic tribe sells her a red dress so vibrant that its silk swishes and sways like a river of blood. It seems too good to be true; a petite size when she is not, but surprisingly it fits every curve of her body, accenting her greatest features. This is the dress you'd murder for, and would want to be murdered in...

This is a film of the senses and the sensual, with enough satirical bite to give it more beyond mere style. You'll either love it or hate it but that's something you'll have decided long before you see it – Colony

Thanks to Curzon



12.00, Studio

Patron's Legacy Project - Free entry

Special Event, 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.

We are paying tribute to his legacy with an exciting mix of short films, performance and exhibitions, created by students from Carlisle College and the University of Cumbria.

See leaflet for details and timings.



! **CHANGETO PRINTED PROGRAMME**
13.45 – 15.45, Alhambra

Maria by Callas

119 mins, Tom Volf, France 2017 (PG)

This is the first film to tell the life story of the legendary Greek/American opera singer completely in her own words. Told through performances, TV interviews, home movies, family photographs, private letters and unpublished memoirs—nearly all of which have never been shown to the public—the film reveals the essence of an extraordinary woman who rose from humble beginnings in New York City to become one of the greatest artists of all time. Assembling the material for the film took director Volf four years of painstaking research, which included personal outreach to dozens of Callas' closest friends and associates, who allowed him to share their personal memorabilia in the film.

Even in Callas' own words, she appears to define the term classic diva and the good, bad and ugly of everything it might imply. – Your Movies



14.00, Main House

Noah Wise

UK Premiere 84 mins, Ben Zuckert, USA 2018 (NC)

Writer, Director and Composer Ben Zuckert's second feature is the story of Noah Wise, a saxophonist struggling to make it in New York. As his quartet takes a break from performing, Noah finds a more stable teaching job.

However along the way, he meets Rachel, a singer songwriter who has given up teaching to pursue her own musical dreams.

We are delighted that Ben has offered KFF the chance to premiere this new work in the UK.

Thanks to Ben Zuckert



16.00, Main House

Disobedience

114 mins, Sebastián Lelio, USA 2017 (15)

The first English-language film from Sebastián Lelio (*A Fantastic Woman*), *Disobedience* is the story of Ronit (Rachel Weisz,) a photographer and black sheep of the family who leaves New York to attend to a family emergency in London. She discovers that her friend Esti (Rachel McAdams), with whom she once shared a complicated romantic bond is now married to a rabbi. As their feelings for each other start to resurface, so do the suspicions of their conservative community.

"A beautifully crafted tale that will make your heart ache, thanks to two standout leading performances and a great supporting one." Toronto Star

Thanks to Curzon



16.00, Alhambra

Birds of Passage F RATED

125 mins, Cristina Gallego, Ciro Guerra, Colombia 2018 (15)

Birds of Passage sees the origins of the Colombian drug trade through eyes of an indigenous Wayuu family that becomes involved in the booming business of selling marijuana to American youth in the 1970s. When greed, passion and honour collide, a fratricidal war breaks out and puts their lives, culture and ancestral traditions at stake. While the numerous weddings, funerals and other ritualistic gatherings evoke the *Godfather* saga, the mob classic that most comes to mind is *The Sopranos*.

A visually stunning and often surprising true story – Variety

Thanks to Curzon



18.30, Alhambra

Border F RATED

110 mins, Amanda Kernell, Norway/Denmark/Sweden 2017 (15)

Prepare for a love story like no other with this audacious Scandinavian fantasy, winner of *Un Certain Regard* at Cannes 2018.

Customs officer Tina is known for her extraordinary ability to sniff out the guilt on anyone hiding something. But when Vore walks past her, her abilities are challenged for the first time ever. Tina can sense Vore is hiding something she can't identify. As Tina and Vore's relationship develops, she finds out more about who she really is and is forced to make a potentially life-changing decision.

It... gnaws at the brain for its subliminal messages about how we treat the people in our midst who don't fit whatever definition of "normal" we're carrying around with us. – Toronto Star

Thanks to Munro Film

	Theatre By The Lake, Main House	Theatre By The Lake, Studio	The Alhambra	Rheged (Imax), Penrith		
Thu 19					19 Thu	
20			19:00 Jellyfish (15)		20	
Fri 11					12 Fri	
12	11:00 Dogman (15)	12:00 The Patron's Legacy Project	11:00 In Fabric (NC)		13	
13					14	
14	14:00 Noah Wise (NC)			13.45 Maria by Callas (PG) (Change to printed programme)		15
15						16
16	16:00 Disobedience (15)			16:00 Birds of Passage (15)		17
17						18
18					19	
19	19:00 The Guilty (15)	19:00 Sparrowhawk (NC)	18:30 Border (15)		20	
20					21	
21	21:00 Relaxer (15)		21:00 Everybody Knows (12A)		22	
22					23	
Sat 10					10 Sat	
11			10:00 Fighting with my Family (12A)		11	
12	11:00 An Elephant Sitting Still (NC)	11:00 Citizenfour (15)		11:15 Down to Earth (U)	12	
13			12:30 Osprey Film Awards		13	
14				13:15 Sorry to Bother you (15)	14	
15			15:00 Rafiki (15)		15	
16					16	
17	16:30 Lizzie (15)	17:00 Faces Places (12A)	17:00 Happy as Lazzaro (NC)		17	
18					18	
19					19	
20	20:00 Sometimes Always Never (12A)		20:00 Sunset (NC)		20	
21					21	
22					22	
23					23	
00					00	
Sun 10					10 Sun	
11		11:00 A Long Hot Summer in Palestine (NC)	11:00 Another Day of Life (12A)		11	
12					12	
13			13:00 OnlyYou (NC)		13	
14		13:30 Nae Pasaran (12A)		14:00 Jellyfish (15)	14	
15					15	
16		16:00 Neil Sinyard on Wyler and Memphis Belle	15:30 Too Late to Die Young (NC)		16	
17					17	
18		18:00 The Memphis Belle (12)	18:00 Arctic (PG)		18	
19					19	
20					20	
21			20:30 Green Book (12A)		21	
22					22	



19.00, Main House

The Guilty

85 mins, Gustav Möller,
Denmark 2018 (15)

Set wholly within the tight confines of a Police call centre, alarm dispatcher Asger Holm answers an emergency call from a kidnapped woman. When the call is suddenly disconnected, the search for the woman and her kidnapper begins. With the phone as his only tool, Asger is forced to use others as his eyes and ears in a race against time to save the endangered woman.

A cinematic study in tension, sound design, and how to make a thrilling movie with a limited tool box. – RogerEbert.com

Thanks to Signature Entertainment



19.00, Studio

Sparrowhawk

86 mins, Mike Tweddle,
UK 2018 (NC)

Back in 2015, Mike Tweddle brought his first feature film Damaged Goods to Keswick Film Club.

Made on a tiny budget, it impressed us with its narrative and style. That was enough for us to jump at the chance to show Mike's second feature at this year's KFF.

Filmed over 2 weeks in a single location, Sparrowhawk is a tense interrogation thriller, with a new plot twist as each of the seven characters are introduced.

For such a small budget, the cinematography is wonderful. It's sharp, it's dark and sets the tone just right. It's what you're after with an independent thriller. – BDaily News

Thanks to Mike Tweddle



21:00, Main House

Relaxer

UK Premiere 91 mins, Joel
Potrykus, USA 2018 (15)

The UK premiere of Relaxer takes us back to the 1990s. With the impending Y2K apocalypse (remember that?) fast approaching, Abbie is faced with the ultimate challenge - the unbeatable level 256 on Pac-Man - and he can't get off the couch until he conquers it. A survival story set in a living room.

I was delighted by the third-act developments in what had already been a witty, strange comedy. I'm not sure what I saw, but I'm glad I saw it. – Crooked Marquee

Thanks to Oscilloscope



21:00, Alhambra

Everybody Knows

132 mins, Asghar Farhadi,
UK 2018 (12A)

It would not be KFF without a Farhadi film. Add in a cast that includes Penelope Cruz and Javier Bardem, and it makes for an unmissable combination! Everybody Knows takes us away from Farhadi's familiar Iranian territory to Argentina and Spain. The film follows Laura (Cruz) on her travels from Argentina to her small home town in Spain for her sister's wedding, bringing her two children along for the occasion. Amid the joyful reunion and festivities, the eldest daughter is abducted. In the tense days that follow, various family and community tensions surface and deeply hidden secrets are revealed.

As he transfers his talents to a European setting and Spanish-speaking cast, Farhadi loses none of his remarkable ability to observe close relationships collapsing under stress. – Globe and Mail

Thanks to Universal

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Sometimes Always Never
Saturday, 20:00, MainHouse



10:00, Alhambra

Fighting with my Family

112 mins, Stephen Merchant,
UK 2019 (12A)

Fighting With My Family is a heart-warming comedy from Stephen Merchant, the long-time collaborator of Ricky Gervais, and tipped as one of The Guardian's films to see in 2019. It stars Florence Pugh (Lady Macbeth, Little Drummer Girl) and is based on the incredible true story of a WWE Superstar. Born into a tight-knit wrestling family, Raya and her brother Zak are ecstatic when they get the once-in-a-lifetime opportunity to try out for WWE. But when only Raya earns a spot in the competitive training programme, she must leave her family and face this new, cut-throat world alone.

Thanks to Lionsgate



11:00, Main House

An Elephant Sitting Still

230 mins, Hu Bo, China 2018 (NC)

Where else but KFF could you see a four-hour epic on a Saturday morning? With a 100% score on Rotten Tomatoes, An Elephant... will certainly reward those who stay the course. While protecting his friend from a dangerous school bully, 16-year-old Wei pushes the tormentor down a staircase. Wei escapes the scene and later learns that the bully is hospitalized and gravely injured. Huang, Wei's classmate is bedeviled by a destructive affair with a married school official. Joined by Wei's neighbour, this unlikely and desperate trio decide their only hope is to flee from the bully's gangster brother, enraged parents, and vindictive school authorities.

*An uncompromising masterpiece.
One of the films of the year.*

– Little White Lies

Thanks to Verve Pictures



11.00, Studio

Citizenfour F

114 mins, Laura Poitras, Germany 2014 (15)

Keswick Peace and Human Rights Group Screening

In January 2013, Laura Poitras started receiving anonymous encrypted e-mails from "CITIZENFOUR," who claimed to have evidence of illegal covert surveillance programs run by the NSA in collaboration with other intelligence agencies worldwide. Five months later, she and reporters Glenn Greenwald and Ewen MacAskill flew to Hong Kong for the first of many meetings with the man who turned out to be Edward Snowden. She brought her camera with her. The resulting film is history unfolding before our eyes.

Citizenfour plays like a thriller as it chronicles a complex and vitally important chapter in our history. – USA Today

Thanks to docsociety



11.15, Rheged

Down to Earth

90 mins, Renata Heinen, Rolf Winters, USA 2015 (U)

Every year, we at KFF try to make best use of the giant screen at Rheged. Visually stunning and thought-provoking, *Down to Earth* takes us across six continents as a family journeys to meet those special people they call The Earth Keepers.

A thought-provoking cinematic experience... An inner journey, reconnecting us with our source and the mutual path we are walking. From the Amazon to the jungles of India, from the Australian outback to the Kalahari Desert, from the Andes to Lake Superior, we meet one-to-one with the Earth Keepers. Humble, connected individuals who have something that most of us lost completely.
– Renata Heinen, Rolf Winters

Pure awesomeness! –
IMDB reviewer

Thanks to Down to Earth Collective



12.30, Alhambra

The Ospreys

The shortlisted films for KFF's unique short film prize, The Ospreys, this year are:

Amelia Rose, Phillip Anthony Gable, 5min 13sec

A Mercy Kill, Richard Skelton, 4min 21sec

Cake?, Alana Barton, 3min (F)

Fellowship of Hill and Wind and Sunshine, Jonny Walton & Jessie Binns, 6min 04sec (F)

Holding Space, Rebecca Kenyon, 10min (F)

It All Becomes Clear, Rachel Capovila, 4min 29sec (F)

Listen, We Will, 2min 09sec (F)

The Balloon, Emma Smith, 3min (F)

This Wild Place, Richard Berry, 2min 45sec

Truth Serum, Kelsey Sampson, 3min (F)

The winning film will be screened again before our closing film on Sunday



13.15, Rheged

Sorry to Bother You

112 mins, Boots Riley, USA 2018 (15)

In an alternate version of present-day California, mild-mannered call centre operator Cassius Green whizzes up the corporate ladder after he discovers his unique ability to adopt a 'white voice'. However the costs of success could be significantly more than alienation from his colleagues and his activist girlfriend.

Funny and surreal, *Sorry to Bother you* addresses serious themes of everyday racism and workforce oppression with a fresh wit and visual panache.

It's broad, brash, in your face, inventively shot and, at times, laugh-out-loud funny yet it also becomes a mind-bogglingly extreme Swiftian satire – Dog and Wolf

Thanks to Universal



15.00, Alhambra

Rafiki F

83 mins, Wanuri Kahiu,
Kenya 2018 (15)

Kena and Ziki long for something more. Despite the political rivalry between their families, the girls resist and remain close friends, supporting each other to pursue their dreams in a conservative society. When love blossoms between them, the two girls will be forced to choose between happiness and safety. Inspired by Monica Arac de Nyeko's *Jambula Tree*, which chronicles a story of two girls in love in Uganda, *Rafiki* challenges deep rooted cynicism about same sex relationships among actors, crew, friends, and family in Kenya.

Rafiki was banned in Kenya, illustrating the societal tensions that same sex relationships can engender. As such, *Rafiki* makes for an interesting companion piece to *Disobedience*, shown on Friday.

Thanks to Aya Distribution



16.30, Main House

Lizzie

106 mins, Craig William Macneill,
USA 2018 (15)

Academy Award nominee Chloë Sevigny stars as Lizzie Borden, the notorious woman at the heart of one of the most enduring mysteries in American history. After a lifetime of loneliness, Lizzie finds a kindred spirit in housemaid Bridget Sullivan (Kristen Stewart) and their secret intimacy sparks an unthinkable act.

When the time comes for the famous axe and whacks, Lizzie reveals itself as more Greek tragedy than murder mystery - a depiction of feminine ferocity and ingenuity in the face of injustice. – San Diego Reader

Thanks to Bulldog Film Distribution



17.00, Alhambra

Happy as Lazzaro F

125 mins, Alice Rohrwacher,
Italy 2018 (NC)

Described as a 'luminous magic-realist fable' this is the story of Lazzaro, a beautiful peasant whose sweet nature makes people mistake him for simple-minded. He is happy to help anyone in his village, which is ruled over by the evil Marchesa. Lazzaro is befriended by the Marchesa's petulant son, who convinces him to stage a dramatic incident to secure a ransom. A myth of a modern Italy consumed by corruption and decline, *Happy as Lazzaro*, is a beautifully shot (on Super 16mm) film incorporating some exquisite imagery.

Winner of the Best Screenplay Award, Cannes 2018

This movie feels bracingly new and also like something that has been here forever. It has the urgency of a news bulletin and the authority of a classic. – New York Times

Thanks to Munro Film



17.00, Studio

Faces Places F

94 mins, JR, Agnès Varda,
France 2017 (12A)

Agnès Varda, one of the leading lights of France's honoured French New Wave cinema era, and professional photographer and muralist, J.R., partake on a special art project. Together, they travel around France in a special box truck equipped as a portable photo booth and travelling printing facility as they take photographs of people around the country. They create special, colossal mural pictures of individuals, communities and places they want to honour and celebrate. Along the way, the old cinematic veteran and the young artistic idealist enjoy an odd friendship as they chat and explore their views on the world as only they can.

"Anyone who can't enjoy this wise and soulful film has to consider whether they've given up on the movies, and on life." – Boston Globe

Thanks to Curzon



20.00, Main House

Sometimes Always Never

91 mins, Carl Hunter, UK 2018 (12A)

Long-time friend of the Festival, Carl Hunter, brings his first feature film to Keswick. Starring Bill Nighy, Alice Lowe and Tim McInerney, *Sometimes* will undoubtedly be one of the highlights of the Festival.

Alan (Nighy) is a stylish tailor with moves as sharp as his suits. He has spent years searching tirelessly for his missing son Michael who stormed out over a game of Scrabble. With a body to identify and his family torn apart, Alan must repair the relationship with his youngest son, so he can finally move on and reunite his family.

The film positively twinkles with insouciance, and is performed with aplomb... This film is a distinct, articulate pleasure. – Peter Bradshaw, *The Guardian*

Thanks to Carl Hunter



20.00, Alhambra

Sunset

142 mins, László Nemes, Hungary-France, 2018 (NC)

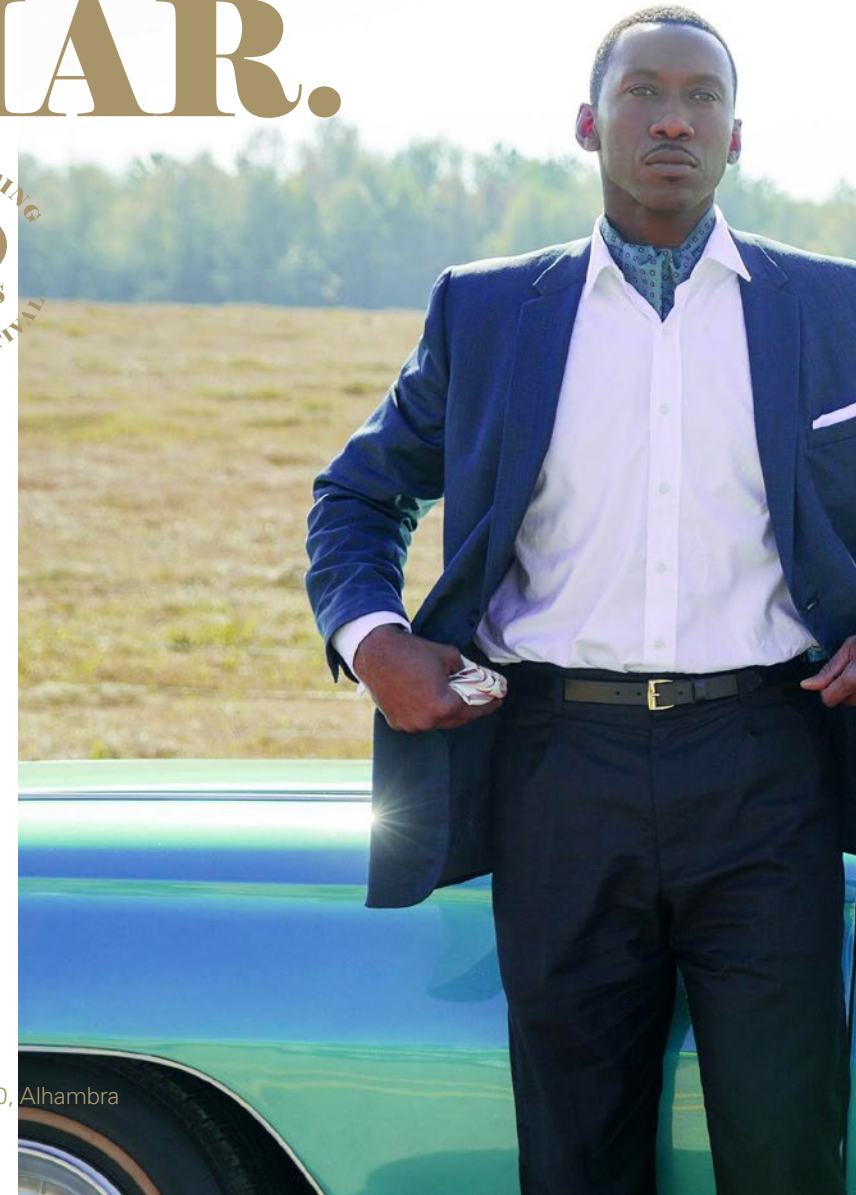
Sunset, directed by László Nemes (*Son of Saul*) is set in Budapest before World War I and stars newcomer Juli Jakab. The story tells of a stubborn young woman's search for her lost brother in 1913 Budapest and is strangely gripping for much of its length, even as the search turns in on itself and evaporates. The breathlessly subjective camera, hovering close to the face of the main character, or following close behind, is carried over wholesale from *Son of Saul*.

It's a film dripping with brooding atmosphere that fashions drama out of locations as much as plot or character. – Lee Marshall, *Screen Daily*

Thanks to Curzon

SUN 03 MAR.

CELEBRATING
20
YEARS
OF THE FESTIVAL



Green Book
Sunday, 20:30, Alhambra



11.00, Alhambra

Another Day of Life

85 mins, Raúl de la Fuente, Damian Nenow, Spain 2018 (12A)

In the tradition of *Waltz with Bashir* and *Persepolis*, this powerful documentary uses animation to bring home its message.

It is based on the book written by legendary Polish war correspondent Ryszard Kapuściński. It tells the story of a journalist, left to himself to write a feature story on the civil war in Angola on the advent of its regaining independence in 1975. Although he had been to many front lines before, Angola was to change him forever. He left for Angola as a reporter to come back as a writer.

You stay with the experience of having been submerged in a history of colonialism, war, destruction and committed journalism. All told as never before. – Cinemania

Thanks to Altitude Film Entertainment



11.00, Studio

A Long Hot Summer in Palestine

UK Premiere 74 mins, Norma Marcos, France, 2018 (NC)

Keswick Peace and Human Rights Group screening followed by a Q&A with Norma Marcos

"I'm 16 and I've already been through 3 wars." Farah Baker, a young Palestinian, denounced the situation of Gazans under the Israeli blockade, in a tweet followed by 70 000 people.

In summer 2014, shocked by her tweet and by the war in Gaza, Norma Marcos took her camera and encountered Palestinians in Bethlehem before, during and after the war in Gaza. Through an artist, a banker, a florist, a woman race driver, a woman mayor - we discover how they are affected by this conflict in their daily life and how they rebuild their society despite the oppression.

Thanks to Norma Marcos



13.00, Alhambra

Only You

119 mins, Harry Wootliff, UK 2018 (NC)

After a one-night stand on New Year's Eve, Elena and Jake fall madly in love. Within weeks they are living together, and not long after they are trying for a child.

When the baby doesn't materialize, pressure builds and the idea of a family starts to overshadow their relationship. A passionate, romantic, and contemporary love story, about the struggle to remain in love when life doesn't give you everything you want it to.

Only You is wonderfully natural and feels like an indie with realism and heart, and mostly that is down to the brilliant lead performances. O'Connor and Costa have a wonderful chemistry that feels entirely easy. – Josh O'Connor, Mirror

Thanks to Curzon



13.30, Studio

Nae Pasaran

96 mins, Felipe Bustos Sierra, Chile 2018 (12A)

1974, Scotland. Bob Fulton, a Rolls-Royce engine inspector, tells his colleagues that a Chilean Air Force jet engine has arrived in the factory for maintenance and he's refusing to let it go through, in protest against the recent military coup of General Pinochet. He's seen the images of people packed into football stadiums and the Chilean Air Force jets bombing Santiago, and now one of the engines from those very same planes is right there, waiting for inspection. An inspiring documentary about the men who grounded Pinochet's air force.

There are some unexpectedly moving moments in an understated film that gets much of its charm from the down-to-earth decency of the characters. Wendy Ide – Observer

Thanks to Cinema for All



14.00, Rheged
Jellyfish

101 mins, James Gardner,
 UK 2018 (15)

Shown in association
 with Eden Carers

Between being bullied at school, put upon by her overbearing boss at the local arcade and having to look after her younger brother, sister and manic-depressive mother, life isn't easy for 15 year old Sarah.

However, when Sarah's drama teacher channels her ferocious and volatile energies in to a stand-up comedy routine for the graduation showcase, Sarah discovers that she may have a hidden talent.

As her love for comedy grows and the showcase draws nearer, the delicate balance in her life becomes increasingly difficult to maintain.

Thanks to Zak Brilliant



15.30, Alhambra
Too Late to Die Young 

110 mins, Dominga Sotomayor
 Castillo, Chile, 2018 (NC)

Shown as a companion piece to Nae Pasaran, *Too Late to Die Young* set in the summer of 1990 as democracy comes back to Chile. In an isolated community, Sofia (16), Lucas (16) and Clara (10), face their first loves and fears, while preparing for New Year's Eve. They may live far from the dangers of the city, but not from those of nature.

At the time of writing, this is one of those rare gems with a score of 100% on Rotten Tomatoes.

"It's a coming-of-age story for both its young characters and the country they're in, presenting a collective portrait of a society coming to terms, often messily, with the new opportunities around them." – Sight and Sound

Thanks to Day for Night



 16.00, Studio
Neil Sinyard on The Memphis Belle

Documentary 45 mins (U)
 18.00: Feature Film 107 mins (12)

It is thanks to Neil Sinyard that we are able to screen William Wyler's classic documentary, *The Memphis Belle*.

Legendary Hollywood director William Wyler (*The Big Country*, *Ben Hur*, *Funny Girl*, *Roman Holiday*) made the documentary featuring the 25th mission of *The Memphis Belle*, a B-17 Flying Fortress based in England, in 1944. His film inspired the 1990 feature film of the same name.

This is a unique opportunity to hear about the great director, watch his documentary and contrast this with Hollywood's take on the story.

We are indebted to Catherine Wyler for making the documentary available to KFF and to Filmbank Media



18:00, Alhambra
Arctic

97 mins, Joe Penna, US 2018 (PG)

A man stranded in the Arctic after an airplane crash must decide whether to remain in the relative safety of his makeshift camp or to embark on a deadly trek through the unknown in hope of making it out alive. *Arctic* is a notably quiet and captivating slow-build adventure film, starring Mads Mikkelsen as a researcher-explorer who has crash-landed in the frozen wilderness. It's a genre we know in our bones, one that feels so familiar it's almost comforting. Like *Castaway* and *All is Lost* it's a tale of a shipwrecked soul that derives its spirit and design from the mythic fable of the form, *Robinson Crusoe*.

Arctic is terrifically enjoyable: its landscapes ring with brutal grandeur (the film was shot in Iceland), and the sense of danger is palpable and established with a sure directorial hand. – The Telegraph

Thanks to Signature Entertainment



20.30, Alhambra

Green Book

130 mins, Peter Farrelly,
USA 2018 (12A)

Continuing our recent tradition, we are closing the Festival with the People's Choice (and Golden Globe) winner from Toronto.

Green Book is based on a true story set in 1962. Italian-American

bouncer, Tony (Viggo Mortensen), is hired to drive renowned, African-American pianist, Dr Don Shirley (Mahershala Ali – Moonlight), to a series of concerts across the southern states. Tony is conflicted. He must reconcile his own views on race with his duties as driver and skills as a minder – skills put to effective use as the road trip heads south.

The story that emerges has elements of comedy and high drama and serves as a significant reminder of contemporary bigotry and racial ills.

This is an expertly-acted, perfectly telegraphed message movie that knows the buttons it's pushing, and pushes them all, right on cue. – Detroit News

Thanks to Entertainment One



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TICKETS

Festival passes (on sale now):

Members: £55
Non members: £60
Student: £25

Day pass

Students & U16s only: £12

Individual tickets:

Members: £6
Non members: £7
Students and under 16s: £4

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

KEEP IN TOUCH

Next year will be the 21st Keswick Film Festival, which hopefully does not mean that we have to be mature and responsible. 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:



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)



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