

Keswick Film Spring 2015



Keswick Film
at the
Alhambra
St John's Street
Keswick





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, and Best Website. In 2006 we were Film Society of the Year. Audiences are made up of the Club's 200+ members, and our very welcome visitors.

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. T.I.C., Library, Booths) or posted to members. Most films are screened on Sundays at 5pm, but check in this brochure. September to December - the 'Autumn Season'. January to April - the 'Spring Season'.

Email us at info@keswickfilmclub.org

Follow us on **Facebook** at www.facebook.com/keswickfilmclub

Or on **Twitter** at www.twitter.com/keswickfilm

Spring Programme 2015

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 7 films, including all Film Festival films, over the course of the two seasons in the year.

Tickets: £4.50 for non members; £3.50 for members; £2.50 for students, under 16s and benefit claimants.

Membership: £7 per year. Reduction of £1 on all Club and Film Festival screenings, £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.

Season Pass: £30 (Spring season 2015)

Membership also entitles attendance of Caldbeck Area Film Society 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

Vice Chair: David Miller Secretary: Ian Payne

Treasurer: Astrid Perrett Membership Secretary: Elspeth Payne

Committee Members: Stephen Brown, Angela Jackson, Anita Leaker, Ann Martin (Festival Co-ordinator), Alan Naylor, Charlotte Peters, Stephen Pye, Tom Rennie, Lorraine Shipman, Simon Shipman.

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

Sunday 4th January at 5pm

TWO DAYS, ONE NIGHT

(Deux Jours, Une Nuit)

Directors: Jean-Pierre & Luc Dardenne. Belgium 2014 (15)
95 mins. In French with English subtitles.



What makes a good film to start the season off? How about one from two of our favourite directors, with a star performance by a great actor, a plot to make us all stop and think and, obviously, it has to be in French?

We have had most of the films by the Dardenne brothers here - most recently *'The Kid with a Bike'* in 2012. They share their social-realist drama milieu with the likes of Ken Loach, with whom they are often favourably compared.

The star here is Marion Cotillard, who won the Oscar for *'La Vie en Rose'* and was most recently in Keswick in *'Rust and Bone'*. Her performance here gets high praise from all the reviews we can find.

The story is the modern one of down-trodden workers. Sandra has just recovered from a nervous breakdown. When she tries to go back to work, she is told that her fellow workers have agreed to a one-off bonus to do the work Sandra was doing. She is given the weekend (two days, one night) to convince them to change their vote and let her have her job back...

'The genius of this film (to this writer, the brothers' best) is the way that it constantly undercuts preconceptions. Just when you feel that didacticism is creeping in, that a side is being taken or a point is being pushed, there's a twist and we're right back to neutral. It's difficult to articulate what it is that's so great about the Dardennes' cinema, but it perhaps has something to do with being in the thrilling company of filmmakers who fully comprehend the intricacies of their own text — a skill which is very much taken for granted. Their vigilance as filmmakers is awe-inspiring. This movie is a miracle.' - David Jenkins, Little White Lies

Sunday 11th January at 5pm

LEVIATHAN (Leviafan)

Director: Andrey Zvyagintsev. Russia 2014 (15) 140 mins.
In Russian with English subtitles.

The basic story here is David and Goliath, with small town Kolya trying to stop the gangster-corrupt-city-mayor Vadim from taking his land. But can David stop Goliath when he is backed by a mafia and his own allies attempt to use blackmail as a weapon?

Kolya owns a modest property on a prime piece of land by the



Barents Sea and Vadim serves a compulsory purchase order on him, to develop it to make a fortune. Kolya calls on his friend Dimitri, now a Moscow lawyer, to help him fight in the courts, but nothing is going to stop the mayor...

One of the major contenders for the Palme D'Or at Cannes in 2014, the critics loved this film; *'Stunningly shot and superbly acted, especially by Madyanov (who plays Vadim), this is filmmaking on a grand scale'* - Peter Bradshaw, Guardian.

'Brimming with emotion, unflinchingly tense, and often darkly, painfully funny, this is a film possessed of both classic sweep and sharp contemporary relevance' - Hannah McGill, The List.

'Leviathan' comes from master film director Andrey Zvyagintsev, who manages here to combine the grand - Kolya takes on the mob, the state and the church in his fight - with the comic - as things begin to unravel, the victims hit the vodka in a big way - all in a small, everyday story of corrupt politicians. Zvyagintsev claims the story is not aimed at Russia, but this we will leave for you to decide.

For those who saw his *'Elena'*, which we had in 2013, you will remember how he uses very precise composition and large landscapes to make his films beautiful at the same time as telling his story. All together, this put *'Leviathan'* as 'one to watch' after Cannes; here is your chance.



Sunday 18th January at 5pm

CHARLIE'S COUNTRY

Director: Rolf de Heer. Australia 2013 (15) 108 mins.

Australia; 2007. The Government brings in the 'Northern Territory National Emergency Response' (usually just called 'The Intervention'), nominally to intervene against child sexual abuse in Aboriginal communities, but resulting chiefly in a bigger clamp down on Aborigines' lifestyle.



Australia; today. Charlie has had enough of living under whitefella laws in his remote community and decides to take off and live 'the old way' in the bush...but can he remember the old skills and is his ageing body fit enough to survive?

The story was co-written by director Rolf de Heer and long-time friend, leading actor David Gulpilil. The two have worked together before on 'Ten Canoes' and 'The Tracker', whilst Gulpilil has been playing leading roles since 'Walkabout', through 'Crocodile Dundee' and 'Australia'.

The plot is supposedly semi-autobiographical, following Gulpilil's ups and downs in recent years which even saw him in prison for a time. His acting especially gets great reviews (a best actor award at Cannes - almost the only showing so far in Europe - and the rest from the Australian press); *'Gulpilil's extraordinary grace and physical ease is still there, as it was in his first screen role 43 years ago in Nic Roeg's Walkabout'. But his face is now ravaged by time and history, and some of the close-ups here are terribly haunting. He shows us anger, resignation, defiance and sorrow at the same time, without a word'* - Paul Byrnes, Sydney Morning Herald. *'A film made with passion and conviction. Bouquets to de Heer for delivering such a raw and insightful film that manages to keep us engaged from start to finish'* - Louise Keller, Urban Cinefile.

The showing of the film at Cannes resulted in a 7 minute standing ovation; what will we think?



Sunday 25th January at 5pm

KON TIKI

Directors: Joachim Rønning, Espen Sandberg
Norway 2012 (15) 118 mins. English language version.



In 1947, Thor Heyerdahl became a worldwide sensation by floating across 4300 miles of Pacific Ocean from Peru to Polynesia on a balsawood craft to 'prove' that this was the original way the islands had been populated. The book he wrote sold 50 million copies and the documentary he made along the way won an Oscar in 1951. The only people who weren't convinced then (and now) were the scientific community - 'just because you did it does not prove it was done before'.

What had also not been done before was to make a fictional film of the adventure; until Joachim Rønning and Espen Sandberg that is. Simultaneously filmed in Norwegian and English, it became Norway's most expensive film ever and their entry for the Best Foreign Language Oscar in 2013. Visually stunning, it...*'is filmed in a more realistic style than the fanciful 'Life of Pi', but it offers no less a sense of wonder, as evoked in scenes with flying fish, electric eels that light up the nocturnal waters, or simply the rapturously beautiful panoramic view of the tiny craft as a speck on the vast oceanscape'* - Donald Liebenson, Roger Ebert.com



Sunday 1st February **at 4pm**

WINTER SLEEP (Kis Uykusu)

Director: Nuri Bilge Ceylan. Turkey 2014 (15) 196 mins.

In Turkish with English subtitles.

'A beast, a beauty, a castle in the snow. Winter Sleep, the new film from the Turkish master Nuri Bilge Ceylan, has all the key components of a fairy-tale, but its magic blows through the film in whispering breaths, raising the hairs on your arms even as you barely notice the air's movement' - Robbie Collin, Telegraph.

Aydin (played to great reviews by Haruk Bilginer) is a former actor who now runs the hotel he inherited with his young wife Nihal and his divorced sister Necla. He also has his finger in the pie of many of the local villagers' lives, treating them like his own mini kingdom. But all is not well; at home, his life is an ongoing quiet battle with his wife; in the village, his treatment of his very poor tenants leaves them discontented.

Director Nuri Bilge Ceylan has had great success at Cannes in the past, winning prizes for *'Uzak'*, *'Three Monkeys'* and *'Once upon a time in Anatolia'*. Now he has finally won the Palme D'Or with his latest film. His films always scrape away at the darker sides of human behaviour and usually involve stunning camera-work. Both of these continue here, where *'as in all Ceylan's films, the landscape plays such a key role it should have an agent'* - Deborah Young, Hollywood Reporter; the village is built into mushroom-like caves of the Cappadocian Steppes, but his emphasis is on conversation this time, delving into the characters like a Chekov play. Covering topics as diverse as mushroom picking and the existence of evil, *'It proceeds to chew over them at length as the snow starts to fly and the fire gutters in the hearth'* - Xan Brooks, Guardian. Ceylan is careful not to take sides in the arguments, portraying all the characters *'in their full complexity, complacency or contempt'* - Richard Corliss, Time.

We tried really hard not to have this film because of its length, but it just looked so good we thought it had to come to Keswick. Put aside that extra hour to spend in the Alhambra, sit back and enjoy...



Sunday 8th February at 5pm

I ORIGINS

Director: Mike Cahill. USA 2014 (15) 106 mins.



'If God doesn't exist', say the disbelievers in evolution, 'how do you explain eyes? How could they have evolved?' Ian Gray is working on the explanation, researching in a lab to find the genetic switch that prompted the creation of a photosensitive cell. But when he spots the eyes of Sofi on a billboard, he is thrown: he feels he knows her already. Tracking her down, this feeling grows still further: did he know her in a past life? Is there a God after all?

Ian goes on researching eyes, identifying the uniqueness in all eyes, but a startling find several years later makes him doubt himself all over again...

The actors get good reviews here, especially the two main stars Michael Pitt (seen in Keswick recently in 'Seven Psychopaths') and Brit Marling (who co-wrote and appeared in both of Mike Cahill's films). You will probably recognize Sofi (Astrid Bergès-Frisbey) too, who was in 'The Well-Digger's Daughter'.

This is Director Mike Cahill's second film after 'Another Earth' which also played around with a mix of sci-fi and spirituality (a young girl who killed a man's family in a car crash goes back to try to help him 4 years later in search of her own redemption, whilst another earth has appeared in the sky, offering humankind a different escape). You are going to have to suspend some of your disbelief to get the best from the film, but 'I Origins addresses its subject with the kind of bright-eyed earnestness normally seen only in spaniels and MA students. What sets the film apart, beyond the glowing photography, delicate performances and beautifully selected Radiohead soundtrack, is that few young directors would have the nerve and ambition to 'go spiritual' without the protection of irony or dogmatism. It's not so much science-fiction as hipster Terrence Malick — which, believe it or not, is a compliment'

- Robbie Collin, Telegraph



Sunday 15th February at 5pm

CONCERNING VIOLENCE

Director: Göran Olsson. Sweden 2014 (15) 78 mins.
In English and Swedish with English subtitles.



There are more and more documentaries being made, many look worthy, but we feel we only have room for one in a season. *'Concerning Violence'* was chosen as 'film of the month' by the BFI Sight and Sound Magazine, and certainly ticks all the boxes; in a world where violence is becoming more and more prevalent, how do we choose the good guys from the bad? Are local people right to fight back against colonial forces, or do they just cause themselves more harm?

Still seen as one of the best anti-colonialist theorists, Frantz Fanon's book *'The Wretched of the Earth'* is used as the framework of this film, specifically the chapter from which the title is taken. Director Göran Olsson then spent many hours of patient time going through old Swedish news footage to build a story of what happened in Africa, including Angola, Zimbabwe, Liberia and Mozambique. He then uses the voice of singer Lauryn Hill as a narrator to link the pictures back to Fanon's text. By careful placing of the news clips, he tries to bring out the problems caused by the violent colonial troops AND the problems caused by the freedom fighters (surely not terrorists in the context of this film?), and to show the underlying problems caused by the racist settlers (a Rhodesian white man is shown calling his servant 'You stupid thing').

Olsson tries not to make judgements, but hopefully gives us the information to make up our own minds; no bad thing with all the strife we have to sort through on our news bulletins today...



Sunday 22nd February at 5pm

MANUSCRIPTS DON'T BURN

(Dast-neveshtehaa nemisoosand)

Director: Mohammad Rasoulof. Iran 2013 (15) 124 mins.

In Persian with English subtitles.



If we tell you that all the cast and crew of this film except the director chose to remain anonymous then that probably tells you all you need to know about the state of repression in Iran today, which this film is challenging head-on.

In the 1990s, 'allegedly', the government attempted to eliminate the threat of a group of writers by driving them all off a cliff in a coach; the plot of this film is based around a manuscript written about this event. Not content with repressing the book, 'a former dissident turned state intelligence minister now wants to wipe this event from memory' - Stephen Dalton, Hollywood Reporter. Two hired thugs are attempting to find anyone who has a copy of the manuscript, to retrieve and destroy it...and to 'neutralise' the holder...

Director Mohammad Rasoulof has been banned from making films for 20 years, but continues to make them secretly before smuggling them to other countries for release. His previous films ('Iron Island', *White Meadows*) used the poetic symbolism familiar to us from directors such as Kiarostami ('*Taste of Cherry*') to mask his political points; in this political thriller he 'goes straight for the jugular, both literally and metaphorically. The results are challenging and alarming; the film-making brave and defiant' - Mark Kermode, Observer. The film won him a Jury prize at Cannes in 2013.

'Its ultimate point - that intellectual censorship requires the blanket elimination of those who pose even minimal threat to the possible destabilisation of the government - rings loud and long. And if a ban is imposed on a film whose ideas have been thickly shrouded in a symbolist fog, then why not have the cuffs slapped on you for something which bellows its fury towards the heavens?' - David Jenkins, Little White Lies

The 16th Keswick Film Festival

26th February - 1st March 2015

We come to the exciting weekend of films that has become part of the traditions of Keswick. Based at the 100 year old Alhambra Cinema and the Keswick Theatre By the Lake plus a day at Rheged's huge screen, we hope there are films for all to see.

Our themes this year include 'On Yer Bike' - celebrating the world of the bicycle - (dis)ABILITY - celebrating the empowerment of the disabled - DOGME 95 - revisiting these films after 20 years - plus BEST OF THE FESTS - bringing you the best films from festivals around the world.

We continue our relationship with the Keswick Peace and Human Rights group and the Osprey Awards will again be given for the best short films submitted. And, as usual, we will have some surprise guests along...

Register on our website to receive regular news from now till February.



www.keswickfilmfestival.org



Or follow us on Facebook or Twitter

Tickets and passes will be available in January from

THEATRE BY THE LAKE
Open 9.30am to 8pm daily

017687 74411

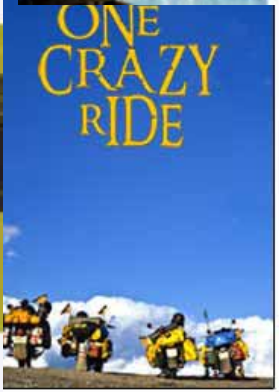
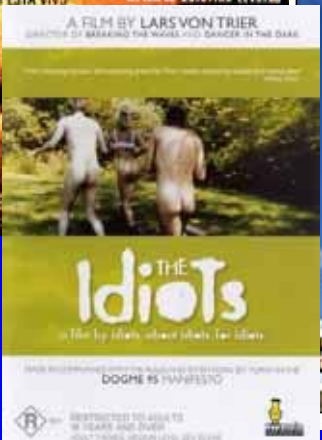
or buy online from the Theatre website via

www.keswickfilmfestival.org



2015 Keswick Film Festival

Just a few of the many films to see!



Sunday 8th March at 5.00pm

ELECTRICITY

Director: Bryan Higgins UK 2014 (15) 96 mins.



The UK film industry seems to specialise in social realism, but can slip over the edge into soap-like kitchen sink drama all too easily. *'Electricity'* takes social realism as a starting point, but drags it through the looking glass into wonderland.

Lily is working in a seaside amusement arcade, flirting with a customer. They swop numbers, but when she goes to meet him, her day disappears into a kaleidoscope of colour and fire; the electrical storm of the title - another epileptic attack has ruined her day.

Continuing our '(dis)ability' theme we started at the Festival, Bryan Higgins' film shows just how debilitating epilepsy can be, whilst using Lily's carefree attitude to life to stop us feeling sorry for her: she controls her own life. At least she does until an inheritance sets her off to London to find her wayward brother to give him his share. As she flits through this strange world of weird characters, her carefully ordered life is further thrown when a London doctor gives her a different prescription for her attacks...

Higgins' previous work has been mainly on television apart from one film (*'Unconditional'*), in 2012. He shows here that he has a great eye for detail, pushing Lily to the front in every scene. This works superbly, especially as Agyness Deyn gets great reviews for her acting (*'by the time credits roll, she's ceased to be a fashion model that's dabbled in film ...and become one of the most promising young actors of her generation' ...'I could go on, but if you are not convinced by now, I don't know what else to say. 'Electricity' is a seriously great film, made by people with a burning desire to prove their talent. It is a tremendous achievement on all fronts and a credit to the British film industry'* David James, *We Got this Covered* (London Film Festival Review)

A cracking film which fits well into our 'new UK Director' mould, with a new actor to boot. Definitely one we are looking forward to seeing; let's hope you are too.

Sunday 15th March at 5pm

A GIRL AT MY DOOR (Dohee-ya)

Director: July Jung. South Korea 2014 (NC) 119 mins. In Korean with English subtitles

Both female leads get great reviews in this South Korean drama. 'Young-nam arrives from Seoul in a small fishing village to take up the position of Police Chief, having been pushed out and transferred away from her previous position in the



capital. On her first day moving into the town, she comes across a young girl, Dohee, whom she soon discovers is being beaten by an alcoholic stepfather and grandmother. Feeling compelled to put herself between the girl and her family to protect the child, Young-nam puts everything on the line as her own troubles gradually come to the fore, building towards an explosive climax, equally affecting and effective' -Kenji Lloyd, London Film Festival review.

Sunday 22nd March at 5pm

HUMAN CAPITAL (Il Capitale Umano)

Director: Paolo Virzi. Italy 2013 (15) 111 mins. In Italian with English subtitles

A hit and run accident is the start and end of this story of two families from different social backgrounds who are linked by greed, ambition and lust. The story is told and retold from the perspective of various characters, giving us a different view each time - 'Looking at an unfolding accident from several distinct perspectives, the twisty narrative charts the complex interactions between a wealthy banking dynasty, a cash-strapped, middle-class family, a troubled young man and an unhappy troupe of warring artistes, all of whose fortunes are variously intertwined by unwise investments – both personal and financial' - Mark Kermode, Observer.

Paolo Virzi has taken the story from Stephen Amidon's novel and created 'a shrewd portrait of a rapacious, unhappy society' - Peter Bradshaw, Guardian - which has become Italy's entry for 'Best Foreign Language Film' for the 2015 Oscars.



Sunday 29th March at 5pm

WHIPLASH

Director: Damien Chazelle. USA 2014 (15) 106 mins.



This film might have been made to help us end the season with a big bang!

What makes genius? Is it in the genes or is it hard work? Terence Fletcher is a jazz band conductor who wanders the halls of the Conservatory where he works looking for the core talent he can hammer into shape; and hammer is the right word. He conducts music with his fist, accepting no compromise, expecting only surrender to his methods - *'There are no two words in the English Language more harmful than... 'Good Job'*.

Andrew is a young music student who wants to become not just good, but one of the world greats. He is prepared to practice his drumming till he literally bleeds, and won't let such trifles as love hold him back; he and Fletcher are made for each other, but can they work together?

The film was shot at speed (an incredible 19 days) and with speed - even the conversation has a staccato beat. Writer/director Damien Chazelle is only 29, this is already his second film and he is already winning awards at festivals - *'Whiplash'* won both audience and jury prizes at Sundance.

Both actors had previous music training (which MUST have been useful!) and their acting comes in for high praise: J K Simmons - who plays Fletcher - (one of those actors who is in everything, but remains unknown - he is credited with 144 roles on IMDb, including *'Spider-man'* and, for tv followers like me, *'The Closer'*) finally makes his mark in this role, as does Miles Teller who plays Andrew; *'Simmons gives an indelible, Oscar-worthy performance here, yet he's matched in every step by Teller'* - Robbie Collin, Telegraph - who goes on to say *'However genius may flourish, you know it when you see it and 'Whiplash' is it'*. Watch any of the trailers available on the internet and we think you might agree. As Peter Howell puts it in the Toronto Star *'Quite simply, 'Whiplash' is one of the year's best films'*. What a way for us to end!

January

- Sunday 4th 5pm **Two Days, One Night**
Belgium, (15) ...how long Sandra has to get her job back
- Sunday 11th 5pm **Leviathan**
Russia, (15) Small town man takes on big business to save his home
- Sunday 18th 5pm **Charlie's Country**
Australia, (15) Charlie goes bush, but can he remember the old ways?
- Sunday 25th 5pm **Kon Tiki**
Norway, (15) Crossing the Pacific on a balsawood raft

February

- Sunday 1st 4pm **Winter Sleep**
Turkey, (15) All is not well in this peaceful village
- Sunday 8th 5pm **I Origins**
USA, (15) Science or religion? The eyes tell all
- Sunday 15th 5pm **Concerning Violence**
Africa, (15) Fighting back against colonialism
- Sunday 22nd 5pm **Manuscripts Don't Burn**
Iran, (15) The state versus the power of the written word

Thursday 26th February - Sunday 1st March

16th KESWICK FILM FESTIVAL



www.keswickfilmfestival.org

March

- Sunday 8th 5pm **Electricity**
UK, (15) In search of a wayward brother in London
- Sunday 15th 5pm **A Girl at My Door**
S Korea, (NC) Police chief brings on trouble defending a young girl
- Sunday 22nd 5pm **Human Capital**
Italy, (15) Ambition and greed clash between two families
- Sunday 29th 5pm **Whiplash**
USA, (15) A clash of cymbals between teacher and pupil



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