

Keswick Film

January - March 2019



Our 20th Fantastic Year!

**The Best of World Cinema
Every Sunday**

20th Keswick Film Festival



— 20th Anniversary Year —
KESWICK
Film Club

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



www.keswickfilmclub.org



Keswick Film Club's 20th year continues

This season we celebrate our 20th Year with several 'blockbusters', four films voted for by our members AND our TWENTIETH film festival. Nearly all our films this season also have the 'F-rating' - significant female involvement - so, all round, a great time to try us out if you haven't been before; there is no need to join, just come along and see for yourself - the club prides itself on being friendly so feel free to say hello to us in the foyer when you arrive! You may not enjoy every film we show, but we are sure you will enjoy a lot of them. Our club began life in 1998 with the simple intention of trying to bring a different range of films to Keswick on Sunday nights; the idea of a film festival started the following year. We quickly expanded our range to chose films from the best of world cinema: 'Whale Rider' (from New Zealand) brought in an audience of 241 in 2004. The festival, meanwhile, had become an annual event, showing films at both the Alhambra and Theatre by the Lake, where 'March of the Penguins' (from France) showed to 256 people in 2006. We have continued showing the best of world cinema to this day, regularly getting well over 100 people to our most popular films (but happy to show more obscure films to small audiences on occasion!) and recently still equalling those early numbers: 241 people crammed themselves into the Alhambra to see 'Edie' last year and 255 were at the Theatre by the Lake to see 'The Raven on the Jetty' in 2014. And it isn't just you that like the Club! Along the way we have won many awards from the British Federation of Film Societies (now 'Cinema for All') including Best Programme four times, Best Website and even **Film Society of the Year**.



So I would like to take this opportunity to invite you to come along and try us out: with 20 years behind us we think we must be doing something right!

*Vaughan Ames
club chair*

COMMITTEE 2019

Chair: Vaughan Ames (017687 80969), info@keswickfilmclub.org
Vice Chair: David Miller Secretary: David Andrews
Treasurer: Paul Titley Membership Secretary: Elspeth Payne
Committee Members: Ian Payne (Festival Co-ordinator), Ann Martin, Stephen Brown (Webmaster), Angela Jackson, Alan Naylor, Stephen Pye, Tom Rennie, Mike Newns, Roger Gook

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

Where are these films shown?

We are very lucky to be able to show the Club and the Festival films in The Alhambra Cinema. Walk from the Market Square at the south end (by The Royal Oak) and keep going up St. John's Street for 200 metres until you see the Alhambra on your right. Now over a century old, the Alhambra is a 'must-see' in its own right! Other Festival films can be found at the Theatre by The Lake, which is ...by the Lake!

When are these films shown?

Most Club films are screened on Sundays at 5pm, but check in this brochure - longer films may start earlier. There are two Club 'seasons', each with its own brochure, available in and around Keswick (e.g. Library & Booths).

The **20th Keswick Film Festival** is from **28 February 2019 to 3 March 2019**.

For more information **Email** us - info@keswickfilmclub.org, see our award-winning **website** - www.keswickfilmclub.org.

You can follow us on **Facebook** - [keswickfilmclub](https://www.facebook.com/keswickfilmclub)

or **Twitter** - [@keswickfilm](https://twitter.com/keswickfilm).

We even have a weekly email - see our website to sign up.

How much will it cost?

Not only do we bring you these great films from around the world, but they won't cost you the earth either! Even if you do not want to join, it will only cost you £6.50 to see a film - or only £3.00 for students, under 16s and benefit claimants.

...and what if I join the Film Club?

Then the real savings start! For £10 per year, you get: -

- A reduction of £1.50 on all Club screenings (to £5.00),
- £1 off Film Festival screenings and
- £2.50 off Alhambra's own 'Friends' scheme.
- The option to buy Season passes: the spring pass this year will get you in to all 12 club films for £40. (It does not include the festival I'm afraid!).
- To attend Caldbeck Area Film Society and Brampton Film Club at members' rates and vice versa.
- A copy of this brochure posted to you each season.
- A copy of 'Talking Pictures', our members' newsletter.

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

Can I help run the Film Club?

We are always looking for extra help, both for the club and the festival. Just see us after a film, or email us and we'll get back to you. Thank you in advance!

Sunday 6th January at 5pm

THE GUARDIANS (Les gardiennes)

Director: Xavier Beauvois. France 2017 (15, F)
2hr 18min. In French with English subtitles.

Member's
choice



We start the season with a French film, but this time with one chosen by our members in our 20th Year vote. Directed by Xavier Beauvois, who brought us the magnificent *'Of Gods and Men'* in 2010, *'The Guardians'* tells the story of the women left to run a farm in France when the men have been taken to fight in 1915. Hortense, finding there is too much work for her and her daughter Solange to cope with, takes on local girl Francine to help. *'Beauvois... evinces the same taste for quiet, deliberate storytelling, panning his camera over the faces of Hortense, Solange, Francine and their female neighbours, or lingering on the figure of a soldier disappearing slowly into a morning mist. Seen through Beauvois's painterly eye, the farm and its environs take on a rough-hewed beauty. A scene in which the women scythe their way through a hay-field possesses the lyricism and sensitivity of a chapter from Tolstoy'* - Ann Hornaday, Washington Post.

The story shows how the women don't just cope but improve the farm, with Francine becoming the central character as she impresses and fascinates all around her. Iris Bry (Francine), Nathalie Baye and Laura Smet (Hortense and Solange) - real life mother and daughter - all get great reviews: *'The performances are extraordinary, with Baye a study in quiet suffering and Bry wonderfully enigmatic - seemingly simple, but hinting at a soul capable of expansion and adaptation'* - Mick LaSalle, San Francisco Chronicle.



Sunday 13th January **at 4.30pm**

THE WILD PEAR TREE (Ahlat Agaci)

Director: Nuri Bilge Ceylan. Turkey 2018 (15, F) 3hr 8min.

In Turkish with English subtitles.



We have another classic Nuri Bilge Ceylan film for you this week. It will be no surprise to his fans to know it is as long as usual, nor that it is as beautiful as ever. If there is a surprise it is that the usual thought-provoking dialogue contains much humour this time around: *'I never thought I'd laugh this much during a Nuri Bilge Ceylan film...Ceylan delivers what might be his funniest, most politically poignant work yet. It also happens to be achingly personal'* - Bilge Ebiri, Village Voice.

The story follows a young, would-be writer, Sinan, as he moves back and forth between the big city and his father's small village, always arguing and probing for answers in *'a series of extended, tense, and often hilarious conversations about literature, popularity, love, modernity - issues central to the role of an artist today, especially in a place like Turkey'* - Ebiri again. He blames his failure to achieve success as a writer on his father, but gradually begins to realise he has more in common with him than he thought.

All this is done with Ceylan's incredible attention to detail, alongside Gökhan Tiryaki, his regular cinematographer, whose flair for beauty stands out: *"The Wild Pear Tree' maintains a visual sophistication unparalleled in international cinema. Ceylan intersperses talky exposition with poetic imagery that deepens the story's thematic concerns, from a majestic swing of the camera that goes up and into a tree - the better to watch the leaves blowing in the breeze - to the slow tracking shot toward the edge of a well at the movie's taut and remarkable climax. In each case, the images reflect a broader quest for answers in a world that only reveals itself in piecemeal'* - Eric Kohn, IndieWire. I hope all you other Ceylan fans are looking forward to this as much as I am...



Sunday 20th January at 5pm

COLUMBUS

Member's
choice

Director: Kogonada. USA 2017 (12, F) 1hr 44min. In English.



John Cho plays Jin, in Columbus against his will as his father has been taken ill. Haley Lu Richardson is Casey, who has been unable to leave town as she feels she has to look after her mother, a recovering addict. These problems, and their differing reactions to them, bring them together as they wander around town discussing life...and...architecture! 'Architecture has

never been more romantic than in 'Columbus', single-name

director Kogonada's stunningly beautiful film' - Bill Goodykoontz, Arizona Republic. Casey - a would be architect - keeps trying to show Jin the beauty of the buildings; Jin is hard to impress.

Kogonada, influenced by Japanese director Ozu Yasujiro, has previously worked on 'video essays' of other directors, and he uses all the knowledge he has built up to make this beautiful film, where the buildings become the third star.

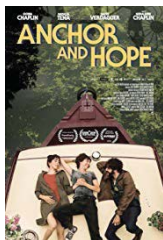


Sunday 27th January at 5pm

ANCHOR AND HOPE

Member's
choice

Director: Carlos Marques-Marcet. Spain 2017 (15, F) 1hr 53min. In English.



Two women, Eva and Kat, are living an idyllic bohemian life on a canal boat in London. What happens when Eva decides she wants a baby and Kat disagrees? Maybe nothing, but when Kat's best friend Roger turns up and agrees to be the father, and then moves in too, it is fair to expect some problems arise! This comedy drama follows the events set in the cramped space of the canal boat where the (now) threesome try to work out what they want while they plan for the fourth to arrive.

Eva is played by Oona Chaplin (daughter of Geraldine Chaplin, who plays her mother here) and Natalie Tena plays Kat; both get good reviews. 'The performances are excellent, the dialogue is witty and the canals of north London are beautifully shot' - Andy Lea, Daily Express.

Sunday 3rd February at 5pm

1945

Director: Ferenc Török. Hungary 2017 (12A) 1hr 41min.
In Hungarian and Russian with English subtitles.

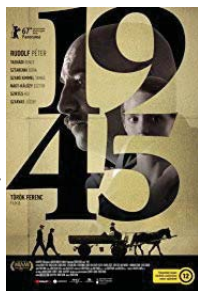


A train pulls into town and two men dressed in black get out, with two large crates. In the summer heat, they begin their long, slow walk into town...If there was music in the background by Ennio Morricone, you might think this was a American western, but instead the music is by Tibor Szemző and we are in Hungary in August 1945.

The two men are Orthodox Jews: Where are they heading? Have they come to exact their revenge on the town for its betrayal of Jewish residents during the Nazi occupation? Many in the town soon think so ("The Jews have arrived" one onlooker says). It is little more than a year since they allowed the Nazis to take them away. Those who remained have made good by confiscating Jewish property, none more so than the town clerk, Istvan, who is now a rich and powerful man; do the two men want it back?

To emphasise the change in mood and the growth of paranoia, Director Ferenc Török has chosen to make this the day of Istvan's son's wedding. When the train arrives, all the town are celebrating at Istvan's expense...

'The filmmakers appear to be aiming for something mythic or tragic as the Jewish men walk toward their mystery destination and as their presence results in dramatic events...the stellar movie succeeds as a portrait of cowardice and collective complicity in vile times' - Anita Katz, San Francisco Examiner. *'The camera creeps from room to room, around corners and through doors and windows, furtively glimpsing the quiet dread. The score relies on sparse bass and strings, occasionally blended with the persistent clapping of horse hoofs. '1945' is a confident, finely paced piece of visual storytelling'* - Chris Vognar, Dallas Morning News.



Sunday 10th February at 5pm

WARU

Directors: Chelsea Cohen, Ainsley Gardiner, Casey Kaa, Renae Maihi, Awanui Simich-Pene, Briar Grace Smith, Paula Whetu Jones, Katie Wolfe.

New Zealand 2017 (15, F) 1hr 26min. In English and Maori.

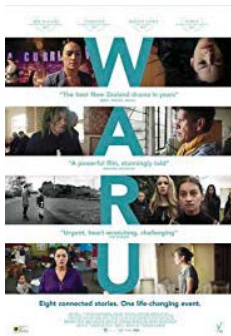


An eight year old boy - Waru - has been killed by the person supposedly caring for him. The local Maori community is devastated by the loss.

The producers of 'Waru', Kerry Warkia and Kiel McNaughton charged eight female directors with the remit to produce a ten minute vignette each, to be shot in real time in no more than one day; put together, each vignette is a chapter in the community's reaction. The sum of the result is *'a fascinating glimpse into New Zealand's contemporary Maori community, Waru brings a sense of dramatic, urgent realism to a story that plays out like a suspenseful mystery'* - Deborah Young, Hollywood Reporter.

We start with Charm, who is preparing the food for the mourners. *'Her stormy confrontation with Waru's sobbing young mother is truly anguishing, as the girl begs her to use supernatural powers to "bring my baby back"'* - Deborah Young again. This is followed by Anahera, trying to deal with the loss at his school.

The central chapter is the Tangi (funeral), which concentrates on the ancestral traditions, with his two grandmothers, from different tribes, contending for his body. You will have to come along to see what the rest is about; *'Joined together, the shorts are a powerful chorus of female Maori voices united in finding a way to protect all that is vulnerable'* - Gayle MacDonald, Globe and Mail.



Sunday 17th February at 5pm

WIDOWS

Director: Steve McQueen. UK (USA) 2018 (15, F) 2hr 9min.
In English.



Directed by the great Steve McQueen and featuring many big stars, what's not to like? After '12 Years a Slave', a feminist heist movie comes as a big surprise to the world, but 'McQueen largely succeeds at something few directors even try: to set a

satisfyingly twisty crime plot in the broader social context of political corruption and systemic racial and gender bias' - Dana Stevens, Slate.

'Playing like a badass big sister to the dizzy 'Ocean's 8', this riveting thriller...fashions a female-driven heist from a heady intersection of violence, intimacy, political hypocrisy, patriarchy and power' - Sarah Stewart, New York Post.

Adapted from the Lynda La Plante TV series, I can't wait to see what it looks like with McQueen's magic touch.



Sunday 24th February at 5pm

COLETTE

Director: Wash Westmoreland. UK 2018 (15, F) 1hr 51min.
In English.



'Some nibble on life's bounty; the French writer Colette gorged' - Manohla Dargis, New York Times. Our film is Wash Westmoreland's take on Colette's early life; she meets Willy, author of many (often-ghost) novels, marries him and becomes

his most successful ghost-writer, before branching out on her own. Meantime, as Dargis continues, she is 'loosening the bonds of their conjugal life one affair at a time'...

'The chemistry is palpable between [Keira] Knightley and [Dominic] West, whether they are in love or estranged, and Knightley gives one of her best performances as a girl with spirit and talent who becomes a woman with ferocity and a voice' - Nell Minow, RogerEbert.com.



The 20th Keswick Film Festival

28th February - 3rd March 2019

Come and join us for the 20th running of the Keswick Film Festival.

We asked our 2018 audience what they would like to see at this fantastic anniversary and they said 'more of the same please!' So expect a programme of films that will make you laugh, make you cry make you angry and make you wonder.

There will be famous faces and new faces, both on screen and off - all within the magnificent setting of the English Lake District.

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

www.keswickfilmfestival.org

Or follow us on Facebook or Twitter

Tickets and passes are available now from

THEATRE BY THE LAKE
Open 9.30am to 8pm daily

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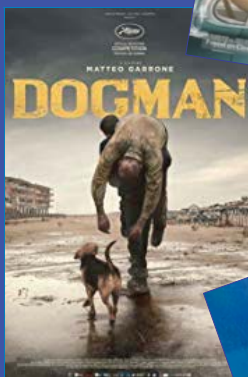
or buy online from the Theatre website via

www.keswickfilmfestival.org



2019 Keswick Film Festival

Just a few of the many films to see!



Sunday 10th March at 5pm

THE HATE U GIVE

Director: George Tillman, Jr. USA 2018 (12A, F) 2hr 13min.
In English.



In an America more divided daily by the rhetoric of President Trump, we in Britain may have forgotten the huge discrimination still faced by people of colour there. *'The Hate U Give'* focuses on one such problem - police shootings.

Starr (brilliantly played by Amandla Stenberg) is relatively lucky, her loving parents paying for her to go to Williamson, a wealthy and predominantly white school. She leads a double life; *"Williamson Starr doesn't give anyone a reason to call her ghetto," she says. "And I hate myself for doing it."* She keeps her white boyfriend Chris and friends at a distance from her home life, which she manages pretty well until the night when she witnesses her childhood best friend, Khalil, get shot by a white police officer at a traffic stop' - Lindsey Bahr, Associated Press.

Khalil's death becomes a national story and Starr's decision - should she speak up? Should she testify? - will define her life and those around her: Khalil was working for a local drug lord, King, who wants her to keep quiet in case the police take him down too. Her classmates seem disconnected, even her boyfriend is slow to learn (he is used here to show that this issue affects as all).

The American response is shown by Monica Castillo, RogerEbert.com: *'This is the story of a 16-year-old girl who's learning that the world is even worse than what she knew. In the audience, there will likely be many more girls who will either be hearing a story like Starr's, or recognizing their own experience onscreen, for the first time.'*



A must-see for us here in the UK.

Sunday 17th March at 5pm

BURNING (Beoning)

Director: Chang-dong Lee. S Korea 2018 (NA, F) 2hr 28min.
In Korean with English subtitles.



Boy meet girl, meets boy; nothing new there then. Or is there: what is going on underneath?

The South Korean film industry has become more and more important over the last few years, from the dramatic, almost horrific *'Oldboy'* and *'The Host'* to the beautiful and thought-provoking *'The Handmaid's Tale'* and *'Poetry'*. *'Burning'* is the latest from the director of *'Poetry'*, so we are at the beautiful, thought-provoking end of the spectrum today.

Jongsu yearns to be a writer, but is looking after his father's farm. When he runs into Haemi - an old school friend he has not seen for years - he falls hook, line and sinker for her wistful love of life. He agrees to take her to the airport and look after her cat while she is off adventuring in Africa, but when she returns, she has with her Ben, a rich man who's job is "playing". As the trio spend time together, Jongsu is more and more unsettled by Ben, but are his fears justified or is he just jealous?

At one point 'Haemi takes off her shirt and dances on the patio... Both Jongsu and Ben are frozen in their seats, as they watch her fluid gestures, her primal openness to the beauty of her own experiences... [Jongsu] fell in love with this part of her. Ben yawns again. By the end of the dance, she is in tears. Jongsu now knows that Ben is, apparently, an enthusiastic amoral arsonist. There's a serious and alarming sense of danger, only you can't really point to its source. The whole of 'Burning' feels like this' - Sheila O'Malley, RogerEbert.com.

'Lee plays the actors off one another to create a compelling exploration of human nature. South Korea's official Oscar submission, 'Burning' culminates in a finale so astonishing that it will sear itself into viewers' memories for years to come' - Sonia Rao, Washington Post.



Sunday 24th March at 5pm

RETURN OF THE HERO (Le retour du héros)

Director: Laurent Tirard. France 2018 (12,F) 1hr 30min.
In French with English subtitles.



After a few weeks of thought-provoking films we thought it was time for a break with a French comedy!

'While co-writer/ director Laurent Tirard and screenwriter Grégoire Vigneron have created something wholly original with 'Return of the Hero', their inspiration is clear: What if Howard Hawks adapted Jane Austen's work as a screwball comedy? And they've succeeded.

Elisabeth Beauregard has always been a fierce protector of her family, but she's about to meet her greatest challenge yet: Captain Charles-Gregorie Neuville. Soon after he's engaged to her younger, more naive sister Pauline, he's summoned to the frontlines of battle. Pauline writes letter after letter to her fiancé only to get nothing in return. Elisabeth, looking out for her sister who's fallen deathly ill due to the lovelorn stress, decides to start writing to Pauline as the Captain. The war ends, but judgmental Elisabeth fervently believes Neuville will be a no-show. She continues her scheme so Pauline's attentions and heart can be directed elsewhere – to sweet, shy Nicolas. Three years later, the Captain returns and whips Elisabeth, her family and the entire town into a frenzy' - Courtney Howard, Fresh Fiction.

Jean Dujardin (of 'The Artist' and 'Wolf of Wall Street' fame) plays Captain Neuville as the perfect cad while Mélanie Laurent ('Inglourious Basterds') is Elisabeth, the main character here: *'part of the fun is watching Laurent's barely contained glee as her character's outrageous concocted adventures enrapture audiences gathered in the Beaugrand drawing room' - Laura Clifford, Reeling Reviews.*



Sunday 31st March at 5pm

IF BEALE STREET COULD TALK

Director: Barry Jenkins. USA 2018 (15, F) 1hr 59min.
In English.



Many of you will have seen Barry Jenkins' magical Oscar-winning *'Moonlight'*, where he followed the life of a young black boy as he grows to be a man and realises he is gay. Here again, *'Jenkins seems to approach filmmaking with a sort of inspired synesthesia: There's a musicality to Beale that isn't just confined to the soundtrack of jazz and strings and Nina Simone, a rhythm to his camera angles and storytelling and the particular beats each scene hits'* - Leah Greenblatt, Entertainment.

The film is taken from James Baldwin's 1974 novel of the same name: *'Fingered by a racist cop, young Fonny is imprisoned for a rape he didn't commit; his pregnant fiancée, Tish, struggles to free him with help from her tight-knit family. Stephan James's battered Fonny effectively signals real love and deep hurt, but it's KiKi Layne who shines in a difficult ingenue role, rendering the shy and deferential Tish – another era's ideal of femininity – delicate yet strong'* - Kate Taylor, Globe and Mail.

So we are in the same world as our earlier film *'The Hate U Give'*, where black people suffer from racist police practices, and again we follow the effects on the woman next to the event, not the victim. It will be interesting to compare these films afterwards.

The title comes from Baldwin's book: *'Beale Street, for Baldwin, is a condition of black life in America, and the story it would tell "if it could talk" is the one presented here: a girl; a boy; an unjust accusation; and a huge extended family full of wildly disparate men and women scrambling to save the boy from the fate of so many young black American men'* - David Edlestein, Vulture.

Our 20th Year comes to end. We hope you enjoyed many of the films on show and will be back with us for our 21st year in September. Have a great summer!



January

- Sunday 6th 5pm **The Guardians**
France, (15, F) Women left to run the farm while the men go to war
- Sunday 13th 4.30 **The Wild Pear Tree**
Turkey, (15, F) A would-be writer tries to find his place in the world
- Sunday 20th 5pm **Columbus**
USA, (12, F) Boy meets girl...and the buildings of Columbus
- Sunday 27th 5pm **Anchor and Hope**
Spain, (15, F) Girl and girl...and a boy...on a boat

February

- Sunday 3rd 5pm **1945**
Hungary, (12A) Two men step off the train into a guilt-ridden town
- Sunday 10th 5pm **Waru**
New Zealand, (15, F) Eight women's views of a Maori boy's death
- Sunday 17th 5pm **Widows**
UK, (15, F) Steve McQueen's take on a feminist heist movie
- Sunday 24th 5pm **Colette**
UK, (15, F) Keira Knightley is the famous French novelist

Thursday 28th February - Sunday 3rd March

20th KESWICK FILM FESTIVAL

www.keswickfilmfestival.org

March

20th
Year!

- Sunday 10th 5pm **The Hate U Give**
USA, (12A, F) White cop kills black boy
- Sunday 17th 5pm **Burning**
S Korea, (NA, F) Is his mistrust justified, or is it just jealousy?
- Sunday 24th 5pm **Return of the Hero**
France, (12, F) She created a myth; what happens when he returns?
- Sunday 31st 5pm **If Beale Street Could Talk**
USA, (15, F) A woman fights for her falsely arrested man

Note: F Rated films denote significant female involvement - director, writer or actor
Front page picture is from 'Colette' (24 February)



www.keswickfilmclub.org

