

16-19 FEBRUARY 2017

# KESWICK FILM FESTIVAL

FESTIVAL PROGRAMME



Programme



## Welcome to the 18th Keswick Film Festival

2016 was a vintage year for film – the most difficult decisions have been which to leave out of the Festival programme rather than what to include – and 2017 marks some significant anniversaries to be celebrated.

It sounds about right that *Casablanca* was released 75 years ago but can it really be 30 years since we saw *White Mischief* for the first time and 25 years for *The Player*?

Our programme includes the pick of the current crop and a celebration of some memorable films in the company of some rather special guests. There is nothing like seeing a favourite film on the big screen and sharing that experience with others – indeed sharing experiences and views is central to this year's Festival.

Thanks are due to our marvellous sponsors, the small army of volunteers who come together to make the Festival happen and most of all to you, the KFF audience.

We are known as the friendly Festival and it's friends like you that make this such a great weekend.

### Ian Payne

Festival Director



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# OUR GUESTS



## Greta Scacchi

**The Browning Version** Friday, 15.00  
**The Player** Friday, 20.15  
**White Mischief** Saturday, 20.00

Greta Scacchi is an internationally renowned film, theatre and television actress. She trained at Bristol Old Vic Theatre School and has worked extensively in Australia, America and Europe, and most recently has worked on the West End stage with Kenneth Branagh's Theatre Company.

Her many film credits include: *The Falling*, *Heat and Dust*, *Presumed Innocent*, *Beyond the Sea* and over the course of the Festival we will be screening *White Mischief*, *The Browning Version*, and Robert Altman's *The Player*. Miss Scacchi will take part in a Q&A at the screening of *White Mischief*.



## Adam Feinstein on Michael Curtiz

Sunday at 13.00

**Michael Curtiz films over the Festival weekend are:**

**Yankee Doodle Dandy** Friday, 12.00  
**Captains of the Clouds** Friday, 18.00  
**Casablanca** Saturday, 17.00  
**The Breaking Point** Sunday, 15.15

Adam's presentation on Saturday will first trace Curtiz's fascinating life: his mysterious beginnings in Budapest; the early, formative silents in Europe; his arrival in Hollywood and his tangled emotional life. Feinstein will go on to identify several little-acknowledged, but crucial, themes and styles in Curtiz's cinema, with illustrative sequences from some of his classic films.

Adam is an acclaimed British writer, broadcaster, poet and translator. His much-praised biography of the Nobel Prize-winning Chilean poet, Pablo Neruda, was re-issued in an updated edition by Bloomsbury in 2013. He is also an internationally recognised authority on autism. His book, *A History of Autism: Conversations with the Pioneers*, was lauded worldwide.

Adam will also introduce *Neruda and Life, Animated* at the Festival, having first-hand knowledge of both films.

Adam Feinstein with Julie Christie at a Neruda reading



## Swallows and Amazons with Simon Hughes and Nick Barton

Saturday at 11.00

Simon Hughes is a Visual Effects Supervisor based at Union VFX in London.

He began his career at Cinesite in London in 1997 and has since worked at a number of companies in both London and Canada, and has supervised onset around the UK, US, Canada and Africa.

He has recently worked on *Bridget Jones's Baby*, *Swallows and Amazons*, *Everest*, *Suffragette*, *71*, *Safe House* and has received a Visual Effects Society award for his work on *District 9*.

Before the screening of *Swallows and Amazons*, Simon's talk will give us brief overview of the VFX industry and what his role entails along with an insight into how the visual effects were achieved in the film, which was of course, filmed right here on Derwentwater.



Nick Barton with Swallow and Amazon at Coniston

## Nick Barton

Nick Barton is the producer of major British films such as *Calendar Girls*, *Kinky Boots* and most recently *Swallows and Amazons*.

He started his film career making advertising commercials in the 1970's with acclaimed photographer Terence Donovan. He then established Network Television in the 1980's creating major international documentary films for the BBC, Channel 4, and the Discovery Channel.

His entry into feature films came in 2000 when his new company, Harbour Pictures, developed the extraordinary true story of the Yorkshire WI ladies with their famous nude calendar. *Calendar Girls* became one of the most successful British films in history. . .

## Critical Acclaim

**Son of Saul** Saturday, 14.30  
**Arrival** Saturday, 17.00  
**Raw** Saturday, 22.34 with the final debate on Sunday at 15.00

We invited film critics, Matt Glasby, Karen Krizanovich and Ali Catterall to choose the best film they had seen in 2016 for screening at the Festival and asked them to make the case for their selection to win the Keswick Film Festival's Critics' Award. As professional reviewers they see dozens of films and for something to stand out means that it must be really special. Will their choices, *Son of Saul*, *Arrival* and *Raw* do it for you? Over the course of the Festival they will say just why they chose those films and on Sunday you will have the chance to hear them make their final pitch for your vote.

Whether you loved or loathed their choice please have your say.

## Keswick Peace and Human Rights Group

**We Are Many** Saturday, 10.00  
**How the Rich Avoid Tax** Sunday, 10.00

Our association with Keswick Peace and Human Rights Group continues with two special screenings in the Theatre Studio with post-film discussions on the topics raised. *We Are Many* is the story of the mass protest against the Iraq war and *How the Rich Avoid Tax* sees actor Greg Wise expose the workings of both tax planners and the HMRC.

## The Critics



**Matt Glasby**  
 (@mattglasby)

Matt Glasby is a film critic for *Total Film* and *GQ* among others, and a member of the London Critics' Circle. He is the author of *The A-Z of Great Film Directors*.



**Karen Krizanovich**  
 (@Krizanovich)

Karen Krizanovich is a journalist, writer, researcher, public speaker and broadcaster and is the honorary secretary of the London Film Critics' Circle and a jury associate for the International Film Critics' Association.



**Ali Catterall**  
 (@AliCatterall)

Ali Catterall is a film journalist based in London, who writes and has written for a great many journals, some of which actually still exist, including *The Guardian*, *Total Film*, *Q*, *Time Out* and *The Word*.



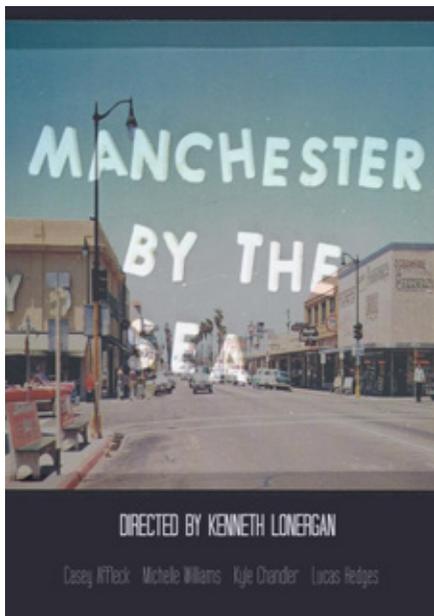
## Remastered – an exhibition

Each year at the Festival, students from Carlisle College produce an exhibition of movie posters, inspired by the Festival programme and displayed on the mezzanine floors of the Theatre by the Lake. Please take some time out to look at these stunning artworks.

This year's exhibition is entitled Remastered:

'There is a current trend for designers to bypass the usual design-by-committee approach of mainstream film promotion and, influenced by the anarchic approach of Communist-era Eastern European artists who in many cases had no access to the films they were promoting, create visually bold images that stand in an interestingly oblique relation to the film.

These works have been created as alternative film posters for the films in festival by Visual Communication students from the UAL Foundation Diploma in Art and Design at Carlisle College of the Arts'



### Key to our Films & Events



Special Events

Q&A

Question & Answer Sessions

## David Miller, our Film Festival Programmer has excelled himself this year, putting together a wonderfully diverse programme that is both entertaining and challenging.

He has been helped by the remarkable crop of films that were released in 2016. Our opening film, *The Patriarch* takes us to New Zealand then we have *American Honey*, *Manchester by the Sea*, *Toni Erdmann*, *Life*, *Animated* and *La La Land* alongside some new releases from some of our favourite Directors – Pablo Larrain (*Neruda*), The Dardennes Brothers (*The Unknown Girl*), Cristian Mungiu (*Graduation*), HiroKazu Koreeda (*After the Storm*) and Asghar Farhadi (*The Salesman*).

What has been less helpful in programming has been the recent trend of producing films well over 2 hours running time. You can expect to be royally entertained but you will certainly need to be sprightly between venues!

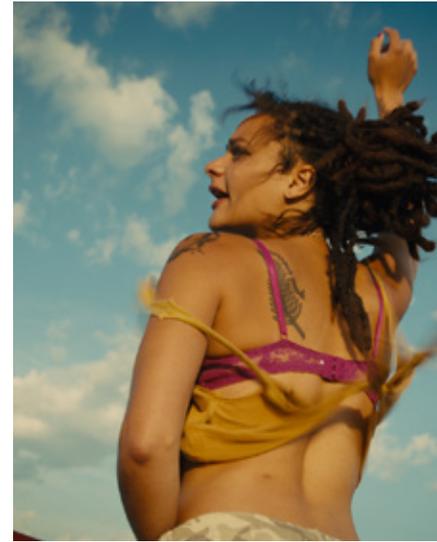
There are few overt themes this year, which will delight some of you (we do read your feedback!). Poets and their works feature in a number of titles and that tenuous thread stretches between *Reaching for the Moon* and *Paterson* to *Neruda* and *Stevie*.

For the first time we have let some film critics add their choices to the programme, with *Son of Saul*, *Arrival* and *Raw* competing for the new Critics' Award.

The powerful landscapes of Tibet (*Paths of the Soul*) and Mongolia (*Wolf Totem*) at Rheged, a look back at the career of our special guest, Greta Scacchi and an insight into the works of Michael Curtiz complete what we hope will be a fascinating weekend of film.

#### Top left clockwise:

*American Honey*, *Neruda*, *Paterson*, *Toni Erdmann*, *The Unknown Girl*, *The Salesman*, *The Patriarch*, *Manchester by the Sea*.





THE PATRIARCH  
19.00, Alhambra



18.30, Alhambra

## Reception

Our usual glass of wine will be there you welcome you to The Alhambra and as an *amuse bouche* for the delights of the weekend to come, we will have a screening of *The Merciless Beauty* – a visually stunning film set in the Lakeland Fells, directed by Michael Groom and Produced by brother David Groom.



21.00, Golden Lion

## Pass Holders' Party

Our Pass Holders' Party will return to the Golden Lion where we can talk about what we have just seen and start to make those difficult choices of what to see over the next 3 days.



19.00, Alhambra

## The Patriarch (NR)

103 mins, Lee Tamahori,  
New Zealand (2016)

In the 1960s on the east coast of New Zealand, two Maori sheep-shearing families - the Mahanas and the Poatas - are longstanding enemies and commercial rivals. 14-year-old Simeon Mahana, the youngest son, is in conflict with his traditionalist grandfather, Tamihana. As Simeon unravels the truth behind the longstanding vendetta, he risks his own prospects, and the cohesion of the entire society.

Adapted from a novel by *The Whale Rider* (KFC, 2004) author Witi Ihimaera this family saga is a return to Maori roots for *Once Were Warriors* director Lee Tamahori.

*"The Patriarch plays like a classic Western as it proudly expands the still-limited canon of essential films about New Zealand's tribal people"* Peter Debruge, Variety

Thanks to Wild Bunch



TANNA  
12.00, Main House



12.00, Main House

### Tanna (12)

100 mins, Martin Butler and Bentley Dean, Australia/Vanuatu (2015)

Dain is a chieftain's grandson and Wawa granddaughter of a shaman. The pair are in love, but when rivalry with a neighbouring tribe erupts into violence, Wawa is promised to a warrior of that tribe as part of peace negotiations. Forbidden by their elders from being together, Wawa and Dain resolve to defy their families.

Shot entirely on location, the film tells a true story and many of the cast played characters based on their own roles in society, featuring traditional tribal dances, pig slaughtering and penis sheaths. Winner of the audience award at the 72nd Venice International Film Festival.

*"The most interesting interpretation of Romeo and Juliet since Baz Luhrmann's 1996 version"* Vicky Roach, Daily Telegraph, Australia

Thanks to Visit Films



12.00, Studio

### Yankee Doodle Dandy (U)

126 mins, Michael Curtiz, USA (1942)

This much-loved musical drama won 3 Oscars and tells of the life of renowned musical composer, playwright, actor, dancer and singer George M. Cohen. It stars James Cagney who demonstrates brilliance as an actor and song and dance man.

*"You will find as warm and delightful a musical picture as has hit the screen in years, a corking good entertainment and as affectionate, if not as accurate, a film biography as has ever - yes, ever - been made."* Bosley Crowther, New York Times

Thanks to Film Bank

Introduced by Adam Feinstein



12.00, Alhambra

## Graduation (Bacalaureat) (12A)

127 mins, Cristian Mungiu, Romania (2016)

Cristian Mungiu has followed up his Palme d'Or success with *4 months, 3 Weeks, 2 Days* with *Graduation* which won him the Best Director accolade in 2016.

The tale of a doctor in a small Romanian town and his understandable ambition to do the very best for his daughter. But how far should you go to use influence and call in favours to further that ambition?

A fascinating tale of contemporary Romania, *Graduation* will challenge the moral compass of every parent.

*"It's masterful stuff, superbly made and gives you the rewarding sense of watching a director in complete control of his craft"* ICO

Thanks to Artificial Eye/Curzon



15.00, Main House

## The Browning Version (15)

97 mins, Mike Figgis, UK (1994)

The first of our trilogy of films starring Greta Scacchi. Mike Figgis' remake of *The Browning Version* showcases some of the greatest talents in British acting and screenwriting. Adapted from Terence Rattigan's play by Ronald Harwood, Miss Scacchi plays the young wife of a much-disliked classics teacher (Albert Finney) at a British public school, who is reaching the end of his career. With Michael Gambon in the role of the Headmaster, Mike Figgis' film is a masterful re-telling of a well-known tale.

*"Albert Finney and Greta Scacchi have given a fabulous performance. Indeed this is a rare gem in cinema. I give this 9 out of 10. The script is tight, the music score good and the performances are amazing".* IMDB Review



15.00, Studio

## Draw on Sweet Night (NC)

86 mins, Tony Britten, UK (2016)

John Wilbye, the greatest of the Elizabethan madrigalists, spent his entire working life in the service of Sir Thomas and Lady Elizabeth Kytson. After Wilbye's second book of madrigals was published in 1609 he appears not to have composed anything else, yet Lady Elizabeth kept him on in the house until her death in 1628, showering him with gifts.

So why, when Elizabeth died, did Wilbye throw all this up and spend the rest of his days with her daughter, the divorcee Lady Mary Darcy?

Festival favourite, Tony Britten's collaboration with the internationally renowned vocal group, I Fagiolini, this sumptuously photographed film is a feast for movie fans and music lovers alike.

Thanks to Capriol Films



14.45, Alhambra

## Manchester by the Sea (15)

135 mins, Kenneth Lonergan, USA (2016)

Casey Affleck stars as Lee, a solitary Boston janitor who after a family tragedy must return to his home town, Manchester by the Sea to look after his brother's son.

It is never good to go back and Lee has to confront his personal daemons as well as cope with his new responsibilities. Slow and deeply moving, the comedic elements emphasise that this is an immensely powerful film that is rightfully garnering nominations in the 2017 Awards season.

*"Manchester by the Sea grounds its feet in the type of social realities and interpersonal dysfunctions that most Hollywood films would sooner sentimentalize ..."* – Gary Shannon

Thanks to Studio Canal



17.30, Main House

## The Unknown Girl (15) F

113 mins, Jean-Pierre and Luc Dardenne, France (2016)

The Dardenne brothers never fail to impress and their latest release tells the tale of a caring, committed doctor in Liège (Adèle Haenel) whose one error of judgement leads her into an obsessive journey to find the identity of the unknown immigrant girl at her door.

As her search goes on, the question of blame becomes more complex than it first seems.

*"Adèle Haenel joins the rich tradition of superb lead performances in Dardennes-directed dramas"*  
Guy Lodge – Variety

Thanks to artificial Eye/Curzon



18.00, Studio

## Captains of the Clouds (U)

114 mins, Michael Curtiz, USA (1942)

Directed by Michael Curtiz this was James Cagney's first colour film, an aviation tale that was Oscar nominated for Cinematography and Interior Decoration.

James Cagney plays an independent, brash Canadian bush pilot who, inspired by Churchill's Dunkirk speech attempts service in the Royal Canadian Air Force during World War II but cannot bend to military ways. Soon, however, he proves his ability as a civilian.

*"Although Cagney is much better than his thankless role, the real heroes of Captains are director Michael Curtiz and his five cameramen, who caught the matchless greens and browns of Canada's infinite north-country."* Time

Thanks to Warner Brothers



17.45, Alhambra

## Neruda (15)

108 minutes, Pablo Larrain, Chile, (2016)

Director Pablo Larrain's follow up to *The Club* is an 'anti-bio' of one of Chile's most vital and intriguing figures: poet-diplomat and politician, Pablo Neruda. Set in 1948, Neruda finds himself on the wrong side of an anti-communist drive and is forced into hiding. Details of this exile are delivered in narration by Gael Garcia Bernal, playing the detective who is tasked with tracking him down.

*"It is a brilliantly ambiguous, insidious portrait of an often venal and hypocritical man. Larrain's skill is to draw him as someone who nevertheless deserves his heroic status as a key figure in Chile's struggle"* ICO

Thanks to Network Releasing



20.15, Main House

## The Player (15) F

124 mins, Robert Altman, USA (1992)

The second of our trilogy of films featuring Greta Scacchi, *The Player* sees Robert Altman and lead actors Tim Robbins and Miss Scacchi at their finest.

Griffin Mill (Robbins) is a Hollywood gatekeeper – anyone wanting to get their movie made needs to get it past him first. But when Griffin starts to receive death threats from someone he has ignored, the list of suspects is long. Taking matters into his own hands leads to an inevitable downward spiral of consequences.

*"The Player is a smart movie, and a funny one. It is also absolutely of its time. After the savings and loan scandals, after junk bonds and stolen pension funds, here is a movie that uses Hollywood as a metaphor for the avarice of the 1980s. It is the movie The Bonfire of the Vanities wanted to be."* Roger Ebert

Thanks to Michael Tolkin



20.30, Studio

## Reaching for the Moon (Flores Raras) (12A)

118 mins, Bruno Barreto, Brazil (2013)

A sophisticated tale of an unlikely romance between two extraordinary artists, set against the backdrop of political upheaval and a clash of cultures in 1950s Brazil. Legendary American poet Elizabeth Bishop travels from New York City to Rio de Janeiro to visit her college friend Mary. Hoping to find inspiration, Elizabeth winds up with much more – a tempestuous relationship with Mary's bohemian partner, architect Lota de Macedo Soares, designer of Rio's Flamingo Park.

*"The passionate romance springs to life thanks to full-bodied performances by Gloria Pires and Miranda Otto."*  
Deborah Young, Hollywood Reporter

Thanks to Peccadillo



20.30, Alhambra

## American Honey (15)

163 mins, Andrea Arnold, UK (2016)

The third Cannes Jury Prize winning film by writer/director Arnold to be screened at Keswick (*Red Road*, KFF 2007; *Fish Tank*, KFC 2009) *American Honey* is her first film to be set outside the UK. A teenage girl with nothing to lose joins a travelling magazine sales crew, and gets caught up in a whirlwind of hard partying, law bending and young love as she criss-crosses the Midwest with a band of misfits, under power-agent Jake, played by Shia LaBeouf. Otherwise Arnold 'street cast' the film, including the lead Sacha Lane, from impromptu auditions on parking lots, beaches, construction sites and state fairs.

*"A road movie without a map that nonetheless arrives at a worthwhile destination and there's a wonderful intimacy in the way Arnold examines young women in her films"* David Rooney, The Hollywood Reporter

Thanks to Universal





10.00, Studio

## We Are Many (12)

110 mins, Amir Amirani, UK (2015)

The global protest against the Iraq War on 15 February 2003 was a pivotal moment in recent history, the consequences of which have gone unreported. *We Are Many* chronicles the struggle to shift power from the old establishment to the new superpower that is global public opinion, through the prism of one historic day.

*"Illuminating, potent, fair and balanced. Enraging yet hopeful. One of the best documentaries of the year. It's important that you watch it for the sake of democracy"*  
Avi Offer, NYC Movie Guru

Screened in association with Keswick Peace & Human Rights Group.

Thanks to Amir Amirani



11.00 – 13.30, Main House

## Swallows and Amazons – with Simon Hughes and Nick Barton (PG)

97 mins

Join Visual Effects Supervisor Simon Hughes and Producer Nick Barton for a special screening of last summer's hit, *Swallows and Amazons*.

Before the film, Simon will be telling us some of the tricks of the trade such as how the film managed to join together so many different locations and afterwards Nick will be answering questions about the reworking of Ransome's great book and the challenges it threw up.

Thanks to Studio Canal



11.10, Rheged

## Paths of the Soul (NR)

115 mins, Yang Zhang, China, 2015

For 1200km, the Tibetan pilgrims of Zhang Yang's extraordinary travelogue clap, drop face down to the road or gravel or mud, and then lift themselves up to walk a few steps and do it all again, on a pilgrimage to Lhasa, the holy capital.

We see the simplicity of human relationships and the nature of family, suffering, and extraordinary determination.

Zhang shot for more than a year and also managed to secure approval from the Chinese government to make and distribute this film celebrating Tibetan spirituality.

*"The film is restful and exhausting, a contemplation of Tibet's epic-scale natural beauty, filmed with patience and intimacy, as each new horizon is a reward for the pilgrim's perseverance."*  
Alan Scherstuhl, Village Voice

Thanks to Cinefile



12.00, Alhambra

## Ospreys

A presentation of the best entries from both young and older film-makers, this year in a single competition. The criterion is that there must be a Cumbrian connection on or off screen – be prepared for the best of our local talent and the best of our locality.

There will be prizes awarded by the Judging Panel plus an opportunity to vote in the Audience Award.



14.30, Main House

## Critic's Choice: *Son of Saul* (15)

107 mins, Laszlo Nemes, Hungary (2016)

Matt Glasby's choice is one of the most powerful films (and Foreign Language Oscar winner) of 2016.

Two days in the life of Saul Auslander, Hungarian prisoner working as a member of the Sonderkommando at one of the Auschwitz crematoria who, to bury the corpse of a boy he takes for his son, tries to carry out his impossible deed: salvage the body and find a rabbi to bury it. While the Sonderkommando is to be liquidated at any moment, Saul turns away from the living and their plans of rebellion to save the remains of a son he never took care of when he was still alive.

*"I can only say the film is, by its own measure, a triumph. Engineered with virtuoso skill, every moment screams You Are Here. And here is hell."* Danny Leigh, FT

Thanks to Artificial Eye/Curzon



14.10, Rheged

## *Wolf Totem* (PG)

121 mins, Jean-Jacques Annaud, China/France (2015)

In 1967, a young Beijing student, Chen Zhen, is sent to live among the nomadic herdsmen of Inner Mongolia. Caught between the advance of civilization from the south and the nomads' traditional enemies – the marauding wolves – to the north; humans and animals, residents and invaders alike, struggle to find their true place in the world. Annaud, who has worked with animals on other films and whose 1997 film *Seven Years in Tibet* is banned in China, had his personal ban lifted so he could direct *Wolf Totem*.

*"Gorgeous, sweeping cinematography that captures the landscape in breathtaking aerial shots and crystal-clear colour"*

Katy Walsh, Tribune News

Thanks to Wild Bunch



14.30, Alhambra

## *The Salesman* (PG)

125 mins, Asghar Farhadi, Iran/France (2016)

Winner of the Best Screenplay and Best Actor awards at Cannes, Asghar Farhadi (*A Separation*, *About Ellie*) takes us on another compelling journey in contemporary Iran. Emad and his wife Rana are playing Willy Loman and Linda in an am-dram production of *Death of a Salesman*. Having had to move out of their home because of subsidence their own relationship starts to crumble after a disturbing domestic incident.

*"Exploring challenging questions of morality and retribution, The Salesman is a beautifully observed, painstakingly crafted drama."* ICO

Thanks to Artificial Eye/Curzon



17.00, Main House

## *After the Storm* (NR)

117 mins, HiroKazu Koreeda, Japan (2016)

HiroKazu Koreeda, a favourite of Keswick audiences: *I Wish*, KFF 2013; *Like Father Like Son*, KFF 2014; *Our Little Sister*, KFC 2016; is back with another gentle contemplation on family life.

Dwelling on his past glory as a prize-winning author, Ryota wastes the money he makes as a private detective on gambling. After the death of his father, his mother and ex-wife seem to be moving on while Ryota struggles to take back control of his life and to find a lasting place in the future of his young son – until a stormy summer night offers them a chance to truly bond again.

*"Even long-standing fans might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life."* Robbie Collin, Daily Telegraph

Thanks to Munro Films



17.00, Studio

## Casablanca

102 mins, Michael Curtiz, USA, 1942

Bogart plays a world-weary ex-freedom fighter who runs a nightclub in Casablanca during the early part of World War II. It has become a haven for refugees wanting to escape to America. Club owner Rick is approached by the famed rebel Victor Laszlo and his wife Ilsa, Rick's true love who deserted him when the Nazis invaded Paris. She wants Victor to escape to America, but having renewed her love for Rick, she wants to stay behind in Casablanca. "You must do the thinking for both of us," she says to Rick, and he does.

"Curtiz's film is a classic for a reason – it's crafted with the precision, detail and beauty of a Fabergé egg; the dialogue is hauntingly memorable and, in Humphrey Bogart and Ingrid Bergman, it has one of the most magnetic screen pairings in history". Wendy Ide Times (UK)

Thanks to Filmbank

Introduced by Adam Feinstein



17.00, Alhambra

## Critic's Choice – Arrival (12A)

116 mins, Denis Villeneuve, USA (2016)

Karen Krizanovich's choice stars the wonderful Amy Adams in *Arrival*, which has received plaudits across the world.

When mysterious spacecraft touch down across the globe, an elite team – led by expert linguist Louise Banks – is brought together to investigate. As humankind teeters on the verge of global war, Banks and the team race against time for answers – and to find them, she will take a chance that could threaten her life, and quite possibly mankind itself.

"A magnetic, brilliant and captivating film where the director knows how to tense the threads that unite the imagination of the spectator with the imagery of distant worlds."

Luis Martinez, El Mundo

Thanks to Entertainment One



20.00, Main House

## White Mischief (18)

107 mins, Michael Radford, UK (1987)

Released some 46 years after the true life events of the Happy Valley murder (still unsolved) of Josslyn Hay, 22nd Earl of Errol, Roger Ebert says "White Mischief is an elegant, almost luxurious retelling of the story of Jock (Joss Ackland), his young bride, Diana (Greta Scacchi) and the Earl (Charles Dance). In White Mischief, the period is lovingly restored – the clothes, the cars, the rambling architecture, the lifestyle that could not conceive that Kenya would ever be independent, and was scarcely able to even see racism, much less decry it. Happy Valley is seen as a society of narcissists, in love with their own beauty and idle charm and existing primarily to drink and to gossip."

Q&A

The film will be followed by a Q&A with Greta Scacchi.

Thanks to Filmbank



20.00, Alhambra

## Paterson (15)

113 mins, Jim Jarmusch, USA (2016)

Described as 'perhaps the most purely pleasurable film at Cannes' *Paterson* is the eponymous bus driver cum poet, who takes his inspiration from the conversations of his passengers and his day to day life in Paterson, New Jersey. Adam Driver is superb as the poet and he is wonderfully supported by Golshifteh Farahani (*About Ellie*) as his wife Laura, who has (largely black and white) artistic ideas of her own and Winnie the bulldog, rightful winner of the Palme Dog.

"A perfectly constructed, beautifully acted and utterly charming indie drama that will make you see the world around you in a different way. It is, in a word, unmissable." Matthew Turner

Thanks to Soda Pictures



22.45, Alhambra

**Critic's Choice: Raw (18)** 

99 mins, Julia Ducournau,  
France (2017)

Dare you watch Ali Catterall's film choice? It may take you out of your comfort zone but this is not your run of the mill frightener. This cannibal horror film follows a 16-year-old vegetarian,

forced to eat a raw rabbit liver during her school's humiliating hazing ritual. After devouring the meat, she starts to crave more flesh. The movie made its premiere at this year's Cannes Film Festival where it won the FIPRESCI Prize and was recently screened at the Toronto Film Festival. After watching the film at TIFF, Joe Lipsett wrote that *Raw*, "perfectly balances horrific and comedic elements. *Raw* is an extremely confident film that will satisfy both gore hounds and purveyors of smart horror. It is one of the most surprising films of the fest and should be particularly appealing to audiences who appreciate France's brand of extreme horror. It is highly, highly recommended."

Thanks to Universal

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# RHEGED

CENTRE



## OUR *Spring* HIGHLIGHTS

### EXHIBITION

#### DEREK ELAND: BEING HUMAN AT BASE CAMP

Saturday 29 April - Sunday 2 July 2017

Free Entry



#### THE MAKING OF BBC PLANET EARTH II

**Saturday 25 February**  
Join BBC Natural History Assistant producer Emma Brennan for an exclusive behind the scenes of the 'Mountains' and 'Islands' episodes of David Attenborough's Planet Earth II



#### ROYAL GEOGRAPHICAL SOCIETY DEBATE

**Saturday 11 March**  
**FLOODING: NATIONAL PROBLEM, LOCAL SOLUTION**  
A discussion about how in the face of increasing flood risk, people are coming together and using local knowledge to build resilience.



#### SIMON KING LIVE WITH NATURE WATCH

**Saturday 22 April**  
Join real-life Dr Doolittle, Simon King (Springwatch, Big Cat Diary) for a fully illustrated journey of discovery, showing you how you too can talk to the animals and get first class views of wildlife as a result.

**BOOK** ONLINE AT [RHEGED.COM](http://RHEGED.COM)

RHEGED CENTRE • M6, J40 • PENRITH CA11 0DQ • 01768 868000



10.00, Studio

## How the Rich Avoid Tax (NC)

30 mins, Paul Murton, UK (2016)

Actor Greg Wise secretly records his meetings with tax planners for this Dispatches documentary for Channel 4. They reveal to him a range of legal tax avoidance schemes that are available to the rich and famous and he comes to question the priorities of HMRC. Writing in the Guardian, he said *"HMRC will gather the 'low-hanging fruit' but will turn a blind eye to the serious amounts being aggressively avoided. They will trumpet the millions they get back from benefit claimants, but are much less vocal about their inadequate record on offshore tax schemes. As our Parliamentary Public Accounts Committee said "HMRC's work has led to too few prosecutions of individuals for tax evasion... there is... no credible punishment to deter people from breaking the law in this manner."*

Q&A

Greg Wise will present the screening and host a Q&A after the film.  
Keswick Peace & Human Rights Group



10.00, Alhambra

## Life, Animated (PG)

91 mins, Roger Ross Williams, USA (2016)

The documentary strand at KFF 2017 is admittedly a tad thin, but *Life, Animated* is a worthy flag-bearer for the genre and is one of the 'must-sees' at this year's festival.

On the face of it, it is the story of Owen, an autistic teenager who finds a meaning in life and a means of communication through Disney animations. It is just as much about those around Owen who must help him navigate his way around this difficult and confusing world.

*"This is an unsentimental and powerful coming of age tale offering a moving insight into the experience of autism and the transformative possibilities of cinema"* – ICO

Thanks to Dogwoof



12.30, Alhambra

## Loving (12)

123 mins, Jeff Nichols, US/UK (2016)

*Loving* celebrates the real-life courage and commitment of an interracial couple, Richard and Mildred Loving, who married and then spent the next 9 years fighting for the right to live as a family. Their civil rights case, *Loving v. Virginia*, went all the way to the Supreme Court. Director Nichols' (*Mud*, 2012) had access to documentary footage of the Loving's home life from the mid-60s.

*Loving* received a standing ovation at its premiere at the Cannes Film Festival in May 2016

"Intimate, moving and superbly underplayed, *Loving* is every bit as soft-spoken and subtly implacable as its protagonists." Ann Hornaday, Washington Post

Thanks to Universal



13.00, Studio

## Adam Feinstein on Michael Curtiz

120 mins

Michael Curtiz was not just the man who directed *Casablanca*. He made some of Hollywood's greatest swashbucklers, gangster films, musicals and melodramas, including *The Adventures of Robin Hood*, *Angels with Dirty Faces*, *Mystery of the Wax Museum*, *Yankee Doodle Dandy* and *Mildred Pierce*. Yet despite his mastery of so many cinematic genres, Curtiz remains a neglected figure. This presentation by Adam Feinstein aims to redress the balance.

It will first trace Curtiz's fascinating life: his mysterious beginnings in Budapest; the early, formative silents in Europe; his arrival in Hollywood and his tangled emotional life. Feinstein will go on to identify several little-acknowledged, but crucial, themes and styles in Curtiz's cinema, with illustrative sequences from some of his classic films.

Finally, he will attempt to demonstrate why the reputation of the later, under-valued movies deserves serious reassessment, using clips from, among others, *The Breaking Point* [1] (one of the finest of all Curtiz's films); *The Proud Rebel* [2] and *The Hangman* (two very different and highly unusual Westerns) and *King Creole* [3] (Elvis Presley's best screen performance).



15.00, Alhambra

## Critics' Debate

So what did you think of *Arrival*, *Son of Saul* and *Raw*?

Were you challenged? entertained? scared? Did their recommendations make you see something that you would not otherwise have seen?

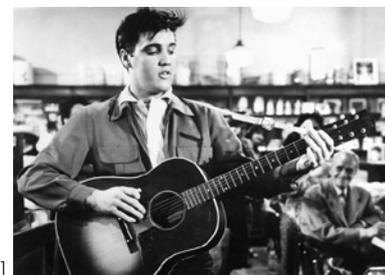
Come and see Karen, Ali and Matt make their final pitch for your vote and hear how your fellow audience members reacted to their hugely different choices.



[1]



[2]



[3]



15.15, Studio

## The Breaking Point (U)

97 mins, Michael Curtiz, USA (1950)

Based on the novel *To Have and Have Not* by Ernest Hemingway, *The Breaking Point* brings together actors John Garfield and Patricia Neal in a classic film noir.

A captain of a charter boat finds himself in financial difficulty and is drawn into illegal activities so that he can keep up the payments on the boat. The desperate captain agrees to smuggle Chinese refugees into the US but not all is well.

*"Clearly the best movie adaptation of a Hemingway novel!"* Dennis Schwartz Ozus' Word Movie Reviews

Thanks to Warner Brothers



16.30, Alhambra

## Toni Erdmann (15)

162 mins, Maren Ade, Austria/Germany (2016)

Winner of numerous European Film Awards and nominated for Golden Globes, Maren Ade's film must surely rank as one of the most bizarre comedies to have been seen on the Festival circuit.

Ines is a high flying oil company advisor, perpetually in meetings and according to her practical joking father, Winfried, is in need of lightening up.

Adopting his alter ego, Toni Erdmann, he inserts himself forcibly into Ines' life.

*"Maren Ade's unique study of an estranged but mutually depressive father and daughter is a humane, hilarious triumph"* Guy Lodge – Variety

Thanks to Soda Pictures



17.30, Studio

## Stevie (15)

102 mins, Robert Enders, UK (1978)

As part of our celebration of poets, their works and their lives we are pleased to screen Glenda Jackson's *Stevie*, adapted from Hugh Whitemore's play about the life of Stevie Smith.

While the print of the film is showing its age, *Stevie* is nonetheless a classic of its time, featuring Mona Wasbourne, Alec McCowen and Trevor Howard.

*"Stevie, in Miss Jackson's splendid performance, is funny, fragile, demanding, suicidal, brave and never at a loss for the kind of words that light up the conventional world she clung to, even as those words turn the world upside down."* Vincent Canby, New York Times



20.00, Alhambra

## La La Land (12A)

128 mins, Damien Chazelle, USA (2016)

Our closing film is from the director of *Whiplash*, Damien Chazelle.

Wannabe movie star Mia (Emma Stone) and pianist Seb (Ryan Gosling) are both hobbled by frustrated ambition when they meet and fall in love, however success comes at a personal cost.

The ICO describes it as *"The setting is contemporary Hollywood, the tone light and airy, the story simple but lent immense verve by the style of Chazelle's direction and sheer charisma supplied by Stone and Gosling."*

Tipped for many awards, La La Land will close KFF18 on a high.

Thanks to Lionsgate

# SUDDENLY EVERYONE'S A CRITIC



@keswickfilm  
#keswickfilm



/keswickfilmfestival

One of the joys of going to the pictures is sharing the experience with the rest of the audience – the collective gasp at the scary bit, seeing the lip of the person next to you starting to tremble and then filling up yourself; wondering why that person two rows ahead laughed at that bit, because it wasn't funny at all.

Then there's talking about it in the pub afterwards or in the car home. What on earth was that about? What did she see in him? That scene in the forest...

**This year we would like to share those conversations – not just about the 3 Critics' choices - with the whole KFF audience and there are various ways to do it:**



#### **Via the website**

There is a comments section for each film



#### **Twitter**

Use the **#keswickfilm** hashtag to post your comments (it's easier than you think!)



#### **Facebook**

Find us on Facebook and post your comments on the timeline



#### **Talk to us!**

For those of us of a certain age where the dark arts of social media do not come naturally, write your comments down and pass them to a Festival Volunteer and we'll share them on your behalf. Keep an eye on the hub at the Theatre to find out what others are saying.

# TICKETS

## Festival passes (on sale now):

Adult: £50 / KFC Members: £45  
Students/U16s Pass: £25

## Individual film tickets:

Adult: £6 / KFC Members: £5  
Students & U16s, £4

## Day Passes:

Students & U16s only: £10

Available from Theatre by the Lake, Keswick

Tel: 017687 74411

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

## MORE INFO

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

### Visit our website:

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

for further details. Register there to receive email updates.

## TRAVEL & PARKING

Car Park passes for Lakeside Car Park, valid 17th-19th February £5 - available from Film Festival desks at the Alhambra and the Theatre by the Lake

Buses from Keswick to Rheged leave at 20 minutes past the hour (arriving at 57 minutes past the hour), with the return leaving Rheged at 27 minutes past the hour (arriving at 2 minutes past the hour)

## ACCOMMODATION

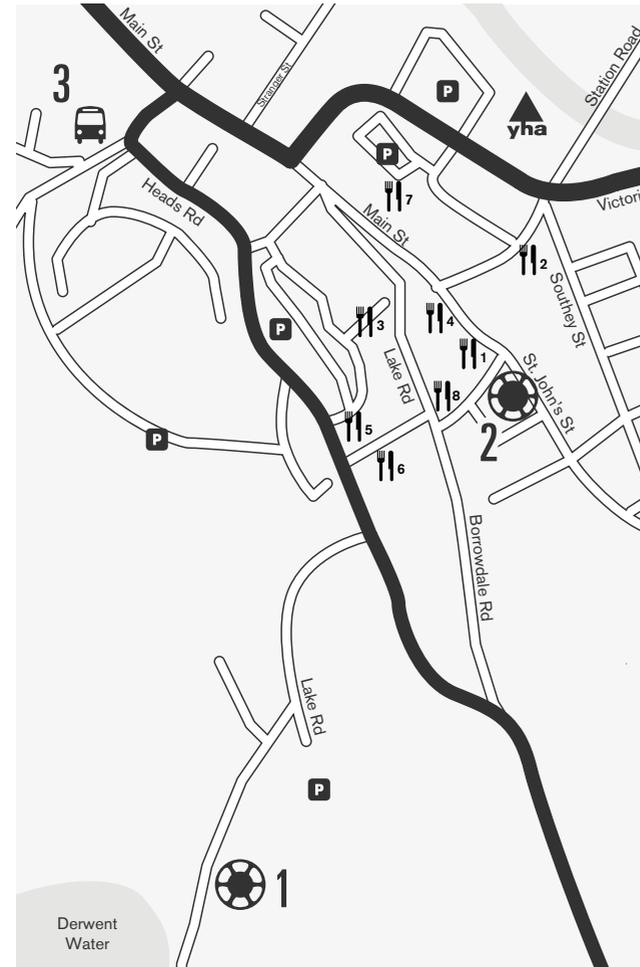
For details of accommodation and special festival offers please visit the Keswick page of our website

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

Film Hub North



Keswick Film Festival wishes to give particular thanks to Allerdale Festival Fund, Cumbria County Council and Film Hub North for their financial support



## VENUES

- Theatre by the Lake**  
(Main House & Studio)  
Lakeside,  
Lake Road,  
CA12 5DJ
- The Alhambra**  
36 St John's  
Street,  
CA12 5AG
- Bus stop for:  
**Rheged**  
Redhills, Penrith,  
CA11 0DJ

## REFRESHMENTS



1. Woodstone



2. Casa Bella



3. Dog & Gun



4. Square  
Orange Cafe



5. Treeby's  
Gallery Cafe



6. Magnolia



7. Golden Lion



8. Wainwright

	Theatre By The Lake, Main House	Theatre, Studio / Rheged (Imax)	The Alhambra
Thu 19			18:30 Opening Reception
20			19:00 The Patriarch
Fri 12			21:00 Pass Holders' Party
13	12:00 Tanna	12:00 Yankee Doodle Dandy	12:00 Graduation
14			
15			
16	15:00 The Browning Version	15:00 Draw on Sweet Night	14:45 Manchester by the Sea
17			
18	17:30 The Unknown Girl		
19		18:00 Captains of the Clouds	17:45 Neruda
20			
21	20:15 The Player with Greta Scacchi	20:30 Reaching for the Moon	20:30 American Honey
22			
23		<b>Rheged (Imax)</b>	
Sat 10		<b>Theatre, Studio</b>	
11			10:00 We Are many
12	11:00 Swallows and Amazons + Q&A	11:10 Paths of the Soul	
13			12:00 Ospreys
14			
15	14:30 Son of Saul	14:10 Wolf Totem	14:30 The Salesman
16			
17			
18	17:00 After the Storm		17:00 Casablanca
19			17:00 Arrival
20			
21	20:00 White Mischief + Q&A		20:00 Paterson
22			
23			22:45 Raw
Sun 00		<b>Theatre, Studio</b>	
10		10:00 How the Rich Avoid Tax + Q&A	10:00 Life, Animated
11			
12			
13		13:00 Adam Feinstein on Michael Curtiz	12:30 Loving
14			
15			
16		15:15 The Breaking Point	15:00 Critics' Debate
17			
18		17:30 Stevie	16:30 Toni Erdmann
19			
20			
21			20:00 La La Land
22			