

Keswick Film Spring 2014



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 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 250+ 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 Inn Hotel) 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 2014

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 2014)

Membership also entitles attendance of Caldbeck Area Film Society at members' rates and vice versa.

Non-members are very welcome.

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, Mike Rose-Troup, Lorraine Shipman, Simon Shipman.

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

Sunday 5th January at 5pm

MARIUS

Director: Daniel Auteuil. France 2013 (12A) 93 mins.
In French with English subtitles.



After his successful debut directing Pagnol's *The Well-digger's Daughter*, where should Daniel Auteuil go for his next film? Where else, but another Pagnol story. And, just in case you haven't got the message, he is bringing out THREE films based on Pagnol's trilogy. *Marius* and *Fanny* are both released together, *César* is in production. Knowing Keswick's love of French films and Auteuil specifically, we decided we should show both of the released films, so we start the season with *Marius* and end it with *Fanny*.

Much like the earlier Pagnol stories that Auteuil starred in, *Jean de Florette* and *Manon des Sources*, these stories are linked, but stand alone. In *Marius* we meet the young Marius (Raphaël Personnaz) living in Marseille with his elderly father César (Auteuil himself, relishing this comic role). He dreams of sailing off to adventures in any one of the boats in the harbour. What is to stop him going? Well, Fanny of course. Fanny (Victoire Bélézy) is the daughter of the local shellfish seller and their obvious attraction is the centrepiece of the story; but will his refusal to admit he loves her drive her away, possibly into the arms of her other suitor, the much older Panisse?

This love story is mixed to great effect with the comic interludes, mainly from the older generation on both sides, giving us a perfect season starter. As Amber Wilkinson writes in *Eye for Film* - *'The result is a sweet-natured joy, the ending of which will have you immediately booking your ticket for the sequel'*. We do hope so!



Sunday 12th January at 5pm

PAPADOPOULOS AND SONS

Director: Marcus Markou. UK 2013 (15) 109 mins.



Are you one of the many people who tell us we should have more comedy in our programmes? Well, this season is for you.

Stephen Dillane stars as Harry Papadopoulos; a self-made millionaire who has turned a small fish and chip shop into a major international corporation (as you do). All is going well, until he misses the significance of the financial crisis. Before he can say 'mushy peas', his empire is crashing and he is left with nothing...but a decaying old shop he co-owns with his brother.

There is only one way to get money - persuade his brother to sell - but his brother has other ideas; 'let's re-open the shop together!'

What follows is not going to surprise you too much, but should make you laugh. The cast get good reviews all round, especially the two brothers, Harry and Spiros (Stephen Dillane and Georges Corraface). The finance industry gets a good kicking, while the family dynamics (yes, there are sons!) keeps the humour going well. We also get a Greek - Turkish backdrop when the son of a rival kebab shop takes a fancy to Harry's daughter.



This is a first film by director Marcus Markou, who also wrote the screenplay. Our club member who saw it recommended it so we hope you enjoy a laugh for once. Normal service resumes next week!

Anyone fancy fish & chips?

Sunday 19th January at 5pm

BROKEN CIRCLE BREAKDOWN

Director: Felix Van Groeningen. Belgium 2013 (15) 109 mins.
In Flemish with English subtitles.



If we tell you this film is about Didier, the banjo player in a bluegrass band falling in love with Elise, a tattoo artist, and that they have a child who gets cancer, you will probably be thinking that it sounds a recipe for disaster... *'and yet, from all this, the director Felix Van Groeningen has created something not just plausible and affecting but sharp and alert in its distress'* - so says Anthony Lane in The New Yorker, and his words are echoed by most of the critics.

How has he done this? By starting at the end of the story and flashing back and forth, he removes any possibility of a schmaltzy ending, *'dismantling the chronology of this painful love story to illuminate the past by ramming it up against the present, and vice versa'* - Tim Robey, Telegraph. The present day pain and anguish is constantly relieved by their past life. And their past is very beautiful. A case of love at first sight brought very much to life by what the critics also agree on - some great acting by the two central players, Johan Heldenbergh and Veerie Baetens. Neither of these are famous outside Belgium but both put themselves into these roles with a vengeance. Baetens especially gets credit - Tim Robey goes on to say *'She ought to be a huge star, and this is exactly where to see her born'*.

Van Groeningen also manages to bring some politics into the mix - Didier is a full blown atheist who blames their problems on the state, while Elise falls back on her religion for comfort.

Oh, and we must mention the music. Back to Anthony Lane for my favourite quote - *'For any viewer who, for one reason or another, has been shamefully ignorant of Belgian bluegrass, here is your opportunity to make amends'*. How can you resist that as a challenge?



Sunday 26th January at 5pm

CAMP 14 - TOTAL CONTROL ZONE

Director: Marc Wiese. Germany/South Korea 2012 (12A) 104 mins.
In Korean with English subtitles.

Can you imagine being born in a prison camp where the only crime your parents have committed was to disagree with the government? Stretch this imagination further, then, and think what you would be like 23 years later where this has been your only reality; where everyday you are forced to work long hours and can only dream of the luxury of a bowl of rice. You are unaware that other people do not live as you do. You have seen no books, indeed you can barely read or add up. Education has been the very minimum to allow you to carry out the slave labour you have done since you were 6 years old.

This was the world of Shin Donghyuk. Born into a North Korean political prison, he lived there all his life until he was 23, when he managed to escape. This film tells his story, using interviews with him where he lives now (in South Korea) and animated sequences to describe his life in the camp.

Shin Donghyuk is possibly the only person to have escaped from a North Korean camp (These camps are so large they can be seen from space), so the world press were keen to talk to him. He was taken to the USA and asked to speak out to help those still in the camps, but he is a very quiet man who found the spotlight too hard to take, especially as his experience had taught him that the only way to survive was to keep quiet and accept anything and everything. He left America and went to South Korea.

Some of the things he did as a prisoner seem horrific to us, but he had nothing to compare them against; to survive, he did what he was told, what he had to do - Marc Weise's documentary '*reveals a man broken by the knowledge that freedom has brought him*' - Anton Bitel, Film Forever. It will also reveal to many people the very existence of these camps; how this secret has been kept beggars belief. They have existed twice as long as the Soviet Gulags and about twelve times as long as the Nazi concentration camps. You will be amazed and horrified at Shin Donghyuk's story.



Sunday 2nd February at 5pm

SHORT TERM 12

Director: Destin Cretton. USA 2013 (15) 97 mins.

The story of young social workers in a half-way, foster house for troubled teenagers does not sound like the background for a popular film, especially when you realise it is made in the USA, not the UK...BUT popular it has been. Doing the tour of festivals this year, it has picked up several awards both for the film itself and the acting, and the Rotten Tomatoes scores from critics and audience are 98% and 94%. So what is the fuss about?



The film follows life in the care home, taking off after a new girl, Jayden, with some major problems, moves in. Run by 20-something year-olds - not much older than the kids they look after - the story of the carers mirrors that of the cared. Two of these carers - Grace and Mason - have the worst-kept secret relationship. Grace has problems of her own, which she has trouble talking about; why doesn't she take her own advice and unburden herself?

Not surprisingly, this is not a UK social-realist film with angst written all over it; the Americans like their pills with more sugar on. But the script get applause for avoiding too much sugar, leading us through the highs and lows of the life of these young people.

Although all the kids get their moments on screen the plot is based around Grace and Mason and it is Brie Larson, who plays Grace, who gets the loudest applause for her acting. Although she has been acting since she was 9, most of her parts have been on tv and in supporting roles. This is her first major part for which she has won major acclaim from the critics (*'Incredible'* - Charlotte O'Sullivan, Observer)

The writer/director is Hawaiian born Destin Cretton. This is his second film, and it has won him several awards, and high praise too. *'Short Term 12 is a miracle of a movie. Beautifully written and perfectly played, all of human life is here: the good, the bad, the messy and the uplifting'* - Ian Freer, Empire

He developed the script from his own short film of the same name, but it comes from his own experience as he once worked in a similar home.

Is it as good as the reviews and awards suggest? Maybe Michael Leader's overview on Film4 is more realistic - *'Somewhat slighter than the festival raves would have you expect, Destin Cretton's indie flick is nonetheless a wholly affecting, gently nuanced drama - and a portfolio piece for rising star Brie Larson'*. Let's see what we think.

Sunday 9th February at 5pm

GLORIA

Director: Sebastian Lelio. Chile 2013 (15) 109 mins.

In Spanish with English subtitles



Yes, we have another comedy; that's two in one season (and there is more to come)! If I tell you this one comes from Chile, from the same producers as 'No' that we saw last year, you might guess this one has a bit more bite.

Gloria (Paulina García) is a 58 years-young woman who has been divorced for 10 years. She spends her days at work or helping her adult children (though, maybe, she'd like to see more of them?), but she yearns for a fulfilling life of her own; just wait till she hits the discos and singles bars in the evenings! When she meets Rodolfo (Sergio Hernández), her fun streak really comes into its own.

Will love win through for them at this later time in life? Is it the real thing, or will their pasts come back to haunt them and spoil it for them? This is obviously a bigger problem still in Chile (where everyone has a past to forget), but does director Sebastian Lelio want to bring this out, or just show that life is always full of possibilities, no matter how old you are?

Whatever his meaning, the result is full of out and out fun along the way. The script was written with Paulina Garcia in mind, and she was given a free hand to change things she didn't like - her exuberant acting is possibly due to this. Her resulting performance is central to the film and wins her high praise from most critics.

If the story had been set in the UK it would probably be based around 'online dating' nowadays - nowhere near as photogenic as a disco - but the story of 'middle aged' love second time around is global and highly relevant to the modern world (take my word for it...). By making it a laugh out loud comedy, Lelio allows us to enjoy their fun between the more serious moments.

Not many comedies make the grade for the highest honours, but this one has been nominated as Chile's entry for the Best Foreign film at the Oscars; let's hope it does well there, and for us. As Matthew Turner says in View London, *'Gloria is a superbly made, sharply written and brilliantly acted comedy-drama that's both emotionally engaging and laugh-out-loud funny. Highly recommended'*

Sunday 16th February at 5pm

CHILD'S POSE (Pozitia copilului)

Director: Calin Peter Netzer. Romania 2013 (15) 112 mins.
In Romanian with English subtitles.



We seem to have an unintended theme this season; great acting from the female lead. *'Child's Pose'* is no exception. This Romanian noir thriller is lead by a universally acclaimed performance from Luminita Gheorghiu as Cornelia, who is the overbearing mother of 20-something Barbu, but is first and foremost a driven, successful architect who is not going to lose it all for anything; her place is at the top.

On the surface, the story is about a mother's love for her son and her desire to be central in his life even now he is grown up. Barbu is fighting for his independence at the same time.

When her son has a car accident, for which he may be to blame, she sets out to use her power and influence to sweep it under the carpet...

There are obvious parallels here with the corrupt state of Romania post their revolution. Director Calin Peter Netzer successfully weaves the gripping plot into this political background and the emotional minefield of the mother-son relationship.

'Netzer's film is about moral decline, but it's also about the survival instincts of the economic elites, always ready to channel their vast resources in order to overwhelm those underclass interlopers who might think of battering down the walls to their paradise. The intense final scenes of the film cement the fact that, despite his obvious mania, it's not Barbu who needs saving from himself, it's Cornelia' - David Jenkins, Little White Lies



Sunday 23rd February at 5pm

THE PATIENCE STONE

Director: Atiq Rahimi. Afghanistan 2013 (NC) 102 mins.

In Dari with English subtitles.

In Persian mythology, there is a magic stone which, when placed in front of a person, shields them from unhappiness, pain and suffering; the Patience Stone.

Somewhere in Afghanistan, or maybe elsewhere, in a country torn by war, a young woman is left alone with her badly wounded older husband; he is in a coma. Gradually, she starts to tell him of her problems, her suffering, her loneliness and her desires; she talks about their relationship, saying things she could never have said to him before. 'Why am I telling you this?', she asks him.

Directing this incredibly poetic film, French-Afghan Atiq Rahimi took it from his own powerful novel, with the help of veteran screenwriter Jean-Claude Carrier. The power on the screen comes once again this season from the leading (almost the only) actor - Golshifteh Farahani, gaining her enormous applause from the critics; *'It is a tour de force for the actress, needless to say. Iranian Golshifteh Farahani is wonderful in the role'* - Michael, Phillips, Chicago Tribune; *'...Farahani, who uses her eyes with all the power of the great silent stars. With the subtle shift of a few muscles, she can convey a world of thought behind those eyes'* - Hank Sartin, RogerEbert.com

Rahimi uses flashbacks to fill in some of the details in the film, but essentially he manages to tell the story of 'the woman's' life (she, like everyone else, is unnamed) simply by what she tells her husband. In doing this, he also gives us a history of a country's suffering. As Hank Sartin goes on to say in RogerEbert.com - *'The details of the woman's life are like a crash course in the sociology of a country living through turmoil, under the twin constraints of strict religion and a constant state of war'*.

So, a contender for our 'poetic film of the year', then... but there are a couple of events that might shock us too.



The 15th Keswick Film Festival

27th February - 2nd March 2014

Once again we hope you will all be at the Film Festival and find things you want to see. We are holding the prices the same as last year and the pass will be available for those of you who want to come to the opening party and see lots of great films.

As an extra bonus, 2014 is also the year of the Alhambra Cinema Centenary. To celebrate, there will be FREE films from each of the decades on show there (running through to Thursday 6th March - why not stay till then?) Our themes this year include 'Cannes in Keswick' and a Bangladesh special. We continue our productive relationship with the Keswick Peace and Human Rights group, we have our 'Best of Fests' and the Osprey Awards will again be given for the best short films submitted.

Our guests include Dame Janet Suzman and visiting director Charlie Catrall ('Titus') and producer Adam Dawtrey ('A Story of Children and Film'). We also hope to have our patron John Hurt with us once more.

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



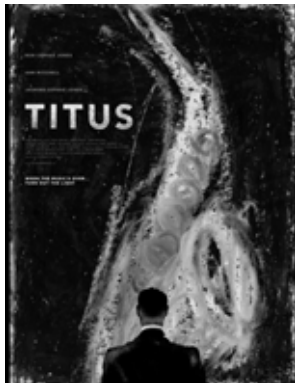
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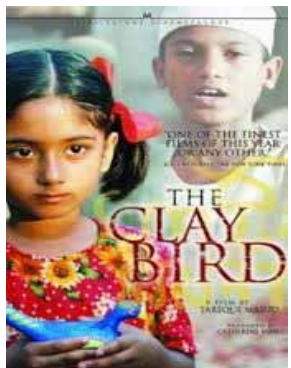
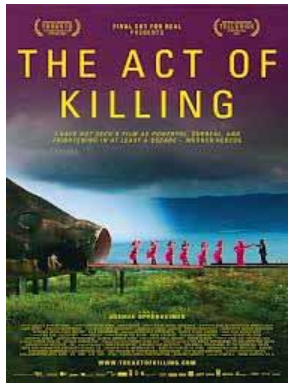
or buy online from the Theatre website via

www.keswickfilmfestival.org





2014 KESWICK FILM FESTIVAL SAMPLER



Sunday 9th March at 5.00pm

PRINCE AVALANCHE

Director: David Gordon Green USA 2013 (15) 94 mins.

We have this marked as our 'oddity of the season' film. Part wry comedy, part parable on the state of the world, part spiritual... maybe even a bit supernatural..? And, even stranger, it is not only a US remake of a very recent (2011) festival favourite, Icelandic film ('*Either Way*'), but one which '*proves far superior to the foreign-language original*' - Trevor Johnston, Sight and Sound. We thought of bringing you both films to compare and contrast, but decided against; a film too far, maybe.

The film brings us two guys whose job is to repaint the lines on local roads in the middle of nowhere, after a huge forest fire. Set in Texas in the 1980's, where a real fire took place, the scene is set for a US-style buddy comedy...or maybe a European-style journey in the Nuri Bilge Ceylan mould. Which road does it take? Here we need to pause and look at director David Gordon Green's past record. He started out in 2000 with '*George Washington*' which was very well received - he was compared to Terrence Malick - but he then gradually turned to action-comedy ('*Pineapple Express*', 2008) - which the critics weren't so keen on.

The success of '*Prince Avalanche*' seems to be that he has combined the two. Alvin and Lance go about their work swapping stories and problems as they go. Alvin is seemingly happy being alone in the wild, whilst Lance relishes the weekends when he can get back to town to party. The two argue, make-up and get drunk together. Behind this the fantastic blackened landscape looks almost otherworldly, and the occasional other characters that come down the road from time to time build the feeling of strangeness.

Does it work? Well only you can decide that, but Jonathan Robbins in Film Comment Magazine says '*The journey taken by Alvin and Lance has few plot points, but the film is remarkably gripping and rich*', whilst Tom Huddleston in Time Out simply states '*One of the most intriguing and thoughtful American films of the year*'. Trevor Johnston finishes his review with '*...this modest, unabashedly eccentric charmer winningly fuses both sides of Green's seemingly split cinematic personality*'



Sunday 16th March at 5pm

MICHAEL KOHLHAAS

Director: Arnaud des Pallières. France/Germany 2013 (15) 122 mins. In French with English subtitles



OK, we admit it; we saw Mads Mikkelsen was the star and couldn't resist it. After his amazing performances here last year in, first, 'A Royal Affair' and then in 'The Hunt' - two very different roles - we wanted to see him play the dashing hero.

This role isn't quite what it looks like though. Michael Kohlhaas is a Robin Hood-like creation, forced to fight back after facing unfairness and tragedy. So far, so good. But the key to this film is not the fight back, but the morality of this.

Kohlhaas is a well-to-do horse trader, plying his trade in the sixteenth century Cévennes mountains of central France. He comes to a bridge where a local Baron illegally takes two of his horses as a tax before allowing him to cross. What follows is Kohlhaas' attempts to get them back, first legally then by raising a small army to fight the local government. Is he justified, or just a terrorist? Should he worry more about the consequences, or is Right always worth fighting for?

Mikkelsen is ideally suited to this role, with his quiet power driving the action and reacting to the moral dilemmas. We also see a small role for Denis Lavant ('Holy Motors') as a preacher trying to talk Kohlhaas into stopping.

Arnaud des Pallières has made a few films before, but this one is the first to really get noticed. It was nominated for the Palme D'Or at Cannes (albeit with an outside chance of winning), but he may be one to watch in the future - 'Taking key influence from filmmakers such as Akira Kurosawa in its action, Ingmar Bergman's 'The Virgin Spring' (1960) in its setting and Andrei Tarkovsky in its satisfying depth, 'Michael Kohlhaas' is a sombre and brilliantly-realised period revenge drama, armed with a lurking muscularity' - John Bleasdale, CineVue.

Sunday 23rd March at 5pm

THE PATROL

Director: Tom Petch. UK 2013 (NC) 85 mins.



The Patrol is the first British feature film to look at the conflict in Afghanistan. It won the Jury prize for 'Film of the Festival' at the Raindance Festival in London this year. Set in Helmand Province, it follows an overextended British army patrol as they struggle to keep it together under increasingly tough conditions. The patrol is sent to protect an Afghan town against the Taliban. But with their forces stretched, tensions arise... Should Britain have gone in to Afghanistan in 2006? Were we there as 'part of a reconstruction effort'? The Patrol does not set out to judge the Army, rather the purpose of the mission.

Sunday 30th March at 5pm

FANNY

Director: Daniel Auteuil. France 2013 (PG) 102 mins.
In French with English subtitles.



We have a problem saying anything about this film, mainly because we don't want to spoil your viewing of 'Marius' at the start of the season. So - SPOILER ALERT - don't read this until after you have seen 'Marius'!

Marius has run away to sea, not realising that he has left Fanny pregnant. Left in the dishonourable position of being an unmarried mother and with no means of supporting the child, she is falling for the wooing of the older Panisse. Should she marry him, or hope for the return of Marius, the man she loves? Once again, Auteuil manages to mix drama and comedy to great effect. We will have to wait at least until the end of the summer to see what happens in the final part of the trilogy, 'César'. Enjoy your summer!

January

- Sunday 5th 5pm **Marius**
French, (12A) The young Marius meet Fanny, but will love be enough?
- Sunday 12th 5pm **Papadopoulos and Sons**
English, (15) From rags to riches and back again...with chips!
- Sunday 19th 5pm **Broken Circle Breakdown**
Flemish, (15) Bluegrass and tattoos - A bitter love story told in reverse
- Sunday 26th 5pm **Camp 14 - Total Control Zone**
Korean, (12A) Born a slave, but can he survive in the free world?

February

- Sunday 2nd 5pm **Short Term 12**
American, (15) Life and love in a foster home for troubled teens
- Sunday 9th 5pm **Gloria**
Spanish, (15) Life and love in Chile for the ageing singles
- Sunday 16th 5pm **Child's Pose**
Romanian, (15) Mother's love, ambition and wealth fight it out
- Sunday 23rd 5pm **The Patience Stone**
Dari, (NC) A repressed woman tells all to her comatose husband

Thursday 27th February - Sunday 2nd March

15th KESWICK FILM FESTIVAL



www.keswickfilmfestival.org

March

- Sunday 9th 5pm **Prince Avalanche**
American, (15) Two men, a long road and a bucket of paint
- Sunday 16th 5pm **Michael Kohlhaas**
French, (15) Mads Mikkelsen leads as a 16th century Robin Hood
- Sunday 23rd 5pm **The Patrol**
English, (NC) An English troop fight the Taliban in Helmand
- Sunday 30th 5pm **Fanny**
French, (PG) Part two of the trilogy of Marius and Fanny



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