



KESWICK

Film Festival

FESTIVAL BROCHURE

27 FEBRUARY-2 MARCH 2014 | KESWICKFILMFESTIVAL.ORG



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WELCOME

THE 15TH KESWICK FILM FESTIVAL

27 FEBRUARY – 2 MARCH 2014

What a great programme David, our programmer has put together this year. And lots of the committee have been inputting to the planning of this year's event. Thanks to them and to all our great sponsors. Again we have over 30 of the best of film with some interesting themes. We have lighter offerings to start and end the Festival than some years, but this is balanced by serious, thought-provoking films and speakers.

And in bringing you something new each year, we are repeating the fantastic closing film *We Are the Best* on Friday afternoon for those of you who complain at having to go home early. So come early and catch it on Friday. And of course there's 100 years of the Alhambra to celebrate with films from each of the last 10 decades.

Ann Martin,
Festival Director

I am delighted to welcome Dame Janet Suzman to Keswick. I am writing this on the day Nelson Mandela has died and the week she has starred in a Radio 4 play. It seems particularly appropriate to open with a South African film. We also will be welcoming newcomer director Charlie Cattrall. His film *Titus* and the opening *Felix* are both in part about the power of music.



THIS YEAR'S THEMES



CANNES IN KESWICK

Imagine the limousines gunning along the Corniche from Grange down to Portinscale...

On a fleet of Sunseeker motor yachts moored at Nichol End it's party time for the cigar-chomping executives, the exotic stars and the glamorous hangers on, in Keswick to wheel and deal, the *crème de la crème* of international movie land.

The paparazzi hustling for boats at the launch landings to get closer to that intimate exclusive shot and piling out of the Square Orange to catch the frocks and smiles on the red carpet outside the Alhambra.

Meanwhile, holed up in the Studio at Theatre by the Lake, Steven Spielberg and his Festival Jury defend their decision to give prizes to films containing extreme violence (*A Touch of Sin*, *Heli*) or explicit sex (*Blue is the Warmest Colour*).

And out in the Market Square the world's press try desperately to broadcast the controversy over that elusive mobile phone signal.

...Cannes 2013 comes to Keswick!



BEST OF THE FESTS

Couldn't get to Berlin or Woodstock this year? Well, we have selected seven films that have impressed and entertained festival audiences there and at many other film festivals around the world including Cambridge, Florida, Israel, Moscow, Reykjavik, Thessalonica, Tokyo, Venice, and Zurich.

Best of the Fests is a regular and popular theme at Keswick. This year's selection covers: the emotional damage and aftermath of brutal civil war (*Circles*); a sympathetic portrait of an insulated culture (*Fill the Void*); a moving testament to the power of friendship (*The Golden Dream*); a celebration of youth, friendship and rebellion (*We are the Best*); a gentle comedy (*A Magnificent Haunting*); a beguiling quest steeped in history (*The Forgotten Kingdom*); and, a chilling historical drama (*Wakolda*)



HOMAGE TO DAME JANET SUZMAN

As a tribute to our special guest, Dame Janet Suzman, we are taking the opportunity to show two films from her illustrious past, *Nicholas and Alexandra* (for which she received a Best Actress nomination, to go with the film's Best Picture nomination) and the enigmatic *The Draughtsman's Contract*.

These will complement the joyous opening film that is *Felix*, her latest film.



BANGLADESHI ARTHOUSE

There is more to films from the sub-continent than Bollywood! Our four Bangladeshi films come from two directors:

Tareque Masud (*The Clay Bird* and *Runway*) became known as the 'Cinema Feriwalla' from touring remote towns and villages with a mobile projection unit. His films have been contenders for the Foreign Language Oscar and *The Clay Bird* won the Critics' Prize at Cannes.

Another international award-winner and key exemplar of Bangladesh's new wave cinema movement is Mostofar Sarwar Farooki (*Third Person Singular Number* and *Television*) His films explore the tensions between modern and traditional attitudes in this fast developing country.



UK TALENT

Not only does the Osprey Competition give the opportunity to showcase new film makers, our UK Talent theme brings us the work of new Directors such as Charlie Cattrall (*Titus*), Dan Hartley (*Lad: A Yorkshire Story*) and Erik Knudsen (*The Raven on the Jetty*). Featuring Jazz and northern landscapes (themes close to the heart of Keswick); this trio of films will be accompanied by Directors and Cast Members.



DOCUMENTARIES

Our documentaries this year are an eclectic mix that will both chill and thrill and charm and dazzle.

Our Partnership with the Keswick Peace and Human Rights Group brings us filming from within Burma (*They Call it Myanmar*) and Palestine (*5 Broken Cameras*) both with a post screening discussion. *The Act of Killing* (the Sight and Sound Film of the Year) recalls a dark time in Indonesia's history, albeit with a cinematic twist.

With the Calvert Trust, we have a charity screening of *The Crash Reel*, highlighting thrills and spills of Olympic Snowboarding and the fine margins within which the competitors operate.

At Rheged, the Imax screen will be used to full advantage with *iVivan las Antipodas!*, literally criss-crossing the earth and *Blackfish*, a recent release which is already making waves of its own.

The Documentary strand is nicely completed by *A Story of Children and Film* making a lie of the old adage that you should never work with children and animals.



ALHAMBRA CENTENARY

On 22nd January 1914, the Keswick Alhambra Cinema opened its doors for the first time.

An 'excellent audience' arrived for a screening of *Quo Vadis*; however all did not go according to plan. Due to 'some slight defect in the apparatus' the screening was abandoned and with Keswick still served by the railway, the necessary part was secured, post-haste, later that day.

On the afternoon of Friday 23rd, the picture was shown with "a fair amount of success. The last three parts - which are superb from a spectacular point of view - being shown with capital clearness" according to the West Cumberland Times that weekend.

No doubt the proprietor, Mr H T Pape was suitably relieved but cannot have imagined that after this inauspicious beginning, the Alhambra Cinema would survive for the next century. During that time it has continued to entertain local people and provide a warm, dry refuge for visitors when the rains came.

It has adapted to keep pace with technological change – silent to sound, black and white to colour, to cinemascope and latterly to digital.

It has seen off the bingo revolution, the rise of multiplexes, videos, DVDs and film on demand and still brings the best of commercial and independent cinema to the town and its visitors.

To celebrate this marvellous centenary, the Keswick Film Club and the Alhambra are screening the best films of each decade during the Festival and following week.

But how to choose one film to represent an entire decade?

Chaplin or Keaton? *Citizen Kane* or *Casablanca*?

We will never all agree but over the course of the Festival and the following week, you will have the opportunity to see some iconic films on the big screen - as they were meant to be seen!

Films showing after the Festival are: *Vertigo* (Monday 17.00); *Lawrence of Arabia* (Monday 19.30); *The Godfather parts 1 & 2* (Tuesday 16.30 and 20.00); *Cinema Paradiso* (Wednesday 17.00); *Jurassic Park* (Wednesday 20.15); *Shrek* (Thursday 17.00) and to finish, the film that launched the new era in the Alhambra's ownership, *Best Exotic Marigold Hotel* (Thursday 20.00)

All at the Alhambra – naturally!

Over the course of the Festival look out for screenings of the documentary, produced by the Film Club and the Alhambra, which tells the tale of 100 years of cinema in Keswick.

OUR GUESTS

JOHN HURT

Our Patron

He has been busy since we saw him last year, no sign of slowing down for the Doctor. That (*Doctor Who*) is probably his best known activity since last February. Not his favourite though if the reports are to be believed. But he has also been involved in a number of major films including *Snowpiercer*, currently locked in dispute about its release in the UK, *Only Lovers Left Alive* and *Hercules* as well as some short films and TV.

DAME JANET SUZMAN

In Conversation, Saturday 12.30pm Main House

Born in South Africa, Dame Janet made her name at the Royal Shakespeare Company in the 1960s. She went on to have a distinguished career on stage and screen, including an Oscar-nominated performance in the 1971 film *Nicholas and Alexandra*, and appeared in many British television productions, including *The Singing Detective*, *Clayhanger* and many more. We will be showing *Nicholas and Alexandra*, *The Draughtsman's Contract* and the new *Felix* but she also worked in films with Fellini and Marlon Brando. Recently appearing at the fringe with the play *Solomon and Marion* which got great reviews we are delighted to welcome her.

CHARLIE CATTRALL

Q&A (*Titus*), Fri 18.00, Theatre

Charlie Cattrall trained at the Guildhall School of Music and Drama but had a love of film and of jazz as well as an interest in performing on stage. A friendship formed more than 10 years ago with actor Ron Cephas Jones which covered acting, jazz, visits to Harlem and many other topics, culminated in the idea for *Titus*. Selected for showing at the Film Festival in Dinard it won the Audience Award. We are delighted that Charlie can come to Keswick to introduce the film.

ERIK KNUDSEN

Q&A (*Raven on the Jetty*) Sun 13.30, Studio

Erik Knudsen is Professor of Film Practice at the University of Salford in Manchester, UK. Academic and practitioner, he has produced and directed feature films and documentaries as well as commissions for Channel 4 TV and the Danish National Film Board. His film *The Raven on the Jetty* is filmed around the Lake District and we are delighted to be showing it. One Day Films, his company, has a fascinating blog of videos showing the 30 stages of production.

ADAM DAWTREY

Q&A (*A Story of Children and Film*), Sun 16.00, Studio

Adam Dawtreay is a film journalist and producer based in Scotland. He was European Editor of *Variety* 1993–2008 and is a frequent contributor on film to *The Guardian*. His documentary, *A Story of Children and Film* scored a rare five stars from Peter Bradshaw who found it “one of the most beguiling events at Cannes ... a treat”.

DAN HARTLEY

Q&A (*Lad: A Yorkshire Story*) Sun 11.00am, Studio

Dan has a long pedigree behind the cameras having worked on the *Harry Potter* movies and other major releases. He is now writing, directing and producing his own material and *Lad: A Yorkshire Story* is his first full length feature.

KESWICK PEACE AND HUMAN RIGHTS GROUP SPEAKERS

Our collaboration with the Keswick Peace and Human Rights Group continues this year with two films set in Burma and Palestine, described in more detail in the Documentaries Theme.

Sat 10.00, Main House

After the screening of *They Call it Myanmar: Lifting the Veil*, we welcome speakers from the Burma Campaign, who have spoken at previous plays and readings concerning Burma. Founded in 1991 they continue to play a leading role in raising awareness about the situation in Burma, and in pressuring the international community to take action in support of its people.

Sun 10.30, Main House

We welcome back Mohammed Mukulmar to the Festival, to lead a discussion after *5 Broken Cameras*. Mohammed is a Gazan, now residing in the UK. He is a psychotherapist who worked for 10 years with Palestinian victims of the military occupation in Gaza and now is the chairman of a small UK-based charity promoting mental health and human rights in Palestine.



FILMS AND EVENTS

THE CLAY BIRD
SUNDAY 10.30, STUDIO

KEY



Q&A / GUEST INTRODUCTION



CANNES IN KESWICK



BEST OF THE FESTS



HOMAGE TO DAME JANET SUZMAN



UK TALENT



BANGLADESHI ARTHOUSE



DOCUMENTARIES



ALHAMBRA CENTENARY



18.30, Theatre
Opening Party

Free to all Pass Holders

The opening night party is a fixture at the Keswick Film Festival and as ever, there will be the opportunity for pass holders and invited guests to get in the mood for a fantastic opening film, whilst enjoying fine food and a glass of something good.

Please support our food sponsors during your visit to the Festival over the course of the weekend. (See page 39)



JS

20.00, Theatre
Felix

(PG) 97 mins, Roberta Durrant, S. Africa, 2013

"Billy Elliot with a saxophone meets Buena Vista Social Club in Cape Town" summarises this vibrant film to kick off the 15th Festival. It is the latest film from our special guest, Dame Janet Suzman.

Felix's father used to play in the hottest jazz band in the Cape but his untimely death meant that his mother bans the Devil's Music from the home.

At age 13, Felix starts to discover not only his musical roots but his own hitherto untapped talent.

"You won't be able to resist Felix's upbeat tempo, jolly disposition, feel-good music, sharp-witted script and spirited underdog story." – Stephen Aspeling

Thanks to Penguin Films



FRI
28
FEBRUARY

WE ARE THE BEST
15.30, STUDIO (ALSO SHOWING SUNDAY)



100

12.15, Alhambra

Quo Vadis

166 mins, Mervyn Leroy/Anthony Mann, USA, 1951

It may be the remake but the original version of *Quo Vadis* was the first film screened at the Alhambra. An opportunity then to see one of the true milestones of the cinema.

Thanks to Hollywood Classics



13.00, Theatre

Third Person Singular Number

124 mins, Mostofa Sarwar Farooki, Bangladesh, 2009

Acclaimed as a Bangladeshi Film that avoids traditional stereotypes and presents its characters as rounded – perhaps even flawed, *Third Person Singular Number* is a thoroughly modern, stylistically-assured story of a young woman (in a career making role from Numrat Imroz Tisha as Ruba) negotiating independence in a society unwilling to grant single females a place of their own.

Thanks to Mostofa Sarwar Farooki



15.30, Theatre

The Act of Killing

(15) 115 mins, Joshua Oppenheimer, Denmark, 2012

The Act of Killing boasts Werner Herzog as an Executive Producer and reflects on Indonesia's troubled past, when death squads took part in an anti-communist purge.

The film brings together some of the leaders of those death squads to speak about their actions and recreate events in the style of Hollywood movies.

A bizarre concept? Maybe, but "the scenes of casual reminiscing by these men, are quite emotionally draining to watch and hear play out" (Markus Robison IMDB) He goes on to say:

"We [as audience members] maintain hope that the subjects [the former death squad leaders] will undergo a change of heart and see the errors in their ways; even though this "hope" is a candle which becomes dimmer as the documentary nears its finale."

Thanks to Dogwoof



15.30, Studio

We Are the Best (Vi ar bast)

102 mins, Lukas Moodysson, Sweden, 2013

Adapted from the graphic novel *Never Goodnight* by the director's wife Coco Moodysson, the film takes place in Stockholm in 1982. It portrays the lives of three girls between twelve and thirteen years of age: Bobo, Klara and Hedvig. Ignored by their parents and considered strange by other people, the trio decides to start a punk band (something that only boys are doing at the time) despite agreeing that punk is dead!

"A joyous celebration of youth, friendship and rebellion" – Time Out

Winner: Grand Prix, Tokyo FF (2013); Audience Award, Reykjavik IFF (2013)

Also being screened on Sunday to close the Festival

Thanks to Metrodome



16.00, Alhambra

The Gold Rush

95 mins, Charles Chaplin, USA, 1925

At the time he was arguably the world's best known and loved actor. This is cinematic gold from beginning to end. And, seeing it on the big screen is a rare opportunity not to be missed.



18.00, Theatre

Titus

94 mins, Charlie Catrall, UK, 2013

Titus is the story of a virtuoso African-American jazz musician whose damaged soul has brought him to the status of a nobody.

Living in London, far from home, he's wasting away, estranged from his one true love – his vintage alto sax. All hope looks lost until a visitor arrives, Jessica, the daughter he abandoned as a baby.

Over the course of a day and a night together, old demons are laid to rest and new ones are stirred and for one last time the future is back in Titus' hands.

Titus has been lauded and applauded at a number of Festivals, including the Audience Award at Dinard and we welcome Director Charlie Catrall to host this screening.

Thanks to the Director, Charlie Catrall



JS

18.00, Studio

The Draughtsman's Contract

(15) 108 mins, Peter Greenaway, UK, 1982

Peter Greenaway's sumptuous visual feast is shown as part of the Janet Suzman retrospective. Witty, clever, bizarre, complex, tantalising – a true cult movie.

Not forgetting the soaring soundtrack from Michael Nyman, this opportunity to see (and hear) *The Draughtsman's Contract* again on the big screen is not to be missed.

'I have never seen a film like it' – Roger Ebert

Thanks to BFI



18.30, Alhambra

Fill the Void (Lemale et ha'hahal)

(U) 90 mins, Rama Burshtein, Israel, 2012

Written and directed by Rama Burshtein who became the first Orthodox Jewish woman to direct a film intended to be viewed outside of the Orthodox community. It focuses on life among the Haredi Jewish community in Tel Aviv. An 18 year old girl is pressured by her mother to marry her deceased older sister's husband following the death of her sister in childbirth.

Graceful, complex, and beautifully layered, the film offers a sympathetic portrait of an insulated culture by exploring universal themes.

Winner, seven Israeli Academy Awards (2012)
Winner, Best Actress Award (Hades Yaron), Venice FF (2012)

Thanks to Artificial Eye



20.30, Theatre

A Touch of Sin (Tian zhu ding)

(15) 133 mins, Zhangke Jia, China, 2013

Inspired by four shocking, allegedly true, events that forced the world's fastest growing economy into a period of self-examination, written and directed by master filmmaker Jia Zhangke (*The World, Still Life*), this daring, poetic and grand-scale film focuses on four characters, each living in different provinces of China, who are driven to violent ends.

"The violence hangs over the film like a haze: gunshot wounds to the face, ugly and very real-looking fist fights. This is a bitter, jagged, disaffected drama, pessimistic about China, pessimistic about the whole world." – Peter Bradshaw, The Guardian

Director/Writer Jia won the 2013 Cannes Film Festival award for Best Screenplay.

Thanks to Arrow Films



20.30, Alhambra

The Golden Dream (La jaula de oro)

(15) 102 mins, Diego Quemada-Díez, Guatemala/Spain/Mexico, 2013

A group of Guatemalan teenagers are ill prepared for the precarious journey that takes them from their native country to what they hope will be a bright new life in the United States. Diego Quemada-Díez's debut feature draws on outstanding performances from his young, nonprofessional cast.

"The film succeeds as both a gritty, uncompromising portrait of the teenagers' travels and a moving, eloquent testament to the power of friendship and camaraderie in the most testing of circumstances." – London FF

Winner, Un Certain Regard, Talent Prize, Cannes 2013. Winner, Best Film: Mar del Plata, Zurich, Thessalonica FF (all 2013)

Thanks to Peccadillo Pictures



RUNWAY
18:00, STUDIO



Q&A *i*

10.00, Theatre

They Call it Myanmar: Lifting the Veil

84 mins, Robert H Liebermann, USA, 2012

Billed as "A Portrait of the people of Burma", *They Call it Myanmar* speaks to ordinary Burmese citizens about life in their country under a regime so oppressive that only few faces are made visible to the camera, for fear of reprisal. Indeed, some of the production crew remain as 'Anonymous'!

One face that is shown is that of Aung Sang Suu Kyi who is eloquent in expressing her frustrations and hopes for her country.

"A sad and sobering glimpse at a stoic and long-suffering land... The Director Robert H Lieberman manages to capture the country's beauty, along with the proud perseverance of its people." – Washington Post

Followed by a discussion with guests from the Burma Campaign

Thanks to PhotoSynthesis Productions



100

10.30, Alhambra

Gone with the Wind

(PG) 238 mins, Victor Fleming/George Cukor, USA, 1939

Dominated the 1939 Oscars, winning 8, and has become a thing of legend. 1939 is now seen as the year Hollywood peaked. Just research the other films that were made that year and you can see why; and this is the best. Your chance to relive the spectacle as it was meant to be seen.

There will be an interval.



i

11.15, Rheged

¡Vivan las Antipodas!

(U) 108 mins, Victor Kossakovsky, Argentina, 2011

A brightly original and, for once, entirely positive take on the planet Earth, *¡Vivan las Antipodas!* is a standout documentary with the curious premise that, given the ocean mass, only a few inhabited places are exactly opposite each other on this planet, like Argentina and Shanghai, or Hawaii and Botswana. This exquisitely shot and produced travelogue compares not just places but the people, flora and fauna that are “upside down” from one another. Hypnotic travelling shots and twisted perspectives add another feather in the cap of prize-winning Russian cameraman and director Victor Kossakovsky.

“By the end of the film, the Earth is criss-crossed with mini-narratives that give a sense of the grand family of human beings and, overall, how beautiful and varied our world is” – Hollywood Reporter.

Thanks to Filmhouse Releasing



Q&A JS

12.30, Theatre

Dame Janet Suzman in Conversation

A Q&A about her life in Theatre and Film

14.00, Theatre

Nicholas and Alexandra

(PG) 189 mins, Franklin J Schaffner, USA, 1971

An “intimate epic” (Variety) chronicling a pivotal period in 20th century history, *Nicholas and Alexandra* tells the story of the last years of the Romanov dynasty. As the ruling family clings on to absolute power, the world heads on course for war and the Bolshevik revolution gathers pace. Faced with difficult decisions, Empress Alexandra (for which role Dame Janet Suzman received a Best Actress nomination) relies increasingly on the advice of Rasputin, further alienating supporters and enemies alike.

Thanks to Filmbank



i

13.30, Rheged

Blackfish

(15) 83 mins, Gabriella Cowperthwaite, USA, 2013

It's a story that begins with a violent death at the SeaWorld aquatic park in Orlando, Florida. One of the park's most experienced trainers, was dragged into the water, mauled and killed by Tilikum, a 5000-kg orca whale she had been working with for years. A lawsuit, brought by the US Occupational Safety and Health Administration, followed and private video footage recorded by hidden cameras that SeaWorld had installed in its grounds and pools was made public. It is this footage that gives Gabriela Cowperthwaite's documentary such a charge.

There's no denying *Blackfish* is a powerful documentary. Focusing on the mistreatment of orcas by SeaWorld and other such parks for human entertainment, the captivity of these animals is something that needs to continually be addressed.

Thanks to Dogwoof



15.30, Alhambra

Osprey Short Film Competition

120 mins

The Osprey Short Film Awards return again this year, highlighting the work of film-makers from Cumbria and its surrounding counties, Northumberland, Dumfries and Galloway and the Borders.

Shortlisted films from both Open and Under 18 categories will be screened and the afternoon promises to be yet another fascinating and entertaining glimpse of the work of the feature film-makers of tomorrow.



17.45, Theatre

The Forgotten Kingdom

96 mins, Andrew Mudges, USA/S. Africa/Lesotho, 2013

The mountainous scenery of Lesotho provides the canvas for a profoundly visual story, which tells the tale of Atang: making a pilgrimage from the bustle of Johannesburg to his native Lesotho to bury his father. There, Atang is reunited with childhood friend Dineo, with whom he discovers a romantic spark. But her disapproving father sends Atang back to Jo'burg. Resolving to win her back, Atang enlists the help of a young orphan boy.

"The first film ever to be produced in Lesotho, this is a beguiling quest steeped in the history and culture of the Basotho people." – Cambridge FF

Winner, Audience Award: Cambridge, Florida, Ashland, Sarasota, and Woodstock FF (all 2013).

Thanks to The Little Film Company



18.00, Studio

Runway

90 mins, Tareque Masud, Bangladesh, 2010

Runway centres on young Rahul who lives with his family in a small hut next to the runway of the international airport. His mother struggles to support the family by selling milk from a cow bought with a micro credit loan and his sister works long hours in a garment factory.

What happens when the disaffected Rahul meets someone who he thinks has it all?

This is the final film of acclaimed director, Tareque Masud, before his tragic death in 2011.

Thanks to Catherine Masud



18.00, Alhambra

Wakolda (The German Doctor)

(15) 93 mins, Lucía Puenzo, Argentina, 2013

Patagonia, 1960. An Argentinean family meets a mysterious German physician on their way to opening a lodging house by the Nahuel Huapi lake. The encounter with the family reawakens the man's obsession with purity and perfection. Everyone is gradually won over by this charismatic man, by his elegant manners, his scientific knowledge and his money, until they discover his real identity.

Based on Lucía Puenzo's novel, the story follows Josef Mengele, the 'Angel of Death,' a German SS officer and a physician at the Auschwitz concentration camp, in the years he spent 'hiding' in South America following his escape from Germany.

18 award nominations including Un Certain Regard, Cannes 2013

Thanks to Peccadillo Pictures



20.00, Theatre

The Crash Reel

(12A) 108 mins, Lucy Walker, USA, 2013

Not the typical Sports Documentary, *The Crash Reels* charts the journey of Olympic Snowboard medal contender Kevin Pearce, as he recovers physically and emotionally from a crash in practice that left him in a coma for 6 days.

Lucy Walker's film looks at the pressure on athletes to push the envelope in attempting ever more spectacular moves and the rivalry between competitors who are literally on the edge.

"Don't be put off by the jock-ish 'extreme sports' subject matter, this is an insightful, deeply affecting journey of emotional discovery beyond the thrill of speed and the roar of the crowd." – Trevor Johnston, Time Out

This film is being shown in conjunction with The Calvert Trust and with thanks to Soda Pictures



20.00, Studio

Like Father, Like Son (Soshite chichi ni naru)

(PG) 120 mins, Hirokazu Kore-eda, Japan, 2013

Kore-eda's last film *I Wish* was a highlight of last year's KFF. His piercing new film starts from a conundrum: what if it were discovered, six years after the event, that a hospital had inadvertently swapped two male babies and given them to the wrong parents? Despite marked differences in class, temperament and approaches to parenting, the Nonomiya and Saiki couples respond to this bombshell by exchanging their sons.

"Kore-eda's facility for casting and directing young performers is spine-tingling; watching these children as they watch their parents is utterly mesmerizing. A deceptively rich and rewarding drama, small of gesture, huge of heart." – Mark Kermode

Thanks to Arrow Films



20.00, Alhambra

Blue Is the Warmest Colour (La vie d'Adèle)

(18) 179 mins, Abdellatif Kechiche, France, 2013

Based upon Julie Maroh's award winning graphic novel *La vie d'Adèle, Blue is the Warmest Colour* follows the tumultuous relationship of student Adèle (Adèle Exarchopoulos) and Emma, a young woman with blue hair (Léa Seydoux), both of whom are struggling to establish their own identity, as they emerge painfully into adulthood. An epic and erotic love story the film includes extended and explicit sex scenes.

"An extraordinary, prolonged popping-candy explosion of pleasure, sadness, anger, lust and hope, and contained within it – although only just – are the two best performances of the [Cannes] festival" – Robbie Collin, The Daily Telegraph

Thanks to Artificial Eye





10.30, Theatre

5 Broken Cameras

(15) 94 mins, Emad Burnat, Guy Davidi, Palestine, 2011

Nominated for the Best Foreign Film Academy Award in 2012, *5 Broken Cameras* was filmed over 5 years and the title refers to the five cameras that were smashed during that time.

Emad Burnat is a Palestinian who bought his first camera to film his son growing up. Gradually, as the Israeli Army's security measures impact more strongly on his village the camera and the films he makes take on a more significant purpose.

5 Broken Cameras is a polemical work and in no sense analytical. It presents with overwhelming power a case of injustice on a massive scale, and gives us a direct experience of what it's like to be on the receiving end of oppression and dispossession.

Discussion after the film with Mohammed Mukulmar

Thanks to Verve



11.00, Studio

Lad: A Yorkshire Story

(12A) 88 mins, Dan Hartley, UK, 2013

When Tom Proctor's dad dies his world falls apart; his brother joins the army, his mum is threatened with eviction and Tom gets into trouble with the police.

Tom's life is turned around however when he's paired up with park ranger Al Thorpe in this enchanting coming-of-age story set in the stunning Yorkshire Dales.

We hope that the Director, Dan Hartley, will be able to attend and host this screening.

Thanks to Roguerunner



11.00, Alhambra

Casablanca

(U) 102 mins, Michael Curtiz, USA, 1942

Chosen ahead of *Citizen Kane* to represent the '40s. Why? Many would argue quite simply because this is the better film. If you think you have seen it all by watching it on television do yourself a favour and come to see the true magical spectacle that is *Casablanca*.



13.30, Theatre

Circles (Krugovi)

112 mins, Srdan Golubovi, Serbia, 2013

Based on a true story in the midst of the war in 1993, a young Bosnian soldier intervenes to save the life of a Muslim shopkeeper and the film jumps ahead 12 years to examine the consequences of that (tragic and heroic) act for the five people most closely affected.

A straightforward and ultimately moving film about the damage done to people's soul from the hostilities that racked the region for years, dealing with the emotional baggage and the aftermath of fighting. The pace is deliberate and the film simmers rather than explodes and with top-notch performances and traditional craft this is an appealing entry on the festival circuit. (Sundance)

Winner, Prize of the Ecumenical Jury, Berlin Winner, Grand Prix, CinEast Festival (2013)

Thanks to Memento Films



13.30, Studio

The Raven on the Jetty

88 mins, Erik Knudsen, UK, 2013

On his 9th birthday, Thomas travels with his mother to visit his estranged father who, since an acrimonious divorce, has abandoned urban living in favour of an isolated rural life in the Lake District.

As a digital native city boy, Thomas's encounter with the natural world, and his gradual understanding of the pivotal connection he provides for his, ultimately, lonely parents, leads to realisation and discovery. There are things his parents don't know about each other that only he can reveal. Perhaps he has the power and the means to change everything.

For this screening, hosted by Director Erik Knudsen, we hope to welcome members of the cast as well as one very special star.

Thanks to One Day Films



13.30, Alhambra

Television

106 mins, Mostofar Sarwar Farooki, Bangladesh, 2012

Television is set in an isolated Bangladeshi Village where the devout community leader has banned the dreaded box. The film is a nicely underplayed comedy of manners and has been selected as an entry in Best Foreign Language film category for the 2014 Oscars

Thanks to the Director Mostofar Sarwar Farooki



16.00, Studio

A Story of Children and Film

(PG) 101 mins, Mark Cousins, UK, 2013

Peter Bradshaw describes this film perfectly: "Mark Cousins's personal cine-essay about children on film is entirely distinctive, sometimes eccentric, always brilliant: a mosaic of clips, images and moments chosen with flair and grace, both from familiar sources and from the neglected riches of cinema around the world. Without condescension or cynicism, Cousins offers us his own humanist idealism, as refreshing as a glass of iced water."

We hope to have Producer, Adam Dawtrey, on hand to explain more about all the film snippets that you will see and doubtless will want to see even more of.

Thanks to Dogwoof



18.15, Theatre

A Magnificent Haunting

(15) 105 mins, Ferzan Ozpetek, Italy, 2012

Aspiring actor Pietro (Elio Germano) can't believe his luck when he bags his dream Rome apartment. It's already occupied by the ghosts of a theatrical troupe who vanished during WW2. A gentle comedy about a gay man's attachment to old-school notions of romance, Ferzan Ozpetek's film is reminiscent of Woody Allen at his most whimsical. Nothing happens that's overly dramatic – even the tragedy is treated lightly – but the amiability is infectious.

"It coasts on its charm so much that Ozpetek doesn't even bother resolving half of his subplots." – Total Film

Winner, Audience Award, Moscow FF (2012)
Winner, Best Actor and Best Supporting Actress, Italian Golden Globe (2012).

Thanks to Peccadillo Pictures



18.30, Studio

The Clay Bird

(PG) 95 mins, Tareque Masud, Bangladesh, 2002

The second film of the Festival set around the liberation struggle; this was the first-time feature from the husband-and-wife team of Tareque and Catherine Masud.

Young Anu is subject to his father's fundamental Islamic religious belief whilst his uncle is active in the political movement for reform and change. A young boy faces life when all around him is change.

"It is quietly superb film-making, and Masud makes it look as easy as breathing... *The Clay Bird* has marvellous humour and flair, and compassion for children's sadness and their resilience in the face of life's trials. It is one of the films of the year." – Peter Bradshaw

Thanks to Catherine Masud



18.30, Alhambra

Heli

(18) 105 mins, Amat Escalante, Mexico, 2013

Heli tells the story of the titular protagonist (Armando Espitia), a seventeen-year-old boy living with his wife (Linda González) and his sister, Estela (Andrea Vergara). The film follows the arcs of these characters and Estela's boyfriend (Juan Eduardo Palacios) as they struggle with drugs, violence, and corruption. Their plight appears to be hopeless since it's almost impossible to tell the difference between drug dealers, police and soldiers.

"The movie is, shocking and dispiriting, and one assumes this was Escalante's intention: to testify, unflinchingly, to the horrors of his country's drug war. A damning indictment of contemporary Mexico." – IMDB

Please note that there is one scene of sadistic violence and you need to be prepared to be shocked.

Thanks to Network Releasing



20.30, Alhambra

We Are the Best (Vi ar bast)

102 mins, Lukas Moodysson, Sweden, 2013

Adapted from the graphic novel *Never Goodnight* by the director's wife Coco Moodysson, the film takes place in Stockholm in 1982. It portrays the lives of three girls between twelve and thirteen years of age: Bobo, Klara and Hedvig. Ignored by their parents and considered strange by other people, the trio decides to start a punk band (something that only boys are doing at the time) despite agreeing that punk is dead!

"A joyous celebration of youth, friendship and rebellion" – Time Out

Winner: Grand Prix, Tokyo FF (2013); Audience Award, Reykjavik IFF (2013)

Also being screened at 15.30 on Friday

Thanks to Metrodome



Each year at the festival we celebrate local film-making by showing a selection of short films with a Cumbrian connection. A panel of judges selects the best of these films and rewards the talented film-makers with the prestigious Osprey Awards.

For more details about the 2014 awards see page 23. For 2015 entries visit www.keswickfilmfestival.org

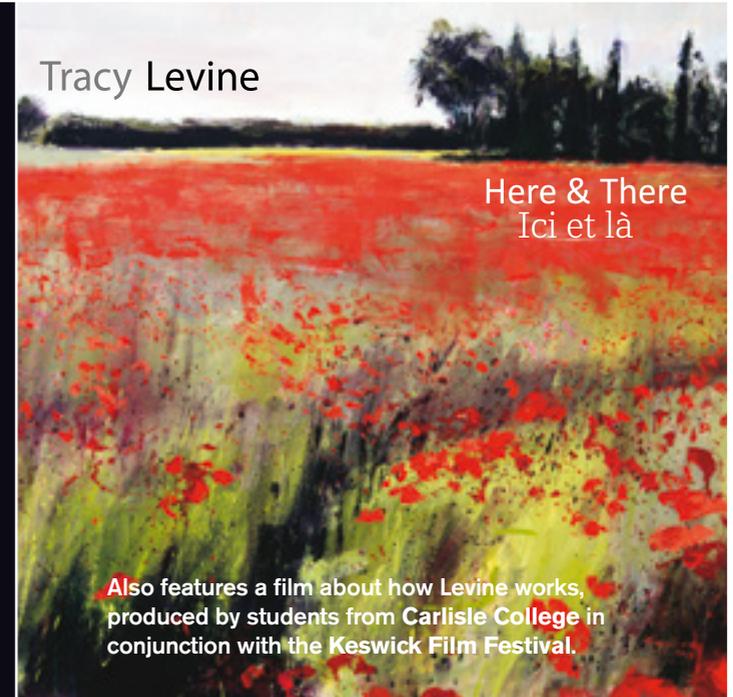
2014
OSPREY
Short Film Awards

Tracy Levine

9th February to 9th March 2014
A major solo exhibition that reveals a long-awaited series of Levine's Dales paintings, contrasting with a series of recent work from South West France
www.tracylevine.co.uk

Admission free
Open 10.30am to 4.30pm Daily
Gallery at Rheged

Rheged, Penrith
Cumbria CA11 0DQ
www.rheged.com



Here & There
Ici et là

Also features a film about how Levine works, produced by students from Carlisle College in conjunction with the Keswick Film Festival.

RHEGED

CENTRE



GALLERIES • CINEMA • FAMILY FUN • CAFES • SHOPS • EVENTS

Housed under a unique grass roof, Rheged has something for everyone. Enjoy family activities from 3D films, pottery painting and play areas to children's events. Our individual shops offer

everything from outdoor clothing to collections from joules, noa noa and seasalt. Find artisan food and drink, toys, books, cards and even a beauty spa plus regular, seasonal fairs and

festivals. Time for food? have a bite to eat in one of our cafes or a cookery class courtesy of our resident celebrity chef Peter Sidwell. Indulge your cultural side with a visit to our gallery,

experience streamed productions of world-class theatre, ballet, opera and music on our IMAX style screen or immerse yourself in one of our film or lecture evenings.



• Open daily 10am-5.30pm • Free parking and free entry to the centre
• Just off the M6 (J40) near Penrith • CA11 0DQ • 01768 868000 • www.rheged.com



@RhegedCentre



/Rheged

BOOKING & TRAVEL

Travel to the Festival:

Keswick is a beautiful town on Derwentwater in the Northern Lake District. But it isn't as far away as you might think...

BY CAR: For a scenic route through the Lake District, leave the M6 at J36 and take the A591 via Windermere, Ambleside and Grasmere. After dark and from the North a better choice is to leave at J40 (Penrith) and take the A66.

BY TRAIN: The nearest railway station to Keswick is Penrith, served by Virgin Trains. The station is 17 miles from Keswick but a bus service, taking forty minutes, connects Penrith railway station with Keswick bus station. Taxis from Keswick will meet trains at Penrith by prior arrangement.

BY BUS: If you are already in the North West of England why not take the Lakeslink 555 (Lancaster to Carlisle via Kendal, Windermere, Ambleside, Keswick).

Travel From Keswick To Rheged, Penrith*

Bus times to coincide with Rheged Screenings at 11.15 and 13.30 are:

- Depart Keswick* 10.20 arrive Rheged 10.57
- Depart Keswick* 12.20 arrive Rheged 12.57
- Depart Rheged 13.27 arrive Keswick 14.02
- Depart Rheged 15.27 arrive Keswick 16.02

*From outside Booths Supermarket

Alternatively, if you wish to drive, there is plenty of free parking available at Rheged.

Ticket Types:

	Pass	Single
Club members	£35	£4
Non-members	£45	£5
Concessions*	£25	£3
Student Day Pass**	£10	

Please Note: Passes allow entry for all events and talks, but do not guarantee a place to any particular event. We request for events in the Studio that pass holders reserve a ticket (at no additional charge) to ensure a place.

- Single tickets are available on the door 1/2 hour prior to each film.
- On Thursday, passes are available to collect / buy from 18:30 from Theatre by the Lake.

* Concessions are for under 16 year olds in full time education/unwaged only.

** Available for students in full time education/unwaged under 16's. Allows entry to events on the day only.

For Tickets & Passes Please Contact:

Keswick Theatre by the Lake

Tel: 01768 774411

Visit: www.theatrebythelake.co.uk



SQUARE ORANGE CAFE BAR

Cafe Bar serving speciality coffee, soft drinks, continental beers, local ales and wines. Specialising in authentic Neapolitan pizzas, tapas and paninis and other tasty food. Located just down the road from the Alhambra Cinema.

The Square Orange, St John's Street, Keswick.
017687 73888 www.thesquareorange.co.uk



YHA KESWICK

YHA Keswick supports and wishes future success to the Keswick Film Festival. YHA is an excellent network of comfortable accommodation for families, individuals and groups with good facilities, a friendly atmosphere and tasty affordable food.

Visit: www.yha.org.uk



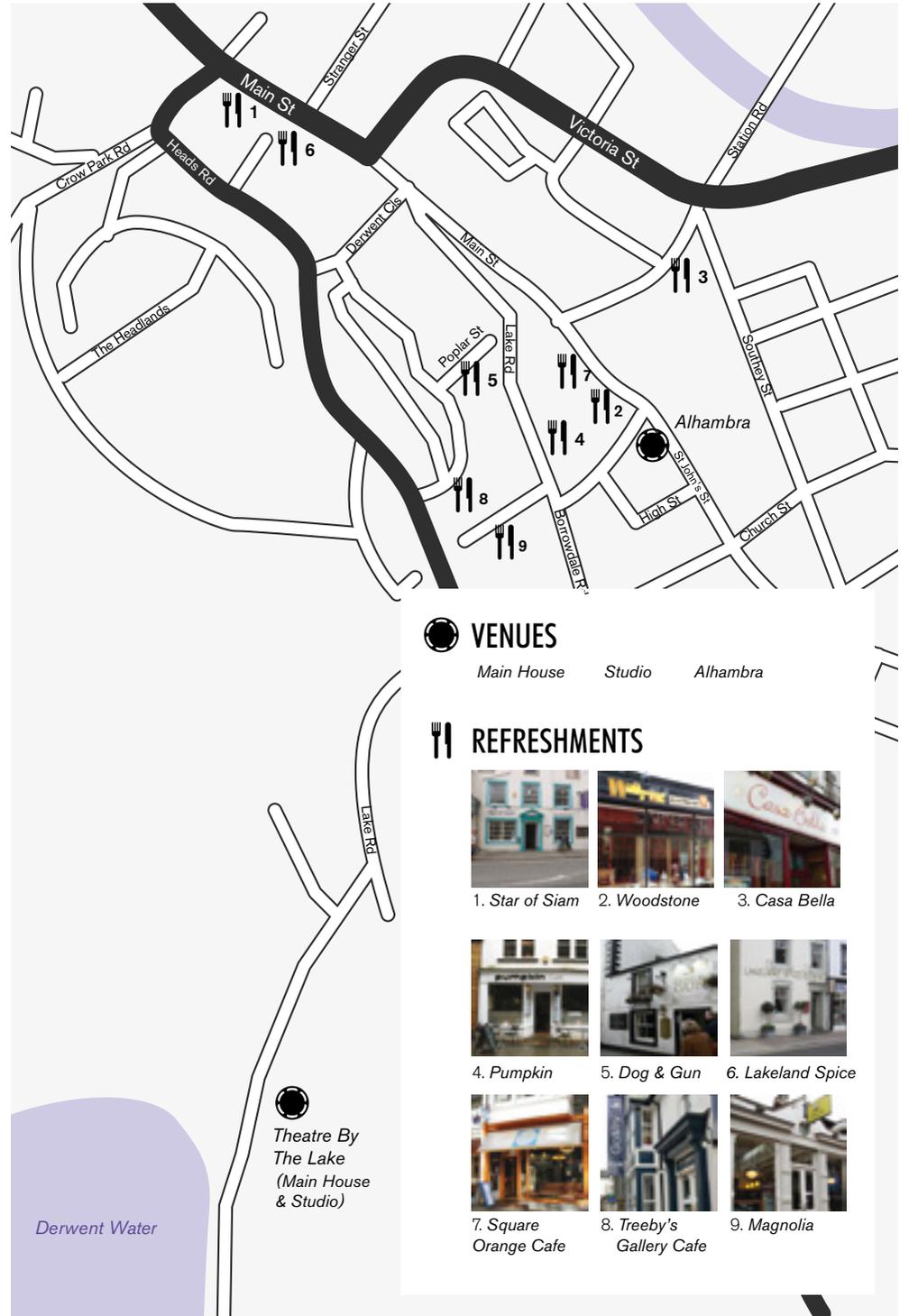
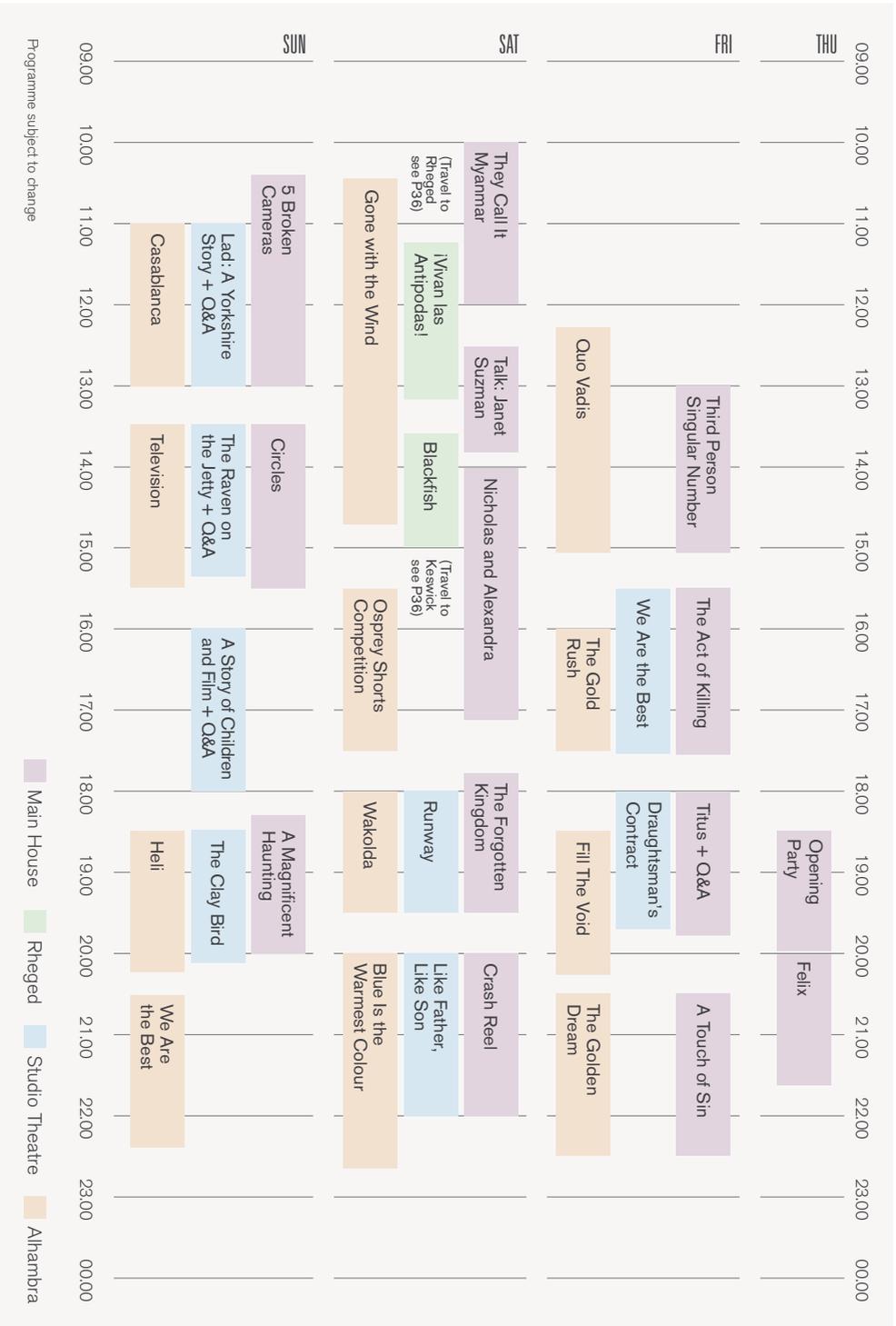
BORROWDALE GATES

Our country house hotel is the best-kept secret in the Borrowdale Valley, with log fires, wonderful Lakeland-inspired cooking and warm, comfortable bedrooms. It's a real home-from-home after a day's walking, touring or sightseeing. Phone for Film Festival offers.

Tel: 017687 77204 Visit: borrowdale-gates.com

WITH THANKS TO ALL OUR SPONSORS FOR THEIR SUPPORT





MAIN HOUSE

THU

18:30 Opening Party
20:00 Felix

FRI

13.00 Third Person
Singular Number
15.30 The Act of Killing
18.00 Titus
20.30 A Touch of Sin

SAT

10.00 They Call it
Myanmar
12.30 Dame Janet Suzman
in Conversation
14.00 Nicholas and
Alexandra
17.45 The Forgotten
Kingdom
20.00 The Crash Reel

SUN

10.30 5 Broken Cameras
13.30 Circles
18.15 A Magnificent
Haunting

STUDIO (/RHEGED IMAX)

15.30 We Are the Best
18.00 The Draughtsman's
Contract

Rheged:
11.15 iVivan las Antipodas!
13.30 Blackfish
Studio:
18.00 Runway
20.00 Like Father,
Like Son

11.00 Lad: A Yorkshire
Story
13.30 The Raven on
the Jetty
16.00 A Story of Children
and Film
18.30 The Clay Bird

ALHAMBRA

12.15 Quo Vadis
16.00 The Gold Rush
18.30 Fill the Void
20.30 The Golden Dream

10.30 Gone with the Wind
15.30 Osprey Short Film
Competition
18.00 Wakolda
20.00 Blue Is the
Warmest Colour

11.00 Casablanca
13.30 Television
18:30 Heli
20.30 We Are the Best
