



21-24 February 2013

KESWICK

film festival

FESTIVAL PROGRAMME
THE 14TH KESWICK FILM FESTIVAL

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Welcome

The 14th Keswick Film Festival
21–24 February 2013

Last year John Hurt described film festivals as 'important to the (film) business – and a lot of fun! And we are delighted he and Anwen had such fun they are coming back this year. We kick off a series of festivals in Keswick that continues through the year bringing poetry, writers and literature; jazz; beers; outdoor events and lots more to the town. And as well as fun, film brings entertainment, education, new ideas and views of different worlds.

Have a look at our themes in the next few pages and the films we have found to fill them this year. I already can't decide which films to see! Make sure you check the films that do not fit into our themes or events but are still great choices.

And each year we try to bring you something new. This year it's building on our local talent with film and music by St Herbert's School children with BlueJam and, in the Theatre Exhibition spaces, film-related art – inspired by our programme – by students of Carlisle College. Be sure to go and see them both.

So all of this along with the Best of the Fests, great guests and all the fun of the Festival awaits you!

Thanks to all the sponsors, local businesses, committee and audience for once again bringing all of this to Keswick.

*Ann Martin,
Festival Director*

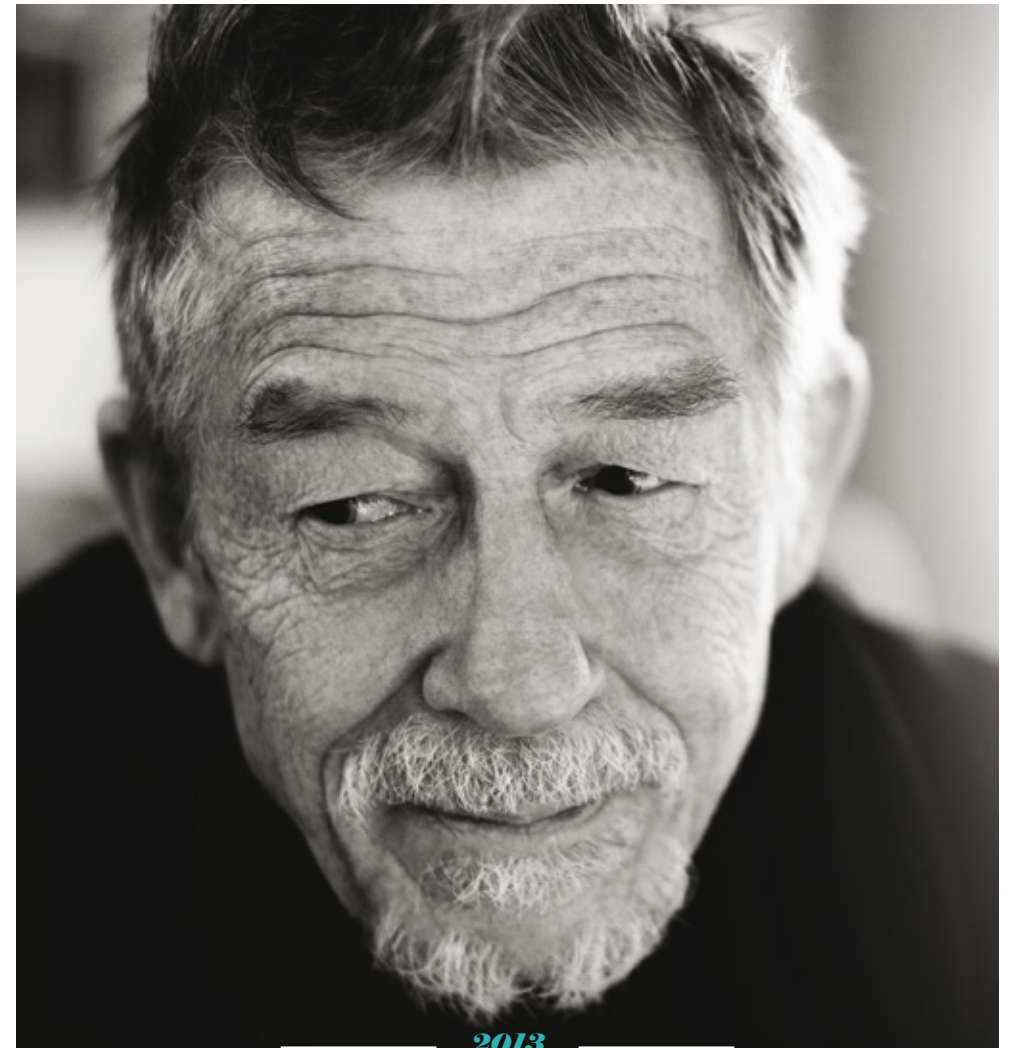
2013 Themes

Celebrating the Senses

When we decided to try and find films to celebrate the five senses we were surprised at how few films there were that we felt fitted some of the five. And how many, not surprisingly, we could put in the 'sight' and 'sound' categories. So we offer, for taste, *A Simple Life* from Hong Kong and for touch, *Touch* from USA; for smell, *Scent of a Woman*; for sound, *Good Vibrations*, *War Requiem*, *The Man With The Jazz Guitar* and *Peace and Conflict* and, for sight, *Men at Lunch*, *McCullin*, *Nostalgia for the Light* and *Junction for Having Fun*.

We Don't Need No Education

For our education theme, we offer three films which focus not only on the theme of education but go out of the classroom and into wider society. *Evil (Ondskan)* and *Play*, both from Sweden, and *The Wave* from Germany. These films have life at school at their heart but also show unforeseen consequences of bullying and conformism and illustrate just how much of an education the participants really need.



2013

Guests & Events

With Guests: John Hurt / Tony Britten / Don Boyd /
Lucy Mathen / Keswick Peace and Human Rights Group Speakers

John Hurt

We are delighted to welcome John back again this year. A prolific actor, John has completed several more films and been on stage in the US since we saw him last year. Among other awards, John has a Golden Globe, numerous BAFTAs including last year's Outstanding British Contribution to Cinema Award plus several Academy Award nominations. He is known to both young and old from his wide range of film, voice-over and television work.

This year we have Patron's Choice, where he will be introducing a film he has chosen, plus a Q&A and appearances at other events during the weekend.

Tony Britten

In Conversation, Sunday 3.30pm, Main House

Last year he introduced our opening film and this year he is back with *Peace and Conflict*, a new film celebrating Benjamin Britten.

Tony is a composer and arranger of film, opera and theatre music.

He will be joined by Anwen Rees-Myers, who produced the film.

Don Boyd

In Conversation, Sunday 3.30pm, Main House

Sometimes those who exert the most influence within the arts are the least well known. We are delighted to welcome Don, about whom the BFI says 'Described by Alexander Walker as "a one man film industry" Don Boyd has significantly influenced the face of British film since his first feature in the mid-1970s! They then go on to praise Boyd as 'unquestionably committed to indigenous British cinema.' Among many and varied roles in film and television over the years, Don has worked with Derek Jarman and produced *War Requiem*.

Lucy Mathen

From becoming the BBC's first female Asian reporter – when she joined John Craven's Newsround in 1976 – to her work as an ophthalmologist and doctor, Lucy Mathen has always paved her own way. In 2000, she founded Second Sight, a charity which works to eradicate cataract blindness in rural India, saying 'I couldn't change the world as a journalist'. We are pleased to welcome Lucy and show *Junction for Having Fun*, a film about how a love of football helped change the lives of women in rural India. Lucy will be selling and signing her book.

Keswick Peace and Human Rights Group Speakers

Saturday 9.30am & Sunday 11.00am, Main House

This year's chosen themes by the Group are Palestine and the plight of the Chagossians and they have selected films and speakers for these topics.

There are a number of other films in the festival with a human rights interest, in particular *Nostalgia for the Light*, *War Requiem*, *Back to the Square*, *Junction for Having Fun*, and *La Pirogue*.

Saturday 9.30am, Main House

Bernard Nourrice, 53, a former Diego Garcia resident who ended up in Britain in search of a better life, and member of the Chagossian Refugee Support Group. He says "The Americans will never leave Diego Garcia. .. as I was born on that island, it's still in me that one day I will be buried in the place where I was born." He will be accompanied by Gianni Stevens Augustin.

Sunday 11.00am, Main House

Mohammed Mukulmar, 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 sector and human rights in Palestine.

Osprey Short Film Awards

Saturday 2.00pm, Alhambra, Free Entry

The Osprey Short Film Awards highlights the work of film makers with a Cumbria connection. The Open and Under 18 shortlisted entries are shown at the festival and the winners receive cash prizes. This year's winners will be announced at the event by judges Carl Hunter and Clare Heaney and members of the Festival Committee. Prize winners will receive certificates from John Hurt.

The Opening Party

Thursday 6.30pm, Theatre by the Lake, Pass holders

Our fantastic opening party at the theatre is always a great way to kick off the festival and meet the festival organisers, other film goers and perhaps even some of our guests. Entry is free for pass holders and invited guests and includes food and a drink provided by our generous sponsor cafés and restaurants around town. Please do support them throughout the Festival. (See p39)

Free Family Film

Saturday 10.30am, Alhambra, Free Entry

As usual we will be screening a film for all the family at the Alhambra. Entry is free to all and tickets will be distributed via the schools. Title to be announced.

Films at Rheged

Saturday 2.15pm and 3.45pm, Rheged, Penrith

Extending our partnership with Rheged we have two events in the IMAX theatre on Saturday. Buses are available to and from Rheged at suitable times for people to see one or both of the events and there is free parking.

Food and drink is available along with a range of shops and exhibitions. Entry to the films is ticketed as usual, or free for pass holders.

In Conversation with Tony Britten & Don Boyd

Sunday 3.30pm, Main House

Two film directors brought together by the music of Benjamin Britten and the films *War Requiem* and *Peace and Conflict* talk about bringing music to film.

Don Boyd is governor of the London Film School, has his own companies and has been involved in the making of well over 50 films.

Tony is a composer, musical director and film-maker with a wealth of titles involving composers.

BlueJam and St Herbert's School

Friday 6.00pm, Studio

Thanks to funding from The Hadfield Trust and Cumbria Community Foundation we take the festival into the local primary school and then bring some of the school children into the festival.

BlueJam Arts is a social enterprise running an inter-generational music and arts programme in Cumbria. They have been working with some of the children to produce film and music for us.

Art Exhibitions in the Theatre

Throughout the Festival

We have invited Carlisle College to put on a film related art exhibition, on the first and second floors of the theatre, of work inspired by our programme. Thanks to the Theatre for allowing us to use their space and to Carlisle College.

Audience Award

Throughout the Festival

Have your say on our film programme for 2013 and vote for your favourite film in our annual audience award.



— an interview with —

**Shirley
Henderson**

Explain a little bit about *Everyday*, and about your character.

Everyday is set over five years, about a family that's separated, because the husband is in prison. The wife's at home with the four kids, who are very small. She's just a normal girl who's found herself in a situation she didn't want to be in, and is trying to deal with it. It's kind of dealt with in quite a quiet way, it's very understated. I think she's feeling everything, she's feeling as much as anybody is who would be screaming and shouting about the situation, but is just quite quiet about it. This story is just about the *Everyday*. As time passes, he's allowed the odd day out, and the odd visit home, until he's finally released. It's just about their time apart and how they deal with it. Neither of them are perfect, it's just a little look at a slice of their lives.

What attracted you to the project?

Mainly Michael Winterbottom and John Simm. I'd worked with John before, and I'd done a few things with Michael. I didn't really know what the project was when this first started. There was never a proper script or anything, it was just an idea, so I didn't really know what I was committing to. I knew it was a love story, set over five years, and they were apart. That was as much as Michael said. I didn't know where it was going to be, or what kind of story we were going to make. I just knew that something was going to happen. I liked the

mystery of that. Whenever you commit to any job with Michael, you never quite know what it's going to be, it's not necessarily what's there on the page. But I was excited enough to want to jump in there and see.

Does it help, knowing Michael and John already?

It does, yeah. But you've still got to find the character and do your research, whatever that involves. It's different for every project. It's a difficult thing to come in and create on the day. But you're physically familiar with each other, I'm very relaxed with John and Michael - but still, on the day, you're trying to find something quickly. So the tension and the nerves are still there, but it was good to have known them over a long period. And it was great that both John and I knew how Michael worked - he works very fast, and doesn't like to over-analyse or over-discuss, he'd much rather just see what happens. And you know that it's not going to be over-comfortable - you're not going to have a caravan, you're not going to have massive catering. It's just going to be a little team doing the best they can together.

You mention nerves - do you still get nervous going into a project?

Of course, yeah. It's different nerves with Michael - it's not "Oh, I've got to create this thing that's in front of me, I've got to lift this off the page." It's more "What are we going to do?" because it's not all scripted. And also, he films 360 degrees, so you can't just sit and be out of shot, you're in it

all the time. And because it's not scripted, you've got to make something quickly.

There was an amazing naturalness to your relationship with the children in the film. How did you get that closeness?

I just felt that immediately, I just felt comfortable with them. The house that we filmed in was their own home. And the very first day of filming, I woke them up. I was staying with Michael - he's got a house down there - and we went to the filming house and I woke them up early in the morning, when it was still dark. I got them dressed and gave them breakfast, and we filmed it all. That was the first thing we did together on film. It was a tender moment, and they were all half-asleep. It just helped with me taking over from their own mum. And we'd already hung out with the kids. John and I took them to Wells-next-to-the-Sea, and hung about and played the slot machines and had a juice. So that helped us as well.

Did you enjoy the experience of working with the kids?

Yeah, I loved it. They're terrific. They're just ordinary wee kiddies - they get fed up, they get happy, they get hungry, they need the toilet - but there's a sensitivity there. They seemed to grasp what we were trying to create - the tenderness of it - and they just went with it.

Is the key that they're not performing lines from a script, they're just being themselves?

I think so. They did have to repeat things. Once you find something, you then go "Let's try it again." You don't have to do it exactly the same with Michael. But they got into the rhythm of it, and began to understand why we were repeating things. Even their crying they were able to do again. They seemed to be able to do stuff again without being self-conscious. I think that's because Michael is so at ease with them. He never shouts, or calls for everyone to be quiet. It's almost that filming's going on, but you're not aware that filming's going on.

How often did you get together over the five years?

Every year was different. Some years it was more than others. But it would tend to be every few months, for a few days or a week. Maybe sometimes more. But we did something every year.

Was that not difficult to have to organise your career around having these few slots inked into your diary every year?

No. Michael doesn't do that. You might get a phone call saying "We're thinking of maybe gathering in October. Are you available?" And we would just wait until we were all available, and then we'd do it. There was no feeling that we had to slot in times at the beginning of the year, it was very flexible.

You're in pretty much every scene of *Everyday*. Had you ever had a role like that before?

I don't think so. I've been the main girl before, but in most films there's other things going on, isn't there? But I wasn't really aware of that while we were doing it. The fact that it was all improvised, and the fact that it was filmed over five years, meant that I didn't really feel it.

In a quiet way, it's quite tough and harrowing. Do you feel that when you're filming something like this? Are you able to shrug it off at the end of the day?

You have to let it go. The thing with Michael is that every night we all have dinner. We either have dinner at his house, or we all go out to the pub for dinner. So he breaks it. We're all together all of the time, but we don't go through the film every night. You have to drop it.

You alluded to the importance of research earlier. What did you do in the way of research? Did you meet with wives of prisoners?

I didn't, no. I didn't know what I was aiming for at that point. But I watched a lot of documentaries about prison life, women, separation, that sort of thing. I watched a lot of different women, and just picked up on some of their traits. I found it surprising how cool and quiet and insular some of them were. They approached things very simply. "This has happened, I've got to get on with it." I was looking for clues into that sort of feeling. But at the same time,

I didn't know what Michael was aiming for. So I could only do so much. A lot of it came from just doing it. Like the first time I was in the prison, in Brixton. We did the journey there properly, we went by train and by underground, dragging the children and figuring out where we were going. And a lot of the time that helps you discover more. There's only so much planning you can do. And I didn't want to copy someone else's experience of it, because everybody's got a different experience of everything.

Were the prison scenes actually filmed inside prisons?

Yeah, they were. Everything was in its real place.

What was it like filming them?

Fine. Uncomfortable. You've got to go through all the searches, the sniffer-dog checks. And the amount of time it all takes - one door's got to be closed before they can open the next one. There are so many rules. And you have to be so patient. So your emotion is held, building up while you're waiting. And then suddenly it feels quite mechanical "Oh, this is the moment, is it?" And then it's done. It's not like you can run down the corridor and grab each other.

Everyday
Thursday 21st February
7.30pm Main House

2013

Film Listings

THIS YEAR'S STUNNING VIEWS

key

- BEST: Best of the Fest
- DOC: Documentary
- EDU: Education
- SEN: Senses
- Q&A: Q&A / Intro
- UK 1ST: UK Premiere

Nostalgia for the Light
Saturday 3.45pm, Rheged



7.30pm, Main House

Everyday

Michael Winterbottom, 2012, UK, 106 mins

Left to raise her four children after her husband is imprisoned, *Everyday* focuses on the impact this has on a mother and her family. Some first class performances and Winterbottom's observational style of filming will keep you engaged and engrossed as the true genius is that *Everyday* was filmed over five years, to match the period of the husband's

sentence. You will see the four children grow up before your eyes and their changing faces are fascinating to watch, only adding to the believability of the story (See the article on page 10).

'A lovely piece of film-making' Brit Flicks

Thanks to Soda Pictures.



Play

6.00pm, Alhambra



DOC SEN NC

1.00pm, Main House

Men at Lunch

Seán Ó Cualáin, 2012, Ireland, 78 mins

One of the most iconic images ever taken. It was taken on 29th September 1932, 69 floors off the ground on the Rockefeller Building in New York. It was published in the New York Herald Tribune a few days later but it was not until 2003 that the real story began to emerge. Who took the photo? Who are the men depicted? Where did they come from? This documentary answers some of these questions as well as providing an in-depth look at this photograph.

'As *Men at Lunch* eloquently demonstrates, the satisfaction of answers is perhaps dwarfed by the evocative power of the questions.' TIFF

Thanks to Cargo Film Releasing (USA).



BEST 15

1.00pm, Alhambra

Circumstance

Maryam Keshavarz, 2011, Iran, 107 mins

Two vivacious girls begin to discover their sexuality, their desires and the limitations placed on them by the society in which they live. Set in modern Iran, this is a story of seldom seen Iranian youth culture. Positive, fun-filled lives fuelled by parties, defiance and more may not be the conventional take on life in Iran so be prepared to re-evaluate any media driven preconceptions. This is a film that reveals how two women defy the rules, despite the dangers, to live their lives as they wish.

'Stunning! An amazingly accomplished and complex first feature from a filmmaker with something to say and the talent to say it!' The Hollywood Reporter

Thanks to Peccadillo Pictures.



SEN 15

3.00pm, Main House

Scent of a Woman

Martin Brest, 1992, USA, 157 mins

Scent of a Woman is a classic (even if it is a re-make of an Italian film). Like *Untouchable*, it is chock full of brilliant performances. At its core, one able bodied person is employed to help a cranky disabled one and both get much more than they bargained for. The film won a glut of major awards, including Al Pacino's first Oscar for Best Actor (after 7 nominations). This is not, however, a one-man show as Pacino is ably supported by Chris O'Donnell and Philip Seymour Hoffman in an early role.

Scent of A Woman is a well-crafted film delivering a wonderful blend of drama, romance and humour. By the end you realise that seldom are you taken on a journey with so much intelligence and skill.

'What this all boils down to is that *Scent of a Woman* is still after almost 20 years a great movie and a movie which doesn't feel in the least bit dated'. The Movie Scene

Thanks to Universal Pictures.



NC

3.00pm, Alhambra

I Wish (Kiseki)

Hirokazu Koreeda, 2011, Japan, 128 mins

Two brothers divided by their parents' separation long to re-unite their family. When they learn that, if you wish at the exact moment two bullet-trains pass each other your wish will be granted, they form a plan to achieve their mutual wish. Helped by friends – some of whom have wishes of their own – teachers, family and strangers, the two boys embark on their quest. This is a wonderful evocation of childhood innocence, wonder, trust and friendship and all without cloying sentimentality. Other Hirokazu's films (*Afterlife*, *Nobody Knows* and *Still Walking*) have played to large and enthusiastic audiences in Keswick.

'Built around performances by two real-life brothers who are as unaffected, spirited and lovable as I can imagine, one of the pleasures of *I Wish* is simply spending time with them.' Roger Ebert, Chicago Sun-Times.

Thanks to Verve Pictures.



3.00pm, Studio

Yossi

Eytan Fox, 2012, Israel, 84 mins

The character Yossi first appeared in the 2002 film *Yossi and Jagger* where two soldiers fall in love. Now a workaholic doctor, Yossi lives a solitary existence in Tel Aviv. When a woman from his past walks into his examination room he re-evaluates his life and sets off on a new journey.

One critic (Melissa Hanson) says "You'll laugh, you'll cry, you'll grin from ear to ear". *Yossi* is a film with a tender, deeply romantic sensibility that gradually leads to a climactic scene of soaring emotion.

'Ohad Knoller puts in a tour de force performance and this is a lovely story full of emotions that builds to a crescendo. A beautiful film with a lot of heart.' Flick Feast

Thanks to Peccadillo Pictures.



6.00pm, Main House

Junction for Having Fun

Lucy Mathen, 2011, UK, 50 mins

See how a visiting doctor's chance game of football with village girls leads to the Akhand Jyoti Football Academy, which breaks a cycle of poverty and builds on the girls' enthusiasm for football, allowing them to complete their schooling and to train to become the much-needed future employees of the rapidly expanding eye hospital. Girls from all regions, castes and creeds are part of the AJFA. Lucy Mathen, who some will remember from John Craven's Newsround in 1976, changed careers in 1988 to become an ophthalmologist and set up the charity Second Sight. In 2012 she became the first recipient of the Karen Woo award – recognising doctors who have gone beyond the call of duty. She will be introducing the screening, selling and signing books and there will be a collection for her charity.

Thanks to Lucy Mathen.



6.00pm, Alhambra

Play

Ruben Östlund, 2011, Sweden, 118 mins

An astute observation based on real cases of bullying. In central Gothenburg, Sweden, a group of boys, aged 12-14, robbed other children on about 40 occasions between 2006 and 2008. The thieves used an elaborate scheme called the 'little brother number' or 'brother trick', involving advanced role-play and gang rhetoric rather than physical violence. *Play* is elegantly shot – entirely filmed in static shots using a Red 4K camera – and while languid at times, it is punctuated by unlikely moments of humour. An award winner at Festivals from Tokyo to Tromsø.

'Ruben Ostlund remains a challenging and thoughtful filmmaker and the film offers plenty of food for thought!' ScreenDaily

Thanks to Soda Pictures.



6.00pm, Studio

The Story of St Kentigern

Tickets £2

St Herbert's CE Primary School and BlueJam Arts have worked with composer Jilly Jarman and film-maker Zoe Mackintosh to create a performance with film and live and recorded music inspired by the miracles of Kentigern. St Kentigern (the alternate name for St Mungo) stopped at Keswick and the Crosthwaite church and the school's badges are based on his symbols. His alleged miracles are remembered by the poem:

Here is the bird that never flew

Here is the tree that never grew

Here is the bell that never rang

Here is the fish that never swam

Thanks to the Cumbria Community Foundation and the Hadfield Trust.



8.30pm, Main House

Nightbreed – The Cabal Cut

Clive Barker & Russell Cherrington, 2012, USA, 155 mins

When originally released in 1990, *Nightbreed* had been savagely cut to 102 minutes. This release is much more in line with Clive Barker's original vision. Various versions have emerged on VHS tape – one clocking in at 145 mins and another at 159 mins. In early 2012, Russell Cherrington, previously at the University of Carlisle and a frequent helper of this Festival, created a composite cut of the film using the footage found on both VHS tapes as well as the Warner Bros DVD. This version is the most complete version of Barker's film available and we are delighted to welcome Russell to host the screening. What was already a real treat for fans of horror films now delivers much more.

'Seeing this new version is nothing short of revelatory.' Starburst

Thanks to Russell Cherrington.



8.30pm, Alhambra

About Elly

Asgahr Farhadi, 2009, Iran, 118 mins

Only released in the UK in September 2012 and from the director of Oscar winning *A Separation*, this is another gripping tale of secrets and lies. Three Iranian families travel to spend time at the seaside. But it is not all pleasure – ulterior motives lurk under the surface as well as secrets, betrayals and tragedy. The opening scenes allow you to understand the film's personalities and relationships through the humour and knowing banter of friends having a good time. Then someone disappears and their orderly life begins to crack. Blame is tossed around, small lies grow in size and number, and the mystery of the disappearance becomes compounded by the greater mysteries of their life; enthralling and suspenseful.

'Another shrewdly gauged study of our capacity for deception and self-deception from *A Separation's* auteur. Emotionally devastating!' Total Film

Thanks to Axiom Films.



8.30pm, Studio

Suicide Room (Sala Samobojcow)

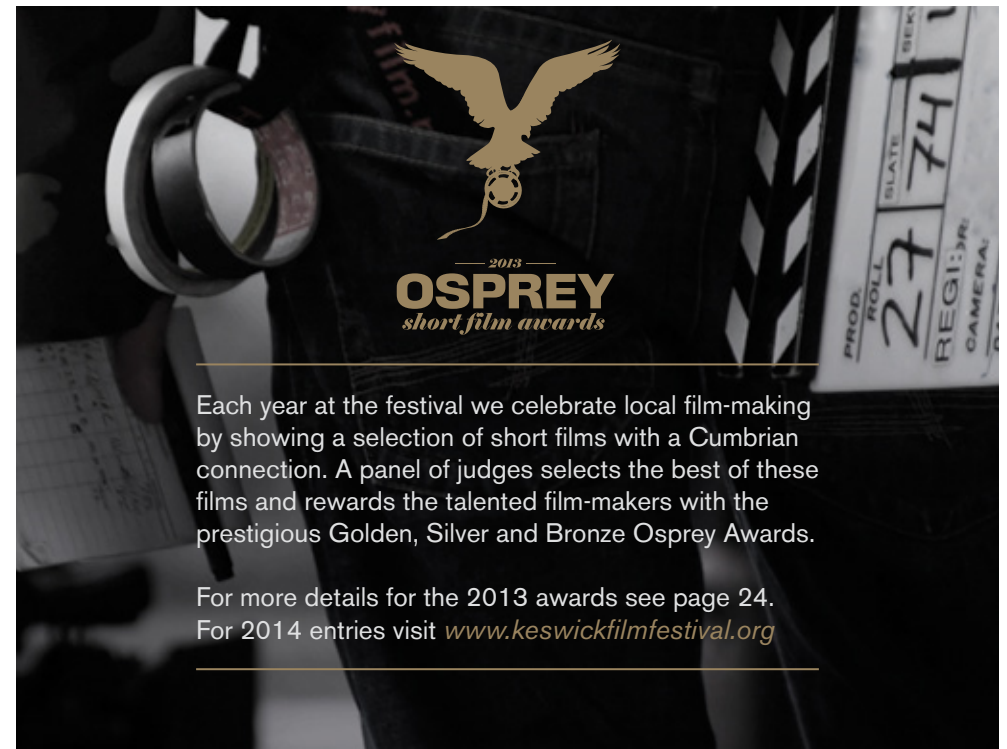
Jan Komasa, 2011, Poland, 110 mins

One drunken kiss brings the world of popular Dominik – he with the hottest girl for his girlfriend, money to spend on

designer clothes and rich parents – to a crashing halt. Seeking solace in the world of social networking he begins to isolate himself from the real world and enters a place from which there seems to be no escape; *Suicide Room* shows this virtual world in all its beauty and wonderment. If you have ever wondered how a person can be drawn into this on-line universe then *Suicide Room* is a must-see. Winner of many awards, this is one title that fully deserves its Best of the Fests billing.

'Komasa's film is a stunning examination of life and finding the will to live it'
Metroweekly

Thanks to KADR Film Studios, Poland.



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 Golden, Silver and Bronze Osprey Awards.

For more details for the 2013 awards see page 24.
For 2014 entries visit www.keswickfilmfestival.org



saturday

23rd

February

Chasing Ice
2.15pm, Rheged IMAX

saturday

10.30am, Alhambra

Free Family Film To Be Announced



Look out for the announcement of the film specially selected for the family screening.

9.30am, Main House

Stealing a Nation

John Pilger, UK, 56 mins

Presented with the participation of Keswick Peace and Human Rights Group.

Stealing a Nation tells a story literally 'hidden from history'. In the 1960s and 70s, British governments, conspiring with American officials, tricked into leaving and then expelled the entire population of the Chagos Islands in the Indian Ocean. The aim was to give the principal island of this Crown Colony, Diego Garcia, to the Americans, who wanted it as a major military base. Indeed, from Diego Garcia US planes have since bombed Afghanistan and Iraq. This story is told by islanders who were dumped in the slums of Mauritius and British officials who left a 'paper trail' of what the International Criminal Court now describes as 'a crime against humanity'. Bernard Nourrice, a member of the Chagossian Support Group, will be here to talk about this long-standing issue.

Thanks to John Pilger.



12.00pm, Main House

Back to the Square

Petr Lom, 2011, Norway, 83 mins

This Norwegian documentary looks at the events one year after the euphoria of the Tahrir Square protests in Cairo. How have the lives of ordinary Egyptians changed since those momentous events in 2011? Those who have followed the story in the news will be aware that there is still much unrest in Egypt but this documentary tells how things are for those who actually live and work in Cairo. This is a film with some fascinating insights that will elicit much debate, playing at many film festivals all over the world.

Thanks to the Norwegian Film Institute.



2.00pm, The Alhambra

Osprey Short Film Awards

Screening of all the shortlisted films and the announcement of the winners in each category.

The Osprey Short Film Awards were established in 2009 to recognise and reward the talented film makers from, or working in, Cumbria. There are two categories for entry – Open and Under 18 – judged each year by guest film makers from the industry. All shortlisted entries are showcased at the festival and the winners receive cash prizes to help them further their work.

This year's winners will be announced at the event by judges Carl Hunter and members of the Festival committee.

John Hurt will be presenting the awards.



2.15pm, Rheged IMAX

Chasing Ice

Jeff Orlowski, 2012, USA, 76 mins

'National Geographic' photographer James Balog was once a sceptic about climate change. But through his Extreme Ice Survey, he discovers undeniable evidence of our changing planet. In *Chasing Ice*, we follow Balog across the Arctic as he deploys revolutionary time-lapse cameras designed for one purpose: to capture a multi-year record of the world's changing glaciers. Travelling with a young team of adventurers by helicopter, canoe and dog sled across three continents, Balog risks his career and his well-being in pursuit of the biggest story in human history.

'EXCELLENT ...full of stunning images in addition to being timely.. as watchable as it is important!' Neil Genzlinger, New York Times

Thanks to Dogwoof.



2.30pm, Main House

Found Memories (Historias que so existem quando lembradas)

2011, Júlia Murat, Brazil, 98 mins

The rhythm of the life of a village. *Found Memories* draws the viewer into the rhythm – from predawn bread baking to prickly interactions to post-squabble coffee and mass – so that when a young woman appears on Madalena's doorstep, she seems to have entered this suspended world along with us. Rita (Lisa E. Fávero) is a backpacking photographer in search of aesthetic bliss. Initially treated like the parasite she appears to be, over the course of this crisp, gracefully inflected meditation on time's passage, Rita develops the interest in her subjects that turns an image into more than stolen light.

'Brazilian filmmaker Júlia Murat's first narrative feature is a slow-build marvel!' Time Out, New York

Thanks to MPM Film (France).



3.45pm, Rheged IMAX

Nostalgia for the Light

Patricio Guzman, 2010, Chile, 90 mins

Extending from deep underground to the depths of outer-space, this is a visual treat. The Atacama Desert in Chile is one of the driest places in the world. Astronomers flock to the Atacama to gaze into the universe and search for evidence and artefacts from the beginning of time. Elsewhere, other "archaeologists" search among the pebbles and dust. They are looking for bones. Or at least fragments of bones. Thousands of Chileans were abducted and killed, their bodies disposed of in the Atacama. Forty years later their relatives still search the desert for any sign of bone fragment.

'This is one of the films of the year!' Peter Bradshaw, The Guardian

'This is a film to be seen, re-seen and pondered.' Philip French

Thanks to Verve Pictures.



SEN 15

4.45pm, Alhambra

Good Vibrations

Lisa Barros D'Sa & Glenn Leyburn, 2012, UK 103 mins

This is an aural treat, with a superb soundtrack and live performances. A biopic of Belfast music legend Terri Hooley, who established a record shop called Good Vibrations and then moved into record production after an epiphany inspired by a visit to a punk concert. From The Shangri Las to The Outcasts in one night and from there to giving punk an outlet in '70's Belfast — a time when Belfast was a war zone. The impact this has on Hooley and his beloved punks is truly eye-opening. It's this simmering sense of dread and conflict which gives *Good Vibrations* its edge, and allows its many moments of uplift to shine that much brighter.

'*Good Vibrations* is an outstanding piece of work.' The Hollywood News

Thanks to The Works.



DOC NC

5.00pm, Main House

Rupture: A Matter of Life OR Death

Hugh Hudson, 2011, UK, 70 mins

Maryam d'Abo suffered a subarachnoid haemorrhage in 2007 and is lucky to be alive. Her experience inspired this film, made by her film director husband (*Chariots of Fire*, *Greystoke*, *The Legend of Tarzan*, *Lord of the Apes* and *Revolution*). It leads the viewer on a personal journey of recovery, giving a sense of hope to those who are isolated by their condition, one that is not seen and therefore often misunderstood. At times both traumatic and uplifting, this is an intelligent and informative documentary.

Thanks to Maryam d'Abo.



EDU 15

7.00pm, Main House

The Wave (Die Welle)

Dennis Gansel, 2008, Germany, 107 mins

Learning how an autocracy works takes on a distinctly disturbing angle when the pupils start to live and act under autocratic rules and conventions. As what was initially an experiment gives way to daily living, what will it take before those involved realise what is happening? It is said that evil exists when one good person does nothing but what happens when one good person does something? A stunningly powerful film that is frighteningly believable and one that is all the more thought-provoking for being set in Germany.

'It's brilliantly written and directed, wonderfully performed by an ensemble cast, and haunting in its intensity.' Urban Cinefile

Thanks to Momentum Pictures.



Q&A 12A

7.00pm, Alhambra

Patron's Choice Tulpan

Sergei Dvortsevov, 2008, Kazakhstan, 100 mins

This film has been selected by John Hurt for inclusion in this year's programme.

An exhilaratingly alive and sweet-natured tale set in the barren landscape of a Kazakh steppe. Asa returns from the navy to live with his sister, her husband and their three children. Asa dreams of his own flock of sheep, but it appears that until he gets married, his wish will never be granted. He targets a young unmarried woman called Tulpan, whose face he has never seen, but her feelings are not to be taken for granted. Four years in the making, *Tulpan* is filmmaking of the highest order, reminiscent of Werner Herzog at his best.

Winner: BFI's Sutherland Trophy and 'Un Certain Regard', Cannes 2008

'A quiet little gem... This is an eminently lovable film' Peter Bradshaw, The Guardian

Thanks to Verve Pictures.



EDU 15

9.15pm, Main House

Evil (Ondskan)

Mikael Häfström, 2003, Sweden, 113 mins

Evil depicts life in a single-sex boarding school and what one person has to endure. Having been expelled from one day school for fighting, Erik ends up in a boarding school. Out of the frying pan and into the fire? An assured piece of film making – as the director attended such a boarding school himself – and a cast who play their parts brilliantly. As the tension increases you will be drawn into the story and forced to revise your opinion of the central character as he undergoes a period of intense change. Very powerful with knockout performances.

'A film that left me with a knot in my stomach, feeling sick and exhilarated by turns. Director Hafstrom is masterly at turning up the tension notch by notch.' Futuremovies

Thanks to Metrodome.



Q&A 15

9.15pm, Alhambra

Owing Mahowny

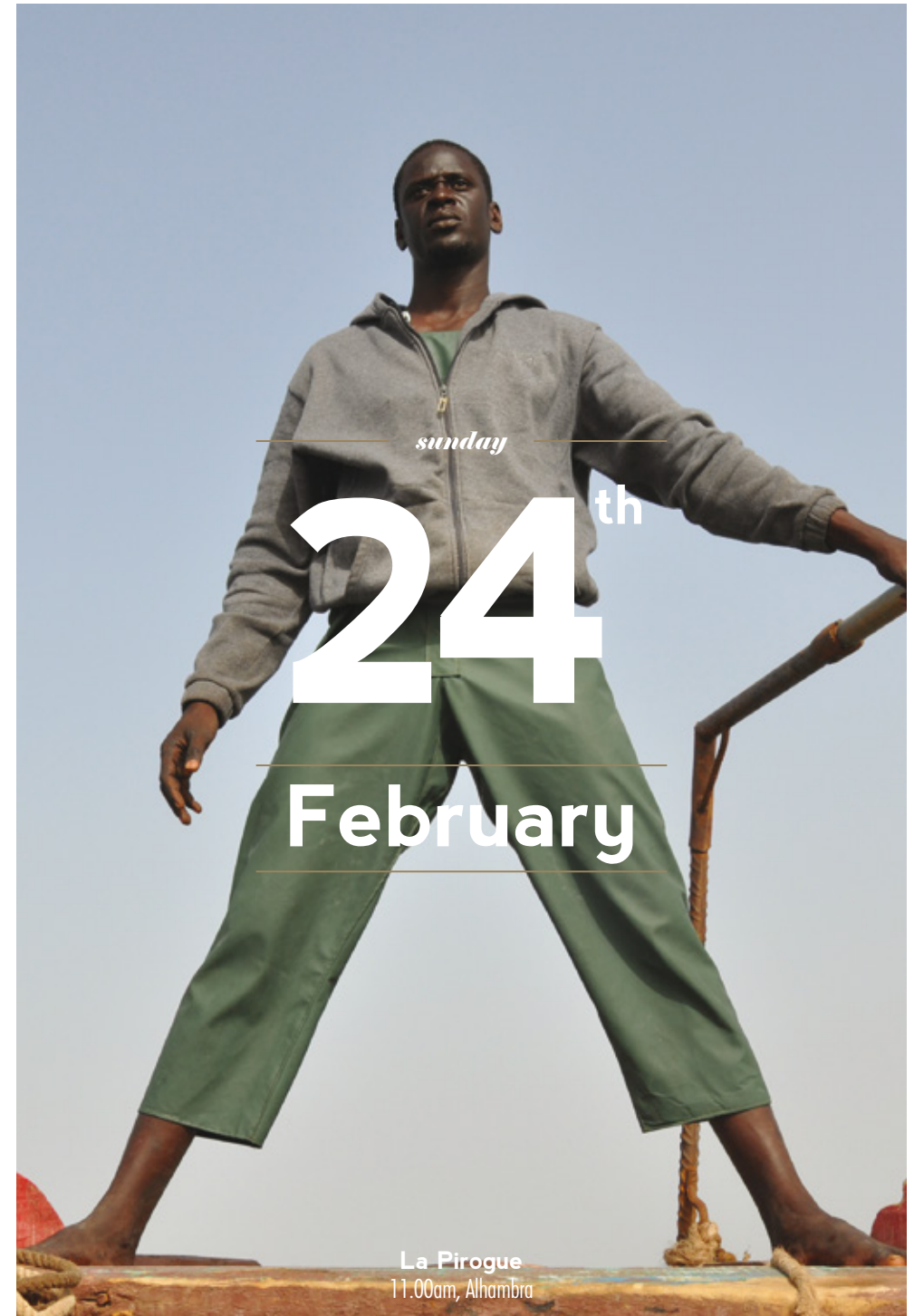
Richard Kwietniowski, UK, 2003, 104 mins

John Hurt introduces one of his lesser known films. Philip Seymour Hoffman adds another great performance to his gallery in *Owing Mahowny*, an engrossing comedy-drama about the perils of compulsive gambling. As Toronto bank-loan manager Dan Mahowny, Hoffman brings fresh depth and tortured humanity to his portrayal of a man helplessly feeding his pathological need to gamble with millions in embezzled bank money – money he can't afford to lose. A delicate balance of humour, adrenaline, and escalating tension fuel this modern-day tale of obsession.

'The terrific concentration Hoffman brings to the part, his bi-play with Hurt, and the emerging presence of Driver as a woman whose love for a man remains undiminished go a long way to hold attention through a dauntingly elliptical plot.' LA Times

Thanks to Momentum.

24th February



La Pirogue
11.00am, Alhambra



BEST NC

11.00am, Main House

Habibi Rasak Kharban

Susan Youssef, 2011, Palestine, 85 mins

Presented with the participation of Keswick Peace and Human Rights Group.

Two young lovers are university students in the West Bank and hail from Gaza. Forced to return home before completing their courses and now within a more religious and traditional environment, their love story can continue only by marrying. But can a lowly construction worker living in a refugee camp convince her father that he can provide for his beloved daughter?

Judged best Arab feature at the Dubai Film Festival following its initial bow at Venice Days and Toronto Discovery. Shot in the occupied Palestinian Territories, the first fiction film shot there for 15 years, the digital camerawork earned the film technical awards.

'A major new talent in Arab cinema.'
Kaleem Aftab

Thanks to Susan Youssef.



BEST NC

11.00am, Alhambra

La Pirogue

Moussa Touré, 2012, Senegal, 87 mins

The journey depicted in the film was one attempted by thousands during 2005 and 2010, with many perishing in the attempt. This film was created in memoriam of those that did not survive and to humanise those who may have been received with suspicion and contempt upon arrival. It was an illegal and extremely dangerous mission but one undertaken in the hope that they could earn a better living and more amply provide for their family. The journey is made all the more poignant as we hear characters reminisce about what they are leaving behind and what they speculate they will find.

'*La Pirogue* is a commendably told and moving story about a group of Senegalese men with dreams of starting a better life in Europe.' Andy Buckle, The Film Emporium

Thanks to Memento Films.



DOC SEN U

11.00am, Studio

The Man with the Jazz Guitar

Marc Mason, 2012, UK, 115 mins

Deeply inspired by Django Reinhardt, Ken Sykora's musical career was cut short by World War II and rock'n'roll. He moved to broadcasting where he worked on more than 3000 programmes over four decades. At the peak of his popularity in the early 70s he suddenly and unexpectedly quit the BBC and moved his young family to Scotland to run a hotel in 'the middle of nowhere'. Featuring intimate interviews with his three children, close friends and colleagues, Ken is creatively brought to life through a mixture of animation and his radio voice. With exclusive access to Ken's extensive archive, his life of music, food and words is reconstructed using memorabilia and rare sound recordings not heard for more than 50 years.

'...affectionate, affecting and altogether delightful documentary' Philip French, The Observer

Thanks to Five Feet Films.



SEN Q&A NC

1.30pm, Main House

Peace and Conflict

Tony Britten, 2013, UK, 104 mins

A feature film about Benjamin Britten, released as part of the 100 year celebrations of his birth. Britten is the most performed British composer worldwide. This film premiered at Gresham's School, which he attended, and focuses on how his life-long pacifism influenced his life and music. Written and directed by Tony Britten (whose film about Alma Cogan was featured at last year's festival), narrated by John Hurt and with a superb cast of young people, including many supporting roles taken by students of Gresham's School, the film weaves dramatisation with a documentary narrative. Tony and Anwen Rees Myers, the producer, will be here to introduce the film. We are also screening *War Requiem* later in the day.

Thanks to Capriol Films.



DOC SEN 15

1.30pm, Alhambra

McCullin

Jacqui & David Morris, 2013, UK, 95 mins

McCullin is a whirlwind tour through a remarkable professional life spanning 20 years. Don McCullin's photographic career, which began in 1959, specialised in examining the underside of society. McCullin couldn't read properly and his community was full of gangs and violence but ironically they proved his salvation. With an inherent gift for composition and knowing when to press the shutter, his portraits of a local gang were bought by *The Observer*, opening the door to another world. McCullin became an internationally known photojournalist, particularly recognised for his war photography and images of urban strife.

'The doc is a powerful showcase of post-Second World War global conflict, from Northern Ireland and the Congo to Beirut and Cambodia, from the perspective of a gifted humanist!' Filmalutation

Thanks to Artificial Eye.



BEST 12A

1.30pm, Studio

Kauwboy

Boudewijn Koole, 2012, Netherlands, 81 mins

Winner of a host of festival awards and the 2013 submission from the Netherlands to The Academy Awards for Best Foreign Language Film. This is the story of a young boy – brought up alone by his father and having difficulty coping with the absence of his mother – who develops a special relationship with a fledgling rescued jackdaw. The arrival of the bird acts as a catalyst between father and son, as both struggle to come to terms with their loss. Whilst aimed at audiences from age 12, it still has an emotional punch and something to offer all ages.

'Moving, Lyrical, *Kauwboy* Could Ride an Oscar Dark Horse' Indiewire

Thanks to Waterland Film, Netherlands.

3.30pm, Main House

In Conversation with Tony Britten & Don Boyd

See page 8 for full details



NC

3.30pm, Alhambra

The Last Will and Testament of Rosalind Leigh

Rodrigo Gudiño, 2012, Canada, 82 mins

An antiques collector inherits a house from his estranged mother only to discover that she had been living in a shrine devoted to a mysterious cult of angels. As night falls, he comes to suspect that his mother's spirit still lingers within her home.

This is a beautifully crafted, stylish and thought provoking horror film, featuring a strikingly original narrative technique and experimental in its use of voiceover (voiced by Vanessa Redgrave).

'Undeniably unnerving and relentlessly chilling' *Ain't It Cool*

Thanks to Rodrigo Gudiño.



SEN UK 1ST NC

3.30pm, Studio

Touch

Minh Duc Nguyen, 2011, USA, 110 mins

How much emotional impact can a single touch have? And, have you ever wondered what the beauticians say about you? *Touch* gives us an insight into the daily goings on in a nail salon. It also presents understated and believable characters, where often what goes unsaid matters the most. That said, the dialogue is powerful and interesting enough to keep you guessing as to what the eventual outcome might be. It is a case of enjoying the journey, as each of the characters slowly reveals more of him or herself. Nguyen is a storyteller and a gifted director, one to watch out for.

'It's an impressive feature debut by a skilled filmmaker with some surprising, nuanced performances in its two lead actors.' *Stark Insider*

Thanks to Minh Duc Nguyen and Melissa Tong.



6.00pm, Main House

War Requiem

Derek Jarman, 1989, UK, 92 mins

Totally based around the music of Benjamin Britten and the poetry of Wilfred Owen, this is a must-see for fans of classical music or poetry, but much more than that, it is a film for everyone who wants to watch a unique anti-war film. Containing a powerful montage of images, there is no better summary of the film (and no better embodiment of our Senses theme) than that of the Washington Post – 'Jarman has added visuals so intense that this is likely to be the ultimate embodiment of the idea until someone develops a technique for recording and playing back physical sensations other than sight and sound: the impact of a shell exploding a few yards away; the feel of mud everywhere; the taste of blood coughed up from a lung wound.'

'A stunning visual film' Ozus World Movie Reviews

Thanks to Producer Don Boyd.



6.00pm, Alhambra

A Simple Life (Tao jie)

Ann Hui, 2011, Hong Kong, 118 mins

A film that will tickle the taste buds as well as satisfy much else. Deanie Ip puts in a career defining performance and, as she puts it, acting as an old lady is not difficult at all, as she is just playing herself. In lesser hands the film may have become a mawkishly sentimental mess or a tub thumping tirade about the treatment of elderly Hong Kongers, or even worse, both. Instead, thanks to Hui's sensitive direction and the loving focus on the central relationship beautifully played by Ip and Lau, *A Simple Life* is one of the best and most rewarding films you are likely to see for many a year and deserves all the praise and many awards lavished upon it.

'It's a gentle, flawlessly observed picture, moving but never sentimental, about getting old, fulfilling familial duties, killing time and being killed by time.' Philip French

Thanks to Verve Pictures.



6.00pm, Studio

This Working Life STEEL

BFI Archive, UK, allow 120 mins

Following presentations covering the history of Britain's coal mining and shipbuilding industries, we welcome back Jan Feull and turn our attention to the nation's steel industry. Local interest centres on the fact that on 6th November 1856 the Workington Haematite Iron Company Ltd. was established to manufacture pig iron from locally mined haematite ore. Bessemer steelmaking commenced in June 1877 until closure in 2006. Although there are no local films in the selection, there are rare documentaries, animations and short films which span the twentieth century. Highlights include footage of the building of the new Tyne Bridge in 1928 and the rare 1945 film *STEEL* which was shot by award-winning cameraman, and our very first guest, Jack Cardiff.

Thanks to BFI.



8.45pm, Alhambra

Ashes

Mat Whitecross, 2012, UK, 97 mins

Ray Winstone plays the Alzheimer's-afflicted Frank, a previously formidable man confined to a residential home, a shadow of his former self. James (Jim Sturgess), after many months of searching, finally finds his father figure and breaks him loose from the nursing home, beginning a rather dangerous road trip laced with gallows humour. However, with Frank's mind failing and James' motives unclear, the film gradually unravels the past of both characters.

'Whitecross has created a film with a strong vision that, by and large, it executes engagingly well.' Jim Ross, Take One

Thanks to Cinemanx.

Tickets & 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*

X5 Buses from Keswick to Rheged:
13.20 (arrives 13.57) / 14.20 (arrives 14.57)

X5 Buses from Rheged to Keswick:
17.27 (arrives 18.02) / 15.27 and
16.27 (arrive 16.02 and 17.02)

*The X5 stops 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



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www.yha.org.uk



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Ideally located in the centre of Keswick market place, the Skiddaw Hotel is family owned and run. It boasts 43 en-suite bedrooms including family suites and four-poster rooms.

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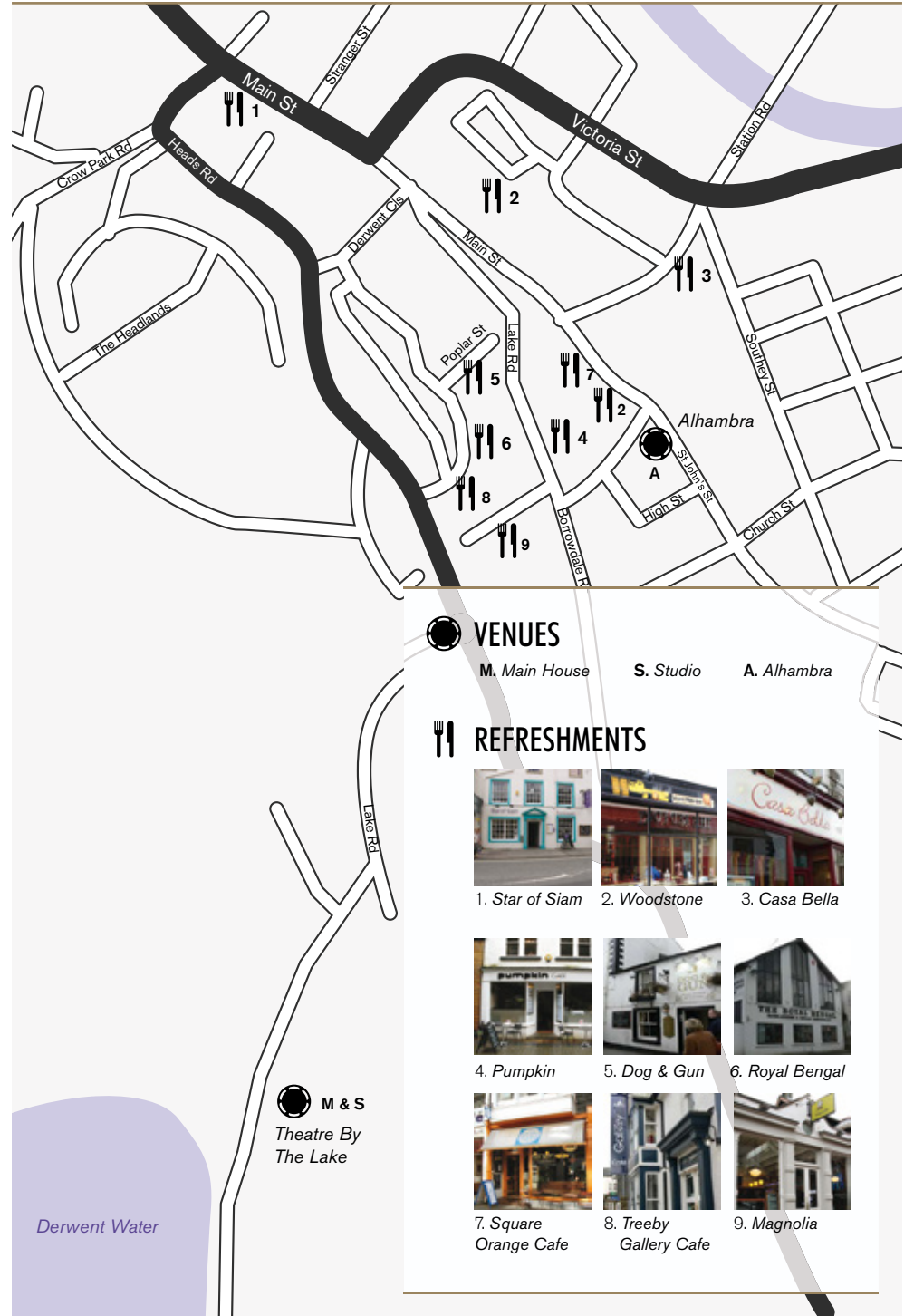
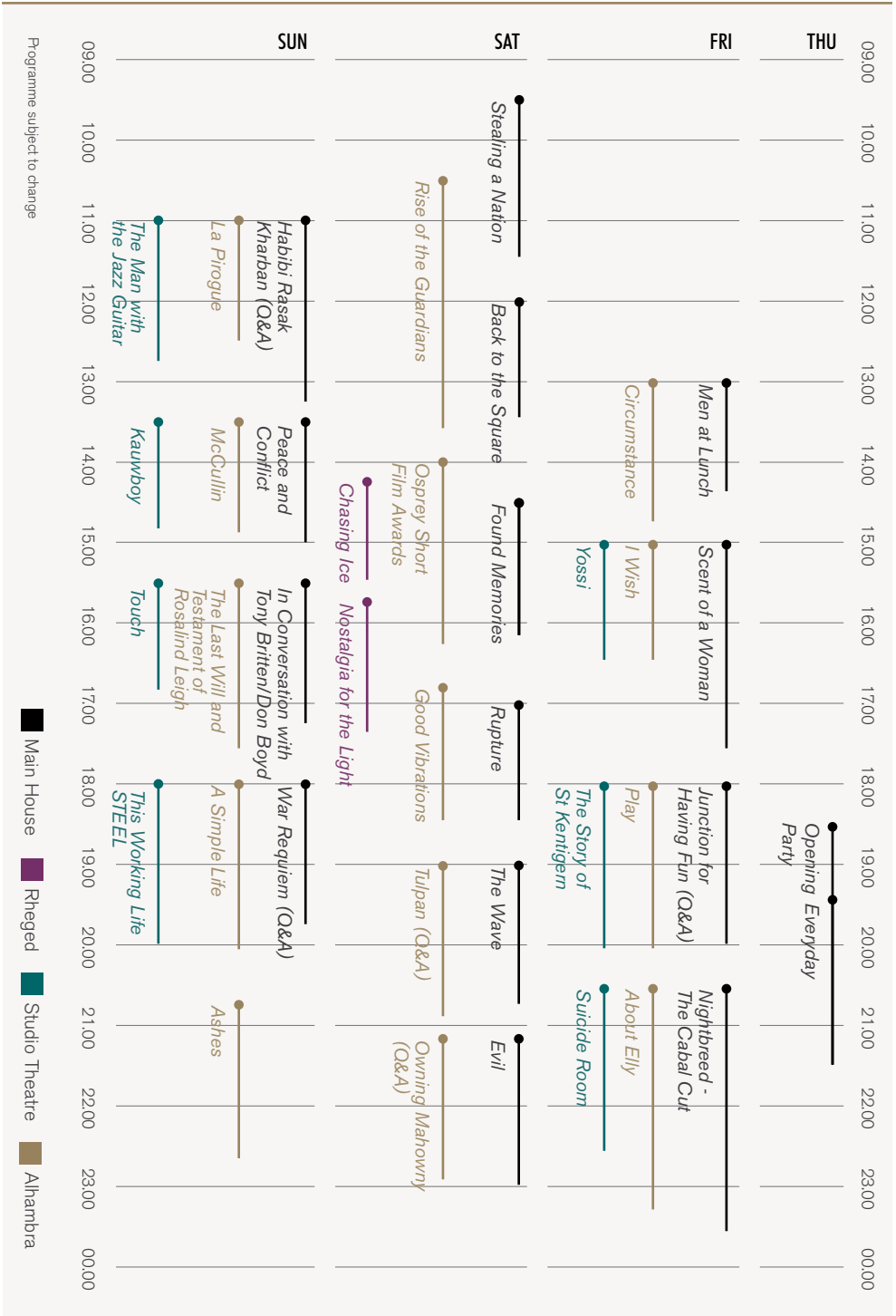
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MAIN HOUSE

RHEGED IMAX & STUDIO THEATRE

ALHAMBRA

THU 18.30 *Opening Party*
19.30 *Everyday*

FRI 13.00 *Men at Lunch*
15.00 *Scent of a Woman*
18.00 *Junction for Having Fun (Q&A)*
20.30 *Nightbread – The Cabal Cut (Q&A)*

Studio Theatre
15.00 *Yessi*
18.00 *The Story of St Kentigern*
20.30 *Suicide Room (SalaSamobjocow)*

13.00 *Circumstance*
15.00 *I Wish (Kiseki)*
18.00 *Play*
20.30 *About Eily*

SAT 09.30 *Stealing a Nation (Q&A)*
12.00 *Back to the Square*
14.30 *Found Memories*
(Historias que so existem quando lembradas)
17.00 *Rupture: A Matter of Life OR Death*
19.00 *The Wave (Die Welle)*
21.15 *Evil (Ondskan)*

Rheged IMAX
14.15 *Chasing Ice*
15.45 *Nostalgia for the Light*

10.30 *Rise of the Guardians*
14.00 *Osprey Short Film Awards*
16.45 *Good Vibrations*
19.00 *Tulpan (Q&A)*
21.15 *Owning Mahowry (Q&A)*

SUN 11.00 *Habibi Rasak Kharban (Q&A)*
13.30 *Benjamin Britten – Peace and Conflict (Q&A)*
15.30 *In Conversation*
18.00 *War Requiem (Q&A)*

Studio Theatre
11.00 *The Man with the Jazz Guitar*
13.30 *Kauwboy*
15.30 *Touch*
18.00 *This Working Life STEEL*

11.00 *La Pirogue*
13.30 *McCullin*
15.30 *The Last Will and Testament of Rosalind Leigh*
18.00 *A Simple Life (TaoJie)*
20.45 *Ashes*



www.keswickfilmfestival.org

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Programme subject to change

Design by Spill (spill.co.uk)