

Keswick Film Festival

OUR 16TH FESTIVAL, FEATURING OVER 30 FANTASTIC FILMS INCLUDING UK PREMIERES AND SPECIAL GUESTS,
THE ANNUAL OSPREY SHORT FILM COMPETITIONS & THE STUNNING VIEWS OF THE LAKE DISTRICT





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OUR GUESTS

SHONGRAM
FRIDAY, 17:30, THEATRE - MAIN HOUSE

Munsur Ali & Dilruba Yasmeen Ruhee

At the London Press Conference for Shongram, lead actress Dilruba Yasmeen Ruhee added a few words to the discussion regarding Shongram. "I'm really happy to be here This is a really good film and it's my first international film. Our people (Bangladeshis) live in various countries, yet the young generation do not know how their country was born. So I'm really happy to be a part of this film and thank you to Munsur for casting me."

We are delighted to welcome both Director Munsur Ali and Dilruba Yasmeen Ruhee to Keswick.

BICYCLE
SUNDAY, 16.15, THEATRE - MAIN HOUSE

Pip Piper

Pip is co-founder of Blue Hippo Media which was set up in 2006 with Rob Taylor. Pip has a background in professional youth and community work but has spent the last 15 years making films from education to documentary and feature film. His passion is to discover and tell compelling stories, develop and work with great talent and to create films that communicate with impact to audiences far and wide.

Blue Hippo has tapped into the zeitgeist with Bicycle, directed by Bafta award winning Michael B. Clifford. The film premiered at the Grand Depart in Yorkshire for the 2014 Tour de France and is a very welcome addition to KFF 16.

RADIATOR
FRIDAY, 15.00, THEATRE - MAIN HOUSE

Tom Browne

Tom Browne's long career as actor (under the alternative name of Tom Fisher – Shangai Knights, The Illusionist), writer and shorts director may provide a clue to the surprisingly star-peppered roster of executive producers such as Rachel Weisz and Barbara Broccoli and wonderful cast for his first full length feature, Radiator. We are pleased to welcome Tom and his leading actors, Gemma Jones and Richard Johnson

Gemma Jones

Gemma Jones is one of the best known British faces on both the large and small screen. From Z Cars in the 1960's Gemma has appeared in numerous TV series, played the first character to die in Inspector Morse and was most recently seen in the TV movie Marvellous. Film roles include two outings as Bridget Jones' mother, Mrs Dashwood in Ang Lee's Sense and Sensibility and she worked with Woody Allen in You Will Meet a Tall, Dark Stranger.

Richard Johnson

Richard Johnson attended RADA in London and then performed in John Gielgud's repertory company until joining the navy during World War II. After the war, he appeared successfully in the West End and made his film debut in the early 1950s. Described as 'debonair and handsome', he was a natural to portray playboy type characters, perhaps the most memorable being "Bulldog Drummond" in Deadlier Than the Male (1967) and Some Girls Do (1969). Later in his career, he turned to more serious roles, such as "Marc Antony" in Antony and Cleopatra (1974) and has been a regular presence on screen since that time.



WHITE SHADOW
SUNDAY, 13.30, ALHAMBRA

Justine Atkinson

Justine Atkinson is a member of the management team for Africa in Motion, a film festival that brings the best of African Film to Scottish audiences.

Africa in Motion says simply 'our main reason for screening the films is because we believe they are great films which should be seen the world over' – a sentiment fully endorsed by KFF! We look forward to Justine's insight into African film and in particular, The White Shadow.

KESWICK PEACE & HUMAN RIGHTS GROUP
SATURDAY, 10.00, THEATRE - MAIN HOUSE

David Alton Baron Alton of Liverpool

David Alton made his maiden speech to the House of Commons in April 1979 and since that time has been a ceaseless campaigner on issues such as poverty, gendercide, human cloning, and human trafficking.

In 1997 he stood down from the House of Commons, and from party politics, and was nominated by the Prime Minister, Sir John Major, to the House of Lords, where he sits as an Independent Life Peer, speaking regularly on human rights and religious liberty issues.

Lord Alton is chairman of the British-DPRK All-Party Parliamentary Group, and visited Pyongyang in October 2010 when he had talks with leaders of the North Korean government including ChoeThae Bok, chairman of the Supreme People's Assembly, the country's rubber-stamp parliament.

BREADLINE KIDS
SUNDAY 10.00, THEATRE - MAIN HOUSE

Rachael Rodway

Since 2012, the debate over food banks has intensified, becoming even more political and we look forward to the discussion after the screening of *Breadline Kids*.

In 2011 David Pitkeathly of the Church of Scotland and Rachael Rodway of Carlisle One World Centre had been noticing an increased use of drop in facilities and the food voucher scheme and met with other agencies, with a view to setting up a Carlisle Foodbank. Building on the work of the Salvation Army in Carlisle – who been distributing parcels for 25 years – and operating from their buildings the Foodbank went live in April 2012.

Rachael Rodway is a retired solicitor living in Carlisle. She is the chair of the Carlisle One World Centre and runs the Carlisle-based Food Bank. She is on the board of the Carlisle World Shop Co-operative Board and is also a volunteer in the shop.



Gemma Jones

Radiator

Gemma Jones talks to Sara Teresa about her role in the film *Radiator* – a moving, blackly comic drama about the strains of coping with ageing parents by director and screenwriter Tom Browne, also a guest at KFF 2015.

It was a most unusual and rather extraordinary assignment. Initially it was the script that I loved, before I knew how autobiographical it was, and before I knew we were to be filming in his [Tom Browne's] parent's home. It was just a very lovely script. So that grabbed me first off, and everything else was a wonderful bonus.

Obviously Tom was very close to the story so we had a very sensitive director. When we arrived on the set, it felt like walking into a home, it did feel like home. Although it was a very dilapidated set, I was told the set designers had actually cleaned it up a fair bit before we got there. It was in an even worse state than when we arrived, but it had great atmosphere. A lot of it was extremely touching. There was a huge amount of his parents' things still there. Love letters that I picked up. Very personal items. A couple of scenes I had sitting up in the marital bed, reading a book she would have held in her hands. It was a very happy shoot and I think what has come out at the end is a lovely film, I'm very proud of it.

Richard Johnson I had worked with before, I knew him. Nothing felt too scary, we all knew each other. Because it was quite brave, what we were required to do. Particularly Richard. He's an elderly man but he has incredible energy and stamina. He was actually playing far more decrepit than he really is, which he did brilliantly.

It was a most unusual and rather extraordinary assignment

I never wanted to see a photograph of Tom's mother – I wanted to play the person in the script rather than trying to imitate someone. But that never seemed to be a problem for Tom, he never said anything like "My mother would have..." So I got a great sense of her, and it wasn't until we'd finished that I actually saw a photograph of her. I must have had a sensibility that wasn't entirely different to Tom's mother's, something that I could express.

I was playing my own age span, which was nice. I wasn't particularly flattered in my role as far as the look, but I quite like that, I enjoy playing raw and real. I think Richard's and my intention was always not to be affected in any way. Just to play the scenes as written and be as true to the moment as possible.

I would like to think that the film is a nice memorial to Tom's parents, but without being at all mawkish or sentimental. It's quite raw at parts, and that's honest. I think they would have appreciated the honesty.

I'm a hill walker so I had some good stride outs on my day off. I was first introduced to the Lake District when I was about ten and we had a family holiday in the spring and stayed in Borrowdale. I remember it distinctly, it was a wonderful holiday full of long walks. It is a very beautiful part of the world. It's extraordinary when you see how small it is on a map, but when you get up on the hills, you could be miles and miles from anywhere. ■

Read the full interview online on *Radiator*, *the Lake District* and Jones' roles in *Harry Potter* and *the infamous The Devils*: keswickfilmfestival.co.uk



KEY TO THEMES

A guide to the strands in this year's Festival

Best of the Fests

Our selection for the Best of the Fests strand takes a consensus view from film festivals across the globe.

We have two films from Down Under. *The Dark Horse* was New Zealand's film of the year. It out-performed at the box office anything released by its neighbour across the Tasman Sea and was well received at Festivals as diverse as Palm Springs and Rotterdam. That is not to say that Australia's *The Infinite Man* is in any way inferior – it won magnificent reviews at festivals such as South by South West in Austin, Texas.

Your Beauty is Worth Nothing is an Austrian film that deals with a newly-arrived Turkish family's struggle with daily life in Vienna. It virtually swept the board of Golden Oranges in Antalya, despite being the Director's final year project. *The Vancouver Asahi* deals with different tensions within Canada's Japanese community, whilst *Excuse my French* portrays tensions between Christians and Muslims and negotiated its way past the Egyptian censors to make it to the festival circuit.

Stray Dogs left audiences and critics at the New York and Toronto Film Festivals mesmerised, and took the Grand Jury Prize at the Venice awards. *Class Enemy* was also a winner at the Venice Festival. The Venice Jury tends to like a dark film and this exploration of classroom dynamics promises to be up there with the best in the genre. The Venice critics (along with those at Sundance) also went for *White Shadow*, an tale of the perils faced by an African albino boy.

Finally, *The Retrieval* is our offering from the US, enjoyed by festival audiences in Deauville, New Orleans and Phoenix.

However, the real arbiter of what is a good film is you. Will any of these international favourites or be good enough for a KFF Audience Award?

D Dogme

It is now 20 years since Lars Von Trier and Thomas Vinterberg established the Dogme school of film making. There were 10 basic tenets (the Vow of Chastity) that Directors were obliged to follow in an effort to protest against the decadent illusionism of contemporary cinema:

I swear to the following set of rules drawn up and confirmed by Dogme 95:

1. Shooting must be done on location. Props/sets must not be brought in.
2. The sound must never be produced apart from the image or vice-versa.
3. The camera must be hand-held. Any movement or mobility attainable in the hand is permitted.
4. The film must be in colour. Special lighting is not acceptable.
5. Optical work and filters are forbidden.
6. The film must not contain superficial action.
7. Temporal and geographical alienation are forbidden.
8. Genre movies are not acceptable.
9. Format must be Academy 35mm.
10. The director must not be credited.

We are pleased to show Dogme 1, 2 and 4 as an homage to this influential movement.

Dis(Ability)

In researching candidates for the Best of the Fests strand, it became clear that there have been a number of films recently that explored different elements of disability.

Despite this common theme, three more different films would be hard to find.

Come As You Are is a comedy which features striking performances and has already been well received at the 2012 Montréal World Film Festival, where it won three awards including the prestigious Grand Prix des Amériques as well as at the European Film Awards, winning the Audience Award.

The Tribe, which makes for some challenging viewing both in terms of content and the absence of conventional speech, has been shown at Cannes and the London Film Festival and *Blind*, a moving exploration of that condition, has been a favourite at Sundance and Berlin.

On Yer Bike!

A celebration of life on two wheels, whether it is powered by pedal or engine. These films explore the delights of cycling and the ability of this form of transport to reach places in the world that are virtually inaccessible to those who need the comfort of four.

The Late Night Frightener

This year the Alhambra opens its doors into the early hours of Sunday with the Australian chiller, the *Babadook*.

i Documentaries

Our Documentaries strand this year has something of a British flavour.

Breadline Kids investigates the impact of poverty in the UK and how it affects communities and individuals. As talk of the Big Society recedes, *Faith, Hope and Charity* is a celebration of the voluntary sector in Cumbria and it is followed by Ken Loach's *Jimmy's Hall*, which shows that self help voluntary work can bring you into conflict with the wider establishment.

Breadline Kids is one of two films chosen by Keswick Peace and Human Rights Group, the second being *Camp 14 – Total Control Zone*, an incredible (using the word in its truest sense) insight into the North Korean system of prison camps. *Cathedrals of Culture* has no such polemical message – it is a celebration of architecture and the built form. Screened at Rheged, it is 3D cinema at its innovative best.

? Errrrm...

We also have two films we can't really categorise – so they must be good!

Shongram was due to be part of our Bangladeshi Arthouse strand last year but for various reasons, it couldn't be shown in Keswick at that time. It is unfinished business and we are delighted that Director Munsur Ali can be here to give some added insight to the film and the era in which it was set.

Then there is *Radiator*, fresh from the London Film Festival and showcasing real Cumbrian talent and locations.

LOOK OUT FOR THESE

Free Family Screening

Newly released and with Meryl Streep in Oscar contention, our family screening this year is *Into the Woods*. Music by Sondheim and magic by Disney makes this a must see for the whole family.

This will be a charity screening in aid of local food banks (after our documentary, *Breadline Kids*) and the Cumbria Blood Bikes organisation (after our On yer Bike! Theme) which provides 365 day transport for tissue and essential medical supplies.

Your donations will be welcome!

Q&A Question & Answer Sessions

Question and Answer sessions with our guests alongside their films

★ Special Events

Various special events including our Pass Holders Party, the annual Osprey Short Film Awards and a performance from the Lancaster Millennium Choir.

THURSDAY 26.2.15



★ 18.30 - 19.15, Alhambra

Drinks & Nibbles

A welcome to KFF with a complimentary glass of wine

19.30, Alhambra

The Dark Horse (12A)

124 mins. James Napier Robertson. New Zealand. (2014)

Never before screened in England, our opening film from New Zealand is an emotionally-charged and inspiring story of a man who has to overcome his own adversities to inspire a group of young people – through the unlikely medium of chess. We have enjoyed a number of powerful films from New Zealand such as The Piano and Whale Rider and The Dark Horse is sure to join that cannon of great films. One not to be missed.

"Small in scope but significant in stature, Robertson delivers in The Dark Horse a sensitive tale with a crowd-pleasing punch, even as it declines to shy away from the bleakness of its characters' lives." - QuickFlix

Thanks to Koch Media

FRIDAY 27.2.15



12.30, Theatre - Main House

Excuse My French (12A)

99mins. Amr Salama. Egypt (2014)

Described as a dark comedy, Excuse My French centres on Hany Abdullah Peter Soussa (Ahmed Dash), a young Egyptian Copt boy, who, after tragically losing his devoted and influential father, is uprooted from private education and enrolled in a state school. Overwhelmed by this new dog eat dog environment, Hany is mistaken for a Muslim by pupils and teachers alike and, for fear of being ostracised by his new peers, decides not to correct them on their assumption.

Director Amr Salama's screenplay for the film survived four rejections by the Egyptian censor of three successive governments before the final cut was approved for filming.

Thanks to Film Clinic



12.30, Alhambra

Difret (15)

99 mins. Zeresenay Mahari. Ethiopia/USA (2014)

Difret is based on a true story and tells of the experiences of a young girl who fights back against the traditional Ethiopian method of finding a bride – essentially kidnapping. In trying to escape she sets in motion consequences that bring the full weight of the tribal as well as judicial system against her. Defended by a female lawyer who hears about her case on the radio, Difret is a story about justice and the emerging place of women in a traditional society.

"The cycle has to break at some point," Director Mahari said at Sundance. "What you have to do is educate. I hope this film will go a long way toward changing thinking." It's hard to imagine a film this persuasive doing otherwise.- LA Times

Thanks to Soda Pictures



? 15.00, Theatre - Main House

Radiator (N/A)

93 mins. Tom Browne. UK. 2014

Made locally and involving some of our members this is a stunning, beautiful, heart-breaking film. A profound study of how time changes parents into children and children into parents. Full of truth, compassion and dignity. We hope to welcome the director and some of the crew to add even to more to what promises to be a special occasion.

"A darkly comic examination of family life, marriage, age and love" – Cumbria Life

Thanks to Tom Browne

Q&A The film will be followed by a Q&A with the Director and Lead Actors.



15.00, Alhambra

Blind (18)

91 mins. Eskil Vogt. Norway. (2014)

"It's not important what's real as long as I can visualize it," notes the narrator heroine early on in Blind, aptly setting the stage for a lithe, quicksilver portrait of a woman whose loss of sight only serves to sharpen her creative imagination. Eskil Vogt, whose debut feature this is, has provided viewers with a thorough exploration of Ingrid (played by Ellen Dorrit Petersen) and the ailment that confines her to her apartment. His character study is immensely thoughtful, and it allows the viewer to immerse oneself in Ingrid's version of reality.

"Petersen, a classic Nordic beauty with alabaster cheekbones and narrow, piercing eyes, is brilliant at showing how Ingrid's blindness affects every inch of her being – how she moves, writes, dreams, and how she feels about herself as a woman." – Variety

Thanks to Axiom



? 17.30, Theatre - Main House

Shongram (15)

103 mins. Munsur Ali. Bangladesh. (2014)

Set within the backdrop of Bangladesh's struggle for independence from East Pakistan, Shongram (The Struggle) is a romantic drama which tells the tale of Karim, a Muslim who is in love with a beautiful Hindu girl, Asha. Their peaceful village life is suddenly interrupted by war and Karim must grow up fast to survive in an era when mass killings and abduction was common.

Thanks to Munsur Ali

Q&A We hope to welcome the director and lead actress to provide a unique insight into this turbulent period of history.



17.30, Theatre - Studio

The Retrieval (18)

92 mins. Chris Eska. USA (2013)

Set during the American Civil War, *The Retrieval* tells the story of three Afro-Americans and what they had to do in order to survive. This is a meticulously shot period drama that eschews battle scenes in favour of character development and is all the more powerful for it.

"This is a remarkable little film, a marvel of American indie filmmaking and of stories typically overlooked. See it!" - Flick Philosopher

Thanks to Chris Eska

★ 19.00, Theatre by the Lake

Pass Holders' Party

Only drinks and nibbles this year but meet those pass-holders who join us every year at the Theatre by the Lake at 7pm on Friday.



♿ 20.15, Theatre - Main House

The Tribe (15)

130 mins. Miroslav Slaboshpitsky. Ukraine. (2014)

One of the most astonishing films you will ever see. It may help to remember that the cast is deaf and you hear things they do not. Other than that you will find yourself immersed into their world, set in a crumbling State Boarding School for deaf adolescents, where the staff have effectively handed control to the gangs and cliques of students. Whilst at times uncomfortable viewing it is testament to the power of the film that it will remain with you long after the final credits.

"This is a grimly compelling, explicit and violent film which is also a silent movie... But the main question is: signing is a language like any other, so why not have subtitles? How is our experience of this different from any foreign-language movie without subtitles? The point, I think, is that their silence underscores their alienation from us. They are a different tribe: outside the law, below the salt" - The Guardian

Thanks to Metrodome



i 20.15, Theatre Studio

Faith, Hope & Charity (N/A)

+

Jimmy's Hall (PG)

109 mins Peadar Sweeney (2014) and Ken Loach (2014)

An evening of celebration of the voluntary sector and of community spirit. *Faith, Hope and Charity* documents the work of the Council for Voluntary Service, in Carlisle over 100 years.

According to *The Guardian's* Jonathan Romney, *Jimmy's Hall* finds Director Ken Loach in lyrical, but typically angry, form. It tells the true story of Jimmy Gralton an Irishman who was deported from his own country without trial in 1933. His crime - to have set up a public hall in County Leitrim, a venue for education, community events and musical shindigs both traditional and featuring the jazz that Gralton had brought back from America. Gralton, a socialist, arouses the local forces of intolerance and shocked grumblings about "jazzy music ... pelvic thrusts" and "the 'Losangelisation' of our people".

Thanks to Entertainment One

SATURDAY 28.2.15



⚠ 10.00, Alhambra

Into the Woods (PG)

124 mins. Rob Marshall. USA. (2014)

The screen version of a Broadway musical from 1987, *Into the Woods* boasts a stellar cast, impressive visuals, intricate sets and beautiful costume and makeup design. Ally this to a great use of humour and some grisly touches, this film will delight the younger portion of the audience, while the emotional depth of the music and acting will touch the older crowd. It promises to be a joy to watch.

"The musical threads in Sondheim's score wind their way through the film effortlessly, and the performers relish the razor-sharp lyrics he's given them." - Steve Davis

Charity Screening - thanks to the generosity of Disney Media (UK). Please give generously.



i 10.00, Theatre - Main House

Camp 14 - Total Control Zone (12A)

104 mins. Marc Wiese. Germany/ South Korea (2012)

Can you imagine being born in a prison camp where the only crime your parents have committed was to disagree with the government? Stretch this imagination further, then, and think what you would be like 23 years later where this has been your only reality; where every day you are forced to work long hours and can only dream of the luxury of a bowl of rice. Education has been the very minimum to allow you to carry out the slave labour you have done since you were 6 years old.

This was the world of Shin Donghyuk, possibly the only person to have escaped from a North Korean camp.

Q&A

This film tells his story and is a presentation by Keswick Peace and Human Rights Group. It will be followed by a discussion with Baron David Alton of Liverpool.

Thanks to Kaleidoscope Film Distribution



i 11.00, Rheged

Cathedrals of Culture (12A)

165 mins. Robert Redford; Michael Madsen; Wim Wenders; Karim Aïnouz; Michael Glawogger; Margreth Olin. (2014)

This is a hugely ambitious project, taking some of the world's most accomplished Directors and inviting them to get inside the soul of their favourite buildings - The Berlin Philharmonic, Norway's Halden Prison, The Opera in Oslo, The Pompidou Centre, The Salk Institute in La Jolla California and the National Library of Russia.

Wim Wenders, whose *Pina* showed that he had truly mastered 3D technology is convinced that it is a medium that has not been fully explored by intelligent film makers - these 6, half-hour explorations will show just how well they achieve it.

Thanks to Metrodome



★ 13.00, Alhambra

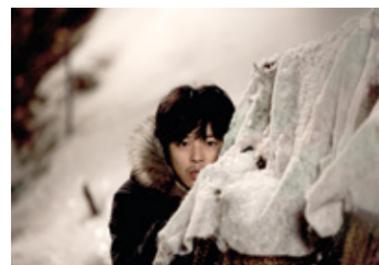
Osprey Short Film Awards

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.

The best competition entries from both young film-makers and in the 'Open' category will be screened, followed by a presentation of the awards to the winners. The criterion is that there must be a Cumbrian connection – be prepared for the best of our local talent and the best of our locality.

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

For details on the competition and how to enter, please visit our website at: www.keswickfilmfestival.co.uk



🕒 14.00, Theatre – Main House

Stray Dogs (12A)

138 mins. Ming-liang Tsai. Taiwan. (2013)

An alcoholic father and his two young children live a miserable existence on the outskirts of Tapei, never knowing where their next meal is coming from. The children rely on free food samples from the local market to survive.

When they meet a lonely woman working in a local grocery store, it turns out she may be able to shed some light on the family's unanswered questions and lead them toward a better life.

A meditative drama which seeks to explore the definition of 'home'. An immensely bittersweet work, Tsai evokes the poetry and tragedy of life lived on the margins of society.

Thanks to Verve Pictures (New Wave)



🚲 14.30, Rheged

One Crazy Ride (12A)

87 mins. Gaurav Jani. India (2009)

A motorcycle expedition on uncharted roads across the Himalayan state of Arunachal Pradesh, situated in North-east India. But more than an expedition, it's a film on friendship, camaraderie and the "never say die" attitude of five motorcyclists in the face of unforgiving terrain.

This is definitely not Top Gear! There was no back-up vehicle or film crew and set in parts of India hardly seen, filmed or explored, the film captures the interactions and experiences of the riders who are trying to chart a route, which according to everyone does not exist.

The terrain lends itself perfectly to the Imax screen - watch out for a spectacular bridge crossing ... and close your eyes and hope.

Thanks to Dirt Track Productions



🕒 16.25, Alhambra

The Infinite Man (15)

85 mins. Hugh Sullivan. Australia. (2014)

This is that rare thing – a sci-fi romantic comedy but don't let put you off! It is also one of the most inventive films about a man who wants to revisit the past to make things perfect for the woman he loves. And, of course, it all goes to plan – yeah, right!

"Few films are as fun, funny, insightful, or astute with a familiar concept, as The Infinite Man pleasingly creates a new future for time travel flicks" – FilmInk.

Thanks to Shoreline Entertainment



♿ 17.00, Theatre – Studio

Come As You Are (15) (Hasta la Vista)

115 mins. Geoffrey Enthoven. Belgium (2011)

One of a trio of Belgian lads Philip (Robrecht Vanden Thoren), paralysed from the neck down, has heard about a Spanish brothel catering to the sexual needs of those with special needs. He tells his two friends, partially sighted Josef (Tom Audenaert) and Lars (Gilles De Schrijver) whose aggressive brain tumour has confined him to a wheelchair, that this is the chance of a lifetime to lose their virginity.

Filed with humour and compassion Come As You Are could be the unexpected hit of the Festival

A gem of a film that is certain to steal your heart- Allan Hunter

Thanks to BFFS



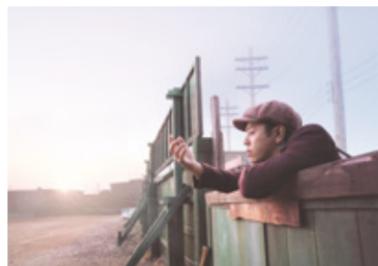
★ 17.30, Theatre – Main House

Tarzan! – Lancaster Millennium Choir

After thrilling us with Frankenstein and returning with Crazy Walks with Wagner we are delighted that the Millennium Choir, under Musical Director Andy Whitfield, are back with their very own take on the original King of the Swingers.

Lancaster Millennium Choir are a community choir for "singers, neophytes or old hands, aged 11 to 111". Their repertoire includes original works covering topics such as children's rights, autism and pregnancy, interspersed with new arrangements of more well-known tunes: Dr Who, the Lone Ranger, the Kinks, and even some Handel.

To find out more visit their website: www.lancsmillchoir.org.uk



19.30, Theatre – Main House

The Vancouver Asahi (PG)

134 mins. Yuya Ishii. Japan (2014)

All the great world's cities contain pockets of different nationalities and in the case of Vancouver in the 1930's, this film focuses on the Japanese community, more specifically the Canadian born first generation of Japanese immigrants, who started their own baseball team – the Vancouver Asahi.

Out-sized and out-muscled by their Caucasian opponents and in the face of racism and prejudice, the team rethinks its strategy and starts to find success.

Much more than a sporting underdog movie, The Vancouver Asahi goes on to explore the tensions between communities and between generations as world War II looms.

An old-fashioned entertainment in the best sense. In a word, thrilling.— Tony Rayns Vancouver Film Festival

Thanks to Pony Canyon Inc



Theatre – Studio, 20.00

Volchok (15) (Wolfy)

88 mins. Vasily Sigarev. Russia (2009)

After 5 years of trying, it is excellent news that we are at last able to screen Volchok. Volchok is a sublime essay on the darker side of human nature and devastatingly compelling to boot.

A story of a mother and a daughter, we are shown a simple and effective story of unconditional love from one side (the child), which does not go away in the face of indifference and even cruelty - a harsh world seen through the eyes of a 7-year old girl.

This is a film that gets under your skin with its overriding despair and grim outlook of life, love and familial bonds yet draws you in through the sheer force of its storytelling and compelling performances. For everyone who loves bold world cinema.

Thanks to Koktobel Film Company and Lee Relph (mibih.wordpress.com)



23.00, Alhambra

The Babadook (15)

93 mins. Jennifer Kent. Australia. (2014)

Amelia loses her husband in a car crash on the way to give birth to Samuel, their only child. She struggles to cope with her fate as a single mother and the impact on her each year of the anniversary of the tragedy. Seven years on, when things seemingly cannot get any worse, they read a strange book that talks about the 'Babadook' and the nightmarish experiences the two encounter form the rest of the story. Rated as one of the best horror films of recent years and with two stand-out performances, will you brave seeing the subtle, suspenseful, and shrouded in mystery film that is The Babadook?

"It's a movie that uses dread and suspense, not cheap jump scares. It's also a movie that unsettles with deep psychological unpleasantness. And it's got a pretty killer title, as well." – Badass Digest

Thanks to Icon Film Distribution

SUNDAY 1.3.15



10.00, Theatre – Main House

Breadline Kids (N/A)

48mins. Jezza Neumann. UK (2014)

At a time when food poverty is becoming an increasingly political issue, Keswick Peace and Human Rights Group's choice of screening is particularly apposite. Channel 4 Dispatches asked three children to reveal how it feels when the cupboards are sometimes bare.

A screening by Keswick Peace and Human Rights Group, the film will be followed by a discussion with Rachael Rodway, Chair of Carlisle One World Centre

Thanks to Channel 4



11.00 Theatre – Studio

The King is Alive (15)

110 mins. Kristian Levring. Sweden. (2000)

This film is Dogme 4. In the Namibian desert in southwest Africa, a tourist bus strays far off course and runs out of petrol. The passengers stumble into the blinding sun and find themselves at an abandoned German mining station. Jack the only passenger with any desert experience lectures them: There are five things you need to survive in the desert, and in descending order of importance they are water, food, shelter, making yourself visible and keeping up your spirits.

"A remarkable technical and budgetary achievement, a stunning piece of cinema, and well worth your time" – so says critic Chris Parry and who could disagree?

Thanks to Danish Film Institute



11.00, Alhambra

Janapar (12A)

79 mins. James Newton, Tom Allen. UK. (2012)

23-year-old Englishman Tom Allen is all set for a successful office-bound career, but he finds persistently asking the question many of us face: isn't there more to life than this? Leaving everything and everyone behind, Tom sets off on his bike without maps or guidebooks on a quest to find the answer. But what does he find?

Filmed over four years in 32 countries by one man on a bicycle, Janapar is a true one-off – a unique and intimate glimpse into a true story of life and love on the road; and a tale of finding what you're looking for – right when you least expect it.

Thanks to Tom Allen



D 13.30, Theatre – Studio

The Idiots (15)

117 mins. Lars Von Trier.
Denmark (1998).

This film is Dogme 2. Director Lars von Trier made this, his own first (and only) 'Dogme 95' film, several years after originating the concept with his colleague Thomas Vinterberg. While not for everyone, von Trier's devotion to intellectual inventiveness in his art is apparent. At the end of *The Idiots* we may feel it was so realistic that we struggle to remember it was only a work of fiction and didn't actually happen. Documentary-style interviews with members of the commune force us to continually evaluate what we are watching. However offensive or intentionally clumsy, its influence cannot easily be denied.

Thanks to Danish Film Institute

★ 13.00, Theatre – Main House

Film to be Confirmed

Join us for our mystery film that we're sure you'll enjoy. We hope to have a live video link introduction with a certain special guest... See posters at the venues for details.



🕒 13.30, Alhambra

White Shadow (15)

117 mins. Noaz Deshe. Tanzania. (2013)

Alias, a young albino boy living in the central African bush, is the subject of taunting and is vulnerable to a terrible danger: Many albinos are murdered or mutilated by witch doctors for the prize of a "charmed" body part. Bent on saving Alias from this ghastly fate, his mother entrusts him to her brother who runs a number of small businesses in the city. The waking nightmare of the African albino muti trade – whereby albinos are hunted for their supposedly restorative body parts – is a tricky subject to film without leaning too far in the directions of exploitation or exoticism, but artist-turned-filmmaker Noaz Deshe's staggering debut feature, "White Shadow," strikes the necessary balance with vision to burn. - Variety

Thanks to Aya Distribution

Q&A The film will be followed by a discussion with Justine Atkinson of the Africa in Motion Festival



🚲 16.15, Theatre – Main House

Bicycle (PG)

87 mins. Michael B Clifford. UK. (2014)

Why is the bicycle back in fashion? The film explores this and tells the story of cycling in the land that invented the modern bicycle, its birth, decline, and re birth from Victorian origins to today. The film features interviews with cycling greats such as Chrises Boardman and Hoy but West Cumbrians can look out for John Grimshaw – the man behind Sustrans and the fantastic cyclepath network we enjoy so much.

Thanks to Blue Hippo Media

Q&A We hope to welcome the filmmakers who will host a post screening debate on the topic.



D 16.15, Theatre – Studio

Festen (15) (The Celebration)

105 mins. Thomas Vinterberg.
Denmark. (1998)

This film is Dogme 1 - Dogme in its first incarnation. It proved much more approachable than it might have looked on paper and the rules under which it was made turn out to be a gift and an opportunity for a talented director with a sparkling story about the childhood secrets revealed by a son on the occasions of his father's 60th birthday party.

Festen is a delicious exercise in controlled, cathartic anarchy, worth watching for its singular, poignant story, its mirth and its fearlessness.

Thanks to Metrodome



🕒 16.15, Alhambra

Your Beauty is Worth Nothing (15) (Deine Schönheit ist nichts wert)

86 mins. Hüseyin Tabak. Austria (2013)

Immigration is a hot topic, not just in the UK but all over the world. Set among the Turkish immigrant/refugee population of Vienna, the story revolves around little Veysel, a daydreaming stutterer struggling to assimilate into his German-speaking school. How does he fare? The answer is well worth finding out.

Your Beauty has been screened and acclaimed at some 60 Festivals around the world and is a welcome addition to our programme at Keswick.

"Young actor Abdulkadir Tuncer gives a remarkable performance as Veysel. It is simultaneously moving, sad, and wonderful, which gives the film's mise-en-scene sentimental credibility." - CineEuropa

Thanks to Dor Film Produktion



🕒 19.30, Theatre – Main House

Class Enemy (15)

112 mins. Roc Bicek, Slovenia (2013).

Many films feature a suicide and its aftermath but few, if any, do so in quite the way depicted by *Class Enemy*. Set in a school, the conduct of a new German teacher sets in train a sequence of events and speculation. This masterpiece not only shows the impact on those who claim to know the victim but also the lengths to which the establishment will go to protect its interests. Based on events witnessed and experienced by the director, although the story has been heavily fictionalised, this is a stunning piece of cinema.

"The film struck me in its brilliance, perhaps because it steers clear of taking sides." – Huffington Post

Thanks to Triglav Film



PEACE & HUMAN RIGHTS

Shepard Fairey's 'Freedom to Lead' (09) in support of Human Rights campaigner Aung San Suu Kyi fighting to establish democracy in Burma.

Keswick Peace and Human Rights Group was formed on the initiative of Joe Human as a result of a Peace Vigil at the end of August 2005.

In August 2006 we agreed that our aims should be:-

- To identify situations where effective action can be taken in conflict resolution and the prevention of human rights abuses.
- To research situations and establish objective and accurate information on which to take action.
- To challenge authorities and those with responsibility to intervene to prevent violence and human rights abuses and bring such issues and any injustice to public notice.
- To highlight any national or international concerns which have particular relevance for the local community.

We accomplish these aims by lobbying, writing press articles, drawing up petitions; showing films and producing plays. Our choice of issues is determined by the interests and concerns of group members.

These have included the conflict between Israel and Palestine; the human rights situation in Burma; the fate of the Chagossian Islanders; the mistreatment of the children of asylum seekers; the oppression of the Kurds living in Turkey and against the renewal of Trident missiles.

We meet on the first Thursday of each month at the Quaker Meeting House in Keswick. We welcome new members. To find out more you can contact:

Jo Alberti
Telephone: 017687 79199
Email: Jo.alberti@btinternet.com

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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

TICKETS

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

* 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.

Passes

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.

If you have already purchased a pass, you will receive a ticket that you can exchange for a festival pass at either the Alhambra or the Theatre by the Lake.

Single Tickets

- Single tickets are available on the door 1/2 hour prior to each film.

For Tickets & Passes

Keswick Theatre by the Lake

Tel: 01768 774411

Visit: www.theatrebythelake.co.uk

TRAVEL

Travel to the Festival:

Keswick is a beautiful town on Derwentwater in the 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.

Parking Offers for Pass Holders:

Parking passes for the Theatre by the Lake car park will be available for the Festival for £4 for the weekend. Available from the Festival Desk at the theatre.

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).

Speical Bus Prices for Pass Holders:

Show a valid Film Festival pass / ticket on our buses and get reduced price bus travel to the event. Discounted prices are:

Honister Rambler: £5 Adult Explorer: £6
Family Explorer: £15 Group Explorer: £17

Getting to Rheged, Penrith

Below are bus times to coincide with Rheged Screenings at 11.00 and 14.30:

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 16.27 arrive Keswick 17.02

*Buses leave Keswick from outside Booths Supermarket – See map on back page.

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

CUPPAS AND MORE

Opening Event

Please note – The opening event is at the Alhambra, not Theatre by the Lake as previous years.

Tea & Films at the Rocky River Diner

The YHA restaurant on the river (see YHA on the map on the back page) is offering free tea and coffee during the Festival and will be showing the short-listed entries from the Ospreys plus other films.

Free teas & coffee for pass-holders!

The following cafés and restaurants who have supported us by giving food for the party are offering free coffee or tea, or a pint (Dog and Gun) to pass-holders who buy a main meal during the Festival:

- Dog and Gun (2 Lake Road)
- Magnolia (33 Lake Road)
- Casa Bella (24-26 Station Street)
- Star of Siam (89 Main Street)

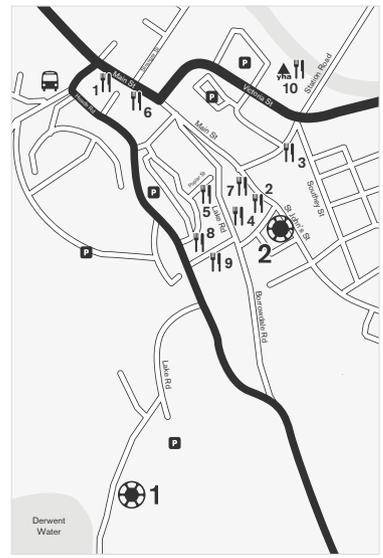
Poster Exhibition

Visit the free students' exhibitions of film posters at the Theatre.



	THEATRE, MAIN HOUSE	THEATRE, STUDIO / RHEGED	THE ALHAMBRA
THU 19			18:30 Opening Party
20			19:30 The Dark Horse
21			
FRI 12			
13	12:30 Excuse My French		12:30 Difret
14			
15	15:00 Radiator + Q&A		15:00 Blind
16			
17			
18	17:30 Shongram + Q&A	17:30 The Retrieval	
19	19:00 Pass Holder's Party		
20			
21	20:15 The Tribe	20:15 Faith, Hope & Charity + Jimmy's Hall	
22			
SAT 10	10:00 Camp 14 + Discussion		10:00 Into the Woods
11			
12			
13			
14			
15	14:00 Stray Dogs		13:00 Osprey Short Film Awards
16			
17			
18	17:30 Millennium Choir	17:00 Come As You Are	16:25 The Infinite Man
19			
20	19:30 The Vancouver Ashai	20:00 Volchok	
21			
22			
23			
SUN 10			23:00 The Badadook
11	10:00 Breadline Kids + Q&A		
12		11:00 The King is Alive	11:00 Janapar
13			
14	13:00 Film to be Confirmed + Introduction	13:30 The Idiots	13:30 White Shadow + Q&A
15			
16			
17	16:15 Bicycle + Q&A	16:15 Festen	16:15 Your Beauty is Worth Nothing
18			
19			
20	19:30 Class Enemy		
21			

(Programme subject to change)



VENUES

1. Theatre by the Lake (Main House & Studio) Lakeside, Lake Road, CA12 5DJ
2. The Alhambra 36 Saint John's Street, CA12 5AG

yha / ROCKY RIVER DINER

Showing the shortlisted entries for the Osprey Short Film awards alongside other films + free teas and coffees to pass holders. See p22.

BUS STOP

For the bus to Rheged, see p22.

P PARKING

For Tickets & Passes

Tickets and passes are available from Keswick Theatre by the Lake

Tel: 01768 774411
Visit: www.theatrebythelake.co.uk

