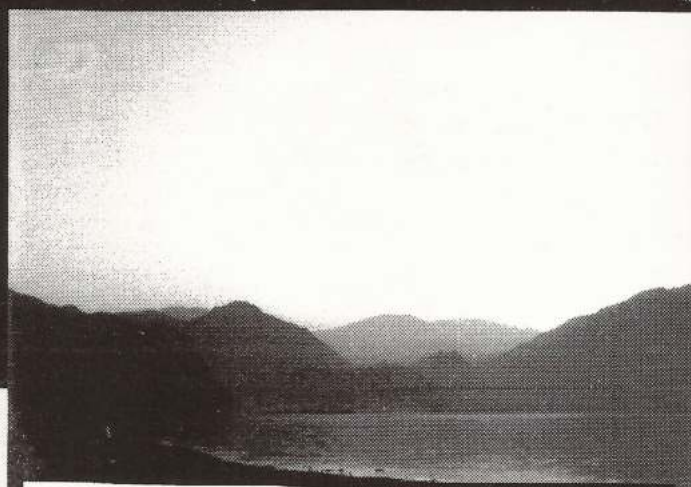


FIRST KESWICK FILM FESTIVAL

18-20 FEB 2000

Shakespeare on Film
Kieślowski Profile
inc. 'Three Colours'
INTERNATIONAL FILMS
FOR CHILDREN
BEST OF THE FESTIVALS



alhambra cinema
theatre by the Lake

PROGRAMME 50p



Funded by the  British Film Institute



Alhambra Programme:

Friday 18th

17.00 **Three Colours Blue** (Kieslowski)
20.00 Best of the Fests: **Ratcatcher**

Saturday 19th

10.30 **Short Film Programme**
14.00 Young People's Show:
The Mighty
17.00 **Three Colours White** (Kieslowski)
20.00 Best of the Fests:
All About My Mother

Sunday 20th

11.00 Kieslowski Profile. **Free Event**
Filmed interview and discussion
14.00 Young People's Show:
The Real Howard Spitz
17.00 **Three Colours Red** (Kieslowski)
20.00 Best of the Fests: **Run, Lola, Run**

Theatre by the Lake Programme:

'Shakespeare on Film'

14.00 **The Tempest** (D. Jarman)
17.00 **Throne of Blood** (A. Kurosawa)
20.00 **Othello** (O. Parker)

11.00 Kurosawa and Kozintsev on
Shakespeare: **Free talk**
14.00 **Hamlet** (G. Kozintsev)
17.00 **Looking for Richard** (Al Pacino)
20.00 **Much Ado About Nothing**
(K. Branagh)

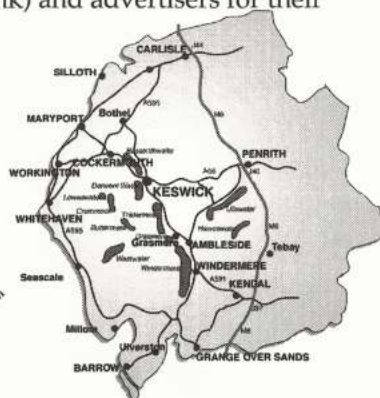
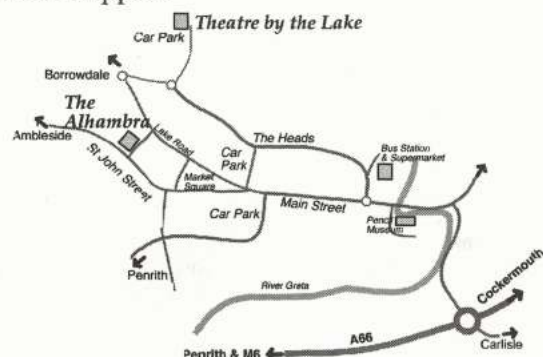
11.00 Shakespeare meets The
Godfather: **Free talk**
14.00 **Richard III** (R. Loncraine)
17.00 **Romeo + Juliet** (Baz Luhrmann)
20.00 **Shakespeare in Love** (J. Madden)

Box Office: Theatre by the Lake, Lakeside, Keswick, CA12 5DJ. Tel. 017687 74411
www.freeserve.co.uk/keswickfilmclub

Ticket Prices

Weekend Pass:£20.00 (KFC members £18.00)
Individual films:£4.00 (KFC members £3.00)
Concessions:£3.00 (under 16's and benefit claimants)
International Children's Show: £2.50 (adults must be accompanied by a child!)
First show each day:£3.00 (EXCEPT 'Three Colours Blue')
School Parties:£2.50 (10 or more, to be pre-booked)

We would like to thank our sponsors (see front cover and also Keswick Tourism Association, Keswick Town Council, Barclays Bank) and advertisers for their generous support



Welcome to The First Keswick Film Festival,

a celebration of regional, national and international film-making.

The Keswick Film Club has progressed from its first, tentative show in February 1999 to the staging, twelve months later, of a film festival with talks, shorts and 18 features. I hope this is only the first of many such events coming in the new century.

As Cinema itself has moved into its second century, there is a vast library of over 100 years' worth of celluloid Shakespeare. We have attempted to pick the landmark screen adaptations for the *Shakespeare on Film* theme, which is hosted by **Theatre by the Lake** - the newest, and possibly most beautifully-set, theatre in the country. Don't miss the opportunity to see classics such as Kurosawa's *Throne of Blood* or to be enlightened at our free Shakespeare talks.

Built at the opposite end of the 1900's, the **Alhambra Cinema**, brimming with character, plays host to a varied programme which include a Krzysztof Kieslowski retrospective, children's shows, short films and a selection of some of the best of recent festival hits. There will be some difficult viewing decisions to be made when the Shakespeare programme coincides with the *Three Colours* trilogy, some excellent regionally-produced shorts, a free Kieslowski profile, and Lynne Ramsay's *Ratcatcher*, among others.

I hope you enjoy what is likely to be your first film festival of the new millennium, and that we see you again over the coming years. A huge vote of thanks to all who were part of the team, especially Tony Martin, Rod Evans and Tom Rennie.

Ian Picken, Festival Co-ordinator

'To all young people out there, a year ago this was only an idea in one person's head . . . see what a few people together can do . . . let no one steal your dreams'. **Tony Martin** (Chair, KFC)

Speakers

Tim Young *Film Education Manager, Programmer, The Dukes Cinema, Lancaster; BA Art History with Film Studies; MA Museum Curatorship. Tim has written on the subject of feature films in education and has a particular interest in post-war European film.*

"As an individual, Krzysztof Kieslowski represents that curious hybrid: an artist who matured as he worked both within and eventually against communist rule in Poland during the 1970's and 80's and who then moved into pan-European co-productions in a reunited continent during the 1990's. As a filmmaker he moved from politically committed documentary work early in his career to ornate and highly formalised works, as realised in the majestic *Three Colours* trilogy. The turning-point was the ten *Decalog* films (1988) which concerned themselves, not now with politics, but the myriad complexities of human beings, the subject he was to pursue to such perfect extremes in the trilogy. With the exception of the Greek director Theo Angelopoulos (*Eternity and a Day*), Kieslowski was the last of the great post-war European directors. The final trilogy was an utterly appropriate epitaph for him" TY

Neil Sinyard *Senior Lecturer in Film Studies, University of Hull. The author of twenty books on cinema and recently a contributor to a forthcoming volume on Shakespeare, the Millennium and Film to be published this year.*

Neil Sinyard is giving two illustrated talks on aspects of Shakespearean interpretation on film. The first is on foreign language versions of Shakespeare, with particular reference to films by Kurosawa and Kozintsev. He will discuss Kurosawa's version of *Macbeth*, *Throne of Blood*, in terms of how the director finds visual imagery to correspond with Shakespeare's poetic language. He will also consider how Kozintsev's focus on the political dimension of *Hamlet* might have particular reference to the director's perception of the contemporary Soviet situation.

The second talk will focus on Al Pacino's *Looking For Richard*. It will consider how Pacino astutely utilises imagery and situations from *The Godfather* to give a modern slant to Richard III. It will particularly discuss how the unusual form of the film suggests new ways of approaching Shakespeare for the new century.

Krzysztof Kieslowski's 'Three Colours Trilogy'

After building a reputation as Europe's greatest film maker with his famous *Decalog* and many other films in the early 90's, Kieslowski made these three films ostensibly inspired by the French Revolutionary ideals of Liberté, Egalité and Fraternité, but they actually look at the contemporary human condition: solitude, competitiveness, and the need for love and compassion. By the expert use of all the cinematic tools - colour, composition, cutting, sound and music - he suggests the way ordinary lives can be shaped by unforeseen forces. The supremely generous-spirited ending reflects the humane artistry of its creator. A towering achievement, and a worthy epitaph to a distinguished career.

17.00 THREE COLOURS BLUE (15) Fr. 1993 98 mins (subtitles)

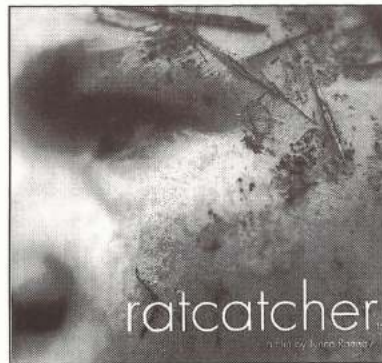


Juliette Binoche, Benoit Regent, Winner Golden Lion and Best Actress - Venice 93

Blue is a study of notions of individual freedom in the modern world. A rich symphony of colour, music and emotion begins this three part cinematic meditation of the human condition within the present day. Julie is the only survivor of a car crash in which her composer husband and daughter die. Her life is shattered and she increasingly becomes reclusive, but her past catches up with her when a journalist tracks her down and confronts her with the accusation that it was actually she who was the composer of her husband's work. "Kieslowski's film achieves a final profoundly moving admission that however much we may shun human contact, love, compassion and some kind of faith in powers unseen, touch us all. Stunning, astonishing profoundly moving Time Out.

"A masterpiece of Kieslowski's genius" Independent

20.00 RATCATCHER (15) UK Lynne Ramsay 1999 93 mins



William Eady, Mandy Mathews, Tommy Flanagan. A hit at Cannes 1999 and winner of awards at Edinburgh and London Film festivals.

Set on a Glasgow council estate during the 70's dustmen's strike, *Ratcatcher* follows the story of James, a young boy who escapes his cruel childhood by visiting a new greenbelt housing development. Already renowned for her Cannes-winning short films, Ramsay's impressionistic approach to narrative yields riches galore. Her bold visual sense, droll wit and remarkably tender but unsentimental take on the characters makes for a distinctly poetic brand of film making. A fabulous and exotic portrait of childhood "The film of the year. It has beauty, truthfulness, rhythm, patience, humanity.. I love it more than I can say" Andrew O'Hagan, Daily Telegraph

14.00 THE TEMPEST (15) UK Derek Jarman 1979 95 mins



Heathcote Williams, Karl Johnson, Toyah Wilcox.

Jarman's *Tempest* is very far from Prospero's island and storm-wrecked ships. The labyrinthine settings and startling shifts in time and style reflect the director's aesthetic and artistic preoccupations in that images are associative and poetic rather than at the service of Shakespeare's narrative. A highly original film from one of Britain's most innovative directors, whose early death was a tragic loss to cinema.

17.00 THRONE OF BLOOD (15) Ja Akira Kurosawa 1957 110 min Subtitles

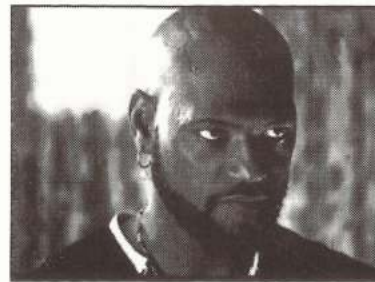


Toshiro Mifune, Isuzu Yamada, Minoru Chiaki.

In this feudal Japanese setting of *Macbeth*, Kurosawa's adaptation of Shakespeare's story is mightily effective. The Samurai background enhances the revelation of the murderous ambition of Washizu (Toshiro Mifune), while his wife Asaji, chills the blood with her manipulative scheming. The director's mastery of visual and dramatic technique makes it easy to understand why this was T.S.Eliot's favourite film.

20.00 OTHELLO (12)

UK Oliver Parker 1995 123 mins



Laurence Fishburne, Irene Jacob, Kenneth Branagh.

Oliver Parker has allowed Kenneth Branagh to shine in the 'puppet-master' role of Iago, the slighted lieutenant of Othello (Laurence Fishburne). Wreaking revenge, Iago ensnares the jealous Moor in his complicated web of deceit. This classic tale of love and the deadly power of jealousy "explodes into passion, violence and moving sorrow." Time Out

10.30 Box 'O Shorts: REGIONAL SHORT FILM PROGRAMME (15)



Remember the good old days when a short film was shown before the main feature? Those days are long gone, and because many new directors learn their craft through making shorts, there are consequently few outlets for the screening of new artists' films. In the Northern Arts region there is a wealth of fresh filmmaking talent, whose shorts are rarely seen. We are screening a small sample of their work, with some of the filmmakers introducing their shorts and answering questions. The Regional Short Film Programme leaflet gives details on the individual films and is available at the Alhambra and the Theatre. (Picture from *Hester*).

14.00 Young People's Show- Exit Cinema 4.15 pm. Recommended ages 8 to 99
THE MIGHTY (PG) US Peter Chelsom 1998 100min

Sharron Stone, Gillian Anderson, Harry Dean Stanton
From the director of *Funny Bones* and *Hear My Song*, this is the truly inspiring story of two boys' friendship. Max is a giant, lumbering oaf, taunted, near-illiterate and near-mute. His new neighbour, Kevin, is a bright, tiny, disabled and bullied 'freak'. Together they develop a passion for Arthurian legend, and embark on a series of quests which empower the duo to overcome their challenges. Funny, uplifting, and full of magic.

Plus a selection of international shorts and cartoons.

17.00 **THREE COLOURS WHITE** (15) Fr./Pol. 1993 92 mins Subtitles

Julie Delpy, Janusz Gajos, Zbigniew Zamachowski
Winner *Silver Bear and Best Director - Venice 94*
Karol's French wife divorces him after 6 months of unconsummated marriage. Having lost everything he is reduced to busking on the Paris Metro, but when he returns to the new capitalist Poland his luck changes, and then he tries to 'get even'.
White ends with a touching, lyrical admission of the dangerous power of love.

20.00 **ALL ABOUT MY MOTHER** (15)

Sp./Fr. Pedro Amodovar 1999 101 min. Subtitles
Cecilia Roth, Marisa Paredes, Candella Pena, Penelope Cruz.
The popular choice for the big prize at Cannes 1999, but did get the Best Director Award at least. Almodovar's best yet will thrill his followers as well as winning new fans. With an outstanding female cast this celebration of mothers, all things female and high melodrama is his best since *Tie Me Up Tie Me Down*. Almodovar's exhilarating use of his art is a joy to behold.

11.00 FREE TALK:
KUROSAWA & KOZINTSEV ON SHAKESPEARE

The first of Neil Sinyard's talks. A discussion of foreign film perspectives on the Bard, with particular reference to *Throne of Blood* and *Hamlet*. See page 3

14.00 **HAMLET** (U)

USSR Grigori Kozintsev 150 mins. Subtitles

Innokenti Smoktunovsky, Mikhail Nazvanov, Elza Radzinszolkonis.
"Hamlet is a bell that awakens our consciences" wrote Grigori Kozintsev and his version of Shakespeare's troubled Prince of Denmark (from a translation into Russian by Boris Pasternak) focuses on an introspective but very human young man whose way of thinking is his principal weapon but who is nonetheless capable of firm decision. The result is a brilliant exposition of thought transformed into action, shot in stark, black and white photography to the accompaniment of a score by Shostakovich.

17.00 **LOOKING FOR RICHARD** (12) US Al Pacino 1996 112 mins

Al Pacino, Kevin Spacey, Winona Ryder, Alec Baldwin.
In his directorial debut, Al Pacino has made Shakespeare's powerful drama, *Richard III*, accessible to a wider audience.
We follow the cast working through rehearsals, while John Gielgud, Kenneth Branagh and Venessa Redgrave also appear as we glimpse the process that goes into mounting a production and creating characters.
"Informative, engrossing and hugely enjoyable" Empire

20.00 **MUCH ADO ABOUT NOTHING** (PG)

UK/US Kenneth Branagh 1993 111 mins.

Kenneth Branagh, Emma Thompson, Michael Keaton, Keanu Reeves
A teeming, joyful, acrobatic introduction high in the hills of Tuscany heralds the opening of a pruned but captivating international version of Shakespeare's troubling comedy. With Washington as the Duke, Reeves as a splendidly imperious John the bastard, Keaton and Elton as the clueless Dogberry and Verges, and Branagh and Thompson as the 'romantic' Beatrice and Benedick, we see some of the best verbal jousting in the language.

11.00 **KIESLOWSKI PROFILE: FILM AND TALK** *Free event*

Krzysztof Keislowski: I'M SO-SO (12) Pol. K.Wierzbiki 1995 56 min.
An award winning documentary made by the Polish director's former assistant, *I'M So-So* was shot just before Kieslowski's death. A series of interviews with the director is interspersed with witty expert opinions and film clips, creating an intimate portrait of an accomplished artist unwilling to fully acknowledge his own abilities. Kieslowski talks about his film making from the early black and white films to the *THREE COLOURS TRILOGY*, revealing his feelings about life, international career, and relationship with his Polish homeland. *I'M So-So* is a must-see for anyone interested in the work of this highly influential director.

Followed by **TIM YOUNG: A PROFILE ON KIESLOWSKI** (see page 3)

14.00 **Young People's Show** - Exit from Cinema 4.15 pm Rec. ages 9 to 99

THE REAL HOWARD SPITZ (PG) Vadim Jean UK/Can 1998 98min



Kelsey Grammar, Amanda Donohoe, Genevieve Tessier
The winning film as selected by the all-children panel at Belfast's Cinemagic Film Festival '98. Howard Spitz (Kelsey Grammar of *Frazier*) writes really bad detective novels and hardly sells any at all. He decides to try his hand at children's books with the help of a 10 year-old girl he meets in the local library. His problems start when he becomes a success and can't cope with the fame. A great buddy movie but with a different angle.

Plus a selection of shorts and cartoons.

17.00 **THREE COLOURS RED** (15) Fr/Sw/Pol 1994 99 mins



Irene Jacob, Jean-Louis Trintignant, Jean-Piere Lorit
The conclusion of this pan-European trilogy is set in Geneva with a tale of parallel lines and interwoven destinies that draws connecting threads with the two previous films. At its heart is an exploration of solitude and a desire for communication, faith, destiny and chance. A beautiful young woman meets and befriends a solitary and older ex-judge with a penchant for electronic eavesdropping. "Exquisitely beautiful, high cinematic art, one of the very greatest cinematic achievements of the last two decades" Time Out.

20.00 **RUN, LOLA, RUN** (15) Ger Tom Tykwer 1999 80 mins Subtitles

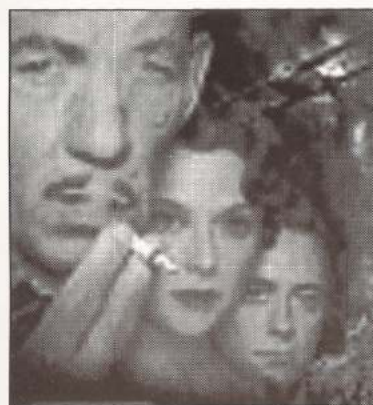


Frankie Potente, Moritz Bleibtreu, Herbert Knaup
Lola (Potente) has 20 minutes to raise 100,000 marks to replace the money her boyfriend has lost. The problem is, the boyfriend's boss is a gangster and it's his money. This is a very old, simple story but told in a visually striking way, one which has proved very successful overseas, netting a number of prizes, including the Audience Award at the 1999 Venice festival.
Special concession: £2 refund for any flame-haired Lola lookalikes coming to this show (out of a bottle positively encouraged!)

11.00 **FREE TALK: SHAKESPEARE MEETS THE GODFATHER**

In the second of his talks, Neil Sinyard examines Shakespearean interpretation for the new millennium, as exemplified by Al Pacino's *Looking for Richard*. (See page 3).

14.00 **RICHARD III** (15) UK Richard Loncraine 1995, 104 mins.



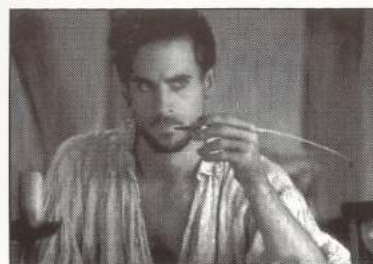
Ian McKellen, Annette Bening, Kristin Scott-Thomas.
Loncraine's version is a light-year away from Olivier's. The director, who had previously avoided the Bard, wanted to team-up with the classically trained McKellen, and the result is a fresh vision of Shakespeare's grand design. Set in a 1930's civil war England, this is "a seamless, high-octane thriller of power and politics, one for today and tomorrow." (Time Out)

17.00 **WILLIAM SHAKESPEARE'S ROMEO + JULIET** (12)



US Baz Luhrmann 1996 120 mins.
Leonardo DiCaprio, Clare Danes, Pete Postlethwaite.
Modern day Verona Beach, Florida...with mafia-type families, customised cars and designer guns, the story is as relevant today as ever. Shakespeare's genius was in telling intricate stories in an entertaining way for a mass audience. Luhrmann gives us two hours of breathtaking imagination, stunning visuals and a brilliant soundtrack in this gleeful cinematic update. Every word spoken is from the original 400 yrs. old text. The film set a bench mark for the rush to put Shakespeare on celluloid.

20.00 **SHAKESPEARE IN LOVE** (15) US/UK John Madden 1998 122 min



Joseph Fiennes, Gwyneth Paltrow, Judi Dench, Ben Affleck
Another chance to see... Yes, but it certainly bears repetition, so feast your eyes and ears once more on a fascinating re-creation of Elizabethan England, with Joseph Fiennes sparkling as the young poet, Gwyneth Paltrow deserving her plaudits in a demanding role, and a fine supporting cast - all skilfully delivering Tom Stoppard's witty lines, including a magnificent finale featuring a certain Patron of the Theatre-by-the-Lake.



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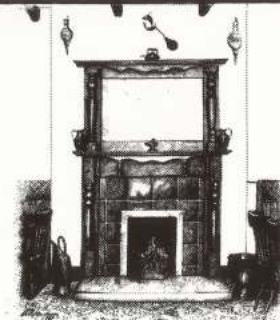
We aim to provide comfortable accommodation in our mainly en-suite rooms, all of which have TV and tea and coffee facilities. The breakfast we offer is traditional fayre which will certainly set you up for the day whether you

intend walking the fells or touring by car through the lovely Lake District. From 12 noon each day we serve a varied menu of good pub food offering quality and value for money. See also our "Specials" for dishes with a difference.

Keswick Lodges is a house with a reputation for good ales and friendly staff.

The Lake District is the largest area of National Park in Great Britain, and is easily accessible from most parts of the country. A mixture of mountains, lakes and fresh air. Keswick is at the northern end (junction 40 off the M6) and boasts breathtaking views of the surrounding hills; Skiddaw, Blencathra and Latrigg. On Derwentwater you can hire a rowing boat, feed the ducks or relax on 'Keswick Launch' and cruise round the lake taking in the surrounding scenery. For the active the town is an ideal base for canoeing, rock climbing, fell walking, abseiling and mountain biking.

For the more leisurely Keswick offers an abundance of shops, a Saturday market, bowling, golf and plenty of inns and eating houses. Children and pets are welcome.



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