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BRADFORD INTERNATIONAL FILM FESTIVAL

16 - 27 March 2011

17th Festival hosted by the
NATIONAL MEDIA MUSEUM



Don't miss next year's Festival: Coming in March 2012

NATIONAL MEDIA MUSEUM
Bradford, West Yorkshire, BD1 1NQ
Box Office 0844 856 3797
www.nationalmediamuseum.org.uk/biff

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BRADFORD
CITY OF FILM
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BRADFORD INTERNATIONAL FILM FESTIVAL

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BUY FIVE TICKETS AND GET ONE FREE

- pick up a loyalty card at the museum box office.

Tickets for every BIFF event/screening can be purchased from the Museum box office (open 10am - 9pm daily during the festival), up to 24 hours prior to the event. Tickets can also be purchased at the venue on the day of the event.

TICKET PRICES

- Single Film (Before 4:30pm) £4 / £3.00*
- Single Film (4.30pm or after) £6.75 / £5.00*
- Student Night £2.50
- NT Live £12.50
- Family Films £1
- Silent Films + live music £10 / £8*
- Screentalks + film £10**
- Full Festival Pass £120 / £80*
- Two Day Workshop £240***
- Widescreen Weekend Pass £90 / £70*
- Widescreen Weekend (Membership) £80 / £60*
- Widescreen Standard films £6.75 / £5.00*
- Widescreen Premium films £10 / £7*
- Widescreen Presentations / Lectures £3.50 / £2.50* *

Prices for external venues vary, check the website for prices.
 * Concession prices are available for students, unemployed, senior citizens, registered disabled and under 15s.
 ** Advance booking for all members will be available.
 *** Two day workshop (Directing your first feature) is not included in the full Festival pass.

FESTIVAL VENUES

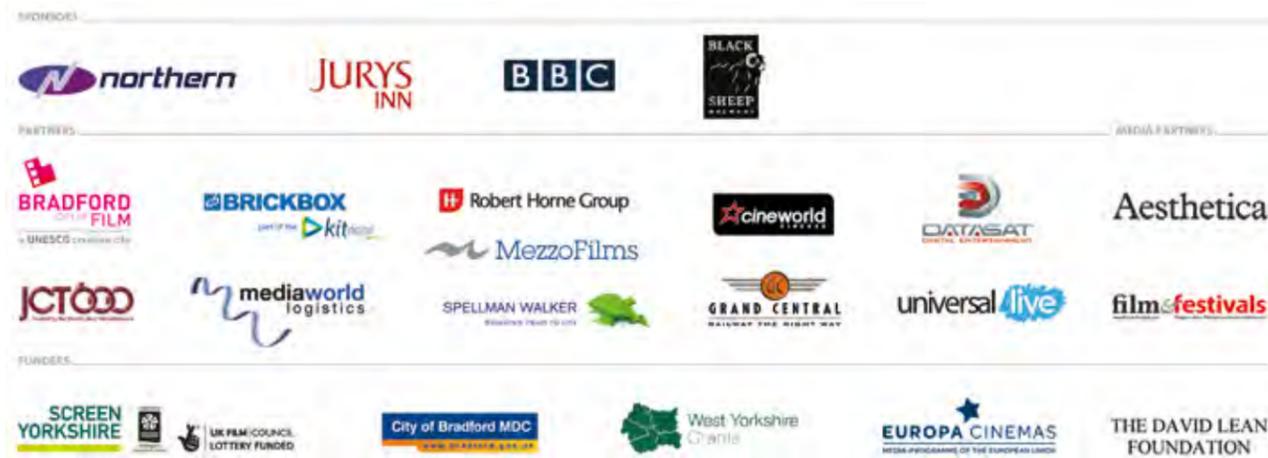
2011 marks the second year of Bradford International Film Festival's partnership with satellite venues. This expansion beyond the walls of the National Media Museum ensures the festival programme is seen across the city and beyond.

Each venue will boast its own exclusive programme of films, guests and associated events. Venues include Cineworld Bradford, Impressions Gallery and Victoria Hall, Saltaire. Screenings will also take place at Hebden Bridge Picture House, Otley Courthouse Arts Centre and Hyde Park Picture House in Leeds.

CONTACT DETAILS:

- Cineworld, Bradford (0871 200 2000)
- Hebden Bridge Picture House (01422 842807)
- Hyde Park Picture House, Leeds (0113 275 2045)
- Impressions Gallery, Bradford (08450 515 882)
- National Media Museum (0844 856 3797)
- Otley Courthouse Arts Centre (01943 467466)
- Victoria Hall, Saltaire (01274 327305)
- Whitby Pavillion (01947 820625)

The 17th annual Bradford International Film Festival is generously supported by the following sponsors, partners and funders:



Welcome to the 17th annual Bradford International Film Festival

Since film is intrinsically about fantasy, then film festivals are about existing, albeit briefly, in a fantasy world – vicariously living other people's lives via flights of fancy or (sometimes) brutally realistic parallel experiences. At its most simplistic cinema is all about escapism, and there much to escape to in the 17th edition of the Bradford International Film Festival.

At first glance there is a vast gulf between the worlds inhabited or invented by Claire Bloom, Terry Gilliam and Thomas Arslan, this year's principal guests. Yet the divine Ms Bloom, a star for six decades, is as much about artifice and make-believe as Messrs Gilliam or Arslan. Who wouldn't pay to see a movie starring Claire Bloom, scripted by Thomas Arslan and directed by Terry Gilliam? I know I would. And the beauty of cinema is that anything is possible...

I'm delighted to be able to continue to offer surprises in this programme. The geographic spread takes in the United States and Canada (in the West), Turkey, Germany, Poland, Russia, Great Britain (in Europe and its neighbours), the Congo, Cameroon (in Africa) and Japan and Australia (in the East and beyond).

Over the next 12 days it's my pleasure to thrill you, chill you, make you laugh and make you cry. Connect with your emotions. Find something new. Rediscover a forgotten gem. Be engaged. Be enraged. Be passionate. Be inspired and be empowered by what you see on the screen. Fall in love with film – for the first time or all over again.

If you're passing, stop and say hello. I'll see you at the movies.

Tony Earnshaw, Artistic Director

Contents	1
Opening / Closing Night Galas	2-3
FILMS	
Moviedrome	4
Bradford After Dark	22
Uncharted States of America V	24
Cinema 16 / Film as a Subversive Art:	
A Tribute to Amos Vogel	26
Bradford City of Film Shorts	29
Northern Showcase	30
Industry Programme	32
Family Films / Events	34
FESTIVAL DIARY	35-38
48 Hour Film Challenge	39
CineFile	40
SPECIAL GUESTS	
Terry Gilliam	42
Thomas Arslan	46
Claire Bloom	48
SPECIAL EVENTS	
Widescreen Weekend	51
Special Events	56
Festival Shorts	58
The Shine Award and 2011 Jury	64
TV Heaven	66
INFORMATION	
Festival Staff / Thanks	68
Index of Films	72



GALA SCREENING

YOU WILL MEET A TALL DARK STRANGER

Wednesday 16 March, Pictureville Cinema

Dir. Woody Allen USA/Spain 2010 98 mins (adv 15) Digital
 Anthony Hopkins, Naomi Watts, Josh Brolin, Antonio Banderas,
 Gemma Jones, Lucy Punch, Freida Pinto, Pauline Collins, Ewen
 Bremner, Anna Friel, Anupam Kher, Meera Syal, Celia Imrie, Lynda
 Baron, Roger Ashton-Griffiths, Christian McKay, Philip Glenister

A pair of married couples – Alfie and Helena (Hopkins and Jones), and their daughter Sally and husband Roy (Watts and Brolin) – discover that their passions, ambitions, and anxieties drive them out of their minds. After Alfie leaves Helena to pursue a free-spirited call girl, she surrenders herself to the advice of a charlatan fortune teller. Unhappy in her marriage, Sally develops a crush on her handsome boss, Greg (Banderas), while Roy, a failed writer, becomes moonstruck over a mystery woman (Pinto). Despite their attempts to dodge their problems with pipe dreams, all their efforts lead only to heartache... Taking its title from the prediction fortune tellers use to beguile their marks, *You Will Meet a Tall Dark Stranger* illustrates with wry humour how easy it is for our illusions to make fools of us all. BIFF 2011 is delighted to present Woody Allen's latest picture after *Bullets over Broadway* (BIFF 1995), *Mighty Aphrodite* (BIFF 1996), *Everyone Says I Love You* (BIFF 1997), *Deconstructing Harry* (BIFF 1998) and *Celebrity* (BIFF 1999).

Print source: Warner Bros. Pictures International UK

"[Allen's] most assured and sprightly work for many years. Allen creates a dense network of well-drawn, beautifully acted characters whose individual actions have imperceptible yet adverse effects on each other ... the script boasts plenty of elegant wit." – Jason Solomons, *The Observer*



The Opening Night Gala is generously supported by BBC North

UK PREMIERE

THE MESSENGER

Sunday 27 March, Pictureville Cinema

Dir. Oren Moverman USA 2009 113 mins (adv 15) Some subtitles
 35mm/Digital

Ben Foster, Woody Harrelson, Samantha Morton, Steve Buscemi,
 Jena Malone, Eamonn Walker, Yaya Dacosta, Lisa Joyce

A quietly affecting, absorbing ensemble drama about those afflicted by war but too far away to understand the experience. Ben Foster and Woody Harrelson play Will and Tony, veterans of the war in Iraq tasked with relaying news of soldiers' deaths to their next of kin. Dealing first-hand with the grief, anger, or sometimes disdain that their unhappy task elicits, the two men slowly bond, the older, experienced but socially wayward Tony dispatching salty advice to his straight-arrow younger peer. Will breaks with protocol by befriending widowed young mother Olivia (played by the ever-excellent Samantha Morton), an act that drives the two men apart but offers Will a chance to finally acclimatise to civilian life. *The Messenger* received two Oscar nominations last year: Woody Harrelson as Best Supporting Actor, and Alessandro Camon and Oren Moverman for best writing (screenplay written directly for the screen).

Print source: The Works UK Distribution

"No movie can convey the truth of war to those of us who have not lived through it, but *The Messenger*, precisely by acknowledging just how hard it is to live with that truth, manages to bring it at least partway home." – A. O. Scott, *The New York Times*



MOVIEDROME

Wallow in an array of premieres and previews of new cinema from around the world. Among the myriad delights on offer are titles from Turkey, the Congo, Poland, Japan, Germany, Russia, the United States and the UK. Watch out for the latest offerings from Takashi Miike, Marcin Wrona, Thomas Arslan and Werner Herzog (with the great man interviewed via satellite), among others. Many features will be preceded by a short film.



AS IF I'M NOT THERE



BLOODED

UK PREMIERE

AS IF I'M NOT THERE

+ THE GOLDEN BOY (short, p.59)

Thursday 24 & Sunday 27 March, Pictureville Cinema / Cineworld

Saturday 26 March, Otley Courthouse Arts Centre

Dir. Juanita Wilson Ireland/Macedonia/Sweden 2010 109 mins

(adv 18) Subtitles 35mm/DVD

Fedja Stukan, Jelena Jovanova, Natasha Petrovic

Based on a true story, *As If I'm Not There* is a harrowing film about ethnic cleansing in the former Yugoslavia. Samira's life is shattered the day a young soldier walks uninvited into her apartment and tells her to pack her things. Rounded up with the other women from the village and imprisoned in a warehouse in a remote region of Bosnia, Samira quickly learns the rules of camp life, and one day is picked out to 'entertain' the soldiers. Stripped of everything she has ever had and facing the constant threat of death, Samira struggles against the hatred she sees all around her. In a final act of courage, she decides to make one last stand: to dare to be herself. And it is this simple act that saves her life. *As If I'm Not There* is the directorial feature debut of Juanita Wilson (producer of *Inside I'm Dancing*), and was adapted from the acclaimed novel of the same name by Croatian journalist Slavena Drakulic. Boasting naturalistic performances from the lead and supporting actors, it is a modern war story that explores love, identity and the connections between us all. Patrons should note that this film contains some disturbing sequences including a brutal rape.

Print source: Octagon Films Ltd

WORLD PREMIERE

BLOODED

Friday 18 & Tuesday 22 March, Cineworld

Dir. Ed Boase GB 2010 80 mins (15) Digital

Nick Ashdon, Oliver Boot, Tracy Ifeakor, Joseph Kloska, Cicely Tennant, Jay Taylor

The line between reality and fiction is skilfully blurred by director Ed Boase in *Blooded*, his startling debut feature, in which five young people are kidnapped whilst on a hunting trip in the Scottish Highlands. Stripped and abandoned in the far corners of the bleak wilderness, they are forced into a deadly game where the hunters become the hunted in an ordeal that is orchestrated and filmed by an extreme animal rights group as a warning to others: if you hunt, you're fair game... By combining dramatic reconstruction of the events, "found footage" and compelling interviews with the survivors, Boase takes the audience on a terrifying journey that achieves levels of suspense that many horror films would be envious of. The breathtaking cinematography of the reconstruction footage (beautifully shot by Kate Reid) is contrasted with the grainy, handycam scenes filmed by the extremists themselves, which chillingly recall infamous terrorist hostage videos that have become a staple of news media in the digital age. A fascinating, emotive film debut that is as nail-bitingly tense as it is thought-provoking.

Print source: Revolver Entertainment

We hope to welcome cast and crew for the March 18 world premiere of *Blooded*.

DOUBLE-BILL: BORIS RYZHY

Wednesday 23 March, Cubby Broccoli Cinema

Dir. Aliona Van der Horst Netherlands 2009 60 mins (adv 15)

Subtitles Digital

Documentary

A stunning and moving non-fiction portrait of Boris Ryzhy, whose suicide at the age of 26 in May 2001 robbed Russia of one of its most important young poets. In the intervening years Ryzhy's reputation has continued to grow, boosted by the international exposure and success of this award-winning film – one which crams more into its 60 minutes than most movies manage in two hours. We visit the people and places that Ryzhy knew and chronicled in his gritty verse – he grew up in the industrial city of Yekaterinburg (formerly Sverdlovsk), and immersed himself in the violent street culture of Russia during the tough, turbulent post-USSR years. Ryzhy pulled no punches with his pen or with his fists – and Van der Horst likewise delivers a direct, uncompromising vision of an artist operating at the extremes of the human condition, finding grace, transcendence and even beauty in the most unlikely of circumstances.

Print source: Zeppers Film & TV

+ THE WORLD ACCORDING TO ION B. (LUMEA VAZUTA DE ION B.)

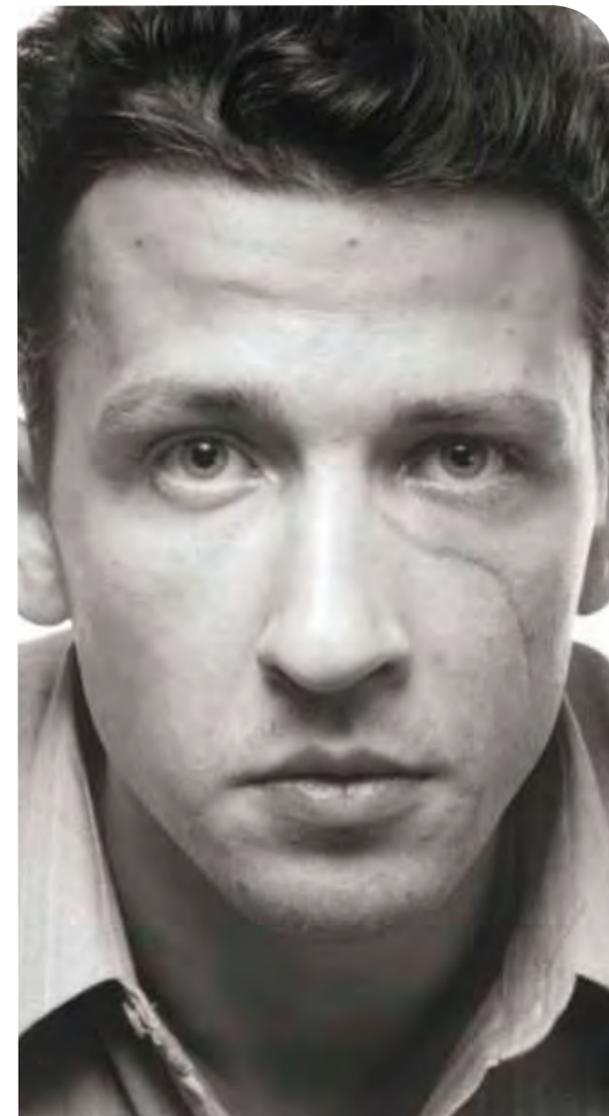
Dir. Alexander Nanau Romania 2009 60 mins (adv 12A)

Subtitles Digital

Documentary

The idea of the "Outsider Artist" – reclusive men and women who, primarily for their own enjoyment, quietly produce notable work outside any recognised scene or movement – has proven catnip to documentarians for several years now. But this booming sub-genre has seldom come up with anything as delightful or charming as *The World According to Ion B.* A self-taught 'photomonteur', Bucharest's Ion Barladeanu has spent decades painstakingly scissoring out images from magazines to create pasted-together collages that combine political satire and passionate cinephilia with a freewheelingly fantastical (one might say 'Gilliam-esque') visual imagination. We encounter Barladeanu living in tramp-like squalor – before a meeting with helpful admirers, followed by gallery exhibitions, brings his creations national and international exposure. As wittily revealing in its way as Banksy's *Exit Through the Gift Shop*, this Emmy-nominated movie is a heart-warming but never sentimentalised chronicle of a man brought back from the brink - and into the limelight his talents deserve.

Print source: HBO Romania



BORIS RYZHY



THE WORLD ACCORDING TO ION B.



CAVE OF FORGOTTEN DREAMS 3D + LIVE SATELLITE Q&A WITH WERNER HERZOG

Tuesday 22 March, Pictureville Cinema

Dir. Werner Herzog Fra/Can/USA/GB/Ger 2010 93 mins
(adv 12A) 3D Digital
Documentary

Following *Encounters at the End of the World*, Werner Herzog once again takes us deep behind the frontier of an extraordinary place. Having gained unprecedented access through the tightest of restrictions, he has captured on film the interior of the Chauvet Cave in southern France. This is where the world's oldest cave paintings were discovered in 1994. In the mesmerising *Cave of Forgotten Dreams*, he reveals to us a breathtaking subterranean world and leads us to the 32,000-year-old artworks. In true Herzogian fashion, his hypnotically engaging narration weaves in wider metaphysical contemplations as we learn more about the Paleolithic art and its creators; we are invited to reflect on our primal desire to communicate and represent the world around us, evolution and our place within it, and ultimately what it means to be human.

Print source: Picturehouse Entertainment

THE CHRISTENING

(CHRZEST)

+ THE FILMMAKER (short, p.59)

Friday 18 & Friday 25 March, Cubby Broccoli Cinema / Hyde Park Picture House

Dir. Marcin Wrona Poland 2010 86 mins (adv 18) Subtitles 35mm
Wojciech Zielinski, Tomasz Schuchardt, Natalia Rybicka, Adam Woronowicz, Andrzej Franczyk, Krzysztof Czczot

A brilliant, brutal powerhouse of a thriller from Poland, part of a knockout one-two combination from rising star writer/director Marcin Wrona after his 2009 feature debut *My Flesh, My Blood* (also showing in BIFF's Moviedrome section this year.) The story is classical – even biblical – in its simplicity, but reaches unexpected depths of moral complexity for what's ostensibly a slam-bang, purely commercial enterprise. At its heart is the stormily brotherly friendship between long-time best pals Janek (Schuchardt) and Michal (Zielinski), both going straight(ish) at 30 after years immersed in Warsaw's gangland. But they find that escaping their old lives is no easy task, especially when there are scores to be settled with their thuggish former comrades. Don't be surprised if *The Christening* is snapped up for a Hollywood remake – one could easily imagine, say, Ben Affleck and Matt Damon in the central roles – but the originals are, as we know, nearly always the best.

Print source: M-Appeal

We hope to be joined by director Marcin Wrona for the March 18 screening of *The Christening*.

CONGO IN FOUR ACTS

+ BAD NIGHT FOR THE BLUES (short, p.58)

Tuesday 22 March, Pictureville Cinema

Dirs. Dieudo Hamadi, Kiripi Katembo Siku, Divita Wa Lusala Congo/South Africa 2010 70 mins approx (adv 15) Subtitles Digital
Documentary

It's always a special moment when a talented young director arrives on the world cinema scene out of "nowhere" – a recent case in point being 31-year-old Kiripi Katembo Siku, a photographer and painter from Goma in the Democratic Republic of Congo (formerly Zaire). Displaying a truly striking level of flair and confidence for a relative newcomer to filmmaking, Katembo Siku contributes half of the four episodes in this eye-opening portmanteau panorama of life in one of Africa's largest, most populous and most trouble-racked nations. *Symphony Kinshasa* is a harrowing tour of the capital city's disease-ridden slums and *After the Mine* a heart-rending examination of industry's toxic fallout in a rural community. His collaborators Hamadi and Wa Lusala provide differing perspectives with the female-centric diptych *Ladies in Waiting* (life in a maternity ward) and *Zero Tolerance* (an examination of rape as weapon of war) completing a tough, unflinching and vital dispatch from a continent's dark, vibrant heart.

Print source: Suka! Productions

UK PREMIERE

CURLING

+ WE ARE WHAT WE DRINK (short, p.61)

Monday 21 & Wednesday 23 March, Pictureville Cinema

Dir. Denis Côté Canada 2010 92 mins (adv 15) Subtitles 35mm
Emmanuel Bilodeau, Philomène Bilodeau, Sophie Desmarais, Roc LaFortune, Johanne Haberlin, Sophie Desmarais

Writing in the *Toronto Eye*, Adam Nayman described Quebecois writer/director Denis Côté as having "long since staked out his territory as Canada's most adventurous auteur. With *Curling*, he seeks to refine the terrain". A delicate but gritty examination of a highly unorthodox family, it focuses intently on middle-aged, moustachioed, hang-dog Jean-François Sauvageau and his daughter Julyvonne, touchingly played by real-life father and daughter duo Emmanuel and Philomène Bilodeau. A loner by instinct, Jean-François has raised Julyvonne solo in a particularly remote corner of icy Quebec, allowing her only minimal exposure to other children. The girl, on the verge of puberty, thus inhabits her own innocent dream world... but for how long? Jean-François, meanwhile, shows signs of belatedly coming out of his shell when he's invited to join the local curling club – yes, the film's title refers to that winter sport very popular north of the border (on both sides of the Atlantic). Offbeat in all the best ways – Tiffany's 1987 pop classic "I Think We're Alone Now" is deployed to particularly droll and poignant effect – *Curling* won Best Director and Best Actor awards at last year's prestigious and long-running Locarno Film Festival in Switzerland.

Print source: Doc & Film International

UK PREMIERE

DANCE TO THE SPIRITS

(DANSA ALS ESPERITS)

+ WOOD OF VALUE (short, p.61)

Friday 18 & Monday 21 March, Cubby Broccoli Cinema

Dir. Ricardo Íscar Cameroon/Spain 2010 78 mins (adv 15)
Subtitles Digital
Documentary

At its best, non-fiction cinema has the magical power to transport us to places where we'd never otherwise have a chance of setting foot – such as the remote jungles of Cameroon, where the village of Nsola is home to a distinguished elder named Mba Owona Pierre. In the latest of a series of forays into imperilled corners of the world, Spanish documentarian Ricardo Íscar achieves remarkably intimate access to Owona Pierre's clinic and practices. This allows us privileged glimpses of traditional medicine at work – including an astonishing extended sequence of a frenzied ritual dance. A healer who specialises in sicknesses coming from the "night world", Owona Pierre emerges as a thoughtful, intelligent and utterly engaging character, valiantly resisting what he sees as the encroaching forces of progress and technological advancement. "Nobody knows about our knowledge," he remarks at one point, but anyone who sees *Dance to the Spirits* will find themselves significantly better informed and, hopefully, enriched.

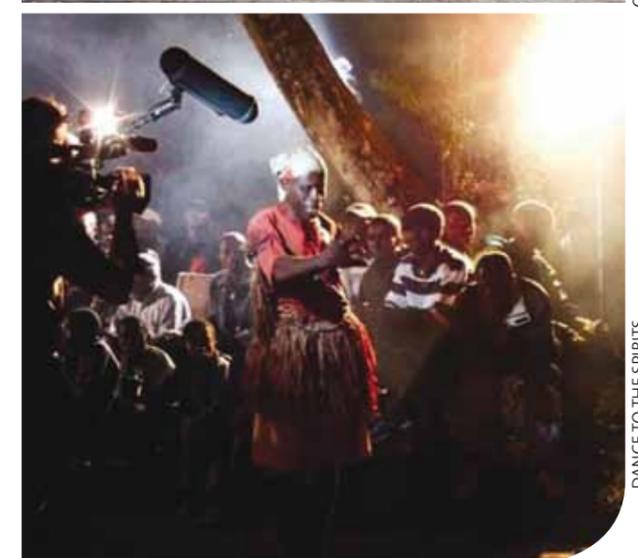
Print source: Unicamente Severo Films



CONGO IN FOUR ACTS



CURLING



DANCE TO THE SPIRITS



EUROPEAN PREMIERE

DEFORCE

+ FLUORESCENT GRAY (short, p.59)

Friday 18 & Monday 21 March, Pictureville Cinema

Dir. Daniel Falconer USA 2010 86 mins (adv 15) Digital

Documentary

Driving past block after block of Detroit's abandoned buildings, one can't help but get the feeling that something has happened here. Staring at the rust, it is impossible to fathom that this city was once the engine of America, that these buildings were once home to the nation's highest average standard of living. It is impossible to fathom that the most racially divided large city in America was once amongst its most integrated. So how did this happen? Through candid interviews and countless hours of research, *Deforce* dissects the political and economic roots of the problems that have plagued Detroit. This is a fascinating look at a city that has faced steady decline since its heyday, and it is of particular relevance to Bradford, when we can also see the abandoned buildings in our midst, and one wonders whether this city could go the same way.

Print source: Detroit Documentary Productions

UK PREMIERE

ELSEWHERE

(LA TÊTE AILLEURS)

+ IMAGO WINGS (short, p.59)

Friday 18 & Monday 21 March, Pictureville Cinema / Cineworld

Thursday 24 March, Otley Courthouse Arts Centre

Dir. Frederic Pelle France 2010 82 mins (adv 15) Subtitles 35mm/Digital

Nicolas Abraham, Jade Phan Gia, Jean-Claude Lecas

Patrick Perrin dreams about leaving and spends his days planning his great trip around the world. To start with Patrick decides to buy a suitcase – a nice red one with wheels – which he immediately puts at the foot of his bed. All that's left to do is to fill it up and choose a destination. Patrick fills his time learning foreign languages, studying maps and vividly imagining the adventures he will have in exotic far-off lands. However, he never manages to decide where to go first, and can't seem to bring himself to leave his small French town and the casino where he works as a croupier. As he isn't planning to stick around town for long, his relationships are fleeting, but one woman, a married Thai waitress at his local Chinese restaurant, affects him in ways he will only learn much later in life...

Print source: Bianca Films



ELSEWHERE

FANNY, ANNIE & DANNY

ESSENTIAL KILLING

+ ASHES (short, p.58)

Saturday 26 March, Cineworld

Dir. Jerzy Skolimowski Poland/Norway/Ireland/Hungary 2010

83 mins (adv 15) Subtitles Digital

Vincent Gallo, Emmanuelle Seigner, David L. Price, Nicolai Cleve Broch

Writer, director and sometime actor Jerzy Skolimowski has spent a career following a singular path in film. Whether through his writing collaboration with Roman Polanski (*Knife in the Water*), or working alone either in Los Angeles or his native Poland, Skolimowski works primarily for himself, never afraid to depart from straightforward stories into poetic expression when it suits his films best. Full of startling images and pregnant with meaning, yet free from joint-the-dots plotting, *Essential Killing* boils the "War or Terror" down to its tough, physical essence, and is a heady allegory for our fearful times. Vincent Gallo plays Islamist terrorist Mohammed, who is being pursued, possibly by the CIA, through inhospitable Afghan terrain. Captured, he is dispatched to a detention centre, and escapes only to be pursued again, this time beyond the limits of his endurance. What one will conclude of *Essential Killing*, and its vivid forays into Mohammed's imagination, are very much dependent on the individual, and by offering us a sheer kinetic experience, that is this visceral film's very strength.

Print source: Artificial Eye Film Company Ltd

EUROPEAN PREMIERE

FANNY, ANNIE & DANNY

+ LOS 4 McNIFIKOS (short, p.60)

Friday 25 & Saturday 26 March, Cubby Broccoli Cinema

Dir. Chris Brown USA 2010 82 mins (adv 15) Digital

Jill Pixley, Carlye Pollack, Jonathan Leveck, Collette Keen

If there is a film to make you grateful for the relative normality of your own family, it is this darkly comic indie film from writer/director Chris Brown. Fanny (Jill Pixley), a woman with learning disabilities, loses her long-term job at a local candy factory and her usually regimented and safe life begins to take a downward spiral. *Fanny, Annie & Danny* is a quirky, disturbing tale of a dysfunctional family, played out through the strained relationships between Fanny and her adult siblings, and culminating in a visit to their hideous mother and downtrodden father for Christmas Day. Collette Keen is fabulously frightening as the overbearing mother, determined to create the perfect family Christmas regardless of the misery she causes in the process. A gratifying antithesis of the traditional American holiday family movie, Brown's film is a well-paced character study about small characters with angst-filled lives, and contains some great performances from the ensemble cast.

Print source: CB Films

We hope to welcome director Chris Brown and lead actress Jill Pixley for the March 25 European premiere of *Fanny, Annie & Danny*.



ESSENTIAL KILLING

WORLD PREMIERE

GREENWASHERS

+ KIYUMI'S POETRY AND SAYURU'S EMBROIDERY (short, p.60)

Thursday 24 March, Cubby Broccoli Cinema

Dir. Bret Malley USA 2010 57 mins (adv U) Digital

Documentary with Bret Malley, Kelli Pennington

Greenwashers engages the audience through performances examining the complex issues surrounding the practice of greenwash: misleading consumers regarding the environmental benefits of a product or business has become a new marketing standard. Blending fact and fiction, and using satire to present a multitude of services, this documentary follows two greenwashers as they expound upon and expose the lucrative industry of going green. *Greenwashers* blurs the line between green and greed, truth and believability, environmentalism and marketing. The film illustrates the various strategies, sins, and consequences of greenwash.

Print source: Bret Malley



GUILTY PLEASURES

Sunday 20 March, Cineworld

Wednesday 23 March, Whitby Pavilion

Dir. Julie Moggan GB 2010 86 mins (adv 12A) Digital Documentary

Looking past the book covers (and under the bedcovers) of *Mills & Boon* romance novels and their romantic notions of love, *Guilty Pleasures* focuses on those looking for love or working at love in their lives. We hear first-hand their own stories and experiences and travel with them on the journey to real love, not what's written in a book. From the publishing factories to Tokyo Metro trains, from the photographic studio for steamy photo shoots to the dining room of a northern couple, to the laptop of Roger, aka Gill Sanderson, a romance novelist, we look at the effect and popularity of the novels the world over, the reality behind them and also the reality of love in a modern world, where couples the world over realise the sacrifices and compromises one must make in relationships in addition to making the time for romance.

Print source: Bungalow Town Productions Ltd.

We hope to be joined by director Julie Moggan who will take part in a post-screening Q&A.

HONEY

(BAL)

+ LASTRAIN (short, p.60)

Monday 21 March, Pictureville Cinema

Dir. Semih Kaplanoglu Turkey 2010 103 mins (adv 12A)

Subtitles 35mm

Bora Atlas, Eddal Besikcioglu, Tülin Özen

The winner of the Golden Bear at the 2010 Berlin Film Festival, and Turkey's entry for the 2011 Academy Awards, *Honey* is the final part of an unusual trilogy that began with Yusuf's adult life (in *Egg* and *Milk*) now reaches his childhood. Consequently there is no requirement to see the other two films to enjoy *Honey*. At age seven, Yusuf's best friend is his father. Man and boy live a frugal and rural life, supported largely by the income from the honey he collects from natural bee hives in the forests. Yusuf, quiet and failing at school, finds reading difficult and is estranged from the other children. When his father disappears, life for the family becomes even more fraught. *Honey* is an exquisitely shot film, reminiscent of the best of Nuri Bilge Ceylan. Some of the framing and photography is astonishing, but never to the distraction of the central performances. The young Bora Atlas, who has to hold the screen for most of the film, is as compelling as he is amazing.

Print source: Verve Pictures Ltd

HOW I ENDED THIS SUMMER

(KAK YA PROVYOL ETIM LETOM)

+ CARTA A JULIA (short, p.58)

Monday 21 & Tuesday 22 March, Cubby Broccoli Cinema

Dir. Aleksei Popogrebsky Russia 2010 124 mins (adv 12A)

Subtitles 35mm

Grigoriy Dobrygin, Sergei Puskepalis, Igor Chernevich

Though much of the world can now seem familiar to us through a combination of cheap travel and TV, films can sometimes remind us that parts of our planet remain powerfully strange, and very hostile indeed, to humans. *How I Ended This Summer* has as its backdrop to a tale of error and atonement, a beautifully awesome terrain – an elemental island in the Russian Arctic Circle. In a remote and decrepit weather station two men – older hard-bitten, grumpy but expert Gulybin and his younger, less serious-minded colleague Danilov – take measurements and maintain their edge-of-the-world outpost. Gulybin's temper frays when Danilov shows ineptitude in his work, but there is a far worse lapse to come when Danilov inexplicably fails to pass on some terrible news from the mainland. So begins Danilov's extraordinary, allegorical final act ordeal, with the younger man camping out, self-exiled from his colleague, and from his sanity.

Print source: New Wave Pictures/Verve Pictures Ltd

UK PREMIERE

IN THE SHADOWS

(IM SCHATTEN)

+ CRITICAL EYE (short, p.59)

Thursday 24 & Saturday 26 March, Cubby Broccoli Cinema

Dir. Thomas Arslan Germany 2010 85 mins (adv 15) Subtitles 35mm

Mišel Maticević, Karoline Eichhorn, Uwe Bohm, Rainer Bock, Hanns Zischler

Writer/director Thomas Arslan – recipient of a four-film retrospective during BIFF 2011 – truly cements his status in the very front rank of current German cinema with this superbly stripped-down crime drama, one of the major critical successes of last year's Berlin Film Festival. As a tense, precisely modulated character study of laconic, fortyish career criminal Trojan – fresh out of jail and planning one last heist before retirement – it relies heavily on the charisma and gravitas of its leading man Mišel Maticević. And this Croat-German actor, who resembles a younger Sean Bean, duly delivers a minimalist but genuinely star-making performance. Cool and calculating, but capable of sudden violence when required, Trojan is a fascinating throwback to the heyday of *film noir* – Arslan's frame of reference also (lightly) encompassing Jean-Pierre Melville's *Le Samourai*, Michael Mann's *Heat* and the sociopath-as-hero novels of Patricia Highsmith. Deliberately low-key but exerting a steely intensity that grips from start to finish thanks in no small part to Reinhold Vorschneider's calibrated cinematography and a subtly ambient soundtrack from Norway's Geir Jenssen (aka 'Biosphere') *In the Shadows* is emphatically the real deal, a bracing corrective to the posturing tough guy absurdities of Hollywood and its imitators.

Print source: Deutsche Kinemathek

Writer/director Thomas Arslan will take part in a Screentalk interview following the March 24 UK premiere of *In the Shadows*.

UK PREMIERE

KICK OFF

Friday 18 & Sunday 20 March, Pictureville Cinema / Cineworld

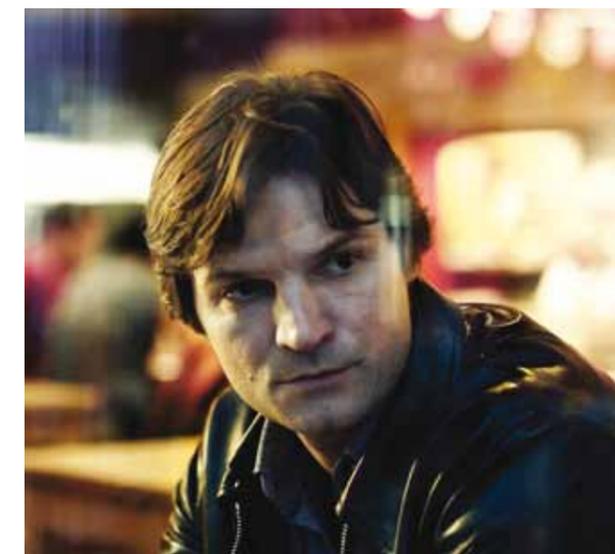
Dir. Hüseyin Tabak Austria 2010 94 mins (adv 12A) Digital Documentary

Eight men get the chance of their lives when they are selected to represent Austria at the Homeless World Cup - a world championship for homeless people, asylum seekers, former alcoholics and drug addicts. No player earns any money in this competition: it's about much more than that. Here one can play one's way back into life. Football is giving people back the feelings they lost a long time ago: respect, pride, self-confidence and a newfound zest for life. Following the players on the road to Australia for the championship, we hear their stories of where they were and where they are now. And we, as the audience, are all cheering them on in what could be the match of their lives.

Print source: Josef Aicholzer Filmproduktion



HOW I ENDED THIS SUMMER



IN THE SHADOWS



KICK OFF



KILLING KASZTNER: THE JEW WHO DEALT WITH NAZIS

Sunday 20 & Tuesday 22 March, Pictureville / Cubby Broccoli Cinemas
Dir. Gaylen Ross USA 2009 120 mins (adv 15) Some subtitles
Documentary with Gaylen Ross

Nazi collaborator or Jewish saviour? The case of Rezső Kasztner is one of the great dramas of Israeli history. More than 50 years after he was murdered, his name and reputation continue to divide the Israeli people. In 1944 Kasztner saved the lives of 1,685 Hungarian Jews by making a deal with Adolf Eichmann, the notorious Nazi administrator. Negotiations meant Kasztner paid \$1,000 per head in an arrangement Eichmann would label “goods for blood”. But was Kasztner also a Jewish agent for the Germans? An Israeli court thought so and accused him of selling his soul. A few short months later he was assassinated in broad daylight. Half a century later this remarkable film considers Kasztner’s journey to rehabilitation and culminates in a tense meeting between his family and the zealot who pulled the trigger all those years ago.

“True stories rarely contain a historic mystery, a courtroom drama, a political murder, and a family saga, but all can be found in this amazing tale.” – Seattle International Film Festival

Print source: GR Films Inc

We hope to welcome writer/director Gaylen Ross to Bradford to take part in a post-screening Q&A following the March 20 screening of *Killing Kasztner*.

THE LAST REPORT ON ANNA (UTOLSÓ JELENTÉS ANNÁRÓL)

+ MY LAD (short, p.60)

Thursday 17 & Friday 18 March, Pictureville Cinema / Cineworld
Dir. Márta Mészáros Hungary 2009 103 mins (adv 12A)
Subtitles 35mm

Hungarian cinema has until now seemed reluctant to rake over the skeletons of its Communist past, but veteran director Mészáros (a filmmaker for more than 45 years) uses a combination of real-life and fictional elements to take an uncompromising look back at the 1970s’ government’s insidious use of ‘decent people’ as agents. It’s a vividly imagined account of the authorities’ attempts to lure (real) outspoken dissident politician Anna Kéthly (Eszeyi) back home from exile. Naïve young (fictional) academic Péter (Ferkete), chosen because of a family connection with Anna’s former lover, is allowed to travel to a Brussels conference on condition he make contact with his “mark” and attempt to win her over. Seemingly believing in his quest, it’s Péter’s gradual realisation of the betrayal he is perpetrating that makes this so subtle and interesting a film, as young academic and ageing politician – both romantics at heart – form a cautious bond. Mészáros’s use of old newsreels alongside convincing recreations of dour bygone Budapest adds a strong authenticity to a tale that’s in the end as much a personal tragedy as a political one.

Print source: Hungarian Film Union



WORLD PREMIERE

A MARINE STORY

+ CONDEMNED (short, p.59)

Saturday 19 & Sunday 27 March, Cubby Broccoli Cinema / Hyde Park Picture House

Dir. Ned Farr USA 2010 98 mins (adv 15) Digital
Dreya Webber, Paris Pickard

A highly decorated and experienced Marine officer, Alexandra Everett (Dreya Weber), returns to her desert home town after four deployments to Iraq. Accused by the Military Police of “conduct unbecoming”, she finds herself severed from the military branch she has served with great distinction (as her family members have for generations) just a year before pension eligibility. Struggling with a return to civilian life in the conservative small town, tough-as-nails Alex finds herself drinking and playing hard with the local guys. A chance encounter finds her apprehending a meth-addict shoplifter, whose girlfriend, Saffron (Paris Pickard), is given a judicial choice between jail and military service. Alex is charged with preparing the tempestuous teenage girl for boot camp and a career in the army. However, when the true reasons for Alex’s return home become known in their close-knit community, it threatens the future for both of them. This very topical film, which deals with the US army’s ‘Don’t Ask, Don’t Tell’ policy, is based on true stories. *A Marine Story* highlights the absurdity of the military ban on gays and lesbians through the personal story of one courageous woman.

Print source: Peccadillo Pictures

UK PREMIERE

MATCHING JACK

+ WHEN LIFE GIVES YOU LEMONS
(short, p.61)

Sunday 20 & Monday 21 March, Cineworld

Dir. Nadia Tass Australia 2010 103 mins (adv PG) 35mm
Jacinda Barrett, James Nesbitt, Kodi Smit-McPhee, Tom Russell

Marisa Hagan’s (Jacinta Barrett) seemingly perfect life comes crashing down around her when her son, Jack, is taken seriously ill, and she discovers that her husband has been repeatedly unfaithful to her for years. In her desperation to save her son’s life, Marisa tries to find a way to turn her husband’s infidelity into a positive outcome for Jack. At the hospital, a chance encounter with Connor (James Nesbitt), whose Irish charm and wacky methods to help his son Finn (Kodi Smit-McPhee) deal with his illness, takes them all on a journey of hope and love. Award-winning Australian director Nadia Tass has created a charming, warm and emotive film that captures and affects until the end, mainly due to the consummate acting skills of Kodi Smit-McPhee (*Let Me In, The Road*). Tackling a film about children with cancer is a tough call, and although it is a little sugar-coated at times, *Matching Jack* has the right combination of humour and heartbreak, capturing both the resilience of the human spirit and the power of imagination.

Print source: Cascade Films



MEEK'S CUTOFF

+ HEIM (short, p.59)

Wednesday 23 & Friday 25 March, Cineworld

Dir. Kelly Reichardt USA 2010 104 mins (adv 12A) Digital
Michelle Williams, Bruce Greenwood, Will Patton, Paul Dano,
Zoe Kazan, Shirley Henderson

Across her three UK-released feature films so far (the others are 2006’s *Old Joy* and *Wendy and Lucy* from 2008 – both well worth checking out), Miami-born director and screenwriter Kelly Reichardt has won evangelical converts to her minimal yet warm style. Her films are populated by out-of-sorts types who take journeys (curiously, always in the state of Oregon) in hope of a new start, yet find their hopes pulled up short by others’ indifference. *Meek’s Cutoff* takes place on the Oregon Trail of the 1840s, where a hopeful but compromised group of seven original settlers are traversing east to west in wagons. They are led by Meek (Greenwood), a know-it-all guide whose judgement is thrown into doubt as, their supplies dwindling, the party becomes hopelessly lost. Encountering a Native American whom no-one can understand, will they give in to their terror and kill him, or trust that he’ll lead them to safety...? Pared down in style, *Meek’s Cutoff* avoids the established Western ‘look’ (it isn’t in widescreen), and instead hones in on the settlers’ fear and discouragement in striking out West. It is beautifully played.

Print source: New Wave Pictures/Verve Pictures Ltd



MODRA

UK PREMIERE

MODRA+ **LOOKING FOR YOU** (short, p.60)

Tuesday 22 & Friday 25 March, Cubby Broccoli Cinema

Dir. Ingrid Veninger Canada 2010 80 mins (adv 12A) Digital

Hallie Switzer, Alexander Gammal, Cyril Dugovic, Elena Dugovicova

This wonderfully atmospheric debut feature from *Nurse.Fighter.Boy* (BIFF 2010) producer Ingrid Veninger wholeheartedly tackles young lives at a crossroads. The film's heartbeat lies in the relationship between two fervent teens who know little of each other at the outset – the impetuous Lina (Hallie Switzer) and the affectionately susceptible Leco (Alexander Gammal). When Lina is dumped by her boyfriend in Toronto she invites Leco, at a lustful whim, to join her on a visit to her extended family in Modra, a small town in Slovakia. As they wander aimlessly along enchanting side streets, Veninger exquisitely evokes the vibrant desires pent up inside them both to create an enrichingly sincere and arrestingly cinematic gem of a film. Featuring stunning performances by newcomers Hallie Switzer and Alexander Gammal, *Modra* is an inspiring journey into confusion, desire and self-discovery at a moment when independence is at reach, but innocence lingers awkwardly before disappearing altogether.

Print source: pUNK films inc.

Following the March 22 screening writer/director Ingrid Veninger, lead actress Hallie Switzer and members of the cast will take part in a Q&A.

MOUNT BAYO

(CERRO BAYO)

+ **BODEGON** (short, p.58)

Wednesday 23 & Thursday 24 March, Cubby Broccoli Cinema

Dir. Victoria Galardi Argentina 2010 86 mins (adv 12A)

Subtitles 35mm

Adriana Barraza, Ines Efron, Veronica Llinas, Nahuel Perez Biscayart

A droll, sharply-observed chronicle of family lives in a small Argentinian ski-resort town, *Mount Bayo* is a terrific showcase for acting talent from Latin America – including Mexican veteran Adriana Barraza (Oscar-nominated for 2006's *Babel*) - and fast-rising starlet Ines Efron. When elderly widow Juana (Adela Gleijer) attempts suicide, she's left comatose in hospital. Juana's daughter Marta (Barraza) summons sister Mercedes (Llinas) from distant Buenos Aires, and the pair are soon at odds over what should be done with their mother's estate – which might involve a considerable sum of money, as there are rumours that Juana had recently bought a winning lottery ticket... A confidently-handled solo debut from Galardi (who previously co-directed 2008's *Lovely Loneliness*) *Mount Bayo* takes material familiar from many small-screen soap operas as the starting point for a wry examination of the often tricky dynamics of families and communities.

Print source: Gale Cine

MY FLESH MY BLOOD

(MOJA KREW)

Saturday 26 & Sunday 27 March, Cubby Broccoli Cinema

Dir. Marcin Wrona Poland 2009 90 mins (adv 18) Subtitles 35mm

Eryk Lubos, Luu De Ly, Wojciech Zielinski, Marek Piotrowski

From the writer/director of the stunning urban thriller *The Christening* (also showing in Moviedrome), *My Flesh My Blood* is a hard-hitting study of damaged lives and redemption. A slightly belated feature film debut for Wrona, who made quite an impression with his short *Magnet Man* (see below) nearly a decade before, it's the hard-hitting tale of a boxer (Lubos) who is forced to hang up his gloves after a heavy defeat. The extent of his injuries makes him reflect seriously on death for the first time and decides to have a child - preferably a son. He selects as a suitable mother an illegal immigrant Vietnam (De Ly), who happens to be pregnant with another man's child. Complications duly ensue... Offering an empathetic glance into a "closed-off" immigrant community, *My Flesh My Blood* manages the tricky feat of being a film about masculine emotion without tipping into macho sentimentality.

Print source: *Insomnia*+ **MAGNET MAN**

(CZŁOWIEK MAGNES)

Dir. Marcin Wrona Poland 2001 20 mins (adv 12A) Subtitles 35mm

Partly inspired by the life of the writer/director's father – a famous "bio-energo-therapist" who used magnets to cure various maladies – *Magnet Man* combines various sources of real and fictional footage to create a rapid-fire meditation on family dynamics. Its international success and numerous prizes (including an award at the first Tribeca Film Festival) first established Wrona as a name to watch.

EUROPEAN PREMIERE

A NIGHT FOR DYING TIGERS+ **JUST BEFORE DAWN** (short, p.59)

Thursday 17 & Friday 18 March, Cubby Broccoli Cinema

Dir. Terry Miles Canada 2010 94 mins (adv 15) Digital

Jennifer Beals, Gil Bellows, Kathleen Robertson, Lauren Lee Smith

For the third year in a row, BIFF is delighted to screen a captivating new film from Canadian prodigy Terry Miles. The night before Jack (an astoundingly versatile performance from Gil Bellows) goes to prison for five years, his family converges at their ancestral home for a farewell meal. The dynamics of a reunion are expertly muddled with the harsh realities of sibling rivalry and acute emotions of tender personal revelations to provide an enthralling and eclectic character study. Miles keeps his camera intimately close to his subjects, weaving his way in between the flowing wine and whispered secrets, involving his audience in a unique and refreshing way. With noteworthy supporting performances from Jennifer Beals as Jack's tired and afflicted wife, and Lauren Lee Smith as the delicate, adopted younger sister who single-handedly tries to keep the brittle group together for one night, *A Night for Dying Tigers* surprised and charmed audiences at the recent Toronto International Film Festival, and receives its European Premiere here in Bradford.

Print source: Cinemanovel Films

UK PREMIERE

9 LIVES

(9 LEBEN)

Friday 25 & Saturday 26 March, Cubby Broccoli Cinema

Dir. Maria Speth Germany 2010 105 mins (adv 15) b/w

Subtitles Digital

Documentary

Troubled street kids are hardly a new subject for the big or small screen, so Maria Speth's achievement with *9 Lives* is all the more remarkable. Her approach is radically stark, striking and original: she interviews seven young people who've survived living rough in Berlin (thus enjoying the proverbial feline good fortune to which the title alludes). Interviews take place in a blank, white-walled studio and are recorded via immaculate digital monochrome – an odd combination of clinical exactness and fashion-shoot glamour. But this doesn't mean that *9 Lives* is detached from its subjects, or that it aestheticises their hardships. Instead, thanks to Speth's empathetic questioning, the way she earns and rewards her interviewees' trust – and encourages them to open up – and the time she allows them to reflect upon their experiences, this imaginatively edited film becomes a moving testament to resilience, resourcefulness, and to the crucial importance of "alternative" communities. Unflinching and non-judgemental, *9 Lives* is must-see material for anyone concerned by the ever-topical issues it addresses, and for anyone interested in finding the cutting edge of European documentary cinema.

Print source: *Madonnen Film*

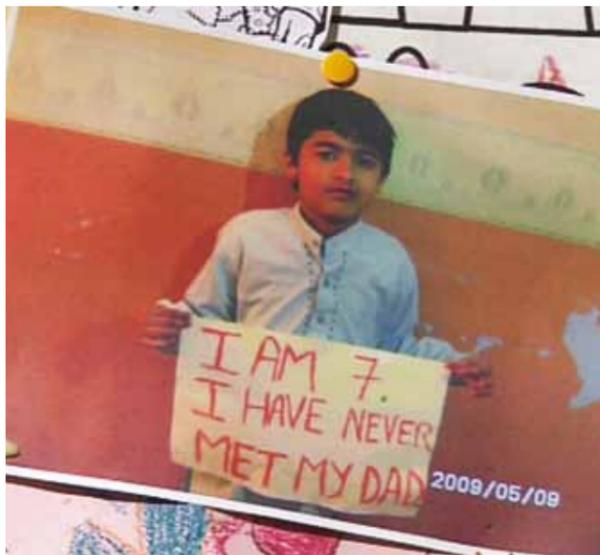
MOUNT BAYO



A NIGHT FOR DYING TIGERS



9 LIVES



ORANGES AND SUNSHINE

Friday 18 & Sunday 27 March, Pictureville Cinema/Hebden Bridge Picture House

Dir. Jim Loach GB/Australia 2010 105 mins (15) 35mm/Digital
Emily Watson, Hugo Weaving, David Wenham, Tara Morice

In February 2010 the-then Prime Minister Gordon Brown attempted to draw a line under what he called a "shameful episode" in British history: over several decades until the late 1960s around 150,000 children from poor families were taken from their parents by the state, and sent to Australia and other former colonies. The motives were economic (cheaper care provision overseas), the consequences for the children were immeasurable... In low-key style, and with a moving, reined-in performance by Emily Watson at its core, Jim (son of Ken) Loach's *Oranges and Sunshine* is the story of Nottingham-based social worker Margaret Humphreys who, in 1987, began single-handedly to bring this horrendous practice to light. Humphreys spent years travelling back and forth to Australia, amassing evidence, meeting victims and coordinating efforts, all in the face of the British government's denial and indifference. *Oranges and Sunshine* is drawn from Humphreys' own account of her efforts; a troubling yet ultimately inspirational story.

Print source: Icon Film Distribution

We are delighted to welcome Jim Loach to Bradford International Film Festival. He will take part in a Screentalk interview following the March 18 screening in Pictureville Cinema.

OUTSIDE THE LAW: STORIES FROM GUANTANAMO

Saturday 26 & Sunday 27 March, Cineworld

Dirs. Polly Nash, Andy Worthington GB 2009 75 mins (adv 12A)
Digital

Documentary

Revealing stories of British Guantanamo detainees, this documentary looks at how the Bush administration turned its back on domestic and international laws, how prisoners were rounded up in Afghanistan and Pakistan without adequate screening (and often for bounty payments), and why some of these detainees may have been in Afghanistan or Pakistan as missionaries or aid workers. The film is based around interviews with former prisoners, Moazzam Begg, and, in his first major interview, Omar Deghayes, released in December 2007; lawyers for the prisoners, Clive Stafford Smith in the UK and Tom Wilner in the US; and journalist and author Andy Worthington. *Outside the Law* offers a powerful and personal insight into the claims that Guantánamo holds "the worst of the worst" and how those detained as "illegal enemy combatants" were given no chance to defend themselves and, even worse, given no rights whatsoever.

Print source: Spectacle

We are delighted to welcome filmmakers Polly Nash and Andy Worthington, along with former detainees Moazzam Begg and Omar Deghayes, to Bradford International Film Festival. They will take part in a panel discussion following the March 26 screening at Cineworld.

POINT BLANK

(À BOUT PORTANT)

+ SILENT THINGS (short, p.61)

Wednesday 23 & Thursday 24 March, Pictureville Cinema / Cineworld

Dir. Fred Cavayé France 2010 84 mins (adv 15) 35mm/Digital
Gilles Lellouche, Roschdy Zem, Gérard Lanvin, Elena Anaya

From Cary Grant in *North by Northwest* to Sharlto Copley in *District 9*, the raging injustices and hopeful suspense of the 'wrong man' plot have given us countless cinematic thrills. Fresh in the memory is Point Blank director Fred Cavayé's previous *Anything for Her*, in which an unsuspecting and devoted husband throws everything he has into springing his beloved from wrongful imprisonment. *Anything for Her* was recently made as the conspicuously not-as-good *The Next Three Days* starring Russell Crowe, a film that highlighted once again that French cinema often does this kind of thing pretty well. Taking the template of *Anything...* and accelerating the action to a blistering pace, *Point Black* sees Samuel, junior nurse and partner to the heavily pregnant Nadia, career across Paris in an attempt to free his beloved from kidnappers. Samuel's innocent blunder was to assist Sartet, a wounded criminal whom he treated on his night rounds, and whose cronies are determined to see sprung from intensive care...

Print source: Vertigo Films

LE QUATTRO VOLTE

+ THE SECRET FRIEND (short, p.60)

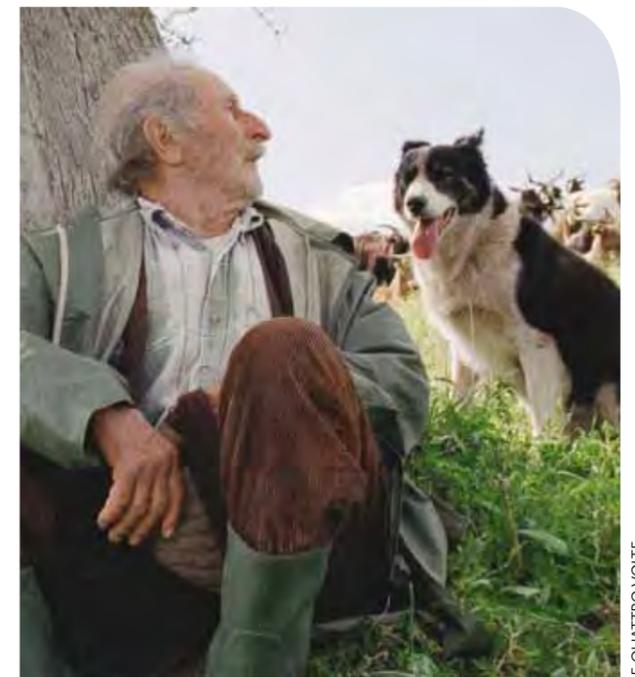
Sunday 20 & Monday 21 March, Cubby Broccoli Cinema

Dir. Michelangelo Frammartino Italy/Germany/Switzerland 2010
88 mins (adv U) Subtitles 35mm

Giuseppe Fuda, Bruno Timpano, Nazareno Timpano

There are those that argue that cinema is at its best when it's without spoken language, that combining image and sound is the true art of film. *Le Quattro Volte* (literally, "the four times") makes a great case for this. It's an accessible, quietly funny example of a kind of cinema that, happily, will never grow old; an immortal 'cycle of life' tale of man's nature (mineral-vegetable-animal-rational) in a Pagan-seeming locale. Taking place in a village in Calabria, that southernmost tip of Italy's 'boot', we begin by observing the charcoal kiln the lodgings of an elderly goatherd, a man who will soon expire. Passing on the baton of life, the story moves to one of the man's flock, a baby goat that becomes separated from the herd and takes shelter beneath a tree. Here society intervenes, via a ritual shrouded in pure mystique... *Le Quattro Volte* featured on several respected critics' top ten lists of 2010, and it may well be that you'll look back just as fondly on it at year's end.

Print source: New Wave Pictures/Verve Pictures Ltd



THE RED MACHINE

+ MIKE THE MIDWIFE (short, p.60)

Sunday 20 & Tuesday 22 March, Pictureville Cinema

Dirs. Stephanie Argy, Alec Boehm USA 2009 84 mins (adv 12A)
Some subtitles Digital

Lee Perkins, Donal Thoms-Cappello, Meg Brogan, Madoka Kasahara, Eddie Lee, Mo Byrnes

It takes a certain kind of *chutzpah* to even attempt a period movie on a shoestring budget – but that's exactly what writer/directing duo Argy & Boehm have pulled off with their rollicking, wisecracking, 1930s-set yarn *The Red Machine*. Inspired by B-movies of the Depression era – but shot (in colour) via 21st century digital video – it follows the unlikely professional relationship that develops between a straight-arrow officer in the US Navy, F. Ellis Coburn (Perkins) and ace safebreaker Eddie Doyle (Thoms-Cappello). With political storm clouds gathering over the Pacific, the unlikely duo is entrusted with the tricky task of stealing codes from an encryption device located at the house of San Diego's Japanese consul (Lee) – a job complicated by the fact that Coburn has history with the consul's wife (Kasahara)... Breezily inventive and elevated by marvellous performances (with his matinee idol looks and boy-next-door charm, Thoms-Cappello will surely have Hollywood knocking before too long) *The Red Machine* disproves the idea that "they" don't make 'em like this any more.

Print source: Mental Slapstick



REUNITING THE RUBINS

UK PREMIERE

REUNITING THE RUBINS

Wednesday 23 & Thursday 24 March, Pictureville Cinema

Dir. Yoav Factor GB 2010 97 mins (adv 12A) Digital
 Timothy Spall, James Callis, Rhona Mitra, Asier Newman, Hugh O'Connor, Honor Blackman

Timothy Spall gives a charming performance as Lenny Rubins, a blundering retired lawyer who is forced to abandon his dream holiday cruise to honour his difficult but ailing mother's obstinate wish of reconciling his estranged adult children. Calamity and comedy ensue as Lenny's task of rounding up his children, which is constantly thwarted by his mother's deteriorating health, takes him deep into the heart of the Congo to locate his daughter Andrea (Mitra) and to a Buddhist commune to find his son "Clarity" (Newman). Danny (Callis) is his high-flying-treat-everyone-like-dirt executive son who shirks any familial responsibility whatsoever, and his youngest son, "Rabbi Yona" (O'Connor) is determined to impose the family's Jewish traditions. Spall is outstanding throughout and the script is bolstered by intelligent comic dialogue. The congregation of such dysfunctional and varied character types creates some genuinely poignant moments that rise above the clichés of family melodrama.

Print source: Factor Films Ltd

We hope to be joined by stars Timothy Spall and Honor Blackman, plus writer/director Yoav Factor, for the March 23 UK premiere of *Reuniting the Rubins*.

INTERNATIONAL PREMIERE

SAILOR

+ SELF HELP (short, p.60)

Wednesday 23 & Saturday 26 March, Cubby Broccoli Cinema / Cineworld

Dir. Norman Leto Poland 2010 101 mins (adv 15) Subtitles Digital
 Norman Leto, Lena Sułkowska

How to sum up a genuine one-off film like *SAILOR*? Imagine a deadpan *Open University* spoof penned by a triumvirate comprising Patrick (Robinson In Space) Keiller, Charlie (Being John Malkovich) Kaufman and renegade French author Michel (Atomised) Houellebecq. The resulting philosophical/psychoanalytical "lectures" are then illustrated with old-school computer graphics. What gradually emerges is a provocative, disturbing portrait of its enigmatic narrator (Leto): an egotistical, politically incorrect, misanthropic academic and his torrid romantic entanglements - an anti-hero who may or may not be a skewed alter ego of *SAILOR*'s one-man-band of a writer/director/producer/editor/cinematographer. No relation of the more famous Jared, this pseudonymous Leto (real name Lukasz Banach) is one of the true *enfants terribles* of Poland's burgeoning contemporary art scene - a transgressive, controversy-courting polymath whose current *SAILOR* project includes, in addition to this debut feature film (screened here for the first time outside his homeland), installations, photography and even a novel. His wickedly amusing movie, needless to say, works just fine in its own right as well as providing an ideal introduction to an artist who's our dark horse tip for wider international recognition. Just remember where you heard his name(s) first...

Print source: Norman Leto

UK PREMIERE

SEESAW

+ SWING (short, p.61)

Sunday 20 & Sunday 27 March, Cubby Broccoli Cinema / Cineworld

Dir. Keihiro Kanyama Japan 2010 70 mins (adv 15) Subtitles Digital
 Maki Murakami, Keihiro Kanyama, Oka Keigo, SoRa

The Oscars, the Golden Globes and the BAFTAs aren't noted for embracing no-budget Japanese movies shot on video but in a just world Maki Murakami's performance in *Seesaw* would be getting as much attention as Colin Firth in *The King's Speech*. In her first lead role, the beautiful Murakami is simply heartbreaking as the slightly daffy twentyish Makoto, cosily co-habiting with her boyfriend Shinji (the film's writer/director Kanyama) in a cramped but cosy Tokyo flat. He's edging towards marriage - she's happy just as they are. But life has a habit of throwing up surprises when they're least expected... That's about as much as we can divulge, as *Seesaw* is the kind of film one should see with minimal foreknowledge of its subject. Suffice to say that Murakami and Makoto are put through quite the emotional wringer (ditto the audience) especially during one audaciously protracted sequence towards the end. If you're after a truly moving romance with a tough, lo-fi edge, don't look any further.

Print source: Helpless Lunch

13 ASSASSINS

(JŪSAN-NIN NO SHIKAKU)

Friday 25 March, Cineworld

Dir. Takashi Miike Japan/GB 2010 126 mins (adv 15) Subtitles Digital
 Kōji Yakusho, Takayuki Yamada, Yūsuke Iseya, Gorō Inagaki

Director of more than 80 films and TV series since his 1991 debut, and still averaging two or three features a year, Japan's Takashi Miike seems as superhuman as the characters in his outrageous films. Miike is known in the UK for his thrillingly satirical and ultraviolet turn-of-the-century masterpieces *Ichi the Killer*, *Audition*, *Visitor Q* and *Dead or Alive*, but has been sorely missed from our cinema screens since 2003. On *13 Assassins*, British executive producer Jeremy (Sexy Beast, *The Last Emperor*) Thomas lends Miike a bigger budget and the chance to connect again with overseas audiences. It is 1844, and in a newly peaceful Japan the samurai system is in terminal decline. A man out of time, Lord Naritsugu is a bored, sadistic murderer, and an embarrassment to Lord Doi, who dispatches his master samurai Shinzaemon to assassinate Naritsugu. Resigned to his unenviable task, Shinzaemon rounds up a band of willing - though not necessarily able - participants. Rounded off with a 45-minute showdown of brilliant, heart-stopping ferocity, *13 Assassins* shows a great filmmaker once again firing on all cylinders.

Print source: Artificial Eye Film Company Ltd

TRACES OF A DIARY

(FRAGMENTOS DE UM DIÁRIO)

Tuesday 22 March, Cubby Broccoli Cinema

Dirs. Marco Martins, André Príncipe Portugal/Japan 90 mins approx
 (adv 12A) b/w Subtitles 35mm

Documentary

There can be very few countries anywhere in the world that can boast a photography scene as vibrant and varied as that of Japan - a technology-embracing, fast-evolving, introspective nation which for decades has produced dozens of major artists in the field, many of them specialising in diary-style black-and-white images. Six are profiled here by Portuguese directors Martins and Príncipe in a jaggedly poetic documentary which manages to be as visually striking as the work made by its own subjects - it was shot using Russian wind-up 16mm Krasnogork3 cameras that capture high-contrast, timelessly monochrome images. Bracingly unconventional in both style and content, *Traces of a Diary* is obviously essential viewing for anyone interested in photography (such viewers should catch the double-bill of *Disfarmer* and *An American Journey* in our *Uncharted States of America* strand) and/or contemporary Japan, and also stands as an invaluable introduction to the brilliant likes of Daido Moriyama, Hiromix, Takuma Nakahira and - the superstar of the bunch - Nobuyoshi Araki.

Print source: Los Filmes do Tejo



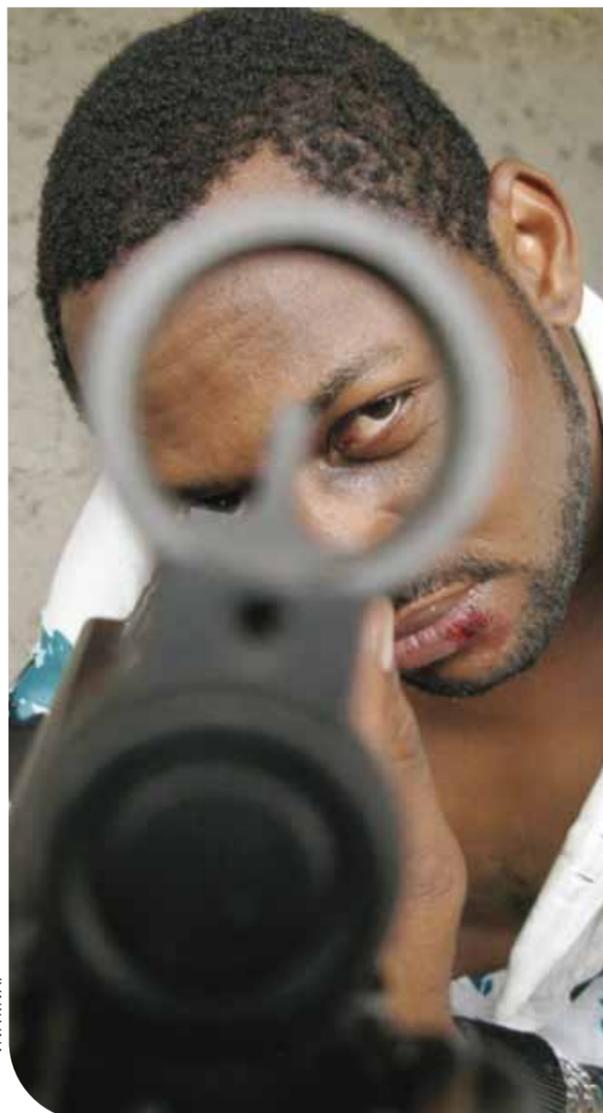
13 ASSASSINS



TRACES OF A DIARY



VESPA



VIVA RIVA!

UK PREMIERE

VESPA

+ THE PIZZA MIRACLE (short, p.60)

Tuesday 22 & Wednesday 23 March, Cineworld

Dir. Diana Groó Hungary/Serbia 2010 85 mins (adv PG)

Subtitles Digital

Sandor Toth, Tuli Nyako, Rudolf Balogh, János Púpurka

Twelve-year-old Lali (Toth) lives with his mother in a scruffy Roma community in Bereghát, on the Hungarian plains. He spends his time outside school larking about, smoking, and practising devious card game strategies. When a chocolate bar he wins turns out to contain (in a *Willy Wonka*-esque touch) a prize voucher for a Vespa scooter he grasps a rare chance to escape for a day – the prize must be collected from Budapest – and maybe even find his absent father who is labouring somewhere in the city. With help along the way from amiable street musician Feri (Balogh, who also wrote the score), he encounters the grime of the city streets and a world he knows nothing about, stoically surviving many knock-backs to claim his Vespa. The movie's trump card is a lovely, understated performance from Toth (winner of the Best Actor prize at Budapest's Hungarian Film Week), blending innocence and a certain wary, street-wise (but very fragile) toughness. Told with a gentle and melancholic naturalism that deftly avoids any hint of sentimentality, and using many non-professional actors, this is a road movie that's also an affecting coming of age story with a dark edge.

Print source: Hungarian Film Union

VIVA RIVA!

+ PIPE DREAMS (short, p.60)

Thursday 24 March, Cineworld

Dir. Djo Tunda wa Munga Congo/France/Belgium 2010 98 mins

(adv 15) Subtitles Digital

Patsha Bay Mukana, Manie Malone, Hoji Fortuna, Diplome Amekindra

"A blast from start to finish, writer/director Djo Tunda Wa Munga's *Viva Riva!* marks the Congo as an African filmmaking center to watch. Revelling in genre codes and reminiscent of Tony Scott's mix of adrenaline and style, this sexy actioner, hinging on gasoline smuggling, betrayals and hot-blooded eros, is certain to travel to festivals looking for a fun, well-made genre programmer. Non-Francophone buyers will be indifferent to pic's attractiveness purely because of its place of origin. Riva (Mukana) is a likable Kinshasa-based hustler aiming to smuggle a sizable cache of pricey gasoline from a shady bunch of Angolans. His focus is understandably distracted by the stunning Nora (Malone, a knockout from head to toe), the mistress of tough local crime boss Azor (Amekindra). With thugs to the right and left of him, Riva presses his luck with Nora by his side, and Munga matches his hero's nerve. Antoine Roch's digital cinematography and Yves Langlois' acute editing support the helmer's ambition for moviemaking that's neither African art cinema nor cheapo Nollywood escapism." – *Variety*

Print source: Metrodome Distribution Ltd

SPECIAL PREVIEW

WHEN WE LEAVE

(DIE FREMDE)

+ QUARTERS (short, p.60)

Thursday 17 & Friday 18 March, Cineworld

Dir. Feo Aladag Germany 2010 119 mins (adv 15) Subtitles Digital

Sibel Kekilli, Derya Alabora, Tamer Yigit, Almilla Bagriacik

A young wife flees her abusive husband in Istanbul and returns to her family in Berlin with her young son. Torn between their affection for their daughter and sister, and a system of archaic rules, the family becomes stuck in a seemingly irresolvable situation. Umay believes her home back in Germany will provide a safe haven for a while, but this is a short-lived fantasy and she soon finds she must also flee from her parents and brothers in order to keep safe her son, Cem. Umay enters a new relationship with a man from work but finds it hard to make a clean break from her family ties, and her struggle for self-determination and freedom ultimately unleashes a deadly chain of events. Full of nuanced performances, *When We Leave* is an affecting drama that deals with the issues of maintaining family honour, and the conflict between society and family. It exposes the lack of rights Muslim women have when fleeing domestic violence, and the cultural pressures to preserve the façade of respectability and tradition.

Print source: Independent Artists Filmproduktion

UK PREMIERE

WONDERFUL SUMMER

(CUDOWNE LATO)

+ THE CALCULUS OF LOVE (short, p.58)

Thursday 17 March, Cineworld

Dir. Ryszard Brylski Poland 2010 91 mins (adv 12A) Subtitles 35mm

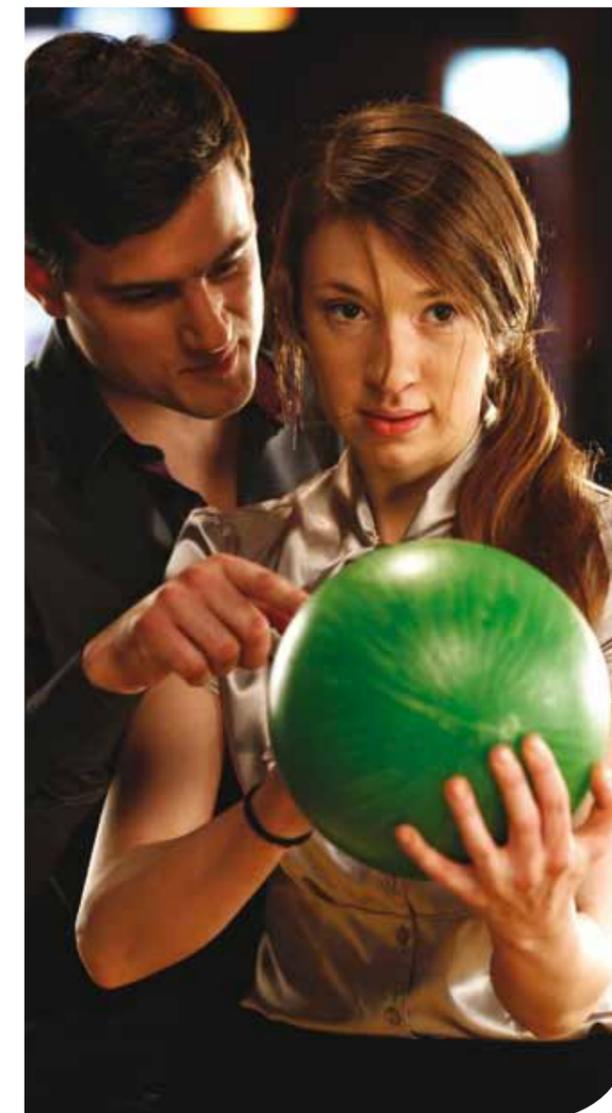
Helena Sujecka, Marek Kasprzyk, Jerzy Trela, Katarzyna Figura

Kitka, who lost her mother in a freak accident when she was a child, lives with her depressed alcoholic father (Kasprzyk) at their stone masonry business in the local graveyard. One summer, as she enters womanhood and searches for love, Kitka is visited by the ghost of her late mother (Figura). While the other members of her family are engaged in constant conflict with one another, Kitka is torn between her interest in the quiet assistant stonemason who works for her father and her blossoming romance with the son of the local funeral director, encouraged by her interfering hypochondriac grandfather. Kitka's world is turned upside down when she strikes out on her own and starts a new job at a local factory. There, she visits a gypsy fortune-teller with more than a striking resemblance to her dead mother... *Wonderful Summer* is full of strange characters and bizarre situations and, despite its endless fascination with death, this Polish romantic black comedy is light hearted, vibrant and life affirming.

Print source: Opus Film



WHEN WE LEAVE



WONDERFUL SUMMER

BRADFORD AFTER DARK

We are thrilled to present Bradford After Dark, an all-day mini "fest within a fest" that focuses on some of the freshest, goriest and shocking horror films on the circuit. This new element is an exciting collaboration between Bradford International Film Festival and Celluloid Screams, Sheffield's Horror Film Festival. All features will be preceded by a short film. **Rob Nevitt**

**Saturday 19 March, Cineworld
Wake Wood also plays at Whitby
Pavilion on Thursday 24 March, 7.30pm**

CELLULOID
SCREAMS



ROADMAN



HOBO WITH A SHOTGUN

WORLD PREMIERE

ROADMAN

+ 40 YEARS (short, p.59)

Dir. **Peter Leovic** Australia 2010 83 mins (15) Digital
Travis McMahon, Georgii Speakman

Max Greif is a quiet, private man who lives in suburbia and works as a manual labourer. Tormented by the memory of his sadistic and abusive father, he shuns the world and finds occasional solace in trips out to the bush. Lorraine Jackson lives across the street, caring for her terminally ill father and dreaming of finding a new life. When Max strikes up a tentative relationship with Lorraine, he allows himself to believe her love may free him from his demons. However, Max has blood on his hands, and his hallucinations and self-loathing send him back on the road looking for his next kill. As his love deepens for Lorraine, so does his madness. Max is determined no-one will find out what he really is – an aggressive hunter who brutally kills those who get lost out in the bush. But how long can he hide his dark soul from Lorraine...? An impressive debut from director Peter Leovic, *Roadman* is a tense, engaging thriller about the double life of a serial killer and his attempts to lead a normal life.

Print source: **Roadman Pictures**

HOBO WITH A SHOTGUN

+ CLICK (short, p.58)

Dir. **Jason Eisener** Canada/USA 2011 86 mins (adv 18) Digibeta
Rutger Hauer, Gregory Smith, Molly Dunsworth, Brian Downey, Nick Bateman

Occasionally a film comes along that does exactly what it says on the tin. Ladies and gentlemen, we give you... *Hobo with a Shotgun*. Based on his winning entry to a fake trailer competition surrounding the release of Tarantino and Rodriguez's *Grindhouse*, director Jason Eisener has taken a concept that is pure exploitation gold and fleshed it out to 86 minutes of joyous, ultraviolent carnage. The legendary Rutger Hauer stars as the titular homeless drifter, who arrives in the aptly-named Scum Town and soon eschews his dream of buying a lawnmower in favour of spending his hard-earned cash on a 12 gauge shotgun to dish out his own brand of bloody justice. As he blasts his way through a catalogue of outrageously drawn villains (including a paedophile Santa!), he soon attracts the attention of the town's criminal kingpin, who declares open season on Scum Town's homeless inhabitants. With gratuitous nudity, geysers of gore and decapitations galore, *Hobo with a Shotgun* recalls the glory days of 42nd Street grindhouse mayhem and brings *Bradford After Dark* to a thrilling climax.

Print source: **Momentum Pictures**

MOTHER'S DAY

+ FREQUENCY (short, p.59)

Dir. **Darren Lynn Bousman** USA 2010 112 mins (18) 35mm
Rebecca De Mornay, Jaime King, Shawn Ashmore, Deborah Ann Woll

Mother knows best... Director Darren Lynn Bousman (*Saw II, Repo! The Genetic Opera*) puts his directorial stamp on this loose remake of Charles Kaufman's 1980 grindhouse shocker. A vicious trio of brothers return to their family home after a botched bank robbery, only to find that the homestead has been sold on to a young couple and all of their belongings have gone. Suitably enraged, the brothers gatecrash the couple's party and terrorise the assembled guests until the arrival of Mother (played with deranged abandon by Rebecca De Mornay) who brings her own special brand of sadistic cruelty to the proceedings and will do anything to protect her family. Bousman's bloodthirsty tale of home invasion is a gruesome gem that showcases some of the most inventive and gleefully twisted unpleasantness committed to celluloid in recent memory.

Print source: **Optimum Releasing**

STAKE LAND

+ WHITE HORSE (short, p.61)

Dir. **Jim Mickle** USA 2010 96 mins (adv 18) Digital/35mm
Kelly McGillis, Danielle Harris, Michael Cerveris, Connor Paolo

Having proven his low-budget horror chops with his impressive debut *Mulberry Street*, director Jim Mickle reunites with *Mulberry* star and co-writer Nick Damici for this tale of vicious bloodsuckers taking hold in a post-apocalyptic and blood-soaked America. After large-scale economic and political disaster, a new threat rises in the form of a vampire epidemic that tears through what's left of the United States' now-abandoned towns and cities. In the middle of it all, Martin, an ordinary teenager, teams up with a tough-as-nails vampire hunter named Mister (Damici) to make the treacherous journey north to safety in Canada, the continent's new Eden. Inventive, innovative and vicious as hell, *Stake Land* grabs the modern vampire film by the scruff of the neck and steers it back onto the right path. Ferocious, unapologetic horror filmmaking at its very best.

Print source: **Metrodome Distribution Ltd**

WAKE WOOD

+ FAWN (short, p.59)

Dir. **David Keating** Ireland/GB 2011 90 mins (adv 15) 35mm/Digital
Aidan Gillen, Eva Birthistle, Timothy Spall, Ruth McCabe

Hammer's resurrection continues with this dark tale of paganism in rural Ireland in which a grieving couple find they can bring their dead daughter back to life via an ancient, blood-soaked ritual. Aficionados of the gory, glory days of the old Hammer will recognise some trademarks: strangers in a strange land, dread secrets, black magic and a magnificent sense of appeasing the old gods. Gillen and Birthistle are the parents desperate for more stolen time with their child; Spall and McCabe the locals with power over life and death. Set in a suitably gothic landscape of skeletal trees, moist earth and muttering neighbours, *Wake Wood* hints at what may yet go on in isolated communities where history and tradition have morphed into an accepted way of life (and death).

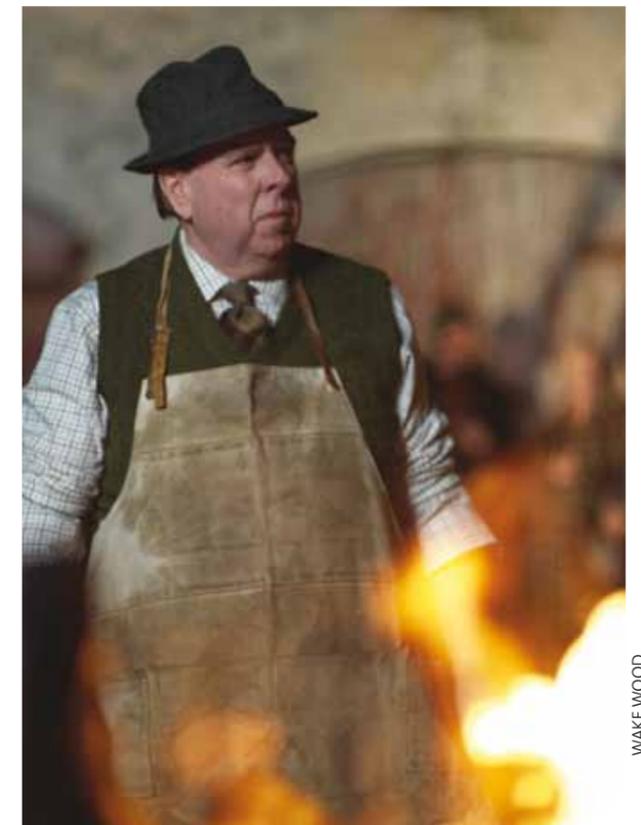
Print source: **Vertigo Films**



MOTHER'S DAY



STAKE LAND



WAKE WOOD

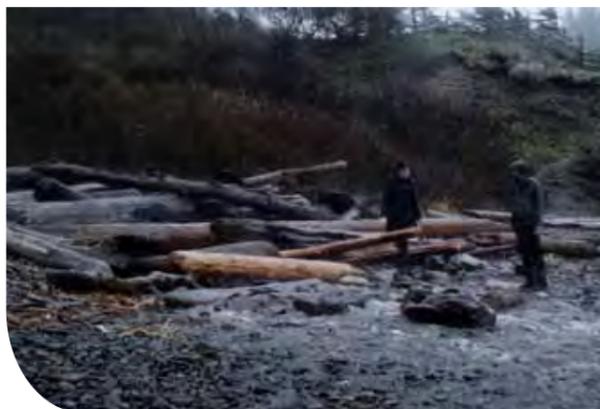
UNCHARTED STATES OF AMERICA V

When BIFF's *Uncharted States of America* strand kicked off in 2007, we promised that we'd bring you the latest and best in genuinely independent cinema from the USA – in contrast to “indie” fare that's so often funded by Hollywood and graced by big-name actors.

Since then, we have raked the fruitful margins of the nation's edgy, risky, low-budget cinema and given early exposure to directors who have gone on to considerable acclaim, awards and international exposure.

For our fifth *Uncharted* selection, we're recognising some of these successful “graduates” by showcasing their latest movies – including Aaron Katz's *Cold Weather*, one of the most talked-about US independents of the past few months – likewise *LITTLE ROCK* from fellow Uncharted veteran Mike Ott and *Putty Hill* from Matt Porterfield.

Maintaining the strand's dedication to unveiling fresh talent, we include a couple of outstanding debuts from male/female directorial duos, plus a special double-bill of non-American productions examining the nation through the eyes of seminal photographers. The truth, as they say, is out there...
Neil Young



COLD WEATHER

UK PREMIERE

FOREIGN PARTS

Thursday 24 March, Cineworld

Dir. Verena Paravel, J.P. Sniadecki USA/France 2010 81 mins (adv 12)

Some subtitles Digital

Documentary

In few corners of the United States is the gulf between rich and poor more dramatically displayed than in Willets Point, a small neighbourhood in the Queens district of New York. Dominating the landscape is the colossal Citi Field, home of the Mets – one of the country's wealthiest and famous baseball teams. But only yards away, as Robert Koehler wrote in *CinemaScope* magazine, is a very different world: “when the rains come, the street, lined with junkyards, auto-repair shops, auto-body shops, and auto-parts shops turns into a flood zone, with garbage floating in pools of water that fail to subside for weeks afterward. Like most of the people who work on the street, it's tired, cracked, worn, pockmarked, and seemingly beyond repair.”

Foreign Parts chronicles and interviews the citizens and denizens of this fascinating microcosm. A necessary, topical and touching film.

Print source: VPJP Productions

PUTTY HILL

Saturday 19 March, Pictureville Cinema

Dir. Matthew Porterfield USA 2010 85 mins (adv 15) Digital

Sky Ferreira, Zoe Vance, James Siebor Jr, Dustin Ray, Cody Ray

From the director of *Hamilton* (BIFF's Uncharted States, 2007) comes an unclassifiable blend of documentary and fiction that confirms Porterfield's pre-eminent status among the USA's genuinely independent filmmaking talents. Tracing the impact on an (unseen) character's drug overdose suicide on his surviving friends and family, it takes the form of “interviews” in which the performers improvise their responses to an off-screen questioner. As the US's most famous film critic Roger Ebert, said “in a way rarely seen, *Putty Hill* says all that can be said about a few days in the lives of its characters without seeming to say very much at all.”

Print source: The Hamilton Film Group

COLD WEATHER

Tuesday 22 & Sunday 27 March, Cineworld

Dir. Aaron Katz USA 2010 96 mins (adv 15) Digital

Cris Lankenau, Trieste Kelly Dunn, Raúl Castillo, Robyn Rikoon

BIFF's *Uncharted States of America* section showcased Aaron Katz's first two films in 2007 (the ultra low budget *Dance Party USA*) and 2008 (*Quiet City*), so we're absolutely delighted to see him score such international breakthrough acclaim with his third and most ambitious outing. Set in an atmospherically rain-soaked Portland it's an offbeat detective-flavoured yarn in which underachieving drifter Doug (Lankenau), who's long harboured Sherlockian ambitions, finds himself confronted with a real-life mystery after his ex-girlfriend Rachel (Rikoon) suddenly disappears. Katz and cinematographer Andrew Reed have created a movie that's as consistently alluring to look at as it is stimulating to follow.

Print source: Visit Films

UK PREMIERE

LITTLE ROCK

Thursday 24 & Sunday 27 March, Pictureville Cinema / Cubby Broccoli Cinema

Dir. Mike Ott USA 2010 84 mins (adv 15) Some subtitles Digital
Atsuko Okatsuka, Cory Zacharia, Rintaro Sawamoto, Ryan Dillon

An unusual kind of culture-clash romance set in and around the eponymous, sleepy California town, *LITTLE ROCK* follows Japanese brother and sister duo Rintaro (Sawamoto) and Atsuko (Okatsuka) as they explore the area where their grandparents lived before they fell foul of the USA's xenophobic policies during World War II. This intriguing historical angle is developed in tandem with the slowly budding relationship between the reflective Atsuko and chatterbox slacker Cory (Zacharia) – young love proving adept at negotiating even the trickiest of language barriers.

Print source: Small Form Films

DOUBLE BILL: UK PREMIERE

DISFARMER: A PORTRAIT OF AMERICA

Thursday 17 & Monday 21 March, Cubby Broccoli Cinema

Dir. Martin Lavut Canada 2010 52 mins (adv PG) Digital (tbc)

Documentary

Disfarmer is the decidedly stranger-than-fiction tale of Mike Disfarmer (1884-1959), born Michael Meyers in the small town of Heber Springs, Arkansas. It was in this back-of-beyond spot that the taciturn, reclusive Disfarmer set up a small photographic studio, providing cheap “snaps” of the residents – stark, striking images of ordinary Americans grinding their way through life. Years after Disfarmer's death, his photographs were discovered by the art world, thus setting in motion a treasure hunt among the folk of Heber Springs, many of whom were startled to find that their yellowing images of long-deceased relatives might well be worth thousands of dollars. Told with economy, wit and elegance, *Disfarmer* stands as a fitting tribute to one of America's genuinely great “outsider” artists.

Print source: Public Pictures

PLUS: UK PREMIERE

AN AMERICAN JOURNEY

Dir. Philippe Séclier France 2009 58 mins (adv PG)

Digital Some subtitles

Documentary

In 1955, Swiss photographer Robert Frank spent a year criss-crossing the United States taking photographs of the country and its people. The resulting 83 images were published in 1959 as *The Americans*, an instant classic still revered as a landmark in photojournalism. Half a century later, another European, the documentarian and photojournalist Philippe Séclier, set out to recreate Frank's journey: tracking down the precise places where the photographs were taken, interviewing the surviving subjects and, in the process, recording how America has changed over the course of the decades.

Print source: Ramonda Paris



LITTLE ROCK



DISFARMER: A PORTRAIT OF AMERICA



AN AMERICAN JOURNEY

CINEMA 16 / FILM AS A SUBVERSIVE ART: A TRIBUTE TO AMOS VOGEL

Austrian-born New Yorker Amos Vogel is one of film history's secret instigators. Vogel's 16 years in charge of the film society Cinema 16, and his mind-boggling 1974 alternative film history, *Film as a Subversive Art*, achieved more than anyone else in discovering, cataloguing and explaining the new, the extraordinary, and the subversive in film.

In the year of Amos Vogel's 90th birthday, Bradford International Film Festival acknowledges and celebrates his work through two programmes of films that will shock and surprise.

PART I: CINEMA 16

Friday 18 March, Impressions Gallery, 7pm

Total r/t: approx 95 mins including intermission (adv 15)

Vogel achieved two enduring feats at Cinema 16: he created a large and highly influential public arena for new possibilities in film, and he catalogued and distributed the films of the emerging American avant-garde. Vogel's selections of films were carefully planned to juxtapose one another through varying forms, and to create a 'meta-film' across the evening's shows. Thus, Cinema 16 programmes, advertised in beautifully illustrated pamphlets, would include selections of avant-garde films, animation, poetic documentaries, travelogues, science and education films, and propaganda, all calibrated to together map out in the viewer's mind the fullest potential of film's potency.

Reaction and debate were accommodated and encouraged, and special events were given over to particular films or themes; for example a contentious debate in 1953 on poetry in film with Dylan Thomas, an evening on suspense with Alfred Hitchcock in 1956, or a notorious 1958 screening of the Nazi propaganda film *The Eternal Jew*, before which Vogel staunchly defended his position that the film "must be seen".

Vogel carefully monitored and recorded audience responses, pinpointing this or that group among Cinema 16's 7,000 members who were most excited by this or that kind of film, all to further refine his skills in selecting and exhibiting.

In Cinema 16's decade and a half, Vogel showed, catalogued and loaned hundreds of films, inspiring similar societies, movements and festivals across the world. Among the dozens of filmmakers whose work was shown there, Cinema 16 gave North American audiences their first tastes of Kenneth Anger, Stan Brakhage, John Cassavetes, Maya Deren, Lindsay Anderson, Yasujiro Ozu, Nagisa Oshima, Roberto Rossellini, Jean Renoir and Luis Buñuel.

Vogel gave a leg up to the new heroes of the avant-garde, and helped instigate a global network for film art. By the early 1960s 'art house' cinemas had sprung up all across New York City and Cinema 16 had outlived its function.

Vogel re-emerged as co-curator of the first New York Film Festival in 1963, and then as the author of *Film as a Subversive Art*, a remarkable tome which went further than ever before in explaining film's secrets. **Tom Vincent**

The following is a representative selection of films shown at Cinema 16 between 1947 and 1963:

FIREWORKS

Dir. Kenneth Anger USA 1947 15 mins b/w 16mm
Kenneth Anger, Gordon Gray, Bill Seltzer

Kenneth Anger's *Fireworks* provided one of the most memorable reactions at any Cinema 16 show. As Vogel noted: "There was... a prolonged and pronounced 'buzzing' in the audience, indicating that everybody had been in some way stimulated or provoked or disgusted or fascinated by the film." Made when Anger was only 17, *Fireworks* consists of a dream sequence in which the sleeper is visited by a gang of marauding and violent sailors. The film was the subject of an obscenity trial for its homosexual themes, and attracted startled attention from Alfred Kinsey's Sexual Research Institute.

Print source: BFI

ACTIVITY GROUP THERAPY (EXTRACT)

Dir. Dr. S.R. Slavson USA 1950 17 mins b/w DVD
Documentary

An example of Vogel and Cinema 16's interest in psychology, this film is an experiment in child behaviour that was filmed, four decades before reality TV, with hidden cameras over several months. Three children's behavioural problems are identified: "a withdrawn child", "a hyperactive youngster", "an effeminate boy", and they're encouraged to "act out" their problems in a controlled hands-off environment.

Source: Prelinger Archives

BLOOD OF THE BEASTS

(LE SANG DES BÊTES)

Dir. Georges Franju France 1949 20 mins b/w Subtitles DVD
Documentary

Exhibited alongside Kenneth Anger's *Fireworks* in spring 1953 in "An Evening of Damned Film". *Blood of the Beasts* is an example of what Vogel called "poetic documentary", illustrating the power of actuality through montage. Shots of 'normal' Paris outskirts are intercut with scenes from three slaughterhouses. The effect is entirely surreal, a strange document of everyday atrocity. From the programme: "Georges Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London... a film of savage honesty and violated visual impact."

Source: BFI

- INTERMISSION -

RECREATION

Dir. Robert Breer USA 1956 2 mins 16mm
Animation

Vogel's commitment to animation encouraged filmmakers who, working in isolation, had not realised there could be an outlet for their work. This rapid-fire montage by Robert Breer, combined with narration in nonsensical French, is an experiment in the effect of association, and won a Creative Film Foundation Award at Cinema 16 in 1957

Print source: Lux

LIVING IN A REVERSED WORLD

Dir. 'Dr. Pacher' Austria 1958 11 mins b/w DVD
Documentary

One of the most popular 'science films' shown at Cinema 16 is the document of an experiment in vision that is breezily narrated, and pleasantly confusing. Various subjects are made to experience the world for weeks with left and right, up and down reversed, and must adjust to their disorientation.

Source: AV Geeks

MESHES OF THE AFTERNOON

Dirs. Maya Deren, Alexander Hammid USA 1943 14 mins b/w 16mm
Maya Deren, Alexander Hammid

Prior to the establishment of Cinema 16, Maya Deren exhibited her own films in New York and so lent direct inspiration to Amos Vogel's plans. A carefully planned surrealist film, *Meshes of the Afternoon* recreates the emotional effect on the subconscious of everyday incident. It has a remarkably strange atmosphere, one that has resonated, via David Lynch's films, to all manner of contemporary media, not least in TV advertising.

Print source: Lux

See page 40 for a documentary on Amos Vogel, *Film as a Subversive Art: Amos Vogel and Cinema 16*, which plays as part of the CineFile strand.



FIREWORKS



RECREATION



MESHES OF THE AFTERNOON



CINEMA 16 AUDIENCE

PART II: FILM AS A SUBVERSIVE ART

Friday 25 March, Impressions Gallery, 7pm

Total r/t: approx 96 mins (adv 18)

Film as a Subversive Art was Amos Vogel's second great contribution to film history. Having established the importance of experimental film with his Cinema 16 club, Vogel embarked on a book to celebrate the subversion of existing values by film: "potentially the most powerful art of the century".

Vogel's film-philosophy was published in book form in 1974 and has become a classic of film writing. The most exciting thing about the book was – and still is – the inclusion of more than 300 beautifully reproduced stills from taboo-busting films; the kind of lavish treatment normally afforded more mainstream and expensive studio-based film works. The images confront the viewer. They are a mesmerising introduction to the best in shock cinema from the world of avant-garde film, documentary, science films and the radical use of sex and violence in the movies.

Cinema, according to Vogel, has the potential to "create an openness to wonder and suggestion, an unlocking of the unconsciousness". His report on the history of film subversion takes in early Soviet experiments and Fascist cinema to the explosion of radical film in the 1960s and 1970s – the golden age of subversion in the film form. The importance of *Film as a Subversive Art* is that it defines taboo in three key ways: the subversion of form; the subversion of content and a study of the forbidden subjects in cinema.

The point of *Film as a Subversive Art* was to celebrate the taboo in cinema and so, mindful of Vogel's principles, we have attempted to locate contemporary examples of such work. It is increasingly hard to find films that assault – in a subversive way – the sensibilities of 21st century audiences desensitised as they are by highly stylised violence, a weak political awareness and plastic sex.

Vogel ends *Film as a Subversive Art* with a proposal "towards a new consciousness". It is this need for perpetual subversion that this short programme aims to promote.

Mark Goodall

We will display a selection of the images contained in *Film as a Subversive Art* before both screenings in the Amos Vogel strand.

FLESH

Dir. Edouard Salier France 2005 10 mins DVD

Animation

This technically brilliant and disturbing film explores the fetishistic nature of capitalist relations and the lust and desire contained within both imperial power and its enemies. Sexualised images are projected onto the New York skyline before it is spectacularly destroyed. In *Flesh* the slick presentation (reminiscent of a music video) hides a bitter critique of capitalist objectification and thereby employs classic subversive tactics.

Source: **Autour de Minuit**

IL STRATEGIO DEL RAGNO

Dir. Aryan Kaganof South Africa 2009 6 mins DVD

The Spider's Stratagem was the title of Bernardo Bertolucci's 1970 cinematic tone poem. This simple and poetic film by South Africa's foremost experimental filmmaker is a meditation on the nature of contemporary lived experience. A spider nestles immobile and seemingly safe within its web. At the end of the film a man is seen pleading to be released from the trauma of the world. Kaganof's film is itself a tone poem responding as it is to the haunting piano music of Michael Blake. Perhaps the spider is not safe after all...

Source: **Michael Blake**

THE BOWL

Dir. Paul Ward GB 2008 80 mins DVD

Documentary

The Bowl is a documentary film about Bradford but like none you have ever seen. The directors of the film have scoured this once great industrial landscape (now designated a 'UNESCO City of Film') in search of the garish oddities, unpleasant people and idiotic activities that make up 21st century human life. While British documentary films recording the seedy underbelly of our capital city are now available on pristine DVD, *The Bowl* turns our attention towards the grim reality of the provinces. But unlike films about glamorous locations, where the new world thrusts and preens its modernity, *The Bowl* depicts the sadness inherent in the human condition. It's not all gloom, though. For example, earlier films were in awe of the destructive power of the automobile and of the crazed behaviour of drivers. In *The Bowl* the good citizens of this Yorkshire city are instead trying to save the world from too-fast driving and speed camera abuse. Is *The Bowl* – as 'Pierce Brosnan' wonders at the end – real? As Shakespeare once noted: "there are more things in heaven and earth and between sunset and dawn than are dreamt of in your philosophy". Put another way: "there's nowt so queer as folk".

Source: **Smile Orange Productions**

We will be joined by director Peter Ward for a post-screening Q+A

■■■■■
impressionsgallery

BRADFORD CITY OF FILM SHORTS SCHEME

Saturday 19 March, Cubby Broccoli Cinema,
4.45pm

Following a successful first year, Bradford City of Film has commissioned five more short films, each made on a budget of £1,000, that reflect different aspects of Bradford's culture, heritage and community.

Total running time: approx 60 mins (adv 15)



THE BEDLAMITES

Dir. Shyla Lee GB 2011 15 mins

Documentary

A documentary about fell running (at night) in the Yorkshire Dales.

I SPY

Dir. Lucy Ray GB 2011 10 mins

Jodie McEnery, Rachel Melissa Henshaw, Frank Ryan

A drama about a missing girl and a Bradford reporter which begs the question: who's watching whom?

MISCONNECT

Dir. John Thirlwell GB 2011 10 mins

Rhona Cameron, Alison Carroll

Dark drama about a troubled young woman and her cries for help.

PETRIFIED

Dir. Nicky Whitfield GB 2011 2 mins

Animation about a gargoyle on the roof of Saltaire United Reformed Church.

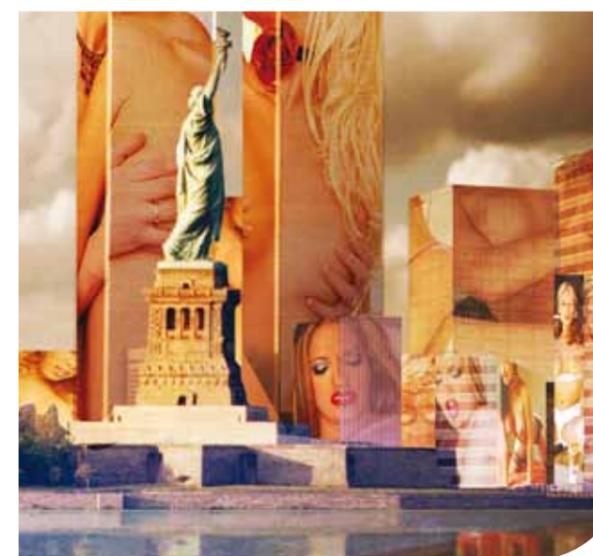
STAY

Drs. Lewis Hackett, Luke Hardisty GB 2011 5 mins

Live action and animated music video, featuring music by local band La La and the Boo Ya using archive footage of Bradford.



AMOS VOGEL



FLESH

NORTHERN SHOWCASE

From low-budget to no budget whatsoever, films are being made all over the north of England. Now the world's first City of Film hosts this showcase of independent production, drawing together writers, producers, directors and actors to discuss the challenges of making films and crucially, getting them seen on completion. **Tony Earnshaw & Ben Haller**



CRICKET

INNOCENT CRIMES

Saturday 19 March, Cubby Broccoli Cinema

Dir. Jonathan Green GB 2010 98 mins (adv 15) Digital
Michael Longhi, George Telfer, Kate Layden, Venetia Grivas

An ambitious and successful low-budget film noir, the debut feature from Jonathan Green proves to be aesthetically pleasing, evoking the senses of a '40s thriller. Alienation and obsession engulf the plot and propel introverted accountant Farley (Longhi) into an imaginative criminal underworld in bleak northern England. One ordinary night mysterious stranger Charles Wells (Telfer) jumps in his car and implicates him in a crime. Soon Farley is hooked on excitement and blunders into random misdemeanours. Under Charles's wing, Farley finds friendship and happiness in women, booze and jazz. But when Charles's kleptomaniac tendencies become too dangerous, Farley risks losing his job, his mother and his freedom – and stages one last attempt to reclaim the life he once had before it is too late. Exhilarating and a real achievement on a budget of £10,000.

Print source: Carpathian Films Ltd.

HAROLD'S GOING STIFF

Saturday 19 March, Cubby Broccoli Cinema

Dir. Keith Wright GB 2010 80 mins (adv 15) Digital
Stan Rowe, Sarah Spencer, Andy Pandini, Phil Gascoyne

Harold's Going Stiff was filmed in and around Penistone, where the landscape provides an eerily disturbing backdrop to what is a refreshingly comic look at the "zombie movie" genre. Affected by a strange neurological disease that slowly descends him into a zombie-like state, lonesome pensioner Harold Gimble's (Rowe) life is turned on its head when chirpy nurse Penny Rudge (Spencer) and her special massage techniques provide unlikely companionship and welcome alleviation of his stiffness. After encouraging trials of a possible cure go horribly wrong, Harold is flung into a monster-state. Penny accidentally overhears the doctor's terrible prognosis for Harold's chances and decides to sneak him away the next morning. Hysteria takes hold of the local people and a humorous group of bloodthirsty thugs are tasked with hunting down Harold and Penny.

Print source: FrissonFilm Ltd. UK

CRICKET

Saturday 19 March, Cubby Broccoli Cinema

Dir. Daniel Austin GB 2010 81 mins (adv 15) Digital
Dutch Dore-Boize, Mohammed Quraishi, Simon Brignull, Lakshmi Tummala, Tony Earnshaw, Steve Murphy, Suzanne Nichole Preston
 Reluctantly returning to Manchester where, six months before, he accidentally killed a man, trucker Frank Bannister (Dutch Dore-Boize) finds himself embroiled in the murky world of human trafficking. An energetic, intricate thriller set within the haulage industry, *Cricket* was filmed guerrilla-style and takes its inspiration from any number of hard-boiled '70s crime pictures. Adopting a realistic documentary approach to the action, sibling triumvirate Daniel, Chris and Matthew Austin filmed at a dozen sites including a genuine drug den in Manchester. Keeping their crew lean and mobile, they shot for 22 days on a budget of less than £1,000. The Austin Brothers' short animation *Guy's Guide to Zombies* screened at BIFF in 2007.

Print source: Austin Brothers Films Ltd

UK PREMIERE

THE LAST DAYS OF EDGAR HARDING

Sunday 20 March, Cubby Broccoli Cinema

Dir. Stephen Fox GB 120 mins (adv 15) Digital
Richard Massara, Carolynne Good, Daniel Sharman, Michael Gamarano, Wayne Russell, Jay Aston, Ben Maguire, Lloyd Li, Daniel Dervan, Rosie McPherson, Chris Binns

Music impresario Edgar Harding is no more. But how and why did he meet his end...? Maybe the answer lies with handsome Jack (Massara, seen in the short *Siren*, screened in BIFF 2007), arrogant and narcissistic vocalist with a new band that Edgar was looking to sign. Made entirely independently on location across West Yorkshire, *The Last Days of Edgar Harding* proves what can be achieved with determination, a low budget and a dedicated cast. With its roots in the reality of today's pop world – populated by an array of sleazy denizens including predatory stars and desperate wannabes – it takes a sharp detour into Machiavellian lies and deceit. Massara, Good, Sharman and Gamarano provide a plausible backdrop as the warring bandmates and former Bucks Fizz singer Jay Aston is excellent as veteran '80s artiste Claudia Brite.

Print source: Digital Ghost Film Productions

REBELS WITHOUT A CLUE

+ MAM (short, p.60)

Sunday 20 March, Cubby Broccoli Cinema

Dir. Ian Vernon GB 2010 80 mins (adv 15) Digital
Stefan Gumps, Rik Barnett, Hylton Collins, Lucy Brennan, Catherine Dowling, Richard Dobson, Clyve Bonelle, Simon Kenny, Dan Taylor, James Boyland, Asher Baynard, James Blann, Philip Mitchell, Jonathan Kilcourse and John Leeson

When airgun-toting juvenile delinquents Damian and Mark witness a drug deal go bad, they seize the opportunity and steal not just the booty but also a flashy American car – and a corpse. Over the next few hours they find themselves being pursued across a bleak moorland landscape by a taciturn killer who will stop at nothing to recover what's his... A fast-paced road movie with an engaging pair of tearaways that combines action, comedy and the travails of teen angst/romance, *Rebels Without a Clue* was shot entirely on location in Saddleworth, Delf and Buckstones with an unknown cast in less than a month. Made on a budget of less than £50,000, this tasty little indie was heavily supported by executive producer Julie Monfils. Writer/director Ian Vernon is currently filming *The Best Little Whorehouse in Rochdale*, a new feature.

Print source: Biffa Productions Ltd.



INNOCENT CRIMES



HAROLD'S GOING STIFF



THE LAST DAYS OF EDGAR HARDING



REBELS WITHOUT A CLUE

INDUSTRY PROGRAMME

Brought to you by Fabric, on behalf of Bradford City of Film, and Screen Yorkshire, the annual BIFF Industry Weekend has got bigger and better for 2011.

Now spread out over the course of the festival, the Industry Programme provides filmmakers with a wealth of workshops, networking events and panel discussions to provide the essential experience they need to get to the next level in the industry.

Join in "the Fest with the Best" - the 17th annual Bradford International Film Festival, held in the world's first City of Film.



DIRECTING YOUR FIRST FEATURE

Saturday 19 & Sunday 20 March, 10am – 6pm
On Location Conference Suite, National Media Museum
To book contact the Museum Box Office on 0844 856 3797.
Cost: £200 + VAT

This two-day workshop with Raindance tutor, Simon Hunter, will take you through the fundamentals of making your first feature film. Offering practical advice and sure-fire tips, this workshop is for writers, directors and producers interested in launching a career with their first feature film. Skillset bursaries may be available for film freelancers interested in taking part, and applicants can also apply for the final bursary of the City of Film Small Bursary Scheme (deadline Tuesday 1 March) to offset the course fee. See the Skillset website and the Bradford City of Film website for further details.

DAY 1: DIRECTING FOR THE BUDGET

Learning how to direct with micro through industry budgets, choosing scripts and formats, and planning the shoot.

DAY 2: DIRECTING FOR YOUR CAREER

Learning how to plan your film and your career by deciding what your 'look' is, developing a team and understanding the tricks (and traps) of directing.

TROUBLE-SHOOTING

WITH NIK POWELL

Saturday 19 March, from 7pm
On Location Conference Suite

Independent producers and directors with films playing in the Northern Showcase discuss the trials and tribulations of no- and low-budget filmmaking. This session with Nik Powell, Director of the National Film and Television School, will be chaired by Bill Lawrence of Reel Solutions. Followed by a free networking event providing an opportunity to meet key influential figures from the industry.

THE PITCH FACTOR

Sunday 27 March
Richmond Building, University of Bradford

The Pitch Factor is a unique opportunity to learn about the dark art of pitching a feature film, and see it put into practice. In the morning session Alby James (consultant and trainer with Berlinale Talent Campus, World Cinema Fund, Torino Film Lab, and previously heading Eon Scriptwriter's Workshop) will give a masterclass on pitching techniques, and practical advice on what to present as well as how. In the afternoon, there will be a series of pitches to an industry panel from participants in the Pitch Factor Development Workshop, who will have had expert coaching to help them present their feature film ideas as effectively as possible. This event is presented by Screen Yorkshire in association with the University of Bradford and Bradford Media School.

USING FILM IN EDUCATION

Friday 18 March, On Location Conference Suite
11am – 3.30pm

A seminar for professionals working with young people in schools and communities demonstrating how film can radically improve how you engage with young people and impact on their learning. The seminar provides an essential opportunity for professionals working across Yorkshire to hear about the latest initiatives and resources in film education, and share best practice. A selection of national and regional speakers will include: Ian Wall (Director of Education, Film Education), Professor Jackie Marsh (Head of the School of Education, University of Sheffield), Jeannie Bulman (Primary Literacy Team, Lincolnshire), Tom Barrance (Director, Media Education Wales), David Prosho (Artforms, Leeds), and Geraldine Walker (Education Consultant in Film and Creativity, Reel Solutions)

Attendance is free but places are strictly limited. Full programme to be confirmed. Please make your booking as soon as possible either via our eventbrite page: <http://filmliteracyyorkshire.eventbrite.com> Alternatively you can book via e-mail to:

ruth@21stcenturyliteracy.org.uk

For more information about the Film: 21st Century Literacy Strategy please visit our website: www.21stcenturyliteracy.org.uk



AN INTRODUCTION TO DIRECTING: CREATING PERFORMANCE

Wednesday 23 March, 2-5pm
On Location Conference Suite

Film Nation: Shorts is a competition that invites young people (aged 14-25) to make, and vote for, films celebrating the London 2012 Olympic and Paralympic Games. Run in partnership with Panasonic, Film Nation: Shorts will introduce young people to filmmaking, support them in developing their talent, and give everyone who enters a chance to have their work screened around the UK. Winning films will be screened in front of the crowds in venues during the Olympic and Paralympic Games in London in 2012. The competition is accompanied by a UK-wide programme of workshops to provide extra help to young people to begin making films, develop their skills and meet other people to share ideas and develop projects. This session is for first-time filmmakers aged 19-25. Working with 104 Films and a guest director, participants will get the chance to learn the necessary skills & techniques to successfully direct actors on screen.

To book, please email info@104films.com 15 spaces available only. See www.filmnation.org.uk for the latest entries to the competition and vote on your favourite or upload your own film.



Panasonic

BE A BIFF BUFF!

Sunday 20 March, 6.30pm
Intermission Cafe

Introducing the inaugural, intrepid, inventive and interactive film quiz of the year. Think you know your film quiz? Then think again. Come along and pit your wits against fellow BIFF buffs. Winners take all. Fabulous prizes (not) guaranteed...

Free entry with Festival Pass or £5 per team (six people maximum). Advanced booking is recommended.



FAMILY FILM FUNDAYS: JIM HENSON'S MUPPET MADNESS

Bradford International Film Festival is delighted to host two special Family Film Funday weekends featuring a quartet of classic kids' films from the wonderful Muppet world of Jim Henson. Come along and join in the timeless innocent fun with Kermit, Miss Piggy and their friends as we celebrate the 75th anniversary of Henson's birth.



PUPPET CHOIR

Sat 19 March, 11am – 4pm. Drop in free.

Take part in our puppet extravaganza to celebrate our Jim Henson strand. Make your own puppet with the London School of Puppetry and then join in our virtual puppet choir.

FACE PAINTING

Sat 19 March, 11am – 4pm. Drop in free.

Have your face painted as your favourite Jim Henson character.

PUPPET MAKING

Sun 20, Sat 26 & Sun 27 March, 11am – 4pm. Drop in free.

Come along and make your own puppets.

PUPPET TECHNIQUES

Sun 20, Sat 26 & Sun 27 March, 11am – 4pm. Drop in free.

Learn some secrets of puppetry and have a go with different puppets.

FAMILY FILM TICKETS £1

THE GREAT MUPPET CAPER

Saturday 19 March, Pictureville Cinema

Dir. Jim Henson USA 1981 95 mins (U) DVD

Charles Grodin, Diana Rigg, Jack Warden, Peter Ustinov, John Cleese

Newspaper reporters Kermit the Frog and Fozzie Bear are sent to London to interview a wealthy fashion designer whose priceless diamond necklace is stolen. Kermit meets and falls in love with her secretary, Miss Piggy. When Miss Piggy is framed for the theft, Kermit and the Muppets try to track down the real culprits.

Print source: Filmbank

LABYRINTH

Sunday 20 March, Pictureville Cinema

Dir. Jim Henson GB/USA 1986 101 mins (U) 35mm

David Bowie, Jennifer Connelly, Toby Froud

Sarah (Jennifer Connelly), left to look after her baby brother, is faced by him being kidnapped by Jareth, the Goblin King (David Bowie), and sets off on a rescue mission. Aided by a grumpy gnome she travels through a strange land, meeting stranger creatures, to the king's castle. Henson's Muppet Workshop came to the fore with some splendid creations in an intelligent children's film that fascinates all ages.

Print source: Sony Pictures Releasing

THE DARK CRYSTAL (70mm)

Saturday 26 March, Pictureville Cinema

Dirs. Jim Henson, Frank Oz GB 1982 94 mins (PG) 70mm

Voices: Jim Henson, Frank Oz, Kathryn Mullen, Steve Whitmire, Dave Goelz and narrated by Joseph O'Connor

A millennium ago the dark crystal was damaged and chaos reigned. The evil Skeksis have taken over the world. Now two young Gelfling set out to defeat them. They have to replace a shard that has been taken from the dark crystal. Their journey brings them many adventures and the final showdown with the Skeksis. From Jim Henson's Muppet workshop but with greater depth and characterisation than previously tackled. A children's classic. "A dazzling technological and artistic achievement... could teach a lesson in morality to youngsters at the same time as entertaining their parents." – *Variety*

Print source: Universal Pictures

MUPPET TREASURE ISLAND

Sunday 27 March, Cubby Broccoli Cinema

Dir. Brian Henson 1996 USA 99 mins (U) 35mm

Tim Curry, Kevin Bishop, Billy Connolly, Jennifer Saunders, Dave Goelz

The Muppets set sail for Treasure Island in search of Captain Flint's treasure pursued by pirates. Join us for family film fun with Jim Henson's Muppets in this version of the classic Robert Louis Stevenson action-packed adventure.

Print source: Park Circus Limited

DIARY - BRADFORD INTERNATIONAL FILM FESTIVAL 16 - 27 MARCH 2011

WEDNESDAY 16

You Will Meet a Tall Dark Stranger p.2	7.00pm PV	
You Will Meet a Tall Dark Stranger p.2	9.00pm PV	

THURSDAY 17

Limelight p.49	11am PV	
The Last Report on Anna p.12	2.00pm PV	
Vacation p.47	2.00pm CB	
Amos Vogel and Cinema 16 p.40	4.00pm CB	
Hollywood on the Tiber p.41	4.15pm PV	
The Brothers Grimm p.45	5.30pm CW	
Disformer + An American Journey p.25	6.00pm CB	
National Theatre Live: Frankenstein p.56	6.45pm PV	
Wonderful Summer p.21	7.00pm CW	
A Night for Dying Tigers p.15	8.00pm CB	
When We Leave p.21	9.00pm CW	

FRIDAY 18

Deforce p.8	12.00pm PV	
Kick Off p.11	2.00pm PV	
Dance to the Spirits p.7	2.00pm CB	
A Passage to India p.67	2.00pm TVH	
Tideland p.45	3.30pm PV	
The Last Report on Anna p.12	3.30pm CW	
Lost in La Mancha p.41	4.00pm CB	
Brideshead Revisited p.67	4.00pm TVH	
When We Leave p.21	6.00pm CW	
Elsewhere p.8	6.00pm PV	
A Night for Dying Tigers p.15	6.00pm CB	
Amos Vogel: Part I p.26	7.00pm IG	
Oranges and Sunshine + Q&A with Jim Loach p.16	8.00pm PV	
The Christening + Q&A with Marcin Wrona p.6	8.00pm CB	
Blooded + Q&A p.4	8.30pm CW	

CW: Cineworld, Bradford (0871 200 2000)

HBPH: Hebden Bridge Picture House (01422 842807)

HPPH: Hyde Park Picture House, Leeds (0113 275 2045)

IG: Impressions Gallery, Bradford (08450 515 882)

TVH: TV Heaven at the National Media Museum (0844 856 3797)

PV: Pictureville Cinema at the National Media Museum

CB: Cubby Broccoli Cinema at the National Media Museum

OCAC: Otley Courthouse Arts Centre (01943 467466)

VH: Victoria Hall, Saltaire (01274 327305)

WP: Whitby Pavillion (01947 820625)

DIARY - BRADFORD INTERNATIONAL FILM FESTIVAL 16 - 27 MARCH 2011

SATURDAY 19

SUNDAY 20

MONDAY 21

Shine Award Jury Screening p.64 10.15am CB
 New European Shorts p.63 11.00am PV
 The Great Muppet Capers p.34 1.00pm PV
 Innocent Crimes p.30 1.00pm CB

48 Hour Film Challenge
 + Mediabox p.39 10.15am CB
 Putty Hill p.24 11.00am PV
Aesthetica Short Film Competition
 + Awards p.62 12.00pm CB
 Labyrinth p.34 1.00pm PV

Jabberwocky p.43 12.00pm PV

Omnibus:
 Whistle and I'll Come to You p.66 2.00pm TVH
 Putty Hill p.24 3.00pm PV
 Harold's Going Stiff p.30 3.00pm CB
 Dr. Fischer of Geneva p.66 3.00pm TVH

Anna Karenina p.66 2.00pm TVH
 Kick Off p.11 2.30pm CW
 Rebels without a Clue p.31 3.00pm CB
 Cinema Komunisto p.40 3.00pm PV

Dance to the Spirits p.7 12.00pm CB
 Intimate Contact p.66 1.00pm TVH
 Disfarmer +
 An American Journey p.25 2.00pm CB
 Deforce p.8 2.30pm PV

Bradford City of Film shorts p.29 4.45pm CB
 Hollywood on the Tiber p.41 5.00pm PV
 Mother's Day p.23 4.00pm CW
 Roadman p.22 6.00pm CW

Alice in Wonderland p.67 4.00pm TVH
 The Fisher King p.44 4.45pm CW
Northern Showcase # 5:
 The Last Days of Edgar Harding p.31 5.00pm CB
 Killing Kasztner
 + Q&A with Gaylen Ross p.12 5.00pm PV

From Far Away p.47 4.00pm CB
 Tideland p.45 4.30pm PV
 Fear and Loathing in
 Las Vegas p.44 4.45pm CW

Cricket p.30 6.15pm CB
Time Bandits + Screentalk:
 Terry Gilliam in Conversation p.43 7.00pm PV

Matching Jack p.13 6.45pm CW
 Seesaw p.18 7.00pm CB

Honey p.10 6.00pm PV
 Le Quattro Volte p.17 6.00pm CB
 Elsewhere p.8 7.15pm CW

A Marine Story p.13 8.00pm CB
 Wake Wood p.23 8.00pm CW
 Stake Land p.23 10.00pm CW
 Hobo with a Shotgun p.22 12.00am CW

The Red Machine p.17 8.30pm PV
 Le Quattro Volte p.17 8.30pm CB
 Guilty Pleasures p.10 8.45pm CW

How I Ended This Summer p.10 8.00pm CB
 Curling p.7 8.15pm PV
 Matching Jack p.13 9.15pm CW

CW: Cineworld, Bradford (0871 200 2000)
HBPH: Hebden Bridge Picture House (01422 842807)
HPPH: Hyde Park Picture House, Leeds (0113 275 2045)
IG: Impressions Gallery, Bradford (08450 515 882)
TVH: TV Heaven at the National Media Museum (0844 856 3797)

PV: Pictureville Cinema at the National Media Museum
CB: Cubby Broccoli Cinema at the National Media Museum
OCAC: Otley Courthouse Arts Centre (01943 467466)
VH: Victoria Hall, Saltaire (01274 327305)
WP: Whitby Pavillion (01947 820625)

10am - 2pm

2pm - 4pm

4pm - 6pm

6pm - 8pm

8pm - 10pm

venues

DIARY - BRADFORD INTERNATIONAL FILM FESTIVAL 16 - 27 MARCH 2011

TUESDAY 22

WEDNESDAY 23

THURSDAY 24

Islands in the Stream p.50 11.00am PV
 Traces of a Diary p.19 11.00am CB
Anders/Petersen Q&A
 + L'art de la Maniere p.57 1.00pm CB
 Congo in Four Acts p.6 1.30pm PV

New European Shorts p.63 11.00am PV
Boris Ryzhy
 + The World According to Ion B p.5 12.15pm CB
 Richard III p.49 1.00pm PV

Reuniting the Rubins p.18 11.00am PV
 Greenwashers p.9 12.00pm CB
 A Fine Day p.47 1.30pm PV

Killing Kasztner p.12 3.00pm CB
 Nineteen Eighty-Four p.67 3.00pm TVH

Brideshead Revisited p.67 2.00pm TVH
 Guilty Pleasures p.10 2.30pm WP
 A Doll's House p.50 2.45pm CB
 A Passage to India p.67 3.00pm TVH

Richard III p.49 2.00pm CB
 Dr. Fischer of Geneva p.66 2.00pm TVH
 Limelight p.49 2.30pm WP
 Point Blank p.17 3.30pm CW
 The Adventures of
 Baron Munchausen p.44 3.45pm PV

Turn the Music Down p.47 4.00pm PV
 Blooded p.4 5.00pm CW
 How I Ended This Summer p.10 5.30pm CB

Curling p.7 4.00pm PV
 Vespa p.20 4.30pm CW
 Mount Bayo p.14 5.00pm CB

Omnibus:
 Whistle and I'll Come to You p.66 4.00pm TVH
 Mount Bayo p.14 5.00pm CB

Cave of Forgotten Dreams
 + satellite Q&A with
 Werner Herzog p.6 6.30pm PV
 Cold Weather p.24 7.00pm CW

Point Blank p.17 6.00pm PV
The Imaginarium of
Doctor Parnassus p.45 7.00pm CW
Helen of Four Gates
 + pianist + intro/Q&A p.56 7.30pm CB
 Time Bandits p.43 7.30pm WP
 Time Bandits p.43 7.45pm HBPH

Foreign Parts p.24 6.00pm CW
 Littlerock p.25 6.15pm PV
Screentalk: Thomas Arslan
in Conversation
 + In the Shadows p.46 7.15pm CB
 Wake Wood p.23 7.30pm WP
 Look Back in Anger p.50 7.45pm HBPH
 Elsewhere p.8 7.45pm OCAC

Modra + Guests Q&A p.14 8.00pm CB
 The Red Machine p.17 9.00pm PV
 Vespa p.20 9.00pm CW

Reuniting the Rubins
 + Cast Q&A p.18 8.00pm PV
 Meek's Cutoff p.13 9.00pm CW
 Sailor p.18 9.15pm CB

As If I'm Not There p.4 8.15pm PV
 Viva Rival! p.20 8.30pm CW

CW: Cineworld, Bradford (0871 200 2000)
HBPH: Hebden Bridge Picture House (01422 842807)
HPPH: Hyde Park Picture House, Leeds (0113 275 2045)
IG: Impressions Gallery, Bradford (08450 515 882)
TVH: TV Heaven at the National Media Museum (0844 856 3797)

PV: Pictureville Cinema at the National Media Museum
CB: Cubby Broccoli Cinema at the National Media Museum
OCAC: Otley Courthouse Arts Centre (01943 467466)
VH: Victoria Hall, Saltaire (01274 327305)
WP: Whitby Pavillion (01947 820625)

10am - 2pm

2pm - 4pm

4pm - 6pm

6pm - 8pm

8pm - 10pm

venues

DIARY - BRADFORD INTERNATIONAL FILM FESTIVAL 16 - 27 MARCH 2011

FRIDAY 25

Goya p.51 10.30am PV
9 Lives p.15 12.00pm CB
Intimate Contact p.66 1.00pm TVH

Two in the Wave p.41 2.30pm CB
Dersu Uzala p.51 2.30pm PV

A Doll's House p.50 4.00pm CW
The Haunting p.49 & p.53 4.30pm CB

Modra p.14 6.30pm CB
Meek's Cutoff p.13 6.30pm CW
The Christening p.6 6.30pm HPPH
Screentalk: Claire Bloom
in Conversation p.48 7.00pm PV
Amos Vogel: Part II p.28 7.00pm IG

The Bridge on the River Kwai
+ CF intro p.55 8.15pm PV
Fanny, Annie & Danny p.9 8.30pm CB
13 Assassins p.19 9.00pm CW

SATURDAY 26

Cineramacana Part I p.53 10.00am PV
New European Shorts p.63 10.15am CB
The Dark Crystal 70mm p.34, p.54 11.00am PV
Fanny, Annie & Danny p.9 12.00pm CB
Twelve Monkeys p.44 1.45pm CW

How the West was Won
+ CF intro p.52 1.30pm PV
Cinema Komunisto p.40 2.00pm CB
Nineteen Eighty-Four p.67 2.00pm TVH
Brazil p.43 2.10pm HPPH

9 Lives p.15 4.00pm CB
Alice in Wonderland p.67 4.00pm TVH
Sailor p.18 4.15pm CW
Dance Craze + Joe Dunton p.51 5.15pm PV

In the Shadows p.11 6.15pm CB
Outside the Law + Q&A p.16 6.30pm CW
Lawrence of Arabia p.55 7.30pm PV
As If I Am Not There p.4 7.45pm OCAC

My Flesh My Blood
+ Magnet Man p.14 8.15pm CB
Essential Killing p.9 9.00pm CW

SUNDAY 27

Cineramacana Part II p.53 10.00am PV
Little Rock p.25 11.00am CB
Stanley Long + Circlorama p.54 11.00am PV
Doctor Zhivago p.55 12.30pm PV
Muppet Treasure Island p.34 1.00pm CB

Outside the Law p.16 2.00pm CW
Shine Shorts p.64 3.00pm OCAC
My Flesh My Blood
+ Magnet Man p.14 3.45pm CB

Anna Karenina p.66 3.00pm TVH
Seesaw p.18 4.00pm CW
The Lion in Winter p.54 4.30pm PV

The 2011 Shine Award
+ presentation p.64 6.00pm CB
Cold Weather p.24 6.00pm CW
Dr Jekyll & Mr Hyde p.57 7.30pm VH
Oranges and Sunshine p.16 7.45pm HBPH

Closing Night Gala:
The Messenger + guests p.3 8.00pm PV
As If I'm Not There p.4 8.00pm CW
Suspiria p.53 8.15pm CB
A Marine Story p.13 8.40pm HPPH

MONDAY 28

Operation Crossbow p.52 10.00am PV
The Great Race p.52 12.30pm PV

NATIONAL MEDIA MUSEUM

Pictureville, Cubby Broccoli and IMAX
 Cinemas open daily until late.
 Museum open 10am - 6pm Tues - Sun
 (open bank holiday and school holiday Mondays) Free entry.

Film Festivals at the Museum

Bradford International Film Festival is one of three major international film festivals that the Museum hosts annually. The **Fantastic Films Weekend** (10-12 June 2011) is a celebration of classic horror and sci-fi with guests, classics from the archives and sneak previews of new releases. **Bradford Animation Festival** (8-12 November 2011) is a vibrant industry event packed full of seminars, masterclasses, tributes, screenings and awards.

Refreshments (During Film Festival)

Cafe: Open 10am - 5pm daily
 Pictureville Bar: Open from 5pm

Access

The Museum is fully accessible. All cinemas have wheelchair spaces and the Sennheiser infra-red hearing system. Subtitled and audio described screenings are listed inside.

Accommodation

We have special rates available with Jurys Inn, our official Festival hotel located in the heart of Bradford and close to the Museum. Please ring for more details, quoting 'Bradford International Film Festival': Jurys 01274 848500 or www.jurysinns.com

National Media Museum

Pictureville, Bradford, West Yorkshire, BD1 1NQ

(Bradford Interchange is five minutes walk away with rail, bus and taxi services). By road: From the M6 and the M1, the M62 leads to the M606. Follow the Bradford City Centre signs and then brown tourism signs which lead directly to the Museum.



48 HOUR FILM CHALLENGE

Sunday 20 March,
 Cubby Broccoli Cinema

Over the last weekend of October 2010, 95 filmmakers, 36 actors, seven mentors and facilitators turned Bradford into a giant film set for the Bradford 48 Hour Film Challenge. From creation to completion 20 teams of filmmakers created 18 films in 48 hours with the finished films being screened in Pictureville Cinema at the National Media Museum.

Most of the filmmakers involved were first-timers who had attended one-day filmmaking workshops organised around Yorkshire in the run-up to the Challenge. Once in Bradford for the Challenge weekend, the teams were given a title and a prop and had 48 hours in which to create a short film idea incorporating these two, cast actors, shoot their films at various locations around Bradford city centre, and edit the films.

The films were then judged by a panel of experts. Up for grabs was the 'Best of the Challenge' prize as well as an Audience Award for the best film. The panel selected *The Stranger* made by George Wilkins, Mark Fairbairn, James Anfield, Asya Petrova and Philip Mackenzie, which won both the Best of the Challenge prize as well as the Audience Award. The film was praised for its storyline, acting, production, technical aspects and for making the audience laugh. We are delighted to be able to present it to a new audience during Bradford International Film Festival.

The Film Challenge was funded by Bradford City of Film and Screen Yorkshire and organised by Fabric. Key partners included the University of Bradford, Studio of the North and Bradford Council.

+ MEDIABOX

Fabric's Community Films Skills Academy was a Mediabox funded project, working with young people to create films. Local community-focused organisation, InspirEd, was a key partner in developing the project. Over 25 young people learned short filmmaking skills from start to finish and created four five-minute films as a result, focusing on issues that affect them. In addition to learning filmmaking skills, they had the opportunity to work towards receiving Arts Awards.

Source: Bradford City of Film

10am - 2pm

2pm - 4pm

4pm - 6pm

6pm - 8pm

8pm - 10pm

venues

CW: Cineworld, Bradford (0871 200 2000)
HBPH: Hebden Bridge Picture House (01422 842807)
HPPH: Hyde Park Picture House, Leeds (0113 275 2045)
IG: Impressions Gallery, Bradford (08450 515 882)
TVH: TV Heaven at the National Media Museum (0844 856 3797)
PV: Pictureville Cinema at the National Media Museum
CB: Cubby Broccoli Cinema at the National Media Museum
OCAC: Otley Courthouse Arts Centre (01943 467466)
VH: Victoria Hall, Saltaire (01274 327305)
WP: Whitby Pavillion (01947 820625)

CINEFILE

One of BIFF's trademark strands, now in its 14th year, CineFile celebrates and documents the world of movies and the people who make them. This year we consider the home grown cinema of post-war Yugoslavia and Italy - and the corruptive influence of Hollywood which they embraced - and the invigorating French "new wave" as personified by Godard and Truffaut. Watch also for a documentary about Amos Vogel, subject of our *Cinema 16* strand. Welcome to another kaleidoscopic selection of films from around the world. **Tony Earnshaw**

CINEMA KOMUNISTO

WHEN REALITY HAS A DIFFERENT SCRIPT FROM THE ONE IN YOUR FILMS, WHO WOULDN'T INVENT A COUNTRY TO FOOL THEMSELVES?

CINEMA KOMUNISTO



CINEMA 16 AUDIENCE

CINEMA KOMUNISTO

Sunday 20 & Saturday 26 March, Pictureville / Cubby Broccoli Cinema
Dir. Mila Turajlic Serbia 2010 100 mins (adv PG) Subtitles Digital
Documentary with Bata Živojinovic, Steva Petrovic, Veljko Bulajic
 For 35 years after the end of the Second World War Josip Broz Tito ruled Yugoslavia and encouraged the country's filmmakers to re-write its history in his image. In the late 1940s he was instrumental in setting up Avala Film, a mighty studio complex that would eventually produce hundreds of flag-waving war movies, often starring Bata Živojinovic, about the glorious revolutionary fervour of Tito's wartime partisans. By the 1960s production had exploded, attracting international figures of the calibre of Alfred Hitchcock, Kirk Douglas, Yul Brynner and Sophia Loren. And with Hollywood came the dollar, further propping up Tito's regime and his image as a benevolent dictator. Tito's word was law. "No problem" was the standard answer to any challenge. Some conscripts spent their entire military service working as extras on state-funded propagandist "superspectacles" like *Sutjeska*, an epic recreation of a key wartime battle starring Richard Burton as Tito in what was a thinly-veiled biopic. Today as former producers, studio heads and film stars reminisce, Avala is slowly rotting away – a sad testament to a country long gone and to the brief golden age in Yugoslavia's home-grown film history.
Print source: Dribbling Pictures, 2010

FILM AS A SUBVERSIVE ART:
AMOS VOGEL AND CINEMA 16

Thursday 17 March, Cubby Broccoli Cinema
Dir. Paul Cronin GB 2003 56 mins (adv 12A) DVD
Documentary with Amos Vogel, Marcia Vogel, Scott McDonald, Jack Goelman
 Years before film festivals took over cities across the world, before there was distribution for foreign or art films, and before experimental New Waves infiltrated the mainstream, there was Amos Vogel. From 1947 to 1963, Jewish Austrian émigré Vogel ran Cinema 16, a 7,000-strong New York film society dedicated to documenting, sharing and disseminating all that was new and exciting and subversive in film. Shows at Cinema 16 would mix early American avant-garde films with poetic documentary, experimental animation, unusual travelogues, 'science films' and even Nazi propaganda, all selected by Vogel to suggest new ways of seeing. This documentary by scholar and filmmaker Paul Cronin points to this fascinating ferment in film history, when the burgeoning underground began to take shape and spread outwards, forging new paths in film culture. Features extracts of several of Cinema 16's most notorious films.
Print source: Sticking Place Films

+ LIVING IN A REVERSED WORLD

Dir. 'Dr. Pacher' Austria 1958 11 mins (adv 12A) b/w DVD
Documentary
 One of the most popular 'science films' shown at Cinema 16, an experiment in psychology that is breezily narrated, and pleasantly confusing. Various subjects are made to experience the world for weeks with left and right, up and down reversed, and must adjust to their disorientation.
See pages 26 - 29 for an expanded tribute to Amos Vogel.

HOLLYWOOD ON THE TIBER (Hollywood sul Tevere)

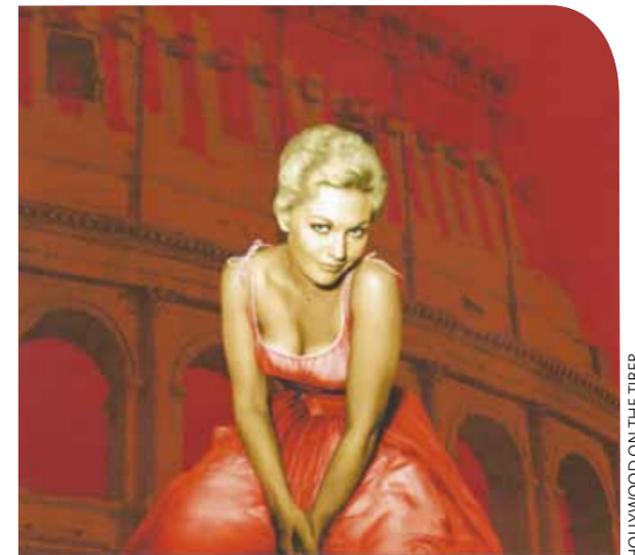
Thursday 17 & Saturday 19 March, Pictureville Cinema
Dir. Marco Spagnoli Italy 2010 70 mins (adv PG) Subtitles Digital
Documentary narrated by Daniela Cavallini
 From the crisis-ridden Italian cinema of the late 1940s to the boom years of the Sixties, the city of Rome was a magnet for filmmakers. Classic after classic was created in the giant Cinecittà studios, from William Wyler's *Ben-Hur* to Joseph M. Mankiewicz's *Cleopatra*. With the approval of studio chiefs the archives of Cinecittà Luce were royally looted by film journalist Marco Spagnoli. Its treasures are on display in this visual post-modern journey through two key decades that forever changed the history of Italian and international cinema. The astonishing black-and-white footage captures a Who's Who of stars and runs the gamut of parties, premieres, awards and scandals.
Print source: Marco Spagnoli

TWO IN THE WAVE (Deux de la Vague)

Friday 25 March, Cubby Broccoli Cinema
Dir. Emmanuel Laurent France 2010 91 mins (tbc) b/w and colour
Subtitles Digital
Documentary with François Truffaut, Jean-Luc Godard
 François Truffaut and Jean-Luc Godard were poster boys of the French New Wave. They stormed festivals with their cool, insouciant films, they argued in public for, and made, new kinds of cinema, they seemed bonded in their shared mission. After all, it was Truffaut who, after his debut movie *The 400 Blows* skipped away with the 1959 Cannes Film Festival's top prize, gave a leg-up to his friend Jean-Luc by persuading a producer to take a punt on Godard's *À bout de souffle*. *Two in the Wave* tells of Godard and Truffaut's heady and excitable bond at the turn of the '60s, and of the later strains placed on their friendship by career, ideology, and sheer work. As well as well-selected excerpts from their still fresh-seeming films, *Two in the Wave* unearths a wealth of great footage – unguarded larks on the beach at Cannes, vox pops with the cinema-going public, a 1968 press conference call-to-arms – all the better to illuminate a barnstorming time.
Print source: New Wave Pictures/Verve Pictures

LOST IN LA MANCHA

Friday 18 March, Cubby Broccoli Cinema
Dirs. Keith Fulton, Louis Pepe GB 2002 89 mins (15) 35mm
Documentary with Terry Gilliam, Johnny Depp, Jean Rochefort, Vanessa Paradis and narrated by Jeff Bridges
Lost in La Mancha illustrates how luck can create a phenomenon. It was complete fortuity that directors Keith Fulton and Louis Pepe happened upon a disaster. In any other circumstances *Lost in La Mancha* would probably have emerged as just another 'making of' documentary. Instead Fulton and Pepe found themselves witnessing cinematic death on a grand scale. This is the heartbreaking horror story of a film that never was – Terry Gilliam's *The Man Who Killed Don Quixote*. *Lost in La Mancha* traces the ten-year gestation of Gilliam's pet project to reality, and then bears wide-eyed witness as the movie inexorably implodes with only a few minutes of footage in the can. French star Jean Rochefort is invalidated off the film, co-star Johnny Depp is distracted and Gilliam rages against the dying of the light...
Print source: Park Circus Limited



HOLLYWOOD ON THE TIBER



TWO IN THE WAVE



LOST IN LA MANCHA

TERRY GILLIAM RETROSPECTIVE JUST GILLIAM: The (Dream) Life of Terry

Unconventional. Abnormal. Impulsive. Risky. Unpredictable. Twisted. Odd. Inspired. Defiant. Wild. Singular. Iconoclastic. Playful. Subversive. Chaotic. Escapist. Crazy.

Pick a word, any word. All of them and none of them are relevant when considering the titanic talent that is Terry Gilliam, the amiable freak, maverick and eternal kid whose preferred destination appears to be anywhere that is strange and unreal, and where normal rules do not apply. The magical, myth-poetic, otherworldly nature of his films hint at a personality swathed in a cloak of nightmare fantasy. He has been called everything from a madcap anarchist to a septuagenarian enfant terrible to an intellectual terrorist – and a manic, extravagant, profligate monster.

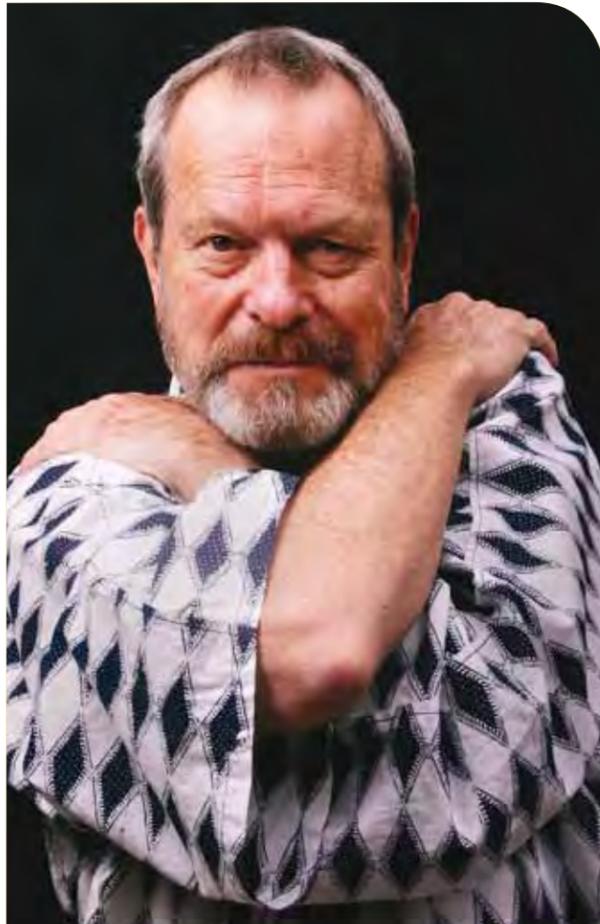
Yet unique visionary perspectives like Gilliam's do not come cheap. And accepting compromise has always been his *bête noire*. His decision not to acquiesce to what he calls the "shallow, desperate people" of Hollywood means he has been largely free to create his quixotic knights and other fabulous flights of fancy on his own terms. It's *Capra* versus *Kafka* on a journey into the imagination. "I'm more interested in artifice," he once said. "I like abstractions of reality."

Inspired by Dali, Ernst and *Mad* magazine, Gilliam makes films like no-one else. Fantasy and reality collide in a Terry Gilliam picture, the story walking a fine line between innocent imagination and a darker, more disturbing vision of the grotesque.

Gilliam first emerged from the pack via a droll style of animation that punctuated the Monty Python sketches and bridged the team's outlandish plot digressions. A decade later he unveiled the mock-Pasolini medieval mini-epic that was *Jabberwocky* and a career as a unique writer/director was underway.

His films since then have embraced the fantastical, drawing audiences into new worlds of whimsy and wonder. For their shared vision he should be cherished as a national treasure. Whilst he never made *Watchmen* or *Gormenghast*, and *The Defective Detective* remains unrealised, his pet project *The Man Who Killed Don Quixote* may yet come to fruition. At 70, Gilliam continues to pursue the strange and the unlikely. "I could make a better living by playing it safe, but that doesn't interest me," says Gilliam. Amen to that, say I.

Tony Earnshaw



Terry Gilliam

Born: November 22, 1940
Minneapolis, USA

Films as director

1968 Storytime (short)
1974 The Miracle of Flight (short)
1975 Monty Python and the Holy Grail (as co-dir)
1977 Jabberwocky
1981 Time Bandits
1983 The Crimson Permanent Assurance (short)
1983 Monty Python's The Meaning of Life (as co-dir)
1984 Brazil
1988 The Adventures of Baron Munchausen
1991 The Fisher King
1995 Twelve Monkeys
1998 Fear and Loathing in Las Vegas
2005 The Brothers Grimm
2005 Tideland
2009 The Imaginarium of Doctor Parnassus
2010 The Legend of Hallowdega (short)
2011 The Wholly Family (short)

SCREENTALK: TERRY GILLIAM

In conversation with Tony Earnshaw
Saturday 19 March, Pictureville Cinema

We are thrilled to welcome that unique visionary filmmaker Terry Gilliam to Bradford International Film Festival to accept the 2011 Fellowship Award. In this special Screentalk interview he will range over his journey from animation with Monty Python to his status as one of the world's leading figures in fantasy cinema.

TIME BANDITS



+ TIME BANDITS

Saturday 19 & Wednesday 23 March
Pictureville Cinema / Hebden Bridge Picture House
Wednesday 23 March, Whitby Pavilion

Dir. Terry Gilliam GB 1981 116 mins (PG) 35mm / DVD
Craig Warnock, David Warner, Ralph Richardson, Sean Connery, John Cleese, Shelley Duvall, Katherine Helmond, Ian Holm, Michael Palin, Peter Vaughan, David Rappaport, Kenny Baker, Jack Purvis, Malcolm Dixon, Mike Edmonds, Tiny Ross
Snatched from his boring home by a sextet of intrepid dwarves who have stolen a map detailing the holes in the fabric of time, Kevin finds himself thrust into an eye-popping series of adventures as he meets Napoleon, Robin Hood and King Agamemnon. Terry Gilliam's breathless world tour across the ages takes in everywhere from ancient Greece and 19th century Europe via the Titanic and the Fortress of Ultimate Darkness. It is there that Evil Genius wages his war on Mankind whilst the Supreme Being combats him with genteel aplomb. Celebrating its 30th anniversary in 2011, *Time Bandits* is a non-stop odyssey through history with a gallery of famous faces in lovingly detailed cameos.

Print source: Handmade Films

JABBERWOCKY

Monday 21 March, Pictureville Cinema

Dir. Terry Gilliam GB 1977 101 mins (PG) 35mm
Michael Palin, Max Wall, Deborah Fallender, John Le Mesurier, Warren Mitchell, Harry H. Corbett, Rodney Bewes, Bernard Bresslaw, Neil Innes

Terry Gilliam's debut as a solo director is a dark, frequently sinister adventure in which a lovelorn, guileless hero (Palin) journeys to the big city to prove himself to his obese beloved, Griselda. Full of dirt and blood-stained atmospherics of medieval England, *Jabberwocky* tells the epic tale of Dennis Cooper's rise from cooperating to unwitting heroics with great gusto and considerable violence and death. Along the way we meet King Bruno the Questionable, the vicious black knight and the Blessed Sisters of Misery. And, of course, the horny, scaly Jabberwock... A companion piece to *Monty Python and the Holy Grail*, *Jabberwocky* revels in its grimy, unwashed milieu and gives new meaning to peasantry and bodily functions.

Print source: BFI

BRAZIL

Saturday 26 March, Hebden Bridge Picture House

Dir. Terry Gilliam GB 1984 142 mins (15) 35mm
Jonathan Pryce, Robert De Niro, Katherine Helmond, Ian Holm, Bob Hoskins, Michael Palin, Ian Richardson, Peter Vaughan, Kim Greist

Orwellian paranoia looms large over Terry Gilliam's chilling, hilarious, nightmarish vision of a dystopian near future. Sam Lowry (Pryce) is the diligent, low-grade bureaucrat who dreams of escaping from his meaningless existence in a brutal Kafka-esque world. With every facet of his life monitored by an insidious ministry, Sam finds that escape comes at a high price. In a film that includes Robert De Niro (as a proletariat superhero) amidst the multitudinous ensemble, Michael Palin stands out as the evil, double-crossing Jack Lint. A blackly comic, deeply eccentric, stunningly imaginative blend of Monty Python and 1950s sci-fi flick.

Print source: 20th Century Fox



BRAZIL



THE ADVENTURES OF BARON MUNCHAUSEN

Thursday 24 March, Pictureville Cinema

Dir. Terry Gilliam GB/West Germany 1988 126 mins (PG) 35mm
John Neville, Sarah Polley, Eric Idle, Robin Williams, Oliver Reed

Following the success of *Brazil*, Terry Gilliam was given a bigger budget and took on the classic fantasy Baron Munchausen stories. The Baron, having caused a war, tries to save the day, bringing together his companions: the fastest man alive; the world's strongest man; a man with super-vision; and a man who can create hurricanes. Outstanding special effects take over from the lunatic stories in a film that has many admirers.

Print source: Sony Pictures Releasing (UK)

THE FISHER KING

Sunday 20 March, Cineworld

Dir. Terry Gilliam USA 1991 137 mins (15) 35mm
Jeff Bridges, Robin Williams, Amanda Plummer

When New York radio DJ Jack Lucas accidentally drives a listener to mass murder, his confidence and career crumble. Three years later he is saved from suicide and muggers by the deranged Parry whose two dreams are to retrieve the Holy Grail and win the heart of Lydia.

Print source: Sony Pictures Releasing (UK)

TWELVE MONKEYS

Saturday 26 March, Cineworld

Dir. Terry Gilliam USA 1995 129 mins (15) 35mm
Bruce Willis, Madeleine Stowe, Brad Pitt

A lethal virus is due to wipe out five billion people in 1996. Time traveller James Cole attempts to convince the people of 1990 to trace the source of the contagion. Gilliam's wild imagination is brought to bear on the complexities of cause and effect in one of his most commercial films.

Print source: Universal Pictures International UK & Ire

FEAR AND LOATHING IN LAS VEGAS

Monday 21 March, Cineworld

Dir. Terry Gilliam USA 1998 119 mins (18) 35mm
Johnny Depp, Benicio Del Toro, Cameron Diaz, Tobey Maguire, Christina Ricci, Harry Dean Stanton, Ellen Barkin

Hunter S. Thompson's legendary counter-culture novel – based on his drink-and-drug fuelled road trip from Los Angeles to Las Vegas in 1971 – is given a surreal, fantastical quality by Gilliam even as he pores over the vulgarity of post-'60s America. In his first collaboration with Gilliam, Johnny Depp is Raoul Duke and Benicio Del Toro his attorney Dr. Gonzo in Gilliam's love-it or hate-it extravaganza – "a Dantesque rendition of the American Dream which recalls Hieronymous Bosch and Lewis Carroll by turns" observed *Sight & Sound*. Gilliam takes Depp and Del Toro on a bleak journey into psychedelic excess with a hard edge that focuses on the myriad characters that surround our addled (anti)heroes. And with a supporting cast that includes everyone from Ellen Barkin and Harry Dean Stanton to the Red Hot Chili Peppers' bassist Flea, what's not to love?

Print source: Universal Pictures International UK & Ire



THE BROTHERS GRIMM

Thursday 17 March, Cineworld

Dir. Terry Gilliam GB/Czech Rep/USA 2005 118 mins (12A) 35mm
Matt Damon, Heath Ledger, Monica Bellucci, Lena Headey

There is much to draw the eye in Gilliam's Hammer-esque take on fairytale, gothic horror and the folk stories that swirled around Europe in the 18th century. Will and Jake Grimm (Damon and Ledger) are a pair of conmen at large who prey on superstition, myth and unsuspecting yokels' fear of legend. Yet the brothers create – and vanquish – their own demons and devils, taking simple folk for a ride while simultaneously relieving them of substantial amounts of gold. However when they cross paths with the sinister Mirror Queen (Bellucci), they find themselves out-classed... Like all Gilliam's pictures *The Brothers Grimm* is a tapestry woven from a thread borne of netherworlds and strangeness and the appearance of a feral huntress (Headey) marks the picture's metamorphosis from hair-raising fantasy to a dread stand-off between good and evil. *The Brothers Grimm* is, in all ways, quintessential Gilliam – another tale of fraud and fantasy like *The Fisher King* and *Baron Munchausen* before it.

Print source: Miramax / Park Circus Limited

TIDELAND

Friday 18 & Monday 21 March, Pictureville Cinema

Dir. Terry Gilliam Canada/GB 2005 122 mins (18)
Jodelle Ferland, Jeff Bridges, Jennifer Tilly, Janet McTeer

Terry Gilliam explores the world of childhood fantasy giving free rein to his visual imagination. Jelize-Rose is the only child of rock guitarist Noah and Queen Gunhilda and spends her time cooking up heroin for her parents or talking to the dolls-head puppets that are her only friends. When Gunhilda dies from an overdose Noah takes Jelize-Rose to his mother's prairie home, an old run down house where he grew up. Not long after arriving Noah too dies from an overdose. Alone in the house Jelize-Rose retreats into a world of her own vivid imagination that seems more like a macabre fairytale. It's not long though before she meets Dell (McTeer), a woman from Noah's past with an obsession for taxidermy that soon proves useful.

Print source: Revolver Entertainment

THE IMAGINARIUM OF DR. PARNASSUS

Wednesday 23 March, Cineworld

Dir. Terry Gilliam GB 2009 123 mins (12A) Digital
Christopher Plummer, Heath Ledger, Tom Waits, Lily Cole, Verne Troyer, Jude Law, Johnny Depp, Colin Farrell, Andrew Garfield

Christopher Plummer is Doctor Parnassus, an immortal who promised his daughter to the devil in exchange for youth. He does so through his Imaginarium – a travelling stage containing a magical mirror through which unwitting mortals pass into another dimension. Into this extraordinary world enters the mysterious Tony Shepherd (Ledger), who becomes an ad-hoc member of the doctor's troupe, assisting in the old man's mission. *Parnassus* breaks all the rules. It is sprawling and extravagant, opulent and grotesque, whimsical and nonsensical. It is also pure Gilliam at his most inspired and ambitious, combining eccentricity and originality in a wild flight of fantasy from a man whose imagination knows no bounds.

Print source: Lionsgate UK



THOMAS ARSLAN: OUT OF THE SHADOWS

Three years ago, Bradford International Film Festival mounted a retrospective for the German writer/director Christian Petzold. Now we are proud to present another German *auteur* who is one of the continent's most skilful filmmakers, and emphatically deserving of wider recognition: Thomas Arslan.

Born in Braunschweig (Brunswick) in 1962 and raised in Essen and Ankara – he is of Turkish/German ancestry – Arslan has been working as a screenwriter and director since 1992, and more recently also as a film school tutor/lecturer. His films have won numerous awards over the years and we present selected highlights from his career – including *A Fine Day* (2001), which confirmed his international reputation as a director who examines real-life problems with a detached, sometimes documentary-style approach.

Vacation returns to BIFF after receiving its UK premiere here in 2007 along with Arslan's most recent feature, the brilliant minimalist crime thriller *In the Shadows* (aka *Im Schatten*), one of the major critical hits of last year's prestigious Berlin Film Festival.

As he approaches his 50th birthday, Arslan's reputation continues to grow. Thus we are delighted to be able to showcase his outstanding films, and also to welcome Thomas Arslan as our guest for a post-film Screentalk interview after the premiere of *In the Shadows*. Neil Young



SCREENTALK: THOMAS ARSLAN

In conversation with Neil Young

Thursday 24 March

Cubby Broccoli Cinema

One of the rising stars of modern German cinema discusses his work with BIFF international consultant Neil Young. This interview follows the UK Premiere screening of Arslan's latest feature *In the Shadows*.



IN THE SHADOWS

Thomas Arslan

Born: July 16, 1962

Braunschweig, Germany

Films as director

1990 19 Portraits (short)

1991 Am Rand (short)

1997 Geschwister – Kardesler

1999 Dealer

1999 Im Sommer – Die sichtbare Welt (short)

1994 Mach die Musik leiser

2001 Der schöne Tag

2006 Aus der Ferne (doc)

2007 Ferien

2010 Im Schatten

A FINE DAY

(Der schöne Tag)

Thursday 24 March, Pictureville Cinema

Dir. Thomas Arslan Germany 2001 74 mins (adv 15) Subtitles 35mm
Serpil Turhan, Bilge Bingul, Florian Stetter, Selda Kaya, Hanns Zischler

Completing a trilogy on the life of young Turkish-origin migrants, living in Berlin's Kreuzberg district, the luminous *A Fine Day* chronicles a young woman's restless search for love and stability during a 24-hour spell in mid-summer. The camera follows Deniz (Turham), a 21-year-old actress, and her movements through the city over the period of a day and a night. Partly influenced by French *auteurs* Eric Rohmer and Maurice Pialat, this examination of Deniz's meanderings across the capital leads her to an encounter with Diego (Bingul), who catches her eye in a subway station. Arslan presents their budding attraction in wonderfully economic style, before they finally "get to know" each other in Berlin's version of Central Park, the Tiergarten. Along with Angela Schanelec's *Passing Summer* and Christian Petzold's *The State I Am In*, this film – upon its original release at the start of the last decade – helped define what became known as the Berlin School of new, exciting German filmmakers, sometimes referred to as the *Nouvelle vague Allemande*.

Print source: Deutsche Kinemathek

FROM FAR AWAY

(Aus der Ferne)

Monday 21 March, Cubby Broccoli Cinema

Dir. Thomas Arslan Germany 2006 89 mins (adv 12A) Subtitles 35mm
Documentary

A highly personal documentary, recording Arslan's journey through Turkey from May to June 2005. The director, who was born in Germany and spent parts of his childhood in Turkey, was also responsible for the camerawork. His route leads through Istanbul and Ankara to the south-eastern part of the country, to Ganziantep, Diyarbakir, Van and finally Dogubayazit, close to the Iranian border. The movie depicts some carefully framed scenes from this journey, offering a very different view of contemporary Turkey: fringe impressions of everyday life in the western cities like Istanbul and Ankara, then onto the eastern regions which until recently were the front lines of internal conflict. *From Far Away* thus becomes the opposite of a journalistic report, avoiding the stereotypical presentation of Turkey as a country "between east and west". Instead, Arslan's subjective perspective focuses on simple, concrete things in the everyday life of the Turkish people. As Arslan puts it: "The gaze of the film is a gaze from the outside – the gaze of a traveller passing through. Not to lose sight of this point was a crucial element in giving the film its form."

Print source: Deutsche Kinemathek

TURN THE MUSIC DOWN

(Mach die Musik leiser)

Tuesday 22 March, Pictureville Cinema

Dir. Thomas Arslan Germany 1994 85 mins (adv 12A) Subtitles 35mm
Andreas Böhmer, Marco Germund, Andy Lehmann, Miguel Buschhauer, Laura Tonke, Daniela Radovanovic

A rare chance to catch Arslan's debut feature, portraying a group of teenagers in Essen, an industrial city in western German's Ruhr conurbation which also happens to be the director's home town. It's the summer of 1993: school's out for most of the adolescents on show, who are mainly played by non-professionals. The individuals' decisions on their futures are not yet determined. Bored uncertainty, and somewhat helpless passivity, dominate the sparse action and the kids' day-to-day activities: low-level quarrels with parents; attending a concert (hardcore stalwarts Biohazard); watching movies in the nearby drive-in-theatre (*Terminator*) or on video (*The Evil Dead*), hanging out with friends in coffee bars, pubs, along footways and park benches. At first glance nothing specific or dramatic is going on. But as the movie evolves the viewer gets more acquainted with some of the characters' interior and exterior changes during their urban "rites of passage". *Turn the Music Down* was Arslan's graduation movie from Berlin Film School, and already displays his style of contained, observational accuracy, blending fictional and documentary elements and avoiding considerations of dramatic "suspense".

Print source: Deutsche Kinemathek

VACATION

(Ferien)

Thursday 17 March, Cubby Broccoli Cinema

Dir. Thomas Arslan Germany 2007 91 mins (adv 15) Subtitles 35mm
Uwe Bohm, Karoline Eichhorn, Angela Winkler, Gudrun Ritter, Anja Schneider, Wigand Witting

European cinema has never had a shortage of films about thirtysomething folk suffering marriage crisis as a result of infidelity; nor has the continent suffered much of a dearth of character-based dramas in which family members congregate in rural locales, there to explore their feelings about each other and shed light on long-dormant enmities and passions. So it's testament to Arslan's skill that *Vacation*, which stands at the intersection of these well-worn sub-genres, should feel so fresh and absorbing. The key to the film is the way we move between various stories as they near-simultaneously unfold, following a pair of inquisitive children in one scene, moving to the painful travails of their parents (Karoline Eichhorn and Uwe Bohm, latterly stars of Arslan's *In the Shadows*) in the next, then spending time on the laconic puppy love of a teenage couple, and so on. It's a multi-generational approach that seems to find interest in each of the generations, while also taking care to explore the buildings and countryside around them. Slow-burning and low-key, with moments of slyly deadpan humour among the prevailing seriousness this is a finely calibrated, resonant work first presented at BIFF in 2007. We are delighted to bring it back in the context of Arslan's earlier and later pictures.

Print source: Deutsche Kinemathek

CLAIRE BLOOM

IMMACULATE, INDESTRUCTIBLE,
INCORRUPTIBLE STAR

From the moment she was selected by Charlie Chaplin to play Terry, the suicidal dancer in *Limelight*, Claire Bloom was destined to be a star. That was 1951; she was 20. Now, six decades later, she has just played Queen Mary in *The King's Speech*. Thus the girl who began her professional life as a princess has metamorphosed into a queen.

Claire Bloom has enjoyed an enviable career. On stage she was a legendary Juliet, a multi award-winning Blanche DuBois and an unforgettable Mary Tyrone. On film she became one of England's finest exports, effortlessly partnering with some of the biggest names in the business, from Chaplin and Olivier to Burton, Brynner, Quinn, Steiger, Newman, Hopkins and Scott.

Undoubtedly one of the best actresses of her generation, and staggeringly beautiful, she has been described as cool, fragile, frail, prissy, virginal and an enduring English rose. But her looks belied a steely determination to be, in her own words, "a great actress". Thus her work on film proves the power of a performer who skipped nimbly from Shakespeare and period tableaux to harsh contemporary domestic dramas, genre thrillers and intricate tales of Cold War espionage.

She could be fierce, sensual, wistful, detached and nervously sensitive. And in all her roles she was the equal of her co-stars, often powerful men capable of histrionic, barnstorming performances. Always with Claire Bloom there was the sense of an outsider watching from the sidelines – a canny observer looking on to absorb the emotion and action.

Our season includes a rare screening of *Islands in the Stream*, a poignant portrait of a failed marriage depicted via a series of interlocking vignettes. One of Bloom's personal favourites, it is also a late-ish entry in a motion picture career that continues to impress. In the years following this Hemingway adaptation Bloom tackled works by Rattigan, Shakespeare, Sophocles, Waugh and Priestley working intensely on stage and television. It was cinema's great loss.

Kenneth Tynan famously described Claire Bloom's performance in *Romeo and Juliet* as "pure gold". Sixty years on, nothing has changed and the quality of her work remains the same. In this, her 81st year, we are delighted to honour her with a Lifetime Achievement Award in recognition of an extraordinary life that continues to provide opportunities to amaze, entrance and dazzle. **Tony Earnshaw**



SCREENTALK: CLAIRE BLOOM

In conversation with Tony Earnshaw
Friday 25 March, Pictureville Cinema

One of Britain's most beloved stars discusses her life on film, stage and television as part of an 80th birthday tribute, and accepts the festival's Lifetime Achievement Award.

CLAIRE BLOOM

Born: February 15 1931
London, England

Selected filmography

1948 *The Blind Goddess*
1952 *Limelight*
1955 *Richard III*
1956 *Alexander the Great*
1958 *The Brothers Karamazov*
1958 *The Buccaneer*
1959 *Look Back in Anger*
1961 *Anna Karenina* (TV)
1962 *Wuthering Heights* (TV)
1962 *The Wonderful World of the Brothers Grimm*
1963 *The Haunting*
1964 *The Outrage*
1965 *The Spy who came in from the Cold*
1968 *Charly*
1969 *Three into Two Won't Go*
1973 *A Doll's House*
1977 *Islands in the Stream*
1981 *Clash of the Titans*
1984 *Oedipus the King* (TV)
1985 *Shadowlands* (TV)
1987 *Intimate Contact* (TV)
1987 *Sammy and Rosie Get Laid*
1989 *Crimes and Misdemeanors*
1995 *Mighty Aphrodite*
1996 *Daylight*
2003 *Imagining Argentina*
2010 *The King's Speech*

LIMELIGHT

Thursday 17 March, Pictureville Cinema

Thursday 24 March, Whitby Pavilion

Dir. Charles Chaplin USA 1952 137 mins (U) b/w Digital
Charles Chaplin, Claire Bloom, Nigel Bruce, Buster Keaton

Calvero, an ageing and down-on-his-luck comedian, returns to his lodging just in time to prevent the suicide of a young girl, Terry. He nurses her, encourages her and sees her blossom as a ballerina. But while she climbs the tree of success, he goes down it. Charles Chaplin hand-picked the 20-year-old Bloom to play the despondent dancer opposite his little clown in *Limelight*, and transformed her career. Bloom was seemingly selected to play the fragile Theresa, a talented dancer afraid of success, since she resembled both Chaplin's mother and his wife, Oona. Chaplin became both mentor and father-figure to his young co-star and their on-screen chemistry (based on weeks of close rehearsals) results in a film of great poignancy and depth. *Limelight* was Chaplin's final American film and gave Bloom an entry into movies that few of her contemporaries could match. She compels attention like a veteran.

Print source: Park Circus Limited



LIMELIGHT

RICHARD III

Wednesday 23 & Thursday 24 March,

Pictureville / Cubby Broccoli Cinema

Dir. Laurence Olivier GB 1955 161 mins (PG) 35mm

Laurence Olivier, Ralph Richardson, Claire Bloom, Cedric Hardwicke

No-one who has seen Olivier's ground-breaking and unforgettable portrait of the crookback king can fail to be affected by his reptilian wooing of the grieving Lady Anne. It is a masterstroke of interpretation – the fragile, widow falling for the seductive charm of the spider-like king. Yet whilst the scene is but one element of Olivier's overall vision it is the moment that lingers most in the memory – a companion piece to Richard's introduction, lovingly caricatured by everyone from Peter Sellers ("It's been a hard day's night...") to Richard Burton. Shot in Spain with a multitudinous, star-studded cast *Richard III* was the first movie to feature the triumvirate of Oliver, Gielgud and Richardson. It remains a magnificent, malicious, malevolent, melancholy Technicolor spectacle packed with savage wit.

Print source: Park Circus Limited



RICHARD III

THE HAUNTING

Friday 25 March, Cubby Broccoli Cinema

Dir. Robert Wise USA/GB 1963 102 mins (adv 18) b/w 35mm

Julie Harris, Claire Bloom, Richard Johnson, Russ Tamblyn

Based on Shirley Jackson's novel *The Haunting of Hill House* and filmed in glorious black and white CinemaScope, this extraordinary film builds remorselessly to moments of real terror. *The Haunting* centres on Dr. Markway's team of psychic research investigators – including the sceptical Luke, the sensitive Eleanor and clairvoyant Theodora – who will spend the night in an evil old mansion. As darkness descends, the terror builds. Robert Wise was the editor-turned-director who perfected the representation of hidden horror in movies via the camera, design and sound. And of course the cast – including Claire Bloom as the mysterious and clairvoyant Theodora – play their parts brilliantly, too. *The Haunting* is arguably the best-ever movie of its type and genuinely frightening.

Print source: BFI/Hollywood Classics



THE HAUNTING



LOOK BACK IN ANGER

LOOK BACK IN ANGER

Thursday 24 March, Hebden Bridge Picture House

Dir. Tony Richardson GB 1959 99 mins (PG) b/w 35mm

Richard Burton, Claire Bloom, Mary Ure, Gary Raymond, Edith Evans

Social realism meets explosive theatricality as the misanthropic Jimmy Porter – the ‘angry young man’ of John Osborne’s bitter and acerbic play – rages against the world, abandons his downtrodden, mousy wife and begins an affair with her best friend. Claire Bloom succeeds in managing a tricky balancing act as her upper-crust actress first despises and then falls for the film’s working class anti-hero. Featuring a key performance in the Bloom canon, *Look Back in Anger* again underlines how her film career was informed by projects that had originally enjoyed a life in the theatre. One of the earliest ‘kitchen sink’ dramas, this tale of heartbreak goes far beyond the standard portrait of a destructive love affair.

Print source: Park Circus Limited

ISLANDS IN THE STREAM

Tuesday 22 March, Pictureville Cinema

Dir. Franklin J. Schaffner USA 1977 104 mins (12A) 35mm

George C. Scott, Claire Bloom, David Hemmings, Gilbert Roland

When visited by three sons plus his estranged first wife, a retired artist living in the Caribbean in the 1940s decides to give a new meaning to his life. While trying to hide Jews from the Nazis in Cuba, he finds death. Franklin J. Schaffner directed this adaptation of Ernest Hemingway’s last unfinished work. George C. Scott, cast as Hemingway’s semi-autobiographical protagonist, gives one of his most nuanced performances, while Claire Bloom is excellent as his wife. Her performance expresses intelligently the problems that a struggling marriage can bring and its eventual decay. *Islands in the Stream* was the fourth collaboration between Schaffner and composer Jerry Goldsmith, who regarded this score as his personal favourite.

Print source: Paramount Pictures

A DOLL'S HOUSE

Wednesday 23 & Friday 25 March, Cubby Broccoli Cinema / Cineworld

Dir. Patrick Garland GB 1973 105 mins (PG) 35mm

Claire Bloom, Anthony Hopkins, Ralph Richardson, Denholm Elliott

Years ago, banker’s wife Nora Helmer forged a document to pay for a trip to assist her sick husband’s recuperation. When she is threatened with blackmail by one of his employees, she begins a desperate fight to cover up her past transgression. Reverent director Patrick Garland and writer Christopher Hampton observed the laws of theatrical time and space to transform a Broadway triumph into a cinematic event. Nora’s journey from trophy wife to independent woman is a role that Bloom unequivocally made her own. Hers is a performance based upon desperate calculation as Henrik Ibsen’s anguished child-woman heroine, a human bird in a gilded prison, reaches an epiphany and accepts a long-suppressed truth about herself. First performed in 1879, Ibsen’s drama struck a chord with 1960s’ audiences that took it far beyond its accepted status as a piece of 19th century agit-prop to become a feminist classic.

Print source: Park Circus Limited



A DOLL'S HOUSE

WIDESCREEN WEEKEND

Pictureville Cinema, 1993. *This is Cinerama – the greatest widescreen experience – was reborn. The first Widescreen Festival took place in October that year and began to create international waves amongst the widescreen cognoscenti. But this was soon replaced with the Bradford Film Festival and by 1996 widescreen had found a new niche with its own weekend and the glorious resurrection of *How the West Was Won* in 3-strip Cinerama.*

This was a trigger to bring to the Festival a fantastic wealth of knowledge held by widescreen fans all over the world: those people who year-on-year feed ideas into the programme. With their support the Widescreen Weekend has gone from a small group of the curious to an international gathering of the many who still believe that cinema is about the great vision, the big image and dynamic sound; the spectacle and the imagination, the sweep of human emotion and experience writ large. The Weekend sets out to celebrate the great filmmakers of a classic era, the cinematographers and the technicians... and the stars who made us watch in wonder.

This year we recognise one of the great practitioners who passed away 20 years ago, Sir David Lean. Thanks to the David Lean Foundation we are able to see three of his classics as he wanted them to be seen. We welcome filmmakers Joe Dunton and Stanley Long, and the great fan and critic Sir Christopher Frayling to talk about the western and widescreen. **Bill Lawrence**

Widescreen Passes £90 / £70

Available from the box office 0844 856 3797

DERSU UZALA



DANCE CRAZE (70mm)

Saturday 26 March, Pictureville Cinema

Dir. Joe Massot GB 1981 50 mins (U)

Documentary with Madness, The Specials, The Bodysnatchers

A WSW premiere for this unusual documentary from the 1980s. When studios were running away from expensive 70mm productions Joe Dunton went back to Superscope to create Super 35 and blow up to 70mm as a cheap means of getting 70mm movies back in cinemas. For this experiment, he went to the-then, 2-Tone phenomenon, looking at bands like Madness and The Specials. “*Dance Craze* works well. Not only does Joe Dunton’s photography make the movie look sumptuous, but the music catches the genre’s brittle beat and loose-limbed spontaneity.” – *Time Out*

Print source: Joe Dunton

Joe Dunton will be present to talk about the development of the film and its success in creating low cost 70mm.

GOYA – OR THE HARD WAY TO ENLIGHTENMENT (70mm)

Friday 25 March, Pictureville Cinema

Dir. Konrad Wolf East Germany 1971 136 mins (adv 15)

Donatas Banionis, Olivera Katarina, Fred Düren, Tatyana Lolova

This extremely rare screening of *Goya - or the Hard Way to Enlightenment* may well be its UK premiere. The director, Konrad Wolf, was well established in the East German film industry and enjoyed a murky past. With a very good slate of films he delivered *Goya* using DEFA 70 (one of only ten films made in the process), a 70mm process that was attached to the DEFA film studios. *Goya* is played by the great Lithuanian actor Donatas Banionis, famous as the lead in Tarkovsky’s *Solaris*. The film shows Goya’s struggles to establish himself against the background of the Spanish inquisition and power of the Catholic Church. Greatly influenced by Buñuel, Saura and Eisenstein, Wolf delivers a stunning and opulent portrait of the artist and his times. *Goya* was nominated for the Golden Prize at the 1971 Moscow International Film Festival.

Print source: François Carrin

DERSU UZALA (70mm)

Friday 25 March, Pictureville Cinema

Dir. Akira Kurosawa Soviet Union/Japan 1975 144 mins (U) Subtitles

Maksim Munzuk, Yuri Solomin, Svetlana Danilchenko, Dmitri Korshikov

Dersu Uzala is a film of extraordinary beauty and the first film that the great Japanese master made outside Japan. It is a tribute to the hostile beauty of Siberia – both its Lake Baikal and taiga forest – but it is also a tribute to humanity and comradeship. It centres on the relationship that develops between a Russian explorer and his local guide from a nomadic tribe. On an expedition in 1902 they meet and build a strong bond based on mutual respect. It is exquisitely composed and features some amazing action sequences – creating shelter on the frozen lake in a ferocious blizzard being one example. Although not part of the obvious canon of Kurosawa’s films, *Dersu Uzala* is regarded by those who have seen it as one of their favourites. In this 70mm print, it will be seen to its best advantage rather than the limited cinema and TV screenings he had in the UK.

Print source: Ben Wales



HOW THE WEST WAS WON (3-Strip)

Saturday 26 March, Pictureville Cinema

Dir. Henry Hathaway, John Ford, George Marshall USA 1962 162 mins
Debbie Reynolds, Henry Fonda, James Stewart, Gregory Peck, Carroll Baker, John Wayne, Richard Widmark and narrated by Spencer Tracy

Time once again to revisit the wonders of 3-strip Cinerama and *How the West Was Won*. With recent DVD and Blu-ray releases, and the digital recreation in 2009, we bring from the vaults, the vintage print, in Technicolor, from 1962, with new elements added. So, the longest version we have ever screened. Bringing together three of the best Hollywood western directors, *How the West Was Won* tells the story of a pioneering family from the 1830s to the Civil War. A remarkable cast of the Hollywood greats from James Stewart to Henry Fonda bring the west to life and celebrate the wonders of the United States. The panoramic scenes across the three panels and the full curved screen are spectacular. This is the only way to see the film.

Print source: NMeM Archive

This very special screening will be introduced by Professor Sir Christopher Frayling.

OPERATION CROSSBOW (70mm)

Monday 28 March, Pictureville Cinema

Dir. Michael Anderson GB 1965 115 mins (PG)

George Peppard, Sophia Loren, Trevor Howard, John Mills, Tom Courtenay, Richard Todd, Anthony Quayle, Sylvia Syms

A classic British war film of the sixties, *Operation Crossbow* is based on a screenplay from Michael Powell collaborator, Emeric Pressburger. A suspenseful drama, it is based upon true efforts by Churchill's government to find and destroy Germany's long-range V1 and V2 rockets. The film cleverly alternates between the German development activity and the British agents who are infiltrating the programme. Ambitiously filmed in Europe, *Operation Crossbow* was produced by Carlo Ponti who placed his wife, Sophia Loren into a small part of the film for added star value. But there is plenty of British talent on display as well as the effective Peppard in the lead. Director Michael (*The Dam Busters*) Anderson was at the helm for *Around the World in Eighty Days*, the second film shot in Todd-AO.

Print source: François Carrin

THE GREAT RACE (70mm)

Monday 28 March, Pictureville Cinema

Dir. Blake Edwards USA 1965 160 mins (U)

Jack Lemmon, Tony Curtis, Natalie Wood, Peter Falk, Keenan Wynn

Sadly, a vintage print of this classic, but nonetheless a chance to see the film with great sound and on the big screen, making its debut at the Widescreen Weekend, and a suitable tribute to the brilliant Blake Edwards who died in December. At a time when cinema was getting bigger and brasher, *The Great Race* was as big and brash as it got. With all shades of comedy, this is one of the funniest films of the '60s and arguably gave birth to *Wacky Races* and a million impressions. It's 1908 and car manufacturers enter a race from New York to Paris to show off their latest models. But there is more at stake than some car sales and dirty tricks abound. Edwards dedicated the film to Laurel and Hardy, the greatest comedy double act of all.

Print source: Swedish Film Institute



THE HAUNTING

Friday 25 March, Cubby Broccoli Cinema

Dir. Robert Wise USA/GB 1963 102 mins (adv 18) b/w 35mm
Julie Harris, Claire Bloom, Richard Johnson, Russ Tamblyn, Faye Compton, Rosalie Crutchley, Lois Maxwell, Valentine Dyall

Based on Shirley Jackson's novel *The Haunting of Hill House* and filmed in glorious black and white CinemaScope, this extraordinary film builds remorselessly to moments of real terror. The Haunting centres on Dr. Markway's team of psychic research investigators – including the sceptical Luke, the sensitive Eleanor and clairvoyant Theodora – who will spend the night in an evil old mansion. As darkness descends, the terror builds. Robert Wise was the editor-turned-director who perfected the representation of hidden horror in movies via the camera, design and sound. And of course the cast – including Claire Bloom as the mysterious and clairvoyant Theodora – play their parts brilliantly, too. The Haunting is arguably the best-ever movie of its type, superbly creepy and genuinely frightening.

Print source: BFI/Hollywood Classics

CINERAMACANA PARTS 1 & 2

Saturday 26 & Sunday 27 March, Pictureville Cinema

The unique element of the Widescreen Weekend, *Cineramacana* is now in its 14th year and has brought some remarkable short films and clips rarely seen outside their domestic cinemas or expos. The focus is always on widescreen and cinemas, and is full of surprises part-found and part-submitted by the audience. This year, due to time and space, we are breaking the programme into two parts: part one on the flat screen; part two, the curve. *Cineramacana* is becoming established on the web. Why not Google it and write a review? *Cineramacana* contains material from The John O'Leary Collection, donated by the Limerick Film Archive.

SUSPIRIA

Sunday 27 March, Cubby Broccoli Cinema

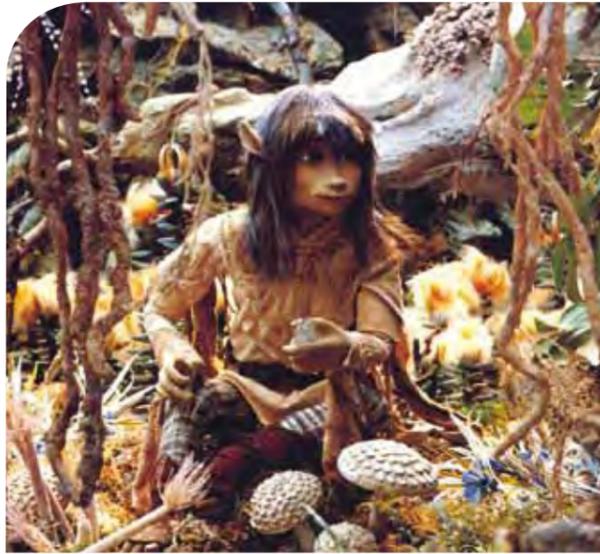
Dir. Dario Argento Italy 1977 95 mins (18) 35mm

Jessica Harper, Stefania Casini, Udo Kier, Alida Valli, Joan Bennett

Suspiria is the stuff that nightmares are made of. A masterclass in disturbing atmosphere and sustained terror, many would argue this 1977 genre classic to be Italian maestro Dario Argento's masterpiece. American dancer Suzy Bannion (Jessica Harper) arrives in Germany to train at the renowned Freiberg ballet academy on the same night that one of the students is brutally murdered. Following a series of sinister events Suzy discovers that the academy is actually a front for a coven led by a centuries-old witch, kept alive by satanic rituals and black magic. An ear-poundingly terrifying soundtrack by Goblin (played at full volume on set to evoke suitably terrified performances from the cast), and Argento's use of rich colours and disturbing imagery, lead to a truly nightmarish experience. Presented in 4-track magnetic sound.

Print source: NMeM Archive





THE DARK CRYSTAL (70mm)

Saturday 26 March, Pictureville Cinema

Dir. Jim Henson, Frank Oz GB 1982 94 mins (PG)

Voices: Jim Henson, Frank Oz, Kathryn Mullen, Steve Whitmire

A millennium ago the dark crystal was damaged and chaos reigned. The evil Skeksis have taken over the world. Now two young Gelfling set out to defeat them. They have to replace a shard that has been taken from the dark crystal. Their journey brings them many adventures and the final showdown with the Skeksis. From Jim Henson's Muppet workshop but with greater depth and characterisation than previously tackled. A children's classic. "A dazzling technological and artistic achievement... could teach a lesson in morality to youngsters at the same time as entertaining their parents." - *Variety*

Print source: Universal Pictures

STANLEY LONG + CIRCLORAMA

Sunday 27 March, Pictureville Cinema

We are delighted to welcome Stanley Long to the festival to talk about the widest widescreen cinema experience, Circlorama.

"Leonard Urry had set up Circlorama together with Leon Heppner, a Russian entrepreneur who had lived in London for several years. They acquired a bomb site in Denman Street just behind Piccadilly Circus and constructed a building to house the new 360 degree cinema which they had imported from Russia. It housed 11 screens which were arranged round the wall of the circular building. The diameter of the auditorium was 70ft and was served by 11 35mm Phillips water-cooled, pulse light projectors which were housed in an enclosed gallery." Stanley Long, in70mm.com. Find out more from the man himself.



THE LION IN WINTER (70mm)

Sunday 27 March, Pictureville Cinema

Dir. Anthony Harvey GB 1968 134 mins (PG)

Peter O'Toole, Katharine Hepburn, Anthony Hopkins, Timothy Dalton

Based on the play by James Goldman, who also wrote the screenplay, *The Lion in Winter* focuses on the relationship between Henry II and his wife Eleanor of Aquitaine. It is Christmas, 1183. King Henry is faced with the task of deciding who should succeed him. While he favours John, Eleanor favours Richard, the Lionheart. As the court manipulates and connives to influence the succession, Henry and Eleanor clash as two iron wills go against each other. With a cast working at the peak of their powers and with high energy, this is a smouldering classic that is seldom given the tribute of a 70mm screening. Arguably, the finest of the 1960s high-profile productions. Featuring an acclaimed Oscar-winning score by the late John Barry (1933-2011), to whom this screening is dedicated.

Print source: NMeM Archive



This Widescreen Weekend is dedicated to the memory of Howard Rust who sadly died as we were going to press. Howard was a great supporter of the Museum, a life-time fan of Cinerama, the first member of the Academy of the Widescreen Weekend, a ball of energy and a great guy. Much more fitting tributes will be made over the weekend.

THE BRIDGE ON THE RIVER KWAI

Friday 25 March, Pictureville Cinema

Dir. David Lean GB 1957 161 mins (PG) Digital

Alec Guinness, William Holden, Jack Hawkins, Sessue Hayakawa, James Donald, Geoffrey Horne, Andre Morell, Percy Herbert

While 35mm prints have deteriorated and 70mm prints have disappeared, we celebrate the talent of David Lean with this recent digital restoration. *The Bridge on the River Kwai* is one of THE great war films and, with a stellar cast, grips from beginning to end. Set during the Second World War in a Japanese camp, the prisoners of war are set to work on the Burma – Siam railway. The big project is to build a bridge over the river Kwai. While the mood of the prisoners is to delay the build and sabotage the railway, the British senior officer, Colonel Nicholson (Alec Guinness in Oscar-winning form), believes that it is a sign of British strength and moral superiority to build the best possible bridge. This brings him into conflict with his own men as well as an Allied mission that has been sent to blow up the bridge.

Print source: Park Circus Ltd

This very special screening will be introduced by Professor Sir Christopher Frayling.

LAWRENCE OF ARABIA (70mm)

Saturday 26 March, Pictureville Cinema

Dir. David Lean GB 1962 222 mins with intermission (PG)

Peter O'Toole, Omar Sharif, Alec Guinness, Anthony Quinn

Arguably, David Lean's greatest film. The restoration not only brought back the original quality of the film but some scenes that Lean had been unable to keep in the original release. The result is a tribute to both Lean's direction and Freddie Young's photography, seen at its best in this 70mm print. Lawrence's life – his desert campaign, struggles against the British establishment and the forging of an Arab nation – is one of the great stories of the 20th century told by a filmmaker at the zenith of his powers.

Print source: Park Circus Ltd / Sony Pictures Releasing

DOCTOR ZHIVAGO (70mm)

Sunday 27 March, Pictureville Cinema

Dir. David Lean GB 1965 197 mins with intermission (15)

Omar Sharif, Julie Christie, Alec Guinness, Tom Courtenay, Rod Steiger

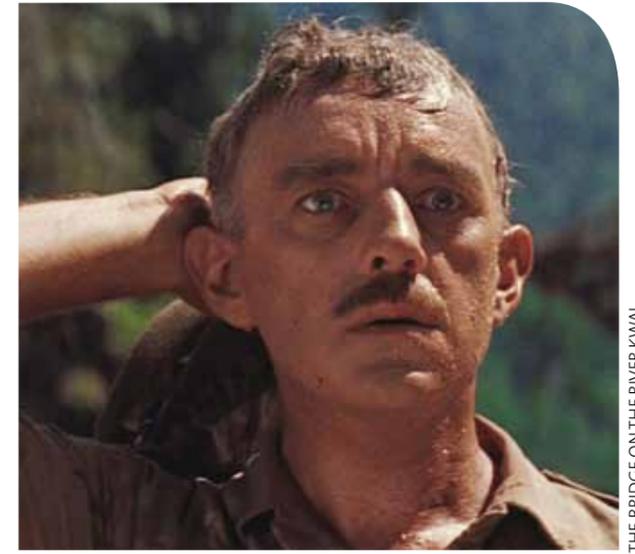
Based on the novel by Boris Pasternak, this film adaptation from a screenplay by Robert Bolt was a feast for lovers of great and romantic filmmaking. Remembered now for its magnificent set pieces (the battle on the ice) and music (Lara's theme), *Doctor Zhivago* was one of the most influential epics of the '60s inspiring a young Steven Spielberg, among others. Pasternak's novel of love and the Russian revolution is told with Lean's extraordinary vision and painterly eye for colour. Never was 70mm used more successfully.

Print source: Hollywood Classics / Warner Bros. Pictures Intl. UK



THE
DAVID LEAN
FOUNDATION

We are grateful to the David Lean Foundation for its generous support towards this year's film festival.



HELEN OF FOUR GATES

Wednesday 23 March, Cubby Broccoli Cinema

With piano accompaniment by Darius Battiwalla

Dir. Cecil Hepworth GB 1920 64 mins (adv U) b/w silent 35mm

Alma Taylor, James Carew, Gerald Ames, George Dewhurst, John MacAndrews, Gwynne Herbert

A titanic tale of vengeance and jealousy based on a novel by a (genuinely) working-class author, former mill girl Ethel Carnie Holdsworth. *Helen of Four Gates* traces the fortunes of Helen, at the mercy of an abusive guardian in the bleak Pennines. Filmed on location in Hebden Bridge, this shows Cecil Hepworth's partiality for the pastoral drama and features his regular leading lady, the beautiful Alma Taylor (1895-1974). Long thought to be lost, the film was rediscovered in the collection of the Cinémathèque Québécoise in Montreal and has only recently been made available to modern audiences. This very special screening will be introduced by film historian Nick Wilding, who will also take part in a post-screening question-and-answer session about the film and the on-going legacy of Cecil Hepworth (1873-1953), the silent cinema pioneer who received a mini retrospective during BIFF 2010.

Print source: BFI

NATIONAL THEATRE LIVE: FRANKENSTEIN

Thursday 17 March only, 6.45pm

Pictureville Cinema

Dir. Danny Boyle GB 2011 150 mins with interval (adv 15)

Live broadcast

Mark Armstrong, Martin Chamberlain, Benedict Cumberbatch, Josie Daxter, Haydon Downing, Steven Elliott, George Harris, Naomie Harris, Daniel Ings, Karl Johnson, John Killoran, Daniel Millar, Jonny Lee Miller, William Nye, Andreea Padurariu, Jared Richard, Ella Smith, John Stahl, Lizzie Winkler

Childlike in his innocence but grotesque in form, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal. Oscar winner Danny Boyle (*127 Hours* and *Slumdog Millionaire*) returns to the theatre to direct this visionary new production, *Frankenstein* by Nick Dear, based on the novel by Mary Shelley. For the first time ever, National Theatre Live will broadcast two separate performances of a production. Throughout the run of *Frankenstein* at the National Theatre, Benedict Cumberbatch and Jonny Lee Miller are alternating the roles of Victor Frankenstein and the Creature. For the March 17 broadcast Cumberbatch will play Victor Frankenstein and Miller will play the Creature.

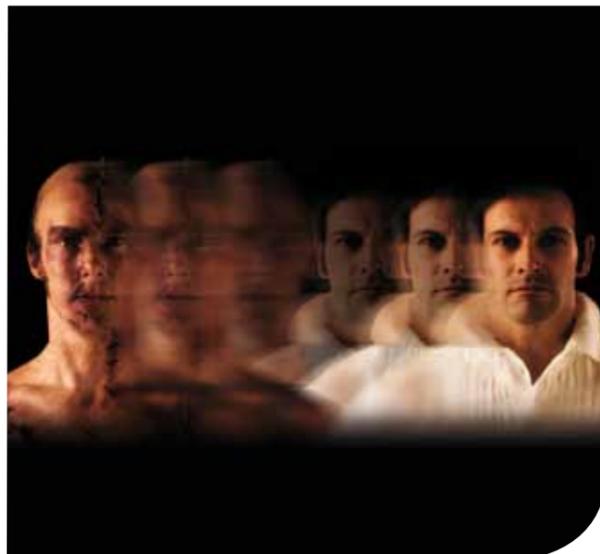
Source: National Theatre Live

Patrons should note that *Frankenstein* contains themes of an adult nature.

HELEN OF FOUR GATES



NTL LIVE: FRANKENSTEIN



DR JEKYLL & MR HYDE



ANDERS PETERSEN & JH ENGSTRÖM



DR JEKYLL & MR HYDE

With live accompaniment on the Wurlitzer cinema organ by Richard Hills

Sunday 27 March, 7.30pm, Victoria Hall, Saltaire

Dir. John S. Robertson USA 1920 67 mins (PG) b/w Silent DVD

John Barrymore, Charles Lane, Brandon Hurst, Cecil Clovelly,

Nita Naldi

A committed scientist and philanthropist, genteel, handsome Henry Jekyll (John Barrymore) becomes obsessed with Gina, a music hall dancer. Considering how to separate the two sides of the human psyche – the disciplined gentleman and the uncontrolled hedonist – he labours in his laboratory and concocts a serum that splits his personality into two distinct halves. The being that emerges – a brutish, lascivious thug – is the evil twin of the good doctor, a twisted alter ego named Edward Hyde. Soon Jekyll is struggling beneath Hyde's influence, and havoc ensues.

An authentic adaptation of Robert Louis Stevenson's 1886 psychosexual novel, this early rendering of the Jekyll and Hyde story is given tremendous élan by Barrymore, who undergoes a wholly plausible transformation from the debonair professional to the creepy, lank-haired and quasi-cadaverous villain. As a tale of terror it works perfectly, just as it warns against tampering with things that are best left alone... A portrait of moral, mental and physical decay,

An internationally acclaimed organist, Richard Hills is a former organ scholar at Westminster Abbey, a Fellow of the Royal College of Organists, and equally at home on theatre or classical organ. Founded in 1952, the Cinema Organ Society presents concerts, workshops and tutorials around theatre pipe organ performance. The COS directed the installation of its Northern Wurlitzer at the Victoria Hall, Saltaire, in 2008.

Print source: BFI

Tickets for this special event are priced at £10 or £8 concessions.

CCOS members can enjoy the extra discounted price of £7.

ANDERS PETERSEN & JH ENGSTRÖM IN CONVERSATION

Tuesday 22 March, Cubby Broccoli Cinema, 1pm

Tickets £5, £4 concessions.

Tutors are eligible for a free ticket when accompanying a group of students. Please call 0844 856 3797 to book your tickets or see our website at www.nationalmediamuseum.org.uk.

The photographic work of Anders Petersen (b1944) and JH Engström (b1969) deals unflinchingly with experience, memory and the human condition. They established their reputations with two seminal works, Petersen's *Café Lehmitz* (1978) and Engstrom's *Trying to Dance* (2004). Both have since been producing some of the most deeply personal and moving work in contemporary photography practice. In 2001, they began *From Back Home*, a seven-year collaboration to photograph the central western area of Sweden from where they both hail. Both men travelled into the heart of their subject, their potent and captivating photographs becoming an intense voyage of discovery into both the place and people that shaped them, and their relationship with one another. It elegantly demonstrates the power of photography to be intimate and personal, while accessible to the viewer. Neither photographer has attempted to make an objective portrayal of their homeland, instead both instinctively explore their memories; responding by photographing friends and family, alongside people and places that connect with their own recollections of growing up.

+ L'ART ET LA MANIÈRE / ANDERS PETERSEN

Dir. Luc Quelin Fra/Ger 2010 26 mins (no cert) Subtitles

Documentary with Anders Petersen

In 2010 the French director and photographer Luc Quelin went to Stockholm to meet Anders Petersen. Over five days Quelin chronicled Petersen's final preparations for the opening of *From Back Home* at the Fotografiska museet.

Print source: ARTE

SHORTS 2011

This year's shorts play throughout the festival alongside selected features at the National Media Museum.

Programmed by Alissa Juvan



CRITICAL EYE



BAD NIGHT FOR THE BLUES

ASHES

Dir. Sonia Castang GB 2010 16 mins (adv 15) Digital
Pushpinder Chani, Meryl Fernandes, Shobna Gulati

Amisha agreed to a grifter lifestyle as it once seemed dangerous and exciting. However, the reality of the lifestyle means that her boyfriend sleeps with women to con them out of their money. A story about love and what we will and will not sacrifice for it.

BAD NIGHT FOR THE BLUES

Dir. Chris Shepherd GB 2010 15 mins (adv 15) Digital
Jean Boht, Keiran Lynn

Blues rinses, portraits of the Queen and stand-up bingo: it's his turn to bring his Aunty Glad to her local Conservative Club. The hues of blue that make up the Tory heartland are more than just a party – they are a state of mind.

UK Premiere

BODEGON

Dir. Tucker Davila Wood Spain 2010 5 mins (adv U) Digital
Sergio Guardado

He has begun to paint again – still lifes. Leave a message when you hear the tone. A collection of beautifully shot still-lives, *Bodegon* is sad, amusing, artistic, simple but memorable.

THE CALCULUS OF LOVE

Dir. Dan Clifton GB 2010 14 mins (adv 12A) Digital
Keith Allen, Amy Noble

Mathematics Professor AG Bowers is obsessed with solving the fabled 250-year-old Goldbach Conjecture. When a series of mystery letters arrive hinting at a solution, Bowers believes his lifelong dream may at last be within reach.

World Premiere

CARTA A JULIA

Dir. David González Rúdiez Spain 2010 7 mins (adv 12A) Digital
José Ramón Ruiz, Merche Prada

She writes a letter to Julia, describing their life now that they are retired and living in the country. They are free to enjoy their pursuits, but something is troubling her – Paco has changed after an encounter in the countryside, and she doesn't know what will happen next.

CLICK

Dir. William Prince GB 2010 15 mins (adv 12A) Digital
Lucy Hird, Samuel Peter Holland, Daniel Leach, Francesca Parker, Jamie Spencer

William Prince debuted at BIFF in 2008 with *Blackout*, a splendid genre piece set on the North York Moors. With *CLICK* he creates a tense little film set around a disused mill in Keighley. As five young people amuse themselves they venture into the mill and find a room with a light switch. But when the lights go out ... A simple story, told with great atmosphere and well performed by all. Clearly Prince is a talent to watch out for.

European Premiere

CONDEMNED

Dir. Oren Shai USA 2009 14 mins (adv 15) Digital
Margaret Anne Florence, Aprella, Ashlie Atkinson

Desperate and knowing her days are numbered, Female Convict #1031 fights to stay alive in her concrete prison cell. When new inmate Laura is brought in to be her cellmate, #1031 doesn't know whether Laura could be her friend or possibly bring about her downfall.

UK Premiere

CRITICAL EYE

Dir. Dan Nathan GB 2010 12 mins (adv 15) Digital
Hugh Bonneville, Anna Chancellor, Cyril Nri

Miserable film critic, Brian Tanner, is famous for his vicious film reviews. Over the years he's grown to hate pretty much everything he sees – including his wife. During a bitter row, she ends up hurling a glass at him and changing his view on life forever.

World Premiere

FAWN

Dir. Ronald J. Wright GB 2010 7 mins (adv 12A) Digital
Joe Maw, Jack Topliss

On the Yorkshire Moors, a young murder victim whose body has never been found looks back on the last moments of his life and wonders why his mother has never come to bring him home.

European Premiere

THE FILMMAKER

Dir. Marcello Fabrizi Australia 2010 17 mins (adv 15) Digital
Marcello Fabrizi, Jessica Macaulay, Michael Lewis

Mark has been making short films for 25 years and is still struggling to be taken seriously as a filmmaker and by the love of his life, Jess. *The Filmmaker* follows Mark's laughable exploits in romance and moviemaking, from his innocent youth with a Super 8 camera to his accidental forays into artistic adult content.

FLUORESCENT GRAY

Dir. Leo Age USA 2009 8 mins (adv 15) Digital
Virginia Hamilton, Sky Soleil

Beautifully coloured, simple and realistic in its approach, Vivvy and Thomas dissect and discuss the minutiae of their insomnia rather than discuss the problems within their marriage. Something bad is happening in the house of marriage. They promised not to know.

40 YEARS

Dir. Russell Appleford GB 2010 11 mins (adv 12A) Digital
Michael Sheldon, Dominic Creasey, Connor Catchpole

As a child, David witnesses the death of his younger brother. Forty years on, his days are still haunted by the memories that turn everyday moments into living nightmares. Today is the day that David intends to seek revenge by reawakening his brother's killer.

World Premiere

FREQUENCY

Dir. Gurch Singh GB 2010 19 mins (adv 15) Digital
Francesca Fowler, Kitty Isaksen

Alyssa is released from prison/rehab following her addiction to the audio analogue drug, Frequency. Struggling to assimilate back into a noisy, confusing world and reconnect emotionally with her seven-year old daughter, Jamie, she finds herself inexorably drawn back to the twisted subculture that is The Frequency.

THE GOLDEN BOY

Dir. Craig Pickles GB 2010 15 mins (adv 12A) Digital
Philip Jackson, Michael Jibson

It's midnight, and two men make their way through the streets of London, following the route blazed by the Great Fire of 1666. History, secrets and death abound, but the *Golden Boy* weaves past and present into a dark but hopeful narrative of fate, friendship and coincidence.

World Premiere

HEIM

Dir. Huseyin Tabak Austria 2010 24 mins (adv 12A) Digital
Leonhard Berger

The places we live in are the mirrors of our souls. A threatened 13-year-old boy runs away from the world outside and finds shelter in a broken old house. As he changes his physical environment, we bear witness to his journey through adolescence into becoming a young man.

UK Premiere

IMAGO WINGS

Dir. Jaime Fidalgo Spain 2010 11 mins (adv 12A) 35mm/Digital
Ryan Jones

As a young boy and still as a man, Jonas dreams of flying one day, which leads him on a surreal voyage of memory, madness and discovery.

JUST BEFORE DAWN

Dir. Loren Slater GB 2010 11 mins (adv 15) Digital
Vicky McClure, Natalie Press, Glenn Doherty, Sam Hazeldine

Two female friends are on a mission to rediscover the heady days of their youth. At a late-night isolated party in the countryside one of them discovers this might be more difficult than she imagined.

UK Premiere

KIYUMI'S POETRY AND SAYURU'S EMBROIDERY

Dir. Satoru Sugita Japan 2006 30 mins (adv 12A) Digital
Momoko Maruyama, Ryoka Shinada

While Kiyumi writes poetry, her friend, Sayuru, embroiders. Every day after school, before they undertake their crafts, they remove their bicycle seats as the bike seats of the pretty girls in school get stolen. The two are inseparable until, one day, Sayuru's bicycle seat gets stolen instead of the beautiful Kiyumi's...

LASTRAIN

Dirs. Tony Lopez, David Sanz Spain 2010 20 mins (adv 12A)
Subtitles 35mm/Digital
Flora Martinez, Raul Alvarez

He arrives at a club, confused and dishevelled when he sees Irene. While he watches her, impossible feelings grow, and he will do anything to get her attention. He will predict a series of events that will gradually become true, intriguing Irene more and more with every word...

LOOKING FOR YOU

Dir. Cary Rajinder Sawhney GB 2010 12 mins (adv 12A) Digital
Siddiqua Akhtar, Preeti Saul, Gordon Warnecke

A British Asian girl announces to a middle-aged man that she is his wife from their last life in 1940s India. They were re-born out of synch. She is sectioned in a mental health hospital but he gradually starts to believe in her strange story, which turns his mundane life upside down and leads them towards a dramatic finale.

LOS 4 McNIFIKOS

Dir. Tucker Davila Wood Spain 6 mins (adv 12A) Digital
Alvaro Baranano, David Abada Canal, Jokin Garcia

Erandio, a small enclave on the northern outskirts of Bilbao, awakens. Thirty years ago, three young kids thrived on its harsh streets by advancing New York City's popular B-Boy movement of the late '70s: Jon, Pedro and Xabier, or as they liked to be called, the 4 McNifikos.

MAM

Dir. Hugo Speer GB 2010 14 mins (adv 12A) Digital
Ronan Carter, Josie Lawrence, Paul Barber

When Mam won't get out of bed, 12-year-old Danny must fend for his brothers and sisters – whilst trying to protect a secret that threatens to break up the family forever.

World Premiere

MIKE THE MIDWIFE

Dir. Jonas Grimmas GB 2010 3 mins (adv 15) Digital
TC Jefferson

He's not what you would expect. Mike has made a career move. He used to be an ambulance driver until he spotted 'a nice little opening' and applied for re-training as a midwife. A traditional, unreconstructed bloke, he is now trying to make sense of a world that is run by and for women.

MY LAD

Dir. Sami Khan GB 2010 13 mins (adv 12A) Digital
Stewart Scudamore, Ace Bhatti, Tariq Jordan

Abdul has been hiding out in his launderette for days, unable to deal with the world outside. Despite pleas from his brother to face his demons, Abdul is determined to run from the one thing he must accept. But with reminders around every corner, the time is approaching...

World Premiere

PIPE DREAMS

Dir. Ben Green USA 2010 22 mins (adv 15) Digital
Tom Patrick Stephens, Christopher V. Edwards, Deborah Harry

Alex is a 35-year-old man with a high functioning mental impairment. He lives and works at a smoking pipe manufacturing plant where he can stay stuck and safe within his routine, but when his boss hires Iris, a young undocumented worker from Ecuador, she and Alex forge a connection that draws Alex out of himself and into her harsh reality.

THE PIZZA MIRACLE

Dir. Tony Grisoni GB 2010 23 mins (adv 15) 35mm
Matt Berry, Stanley Townsend

A paesano digs for eels on the mud flats. The Madonna appears and forbids him to kill any more. Daniel heard the story of the eels from his father, Gianni, the Pizza King, who has just passed away, and Daniel has come to pay his last respects.

European Premiere

QUARTERS

Dir. Drew Mylrea US 2010 18 mins (adv 15) Digital
Grant Harrison, Sean Jones, Danielle Druz

When Evan realises that he may lose his best friend Chris to a girl, he devises a plot in order to save Chris from his doomed future and regain their life-long friendship. However, things don't necessarily go as planned, and Evan realises that his relationship with Chris isn't what he thought it was...

UK Premiere

THE SECRET FRIEND

Dir. Flavio Alves Brazil/USA 2010 15 mins (adv U) 35mm/Digital
Viola Harris, Siobhan Fallon

A reclusive, elderly widow, Anna Marshall, lives in quiet desperation following her husband's death, until she begins receiving daily 'phone calls from a silent stranger. At first, Anna finds the calls intrusive, but as the calls continue unabated, Anna finds herself waiting for her 'phone to ring with growing anticipation.

SELF HELP

Dir. James Page GB 2010 17 mins (adv 15) Digital
James Page, Chloe Mander, Peter Glover

A lonely oddball, crippled by insecurity, attends a seminar given by his idol, brash motivational speaker John Power, in the hopes of changing his isolated life. *Self Help* is a comedy drama about learning to be yourself. And fake moustaches.

SILENT THINGS

Dir. Rob Brown GB 2010 12 mins (adv 12A) Digital
Andrew Scott, Antonia Campbell-Hughes, Georgia Groome

An autistic man and woman undergo an extraordinary test of character and friendship when an impulsive teenage girl appears and comes between them.

UK Premiere

SWING

Dir. Yen-Ting Kuo Taiwan 2010 4 mins (adv U) Digital

While enjoying a swing on the roof of the hospital, an elderly patient is reminded of the value of his life, both to himself and those whom he loves.

WE ARE WHAT WE DRINK

Dir. Marc Hardman GB 2010 6 mins (adv 12A) Digital
Kenneth Collard, Sarah Hoare

A man stands in line for his morning coffee blissfully unaware at how life-defining his encounter with the slack-jawed, gum chewing barista will actually be. Can we be defined by the small choices we make in life, like our coffee order? Or does our coffee order choose us?

WHEN LIFE GIVES YOU LEMONS

Dir. Lee Chambers Canada 2010 8 mins (adv U) Digital
Basil Hoffmann

Washed-up actor, Calvin Adams, enters into a lemonade stand street battle with the neighbourhood kids, teaching everyone a valuable lesson about offering the best product possible. For Calvin, that means using real lemons!

UK Premiere

WHITE HORSE

Dir. Michael Graham USA 2010 17 mins (adv 15) Digital
Jason Ritter, Anna Wilson

The world has been overrun by an unknown force in massive airships. To continue the human race mankind has rounded up civilians and placed them in fortified chateaus – the rest have been sent off to fight. In the middle, two childhood lovers desperately try to reunite before it is too late for them both.

WOOD OF VALUE

Dir. Bjorn Bratberg Norway 2010 16 mins (adv U) Digital
Documentary

An observational documentary following a tree's journey from the forests of Norway to the metropolis of London. The annual tradition of transporting a Christmas tree across the North Sea has been running for more than 60 years in appreciation of British aid during the Second World War. *Wood of Value* depicts the journey and the people who assist the tree on its way.



MAM



MIKE THE MIDWIFE



SELF HELP

AESTHETICA SHORT FILM COMPETITION

Sunday 20 March, 12 noon
Cubby Broccoli Cinema

The Aesthetica Short Film Competition was launched by Aesthetica, the leading UK arts and culture publication, in a move to further support and champion short film. The inaugural 2010 competition received just fewer than 1,000 entries across a range of genres from more than 30 countries worldwide. This programme showcases the 13 selected finalists.

Spanning a fantastic variety of styles and stories, it is a true celebration of international short film and creative talent.

Aesthetica



UNEARTHING THE PEN



THE SHADOW EFFECT

Winner of the Aesthetica Short Film Competition

UNEARTHING THE PEN

Dir. Carol Salter GB 2009 12 mins (adv PG)

Documentary

Forty years ago, tribal elders buried a pen, placing a curse on the written word. Beautifully photographed, *Unearthing the Pen* poignantly tells the story of a young Ugandan boy's desperate desire for an education in the face of seemingly insurmountable odds.

Second place in the Aesthetica Short Film Competition

THE SHADOW EFFECT

Dirs. Jared & Justin Varava USA 2006 20 mins (adv PG)

Scoot McNairy, Emily Kosloski, Ryan McPartlin, Terrence Beasor, Matt Czornobil, Alexander Folk

An enlightening - and competitively priced!!! - journey of self-discovery.

EXHALE

Dir. Remi Weekes GB 2009 13 mins (adv 12A)

Charles Mnene, Malachi Kirby

Joel, at 17, has been diagnosed as HIV positive. He decides, very prematurely, that he'd rather face this "embarrassing" disease alone than with anyone else... with unexpected consequences.

THE LAUNDROMAT

Dir. Timothy Melville Australia 2009 6 mins 30 secs (adv PG)

Eliza Taylor, Tim Ross

Do women really want a family man - or a man with a gun? Brian finds out when he discovers a gun in his dirty laundry basket. The seductive girl in the Laundromat certainly seems to find him attractive...

UN CERTAIN DIMANCHE (That Sunday)

Dir. Tatiana Margaux Bonhomme France 2009

13 mins 20 secs (adv 12A)

Pauline Etienne, Helene Zimmer

Two young girls, just out of adolescence, take off in a car one Sunday afternoon without their parents' knowledge. Experiencing this moment of rebellion together allows them their first taste of freedom. Landing on a deserted beach, the intimacy of the scenery brings up unexpected and disturbing feelings between them and changes the meaning of what could have been just an innocent runaway.

MISSED

Dir. Guy Ducker GB 2007 4 mins 41 secs (adv PG)

Jalaal Hartley, Sarah-Jane Potts

Will is shocked when he's told that his colleague Emma has died whilst on holiday. The next day he's even more surprised when he sees her walking past the window of the café in which he's sitting... It gradually becomes clear that Will has feelings for Emma that he'd never got round to expressing. But is he too late?

MOTHER

Dir. Shaun Hughes GB 2009 14 mins 45 secs (adv 15)

Caroline Smith, Lindsay Cromar, Sarah Birtles

In a remote farmhouse in 1970s Scotland a woman takes her own life, leaving her husband and 12-year-old daughter alone and isolated. As the seasons pass the father's grief becomes more intense. His daughter tries to relieve his suffering and on the first anniversary of the death, and in the wake of their loss, we witness how fully the daughter has fallen into her mother's role.

FOTO

Dir. Thomas Canning GB 2008 12 mins 9 secs (adv 12A) 16mm

Graham Bowe, Jamie Treacher, Stuart Robinson

Adam finds a mysterious roll of film. The pictures on it show him committing terrible acts. Are they fakes or evidence? As he searches for answers, he becomes unsure of the truth.

KÄRLEKS BARN (Love Child)

Dir. Daniel Wirtberg Sweden 2009 6 mins 30 secs (adv PG)

Tindra Nordgren, Magnus Krepper, Cecilie Nerfont Thorgersen

A young girl enjoys the perfect life of being the only child until one day a new family member arrives.

HER MOTHER'S DAUGHTERS

Dir. Oonagh Kearney Ireland 2010 6 mins (adv 12A)

Joanna Banks, Jessica Kennedy, Megan Kennedy, Deirdre Murphy, Emma O'Kane.

An older woman sits before a window in an empty house. Her daughters have flown the nest. As she waits for them to call, their memory is brought back to life.

HAZED

Dir. Matt Hammill Canada 2009 2 mins 5 secs (adv PG)

Animation

A naïve, smoke-spewing factory discovers the toxic side effects of its own existence. Can the factory conquer its guilt in time to save the world?

I WANT TO SPEND

THE REST OF MY LIFE WITH YOU

Dir. Manuela Moreno Spain 2010 2 mins 30 secs (adv PG)

Manuela Burló, Abel López, José Ramón Ruiz

I Want to Spend the Rest of My Life with You is a colourful Spanish film about spontaneity and the decisions you take in a moment that can change your life.

LOSERS: FLUSH

Dir. Tom Werber GB 2010 4 mins (adv 12A)

Animation with artwork by Dan Hillier

In a surreal Steam punk re-imagining of Victorian London, a domestic argument takes on epic proportions as a couple sprout tentacles and grow to gargantuan size.

NEW EUROPEAN SHORTS

Saturday 19, Wednesday 23 & Saturday 26 March,
Pictureville Cinema/Cubby Broccoli Cinema
Total running time approx 80 mins (adv 15)

Spanning animation, drama, documentary and the avant-garde (including a brace of marvels from Austria's young master Johann Lurf), these inventive and distinctive works – several of which have never been shown before in this country – illustrate the great diversity and vibrancy of the format in all corners of the EU... and beyond. **Neil Young**



THE QUICK BROWN FOX...

I WAS CRYING OUT AT LIFE. OR FOR IT

Dir. Vergine Keaton France 2009 10 mins (adv U)

INTERNATIONAL PREMIERE

PERMILLE (Promill)

Dir. Marteinn Thorsson Iceland 2010 14 mins (adv 12A)

A HISTORY OF MUTUAL RESPECT

Dirs. Gabriel Abrantes, Daniel Schmidt Portugal 2010
23 mins (15 adv) Subtitles

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Dir. Johann Lurf Austria 2009 3 mins (adv PG)

UK PREMIERE

ENDEAVOUR

Dir. Johann Lurf Austria 2010 16 mins (adv U)

UK PREMIERE

THE END OF THE WORLD

(Kres swiata)

Dir. Mateusz Skalski Poland 2010 10 mins (adv U) Subtitles

THE SHINE SHORT FILM AWARD 2011

*Treading the borders
yet pushing the boundaries*

Saturday 19 & Sunday 27 March
Cubby Broccoli Cinema
Also playing on Sunday 27 March at
Otley Courthouse Arts Centre

Inaugurated in 1998, Shine is the short film platform in the Bradford International Film Festival. This forum showcases the six films short-listed for the Shine Award – our competition for best international film. Works featured in competition are selected from hundreds of entries submitted to the festival each year. The focus of the Shine Award is to honour the best short by an emerging director, and to support innovation and originality. The Shine Jury will select the winning film from the short list during the opening weekend of BIFF 2011. The award will be presented on Sunday 27 March in Cubby Broccoli Cinema.



2010 Hans Montelious, Sweden, *The Man with all the Marbles*
2009 Dana Neuberger, Israel, *Grown Up*
2008 Harry Wootliff, Great Britain, *Trip*
2007 Jon Garaño, Spain, *Miramar Street*
2006 Igor Pejic, France, *L'Armée du Bonheur (Army of Happiness)*
2006 Avie Luthra, Great Britain, *Lucky*
2005 No award given
2004 Benjamin Diez, Germany, *Druckbolzen (Pressure Bolt)*
2003 Anna Ehnsjö, Sweden, *The Rift*
2002 Brian Percival, Great Britain, *About a Girl*
2001 Emmanuel Jaspers, Belgium, *Le Dernière Rêve*
2000 Guillaume Lecoquierre, France, *Pixie*
1999 Jonathan Hacker, Great Britain, *The Short Walk*
1998 Jophi Ries, Germany, *Marco at Work*

UK Premiere

A GENTLE PUSH

(Een Kleine Duw)

Dir. Philippe Verkinderen Belg 2010 15 mins (adv 12) Subtitles Digital
Frans Van der Aa, Günther Lesage, Stijn Van Opstal, Victor Opbrouck

A calamity of events collide in one afternoon for little Robbie: the last day of school, Belgium's World Cup qualifying match, and a whale beached on the town's shore. As all three head towards a climax, an unexpected twist changes his world forever.

A GOOD LIFE

Dir. Rowan Athale GB 2009 23 mins (adv 15) Digital

Tom Harper, Daisy Haggard, Geoff McGivern

He had everything going for him...until it all got blown away. A beautiful, raw, ironic story of love, life, death and disappointment, and how we sometimes have to find happiness in the smallest of things.

THE LONG LONELY WALK

Dir. Leon Chambers GB 2010 12 mins (adv 15) 35mm

Jeremy Sheffield, Sylvia Syms, Tessa Peake-Jones, Christian Lees

Moving, epic, exciting. *The Long Lonely Walk* is breathtaking with its depiction of life's events, from the minute to the major, as we each make the brave decision to take that walk towards the unknown.

European Premiere

NOWHERE ELSEWHERE

(Au milieu de nulle part ailleurs)

Dir. Annick Blanc Canada 2010 15 mins (adv 12) Subtitles Digital
Bénédicte Décary, Martin Dubreuil

Too nervous to visit her sick mother, Jade forces her family to stop and spend the night in a deserted motel. Trapped in the antiquated corridors, she is swept away by her imagination. Beautiful and eerie, this drama is inspired by the short story *La Vierge de Duplessis* from the book *Le rire des poissons*.

UK Premiere

PAPERMAN

Dir. Richard Kelly Ireland 2010 6 mins (adv U) Digital
Animation

A lovely, moving animation where everything is made of paper and our hero, Paperman, searches for true love amongst the debris of his world.

World Premiere

VICTIMS OF GRAVITY

Dir. Vlady Oszkiel USA 2010 3 mins (adv 12) Digital

Rosa SanMarchi, Luke Couzens

In a frozen moment between life and death, time stands still. In it, a downed motorcyclist, trapped by his bike and about to die, experiences a spiritual epiphany. His partner desperately reaches out for help but is forced to make the ultimate decision – die with or live without him.

SHINE JURY 2011

NICK AHAD

Nick Ahad has been the *Yorkshire Post's* arts correspondent and chief theatre critic since 2004. He enjoys a parallel career as a playwright and screenwriter, training with the West Yorkshire Playhouse and under the wing of acclaimed American screenwriter Donald Freed. In 2009 Nick made his first short film, *Where You From?* The project, commissioned by Bradford City of Film, went on to be screened at the 16th annual Bradford International Film Festival in 2010.

SUSAN EVERETT

Susan Everett worked as an illustrator before completing a scriptwriting MA at the Northern Film School in Leeds. In 1993 she won the Carl Foreman Screenwriting Award, in association with BAFTA. She spent 18 months at California State University, Long Beach, where she wrote scripts and directed her first short. While in L.A. she gained experience in the script department at Jersey Films. She has directed four short films, including *Mother, Mine* (BIFF 2009), which won 16 international awards.

SHAMIR MASRI

Shamir Masri has worked for the BBC in Yorkshire for nearly a decade. He has produced web content for BBC websites, for over three years produced and presented BBC Radio Sheffield's new music programme and since 2009 has worked for *BBC Look North* in a variety of roles, both behind and in front of the camera. Shamir has also worked on feature and short films. His interest in cinema spans genres, and forms, as he was involved with early experimentation in London's clubs using film to complement live music.

PAUL NAVARRO (Chair)

Paul Navarro is a part-time lecturer in film at the University of Huddersfield. Previously he was a Film and Video Examiner with the British Board of Film Classification in London and was involved in the classification of many "banned" and contentious works that were resubmitted in the light of the new guidelines that came into play in 2000. These included *Straw Dogs*, *Baise Moi* and many of the so-called 1980s video nasties. As an Examiner he was called upon to defend BBFC decisions in public debates and wrote many of the case studies on noteworthy films on the Board's student website.

ROBERT NEVITT

Robert Nevitt is a filmmaker and the festival director for Celluloid Screams: Sheffield Horror Film Festival. His voracious appetite for horror has informed much of his career so far, including writing and directing a series of short horror films that have been screened at film festivals around the world. His most recent film, *Mortified*, won an audience award at the prestigious FanTasia Film Festival and has been sold to several major television networks in Europe. He is currently writing his next film and planning the third edition of Celluloid Screams taking place in October 2011.

KATHRYN PENNY

Kathryn Penny has a background in commercial film production and has overseen the creation of numerous commercials and music promos. She has also produced four short films in association with Screen Yorkshire. Two of these films, *On the Job* and *Moth to a Flame* (BIFF 2008), were screened in Cannes in 2007. Her most recent film *Very Heaven* featured in BIFF 2010. In 2010 she was appointed to oversee Screen Yorkshire's Rural Cinema Pilot Scheme. Kathryn is Film Manager at the National Media Museum.



THE LONG LONELY WALK



NOWHERE ELSEWHERE



A GENTLE PUSH



VICTIMS OF GRAVITY



TV Heaven

TV Heaven is a collection of more than 1,000 classic television programmes from the last 60 years of British broadcasting, all of which can be viewed free of charge on our custom-built viewing gallery.

During the 17th annual Bradford International Film Festival, TV Heaven will be celebrating the television work of Festival guest of honour, Claire Bloom, and screening some of the great television adaptations of literary classics.

All titles showing during BIFF 2011 will screen in the TV Heaven Viewing Room on Level 3 of the Museum. Please collect your free tickets from the Museum Box Office.

Kate Dunn



INTIMATE CONTACT

INTIMATE CONTACT

Monday 21 & Friday 25 March, both at 1pm

Dir. Waris Hussein GB 1987 240 mins with interval (no cert)
 Claire Bloom, Daniel Massey, David Phelan, Sylvia Syms,
 Mark Kingston, Maggie Steed, Abigail Cruttenden

One of the first television dramas to deal with AIDS, Central Television's *Intimate Contact* avoids the lurid voyeurism of some attempts to deal sensitively with the subject and focuses more on the sadness and isolation experienced by the family. Daniel Massey won a BAFTA for his portrayal of a successful businessman who contracts the virus via unprotected sex, and Claire Bloom earned a nomination for the role of his harried wife. This is a screening of all four parts of this acclaimed drama and will include a 20-minute interval.

ANNA KARENINA

Sunday 20, 2pm & Sunday 27 March, 3pm

Dir. Rudolph Cartier GB 1961 110 mins b/w (no cert)
 Claire Bloom, Sean Connery, Albert Lievin, Jack Watling, Valerie Taylor

This 1961 BBC adaptation of Tolstoy's novel stars Claire Bloom as Anna, a young married woman who meets and falls in love with dashing count Alexis Vronsky (played by a young, pre-Bond Sean Connery) in 1870s Russia. Produced by the great Rudolph Cartier, this adaptation has quality stamped all over it and its re-discovery in the BBC archives in 2009 caused great excitement.

OMNIBUS: WHISTLE AND I'LL COME TO YOU

Saturday 19, 2pm & Thursday 24 March, 4pm

Dir. Jonathan Miller GB 1968 45 mins b/w (no cert)
 Michael Hordern, Ambrose Coghill, George Woodbridge,
 Nora Gordon, Freda Dowie

On a winter holiday in Norfolk, an eccentric professor finds a bone whistle in a graveyard. Back in his hotel room, he raises the whistle to his lips, heedless of the terror it may summon... Jonathan Miller's seminal *Whistle and I'll Come to You* was the first - and arguably the best - of the BBC's M.R. James television adaptations.

DR. FISCHER OF GENEVA

Saturday 19, 3pm & Thursday 24 March, 2pm

Dir. Michael Lindsay-Hogg GB 1984 100 mins (no cert)
 James Mason, Alan Bates, Greta Scacchi, Cyril Cusack, Hugh Burden,
 Barry Humphries, David de Keyser, Clarissa Kaye-Mason

Dr. Fischer (Mason) is a cynical tycoon whose favourite pastime is exposing human greed. Determined to prove that even the most righteous person can be bought, Fischer plans a party with an explosive twist. This adaptation of Graham Greene's darkly satirical novel features James Mason's last ever performance before his sudden death in 1984.

BRIDESHEAD REVISITED (EPISODE 4)

Friday 18, 4pm & Wednesday 23 March, 2pm

Dir. Charles Sturridge GB 1981 50 mins (no cert)
 Anthony Andrews, Jeremy Irons, Claire Bloom,
 Diana Quick, John Gielgud

A sumptuous adaptation of Evelyn Waugh's book about the very rich whose troubles are all self-made. Granada's production, which was filmed at Castle Howard in North Yorkshire, the series took over two and half years and £4 million pounds to make, and won seven BAFTAs.

A PASSAGE TO INDIA

Friday 18, 2pm & Wednesday 23 March, 3pm

Dir. Waris Hussein GB 1965 110 mins b/w (no cert)
 Sybil Thorndike, Virginia McKenna, Cyril Cusack, Zia Mohyeddin,
 Michael Bates, Allan Cuthbertson, Saeed Jaffrey, Ronald Hines

Virginia McKenna plays Miss Quested, the young English woman who accuses an Indian doctor of rape, in this adaptation of EM Forster's novel. With a stunning performance from Dame Sybil Thorndike as Mrs. Moore, this BBC film, originally broadcast in 1965, has been barely seen since.

* Please note that there is a brief period of sound distortion at the start of this programme.

ALICE IN WONDERLAND

Sunday 20, 4pm & Saturday 26 March, 4pm

Dir. Jonathan Miller GB 1966 80 mins b/w (no cert)
 Anne-Marie Mallik, Alan Bennett, Wilfrid Brambell,
 Peter Cook, John Gielgud, Malcolm Muggeridge, John Bird,
 Leo McKern, Michael Redgrave, Peter Sellers, Finlay Currie

Jonathan Miller's exquisite version of the Lewis Carroll classic interprets the topsy-turvy world of Wonderland as a dreamy adult fantasy. The musical score by Ravi Shankar, the Indian sitar player made famous in the west by The Beatles, lends this BBC production a very 1960s psychedelic atmosphere.

NINETEEN EIGHTY-FOUR

Tuesday 22, 3pm & Saturday 26 March, 2pm

Dir. Rudolph Cartier GB 1954 120 mins b/w (no cert)
 Peter Cushing, André Morell, Yvonne Mitchell, Donald Pleasence,
 Arnold Diamond, Campbell Gray, Hilda Fenemore, Pamela Grant

This is without a doubt one of the best remembered - and highly controversial - dramas from the early days of television. *Quatermass* creator Nigel Kneale scripted this version of the Dystopian George Orwell novel set in a totalitarian state. The excellent cast included Peter Cushing and Yvonne Mitchell as Winston and Julia. Scenes of torture involving rats and the hapless hero so horrified watching viewers that there were calls for the repeat of this live BBC play to be banned. The furore reached the House of Commons where questions were asked about the play's suitability for a mass audience.



BRIDESHEAD REVISITED



ALICE IN WONDERLAND



NINETEEN EIGHTY-FOUR

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Tony Earnshaw, Mark Goodall, Ben Haller, Alissa Juvan, Bill Lawrence, Abbe Robinson, Tom Vincent and Neil Young.

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13 Assassins	19	Goya - Or the Hard Way	51	Paperman	64
40 Years	59	to Enlightenment	51	Passage to India, A	67
48 Hour Film Challenge	39	Great Muppet Caper, The	34	Permillé	63
9 Lives	15	Great Race, The	52	Petrified	29
Activity Group Therapy	26	Greenwashers	9	Pipe Dreams	60
Adventures of Baron Munchausen, The	44	Guilty Pleasures	19	Pitch Factor, The	32
Aesthetica Short Film Competition	62	Harold's Going Stiff	30	Pizza Miracle, The	60
Alice in Wonderland	67	Haunting, The	49, 53	Point Blank	17
Amos Vogel	26	Heim	59	Putty Hill	24
An American Journey	25	Helen of Four Gates		Q&A: Blooded cast & crew	4
Anders Petersen &		+ piano accompaniment	56	Q&A: Gaylen Ross	12
JH Engström in Conversation	57	History of Mutual Respect, A	63	Q&A: Ingrid Veninger & Hallie Switzer	14
Anna Karenina	66	Hobo with a Shotgun	22	Q&A: Joe Dunton	51
As If I'm Not There	4	Hollywood on the Tiber	41	Q&A: Julie Moggan	10
Ashes	58	Honey	10	Q&A: Marcin Wrona	6
Bad Night for the Blues	58	How I Ended This Summer	10	Q&A: Polly Nash, Andy Worthington,	
Bedlamites, The	29	How the West Was Won	52	Moazzam Begg, Omar Deghayes	16
Blood of the Beasts	27	I Spy	29	Q&A: Stanley Long + Circlorama	54
Blooded	4	I Was Crying Out at Life. Or For It	63	Q&A: Timothy Spall,	
Bodegon	58	Il Strategio del Ragno	28	Honor Blackman, Yoav Factor	18
Boris Ryzhy	5	Imaginarium of Doctor Parnassus, The	45	Q&A: Werner Herzog (via satellite)	6
Bowl, The	28	Imago Wings	59	Quarters	60
Brazil	43	In the Shadows	11	Quattro Volte, Le	17
Brideshead Revisited	67	Innocent Crimes	30	Quick Brown Fox	
Bridge on the River Kwai, The	55	Intimate Contact	66	Jumps over the Lazy Dog, The	63
Brothers Grimm, The	45	Islands in the Stream	50	Rebels Without a Clue	31
Calculus of Love, The	58	Jabberwocky	43	Recreation	27
Carta a Julia	58	Just Before Dawn	59	Red Machine, The	17
Cave of Forgotten Dreams	6	Kick Off	11	Reuniting the Rubins	18
Christening, The	6	Killing Kasztner:		Richard III	49
Cinema Komunisto	40	The Jew Who Dealt with Nazis	12	Roadman	22
Cineramacana	53	Kiyumi's Poetry		Sailor	18
Click	58	and Sayuru's Embroidery	60	Screenwalk: Claire Bloom	48
Cold Weather	24	Labyrinth	34	Screenwalk: Jim Loach	16
Condemned	59	L'art et la Manière	57	Screenwalk: Terry Gilliam	43
Congo in Four Acts	6	Last Days of Edgar Harding, The	31	Screenwalk: Thomas Arslan	11, 46
Cricket	30	Last Report on Anna, The	12	Secret Friend, The	60
Critical Eye	59	Lastrain	60	Seesaw	18
Curling	7	Lawrence of Arabia	55	Self Help	60
Dance Craze	51	Limelight	49	Seminar: Trouble-Shooting	32
Dance to the Spirits	7	Lion in Winter, The	54	Seminar: Using Film in Education	33
Dark Crystal, The	34, 54	Littlerock	25	Shine Jury 2011	65
Deforce	8	Living in a Reversed World	27, 40	Silent Things	61
Dersu Uzala	51	Long Lonely Walk, The	64	Stake Land	23
Disfarmer: A Portrait of America	25	Look Back in Anger	50	Stay	29
Doctor Zhivago	55	Looking for You	60	Suspiria	53
Doll's House, A	50	Los 4 McNifikos	60	Swing	61
Dr Jekyll and Mr Hyde + live musical accompaniment	57	Lost in La Mancha	41	Tideland	45
Dr. Fischer of Geneva	66	Mam	60	Time Bandits	43
Elsewhere	8	Marine Story, A	13	Traces of a Diary	19
End of the World, The	63	Matching Jack	13	Turn the Music Down	47
Endeavour	63	Meek's Cutoff	13	Twelve Monkeys	44
Essential Killing	9	Meshes of the Afternoon	27	Two in the Wave	41
Fanny, Annie & Danny	9	Messenger, The	3	Vacation	47
Fawn	59	Mike the Midwife	60	Vespa	20
Fear and Loathing in Las Vegas	44	Misconnect	29	Victims of Gravity	64
Film as a Subversive Art:		Modra	14	Viva Riva!	20
Amos Vogel and Cinema 16	40	Mother's Day	23	Wake Wood	23
Filmmaker, The	59	Mount Bayo	14	We are What we Drink	61
Fine Day, A	47	Muppet Treasure Island	34	When Life Gives You Lemons	61
Fireworks	26	My Flesh My Blood + Magnet Man	14	When We Leave	21
Fisher King, The	44	My Lad	60	Whistle, and I'll Come to You	66
Flesh	28	New European Shorts	63	White Horse	61
Fluorescent Gray	59	Night for Dying Tigers, A	15	Wonderful Summer	21
Foreign Parts	24	Nineteen Eighty-Four	67	Wood of Value	61
Frequency	59	Nowhere Elsewhere	64	Workshop: An Introduction	
From Far Away	47	NT Live: Frankenstein	56	to Directing: Creating Performance	33
Gentle Push, A	64	Operation Crossbow	52	Workshop: Directing Your First Feature	32
Golden Boy, The	59	Oranges and Sunshine	16	World According to Ion B, The	5
Good Life, A	64	Outside the Law:		You Will Meet a Tall Dark Stranger	2
		Stories from Guantanamo	16		

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