

# Keswick Film Autumn 2013



**Keswick Film**  
at the  
**Alhambra**  
St John's Street  
Keswick





[www.keswickfilmclub.org](http://www.keswickfilmclub.org)



Keswick Film Club began life in 1998 with the intention of bringing the best of World Cinema to Keswick. Since then it has won many awards from the British Federation of Film Societies including Best Programme four times, and Best Website. In 2006 we were Film Society of the Year. Audiences are made up of the Club's 250+ members, and our very welcome visitors.

#### **LOCATION**

The Alhambra Cinema, St. John's Street, Keswick, North Lake District. Leave the Market Square at the south end (The Inn Hotel) and keep going uphill for 200 metres.

#### **TIME**

KFC has two 'seasons', each with its own brochure, available in and around Keswick (e.g. T.I.C., Library, Booths) or posted to members. Most films are screened on Sundays at 5pm, but check in this brochure. September to December - the 'Autumn Season'. January to April - the 'Spring Season'.

**Email us** at [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org)

Follow us on **Facebook** at [www.facebook.com/keswickfilmclub](http://www.facebook.com/keswickfilmclub)

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## **Autumn Programme 2013**

### **The Alhambra Cinema, Keswick**

#### **TICKETS**

You do not need to be a member to see the films, but it will save you money if you attend more than 7 films, including all Film Festival films, over the course of the two seasons in the year.

*Tickets:* £4.50 for non members; £3.50 for members; £2.50 for students, under 16s and benefit claimants.

*Membership:* £7 per year. Reduction of £1 on all Club and Film Festival screenings, £1 off Alhambra's own screenings on Wednesday (or Sunday in the summer).

**Join** at The Alhambra Cinema or the Chair's flat - top flat, 36 Station Street, Keswick, or at any club screening. Membership form available from our website.

*Season Pass:* £35 (Autumn season 2013)

Membership also entitles attendance of Caldbeck Area Film Society at members' rates and vice versa.

**Non-members are very welcome.**

#### **COMMITTEE**

Chair: Vaughan Ames (017687 80969), [info@keswickfilmclub.org](mailto:info@keswickfilmclub.org)

Vice Chair: David Miller Secretary: Ian Payne

Treasurer: Astrid Perrett Membership Secretary: Elspeth Payne

Committee Members: Stephen Brown, Angela Jackson, Anita Leaker, Ann Martin (Festival Co-ordinator), Alan Naylor, Stephen Pye, Tom Rennie, Mike Rose-Troup, Lorraine Shipman, Simon Shipman.

*Keswick Film Club is a voluntarily-run, not-for-profit organisation  
Registered Charity No. 1083395*

Sunday 22nd September at 5pm

## **THERESE** (Thérèse Desqueyroux)

*Director: Claude Miller France 2012 (12A) 110 mins. French with English subtitles.*

We start our autumn season with a familiar theme for regular film goers in Keswick; a beautiful French period drama. Set among the pine forests of France, the photography is made to look like paintings by Vermeer, showing the story cast against a backdrop of autumn leaves or tranquil oceans. The peace is not as perfect as it seems, however.

Taken from the 1927 novel by François Mauriac, our story, set in 1926, starts with the young Thérèse discussing love with her friend Anne. She is brought down to earth by the realisation that she is likely to marry Anne's brother to seal the deal between him and her father; business, not love, is to be her fate. She accepts this, hoping that marriage will bring what she seeks; 'Marriage will save me from the disorder in my head'.

It is not until further events happen in Ann's life that Thérèse begins to have doubts. Like Anna Karenina and Madame Bovary before her, her loveless marriage and the dull provincial life begin to weigh her down - but what can she do about it?

Thérèse is the last film by director Claude Miller ('*The Little Thief*', '*A Secret*') - a long-time collaborator of François Truffaut. Miller died soon after completion of this film. He has taken the original novel of provincial passion and converted it into an atmospheric, closely observed drama, full of suspense and ominous intrigue.

The central character of Thérèse is taken by Audrey Tatou, who manages to combine her normal pixie-like energy ('*Amelie*') with a powerful stillness, resulting in a performance '*utterly mesmerising as her implacable inner demons push her into conflict with everything around her*' - Trevor Johnston, Radio Times. She is ably supported by Gilles Lellouche as Bernard, her husband, and Anaïs Demoustier as her friend Anne.



Sunday 29th September at 5pm

## WHITE ELEPHANT (Elefante Blanco)

Director: Pablo Trapero Argentina 2013 (15) 100 mins. Spanish with English subtitles.

Welcome to 'Villa Virgin', a shantytown in a Buenos Aires slum. The scene is an unfinished hospital—the 'white elephant' of the title. The background is corrupt politicians failing to get a housing project built, and drug cartels vying for control of the area - a (sadly) all-too familiar backdrop to the modern world.

Our heroes here, are two priests trying to keep the peace between the rival gangs whilst pushing the politicians to get the housing project completed. Meanwhile, the homeless live in the empty hospital; all that is needed for an explosion is for something to light the fuse...

The backdrop of poverty and homelessness bring to mind the recent battles of Hugo Chavez in Venezuela, whilst the church's 'peoples champion' is even closer to home with the selection of the Argentinean Pope. These big issues are obviously part of this film, but Pablo Trapero is more interested in the real-world problems faced by the people involved; while the politicians procrastinate and get rich, the people battle everyday starvation, homelessness and violence and the priests face their own personal problems.

South American cinema has grown and grown recently. Pablo Trapero is familiar to us - we have seen his *'Lions Den'* and *'Carancho'* in recent seasons. You may well recognize the actors too - Father Julian is played by Ricardo Darin (*'The Secret in their Eyes'*), Father Nicolas - Jeremie Renier (*'The Kid with a Bike'*) - whilst Martina Gusman who plays the community worker Luciana also appeared in Trapero's two recent films.

We should expect political intrigue, then, but most of all we should expect drama; *'This hard-hitting tale of Catholic priests working in the slums of Argentina thrills from start to finish'* - Phillip French, Observer.



Sunday 6th October at 5pm

## BROKEN

Director: Rufus Norris. UK 2012 (15) 91mins.



The first of this season's 'new UK Directors theme', takes us to a soapy London suburb where all is not as well as it looks on the surface. At the centre of the action is Skunk, an 11 year old diabetic, played to universal acclaim by newcomer Eloise Lawrence. Her father, Archie (Tim Roth) is the 'nice guy', doing his best to look after Skunk and her brother.

The 'bad guy' is Skunk's angry neighbour Mr Oswald (Rory Kinnear), who seems to bring darkness into her life. An everyday story of suburban life?

Rufus Norris started his directing career in the theatre (*'London Road'*), but this is his film debut. He has met with much critical acclaim, with nominations for 'Best British Newcomer' and 'European Discovery of the Year'; *'this is stirring stuff from a director who's well worth keeping an eye on'* - Adam Woodward, *Little White Lies*. In producing this good British indie drama, he is being compared to the likes of Andrea Arnold... will we agree? Either way, we can look forward to some great acting.



Sunday 13th October at 5pm

## **SLEEP TIGHT (Mientras Duermes)**

Director: Jaume Balagueró. Spain 2011 (15) 102 mins. In Spanish with English subtitles.



*'Superbly made and brilliantly acted, Sleep Tight is a terrific Spanish chiller that is well worth seeking out. Highly recommended'* - Matthew Turner, View London.

*'It's eminently watchable, more than a little chilling and a league and a half better than most of its kind'* - Derek Malcolm, Evening Standard.

It was reviews like these that convinced us that this Hitchcock-type suspense thriller should come to Keswick.

Director Jaume Balagueró has a thing about the apartment buildings in Barcelona; having directed two horror movies ( *'[Rec]'* and *'[Rec] 2'*) about the same block, he now uses the same subject in a more psychological thriller. This time, the embittered concierge César Marcos (played brilliantly by Luis Tosar, *'Even the Rain'*, *'Cell 211'*) has it in for the world; he sets out to make the tenants as unhappy as he can. Along the way, he comes across Clara whose very cheerfulness makes her his number one victim.

*'The deliciously dark script keeps you guessing throughout as you never really know what Cesar is up to and are constantly marveling at his continual close-shaves. To that end, Balaguero maintains a nail-bitingly tense atmosphere that keeps you constantly on the edge of your seat, though there's also a streak of jet-black humour running through the film that works well'* - Matthew Turner, View London



Sunday 20th October at 5pm

## IN THE FOG (V Tumane)

Director: Sergei Loznitsa Russia 2012 (12) 125 mins. In Russian with English subtitles

Belarus, 1942. The Germans have occupied the country and the locals are trying to survive as best they can. For some this means collaboration with the enemy, for others, the path to follow is to become partisans. Being caught out for either means death.

Here lies the thrust of the film - in the fog of ever changing alliances, who is the enemy, who the friend?

Photographed beautifully (also in the fog) by award winning Romanian cinematographer Oleg Mutu (see *'Beyond the Hills'* later this season), this film means *'he must now take his place as a leading figure in world cinema'* - Philip French, Observer.

*'In the Fog'* is Sergei Loznitsa's 2nd film to be nominated for the Cannes Palme D'Or, but the first, *'My Joy'* has not been released here yet. If we like this one, maybe we can get the first later...



Sunday 27th October at 5pm

## SELAM

Director: Levent Demirkale Turkey 2013 (PG) 108 mins. In Turkish with English subtitles

In Anatolia 25 years ago, twelve idealist teachers left their home country to take their teaching skills to countries with poor education. *'Selam'* tells the story of three of these people, Harun, Zehra and Adem. Harun goes to Senegal and Zehra to war-torn Afghanistan, whilst Adem finds himself in Bosnia Herzegovina, leaving his pregnant wife behind in Turkey.



When the director Levent Demirkale decided to make this film, he found himself facing some of the same problems they had faced 25 years before, especially in Afghanistan where the continuing war made it hard to even find actors or locations to shoot safely.

Sunday 3rd November at 5pm

**NIGHT OUT AT RHEGED WITH OPTIONAL FOOD**

## **BARAKA** (AT RHEGED)

Director: Ron Fricke. USA 1992 (PG) 97 mins.



For those who watched 'Samsara' at Rheged last year I do not need to tell you how beautiful and stirring it was. Our audience feedback score was 87%, one of the highest ratings of the year. How could we follow THAT this season? We decided that the best bet was to go back to Ron Fricke's earlier film, which has earned a 95% score from nearly 21000 viewers.

Fricke's technique is to use a 'non-narrative' documentary style, allowing his camera to make the point. Gliding meditatively over in slow motion, or speeding over using time-lapse techniques, his pictures show what a thousand words cannot.

'Baraka' (a Sufi word meaning 'breath of life') has a similar scope to 'Samsara', creating a 'guided meditation' on the world by uniting its physical beauties with our abilities to destroy them. We see active volcanoes, churches and temples, burning oil fields and lakes.

It was for 'Baraka' that Fricke had a special camera built which allowed him to use time-lapse photography whilst keeping perfect control of the camera movement, which he used in both this film and 'Samsara' with such magnificent results. To quote from 'Rotten Tomatoes', *'In one evening sequence a desert sky turns black, and the stars roll by, as the camera moves slowly forward under the trees. The feeling is like that of viewing the universe through a powerful telescope: that we are indeed on a tiny orb hurtling through a star-filled void'*.

It all took 14 months to film with the team travelling to 24 countries in 6 continents. To add the cream to the mix, it was all produced using 70mm film, giving us a visual extravaganza to enjoy.

*'Critics and audiences have struggled to find the right words to describe the effect Baraka has on them; but it seems appropriate to be speechless after seeing this wordless masterpiece of cinema'* - Andrew L Urban, Urban Cinefile. Come and see if you can find words to describe it...



Sunday 10th November at 5pm

## THE GATEKEEPERS

Director: Dror Moreh. Israel 2012 (15) 101 mins. In Hebrew and English with English subtitles.

If you were thinking of making a successful documentary film, would you consider, as a topic, Israel's security policies? How would you get enough information to make the film? How would you get Israel (or, indeed, the USA) to agree to it being told? How would you trust what you were told? Director Dror Moreh deserves praise for even attempting this; he certainly deserves it for succeeding so well that the resulting film was nominated for an Oscar as the best documentary. (He lost out to *'Searching for Sugar Man'*, shown at the Alhambra last year which, whilst a great film in its own right, was surely a much easier option for the judges than *'The Gatekeepers'*).

In this film, Moreh has managed to gather the six surviving former heads of Shin Bet, Israel's internal security agency (the equivalent of the British government's MI5) and convinced them to speak out about their policies and the results, good and bad, successful or not. Interlinking the interviews with news broadcasts, we effectively have a history of terrorism in Israel over 45 years, with commentary from some of the most influential men of the times.

What makes this more than a history, though, is the insight offered by these men into the psychology of power inside the government; what do you decide to do when you have the power to order the death of a terrorist (or, indeed, may terrorists) rather than attempting to negotiate a peaceful solution? When the pressure is on to find a culprit, proof is less important - witness the IRA 'bombers' in England since released on appeal.

*'Of the myriad moral contradictions at play here, it's the idea that these men remain entirely unaccountable for their actions that is perhaps the most shocking of all. As one sub-heading says: One man's terrorist is another man's freedom fighter'* - David Jenkins, Little White Lies

Maybe the one question only we can answer is 'how do we trust what these professional, secretive men say?' No doubt our discussions after the film will focus on this...



Sunday 17th November **at 2.00pm**

**\*\*New UK Directors Day. Both directors will be present\*\***

Keswick Film Club likes to support new British talent. Today we show two by new UK Directors. Two very different films, we hope they show the range of films being produced today.

## DAMAGED GOODS

Director: Mike Tweddle UK 2013 (NC) 90 mins

New director Mike Tweddle brings us his own British social realist film in the mould of "Kes". The story of a boy, a girl and a dog...

Tweddle says: *'I decided to direct and produce this film from one of my own screenplays as I truly believe it was a story that needed telling and I wanted to make sure it got made. Dog fighting is an abhorrent so called "sport" that has no place in a civilised society and we at Broken Scar Productions believe we have made a realistic family drama that portrays a dark subject with both compassion and empathy.'* The cast and crew of 'Damaged Goods' are all either keen amateur actors or new professionals starting their careers. Hopefully this film will see them on their way!



Mike Tweddle is hoping to make it to Keswick for this showing and will be available for a Q&A about 3.30, after the film.

**There will be about an hour between films**

Sunday 17th November **at 5.00pm**

## THE SEA

Director: Stephen Brown UK 2013 (12A) 86 mins.

In the second of our films today, Ciaran Hinds plays Max who has just lost his wife. He goes back to a place where his family used to spend their summer holidays in an attempt to forget his sorrows. In a series of flashbacks, we follow his memories over a summer when his meeting with a wealthy family lead to tragedy.



'The Sea' was premiered at Edinburgh this year and was adapted by the author himself, John Banville, from his Man Booker prize winning book of the same name.

'The film is beautifully shot with a stark contrast between the bleak, raging waves of the sea in the present, and the sun-kissed sandy beach of the past' - Screenkicker. Stephen Brown also managed to persuade an array of British actors including Charlotte Rampling, Sinead Cussack and Rufus Sewell. A good start to his career? Let's see. Stephen will be here for a Q & A session after the film at about 6.30.

Sunday 24th November at 5pm

## **BEYOND THE HILLS** (Dupa Deluri)

*Director: Christian Mungiu. Romania 2012 (12) 150 mins. In Romanian with English subtitles.*

This film was a contender for the Cannes Palme D'Or last year. Director Christian Mungiu (*'4 months, 3 weeks & 2 days'*) brings us a story which would be hard to believe if it wasn't based on real events in Romania.

Aline (Cristina Flutur) and Voichita (Cosmina Stratan) have been brought up together in an orphanage, where they were very good friends, possibly lovers. Alina has escaped to West Germany and learnt Western ways, but comes back to see her friend Voichita. By this time, Voichita has become a nun and is happy with her life in the monastery.

What follows is a series of arguments between lifestyles, between beliefs, between ancient and modern, even between East and West; Alina attempts to get Voichita to leave the monastery and go back, beyond the hills, to Germany with her, while Voichita attempts to get Alina to see the error of her ways and join her as a nun.

Who will win the argument? I won't spoil the film by telling you what happens - you will have to come along to find out - but be prepared to be surprised!

The film's subject is austere, but it is filmed beautifully - once again the cinematographer is Oleg Mutu (*'In the Fog', 20th October*) - using long takes and the cold, winter light on the hills, *'Mutu's imagery celebrates the vibrant disorder and discord that the rituals of Voichita's sect mean to deny with ideological certainty'* - Steven Boone, Chicago Sun-Times.

*'The film's final shot goes straight to the story's heart and the spectator's. Amazing Grace. Now at last we know what those words mean'* - Nigel Andrews, Financial Times



Sunday 1st December at 5pm

## LIKE SOMEONE IN LOVE

Director: Abbas Kiarostami. Japan 2012 (12A) 109 mins. In Japanese with English subtitles.

Director Abbas Kiarostami was brought up and started his film career in Iran, remaining for many years after the Ayatollah made filming almost impossible; many of his films were simply banned (*'I think they don't understand my films and so prevent them being shown just in case there is a message they don't want to get out'*). He learnt to use tight formal control and to make his films more and more subtle and has continued in this way until he is now one of the world masters (*'Taste of Cherry'*, 1997). He has now made two fictional films entirely outside Iran - *'Certified Copy'* (which we showed in Spring 2011) in Italy, and now this one, in Japan, which was nominated for the Palme D'Or at Cannes.

The film follows Akiko, a lovely student in Tokyo who has been forced by poverty to pay her way by prostitution. At the start of the film she is sent to a client in the suburbs. But when she arrives, the client turns out to be a very old man, Takashi, who is more interested in love than sex. Her relationship with him and her boyfriend, Noriaki, are then what the film is about, with no relationship being what it seems for long.

Kiarostami uses confined spaces, such as car journeys, to isolate his characters and show either *'the impossibility of intimacy in the modern world'* (according to Robbie Collin in the Telegraph) or *'a world in which people shut themselves off to genuine interaction'* - (Andrew Shenker, Little White Lies). Likewise his endings cause some debate - *'The sign-off to his masterpiece Taste of Cherry' is still something to be pondered. But his latest movie...really is bafflingly and even exasperatingly truncated'* - Peter Bradshaw, Guardian, whilst Steven Boon (Chicago Sun-Times) thinks *'The way this film ends is perfect'*. A master at work, then, on a work we can discuss for a long time to come.



Sunday 8th December at 5pm

## I AM NASRINE

Director: Tina Gharavi UK/Iran 2012 (15) 93 mins. In English (and Persian with English subtitles.)



This is another in our series of UK directorial debuts, this time for Tina Gharavi. She was exiled from Iran in 1979 and has been making acclaimed documentaries since 2001, mainly on immigration, equality and diversity. This, her first full feature film, got her a BAFTA nomination for Outstanding debut by a British writer, director and producer.

The film begins in Tehran in 2001, but Nasrine has a run-in with the morality police there who do not like her 'free-spirited ways'. Her father decides to send her, with her brother Ali, to England for her own safety. After suffering the fears and discomforts of illegal immigration, Nasrine ends up in Newcastle, where she and Ali try to fit in to their new life and norms. Nasrine soon begins to make friends and finds it easier to fit than Ali, who now has problems of his own...

The film tries to bring out the courage needed to change countries, showing how difficult and sad it can be. It... *'is as warm to its characters as it is observant about the two worlds they live in. As a coming-of-age tale it allows for hope as well as despair and has a particularly fine performance from Micsha Sadeghi as the indomitable Nasrine'* - Derek Malcolm, Evening Standard



Sunday 15th December at 5pm

## THE GREAT BEAUTY (La Grande Bellezza)

Director: Paolo Sorrentino Italy 2013 (15) 142 mins. In Italian with English subtitles.



*'A gorgeous movie, the film equivalent of a magnificent banquet composed of 78 sweet courses. It is in the classic high Italian style of Fellini's 'La Dolce Vita' and Antonioni's 'La Notte'' - so says Peter Bradshaw in the Guardian. Could 'The Great Beauty', which won Director Paolo Sorrentino a nomination for Palme D'Or at Cannes, win 'film of the season' at Keswick?*

The supposed main player in this film is ageing playboy Jep Gambardella, but the real star is the city of Rome. As *'La Dolce Vita'* brought us the highs of High Roman Society in the 60s, so this film brings us the beauty (?) of the Berlusconi years; don't forget they are both comedies! The 'sweet life' has become 'the shallow life'.

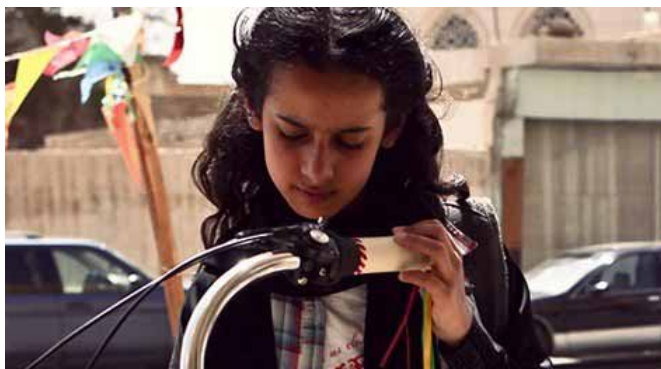
We join Jep at his totally over the top 65th birthday party (*'among the finest choreographed bacchanalia sequences I've laid eyes upon'* - Jordan Hoffman, Film.com). When he awakens the next day, he begins to think back over his life, where his early promise has broken down into triviality and decadence. Sorrentino then allows his long time collaborator Luca Bigazzi's beautiful cinematography to follow Jep around the streets of Rome, his dreamlike zooms picking out the memories. What should Jep do with the rest of his life?

Sorrentino has been making films for a relatively short time (his first was 2001) but this is the fifth to be nominated for Palme D'Or at Cannes (*'The Consequences of Love', 'The Family Friend', 'Il Divo'* and *'This Must be the Place'* came before this one) and the critical acclaim puts this at or near the top; *'A shimmering coup de cinema to make your heart burst, your mind swim and your soul roar'* - so says Robbie Collin in the Telegraph. So will history compare it with *'La Dolce Vita'*? Only time will tell, but you can see what you think tonight.

Sunday 22nd December at 5pm

## WADJDA

Director: Haifaa Al Mansour. Saudi Arabia 2012 (PG) 97 mins. In Arabic with English subtitles.



First we have to tell you that 'Wadjda' is a movie of firsts. It is the first feature film shot entirely in Saudi Arabia. Even more impressive, 'Wadjda' is the first feature film made by a female Saudi filmmaker. In a country where cinemas are banned and women cannot drive or vote, writer-director Haifaa Al Mansour has broken many barriers with her new film. If we then tell you it won one of the best film awards at Venice Film Festival, you will see we chose it for more than it's possible effect on Saudi society.

Even in Britain, many girls are brought up to think of themselves as girls first, humans second; 'Don't play football with the boys', etc. Whilst this has changed a lot, and is still changing, in Saudi girls can still do virtually nothing without permission from a male adult. So the frowns little Suzie would get in London are positive encouragement compared to what 10 year old Wadjda gets in Riyadh. She rebels by wearing Converse sneakers under her black robes, but when it comes to wanting a bike to prove she is faster to her young friend Addullah, not only do the adults say no, but everything she tries to raise money to buy her own is also forbidden.

Imagine, then, how hard it must have been for Al Mansour to write and direct this film. Writing could be done behind closed doors, of course, but she had to find ways of filming without being seen; hiding in the back of a van or watching through a monitor. She took the decision not to attempt to produce an overt political film, but to show us their society through a 10 year old girl's viewpoint, a viewpoint that can only see the absurdity of the rules, not the oppression. It is also a viewpoint that allows us to laugh along with her adventures, making this a delightful film to watch.

Does Wadjda manage to save up to buy her present for herself? We'll have to wait and see. Hopefully this film will be enjoyable enough to be your first present to yourself this Christmas.

Happy Christmas, everyone, see you in the New Year.



## September

- Sunday 22nd 5pm **Therese**  
French, (12A) Suspense follows a loveless marriage in 20s France
- Sunday 29th 5pm **White Elephant**  
Argentinean, (15) Action amongst the poverty in Buenos Aires

## October

- Sunday 6th 5pm **Broken**  
English, (15) English indie drama in the London suburbs
- Sunday 13th 5pm **Sleep Tight**  
Spanish, (15) Nail biting suspense in a Barcelona Apartment block
- Sunday 20th 5pm **In the Fog**  
Russian, (12) Loyalty and deceit on the Belorussian front in 1942
- Sunday 27th 5pm **Selam**  
Turkish, (PG) 3 idealist teachers leave their homes to teach abroad

## November

- Sunday 3rd 5pm **Baraka at Rheged**  
American, (PG) A kaleidoscope of beauty, wonder and destruction
- Sunday 10th 5pm **The Gatekeepers**  
Hebrew, (15) Talking to the heads of Israeli counter-terrorism
- Sunday 17th 2pm **Damaged Goods** Includes Q & A with director  
English, (NC) Boy, girl and dog versus the world
- Sunday 17th 5pm **The Sea** Includes Q & A with director  
English, (12A) A man returns to the sea of his youth
- Sunday 24th 5pm **Beyond the Hills**  
Romanian, (12) Love v evil, east v west, ancient v modern

## December

- Sunday 1st 5pm **Like Someone in Love**  
Japanese, (12A) Nothing is what it seems in today's Tokyo story
- Sunday 8th 5pm **I am Nasrine**  
English, (15) Coming of age for a young immigrant girl in Newcastle
- Sunday 15th 5pm **The Great Beauty**  
Italian, (15) Growing old gracefully in modern day Rome
- Sunday 22nd 5pm **Wadjda**  
Arabic, (PG) A young girl's eye view of life in Saudi Arabia

