

Keswick Film

September - December 2024



Now in our 25th Year

The Best of World Cinema
Every Sunday

Keswick Film
at the
Alhambra
St John's Street
Keswick





www.keswickfilmclub.org



Keswick Film Club

Welcome to the 2024 Autumn Season - our 25th Year! We are pleased to say that we have weathered the pandemic and our audiences last season began to get back up to those before 2021, with several well over 100. We are setting our sights on being back to full audiences this year, which will be a great way to celebrate our 25th Year!

The Club prides itself on being friendly so, if you haven't been before, or not for a while, why not come along and see some great World films...and bring your friends! You may not enjoy every film we show, but we are sure you will enjoy a lot of them. There is no need to join, just come along and see for yourself!

You might ask 'What is the point of a film club?' Our club was born in 1998 with the simple intention of trying to bring films to Keswick on Sunday nights that would not be shown otherwise; foreign movies, some by first-time directors and, yes, even some arty ones. The idea of a film festival started the following year. The popularity of the films made the programmers more adventurous, expanding their choices to the best of World Cinema: by 2004, 'Whale Rider' (from New Zealand) brought in an audience of 241. The festival, meanwhile, had become an annual event, showing films at both the Alhambra and Theatre by the Lake, where 'March of the Penguins' (from France) showed to 256 people in 2006. We have continued showing the best of World Cinema to this day, regularly getting well over 100 people until Covid inevitably brought numbers down.

And it isn't just you that like the Club! Along the way we have won many awards from the British Federation of Film Societies (now 'Cinema for All') including **Best Programme** four times, **Best Website** and even **Film Society of the Year**.

We really hope to see you one Sunday night. There will always be one of us in the foyer waiting to greet you - why not pop in and say hello?



*Vaughan Ames
Club Chair*

COMMITTEE 2024

Chair: Vaughan Ames (07909 878018), info@keswickfilmclub.org
Vice Chair: David Miller Secretary: Roger Gook
Treasurer: Paul Tittley Membership Secretary: Elspeth Payne
Festival Co-ordinator: Ian Payne

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

Where are these films shown?

We are very lucky to be able to show both the Club and the Festival films in the beautiful Alhambra Cinema. Walk from the Market Square at the south end (by The Royal Oak) and keep going up St. John's Street for 200 metres until you see the Alhambra on your right. Now over a century old, the Alhambra is a 'must-see' in its own right!

When are these films shown?

Most Club films are screened on Sundays at 5pm, but check in this brochure: there are two Club 'seasons', each with its own brochure, available in the Alhambra and around Keswick.

The **25th Keswick Film Festival** is from **6 March 2025 to 9 March 2025**.

For more information **Email** us - info@keswickfilmclub.org or see our award-winning **website** - www.keswickfilmclub.org.

You can follow us on **Facebook** - Keswickfilm

or **X (Twitter)** - @keswickfilm.

We even have a weekly email - see our website to signup.

How much will it cost?

Not only do we bring you these great films from around the world, but they won't cost you the Earth either! If you do not want to join, it will cost you the same as any other film at the Alhambra - £9.50

...and what if I join the Film Club?

Then the savings start! For £10 per year, you get:-

- A reduction of £3.50 on all Club screenings (to £6.00)
- The chance to vote for films next season
- £1 off Film Festival screenings
- To attend Caldbeck Area Film Society and Brampton Film Club at members' rates and vice versa
- A copy of 'Talking Pictures', our members' newsletter

Join via the Alhambra Cinema website

www.keswickalhambra.co.uk

or in person at the Alhambra Cinema at any club screening.

Can I help run the Film Club?

We need regular help to run the film shows, both for the club and the festival. Our emails each week will give details of what would help that week. If you are willing, just

- reply to the weekly email,
 - see us after a film,
 - or email us direct at info@keswickfilmclub.org
- and we'll get back to you.

Thank you in advance!

Sunday 15th September at 5pm

ROSE

Director: Niels Arden Oplev. Denmark 2022 (12A) 1hr 46min.
In Danish, French and German with English subtitles.



Our opening film this year is described as a comedy drama, which may surprise you when I tell you the main character, Inger, is schizophrenic. She lives in a care home, under a lot of Valium, until her sister, Ellen, decides a road trip to Paris would do her good. So, a road movie, comedy drama; does it work?

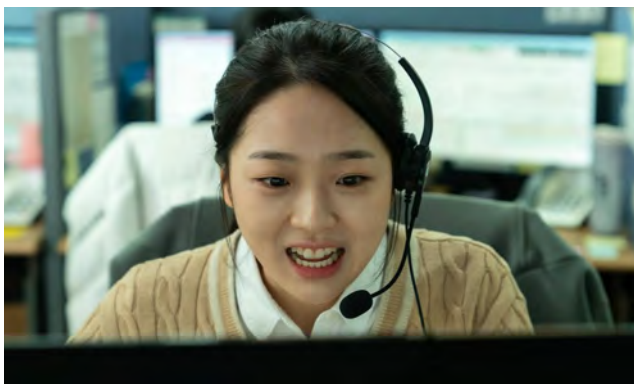
The answer is a very big YES. Ellen and her husband Vagn book the three of them on a coach tour from Denmark to Paris, where Inger at first struggles to cope. One of her biggest problems turns out to be the attitude of some of the fellow travellers, especially Andreas who, in trying to 'protect' his son Christian from Inger, personifies many of our attitudes to 'different' people. As the film moves on, and the Valium wears off, we begin to see more of the real Inger, who surprises everyone by speaking French fluently. With Christian's help, she goes off on a journey of her own...

A comedy, yes - there are some very funny scenes - but also an indictment on how badly we understand schizophrenia - there are nearly 700,000 people with it in the UK alone. *'It is thoroughly refreshing to encounter a film with a schizophrenic heroine who was created from an informed perspective, has real agency and even gets a romantic subplot of sorts'* - Jennie Kermode, Eye for Film. This is helped along the way by an amazing performance from the star, Sofie Gråbøl, *'who inhabits Inger with grace. Using facial expressions and body language, she brings to life the character's mood swings, her divided impulses toward anxiety and adventure. Gråbøl's performance shines'* - Natalia Winkelman, New York Times.



Sunday 22nd September at 5pm
NEXT SOHEE (Da-eum So-hee)

Director: July Jung. S Korea 2022 (18, F) 2hr 18min.
In Korean with English subtitles.



'She's dancing when we first see her. Wearing headphones. We can't hear the music but we can see her response to it, the energy in her movements, the passion. She's good – the best in the group, its other members will later agree. She's full of life, but by the halfway point in July Jung's incisive and devastating film, she will be dead' - so starts Jennie Kermode's review in Eye for Film.

Sohee is a bright high school pupil, studying pet care when her school work-experience teacher gets her a 'plumb' job working in a call centre. She takes the job with enthusiasm, but is soon worn down by the high pressure and lack of support, gradually crushing her spirit until she can take it no more...

Detective Oh Yoo-jin is brought in to find out what happened, but with opposition from all sides. She begins to realise that Sohee is not an isolated case, but a feature of the system...

Kim Si-Eun plays Sohee, Oh is played by Bae Doona, who also played a police officer in Jung's previous film 'A Girl at My Door', which we showed in 2015; both get great reviews.

Jennie Kermode finishes with 'There's a real sense of fury behind this film...The problem at its core is systemic but Jung makes a strong case to the effect that it must be addressed with the same vigour as one would expect if individuals were causing equivalent harm. Sohee is broken to the point where she cannot see any hope. Oh likewise makes some bleak discoveries, but her attitude – as someone older with a stronger sense of possibility – is very different. Next Sohee speaks for people who do not have a voice, and it does so eloquently.'



Sunday 29th September at 5.00pm

KINDS OF KINDNESS



Director: Yorgos Lanthimos. UK 2024 (18) 2hr 44min.
In English.



So... Lanthimos is back, and back with Emma Stone and Willem Dafoe. Whether you liked *'Poor Things'* or not, it certainly made the Oscar news, but his latest film is more in line with his earlier *'The Lobster'* or *'Dogtooth'*. *'If you enjoy films that explain it all for you, then let me do you a kindness and say that 'Kinds of Kindness' is not for you. But if you like the kind of challenge that exasperates as often as it entertains, then this mesmerizing mindbender is just the provocation you need. It's your choice'* - Peter Travers, ABC News. How could we NOT show it?!

What we have here is a triptych of films, seemingly only linked by the mysterious subtitles, but also all containing stories about control... over other people. In Story One - *'The Death of RMF'* Robert (Jesse Plemons) has a boss (Dafoe) who tells him what to do in EVERYthing. In Story Two - *'RMF is Flying'*, Plemons has become a cop who doesn't believe his wife (Stone) is who she says she is, but she will do ANYthing to prove she is. Then Story Three - *'RMF eats a Sandwich'* - has Plemons and Stone as members of a weird cult, whose leader (Dafoe) rewards impossible demands on his followers.

Mark Kermode (Kermode and Mayo's Take) says he thought it was really funny, but that he loves Lanthimos and could understand some people not liking it, whilst Peter Travers finished with -

'That's the thing about Lanthimos -- his indisputable talent seduces actors and audiences to participate in his vision of a cruel world that looks scarily like our own. But I can't help thinking that his secret agenda is to have us rebel against him and maybe think for ourselves. And that looks to me like a kind of hope'

There is only one way to find out what you think - come along and see for yourself. I will certainly be there.



Sunday 6th October at 5pm

ROSALIE

Director: Stéphanie Di Giusto. France 2023 (15, F) 1hr 55min.
In French with English subtitles.



A marriage of convenience hits its first snag when the bride removes her clothes. A story based on the first 'bearded lady' carnival acts, this tries to bring a feminist angle when Rosalie 'comes out' in the café they run. She decides to throw off the humiliation and bets a customer she

can grow a better beard than him. *'Di Gusto's finest work comes when she is celebrating her protagonist's new-found freedom. The first half of the film provides depth into an argument about how judgemental we can be in regards to how we and others look... we are all different, and that should be celebrated'* - Natasha Jagger, Little White Lies. Some of the villagers are brought round to supporting her... whilst others are not...



Sunday 13th October at 5pm

HOUNDS (Les meutes)

Director: Kamal Lazraq. Morocco 2023 (15) 1hr 34min.
In Berber & French with English subtitles.



When his prized dog loses a fight, local mobster Dib gets a couple of cheap goons, Hassan and Issam, to kidnap his rival. What could possibly go wrong? Just about everything as it turns out. We follow Hassan and Issam in almost real time through the sur-

roundings of Casablanca as they try to recover from their initial mistake, only to get into more and more problems... Afraid all the while, of course, of the awful retribution from Dib.

'There are hints of Quentin Tarantino, Nicolas Winding Refn and Alejandro González Iñárritu in this punchy, scrappy film whose two lead characters are all too obviously less important to the criminal overlords than the actual dogs in their macho contests. The film is perhaps flawed by its ending, which loses a bit of narrative momentum and insists too strenuously on the metaphorical properties, but there is a tang of real evil in the story's chaos and its final image' - Pete Bradshaw, Guardian.



Sunday 20th October at 5pm
PARADISE IS BURNING
(Paradiset brinner)



Director: Mika Gustafson. Sweden 2023 (NC, F) 1hr 48min.
In Swedish with English subtitles.



Winner of a Best Director award at Venice, this is Mika Gustafson's first movie and is a celebration of youth: three sisters, aged 16, 12 and 7, are surviving alone after their fun-loving mother finally abandons them all together. Laura,

the eldest, takes on the responsibilities to keep them alive, though their lifestyle is built on fun, stealing food from supermarkets, and breaking into rich properties to enjoy what they haven't got.

The film contrasts this anarchic life with their innermost fears that it can't last and their day-to-day problems of survival. This all comes to a head when the social services book a home visit...



Sunday 27th October at 5pm
LA CHIMERA

Directors: Alice Rohrwacher. Italy 2023 (15, F) 2hr 10min.
In Italian, English, French & Portuguese with English subtitles.



Josh O'Connor, who can do no wrong, stars in 'his best performance to date'; Alice Rohrwacher directs her 'best film to date'. How good can it get?

'As Arthur, a renegade British archaeologist in 1980s Tuscany, O'Connor plays his character as a man adrift and disconnected from the world. The de facto leader, thanks to his mystical gift for divining the location of long-sealed tombs, of a rowdy and disreputable band of grave robbers, or tombaroli, Arthur reluctantly inhabits the present but is continually drawn to the past: to the distant past, and the beauty of the ancient artefacts that he hawks to collectors, and to the recent past, and an elusive time of happiness with his lost love Beniamina' - Wendy Ide, Observer.

Sunday 3rd November at 5pm

THE OUTRUN



Director: Nora Fingscheidt. UK, 2024 (15, F) 1hr 57min.
In English.



Starting in London, we meet Rona who is spiralling to the bottom of her alcoholic life, pushing her loving partner Daynin away on her way downwards. She decides to run for cover to the place of her youth, Orkney. Not out of the woods yet - her family there cause her more heartaches - but she gradually finds peace and tranquility in the remote and windswept Scottish Islands.

Co-written for the screen with Amy Liptrot, based on her own memoir, the German director Nora Fingscheidt *'brilliantly weaves together wildlife, sharp-edged landscapes, folkloric tales, and psychological healing across some of the most gorgeous nature shots you'll see this year'* - Tomris Laffly, Harper's Bazaar.

'It's an incredibly effective portrait of a reeling mind, the visual language of intrusive thoughts and rabbit holes. There's a familiar dread to her descent, as she confuses the repetitive loop of benders with freedom. Fingscheidt stages Rona's first few months in Orkney – gray, windswept, isolated – in great contrast to the vivid nightlife of London, memories of which are increasingly blotted, piecemeal and truncated by shame.

And yet, as her story unravels, Orkney opens up; Rona moves even farther north to weather the storm alone. The way Rona's life is lightly yet still definitively shaped by the internet add to a convincing portrait of a real recovery' - Adrian Horton, Guardian.

Rona is played by Saoirse Ronan in another potentially award winning performance - *'When it comes to disappearing into emotionally and physically demanding roles, there are a few actors out there as gifted and committed'* - Tomris Laffly again.



Sunday 10th November at 5pm

KNEECAP

Director: Rich Peppiatt. Ireland, 2024 (18) 1hr 45min.

In English and Irish Gaelic with English subtitles.



Prepare yourself for 'An energising blast of fresh energy, this Irish comedy-drama fills the screen with characters who feel almost overpoweringly full of life. Rich Peppiatt writes and directs with an engaging urgency, propelling the audience through the narrative alongside these scrappy people, while at the same time making nuanced comments about important themes, personal issues and thorny political situations. This makes it an essential film for anyone worried about the future' -Rich Cline, Shadows on the Wall.

Based very loosely around the real Irish group Kneecap (who play themselves here), this follows three guys who start rapping in Irish Gaelic after the Good Friday agreement, and manage to get popular, despite (or maybe because) they make just about everyone angry, from the Government, the IRA and an anti-drug coalition the Radical Republicans Against Drugs (RRAD)

Why rap in Gaelic? 'Because every word spoken in Irish is a bullet for Irish Freedom', says IRAMAN Arlo (played here by Michael Fassbender) to his son Naoise and his friend Liam, who go on to set up Kneecap with their music teacher JJ (who has to wear a balaclava to disguise himself because of his job). This gets them caught up in the movement to get Irish to be the official language in Northern Ireland, which angers the establishment but pleases the remnants of the IRA. They also sing about drugs, annoying the RRAD... expect 'The Blues Brothers', but with real guns. Expect 'The Commitments' on adrenalin...expect to laugh!



Sunday 17th November at 5.00pm

RADICAL



Director: Christopher Zalla. Mexico 2024 (12A) 2hr 5min.
In Spanish with English subtitles.



When you think of movies that place an inspirational teacher in front of a class of 'no-hoper' students, you might picture Robin Williams in *'Dead Poets Society'*, or Sidney Poitier in *'To Sir, with Love'* but the 'radical' teacher here has a lot more kudos: he is based on a genuine teacher, Sergio Juarez Correa, a teacher in the northeastern Mexican border town of Matamoros, whose story, by Joshua Davis, appeared on the cover of *'Wired'* in 2013 and inspired this film. The school in question was known as 'the school of punishment'; it was impoverished, dominated by drug gangs and corrupt officials, all of which Sergio (played by Mexican star Eugenio Derbez) took on as a test to try out a new method - 'student-led learning'; *"What do you want to learn?" Sergio (as he insists the students refer to him) asks. He encourages them not to worry about grades and not to be afraid of mistakes. "Who wants to be wrong first?" - Nell Minow, RogerEbert.com.*

The kids are assumed to have no future, so the prevailing culture is 'why teach them anything?' Sergio tells the kids they all have what is needed - potential - and sets about trying to make them think for themselves. In the movie, three kids are the centre of the action - why not come along to see what happens to them?

'Brought to life by an electrifying cast fronted by Derbez and an ensemble of young actors already at the top of their game, while 'Radical' might feel like familiar territory, it is energized with so much heart and compassion that it feels almost impossible not to fall for its myriad charms. Based on Davis's powerful source material, Zalla directs the film as if this kind of story had never been done before which grants it an indefinable yet pervasive sense of joy'
- Alexandra Heller-Nicholas, AWFJ



Sunday 24th November at 5pm

HERE



Director: Bas Devos. Belgium 2023 (U) 1hr 24min.

In French, Romanian, Chinese and Dutch with English subtitles.



This 'gentle, delicate and quietly beguiling movie, a prize winner last year in Berlin, is about love and fate. It crept up on me at its own measured walking pace' - Peter

Bradshaw, Guardian. Stefan, a Romanian construction worker is packing up to leave Brussels, taking containers of homemade soup to his friends as goodbye gifts. Shuxiu is a Chinese student studying mosses, working in her Aunt's takeaway part-time, where Stefan shelters from the rain. He meets her again in the woods where she is picking up moss samples...

'The film's title is thought-provoking. It's like a children's picture book: here is the city, here are the woods. Here is always right now. The saying isn't "live in the there and now". Here is close, whereas "there" is far. Shuxiu gestures for Stefan to come close, so she can show him the moss: "Here, look." Stefan passes out soup, "Here's some soup."' - Sheila O'Malley. RogerEbert.com. Here is a little gem for you...



Sunday 1st December at 5pm

GREEN BORDER (Zielona granica)

Director: Agnieszka Holland. Poland 2023 (15, F) 2hr 32min.

In Polish, Arabic, English & French with English subtitles.



This thriller-cum-political drama takes place in the Green Border - the space between Belarus and Poland where hopeful refugees wait the next stage of their journey into Europe... 'Except it never comes, because, as Holland shows us, the refugees are pawns in a wider political

game: Belarus... is using them to destabilise the borders of the EU, and in contravention to EU law, Poland is throwing them back (sometimes literally). We see two sets of border guards outdoing each other for cruelty, as the refugees yo-yo from one side to the other, enduring life without shelter in the woods as well-meaning activists offer comfort but no way out' - Phil de Semlyen, Time Out.

'Sometimes movies about tough subjects end up being such brutal experiences you almost wish you hadn't seen them. Green Border is the opposite: it's likely to leave you feeling emboldened and galvanized, if also a little sadder and wiser. It's a quiet masterstroke' - Stephanie Zacharek, Time.



Sunday 8th December at 5pm
ABOUT DRY GRASSES
(Kuru Otlar Üstüne)

Director: Nuri Bilge Ceylan. Turkey 2023 (15, F) 3hr 17min.
In Turkish with English subtitles.



'As discouraging art-house titles go, 'About Dry Grasses' is a cracker, right up there for me with an early Ozu, 'I Was Born, But...'. In almost every other way too, the Turkish director Nuri Bilge Ceylan's ninth feature would seem to make the perfect pretentious date movie in a Woody Allen comedy' - David Sexton, New Statesman. 'Hope, disappointment, self-discovery: they're all in here, along with, in the end, the dry grasses. Some will consider the film a masterpiece; others an ordeal. I'd lean towards the former but would also offer this advice: take sandwiches' - Deborah Ross, Spectator.

So, is this just a pretentious, too-long, art-house movie, or a masterpiece? Set in a small town, buried in Eastern Anatolia, Samet is a 30-something school teacher, stuck here on a four year compulsory posting. He is accused of inappropriate behaviour with a 14-year-old pupil, Sevim, whilst his pursuing of Nurray, an attractive, independent fellow-teacher, seems to be getting nowhere as she, maybe, prefers his colleague Kenan. Like all Ceylan movies, it is beautiful in the extreme and full of words; co-written with his wife, Ebru Ceylan, long conversations abound, full of the basic tenet of the film - *'every truth is partial as it's tinged with the teller's perspective. Even our own conclusions on the state of the world and our role in it must be scrutinized, since neither hope nor despair should be fully believed'* - Carlos Aguilar, RogerEbert.com.

This looks like a masterpiece to me, but should you believe me or not?! Hopefully you will, but either way come along and decide for yourself. Maybe, if you have doubts, you should bring sandwiches...



Sunday 15th December at 5.00pm
ONLY THE RIVER FLOWS
(He bian de cuo wu)



Director: Wei Shujun. China 2023(15) 1hr 41min.
In Chinese with English subtitles.



'Detective Ma Zhe wanders through the frames of Wei Shujun's period noir 'Only the River Flows', smoking cigarettes like carbon monoxide is actually his oxygen, almost always bedecked in his leather coat. These are the trademark symbols of a weary cop who has worked too long and seen too much' - Andy Crump, Paste Magazine.

Classic Film Noir then. Ma follows the clues down the river, trying to find the killer of an old woman discovered there. Is it the 'madman' his superiors want him to accuse, so that the case can be conveniently and quickly closed? Or is Ma's gut right that someone else is involved? Andy Crump goes on *'It isn't just instinct that holds up the film's proceedings, either. It's Ma Zhe's impending fatherhood. Quietly, delicately, 'Only the River Flows' uses the madman as a foil for all of the anxieties baked into every new parent-to-be. A doctor tells Ma Zhe and his wife Bai Jie that there's a 10% chance that their baby will be born with a genetic defect that would stymie their cognitive growth; suddenly the madman ceases to be a mere murder suspect, and instead turns into a window for what Ma Zhe's unborn child might be like'.*

Ma starts to unravel himself as more dead bodies prove him right, but the case gets more confusing - *'As he investigates the serial killings he uncovers hidden secret absurdities in seemingly ordinary villagers' - Alexa Dalby, Dog and Wolf, who goes on to say 'Only the River Flows' is involving, brilliantly visual and tantalisingly ambiguous'.* Sounds good to us!



Sunday 22nd December at 5pm

IF ONLY I COULD HIBERNATE

(Baavgai Bolohson)



Director: Zoljargal Purevdash. Mongolia 2023 (12A, F) 1hr 36min.
In Mongolian with English subtitles.



This film was chosen by the members last season, but it was withdrawn by the distributors; it is now available! It was the first Mongolian film to be shown at Cannes Film Festival. It follows the daily life of Ulzii, a young 15-year-old boy, who is torn between personal ambition and family loyalty.

Ulzii is a brilliant scholar at school, pushed by his teacher to go for a physics prize which could lead him to escape his life of poverty. At home, he lived with his mother and three other children; his father had led them from the countryside to the town for a job and then 'had the audacity to die', leaving the mother to cope alone. This she has failed to do, becoming an alcoholic along the way. When she leaves to go back to the country, Ulzii is left with two siblings to keep fed...and warm: the winter can get to -35°C . Eventually his loyalty makes him take a job, but how can he keep up his studies?

The film is written, directed and produced by Zoljargal Purevdash. She says she wanted to show that a lot of the high pollution in the town is caused by poverty: the people are forced to burn large amounts of coal just to survive. She also wanted to show the use of child labour, all in the hope that the people can unite to stop the pollution and the poverty. She has done this in a film which is not overtly political. - *'There's a genuine tenderness between these siblings that brings moments of laughter and warmth; the only kind to be found in the freezing Mongolian winter, which soon infiltrates the yurt...this is a family home, after all, and there are photos on the wall, toys scattered on the floor and a television in the corner. Indeed, the whole film is careful to portray its characters as dynamic individuals attempting to break*



free of economic shackles rather than victims of circumstance'
- Nikki Baughan, Screen Daily.

September

- Sunday 15th 5pm **Rose**
Denmark, (12A) Adventures on a road trip to Paris
- Sunday 22nd 5pm **Next Sohee**
S Korea, (18, F) Investigating the suicide of a young girl
- Sunday 29th 5pm **Kinds of Kindness**
UK, (18) Lanthimos is back after 'Poor Things'

October

- Sunday 6th 5pm **Rosalie**
France, (15, F) The bearded lady speaks out
- Sunday 13th 5pm **Hounds**
Morocco, (15) Two guys try to cover up a crime
- Sunday 20th 5pm **Paradise is Burning**
Sweden, (NC, F) Three girls try to survive without their mother
- Sunday 27th 5pm **La Chimera**
Italy, (15, F) Josh O'Connor hunts for hidden treasures

November

- Sunday 3rd 5pm **The Outrun**
UK, (15, F) Can she recover from alcoholism in Orkney?
- Sunday 10th 5pm **Kneecap**
Ireland, (18) Rapping in Gaelic; where's the harm in that?
- Sunday 17th 5pm **Radical**
Mexico, (12A) A teacher tries new methods to inspire his class
- Sunday 24th 5pm **Here**
Belgium, (U) Stefan and Shuxiu meet over sandwiches and moss

December

- Sunday 1st 5pm **Green Border**
Poland, (15, F) Can refugees survive the crossing into Poland?
- Sunday 8th 5pm **About Dry Grasses**
Turkey, (15, F) Can you trust anything anyone says?
- Sunday 15th 5pm **Only the River Flows**
China, (15) A detective struggles to find a serial killer
- Sunday 22nd 5pm **If Only I Could Hibernate**
Mongolia, (12A F) How to survive a Mongolian winter

Note: F Rated films denote significant female involvement - director and/or writer
Front page picture is from 'The Outrun' (3rd November)



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