

Keswick Film

January - March 2026



Now in our 27th Year!

**The Best of World Cinema
Every Sunday
PLUS...**

26th Keswick Film Festival

— Est. 1998 —
KESWICK
— Film Club —

**Keswick Film
at the
Alhambra**



www.keswickfilmclub.org



Fancy seeing something a bit different?

Maybe you would like to see a low budget film from the UK? Or a French comedy might suit you better? What about a drama from Gaza? All of these and more are here for you.

Our club began life in 1998 with the simple intention of trying to bring films to Keswick on Sunday nights that would not be shown otherwise; independent movies, foreign language movies, some by first-time directors and, yes, even some arty ones.

This ethos has survived and prospered, allowing Keswick to show many films that won't be seen for many miles around. Right from the start in 1998, the popularity of independent 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 the Alhambra, Rheged and Theatre by the Lake, where 'March of the Penguins' (from France) showed to 256 people in 2006.

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 have continued showing the best of World Cinema to this day, and we would love you to share the enjoyment with us; if you do decide to join, you'll get a say in what films we show next season too.

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! **There is no need to join, just come along and see for yourself!**



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 2026

Chair:	Vaughan Ames (07909 878018), info@keswickfilmclub.org
Vice Chair:	David Miller
Treasurer:	Paul Titley
Marketing:	Ian Payne
Secretary:	Roger Gook
Membership Secretary:	Elspeth Payne
Festival Director:	Julia Vickers

*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 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 and around Keswick (e.g. Library & Booths).

The **26th Keswick Film Festival** is from **19 March 2026 to 22 March 2026**.

For more information **Email** us - info@keswickfilmclub.org
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 sign up.

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 Alhambra film - £10.50.

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

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

- A reduction of £3.00 on all Club screenings (to £7.50)
- The chance to vote for your choice of films next season
- Discounted Film Festival tickets
- 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 www.keswickfilmclub.org or direct to the Alhambra Cinema website, www.keswickalhambra.co.uk.

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 4th January at 5pm

ANEMONE

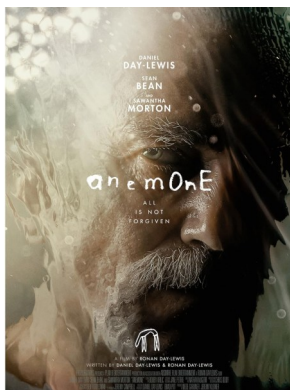
Director: Ronan Day-Lewis. UK 2025 (15) 2hr 5min. In English.



Happy New Year everyone, and welcome back to our 27th year... which we start with YOUR chance to see Daniel Day-Lewis - back after an 8 year gap - together with Sean Bean 'and if you'd gladly spend two hours watching them have an act-off in a wood cabin, 'Anemone' is for you. Playing estranged brothers, their performances are riveting in a film that's also bold, challenging and puzzling' - Anna Smith, Time Out.

They play two brothers, Ray and Jem, in 1995, long-estranged after serving in Northern Ireland together. They are both messed up by this experience, Ray leaving his then-pregnant wife Nessa to live in this wood cabin, Jem becoming deeply religious and taking over Ray's role supporting Nessa and Brian, the baby who has grown up to join the army himself by this time. Cue much guilt, much hurt and much anger when Jem turns up in the cabin to try to persuade his brother to come home.

The critics are split on this film, though all agree it is a huge pleasure to see Day-Lewis back where he should be. He co-wrote the script with his son Ronan who also directs here 'clearly very talented' - Mark Kermode - but watch Kermode and Mayo's Take ('It's a very powerful piece, and I did find myself in that world') and you will agree that we just had to see this film...who doesn't want to see Daniel Day-Lewis again?



Sunday 11th January at 5pm
SOULEYMANE'S STORY
(L'histoire de Souleymane)

Director: Boris Lojkine. France 2024 (12A) 1hr 33min.
In French, Fulah and Malinka with English subtitles.



Winner of festival awards around the world, including the coveted 'Un Certain Regard' Jury prize at Cannes last year, get ready to follow the routes of Souleymane Sangaré as he frantically tries to keep up a gruelling schedule delivering food on his bicycle round the streets of Paris. To make his life even more stressful, he is an illegal immigrant from Ghana who faces an interview to gain asylum in just two days.

This social-realist view of the plight of immigrants is lead by a new actor - Abou Sangaré - who gets great reviews all round.

'Navigating the city's terrifying night-time traffic and shifting from one homeless shelter to another in the early hours, Sangaré conveys these unsustainable stress levels in little gestures rather than big theatrics. He quietly seethes at a restaurant proprietor who holds him up and after a collision with a car, he snaps at a client when she complains that her food has been spilled. There's no give anywhere: if he loses the phone, smashes the bike, or misses the late-night bus to the shelter, he has nowhere to go...When Sangaré won a best actor award at last year's Cannes, he still hadn't received French residency. Talk about life imitating art' - Phil de Semlyen, Time Out.

As Souleymane cycles the streets, we are shown how these economic migrants live invisible lives, being ignored at best, abused at worst. There are so many of them that they end up doubling their own exploitation by trying to fiddle the system; *'Sangaré's exemplary, unfeigned performance helps them speak' - Phil Hoad, Guardian.*



Sunday 18th January at 5.00pm

DIE MY LOVE



Director: Lynne Ramsay. USA 2025 (15, F) 1hr 59min.
In English.

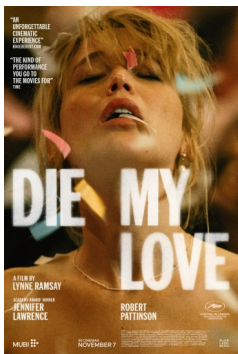


How to follow Daniel Day-Lewis and Sean Bean together? How about Jennifer Lawrence and Robert Pattinson? Directed by Lynne Ramsay (who brought us greats like 'Ratcatcher' and 'We need to Talk About Kevin'), Jennifer Lawrence here gives her best performance as new mother, Grace - 'Several recent films have attempted to examine the feral, demented side of new motherhood. But thanks to a fearless, physically committed performance from Lawrence, and to the bold risks embraced by director Lynne Ramsay, 'Die My Love' is, by no small margin, the most successful to date. It might be postpartum psychosis that has Grace in its grip. It might be depression. Or it might be that reality for Grace has become distorted by a haze of hormones and a cracked lens of anxiety. The film stops short of offering a solid diagnosis, instead immersing us in Grace's unnerving fever dream' - Wendy Ide, Observer.

The real difference here is that we see the world as it appears to Grace, NOT as the world sees Grace (reminds me of 'The Father's portrayal of Alzheimers from within his own mind).

Grace and Jackson (Pattinson) start out as a happy couple moving into a house far from everyone (except his mother, played brilliantly by Sissy Spacek) which they love, but which gradually becomes a prison to Grace as her mind loses more and more grasp of reality. The film 'captures most meaningfully the feeling of spiralling mental distress as like a dam that's about to burst with no river to carry its water. What everyone around her interprets as erratic behaviour, for us, already inside her head, looks clearly like increasingly desperate attempts to find an outlet. Where Ramsay leads us isn't hopeful and isn't happy. But it's a fearsome, all-consuming spell of a film, and its effects are unshakeable' -

Clarisse Loughrey, Independent. Unmissable too!



Sunday 25th January at 5.00pm
DRAGONFLY



Director: Paul Andrew Williams. UK 2025 (12A, F) 1hr 38min.
In English.



Continuing our accidental mini-strand of 'great acting duos', we have Brenda Blethyn and Andrea Riseborough, both Oscar nominees and now sharing the Best Performance award at the Tribeca Film Festival, where this film was released. When this is mixed with the talents of Paul Andrew Williams who has already made some biting social-realist films (viz *'London to Brighton'* and *'Bull'*) you will already be getting a good feeling about *'Dragonfly'*; and with good reason. As Phil de Semlyen says in Time Out, *'for a study of human connection at its most honest and affecting, with two remarkable lead performances, 'Dragonfly' is a powerfully striking experience'*.

'Blethyn plays Elsie, an elderly woman living in a drab housing complex and tended to by caregivers who do the bare minimum to meet her needs. Her next door neighbour Colleen (Riseborough) senses that Elsie may require extra help and tries to intercede, offering to do shopping and cleaning. Elsie's son John (Jason Watkins) makes occasional appearances and seems suspicious of Colleen, but he clearly does not want to take on much of a caretaking role himself' - Stephen Farber, Hollywood Reporter. And we mustn't forget Colleen's dog - Sabre, a massive bull terrier.

Are we being pre-emptive to think that John is right to be suspicious? When Elsie gives Colleen her credit card to buy her shopping, has she fallen for the obvious (to us) con? Could Colleen just be a caring neighbour? *'It is a riveting dual portrait of two gloomy people who really have, in a strange and dysfunctional way, found a new way of interacting and - importantly - this is a triangular relationship: Elsie, Colleen and the vast Sabre'* - Peter Bradshaw, Guardian. What do you think?



Sunday 1st February at 5pm

PALESTINE 36



Director: Annemarie Jacir. *Palestine 2025* (12A, F) 1hr 55min.
In Arabic and English with English subtitles.



Set in 1936 as the British Mandate is fading in Palestine and German Jews are beginning to flee to the area in larger and larger numbers, this film attempts to show us some of the origins of today's troubles. This was all the more timely as filming was set to start soon after Hamas raided Israel and set off the present fighting.

Taking people from various facets of the population, Annemarie Jacir shows how the British actions were definitely part of the problem, whilst the Jewish immigrants, as now, were settling the area without worrying about the existing Palestinians. In their turn, the Palestinian nationalists were set to rebel against the British rule anyway; mix the three ingredients and you have the setting for the Great Palestinian Revolt which was the beginning of the end of the British rule here. If, like me, you would like to understand the background to the Middle East crisis, this drama is the film for you.



Sunday 8th February at 5pm

IT WAS JUST AN ACCIDENT (Yek tasadef sadah)

Director: Jafar Panahi. *Iran 2025* (12A) 1hr 44min.
In Persian with English subtitles.



Jafar Panahi manages to continue making films whatever the Iranian authorities throw at him and this one has won him the Palm d'Or at Cannes. 'The director's politically-charged revenge thriller asks nuanced questions about the nature of trauma and

oppression with a blackly comic story informed by his own experiences with imprisonment' - Christina Newland, Sight & Sound.

Starting with the accident where 'Peg Leg' runs over a dog, he is recognized by Vahid as the man who tortured him in prison... or is he? Along with other ex-prisoners he picks up along the way, they try to decide if it is right to kill the torturer and, if not what is the right thing to do? No-one is even sure he is the right man.

Panahi has stretched his already formidable talent into black comedy here, '...clearly having a whale of a time taking the piss out of the corruption, cruelty and bribery rife in his country. One police officer even fishes out a card reader to take a bribe when the gang don't have cash to hand to get out of a tight spot' - Phil de Semlyen, Time Out. One of the world's best director's on top of his game; not to be missed!



Sunday 15th February at 5pm
RENTAL FAMILY



Director: Hikari. Japan/USA 2025 (12A, F) 1hr 50min.
In English and Japanese with English subtitles.



'We are served quite the dicey premise in the Tokyo-set drama/comedy 'Rental Family,' and in the wrong hands, it could have been a cringey, overly sugary disaster. But thanks to Hikari's elegant direction, a nimble and melancholic script by Hikari and Stephen Blahut, and the tenderhearted and attuned performances by an ensemble led by Brendan Fraser, Takehiro Hira, Mari Yamamoto, and Akira Emoto, this is a beautiful and contemplative film, with lovely messaging and a couple of sly twists' - Richard Roeper, RoberEbert.com.

The 'dicey premise' is an out-of-work American actor, Phillip, living in Japan, is offered a job: being hired out to pretend to be a friend or a family member - his first role is to be a mourner at a funeral. Why is he doing this? Because in Japan this actually happens! The comedy is very real, but so is the pathos - why would anybody hire someone to pretend to be their groom at a wedding..?

'Fraser's character is haunted about making a living by lying, about faking real emotions, about blurring the line between illusion and reality. But isn't that what an actor's life is all about?' - Peter Travers, The Travers Take.

This blurring comes to a head for Phillip when he is hired to pretend he is a small girl's father. They begin to bond for real, but his character is still a fiction...



Sunday 22nd February at 5pm
SENTIMENTAL VALUE (Affeksjonsverdi)

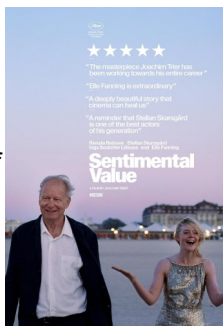
Director: Joachim Trier. Norway 2025 (15) 2hr 13min.
In Norwegian, English and French with English subtitles.



Another Cannes prize winner for you, this time the Grand Prize. *'History, memory, expression, art, trauma—they're all woven through Trier's breathtaking drama, a movie that recalls Ingmar Bergman more than any he's made yet but also one that truly cements his status as one of the working masters. It's a movie that sneaks up on you like great fiction, blending theme and character in a way that allows it to live in your mind after you see it, rolling around what it means to both the people in it and your own life'* - Brian Tallerico, RogerEbert.com.

Gustav (played magnificently by Stellan Skarsgård) has abandoned his family years ago to make films. Now his wife has died and he has come back to his family home for the funeral to find his two daughters want nothing to do with him. How does he try to make amends? By offering his eldest daughter the role of his own mother in his latest autobiographical film, which she turns down flat. Not to be beaten, he gives the role to an American actress, cue much anger and resentment, especially when it turns out he intends to make the movie in their house.

'Sentimental Value is about regret and trauma and the things left unsaid. It also asks some pointed questions about art: Gustav is a great filmmaker. And Nora is a great actress. Was the collateral damage of their hopelessly fractured relationship worth it? And is there a way they can learn to communicate, if not directly, perhaps through their art?...Trier, who has two young daughters himself, directs the whole affair with beauty and pathos and wit' - Max Weiss, New York Magazine.



Sunday 1st March at 5pm

VOICE OF HIND RAJAB (Sawt Hind Rajab)

Director: Kaouther Ben Hania . Tunisia 2025 (15, F) 1hr 29min.
In Arabic with English subtitles.



Let's do the easy bit first. Directed by Kaouther Ben Hania, Oscar nominated for her *'Four daughters'* that we had at the 2024 Festival, and produced by Brad Pitt, Jonathan Glazer, Joaquin Phoenix and many others: this film has massive backing, and received a 23 minute standing ovation at Venice Film Festival. *'As cinema, 'The Voice of Hind Rajab' is formally extraordinary, superbly acted, beautifully shot, and shaped and edited with rare urgency'* - Leila Latif, Little White Lies. That's the easy bit - a great film in its own right.

BUT... the point is the story it tells, far more than the aesthetics. Hind Rajab is a five year-old girl attempting to travel across North Gaza with her family when they come under siege from the IDF. Their car is riddled with 355 bullets (yes, this is also based on a true story...) and only Hind Rajab survives. She stays on the phone to the Palestinian Red Crescent for hours begging for an ambulance, but they cannot send one until the IDF give them clearance...

The film is set completely in the Red Crescent office, with actors playing the parts of the volunteers there...but the voice of Hind is taken from real recordings so this is a docudrama. The Red Crescent operators start the mind-bending process to get agreement to send an ambulance the very short journey to where Hind is, but can they get this agreement in time..?



Whatever your views on the fighting in Gaza, this little girl demands that we should care, and this film echoes that demand. Not to be missed...

Sunday 8th March at 5pm

NO OTHER CHOICE (Eojjeolsuga eobsda)

Director: Park Chan-wook. S Korea 2025 (NC) 2hr 19min.
In Korean with English subtitles.



Park Chan-wook's latest is the South Korean entry for the Oscars this year. He has brought us some great thrillers - *'The Handmaiden'*, *'Decision to Leave'* - and this is no exception, but this one is charged with comedy as well.

We start off seeing what a wonderful life Man-su and his family are living - lovely house, lovely family, even TWO golden retrievers. But then it all goes wrong; his company is taken over by an American one and he is 'let go' - 'We have no other choice'. Gradually everything in his life begins to go - first the car, then the house, then... and he keeps failing interviews. In desperation he comes up with a plan - eliminate the opposition - literally! He, of course, thinks he has 'no other choice'.

So out comes his father's North-Korean-made revolver...This plan might have some sense if he could become adept at killing people but, as in *'The Mastermind'* last season, he is just not cut out for his chosen way of life; bring on the comedy. *'But while the crime spree may be inept, Park's filmmaking is as elegant as ever, in a wildly enjoyable picture that balances psychological tension against giddily hilarious comic set pieces'* - Wendy Ide, Screen Daily.

'Beneath the broad comedy and satire, however, is a minor key refrain. The film is extremely amusing, certainly, but it's simultaneously a poignant study of the desperation of the long-term jobless and the needless cruelty of the corporate world. It's also a warning. As AI chews increasingly large chunks out of the job market, we could all be Man-su. The question is, who will be the one holding the North Korean service revolver when the time comes?' - Wendy Ide again.

My questions are 'Will Park Chan-wook win the Oscar for this and will Keswick Film love it too?' Let's hope so.



Sunday 15th March at 5pm
NOUVELLE VAGUE

Director: Richard Linklater. France 2025 (12A, F) 1hr 46min.
In French, English and Italian with English subtitles.

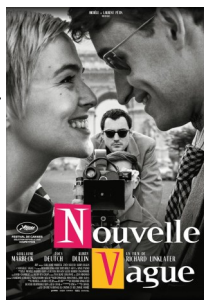


Fancy a comedy trip into film history? It is 1959 and Jean-Luc Godard is angry because all his buddies from the magazine 'Cahiers du Cinéma' they work for seem to have given up criticising films in favour of making them. "The best way to criticize a film is to make one" he quips to a friend. So, he turns round, bullies a producer Georges de Beauregard into backing a low-budget movie, hires a few unknowns and sets out to make the film that will change film history forever - '*A Bout de Souffle (Breathless)*'. The French New Wave has hit the world.

Step forward to 2025 and another adventurous film-maker, Richard Linklater (it took him ten years to make '*Boyhood*', allowing his cast to age) decides he wants to make an homage to Godard. How best to do this? Why not make a film about the making of '*Breathless*' in the same, playful, Godard-like way - including Black & White photography and in the French language.

'Linklater doesn't mimic Godard here, though he gives us a good idea of what the director - played by newcomer Guillaume Marbeck, who bears an uncanny resemblance to the man himself - could have been like to work with. In a nutshell, Godard was impossible, refusing to write a real script, calling it a day on set when he ran out of ideas, disrespecting laws of filmic continuity and getting into a fistfight at one point with his exasperated producer, George de Beauregard...If wannabe directors take anything away from 'Nouvelle Vague', it's that Godard had an idea of where he wanted to go but never knew how he would get there. His very openness to possibility is what made his movies so original' - Jordan Mintzer, Hollywood Reporter.

Ever wondered what Jean-Luc Godard, François Truffaut, Jean-Paul Belmondo or Jean Seberg were really like? Come along to '*Nouvelle Vague*' and see for yourself.



The 26th Keswick Film Festival

19th March - 22nd March 2026

Welcome to Keswick Film Festival

Once again our programme will take you across the globe, with outstanding films from Europe, Asia, South America and the US, including award winners, pre-release titles and UK premieres.

Maintaining our tradition of the last 25 years we have a mix of films to challenge and inform, that will make you laugh and make you cry, and take you from the edge of your seat to the very, very back.

Add in the Osprey Short Film competition Awards ceremony and the amazing talent to be seen in the showcase of our local Arts and Media students, Keswick is the place to be this Spring.

Sign up for regular news at
www.keswickfilmfestival.org

Or follow us on Facebook or X (Twitter)

19 January - Full programme announced

22 January - Tickets and Passes on sale from

(exclusive 3-week Priority Booking window for Festival Pass holders and KFC Members)

12 February - Individual Festival Tickets for non KFC members on sale

THE ALHAMBRA CINEMA

017687 72195

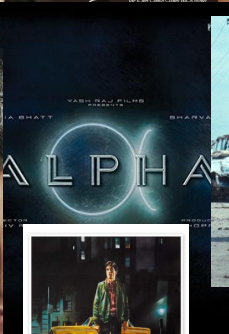
or buy online via

www.keswickfilmfestival.org



2026 Keswick Film Festival

Just a few of the many films to see!



January

Sunday 4th UK, (15)	5pm	Anemone Daniel Day-Lewis and Sean Bean, brothers at war
Sunday 11th France, (12A)	5pm	Souleyman's Story ...trying to survive whilst his asylum is considered
Sunday 18th USA, (15, F)	5pm	Die My Love Jennifer Lawrence's world falls apart
Sunday 25th UK, (12A, F)	5pm	Dragonfly Is Elsie's neighbour Colleen really trying to help..?

February

Sunday 1st Palestine, (12A, F)	5pm	Palestine 36 Was this the start of the Middle East problems?
Sunday 8th Iran, (12A)	5pm	It Was Just an Accident What to do with a man who tortured you... or did he?
Sunday 15th Japan/USA, (12A, F)	5pm	Rental Family Brendan Fraser pretends to be a father for a job
Sunday 22nd Norway, (15)	5pm	Sentimental Value Is fame worth losing your family over?

March

Sunday 1st Tunisia, (15, F)	5pm	Voice of Hind Rajab A little girl calls for help, but can anyone get to her?
Sunday 8th S Korea, (NC)	5pm	No Other Choice The best way to get a job with lots of opposition...
Sunday 15th France, (12A, F)	5pm	Nouvelle Vague Jean-Luc Godard lives again!

Thursday 19th March - Sunday 22nd March

26th KESWICK FILM FESTIVAL

www.keswickfilmfestival.org

Note: F Rated films denote significant female involvement - director or writer
Front page picture is from 'Anemone' (4 January)



www.keswickfilmclub.org

