

Keswick Film Club

September - December 2026



Now in our 27th Year

**The Best of World Cinema
Every Sunday**



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

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 the new Almodovar film? 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 is always 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	Secretary:	Roger Gook
Treasurer:	Paul Titley	Membership Secretary:	Elspeth Payne
Marketing:	Ian 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 **27th Keswick Film Festival** is from **18 March 2027 to 21 March 2027**.

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

see our award-winning **website** - www.keswickfilmclub.org

You can follow us on **Facebook** - [Keswickfilmclub](https://www.facebook.com/Keswickfilmclub)

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 13th September at 5pm
COLOURS OF TIME
(La venue de l'avenir)



Director: Cédric Klapisch. France 2025 (15) 2hr 4min.
French with English Subtitles.



A French comedy drama, our opening film this season was chosen by the members...twice! First time round it was not available, but we finally have it.

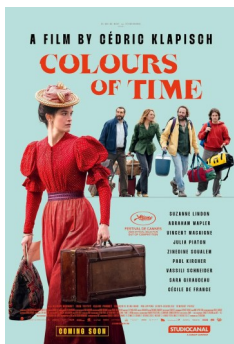
We meet four people who, themselves, have never met before. They have been gathered together by a development company who want to knock down a cottage, empty since 1944; unknowingly, they have inherited this from Adèle Meunier who disappeared back then looking for her own mother she had not seen for 20 years. Are you still with me?!

The cottage turns out to be full of clues and memorabilia that set them off looking into Adèle's past; where did she go, who was she? Their search for her history is then comically interlaced with their own discovery of their future - the 'arrival of the future' of the original title.

Much of the film then takes us back to the past, to Paris at the start of the 20th century, where our fictional character is mixed beautifully into the lives of real historic figures. Adèle finds her mother...but who was her father..?

'Past, present and a generous helping of poetic license all merge entertainingly in Cédric Klapisch's classy, if shamelessly contrived 'Colours of Time'. A thoughtful comic meditation on changing social mores over approximately 125 years, Klapisch's film re-examines some much-loved myths and images of French history – particularly from the heyday of Impressionism – looking back at the origins of modernity from the vantage point of an anxious present which, the film contends, has forgotten how to live' - Jonathan Romney, Screen Daily.

A fun ride through French history, then; buckle up and let's go!



Sunday 20th September at 5pm
FAMILIAR TOUCH



Director: Sarah Friedland. USA 2024 (12A, F)
1hr 30min. In English.



Whilst films about sufferers from dementia have become more frequent, nearly all have shown the problems more from the point of view of the relations and friends rather than the sufferer. *'Familiar Touch'* lets us travel along with Ruth on the journey from respected professional to patient, from living in a lovely home to supported living, showing her ups and downs, losses and gains, along the way.

Ruth has been a famous chef when she starts 'forgetting things'. We join her on the day she has finally been forced to accept the new reality and move into an assisted-living facility, she herself has chosen, though she doesn't remember doing so. *'Ruth must gradually accommodate herself to the abrupt loss of her elegant home in Los Angeles, of independence and sense of self-worth – and to accept that her new, circumscribed life is more than the meagre sum of its parts. That it is still worth living'* - Ela Bittencourt, Sight and Sound.

Sarah Friedland, the writer/director, has worked in a similar facility, so it should be no surprise that she has got the details of life there down to a T, but it is her choices in choosing the right small details to show us the changes that mark the film as so watchable. *'Most observations are from Ruth's point of view. At her first communal meal, she's affronted when she's not presented a menu, and impatiently waves at the nurses gossiping with their backs turned to her. Their posture signals that she's not here to dictate her choices to others, but to follow routines – if not orders – instead'* - Ela Bittencourt again. It is this soft touch from the director, alongside the amazing acting from Kathleen Chalfant that allows this film to be so empathetic to the suffering here.



Sunday 27th September at 5pm

CACTUS PEARS (Sabar Bonda)

Director: Rohan Kanawade. India 2025 (15) 1hr 52min.
In Marathi with English subtitles.



Taking a gentle look at the problems faced when a 30 year-old, gay Indian man has to return to his village for his father's funeral. Facing the villagers questions on why he has not married, he finds some solace when an old crush of his from his youth comes on the scene.

Inspired by his own experiences at his father's death, Rohan Kanawade's film won the Grand Jury Prize at the Sundance Film Festival. *'In marrying the intractable facts of memoir with the restorative power of fiction, Cactus Pears radically expands the experiences that queer people have been permitted on Indian screens. The result is a luminous work, brimming with grace and delicacy'* - Srikanth Srinivasan, Sight and Sound.



Sunday 4th October at 5pm

ORPHAN (Árva)

Director: László Nemes. Hungary 2025 (15) 2hr 12min.
In Hungarian with English subtitles.



The Hungarian entry to the last Oscars. *'Hungarian director László Nemes ('Son of Saul') crafts an indelible portrait of 1950s Hungary, still reeling from Nazi terrors, antisemitism bubbling away. Newcomer Barabas is a magnetic*

presence as Andor, a child permanently angry at the world' - James Mottram, Radio Times.

Andor is fighting back against the Soviet Occupation as best he can as a young teenager, helping his friend Sari hide her activist brother from the Soviet police, all the while idealising his missing father, last seen in the concentration camps.

Everything changes when his mother starts seeing a thuggish man - Andor does not understand she does it for their security - who claims to be his real father. Who can Andor trust now?



Sunday 11th October at 5.00pm
BITTER CHRISTMAS
(Amarga Navidad)



Director: Pedro Almodóvar. Spain 2026 (15) 1hr 51min.
In Spanish with English subtitles.



'It's kind of wonderful that Almodovar is back at Cannes and also in Competition with his intriguing 'Bitter Christmas', a dramedy that again sees the master in a confessional mode, wondering about the emotional betrayal that comes with turning your life and the lives of people you know into art. The French title is 'Autofiction', which should prepare you for a movie that's very much about Pedro specifically, while also being about all aging artists who wonder how their work has had a personal impact to match the professional one' - Brian Tallerico, RogerEbert.com.

A movie within a movie: the outside one - 'real' life about a film director and his problems, the inner one - the film being written by the director. The director, Raul, is having real problems finding a story for his next movie and resorts to high-jacking the life of his assistant Monica, who has just left him to help a close friend through a tragedy. In his film, Elsa is a film director who is struggling to create a plot and struggling with chronic migraines... you get the idea.

'The Jenga puzzle of parallels comes to feel a little daunting, and perhaps too cleverly artificial. Even so, 'Bitter Christmas' is so enjoyable to watch that you almost will yourself into believing that Almodóvar isn't simply reworking, with certain beats that feel a little too familiar, some of his recent preoccupations... We come for the colours, the histrionic plots, the faces, the oversharing. It's hard to get enough of the too-muchness of Almodóvar' - Stephanie Zacharek, Time.

Here, here, Stephanie! As a fan of his films since I first saw one of his films in the 1980s, he is still one of my favourites; I can't wait - how about you?



Sunday 18th October at 5pm

BLUE HERON

Director: Sophy Romvari. Canada/Hungary, 2025 (12A, F)
1hr 31min. In English and Hungarian with English subtitles.



'A shoo-in for any 'best of the year' list, Sophy Romvari's debut film is a stop-you-in-your tracks debut about Jeremy, a young man with oppositional defiant disorder, and the parents who struggle to support him... Set amid the Spielbergian suburbs and pine coves of Canada's Vancouver Island in the early '90s, it follows an unnamed immigrant Hungarian family as they settle into their new life. The isolation that comes with being a ferry ride from the mainland is quickly magnified by their increasing sense of being left to manage an impossible situation alone. Their son's erratic behaviour has the police at the door and their neighbours twitching their curtains. Things are smashed. At one point, he climbs onto the roof and threatens to jump' - Phil de Semlyen, Time Out.

Based on Sophy Romvari's own childhood, and filmed mainly through the eyes of Sasha, an eight year-old girl, 'Blue Heron' follows the trials and tribulations of this family who's lives are dominated by the eldest child, Jeremy.

The film is split into parts, the first sees the family settling in to their new home with Sasha being upset by her brother's behaviour. *'Romvari shoots the family with a long, unobtrusive lens that lends a sense of authenticity to both the performances and to the texture of the domestic world depicted...In the second section, we are jolted into the present. Adult Sasha is a film-maker trying to make sense of a period of her life that her eight-year-old self failed to grasp. Borrowing the language of documentary, Romvari has her alter ego consult with a panel of social workers to learn what diagnosis and support her brother might have received had he been born two decades later' - Wendy Ide, Observer.*

There is a third section which brings the past and present together and brings the film to a climax...but you are going to have to come and see it to find out what that is...see you there!



Sunday 25th October at 5pm

LA GRAZIA

Director: Paolo Sorrentino. Italy, 2025 (12) 2hr 12min.

In Italian with English subtitles.



The latest from the great Italian director Paolo Sorrentino once again has Toni Servillo in the starring role, this time as Mariano De Santis, an imaginary Italian president in the last months of his office. It is sad to say that seeing a film about a public official who is honest, with integrity and morals is unusual; *'The absence of corruption, scandal, self-dealing and cronyism makes this a revitalizing break from real-world concerns, without in any way veering into sappy idealism. The reflections on power, influence and the weight of the past are unquestionably relevant'* - David Rooney, Hollywood Reporter.

A man whose past decisiveness had him known as 'reinforced concrete', he is himself surprised to find he faces several moral choices - should he sign a bill to allow euthanasia and should he pardon two murderers, one who has killed his wife already dying from Alzheimer's, one who has killed her violent husband. What does he want his legacy to be? *"Who owns our days?" is a constant refrain in the film. Mariano finds himself trying to figure out what he'll do once he leaves office. He'll supposedly finally be free, but what use is freedom at his age?* - Bilge Ebiri, New York Magazine.

Sorrentino started out making his name with subtle films about people struggling with their lives, before turning to the big epics like *'The Great Beauty'*. The latest is a surprise then - *'Its reflectiveness and restraint feel like a return to those delicate earlier works, to the Sorrentino of yore'* - Bilge Ebiri again.

Our programmes aim at having great foreign films as a staple part of the mix; this could be one of those greats.



Sunday 1st November at 5pm

HEN (Kota)

Director: György Pálfi. Greece 2025 (15) 1hr 36min.
In Greek with English subtitles.



A film about... an escaped hen! Don't be put off - there is a lot more to this than meets her eye...through which the whole film is seen. As she escapes from one place to the next she quizzically observes a world where humans treat each other like, well, ani-

mals - Leslie Felperin, Guardian.

After several near escapes from death, our 'plucky' chicken ends up in a closed down restaurant used as a hideout for smugglers...who are about to start human smuggling. The parallels with battery farming are clear, and *'there's some tiny solace in seeing that at least life goes on for other creatures. The film is an amazing feat of animal training and deft editing, and it's all so weirdly cheering'* - Leslie Felperin again. This amazing piece of cinema boasts little or no CGI... and eight hens in the starring role.



Sunday 8th November at 5pm

COTTON QUEEN

Director: Suzannah Mirghani. Sudan 2025 (NC, F) 1hr 29min.
In Arabic with English subtitles.



Life in a Sudanese village is dominated by cotton and Al-Sit, an old lady who fought off the British many years earlier. Her grand daughter Nafisa is happy with her life, hoping to marry Babiker, until Nadir arrives, selling the vil-

lagers on GM seeds, and looking for a wife. Nadir's mother sees him as a good bet, regardless of what Nadir thinks...

Director/writer *'Mirghani gradually builds a sense of the pressures on Nafisa as she realises that her own desires may well be sacrificed for what is considered the greater good of the village. Her mother and grandmother have plans that pay little heed to what Nafisa wants...The pressures on her may be considerable, but her quiet determination to face them down makes for an appealing heroine'* - Alan Hunter, Screen Daily.



Sunday 15th November at 5.00pm

KOKUHO

Director: Sang-il Lee. Japan 2025 (15) 2hr 55min.
In Japanese with English subtitles.



'Lee Sang-il's heartfelt and muscular epic (whose title means "national treasure") was a box-office smash on its Japanese home turf, winning a host of festival awards and an Oscar nomination. It's a mighty Cain-and-Abel drama spanning five decades, set in the rarefied world of kabuki theatre where some of the most exotically prized performers are the onnagata, the men who have mastered the rigorously observed discipline of playing women in classical kabuki roles, a convention which arose from Japan's 17th-century banning of women on stage, rather as they once were in England 100 years before' - Peter Bradshaw, Guardian.

The story begins in the 1960s, where Kikuo's father, a yakuza gangster, allows Kikuo to play an onnagata role in a kabuki play he has set up to impress his guests. Kikuo's performance impresses an old kabuki actor, Hanjiro, who adopts him when his father is murdered. Hanjiro's own son Shunsuke first becomes Kikuo's friend, but later they fall out as Kikuo becomes the favourite. There follows decades of fighting between the two as Kikuo becomes more and more determined to be the best onnagata there is, at the expense of everything else in his life. Interspersed through the film are Kabuki performances which, if you have never seen one, are a magnificent sight to see.

'The average response to seeing a nearly three-hour Japanese movie about the art of Kabuki may be that it's not your cup of (green) tea. But, you'd be sacrificing one of the awards season's most gorgeous and stirring movies' - Thelma Adams, AARP Movies for Grownups. Don't let the chance go by!



Sunday 22nd November at 5pm
MY FATHER'S SHADOW



Director: Akinola Davies. Nigeria 2025 (12A) 1hr 34min.
In English and Yoruba with English subtitles.

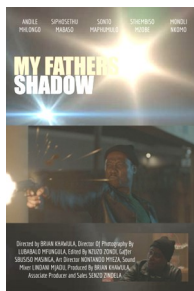


‘My Father’s Shadow’ pulls off a miraculous, double-edged feat with a rather simple structure. The film, written by brothers Akinola and Wale Davies and directed by the former, spans one day in the life of two young boys traveling with their father from a small village in rural Nigeria to the bustling capital city Lagos. However, as the audience is taken in by this intimate and well-observed drama, the rug gets pulled from beneath them by revealing the violence and strife that was simmering underneath. It’s a trick so devastating that it completely upends the movie, elevating it into a deeply humanist narrative’ - Murtada Elfadl, Variety.

The day they spend in Lagos happens to be election day, 1993; the country is about to elect its first president since the military coup in 1983. Will this be a new start, or a disaster? *On the streets, there is chatter of fuel shortages; the military ominously rolls through the streets; and people crowd around television sets, awaiting political news in a fast-moving situation. The “streets are hot”, one character warns — not referring to the sweltering weather’ - John Nugent, Empire.*

By picking this day, the director allows the country boys to see a big city, to revel in its wonder, but also to feel the unrest; was their father involved in the uprising? Many people on the street seem to know him. London-born Sope Dirisu plays the father - *‘He’s an object of idolatry, as any father is in the eyes of his children. Dirisu, in a revelatory performance that should put him at the top of casting lists, grounds that fantasy with a realistically intense but quiet performance...*

The filmmakers’ other master stroke is in casting brothers Chibuike Marvellous Egbo and Godwin Egbo to play the boys. There is a natural and effortless authenticity to their interactions. Is it because they are instinctively gifted actors or because they are actual brothers? Both’ - Murtada Elfadl again.



Sunday 29th November at 5pm

EFFI O BLAENAU

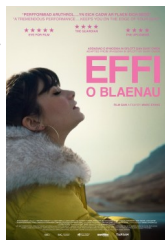
Director: Marc Evans. UK 2026 (15) 1hr 30min.
In Welsh with English subtitles.



Welcome to Blaenau Ffestiniog, one of the most deprived towns in Wales. Meet Effi; in this tough town she is very tough, surviving on benefits, drinking, clubbing and dancing; she may not have much and has little hope of getting more, but she is

out to get what she can. *'On one particular night out on the town, that means grabbing the attention of a man she has never seen there before; but actions have consequences and, for someone with as little social power as Effi, those consequences can easily spiral out of control'* - Jennie Kermode, Eye for Film.

Directed by Marc Evans, *'one of Britain's most versatile directors, this is really, really powerful'* - Mark Kermode, Kermode and Mayo's Take - and Leisa Gwenllian is tremendous as Effi. Come along and feel the power.



Sunday 6th December at 5pm

THE YELLOW TIE

Director: Serge Ioan Celebidachi. Romania 2025 (NC)
2hr 25min. In English, German, Romanian with English subtitles



Directed by his son, the film *'dives into the life of Sergiu Celibidache, one of the most celebrated and controversial conductors of the 20th century. We follow him from a childhood shaped by war, exile and hardship all the way to becoming the youngest ever conductor of the Berlin Philharmonic'* - R. C. Samo, Fanboy Nation.com.

If you have never heard of this conductor it may well be because he refused to have any of his performances recorded - it had to be live. Leaving behind his political family in Romania, he followed his passion for music around the world.

The film is gorgeous. Cinematographer Peter Menzies Jr. turns every frame into something rich and immersive... the concert recreations are genuinely wonderful. The camera flows with the music, pulling you right into the performance' - R C Samo again.



Sunday 13th December at 5pm

FATHERLAND

Director: Paweł Pawlikowski. Poland/Germany 2016 (NC)
1hr 22min. In German, French and English with English subtitles.

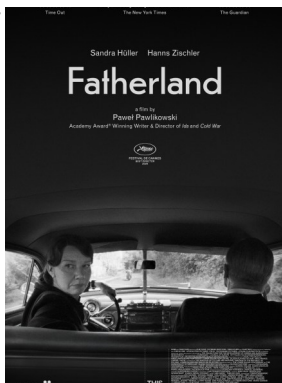


Paweł Pawlikowski, who brought us the magnificent *'Ida'* and *'Cold War'*, continues his Post-Second-World-War voyage with a docudrama based on a trip Nobel-prize winning author Thomas Mann made back to his home country in 1949 to receive the Goethe Prize. *'As with its predecessors, the characters here go through the ringers of personal crises, with extra rolling pressure applied by the politics of the times. In 'Fatherland's' case, Mann finds himself compelled to confront his failings as a parent and also make an invidious choice between the ideologies of "Mickey Mouse or Stalin" when the lofty rhetoric of high art can no longer offer ivory-tower sanctuary'* - Leslie Felperin, Hollywood reporter.

He journeys round the ruined country, West and East, with his daughter, Erica - herself a writer and actor and war correspondent - *'making us feel as if we are visiting the two Germanies in 1949'* and giving Paweł Pawlikowski time to talk about *'idealism and its delusions; familial relationships; the nature of nationality and home; the Cold War race to capitalise on cultural heritage; the once-untouchable status assigned to eminent male artists'* - Jonathan Romney, Screen Daily.

Now living in the USA, which side is Mann on? Has he betrayed his fatherland? Is he now a communist sympathiser?

The whole is beautifully acted by Hans Zischler and Sandra Huller, and cinematographed by Lukasz Pal - giving us another masterpiece..?



Sunday 20th December at 5.00pm

DEAR YOU

(Gei A Ma de Qing Shu)



Director: Hongchun Lan. China 2026 (15) 1hr 58min.
In Teochew, Chaoshan and Thai with English subtitles.



We finish our season with a Chinese drama for a change; during the Civil war in China, many Teochew-speaking Chinese fled to South East Asia, where they set up homes and continue to this day. Zheng Musheng was one of these, and his family back in China believe he has abandoned them for a successful life there. Their only contact with him are the occasional 'qiaopi' he sends to his wife, Ye Shurou - traditional letters with news and, importantly, money.

This has all continued until now when his grandson, Xiaowei, in deep debt, travels to Thailand to find his 'rich' grandfather, but what he finds is far more complicated than his family thought. Using a search through a collection of qiaopi he finds as a vehicle, the story transfers back to the 1950s. Just what did Musheng do then, and what happened to him?

Teochew as a language is now spoken mainly by this diaspora of Chinese in Asia, though some still speak it in China. Despite the language, *'Despite its modest budget, limited initial promotion and largely unknown cast, the movie became a major sleeper hit. It topped the mainland Chinese box office for four consecutive weeks and eventually grossed more than ¥1.8 billion, approximately US\$280 million, making it one of the highest grossing Chinese releases of 2026'* - Panos Kotzathanasis, Asian Movie Pulse. Will we love it as much in Keswick? Let's hope so!
Happy Christmas everyone!



September

Sunday 13th France, (15)	5pm Colours of Time Four people search out their lost ancestor
Sunday 20th USA, (12A, F)	5pm Familiar Touch Ruth tries to keep in touch with a reality she is losing
Sunday 27th India, (15)	5pm Cactus Pairs A gay Indian man faces his family when he returns home

October

Sunday 4th Hungary, (15)	5pm Orphan A young boy idealises his lost father
Sunday 11th Spain, (15)	5pm Bitter Christmas Almodovar's film within a film
Sunday 18th Canada, (12A, F)	5pm Blue Heron Can a Hungarian family cope with their eldest son?
Sunday 25th Italy, (12)	5pm La Grazia A retiring president worries about his legacy

November

Sunday 1st Greece, (15)	5pm Hen The world according to ... a chicken!
Sunday 8th Sudan, (NC, F)	5pm Cotton Queen A young woman fights for the right to chose
Sunday 15th Japan, (15)	5pm Kokuho A lifelong struggle between 2 Japanese kabuki actors
Sunday 22nd Nigeria, (12A)	5pm My Father's Shadow 2 boys follow their father on election day
Sunday 29th Wales, (15)	5pm Effi O Blaenau Effi's tough life is about to get tougher still

December

Sunday 6th Romania, (NC)	5pm The Yellow Tie The life of a controversial conductor
Sunday 13th Poland, (NC)	5pm Fatherland Thomas Mann visits Germany after the war
Sunday 20th China, (15)	5pm Dear You Letters home from abroad don't tell the real story

Note: F Rated films denote significant female involvement - director and/or writer
Front page picture is from 'Effi O Blaenau' (29th November)

www.keswickfilmclub.org



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