

# Keswick Film

September - December 2023



The Brochure is Back

Now in our 24th Year

The Best of World Cinema  
Every Sunday



Keswick Film  
at the  
Alhambra  
St John's Street  
Keswick



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

 keswickfilmclub

 @keswickfilm

## *Keswick Film Club*

Welcome to our 24th Autumn Season. We have had a hard few years since the pandemic, but we are proud to have kept going, off and on, throughout. This is our first brochure since 2020, and we are setting our sights on being back to full audiences by next season, which will be 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 2023**

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

*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 **24th Keswick Film Festival** is from **29 February 2024 to 3 March 2024**.

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 **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.

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

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

- A reduction of £3 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** at The Alhambra Cinema at any club screening. A membership form is available from our website or at the cinema. Post your application to the membership secretary at 10 Briar Bank, Cockermouth, CA13 9DL.

## *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 see us after a film, or email us and we'll get back to you. Thank you in advance!

Sunday 10th September at 5pm  
**AND THEN COME THE NIGHT-  
JARS** plus Q&A with Director



Director: Paul Robinson. UK, 2023 (15, F) 1hr 21min. In English.



This is our first brochure since Spring 2020—it is so good to be back. We hope you enjoy all these films, especially those chosen by a vote from our members.

We are starting with a film that should have lots of local interest - based around the foot and mouth disease outbreak in 2001, which affected 2000 farms across the country, and resulted in over 6 million cows and sheep being killed to stem it. Although this film is based on a farm in Devon, Cumbria was the worst affected, with nearly 900 cases.

The film started out in life as a stage play, written by Bea Roberts, which itself won many awards. The film has been made by the same people - director Paul Robinson, writer Bea Roberts and main actors, David Fielder and Nigel Hastings - so you can see it is a labour of love.

I can't give you many facts to go on as we are writing pre-review stage, but the film makers, Finite Film and TV, say simply 'A heart-warming story of friendship and survival set against the backdrop of the 2001 Foot and Mouth outbreak...tells the story of an unlikely friendship between a Devon farmer and the vet who is assigned to cull his precious herd'. Hopefully we will have more to tell you before 10 September.

What I can say is that we have been promised the director, Paul Robinson, to introduce and take a Q&A, and we are trying to get some local farmers and/or vets to come along to give their memories, so we should have a great start to the season.



Sunday 17th September at 5pm

## L'IMMENSITÀ

Director: Emanuele Crialese. Italy 2022 (12A) 1hr 39min.  
In Italian with English subtitles.



Sometimes life just seems too big to cope with, and this film follows a family where that is all too true. Centred on the mother, Clara (Penelope Cruz) who is cracking up trying to keep her family together; trying to ignore her husband's extramarital shenanigans and trying to understand her eldest daughter, Adriana, who - if she only knew it back in 1970 Rome where this is set - is suffering from gender dysphoria and insists on being called Andrea.

Clara's way of coping is to identify with her children, and behaving like them - running through the streets shouting, even hiding under the table at a dinner party. There is still time for some beautiful tender moments with them, and, of course, being played by Penelope Cruz does help—she is fast building a reputation for these parts.

The character of Andrea is loosely based on director Emanuele Crialese younger life, so he does empathise with his/her experience, giving the film a realistic feel. This is aided by some great acting from Luana Guigliani who plays Andrea 'Sloe-eyed newcomer Guigliani, who identifies as a cisgender female in real life, is remarkable in a role that requires equal measures of innocence, sensitivity, and anger' - Steve Davis, Austin Chronicle.

*"L'immensità' lives up to its title: It's a small but all-encompassing portrait of how life feels in a certain time and place - when the broken pieces of one's true self are invisibly coming together, even when getting them to fit feels too overwhelming to contemplate' - Ann Hornaday, Washington Post.*



Sunday 24th September

## THE NIGHT OF THE 12TH

Director: Dominik Moll. France 2022 (15) 1hr 55min. In French with English subtitles.



An edge-of-the-seat police drama for you here, with a difference; it is based on a real case...and one that was not solved. (They tell us this upfront so I am not giving anything away).

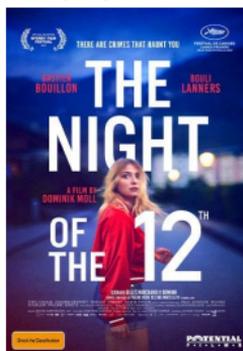
A young woman is murdered walking home one night. The police begin to investigate but can't find the killer, not because there are no suspects, but because there are so many; Clara was a party animal who liked 'bad boys'. The police are convinced it was an ex-boyfriend...but which one?

In one sense, then, a straight, if well-crafted, 'police procedural' thriller, but the director Dominik Moll makes us realise, without saying anything specific, that there is an underlying concern here. All the police investigating are men; are they judging Clara for her behaviour, blaming the victim for the crime?

The captain, Yohan Vivès, is on his first case, and he does his best - the murder takes over his life - but he cannot see the blind spots in their work.

*'This is where 'The Night of the 12th' works. When a female judge asks for the case to be re-opened three years later and calls Yohan in to discuss, he says, confusedly, "Something is amiss between men and women." Such a simple word but so eloquent. He knows what's wrong. He can see it in front of him! He just isn't sure how it might apply. The screenplay is excellent (the film won six Césars earlier this year, including Best Adapted Screenplay, Best Director, and Best Film).'* - Sheila O'Malley, RogerEbert.com.

*'The long and devastating fallout from a senseless act of violence affects almost everyone in this compelling reality-inspired account, which lingers in the mind in a way that few crime stories do'* - Helen O'Hara, Empire Magazine.



Sunday 1st October at 5pm  
**AFIRE (Roter Himmel)**



Director: Christian Petzold. Germany 2023 (12A)  
1hr 42min. In German with English subtitles.



Leon (Thomas Schubert) goes away to his friend Leon's parents' house for some peace and quiet to write his book. When they arrive, they find the house is not empty; Leon's Mum forgot to tell him that Nadja was already staying there... and the forest fire is getting closer and closer...

*'This is a film about youth, climate change, ego, artistry and, well, being a human in the world. So naturally the main protagonist is an arrogant, off-putting writer aggrieved by everything and everyone around him as he tries to work on his latest novel in a would-be idyllic setting' - Lindsey Bahr, Associated Press. 'It's a delightful surprise that [director] Petzold does this examination of masculinity with a generous helping of humour, perhaps delivering his funniest movie yet, elevated by Schubert's exacting performance as someone you both want to smack and lend a shoulder to cry on' - Tomris Laffly, The Wrap.*



Sunday 8th October at 5pm  
**SCRAPPER**

Director: Charlotte Regan. UK 2023 (12, F) 1hr 24min. In English.



*'Winner of the World Cinema Dramatic Grand Jury Prize, 'Scrapper', directed by Charlotte Regan, is a delightfully hilarious film from the UK. After her mom dies, Georgie, 12, lives alone in her flat, supporting herself by*

*stealing bikes with her friend Ali. Everything seems to be going well until a young man shows up who claims to be her estranged father, Jason. Georgie is too grown up, Jason too immature, and she's suspicious about why he has appeared after being a deadbeat dad all these years. Scrapper is just one of those sweet, funny films that takes pleasure in the wonder of youth, with really tight, honest writing that is unexpected and fun' - Josh Flanders, Chicago Reader.*



Sounds like a winner to us!

Sunday 15th October at 5pm

## PAST LIVES

Director: Celine Song. S Korea 2023 (12A, F) 1hr 45min.  
In English and Korean with English subtitles.



A love story across two decades and two continents, which might make you cry with joy or sadness...Na Young leaves Korea (and her friend Hae Sung) with her parents as a young girl, bound for Canada. She rekindles the relationship on Skype, 12 years later, now called Nora, but life gets in the way. Another 12 years go by, she is living in New York and married to Arthur when Hae Sung comes to visit...will they reconnect, or will life and Arthur win out?

This is not a conventional love triangle—there are no baddies here, just a woman with many ‘what-ifs’ and two distinct lives.

*“Past Lives’ feels so deliciously restrained that it makes even quiet dramas seem histrionic. And yet it’s a wide emotional field that gives its characters room to breathe. For all its bittersweetness, it’s also a deeply satisfying experience that deals with intimate subjects in global terms. Or maybe the other way around? Either way, if ‘Past Lives’ isn’t 2023’s best film, we’re in for an incredible year of cinema’* - John Wenzel, Denver Post.

Greta Lee, who plays Nora is made for the part, being a Korean who has living in the States for most of her life; the film made her go through similar emotions.

*‘Lee and her co-star Teo Yoo are electric together, conveying an excess of feelings both unspoken and not fully understood through their graceful exchange of looks and dialogue’* - Trace Sauveur, Austin Chronicle.

Could we agree with John Wenzel, or will another incredible film be our favourite?



Sunday 22nd October at 5pm

## LA SYNDICALISTE



Director: Jean-Paul Salomé . France 2022 (15)  
2hr 1min. In French with English subtitles.



*"My name is Maureen Kearney. I didn't lie. I didn't make anything up."* This French drama about a blood-boiling real-life case of injustice is the story of whistleblower and rape survivor Maureen Kearney, who for four years lived with a criminal record: falsely convicted of wasting police time, accused of inventing her rape' - Cath Clarke, Guardian.

Irish woman Maureen Kearney (played magnificently, as always, by Isabelle Huppert), was a trade union leader in France in 2011. Working in a large nuclear engineering company, she finds out that the new management are planning to sell off France's nuclear technology to China. Her life changes when she turns whistleblower; she begins to get threats at home and eventually, a masked man breaks in and brutally sexually assaults her.

*'The thing is, to the police, she is the wrong kind of victim. Why is she so composed? She doesn't cry, and tells her story calmly, like she's rehearsed it, the lead detective says. Kearney's #MeToo legal hell begins'* - Cath Clarke again.

This is not a comfortable film to watch, especially when we remember this actually happened. Her life was doubly wrecked, first by the attack and then by the barrage of lies spread about her by the police and judiciary. There are even some reviewers who knock the film itself - *I'd be the first to admit La Syndicaliste isn't perfect (much of the camera-work is anonymous; there are multiple loose ends). But the nuclear force of Huppert's performance makes such gripes irrelevant. La Syndicaliste shows how easy it is to destroy the lives of low-paid workers and those who represent them. No Gallic shrug from Huppert. She gives a damn'* - Charlotte O'Sullivan, Evening Standard.

Powerful stuff...



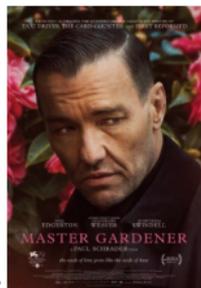
Sunday 29th October at 5pm  
**MASTER GARDENER**

Director: Paul Schrader. USA 2022 (15) 1hr 51min. In English.



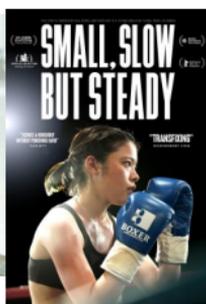
Joel Edgerton plays the gardener in Sigourney Weaver's estate, but we soon realise he has not always been a gardener. 'He describes a certain sensation as "the buzz you get just before pulling the trigger." A viewer may notice that [he] always wears long

-sleeved shirts, even as the weather gets warmer. It's curious. Then, [in his bedroom], he strips to the waist in front of the mirror. During my first viewing of the movie, this was the point in which I wrote, "What the f—k is going on?" And I left it at that writing from Venice last year - and I'm still going to leave it at that. The mileage other critics give you will definitely vary; the plot has also been discussed in a spate of recent Schrader interviews. But if there's a chance that you can walk into this film innocent, you should. That's the way the movie will best work on you' - Glen Kenny, RogerEbert.com. Can you resist reading the reviews?



Sunday 5th November at 5pm  
**SMALL, SLOW BUT STEADY**

Directors: Shô Miyake Japan 2022 (12) 1hr 39min.  
In Japanese with English subtitles.



Set in a near-deserted, Covid Tokyo, this is a beautiful study of the small, slow but steady young woman Keiko who has been deaf since birth. She takes to boxing as a way to break out of her isolated world, but then has to face up to her loss of the desire to win and the closure of her gym, run by her major supporter Mr Sasaki. 'It requires a personal search by the intensely quiet Keiko, helped by the silent bond shared between herself and Mr. Sasaki, to pull her forward. [The actors] Miura and Kishii are wonderful together. Their father-daughter dynamic adds an external heartwarming mood in a movie where the greatest drama often occurs internally' - Robert Daniels, RogerEbert.com.

Sunday 12th November **at 6.00 (note later start)**

## PRETTY RED DRESS



Director: Dionne Edwards. UK 2022 (15, F) 1hr 50min.  
In English.



So who wants to see a film starring Alexandra Burke, singing Tina Turner songs? Not you? Well, think again! *'Pretty Red Dress' is a debut feature starring a one-time X Factor winner so, you know, kill me now. But it's a thin week and I'll cut it some slack and be kind, like it says on the T-shirts. That was my thinking, because, as is now obvious, I can be a patronising fool. This is a terrific film. It's original, has heft, is magnificently performed, and it blew me away'* - Deborah Ross, The Spectator.

Convinced yet? Well if I go on to say it also stars another magnificent newcomer - Natey Jones - playing the tough, just-released-from-prison, South London drug dealer, who just happens to have a thing for wearing women's dresses, and that their teenage daughter, Kenisha (played by Temilola Olatunbosun, also to great reviews) has problems of her own, you might begin to see that this could be a film well worth your time.

The film is written and directed by relative newcomer Dionne Edwards who was named as one of *Screen International's* Stars of Tomorrow in 2019 ; one to look out for?

*'Edwards's film plays a lot with stereotypical conventions surrounding gender expectations. It's a bold commentary on the many roles we play to fit in with society whilst learning to be comfortable in our own skin. Both Jones and Burke give stellar performances. Jones' tormented portrayal contrasts beautifully with Burke's strong-willed Candice, who yearns to escape her low-paid job for a glimmer of stardom. As secrets unravel, their emotional conflict translates into a fascinating look into dominance and vulnerability'* - Kelechi Ehenulo, Empire.



As Tina Turner herself might well have said, 'You're simply the best'...

Sunday 19th November at 5pm

## THE BEASTS



Director: Rodrigo Sorogoyen. Spain 2022 (15) 2hr 17min  
In Spanish with English subtitles.

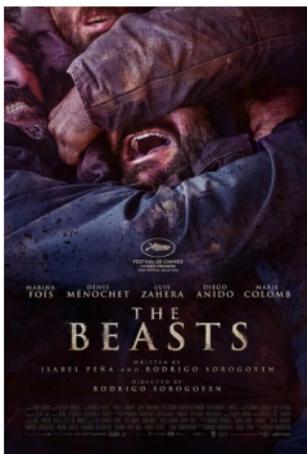


*'The Beasts' is a rural psychological thriller from Spain that has won many awards across Europe and it is a riveting, merciless study of human nature, so cleverly tense throughout that even a game of dominoes becomes menacing. You didn't know a game of dominoes could be menacing? Trust me, it can. You might never be able to look at a pack of dominoes again without feeling menaced' - Deborah Ross, The Spectator.*

The awards it has won include the French Cesar award for best foreign film and Best Film at the Spanish Goya Awards plus many best acting awards for the stars Denis Ménochet and Marina Foïs - both big names with over 170 films between them (you can see Marina Foïs again in *'La Syndicaliste'*).

Based loosely on a true story of a Dutch couple who moved to Spain, here we have Antoine and Olga, a French couple, who have moved to a tiny hamlet in Galicia to set up an organic farm. The trouble is the locals, 'hill people', do not understand them - they consider farming to be just hard work and want out. Battle lines were set when the incomers vetoed a communal plan to sell out to a wind-turbine company.

Two brothers, Xan and Lorenzo, are the main local protagonists goading Antoine especially, who eventually retaliates by filming the brothers... not a good move. *'This leads inexorably to the most dramatic pivot in 'The Beasts', when Olga and, to a lesser extent, her daughter, Marie, become the protagonists. The film, then, is as much about the beastliness of Xan and Antoine's outmoded machismo as it is about the perseverance and fortitude of women in opposition to it.'* - William Repass, Slant Magazine.



Sunday 26th November at 5pm

## PASSAGES

Director: Ira Sachs. France 2023 (18) 1hr 21min. In English.



*'Tomas (the outstanding Franz Rogowski) has just finished his latest film. At the wrap party he complains to a man at the bar that no one wants to dance with him. The*

*random woman next to him overhears and offers. This is Agathe (the incredible Adèle Excharopoulos) ...Tomas grins and meets Agathe on the floor. As they dance, the man with whom Tomas was talking makes his goodbyes; we realize he is Tomas's husband, the English Martin (a superb Ben Whishaw). Between Agathe and Tomas, one thing shortly leads to another. But when someone is as careless in their personal life as Tomas is, no path is ever straightforward' - Sarah Manvel, Critic's Notebook.*

*'A love triangle unfolds in 'Passages,' a sexy, European drama. Most viewers...will be entranced by this wicked study of a man who uses people in his life like the actors on his set, ordering them around until he gets what he needs from them' - Brian Tallerico, RogerEbert.com.*



Sunday 3rd December at 5pm

## BROTHER

Director: Clement Virgo. Canada 2022 (15) 1hr 59min. In English.



Two brothers and their mother, are immigrants to Toronto in the 1970s violence there. Francis has to protect his younger brother Michael, whilst teaching him to become a man in the gang community they live in.

*'The result is a stunning, tender and compelling story of brotherly love, family and friendship that isn't afraid to challenge outdated notions of masculinity while offering us a searing portrait of community oppression and racism. Brother is a hauntingly beautiful cinematic adaptation of [author] Chariandy's work' -. Neil Baker, Cinerama Film.*

*'Clement Virgo's 'Brother' is that wonderful thing: the unexpected standout. It's easily the best premiere of the [Toronto] fest for me. Virgo unabashedly admires the work of Barry Jenkins, particularly 'If Beale Street Could Talk,'... but he's also got his own confident, lyrical voice. His complex film unpacks Black grief in a way we haven't really seen that often. We've seen many stories about struggle and violence, but rarely the emotional and even physical toll that it takes on loved ones and an entire community' - Brian Tallerico, RogerEbert.com.*



Sunday 10th December at 5pm

## PARIS MEMORIES (Revoir Paris)



Director: Alice Winocour. France 2022 (15, F) 1hr 45min.  
In French with English subtitles.



Inspired by her brother's real experience of the Bataclan attack in Paris, Alice Winocour (who co-wrote the magnificent *'Mustang'* we saw here in 2016), places Mia, by a huge mischance, in a restaurant which is attacked by a terrorist gunman. Mia *'finds herself completely broken by the experience...'* - Wendy Ide, Observer. We see the whole event through Mia's eyes, crouched on the floor with just the gunmen's feet in view; the tension this creates sets the scene for the whole film, but this film is not really about the attack, who did it or why, it is about the effect on a survivor, Mia. Wendy Ide goes on to say *'Three months after the event, she starts the process of piecing together her shattered memories of the attack, even as she comes to realise that some elements of her life are beyond repair'*.

This is the main driver of the movie; we see Mia, unable to get over her shock, repeatedly revisiting the restaurant to work out what happened. Here she meets up with other survivors and bereaved relatives. She becomes even more desperate to remember when someone accuses her of causing harm by her actions that night.

Alice Winocour makes the film an exploration of the recovery rather than the horror of the attack as most terrorist films do. *"Paris Memories' is an emotionally searing exploration of the rippling effects of trauma, but it's not all doom and gloom. With its emphasis on empathy and solidarity, the film demonstrates that the human spirit can be lifted by something as simple as a hand held in the dark'* - Yasmin Omar, Empire.

Virginie Efira, who plays Mia, gets amazing reviews for her performance and it won her the César Award for Best Actress.



Sunday 17th December **at 5.30 (note later start)**

## **NOBODY HAS TO KNOW**



Director: Bouli Lanners. UK 2021(12A) 1hr 39min.  
In English.



We finish this season with an unusual love story, both in characters and place, whilst the twists and turns will keep you guessing along the way. Set in the beautiful but barren Outer Hebrides, with the lovers in their autumn years, will it all turn out for good... or will it go sour?

*'Nobody Has to Know' from writer, director and leading man Bouli Lanners is a moving study of love that comes too late. Phil (Lanners) is an islander, originally from Belgium, who enjoys the hard outdoor life. The locals are simple, religious, and plain-spoken. While walking alone on the cold beach he suffers a stroke; he loses his memory but makes a recovery. Millie played with tremendous intensity by Michelle Fairley, is a local woman assigned to take care of him; she tells him a lie, that they were secretly together before his stroke' - Ann Brodie, What She Said.*

*'Nobody Has To Know' goes beyond those melodramatic roots to explore a more measured, complex story of how to escape the straitjacket of a settled past to create a future based on a more honest understanding. Side shoots of the story convey the family circumstances that have shaped both Phil and Millie, with Julian Glover co-starring as her dour, taciturn father Angus' - Allan Hunter, Screen Daily*

*'The widescreen film looks, for lack of a better word, stunning. Lanners background in landscape painting has been a constant in his work, with the empty, wide or overwhelming landscapes frequently strong psychological indicators rather than just pretty backdrops' - Boyd van Hoeij, Film Verdict.*

And so to Christmas. We hope you have enjoyed the season of films; have a wonderful Christmas break, and we will see you in January... when we start our 25th Year of bringing world films to Keswick!



## September

- Sunday 10th UK, (15, F) 5pm **And then come the Nightjars Q&A with director**  
Can a cowman and a vet stay friends?
- Sunday 17th Italy, (12A) 5pm **L'Immensità**  
Penelope Cruz tries to hold her family together
- Sunday 24th France, (15) 5pm **The Night of the 12th**  
The police hunt a woman's killer

## October

- Sunday 1st Germany, (12A) 5pm **Afire**  
Can Leon write his book before the fire arrives?
- Sunday 8th UK, (12, F) 5pm **Scrapper**  
A young girl tries to work out her estranged Dad
- Sunday 15th S Korea, (12A,F) 5pm **Past Lives**  
Will past or present love win out?
- Sunday 22nd France, (15) 5pm **La Syndicaliste**  
The true story of a whistleblower
- Sunday 29th USA, (15) 5pm **Master Gardener**  
He is a gardener now, but what was he before?

## November

- Sunday 5th Japan, (12) 5pm **Small, Slow but Steady**  
She takes up boxing to escape the isolation of deafness
- Sunday 12th UK, (15, F) 6.00 **Pretty Red Dress**  
He buys her a dress... but who is it for?
- Sunday 19th Spain, (15) 5pm **The Beasts**  
Hill farmers don't understand the organic incomers
- Sunday 26th France, (18) 5pm **Passages**  
Tomas and Martin becomes Tomas and Agathe...

## December

- Sunday 3rd Canada, (15) 5pm **Brother**  
Big brother tries to teach little brother to survive
- Sunday 10th France, (15) 5pm **Paris Memories**  
Mia tries to recover after a terrorist attack
- Sunday 17th UK, (12A) 5.30 **Nobody Has to Know**  
When Phil loses his memory, Millie says 'we were lovers'

Note: F Rated films denote significant female involvement - director and/or writer  
Front page picture is from 'L'Immensità' (17th September)



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Keswick Film Club is a volunteer-run, not-for-profit organisation  
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