



Wednesday March 11, 4PM & 7PM

Cunningham

Germany/France/USA
(ENGLISH)

93 min

RATED
6

The subject, as the title points out, is a documentary about Merce Cunningham, the revolutionary American choreographer whose decades of work changed the very nature of dance before he died a decade ago at age 90. His mid-20th century collaborations with composer John Cage (his lifelong partner) and visual artist Robert Rauschenberg were central to an era of transformation. Cunningham resisted "avant-garde" or any other label. "I don't describe it. I do it," he once said.

A believer in touring, Cunningham in the early days would cram a total of nine people, including himself and Cage, into a Volkswagen bus. Once, when they stopped in a rural outpost for gas and began to stretch, they were mistaken for comedians. "No," Cage replied, "we're from New York."

A turning point for the Merce Cunningham Dance Company came in 1964, when they toured Europe for the first time. Though there were dissenters – Cunningham remembers wishing a thrown tomato was an apple because he was hungry – the response by audiences, especially in Britain, was overwhelmingly positive.

Filmmaker Alla Kovgan assembles the last generation of Cunningham dancers to present landmark works from the Cunningham repertoire. The film concentrates on the three decades from 1942 to 1972 when Cunningham was making his reputation. Gorgeously shot in 3D, **Cunningham** brings us closer to these works than any audience has ever been before.

"[A] visual wonder that involves from start to finish."

Kenneth Turan
Los Angeles Times



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KELOWNA SHOWTIME

4 & 7 PM

- January 15, 2020 *Varda par Agnès*
- January 22, 2020 *La Belle Époque*
- January 29, 2020 *Pain and Glory*
- February 5, 2020 *Sometimes, Always, Never*
- February 12, 2020 *One Day in the Life of Noah Piugattuk*
- February 19, 2020 *It Must Be Heaven*
- February 26, 2020 *Arab Blues*
- March 4, 2020 *The Body Remembers*
- March 11, 2020 *Cunningham*

Theatre:

Orchard Plaza 5 Cinema
#160-1876 Cooper Road

Tickets:

Single - \$7.00
5 film pass - \$35.00 (avoid line-ups)

Tickets and passes at the door, no advance tickets.

Cash or Cheque Only • NO DEBIT ACCEPTED

KELOWNA FILM SOCIETY

For our Winter Session, we are showing films from a variety of countries in a variety of languages. You will notice that several are rated NR which means that the B.C. Consumer Protection Branch has not yet rated them. The annual one dollar membership fee that you pay to KFS allows us to admit you to all the films we screen. Formerly we had to follow a process involving expense and lengthy volunteer time to bring these films to you.

Using any excess funds, after all obligations have been met, we will again be offering scholarships to students graduating from SD#23 who are entering into further education in film studies. Applications are also welcome for films projects. Our website has further details and is also a great resource for all information about KFS.

**A big thank-you to all the volunteers who make the films possible!
As well, thanks to you, our loyal audience.**

For concerns about ratings, please consult:
<http://www.consumerprotectionbc.ca/consumers-film-and-video-homepage/recent-films>

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THE KELOWNA FILM SOCIETY



WINTER 2020 CINEMA GUIDE

JANUARY TO MARCH

KELOWNA, BC • SHOWTIMES 4 AND 7 PM
SINGLE TICKETS & 5 FILM PASSES AVAILABLE AT THE DOOR

Wednesday January 15, 4PM & 7PM

Varda par Agnès

France
(FRENCH W/ENGLISH SUBTTLES)

115 min

RATED
PG



If you're reading this you are probably a person who really enjoys film. And in that case, this doc about movie making is for you. It's by famed French film director Agnès Varda, and takes the form of an illustrated lecture intended to explain some of her work and, in the process, make film making come alive for us, the viewers.

This charming and approachable film is a semi-dramatized, autobiographical and auto-critical work using footage of her speaking at various events, with clips and playfully dramatized reconstructions looking back over her remarkable career.

Varda talks about the three governing principles of film-making

as "inspiration," "creation" and "sharing." What's so stimulating is the way she gives each principle equal weight, discussing her formal decisions, such as editing with the same intensity and enthusiasm as her more existential motivations (she describes her 1965 summer bummer classic *Le Bonheur* as "a beautiful summer peach with a worm inside").

Varda's tone is intimate, friendly, and unpretentious. At 90 and dressed in her signature head-to-toe purple, she is lucid and funny, able to deconstruct her "failures" (such as 1995's Robert De Niro-starring *One Hundred and One Nights*) as well as her successes. The film was sadly her swan song as she died of cancer on March 29, 2019.

Wednesday January 22, 4PM & 7PM

La Belle Époque

France
(FRENCH W/ENGLISH SUBTTLES)

115 min

RATED
NR



Here's a film that must have really challenged the 30 second elevator sell – a curmudgeonly cartoonist hires a virtual reality company to help save his marriage. How hard could that be when his wife Margot (Doria Tillier), in one of their "discussions," says "I think you've been alive too long"? Deciding anything is worth a try, Victor (played by prolific actor/director/writer David Auteuil) contracts with Antoine (Guillaume Canet), who uses theatrical artifices and historical reconstruction to whisk his client back to 1974 Lyon where he first met and fell in love with Margot. A beautiful, vérité dream – but what awaits after the fateful, inevitable return to real reality?

A classy French take on *Groundhog Day* and the films of Charlie Kaufman, this idiosyncratic comedy explores the past that made us what we are today. Go back in time 'X' years and take a second chance on life, love and the future? What would you do?

"Worth seeing for Auteuil's magnetic performance in a beautifully designed comedy-drama that pushes boundaries and generally stays on the right side of them."

Jason Korsner
What's Worth Seeing.

Wednesday January 29, 4PM & 7PM

Pain and Glory

Spain
(SPANISH W/ENGLISH SUBTTLES)

113 min

RATED
PG



Antonio Banderas plays a celebrated filmmaker, Salvador Mallo, who has not made a film in decades. Salvador's body is falling apart: terrible back pain, horrible migraines, and terrifying panic attacks that make him choke. The source of this pain is unclear, but the medicine to ease it seems to be found in the artful arrangement of memories from a sensual childhood, full of light and desire. Or is it a nostalgic take on a life that was tainted by poverty and abandonment? Can fiction and imagination enchant life? Does making art – pictures, sounds, stories – take the misery away, like the heroin Salvador experiments with?

Pain and Glory, the "vibrant confessional drama" (New York Times) from filmmaker Pedro Almodovár, asks these questions by creating a blur between autobiography and reverie. The film, despite its gloomy synopsis, is not anchored in realism: it is full of cinematic colours, and light shines everywhere the camera takes the viewer. Banderas, who has starred in no less than 8 films directed by Almodovár over 22 years, won Best Actor in Cannes (2019) and he is nominated for a Golden Globe.

Wednesday February 5, 4PM & 7PM

Sometimes, Always, Never

United Kingdom
(ENGLISH)

90 min

RATED
PG13



In Carl Hunter's debut feature, Bill Nighy shines as Alan, an eccentric, retired tailor with a uniquely keen talent for Scrabble – and for hustling strangers in games. However, the pleasure he takes in Scrabble is tainted by the memory of his long-lost son, who stormed out while playing one night and was never seen again.

Shielding himself from the cruelties of the world with a cloak of quirky peculiarities and a gruff demeanor, Alan has made it his life's work to locate his missing son. His efforts haven't yielded much, except to effectively estrange him from his other son, Peter, whose feelings of being second-best aren't

much assuaged by his father's obsessive quest.

When Alan moves in with Peter and his family to improve their relationship, he manages to make gentle inroads with Peter's introverted adolescent son, Jack – a demonstration of paternal connection that Peter resents in more ways than one. While living with Peter, Alan comes across an online Scrabble player who plays in a fashion eerily similar to that of his missing son. As the mystery of the online player's identity deepens, Alan and Peter's strained relationship teeters on the brink of calamity.

Wednesday February 12, 4PM & 7PM

One Day in the Life of Noah Piugattuk

Canada
(INUKTITUT/ENGLISH)

112 min

RATED
NR



For decades Zacharias Kunuk has been one of the most exciting, dynamic, and innovative filmmakers in Canada. His movies (*Atanarjuat: The Fast Runner* and *Maliglatit*) combine myth, history, and folklore, elements that are present in this movie.

One Day in the Life of Noah Piugattuk re-acts an actual 1961 encounter on spring sea ice between the title character, along with other community leaders, and a government agent who has come to ask them to relocate their families to permanent settlements and send their children to school. As the "interview" unfolds we see the agent's paternalism clashing with Noah's pride and common sense with the situation capturing the tensions

between Inuit and the government that exist to this day.

Filmed on Baffin Island in a documentary-like style, we watch as a fellow Inuit translator tries in his choice of words to soften the harsh words that are spoken over the course of an hour. The real Noah Piugattuk was born in 1900, lived to be 96 years of age, and is the last Inuit to abandon a traditional, semi-nomadic life. In that time he saw the decline of traditional practices that had persisted for thousands of years and the creation of a new relationship with the Canadian colonial state. In this one day – and this fateful meeting – Kunuk condenses much about Inuit-settler relations. The emotional and historical layers in the film make it one of his finest works.

Wednesday February 19, 4PM & 7PM

It Must Be Heaven

France/Qatar/Germany/Canada/Palestine/Turkey
(ARABIC, ENGLISH, FRENCH/ENGLISH SUBTTLES)

101 min

RATED
NR



In this his fifth feature, which won a Jury Special Mention at Cannes 2019 and is Palestine's Oscar submission for Best International Feature Film, director Elia Suleiman, a famed figure in Palestinian cinema, explores the world with his trademark, wide-eyed wonder – one that belies an incisive critique of nationalism and identity. Suleiman stars in his own film, personally investigating the meanings of being in exile and in search of a home.

Filmed in Nazareth, Paris, and Montreal – masquerading as New York City – **It Must Be Heaven** comprises comedic vignettes, some darker than others. Suleiman embellishes small details

in each, his style edging ever closer to the surreal, in an attempt to capture the experience of a perpetual outsider, and to suggest that normality is often absurd. He also points to how biases in the real world are equally present in the film world, as the movie loosely follows his quest to get his film funded with one French producer telling Suleiman his idea "isn't Palestinian enough"! Suleiman's keenly observed episodes can seem like unrelated black comic incidents until the whole fabric of his theme begins to appear. He pointedly ridicules the pomposity of uniformed officialdom, using comedy as a kind of rhetorical non-violence.

Wednesday February 26, 4PM & 7PM

Arab Blues

France, Tunisia
(FRENCH/ARABIC W/ENGLISH SUBTTLES)

88 min

RATED
NR



Maneje Labidi Labbe's debut feature film tackles the themes of independence, community, traditional culture, and new beginnings. It is a comedy with a bit of a bite.

After 10 years in Paris, Selma return to Tunis to open a psychotherapy service on the roof of her extended family's apartment building. In a culture where such therapy is unknown, unwelcome, and even haram (forbidden) when the therapist is a young woman, Selma has her problems. These are a less than welcoming family, which includes an alcoholic uncle, an angry aunt, and a rebellious cousin, an initially skeptical and resistant community,

eventually patients with problems you wouldn't believe, and a large local flic (cop) who has his eyes on Selma but not in a particularly kind way.

Freud in a fez might be a hard image to process but **Arab Blues** does a great job getting to grips with a woman, a country and a region that are all struggling to find their feet and follow new pathways.

"Arab Blues is a refreshing and entertaining comedy that illustrates how integral humour is in Tunisian culture."

Sarah Clements
Exclaim!

Wednesday March 4, 4PM & 7PM

The Body Remembers When the World Broke Open

Canada/Norway
(ENGLISH)

105 min

RATED
PG



Conceived by Canadian filmmakers Kathleen Hepburn and Elle-Máíja Tailfeathers (who also plays one of the leads), **The Body Remembers** centers on the spontaneous connection between two women, both of Indigenous descent but hailing from very different social classes, who meet by chance at an East Vancouver bus stop. Prim and professionally dressed, Aïla has just come from a gynecological exam when she notices blue-haired Rosie standing barefoot and panicked in the rain. Halfway down the block, Rosie's boyfriend is shouting violent threats. As if by instinct, Aïla intervenes, grabbing Rosie and rushing the two of them back to her

apartment and over the course of the evening, the two women explore this traumatic event.

The second half of the film revolves around Aïla's attempt to get Rosie to a safe house, something Rosie is wary about – whether she wants to stay somewhere unfamiliar, whether she wants to leave her home, whether she wants to accept the help of others, etc.

The film quietly illustrates the eternal conundrum of trying to be good without being a do-gooder, and trying to be independent while also recognizing the need for a helping hand.