

to be announced

I, Daniel Blake

UK/France/Belgium
(ENGLISH)

100 min



For nearly 50 years British master, Ken Loach, has addressed socio-economic issues in Britain and beyond through the working-class heroes who populate his films. His relatable characters, with all their naturalism and sharp edges, leap off the screen as if they are real people in real and usually dire situations.

Daniel Blake is a 59 year old carpenter, recovering from a heart attack, who befriends Katie, a single mum and her two kids, as they navigate their way through the Kafkaesque impersonal benefits system. Daniel's doctors say he is not yet fit to return to work while the welfare worker, with no proper medical knowledge, says he is. Daniel and Katie together form a mutually beneficial though platonic alliance

and a makeshift extended family is created. The movie follows Daniel's obstinate attempts to avoid poverty and homelessness while retaining his self-respect and dignity. Filmed on location in London and Newcastle, the movie tells its story with unblinking simplicity along with equal amounts of humour, warmth and despair.

I, Daniel Blake was voted Most Popular International Feature at this year's Vancouver International Film Festival making this a movie you won't want to miss!

"In a world that seems to be getting worse every passing minute, I, Daniel Blake is a sobering but inspiring pleasure – easily one of the best films of the year"
Edward Douglas, New York Daily News



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KELOWNA SHOWTIME 4 & 7 PM

- January 11, 2017 **Boundaries (Pays)**
- January 18, 2017 **Truman**
- January 25, 2017 **Koneline. Our land beautiful**
- February 1, 2017 **Things to Come (L'avenir)**
- February 8, 2017 **Chevalier**
- February 15, 2017 **Julieta**
- February 22, 2017 **Maliglutit**
- March 1, 2017 **Moonlight**
- March 7, 2017 TBA
- March 15, 2017 **I, Daniel Blake**

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

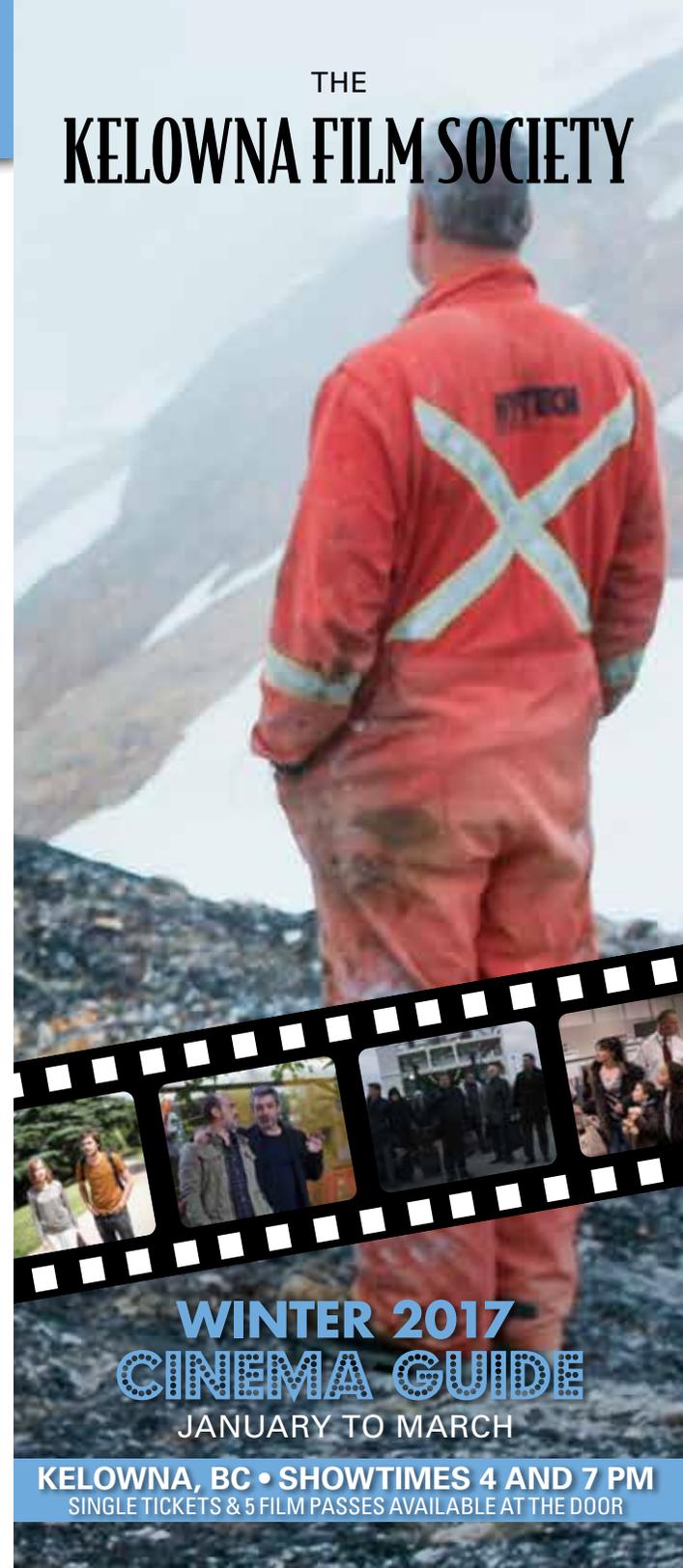
The newly refurbished theatre has been a success!

Our Fall Session in the newly refurbished, but 'smaller' theatre, with two showings has been a success. Attendance has been about the same at the early and later screenings. With the tilted seats, even front row viewing is quite comfortable! We continue to have the same arrangement with Cineplex for the Winter and are hopeful for the Spring. Your support allows us to offer scholarships to past and present SD#23 film students. Please pass on the word that applications will be accepted in the spring. See our website for details.
- Ruth Mellor, Chair 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 2017 CINEMA GUIDE JANUARY TO MARCH

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

Wednesday January 11, 4PM & 7PM

Boundaries (Pays)

Canada
(FRENCH WITH ENGLISH SUBTITLES) 100 min

RATED
PG



“Pays” [pɛi], in French, means “Country/Countries”, which is a word closely associated with patriotism, but it also means “homeland” in the sense of “who I am” and “where I am from.”

In the imaginary island country of Besco (population: 170,000), negotiations on the exploitation of natural resources happen in the surreal environment of an Elementary school gymnasium. Canadian government negotiators and foreign companies are debating the future of the island. Lobbies, unions, local politics, large and small scale power hassle intersect personal, intimate struggles in this “energetic, political satire” TIFF. For the three leading female characters Danielle Richard, the President of Besco; Emily Price, a bilingual American negotiator

and MP Félix Nasser-Villeray, this mining project stirs both personal and collective stakes. Beautifully shot in St. John’s Newfoundland and Fogo Island, Labrador, this second feature by young Québécois female director Chloé Robichaud is as absurd as reality can seem when national controversy meets personal quagmire. Opting for a nuanced “spectacle” and cinematic tone instead of a clearer satire drive, Robichaud shows machismo, indifference, opportunism, generational and gender stereotypes in very subdued details for viewers to interpret.

“Basking in its understated sense of the absurd, Pays offers insights, and laughs, at its own offbeat pace.”

The Gazette

Wednesday January 18, 4PM & 7PM

Truman

Spain/Argentina
(SPANISH WITH ENGLISH SUBTITLES) 108 min

RATED
14A



When theatre actor Julián (Ricardo Darín) receives an unexpected visit from his childhood friend Tomás (Javier Cámara), the encounter is bittersweet. This reunion is their first meeting in many years, triggered by Julián’s diagnosis with a serious illness. Tomás is baffled by his friend’s decision to forgo continued treatment and instead focus on putting his affairs in order and, most importantly, finding a home for his beloved Staffordshire terrier, **Truman**.

Over four days, as the two men walk the streets of Madrid visiting bookshops, restaurants, doctors, and veterinarians, they examine their lives, speculating on what the future holds.

In this jewel of a film, Cámara and Darín convincingly depict

the ease and rapport that only a life-long connection allows. With characteristic sensitivity, director Cesc Gay finds great dignity and humour in ordinary lives, delivering a funny, moving and hugely entertaining reflection on male relationships. This is a reminder that the best friendships are, indeed, forever.

Truman won five Goya Awards, including Best Film, Best Director, Best Original Screenplay, Best Actor (Darín), and Best Supporting Actor (Cámara).

“Gay’s picture proves once again that one can construct a comedy out of such material, as long as one respects the subject matter and refrains from being gimmicky in order to feel edgy and cool.”

Oktag Ege Kozak, IndieWIRE

Wednesday January 25, 4PM & 7PM

Konelne. Our Land Beautiful

Canada
(ENGLISH) 97 min

RATED
PG



Director Nettie Wild (Vancouver) will present the film and Q&A at both screenings.

Konelne. Our land beautiful is a masterful feature showing the poetry of the many usages of the land. The watershed of the Stikine River is the traditional territory of the Tahltan First Nation, a remote northwestern part of what is now British Columbia - “Equal parts sigh, song and cry” (Toronto Star), Konelne unites in cinematic imagery, white and Native miners, linemen and hunters. A Tahltan First Nation son struggling to save a dying language and elders fighting to protect their land are as humanly stunning as the flight of 16,000-pounds transmission towers over mountaintops.

This stunningly gorgeous poetic – and politic – film avoids the lecturing tone of environmental documentary by featuring the complex beauty in the ways humans inhabit, transform, protect and survive the land.

Maclean’s writes: “*Transcendent, breathtaking spectacle.... [Nettie Wild] let the camera hunt for art in every frame, mining veins of abstract beauty rather than sharp nuggets of political narrative. She allows every image an ecumenical gaze.*”

Hot Docs 2016: Best Canadian Feature Documentary.

Wednesday February 1, 4PM & 7PM

Things to Come (L’avenir)

France
(FRENCH WITH ENGLISH SUBTITLES) 100 min

RATED
PG



L’avenir is disarmingly simple in form as well as complex in its exploration of love and life. Nathalie (Isabelle Huppert) plays a middle-aged Parisienne philosophy professor reassessing life in an elegant, note-perfect and wry performance.

Though her life had been defined primarily by ideas, her domestic life has begun to unravel. Her husband Heinz proves that love is even less certain than politics or philosophy. “I thought you’d love me forever,” says Nathalie, ruefully. “What an idiot.”

Her favorite student, Fabien has grown into an independent writer and thinker and she’s both gratified and saddened that his path has diverged from hers. Her

neurotic mother is so demanding of support that she enlists the aid of local firemen on a regular basis. However, Nathalie’s anxieties also reveal her courage. As she lectures her students: “So long as we desire, we can do without happiness,”

The film also makes significant use of silence, interrupted by particular songs. “We listened to the same records for 20 years,” Nathalie says, “I was sick of it.” For all of the apprehension inherent in the new and unfamiliar, Nathalie’s situation provides a perfect opportunity to change the record.

“With ‘Things To Come’, Mia Hansen-Love proves that she’s One Of The Best Filmmakers In The World”

David Ehrlich, IndieWIRE

Wednesday February 8, 4PM & 7PM

Chevalier

Greece
(GREEK WITH ENGLISH SUBTITLES) 105 min

RATED
R



Whatever form a movie takes, there’s one thing their characters very rarely do: just be men in the company of other men. That’s one reason why the behaviour in Greek director Athina Rachel Tsangari’s new comedy film **Chevalier** is so fascinating.

Six men vacation on a luxury fishing trip on a well-stocked yacht. Together, they find an unusual way to pass the time when they begin a competition to determine which of them is the “Best in General.” The terms and conditions of the battle are vague and ever-changing. The characters score each other in little black notebooks on contests ranging from their jet-skiing skills, to the sincerity of their calls home to loved ones. But at the end of

the journey, when the game is over, the man who wins will be the best man. And he will wear on his smallest finger the victory ring: the chevalier.

It was named the Best Film in the Official Competition at the London Film Festival (October 2015). The jury described it as “both a hilarious comedy and a deeply disturbing statement on the condition of western humanity.”

“A fishing trip soon turns into a struggle for supremacy among six male friends in this Greek comedy.”

Wendy Ide, The Guardian

Wednesday February 15, 4PM & 7PM

Julieta

Spain
(SPANISH WITH ENGLISH SUBTITLES) 99 min

RATED
14A



Almodóvar’s latest film is loosely based on a trio of Alice Munro short stories. It’s an enigmatic mystery, gradually pieced together through a series of flashbacks covering 30 years in Julieta’s life.

While walking in Madrid, Julieta encounters a woman who talks of Julieta’s daughter Antia’s current life in Switzerland. But Julieta has not seen or heard from Antia for 13 years! Stunned by this disclosure, Julieta moves back to the apartment she and Antia had once shared, with the hope that this might somehow provoke a revelation about the mysterious disappearance.

The film is highly stylized with bold primary colours separating the various time periods. The first image

in the film is of the middle-aged Julieta - dressed head to toe in a bright, passionate red. In contrast, in the first flashback to her younger, cooler, more distant self, she’s all in bright blue. The film plays on how blue became red, or how a young woman transformed into the older version of herself and learned to accept the profound tragedies of life.

Multiple layers of meaning inherent in the script are also exemplified by Julieta’s job as a teacher of Greek Mythology, suggesting themes of destiny and free will, life and mortality. In the end, as in many of Almodóvar films, the women find their true strength and compassion in each other.

Wednesday February 22, 4PM & 7PM

Maliglutit

Canada
(INUKTITUT/ENGLISH) 94 min

RATED
14A



Ostensibly modelled on John Ford’s 1956 classic, The Searchers, Zacharias Kunuk’s Inuit revenge tale, **Maliglutit** (Searchers), is actually a deeper, more powerful film. Someone once said, “To be cold is to know how to live” but most Canadians living south of 60° have little sense of the reality of this assertion. Fortunately, we have Kunuk’s growing body of Arctic documentaries, television programmes, and feature films, including Atanarjuat: The Fast Runner, which won the Camera d’Or at Cannes and was recently named TIFF’s best Canadian film of all time.

Maliglutit is exceptionally authentic, whether in its use of Inuk customs and rituals, including a throat singing soundtrack, its depiction

of the harsh, beautiful Arctic environment, or in the actions of its characters. Eventually, the husband tracking his wife and daughter’s kidnappers questions whether his actions differ from those of his quarry. Scenes of visceral violence and silent reflection follow each other through the film, challenging the audience’s preconceptions and expectations.

“With this tale as timeless as the landscape in which it is set, one of Canada’s foremost filmmakers has provided us with another classic.”

TIFF

Wednesday March 1, 4PM & 7PM

Moonlight

USA
(ENGLISH) 111 min

RATED
14A



Moonlight is the tender, heartbreaking story of a young man’s struggle to find himself, told across three defining chapters in his life as he experiences the ecstasy, pain, and beauty of falling in love, while grappling with his own sexuality.

As a child, Chiron lives with his single, crack addict mother in Miami. Chiron is a shy, withdrawn child largely due to his small size and being neglected by his mother, who is more concerned about getting her fixes and satisfying her carnal needs, than taking care of him. Because of these issues, Chiron is bullied. Although he doesn’t understand the slurs hurled at him, he does know that they are meant to be hurtful. Beside his same aged Cuban-American friend Kevin, Chiron is given what little guidance

he has in life from a neighborhood drug dealer named Juan, who can see that he is neglected, and from Juan’s caring girlfriend Teresa, whose home acts as a sanctuary.

Chiron is a survivor and, as he grows, it becomes clear that his real battle isn’t even on the streets. It’s an internal one: reckoning with his complex love for his best friend. This is an impeccably crafted study of African-American masculinity. Moonlight has received virtually unanimous praise from critics, particularly for its acting, direction, screenplay, cinematography, and score.

“A socially conscious work of art as essential as it is insightful”

Peter Debruge, Variety