

Wednesday October 31, 4PM & 7PM

The Wife

UK/Sweden/USA
(ENGLISH)

100 min



What seems on the surface to be a simple domestic drama, builds to a powerful crescendo. **The Wife**, starring Glen Close as Joan Castleman, is about a woman re-evaluating her marriage on the eve of her husband receiving a Nobel Prize for literature.

The questions that arise stem from long simmering secrets in the marriage, as well as resentment about being the wife behind the artist. Joan seems to be a deeply affectionate spouse; apparently happy with a life lived in the genius's shadow. Yet she had her own literary ambitions as a young woman, and her husband's moment of Nobel triumph appears to be triggering a late-life crisis.

Flashbacks to the 1950s and 60s show her at university taking a creative writing class with the young, arrogant and then married Professor Joe Castleman – who had only published minor short stories to date. Eventually Joan becomes wife number two. Joe continues to stray, right up to the Nobel ceremony – set in the Clinton 1990s, when denying having sexual relations with younger women had become a symbol of the times. The film shows how Joan's own literary ambitions began to wither in that sexist time and place.

"It is a smart, supremely watchable and entertaining film, and Close gives a wonderful star turn."

Peter Bradshaw,
The Guardian

Wednesday November 7, 4PM & 7PM

Sorry To Bother You

USA
(ENGLISH)

111 min



If you're not amused by the fast approach of winter, **Sorry To Bother You** should return the smile to your face. Cassius Green (Lakeith Stanfield) hates his commission-paid job. As a black man selling to mainly white customers over the phone, he can't make a buck. Then a tele-marketing veteran tells him to use his "white voice" and Cassius's career, and the movie, take off.

Blending the greed and decadence of The Wolf of Wall Street, the inversion comedy of Spike Lee's recent The Black Klansman, and more than a trace of the sci-fi madness of Terry Gilliam's Brazil, **Sorry to Bother You** shines a merciless light on corporate

capitalism, identity politics and the modern conception of success. The story provides much laughter as it takes a fun house mirror's look at modern business.

A risky, edgy satire that takes its memes to the max, **Sorry To Bother You** will certainly have you listening just a bit more carefully when the phone rings again at supper time.

"(A) spectacular orgy of fist-pumping, anti-capitalist, pro-labor ideas rolled into 111 minutes of gloriously unpredictable plot."

April Wolfe,
The Village Voice



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KELOWNA SHOWTIME

4 & 7 PM

- September 5, 2018
- September 12, 2018
- September 19, 2018
- September 26, 2018
- October 3, 2018
- October 10, 2018
- October 17, 2018

- Finding Your Feet**
- The Third Murder**
- God's Own Country**
- Leave No Trace**
- Let The Sunshine In**
- Transit**
- The Miseducation Of Cameron Post**
- RBG**
- The Wife**
- Sorry to Bother You**

- October 24, 2018
- October 31, 2018
- November 7, 2018

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

Welcome back to a new year of movies! It's been ten years since we transitioned from the Shuswap Society to our own Kelowna Film Society. Last year our average attendance, on a Wednesday evening, was 229 with several 'sold out' showings.

Without the work of volunteers, our Society could not exist. You see some of them collecting your money or 'punching' your entrance card at the theatre door but there are many other 'behind the scenes' workers necessary for the Society's operation. When sometimes things do not go as smoothly, as we would wish, please remember that these are all valued volunteers.

Due to your attendance, we were able to support three local film projects this year. Details of recipients can be found on our web page –Kelowna Film Society, go to Home and scroll down to 2018 Scholarship and Bursary Awards for details about these talented individuals.

As in other years, it is necessary for you to show your KFS (one dollar) membership card at the theatre door each time you attend. Doors are opened by the theatre management 30 minutes before the start of their first scheduled film – at some time between 3 and 3.30pm. For the 7 pm film, the KFS theatre is not available until it has been cleaned from the previous showing.

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>

Kelowna Film Society
PO Box 22132 Capri Centre, Kelowna, BC V1Y 9H9

www.kelownafilmsociety.com

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THE KELOWNA FILM SOCIETY



FALL 2018 CINEMA GUIDE SEPTEMBER TO NOVEMBER

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

Wednesday September 5, 4PM & 7PM

Finding Your Feet

United Kingdom
(ENGLISH)

111 min

RATED
PG



Recent retiree 'Lady' Sandra Abbott (Imelda Staunton) is on top of the world and looking forward to enjoying the rest of her life with Mike (John Sessions), her husband of 40 years. However, when Sandra discovers that Mike is having an affair with her best friend, her plans for their idyllic retirement dissolve before her eyes. She is forced into exile with her estranged older bohemian sister, Bif, who lives in London on an impoverished inner-city council estate. The two could not be more different – Sandra is a fish out of water next to her outspoken, serial dating, free-spirited sibling.

As her patience for her sister's self-pity wears thin, Bif hopes to snap Sandra out of her funk by dragging

her along to a community dance class, where gradually she starts finding her feet and romance as she meets her sister's friends, Charlie (Timothy Spall), Jackie (Joanna Lumley) and Ted (David Hayman).

Surrounded by new friends and reviving her longstanding love for dance, Sandra comes to enjoy her new life, but she can't avoid her past for long. **Finding Your Feet** proves it's never too late to start again and reconnect with the people you love.

"Potter's comic dissection of the London's intelligentsia's personal and political angst is completely of the moment"

Kate Taylor,
The Globe and Mail

Wednesday September 12, 4PM & 7PM

The Third Murder

Japan
(JAPANESE W/ ENGLISH SUBTITLES)

124 min

RATED
NR



Here's an intriguing and cerebral quasi-genre picture from Festival favourite Hirokazu Kore-eda. It's a complex courtroom drama that can be read at least partly as a piercing - if not passionate - rebuke to the death sentence. Capital punishment is still on the statute book in Japan, amid growing calls for its removal.

Leading attorney Shigemori takes on the defence of a murder-robbery suspect Misumi who served jail time for another murder 30 years ago. Shigemori's chances of winning the case seem low – his client freely admits his guilt, despite facing the death penalty if he is convicted. As he digs deeper into the case, as he hears the testimonies of the victim's

family and Misumi himself, the once confident Shigemori begins to doubt whether his client is the murderer after all. Secret histories are brought to light, inconsistencies surface and unlikely alliances point to a more complicated set of circumstances.

"It's a strange structure for a film, and ultimately the drama is concentrated into the two compelling central performances, culminating in an electrifying slow build"

Alison Gilmor,
Winnipeg Free Press

Wednesday September 19, 4PM & 7PM

God's Own Country

UK
(ENGLISH/ROMANIAN)

104 min

RATED
18A



Johnny Saxby lives on a ranch in northern England with his ailing father, Martin, and taciturn grandmother, Deidre. Johnny's future prospects appear as dim as his communication and farming skills, and when he's not having furtive sexual trysts with strangers, he's getting drunk at the local pub.

An increasingly frustrated Martin hires a caretaker to help out on the farm, and new arrival Gheorghe is everything that Johnny is not: responsible, good with the animals, and most important, unafraid of his feelings. Gheorghe makes it clear to Johnny from the outset that he will not tolerate any acting up, and the Romanian slowly but surely breaks down Johnny's emotional walls.

The film is unrelentingly authentic in its sense of place, and we can feel the damp, windy landscape of the Moors, and the harsh, gritty ways of the farm. And when Johnny, in the end, must figure out a way to express his love for Gheorghe — or lose him forever — we find ourselves profoundly moved.

This is not a movie about coming out and the collateral damage that ensues. It's a universal tale about giving yourself over to love, even when you seem hopelessly broken.

"Combining gritty realism with poignancy, the result is a film that is exceptionally moving."

Bruce DeMara,
Toronto Star

Wednesday September 26, 4PM & 7PM

Leave No Trace

USA
(ENGLISH)

109 min

RATED
G



A father and daughter drama set in the wonderful forests of Oregon. Thirteen-year-old Tom and her dad Will, a veteran, live – illegally – in a State Park on the outskirts of Portland. They hide from users of the park, and they survive with remarkable skills. The opening of the film follows their routine (mushroom picking, fire lighting, chess playing), which creates a Robinson Crusoe-like atmosphere (a desert island story, a castaway narrative).

The story unfolds almost without words. The soundscape is filled instead with the movement of ferns and firs. Winds, rain, footsteps on the moss – and silence – produce a suspenseful, yet lush soundtrack.

Will and Tom go around leaving no trace, so as to not be found. Can they continue living into the wild?

"The movie's patient progress is driven and tensed, and you feel that, at every turn in the path, something could go badly astray"
New Yorker

3 ½ stars

Globe & Mail

Wednesday October 3, 4PM & 7PM

Let The Sunshine In

France
(FRENCH W/ ENGLISH SUBTITLES)

114 min

RATED
14A



In **Let The Sunshine In**, a sometimes exuberant and other times wrenching film, an artist named Isabelle (Juliette Binoche) meets a stranger on the dance floor of a bar. They don't say a word but introduce themselves with an embrace, as the room resounds to an Etta James tune. "At last, my love has come along," she sings. "My lonely days are over." Not quite!

Let The Sunshine In follows Isabelle, a divorced woman navigating the joys and anxieties of a variety of dating episodes. It appears to be a romantic comedy but is far more frank on the subjects of love, sex, and human connection than most films in the genre are. Many of the scenes are physical in nature but always shaped by the dialogue. Yet the power of the

film hits hardest when the talking stops. The time period is fragmented, bouncing and tilting ahead and back. There are some fragments of discourse, with dialogue at times spliced with things overheard and remembered. Juliette Binoche's powerful performance as Isabelle, is largely responsible for unifying the film's differing impulses with a solid core of composure and resolve.

"Let the Sunshine In is also a peculiarly insightful glimpse into the emotional fluidity within the formal boundaries of French culture, which differs drastically from the sharp boundaries within the supposed fluidity of American life."

Richard Brody,
The New Yorker

Wednesday October 10, 4PM & 7PM

Transit

Germany/France
(GERMAN, FRENCH W/ ENGLISH SUBTITLES)

101 min

RATED
PG



Georg is a German refugee who escapes to Marseille, a port for migrants looking to flee an unspecified, spreading war. He carries the documents of a famous writer, Weidl: a manuscript, the promise of an elusive transit pass from the Mexican embassy, and letters from the writer's wife, Marie. Discovering that Weidl has taken his own life, Georg assumes the author's identity, adopts an ambivalence about leaving the continent, and develops an obsessive desire for the mysterious Marie — herself suspended in the city. **Transit**, evoking shades of Hitchcock and Casablanca, is an unsettling thriller and a film about ghosts, memory, and historical trauma.

Transit, which the director has boldly

adapted from Anna Seghers' 1944 novel of the same name: The film is unstuck in history. Unlike the source material, it doesn't take place in World War II, or even establish that World War II ever happened. The Nazis are still German, but they've been re-branded as generic fascists. And yet, while it was clearly shot on the streets of modern-day France (the roads hum with electric cars, and the cinematography isn't aged in any way), the story telling isn't necessarily set in the present. Digital technology is nonexistent.

"Evoking Casablanca, this tragic romance is gorgeous to look at and often thrilling"

Tom Augustine,
New Zealand Herald

Wednesday October 17, 4PM & 7PM

The Miseducation of Cameron Post

USA
(ENGLISH)

91 min

RATED
14A



In 1993, a teenage girl is forced into a gay conversion therapy center by her conservative guardians. Directed by actress and writer Desiree Akhavan (Appropriate Behavior), this drama and romance won the U.S. Grand Prix at Sundance.

Adapted from the 2012 coming-of-age teen novel, *The Miseducation of Cameron Post* by Emily Danforth, the film doesn't vilify conversion advocates, which produces a complicated, yet thought-provoking drama.

"It's the definition of a female gaze. We don't regard Cameron [the lead actress], we feel what she's feeling"

The Globe & Mail

"Navigating troubled culture-war waters with grace, humour and compassion, The Miseducation of Cameron Post is a movie that deserves a wide and diverse audience."

A. O. Scott,
New York Times

Wednesday October 24, 4PM & 7PM

RBG

USA
(ENGLISH)

98 min

RATED
PG



RBG, a brilliant documentary on the exceptional life of US Supreme Court Justice Ruth Bader Ginsburg (aka "The Notorious RBG"), is a good antidote to the suspicion that our nearest neighbour, the one whose crazy grandfather is constantly shouting at people from the front lawn, is in irreversible decline.

Ginsburg's story is one of determination defying adversity. One of nine women in a 500 member Harvard Law class, Ginsburg was asked how she could take a lecture room seat from a qualified man. As a law professor, her salary was less than male colleagues' because

her husband had a well-paid job. Despite such hurdles, Ginsburg established a stellar record as an advocate and appeals court judge and became only the second woman appointed to the US Supreme Court in its 200 year history.

In a period of change and high confusion in American politics, Ginsburg's quarter century on the highest bench, and her long marriage to her strongest supporter, Marty Ginsburg, makes for valuable viewing. Even if you're not a fan of the American political and legal carnivals, **RBG** will provide necessary optimism about the arc of US history.