

Wednesday October 30, 4PM & 7PM

# Mademoiselle De Jonquières

France  
(FRENCH WITH ENGLISH SUBTITLES) 109 min



*"Mademoiselle de Jonquières," a period romance with a similarly wicked sense of comic melodrama.*

Los Angeles Times

Madame de la Pommeraye is a young widow whose libertine lover, le Marquis des Arcis, has fallen out of love with her. She seeks revenge by introducing him to Mademoiselle de Jonquières, a courtesan.

Adapted from a witty story written by the famous French 18th century writer Denis Diderot, this film is sure to please the eye — and the mind — with its lush costumes and settings. Its drama, rendered with sophistication by a cast with a very wide range from comedy to intimate, results in sincere turmoil.

*"Anyone who loves 'Dangerous Liaisons' — in any of its iterations — should rush to cue up*

Wednesday November 6, 4PM & 7PM

# The Farewell

USA  
(ENGLISH, MANDARIN, JAPANESE, ITALIAN W/ ENGLISH SUBTITLES) 98 min



The lovely paradox of **The Farewell** is that everyone in it tries to hide their feelings as long as they can, yet their story goes straight to your heart.

Billi is a New Yorker who returns home to China to see her grandmother Nai Nai. The elderly woman has been diagnosed with terminal lung cancer. The catch is that Nai Nai's relatives don't want her to know the painful truth. According to Chinese custom, it's the kinder way. As everyone gathers under the guise of an expedited wedding, Billi must navigate a minefield of family expectations but she also finds there's a lot to celebrate, especially her chance to rediscover the country she left as a child; her grandmother's wondrous spirit and the ties that keep

on binding even when so much goes unspoken.

Billi and her father sing a duet to "Killing Me Softly With His Song." She delivers a brief tribute to her Nai Nai in a Mandarin that we're told is imperfect, but that sounds heartfelt. **The Farewell** is the family's story, to be sure. It is a paying of last respects. Yet this stirring, dramatic comedy is equally Billi's story: a classic tale of divided identity in a modern split setting.

*"A funny, emotionally intricate and deeply moving tale of severed connections and renewed family ties."*

Joe Morgenstern, Wall Street Journal



Contemporary World Cinema



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# FILM CIRCUIT



# KELOWNA SHOWTIME

# 4 & 7 PM

September 4, 2019

**The Last Black Man in San Francisco**

September 11, 2019

**Wild Rose**

September 18, 2019

**The Souvenir**

September 25, 2019

**Tel Aviv On Fire**

October 2, 2019

**Photograph**

October 9, 2019

**Mouthpiece**

October 16, 2019

**La Femme de Mon Frère**

October 23, 2019

**We Will Stand Up**

October 30, 2019

**Mademoiselle De Jonquières**

November 6, 2019

**The Farewell**

**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 to the 11th year that Kelowna Film Society has been bringing a variety of films to local attention. Our selection committee has made a wide ranging selection, and offers comic or serious life topics from different eras plus a documentary to spark discussion.

New yellow/blue membership cards, priced at one dollar, need to be shown each week when you present your punch card or ticket. The new theatre management has stated that doors will not be opened for the 4 pm show until 3.30pm and patrons will not be permitted to wait inside the glassed areas at the doors. Doors for the 7 pm show are not opened until after the staff has cleaned the theatre. Please remember that everyone who helps you to a film presentation is a volunteer without whom the Society would not exist. Plus other unseen volunteers have given considerable time to seeing that films are ready for your entertainment.

We were, once again, able to support three local film projects with funds remaining after expenses had been met. During last year we screened two short films KFS had supported and hope to do this again in the future. We appreciate your attendance that makes this and giving academic scholarships possible.

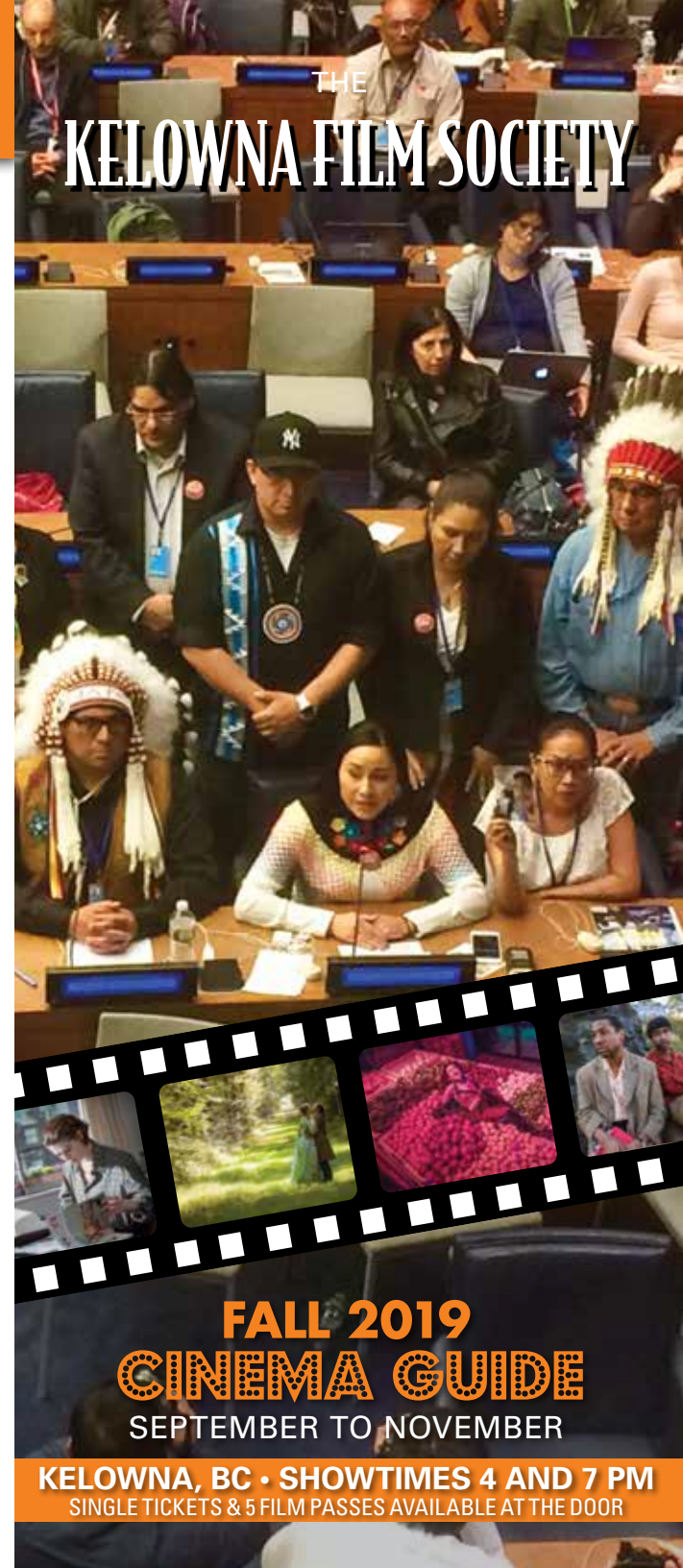
The stated purpose of KFS is to promote interest in films of artistic, cultural, educational and/or social merit. We thank you for joining us.

**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.kelownafilm.com](http://www.kelownafilm.com)

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# THE KELOWNA FILM SOCIETY

# FALL 2019 CINEMA GUIDE

SEPTEMBER TO NOVEMBER

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



Wednesday September 4, 4PM & 7PM

# The Last Black Man in San Francisco

USA  
(ENGLISH) 120 min **RATED 14A**



There is always something significant about the house we grew up in and where we carve out our initial memories. **The Last Black Man in San Francisco**, based on a true story, tells a tale of the city through the eyes of Jimmie, who is obsessed by the idea of reclaiming the Victorian house in Fillmore that his grandfather built some 70 years ago. This house he grew up in was the last real home he had before his family broke apart. Now with real estate prices soaring and gentrification changing old neighbourhoods, the ability to reclaim his former family home seems beyond reach.

Jimmie spends most of his time hanging out with his best friend, aspiring playwright Montgomery.

Sometimes they go to work, and sometimes they seem to have the entire day to themselves. They live with Montgomery's blind grandfather who loves to sit with the boys at night while they relate the visuals of old crime caper movies playing on the TV.

**The Last Black Man in San Francisco** is a story of two cities, the one of the haves and the one of the have-nots. It is about people living in the same town but in different worlds. This is a gorgeously shot film, alternating between images of San Francisco at its most beautiful and promising, and visuals of the lost and the homeless and the forgotten, who might as well be invisible to the others.

Wednesday September 11, 4PM & 7PM

# Wild Rose

United Kingdom  
(ENGLISH) 101 min **RATED PG**



Fresh out from jail in Glasgow, Scotland after a one year stay for narcotics possession, Rose-Lynn Harden, a 23 year old free spirited, single mother of two children, dreams of becoming a country music star. Forced to wear an ankle monitor and observe a curfew, she can't return to her job as a singer with a band and lands a job as a housekeeper for a wealthy family. Her mother (Julie Walters) hopes that Rose-Lynn will now learn to take responsibility and act like the grown up her kids need her to be.

Jessie Buckley delivers a vivacious and unforgettable performance as Rose-Lynn, her voice a star of its own. With confident hand, director Tom Harper brings the beautiful

textured script, full of authentic characters and unexpected turns, to life in a city that, like Rose-Lynn, might appear gritty on the surface but is bursting with spirit and personality.

Rose-Lynn's story reminds us that taking responsibility doesn't have to mean giving up hope. And sometimes when we're chasing our dreams, we realize we were living them all along.

*"Wild Rose is a charmer, but it doesn't charm at the expense of intelligence or depth. It marries its populist appeal to thoughtful social commentary becoming one of the high points of 2019 cinema"*

Andrew Kendall,  
Stabroek News

Wednesday September 18, 4PM & 7PM

# The Souvenir

UK/USA  
(ENGLISH) 119 min **RATED 14A**



**The Souvenir**, written and directed by Joanna Hogg, is a semi-autobiographical account of a relationship between a young, ambitious film student and an older, smooth-talking man, set in 1980s West London. It won the 2019 World Cinema Grand Jury Prize for a Dramatic feature at Sundance.

Julie (Honor Swinton Byrne) is beginning to find her place as a film maker and her own artistic voice. But her journey is derailed when she falls in love with Anthony (Tom Burke) whose charisma is equal to his immorality- much to the dismay of her mother (played by Swinton Byrne's real-life mother, Tilda Swinton) The subsequent entanglement threatens to destroy

Julie's dream of becoming a filmmaker. While Julie struggles to find her artistic voice, Anthony battles his various addictions.

Rather than a chronological narration of events past and remembered, the film is a collection of memories. Some are still sharp and piercing as shards, while others have been smoothed down and flattened over time. The film is shot in a series of lengthy takes, with the camera keeping its distance; the better to observe the characters at play.

Joanna Hogg has announced that she's started production on a sequel, suggesting that life after bad romance can continue!

Wednesday September 25, 4PM & 7PM

# Tel Aviv On Fire

Luxembourg, Belgium, Israel, France  
(ARABIC, HEBREW W/ENGLISH SUBTITLES) 100 min **RATED NR**



In our currently overwrought political era, would Mel Brooks make a movie centred on a fictional musical "Springtime for Hitler"? Of course he would, but today *The Producers* would have to line up behind Sameh Zoabi's comedy **Tel Aviv on Fire**, which puts the Israeli-Palestinian standoff into a soap opera frame. Can humour really lead to serious conversations about difficult issues? Tokyo, Seattle, Zurich, Haifa and other festival audiences thought so since each named Zoabi's work as their best film. Venice also selected Kais Nashif as Best Actor for his portrayal of Salam Abbass, the Palestinian nobody who blunders into the

job of soap opera scriptwriter. Eventually, Salam has to make plot choices under pressure from his producers, excited viewers in both communities, and even the captain at his border checkpoint.

In some ways we can hope that a work of art might knit struggling communities together. If our current reality often comes across as bad comedy, perhaps we can appreciate a comedy which speaks to the need for some new realities.

"Multi-layered and crafty."  
Amber Wilkinson,  
Eye for Film

Wednesday October 2, 4PM & 7PM

# Photograph

Germany, India, USA  
(HINDI, GUJARATI, ENGLISH W/ ENGLISH SUBTITLES) 110 min **RATED 6**



Pressured by his grandmother to get married, a struggling street photographer convinces a shy stranger to pose as his fiancée in **Photograph**. They soon develop an unexpected bond that transforms both of them in ways they could not have imagined.

Ritesh Batra (*The Lunch Box*) returns with another nuanced love story, about the hopes, dreams, and identities of ordinary people of different worlds. With gentle poignancy, Batra explores moments of both isolation and connection amidst the otherwise chaotic urban landscape of Mumbai. In fact, Mumbai is lovingly portrayed as the director seeks out quietly redemptive spaces that are

usually missing from tales of this over-stuffed city.

**Photograph** is an insightful meditation on loneliness and the ache of connection. It may be that the stories in movies are all the same but it can be lovely when a movie like this one finds a different way to tell them.

Wednesday October 9, 4PM & 7PM

# Mouthpiece

Canada  
(ENGLISH) 91 min **RATED NR**



Canadian filmmaker Patricia Rozema returns with a potent exploration of how women across generations contend with their own socialization. One of her most vibrant films to date, Rozema's latest — an Official Selection in TIFF's 2018 Canada's Top Ten series — knots together the thematic threads of her past work: feminist consciousness and the struggle for self-expression.

In the aftermath of her mother's sudden death, aspiring writer Cassandra struggles to compose a eulogy. She self-identifies as the black sheep of the family, standing in brazen opposition to her mother's embodiment of feminine grace. In Cassandra's eyes, to be a "nurturing

mother" and a "classy woman" is to be a vessel for self-sacrifice, and she roils over her mother's failed career and incessant need for approval from others. Cassandra is only able to connect with her mother when she realizes that her own rebelliousness is as much a response to the male gaze as her mother's conformity.

*"A film that brandishes the messiness of self-doubt and self-contradiction, but uses that morass of emotions to unearth something very pertinent about the lives women live, and the lives they leave behind."*

Pamela Hutchinson,  
Sight & Sound

Wednesday October 16, 4PM & 7PM

# La Femme de Mon Frère

Canada  
(FRENCH WITH ENGLISH SUBTITLES) 117 min **RATED NR**



How would you feel about your brother — a psychologist who you live with and with whom you share a symbiotic relationship — if he fell head over heels in love with your gynaecologist?

This Québécois comedy, set in Montreal, follows Sophia, a brilliant but jobless young Ph.D., as she navigates a world of absurd yet sincere relationships.

The film is "a perfect fusion of *Bridget Jones and Daria*" — *La Monde*. The main actress (Anne Elisabeth Bossé) is Quebec's comedy darling and her interpretation here is "unforgettable" — *La Monde*. So is the cinematic construction of the

film — reminiscent of Xavier Dolan's — with fresh, quick aesthetically pleasing editing.

Wednesday October 23, 4PM & 7PM

# We Will Stand Up

Canada  
(ENGLISH, CREE) 98 min **RATED PG**



In August 2016, Colten Boushie, a 22-year-old Cree man, was part of a group of young people who drove onto the Saskatchewan farm of white owner, Gerald Stanley. Stanley fired warning shots into the air with a pistol since he was alarmed at the actions of Boushie and his friends. When he approached the car, the gun discharged and Boushie was killed instantly. A loaded 22-calibre rifle was later discovered between Boushie's legs. Stanley claimed self-defence and, following a tense trial that divided the local community, he was acquitted by an all-white jury.

The result captured international

headlines which criticized the impartiality of Canada's legal system and was controversially denounced by senior federal politicians. Director Tasha Hubbard, related by marriage to the Boushie family, documents this complex story as part of Canada's strained relations with its indigenous population. She highlights the family's search for justice and the continuing need for reconciliation and greater intercultural understanding. Winner of Best Canadian Feature Documentary at the 2019 Hot Docs Film Festival, **We Will Stand Up** is a hard film to watch but one not to miss.