25th Anniversary Northwest Film Fest
April 15th & 22nd
LET’S TALK ABOUT

Reconciliation
Film Series & Discussions
@ your library®

In this series, acclaimed documentary filmmaker Alanis Obomsawin raises awareness about issues vital to First Nations in Canada. Films will be followed by discussions facilitated by Angela Gollat. Each screening will begin with a smudge. For more on this series, film project and partnership please visit www.tbpl.ca/films

Mary J.L. Black Community Program Room
The People of Kattawapiskak River - May 3 @ 6 pm
This documentary exposes the Attawapiskat housing crisis by providing background and context for one aspect of the growing crisis.

Hi-Ho Mistahey! - June 7 @ 6 pm
This feature-length documentary, tells the story of Shannen’s Dream, a national campaign to provide equitable access to education in safe and suitable schools for First Nations children.

Waverley Auditorium
No Address - May 24 @ 5 pm
Obomsawin profiles young Indigenous women who leave their reserves and find themselves on the cold urban streets of Montréal, disconnected from family, tradition, and even social services that might help them.

Trick or Treaty? - June 28 @ 5 pm
This feature documentary profiles Indigenous leader’s quest for justice as they seek to establish dialogue with the Canadian government on issues concerning First Nations in Canada.

Our People Will Be Healed - July 5 @ 5 pm
This documentary, Alanis Obomsawin’s 50th film, reveals how a Cree community in Manitoba has been enriched through the power of education. Indigenous youth realize their potential and develop their abilities and their sense of pride.

Thunder Bay Public Library
www.tbpl.ca
Pass Packages and memberships available through NOSFA (cash only) or use Paypal online at www.nosfa.ca

At SilverCity:
Single admission, Member: $7
Single admission, Non-Member: $10
Single admissions cash only - ATM at theatre

Tickets will be on sale at the theatre
6-pack $36 for members membership $15

Advance Ticket sales April 4th -20th at FIREWEED 182 S. Algoma and Wojo's Mojo 189. S. Algoma

Gala Party at
April 19th Ticket $20 (does not include film) No membership required

Admission is not guaranteed. Come Early!
### Thursday April 12th
**Prelude**
- 6:30 PM – THEIR FINEST 117m
- 8:40 PM – THE DISASTER ARTIST 103m

### Sunday April 15th
- 9:45 AM – NOVITIATE 123m
- 12:15 PM – IN THE FADE 106m
- 2:35 PM – THE INSULT 112m
- 4:55 PM – THE MIDWIFE 117m
- 10:15 AM – BOMBSHELL THE HEDY LAMARR STORY 90m
- 12:15 PM – A FANTASTIC WOMAN 104m
- 2:30 PM – FINDING YOUR FEET 111m
- 5:00 PM – LOVING VINCENT 95m

### Thursday April 19th
**Interlude**
- 6:30 PM - LADYBIRD 94m
- followed by Gala party at Bight

### Sunday April 22nd
- 9:55 AM – GOD’S OWN COUNTRY 104m
- 12:15 PM – DON’T TALK TO IRENE 90m
- 2:20 PM – THE HOUSE BY THE SEA 107m
- 4:40 PM – SAMI BLOOD 110m
- 9:50 AM – IN BETWEEN 103m
- 12:00 PM – THE LEISURE SEEKER 112m
- 2:25 PM – THE DIVINE ORDER 96m
- 4:45 PM – FACES/PLACES 89m

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**Schedule Reads from Left to Right**
THEATRE C
CAPACITY 242

9:50 AM – EN PÈRE DU FLIC 2 117m
12:20 PM – TULIPANI: LOVE, HONOUR AND A BICYCLE 90m
2:25 PM – BACK TO BURGUNDY 113m
5:05 PM – FOXTROT 108m

10:00 AM – BRIGSBY BEAR 100m
12:10 PM – GOOD TIME 100m
2:30 PM – THE BREADWINNER 94m
4:35 PM – LOVELESS 128m
Bill Mauro, MPP
Thunder Bay-Atikokan

Congratulations to the North of Superior Film Association on their 25th annual Northwest Film Fest. A major accomplishment for a non-profit showcasing 27 films from Canada and around the world.

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Michael Gravelle, MPP
Thunder Bay-Superior North

Congratulations to the NOSFA for hosting their 25th Northwest FilmFest

Thank you for your strong support of art and film culture in Northwestern Ontario

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Welcome to the 25th anniversary of NOSFA’s Annual Northwest Film Fest!

The North of Superior Film Association (NOSFA) is pleased and excited to present the 25th annual Northwest Film Fest at SilverCity. This is a remarkable milestone for one of the longest serving groups in the Film Circuit which is comprised of over 170 film societies across Canada.

It is hard to contemplate the passage of 25 years of festivals, held collectively at the Paramount, the Odeon Victoria, the Cumberland and now SilverCity. This has been quite a remarkable run of critically-acclaimed award winners and nominees. Visit the NOSFA website, specifically to “Film List” where NOSFA’s illustrious history of screenings and film fests will unfold.

If there is a dominant theme this time, it would appear be the Year of the Woman, as evidenced by strong female presence both in front of and behind the camera as well as in thematic content realized with A Fantastic Woman, Novitiate, The Divine Order, Bombshell: the Hedy Lamarr Story, In the Fade, The Breadwinner, Don’t Talk to Irene, In Between, Sami Blood, Their Finest, Face/Places, and Lady Bird.

The line-up features three Oscar contenders for Best Foreign Language Film, including the winner Fantastic Woman, as well as The Insult and Loveless.

In staging the festivals, NOSFA has much to be thankful for. Humble thanks goes to our sponsors, both veterans and those new to us this year for their considerable support, which has been constant over the years.

We must also salute our dedicated volunteer corps, those helpful T-shirt-clad workers who provide friendly customer service.

Thanks also goes to Cineplex and the management and staff of SilverCity for their cooperation and assistance, as well as the Film Circuit towards securing titles and coordinating film traffic. A nod also goes to film transporters, Greyhound, FedEx, and Purolator and our receiver, David Everitt and The UPS Store.

Certainly, we appreciate the continued loyalty and enthusiasm of our loyal patrons who support the film fest year after year. Their thanks expressed at the NOSFA door and box office makes it all worthwhile.

Lastly, a bow goes to the NOSFA board for their varied skills and experience, as well as their unceasing dedication, and passion, along with the efforts of film fest coordinator, Catherine Powell. It is this collaborative effort that has been the mainstay of the Northwest Film Fest.

As part of the anniversary celebrations, everyone is invited to a party at Bight on the Waterfront, after the April 19th screening of Lady Bird. Please join us in celebrating 25 years of festival excitement.

We look forward to seeing you at Northwest Film Fest 2018!

Marty Mascarín
President
NOSFA
Monte-Carlo Comedy Film Festival: Best Actress, Catherine Deneuve; Globe de Cristal Awards Nominee: Best Actress, Catherine Deneuve

“While there's plenty of wisdom about living in the moment and enjoying life, Provost and the Catherines dole it out subtly and without any mawkish aftertaste.”—Vikram Murthi, rogerebert.com

Catherine Deneuve gives a towering performance as Béatrice, a dying woman who looks back on her life and attempts to fix a couple of her very few regrets.

Her principal sorrow, aside from the brain tumor she can no longer ignore, is having abandoned Claire, the young daughter of her former lover, some 30 years before she returns to Paris to look for them both—presumably because she needs help in what's coming.

Since Béatrice has lost touch with all the people from her past and doesn't know Google from Gogol, she hasn't heard that the dad died soon after she left. Or that Claire—played by the equally formidable Catherine Frot—is now a 50-something single mom with a son in medical school and a stern passion for her own work, as a midwife.

In France, Claire's referred to as a sage femme, or wise woman—which also sums up her orderly, almost monastic life. She works in a standard hospital but her profession is under threat from more streamlined medical practices. And now her domestic world is upended by the long-lost stepmother, who manages to push in all fronts. None of this tug of war keeps Béatrice from smoking, drinking, eating like a queen, and gambling large bags of cash in dubious surroundings.

Given its naturalistic stylings, it takes time to notice how elegantly framed, shot, and edited The Midwife is. And with two Catherines this great, the labour is bound to go well.
Goteborg Film Festival: Best Feature Film; 5 other nominations.

“A World War II comedy that, despite its light hand, never compromises the grief and loss that lie at its core.”---Ann Hornaday, Washington Post

Director Lone Scherfig (An Education) returns with this rousing romantic comedy set in Britain’s wartime film industry. Featuring a cast teeming with some of the UK’s most charismatic comedic actors, including Bill Nighy (Pride) and Richard E. Grant (The Iron Lady), Their Finest is about boosting morale during a period of national — and personal — crisis.

Catrin Cole (Gemma Arterton, Tamara Drewe) is a “slop” scriptwriter, charged with bringing a female perspective to war films produced by the British Ministry of Information’s Film Division. Catrin’s artist husband looks down on her job despite the fact that it’s paying their rent, but her effort and talent are valued by lead scenarist Tom Buckley (Sam Claflin, United).

While on location in Devon, Catrin begins to come into her own and earns the respect of her peers, especially when she becomes the only crew-person that Ambrose Hilliard (Nighy) — a past-his-prime, yet nonetheless pompous actor — will talk to and take direction from.

Based on the novel Their Finest Hour and a Half by Lissa Evans, the film pops with witty banter and flows with lovely period detail. The characters are uniformly textured and the performances nuanced. Nighy is perfectly cast in his endearingly withering role, and Jeremy Irons turns up for a welcome cameo. However, Arterton ultimately steals the show, bringing subtlety, intelligence, and a range of beautifully gauged emotions to Catrin, whose path to self-renewal is an inspiring example of a talented woman forging her place in the world.
Academy Award Nomination: Best Adapted Screenplay; Golden Globes: Best Performance by an Actor in a Comedy or Musical: James Franco; National Board of Review: Best Adapted Screenplay; Detroit Film Critics Society: Best Actor; 20 other wins, 65 other nominations

“There’s something joyful about the Franco brothers playing a fun-house mirror version of their own Hollywood arrival, and the film’s best scenes are with Seth Rogen’s production manager, aghast at Tommy’s incompetence.”— Jake Coyle, Associate Press

Perhaps the biggest surprise about *The Disaster Artist*, James Franco’s dramatization of the creation of the camp classic *The Room*, is how utterly sweet it is. Franco, who directs and stars as the world’s worst filmmaker Tommy Wiseau, takes someone who’s been an object of mockery and makes him utterly human and likable.

Moreover, he takes the often-strained relationship at the center of *The Room’s* backstory – between Wiseau and Greg Sestero (James’ brother Dave Franco) whose memoir the film is based on and forges a wonky screen friendship.

Franco plays Tommy as a loopy enigma, a sun-walking vampire who talks like a Transylvanian valley girl, capable of the most peculiar acts—he scandalizes an acting class by giving an inappropriate primal scream, his Brando-esque monologues look like a full-body seizure, and he shouts Shakespeare in 24-hour diners.

But Tommy has two things going for himself, his unerring self-belief and a seemingly bottomless bank account to make his film. Yet despite his oddball ways, he also engenders some genuine pathos. The film features a variety of cameos including Zac Efron, Sharon Stone, Bryan Cranston, Melanie Griffith, and Seth Rogen as an acerbic script supervisor, but it’s Ari Graynor who stands out as a long-suffering girlfriend.

Adding some veracity to the film is the closing credits, where scenes from *The Disaster Artist* and *The Room* play side by side. Seeing is believing. But it’s James Franco’s inspired rendition of Tommy that truly sparks *The Disaster Artist.*
Academy Award & Golden Globe Nominations: Best Animated Feature; Vancouver International Film Festival: Most Popular International Feature; Shanghai International Film Festival: Best Animated Film. 11 other wins, 47 nominations.

“A visually arresting and worthy tribute to a genius.”---Bruce Demara, Toronto Star

Lovingly is the way Loving Vincent was created. It took seven years to complete this look at Dutch painter Vincent van Gogh’s final days in a rural Paris suburb. Making their feature-directing debut together, Poland’s Dorota Kobiela and the U.K.’s Hugh Welchman started by filming live actors against green screens, and then had hundreds of animators and technicians add layers of oil-paint colour and texture to the footage, creating the impression of the artist’s famously thick brush strokes.

They use many of his best-known paintings as starting points, and as backgrounds or transitions, for their own story. They focus on the nebulous circumstances of van Gogh’s suicide at age 37, in 1890. Douglas Booth plays Armand Roulin, a hard-drinking dandy in a yellow jacket who is tasked with delivering a posthumous letter by his dad, the mutchop-whiskered postmaster (Chris O’Dowd) of Arles, in southern France, where the painter found his swirly, post-impressionist style.

Among latter-day friends and antagonists, there’s Brooklyn’s Saoirse Ronan and The Hobbit’s Aidan Turner, Helen McCrory (Penny Dreadful), and Jerome Flynn (Game of Thrones) as Dr. Gachet, a father figure with an ambiguous role in the manic ups and downs of the painter and his sickly younger brother, Theo.

Both van Goghs are played by Polish actors in black-and-white flashbacks. The visual approach is consistently compelling on-screen. Be sure to stay for the credits, to catch photos and sketches of the real-life characters, and to hear Lianne La Havas’s take on “Starry, Starry Night”. It’s a lovely book-end to a visually stunning movie.

DIRECTOR: Dorota Kobiela, Hugh Welchman
STARRING: Jerome Flynn, Aidan Turner, Eleanor Tomlinson
RUNNING TIME: 95 minutes
LANGUAGE: English
RATING: 14A

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STARRING: Jerome Flynn, Aidan Turner, Eleanor Tomlinson
RUNNING TIME: 95 minutes
LANGUAGE: English
RATING: 14A
“Finding Your Feet” hits its romantic-comedy beats with an old-timer’s clockwork efficiency.”—Guy Lodge, Variety

Recent retiree Sandra (Imelda Staunton; *Pride, Another Year*) is on top of the world and looking forward to enjoying the rest of her life with her husband of 40 years, Mike (John Sessions; *Denial, Florence Foster Jenkins*). However, when Sandra discovers Mike embracing her best friend and uncovers their years-long affair, her plans for their idyllic retirement dissolve before her eyes.

With her picture-perfect but stuffy life crumbling around her, Sandra moves in with her eccentric sister, Bif (Celia Imrie; *The Second Best Exotic Marigold Hotel*), and embarks on a journey to find herself and reconnect with her decidedly less posh roots.

As her patience for her sister’s self-pity wears thin, Bif hopes to snap Sandra out of her funk by inviting her to join her dance class and meet her friends Charlie (Timothy Spall; *Mr. Turner, Denial*), Jackie (Joanna Lumley; *Absolutely Fabulous: The Movie*), and Ted (David Hayman; *Macbeth, The Boy in the Striped Pajamas*). Surrounded by new friends and reviving her longstanding love for dance, Sandra comes to enjoy her new life with her sister, but she can’t avoid her past for long.

Featuring an all-star cast, *Finding Your Feet* proves it’s never too late to start again and reconnect with the people you love.
Foxtrot

DIRECTOR: Samuel Maoz
STARRING: Lior Ashkenazi, Sarah Adler, Yonatan Shiray
RUNNING TIME: 108 minutes
LANGUAGE: Hebrew, Arabic, German with English subtitles
RATING: 14A

National Board of Review: Best Foreign Language Film; Venice Film Festival: Best Film; Palm Springs International Film Festival: Directors to Watch Award; 13 other wins, 13 nominations.

“Brilliantly constructed with a visual audacity that serves the subject rather than the other way around, this is award-winning filmmaking on a fearless level.” – Jay Weissberg, Variety

Samuel Maoz’s debut feature, Lebanon, winner of the Golden Lion at the 2009 Venice Film Festival, was set during the 1982 Lebanon War, and shot almost entirely inside of a tank. Foxtrot, his second feature, steps away from that fevered claustrophobia to tell another maddening story of war and conflict, but this one on a much broader canvas.

Michael (Lior Ashkenazi) and Dafna (Sarah Adler) experience gut-wrenching grief when army officials show up at their home to announce the death of their son, Jonathan (Yonatan Shiray). Unable to find any solace in the well-meaning — if hollowly effusive — condolences of their extended family, or in the empty patriotic platitudes of bureaucrats, Michael spirals into anger only to subsequently experience one of life’s unfathomable twists — a twist that can only be rivaled by the surreal military experiences of his son.

Foxtrot examines both the strength and the absurdity of military service from several points of view. Moving from the grieving parents’ apartment to the remote military post where Jonathan was stationed, Maoz shows us precisely how much damage can ensue when young soldiers, barely able to tell their toe from a trigger, experience boredom, privation, and loneliness.

Although there is a terrible tragedy at the heart of the film, Foxtrot contains many moments laced with mordant humour, irony, and sincere emotional connection. Maoz once again brings us a powerful story, beautifully photographed and composed, about the lunacy of war, and its most immediate, as well as its most far-reaching impacts.
New York Film Critics Online, Best Documentary; Scottsdale International Film Festival, Best Film; Women Film Critics Circle Awards: Best Documentary about Women. 5 other wins, 5 nominations.

“The movie reveals and demonstrates over and over that Lamarr was a fascinating and brilliant person, a true eccentric with considerable will and personal courage.”—Mick Lasalle, San Francisco Chronicle

Known for her iconic look and scandalous private life, Hedy Lamarr was revered as “the most beautiful woman in the world” in 1940s tabloids. Yet, few know her true story; an undiscovered genius, she pioneered a secret communication system intended to guide US torpedoes during WWII, which became the basis for contemporary technologies like GPS, Bluetooth, and Wi-Fi.

Bombshell: The Hedy Lamarr Story looks deeper into the life of the screen legend, whose military and communication contributions went unrecognized for decades. As a child, the Austrian-born Lamarr would disassemble and reassemble music boxes just to understand how they worked. After her breakout role in the Czech film Ecstasy, the young Hedy escaped her ammunition-manufacturing husband and fled the country, later signing a contract with MGM studios and starring in hits such as Algiers, Boom Town and Comrade X with Clark Gable.

Her most impressive achievement, however, was the one she was never acknowledged for: a revolutionary radio guidance system called “frequency hopping” that she co-invented with composer George Antheil in her spare time to defeat the Nazis in naval battle.

Sadly, the name Hedy Lamarr would later only be known for the inventor’s infamous six marriages, affairs, drug use, and obsession with plastic surgery. Lamarr was also one of the first women to produce her own films during a time when women were restricted to positions in front of the camera. Dispelling Lamarr’s public image as a flighty celebrity, Bombshell: The Hedy Lamarr Story is a trailblazing tribute to women whose contributions have gone unrecognized and an inspiration for future generations of female inventors to come.

DIRECTOR: Alexandra Dean
STARRING: Mel Brooks, Peter Bogdanovich, Diane Kruger
RUNNING TIME: 86 minutes
LANGUAGE: English
RATING: PG

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HAPPY 25th FESTIVAL!

As your Members of Parliament for Thunder Bay-Superior North and Thunder Bay-Rainy River we would like to congratulate and thank the North of Superior Film Association for 25 great years of bringing incredible films to our city through its film festival. Keep up the great work and here’s to many more!

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A Fantastic Woman

CHILE, 2017

DIRECTOR: Sebastián Lelio
STARRING: Daniela Vega, Francisco Reyes, Luis Gnecco, Aline Küppenheim
RUNNING TIME: 104 minutes
LANGUAGE: Spanish w/ English subtitles
RATING: 14A

Academy Awards: Best Foreign Language Film;
Independent Spirit Awards: Best International Film;
National Board of Review: Top Five Foreign Language Films; 15 other wins, 27 nominations

“This indelibly moving film — Chile’s entry in the Oscar race for Best Foreign Film — features a performance of surpassing beauty and tenderness from Daniela Vega, an openly transgender actress seizing her moment with stirring authenticity.” – Peter Travers, Rolling Stone

With the Oscar-winning A Fantastic Woman, Chilean director Sebastián Lelio delivers an inclusive character study of a different nature. Marina (Daniela Vega), the film’s transgender heroine, is beautiful, mysterious, and plunged into a precarious situation after her older boyfriend dies unexpectedly in her company.

Fifty-seven-year-old divorcee Orlando (Francisco Reyes; Neruda, The Club) wakes in the middle of the night, suffers an aneurism, and falls down some stairs, sustaining injuries that will come to haunt Marina after she takes him to the hospital and attempts to slip away before authorities and family members begin to pry.

Marina knows she’s regarded with suspicion for her youth, class, and above all, gender status. She expects to gain little from Orlando’s demise, but the viciousness of Orlando’s son, the cold-heartedness of Orlando’s ex-wife, and the intrusiveness of a detective from the Sexual Offences Investigation Unit force Marina to not only clear her name, but also to demand the very thing no one seems willing to give her: respect.

Winner for the Best Foreign Language Film at the 90th Academy Awards, A Fantastic Woman is an alluring exercise in style and a smart spin on the genre — one that moves trans characters from the margins of film to the spotlight.
The exchanges between father and son are particularly juicy...Emile Gaudreault’s police comedy has nothing to envy from those produced in Hollywood. It would be little wonder that southern neighbours would produce a remake.”---Julie Vallaincourt, Sequences La Revue de Cinema.

Several years ago, the French-Canadian action-comedy movie *Father and Guns* was a massive blockbuster, deriving laughs from the comically dysfunctional relationship between father, Commander Jacques Laroche (Michel Côté) and son, Marc (Louis-José Houde) both cops who had to work closely together undercover. The psychotherapy camp they were assigned to served to further accentuate the pair’s own hilarious squabbling.

The sequel retains the winning formula. This time, to save the life of a brother officer who’s been kidnapped by a biker gang, father and son must track a Mafioso and his spouse to a couples’ group therapy session in the woods. For his cover, Marc takes his own bristly girlfriend Alice in tow (Karine Vanasse, TV’s *Cardinal*) with dad serving as chauffeur and psychologist’s assistant. Perhaps they can salvage their relationship while completing their mission. But things will be more complicated than expected.

Aside from nattering at each other, the duo must navigate around the Mafia boss (Patrice Robitaille) and his moll (Julie Le Breton), a nutty bohemian couple, a lesbian couple, the exhausted parents of a toddler, and another couple with generational differences.

The sequel works surprisingly well. The pace is faster and the humour is more on point with hilarious sight gags. The two leads Côté and Houde work off each other in sure-handed fashion, aided immeasurably by Vanasse’s snappy girlfriend and the oddball participants.

*En Pere Du Flic 2* combines the strengths of a great, classic comedy cop thriller with a hilarious study of a dysfunctional, father-son relationship.
“Tulipani: Love, Honour, and a Bicycle is a Dutch romance film that perfectly balances its whimsical outlook on life with heartfelt drama.”—Derek Jacobs, Cinema Axis

A wonderfully woolly tale of rediscovering one’s roots — and rectifying a decades-old wrongdoing in the process — Tulipani: Love, Honour and a Bicycle has more fantastic twists than its title has nouns.

It’s 1980, and young Montrealer Anna (Ksenia Solo) is embarking on what will prove to be a life-altering adventure. It was her mother’s dying wish to have her ashes returned to her hometown in Italy, and Anna finds the people of Puglia waiting with open arms and flapping gums. Her mother’s old friend Immacolata (Lidia Vitale) is a particularly gifted storyteller with a penchant for exaggeration, sometimes fudging the details but somehow getting everyone closer to the heart of things.

She tells stories of how Anna’s father, Gauke (Gijs Naber), biked from the Netherlands to Italy, introduced Dutch irrigation practices to Puglia, forged a successful enterprise growing and selling tulips, and bravely faced off armed extortionists with blistering kung-fu moves. Immacolata also makes other, more sombre claims, ones that will shake up Anna’s entire sense of identity and prompt her to settle some old scores on her parents’ behalf.

Bursting with colour and romance and teeming with charming performances — including one from Oscar nominee Giancarlo Giannini as an exceedingly patient detective — Tulipani: Love, Honour and a Bicycle is a story about travelling far and wide to ascertain who you are, and about the joys and consolations of storytelling itself.
Best Foreign Language Film nomination, Academy Awards; AFI Fest: Audience Award; Boulder International Film Festival: Audience Award Palm Springs International Film Fest Award: director Ziad Doueiri. Four other wins, 13 nominations

“A powerful and impeccably crafted tale arguing for the crucial importance of addressing history and facing down trauma... Doueiri weaves a starkly intimate fable of violence that’s at once deeply personal and universally, globally relevant.”– Katie Walsh, Tribune News Service

The Oscar-nominated feature from Ziad Doueiri (The Attack) centres on a dispute between two men on the streets of Beirut that suddenly becomes a national sensation when it opens up old wounds and traumatic memories.

One afternoon in the dog days of a Beirut summer, Tony (Adel Karam, Where Do We Go Now?) gets into an altercation with Yasser over a broken drainpipe. Tony is a mechanic and a Christian; Yasser is a construction foreman and a Palestinian. When Tony, hard-nosed and hot-headed, refuses to accept Yasser’s half-hearted apology, two bruised male egos begin to swell.

Tony utters an unforgiveable insult to Yasser. With a speed neither man could foresee, their personal argument escalates through the neighbourhood and the city to the national stage. The dispute comes to encapsulate the lasting legacy of the Lebanese Civil War — and becomes a lightning rod for people with more power than either man to pursue their own agendas.

Nominated for Best Foreign Language Film at the 90th Academy Awards, The Insult is an impeccably made political drama, layered with clever observations on the complex history of the region as seen through the intimate mechanisms of an interpersonal misunderstanding.
German-born Diane Kruger, who usually appears in French or American productions such as Quentin Tarantino’s *Inglourious Basterds*, gets a rare workout in her native language as Katja, a Hamburg woman whose life is torn apart when her Turkish husband and their small son are killed in a random-looking terror attack. The film’s original title can be translated as *Out of Nowhere* or *Over Nothing*, and both convey the pure shock of the event and the paucity of reasoning behind it that’s eventually revealed.

The terror turns out to be homegrown, leading to a court case in which we learn about the German legal system. There are some taut standoffs between the widow’s sympathetic lawyer (Denis Moschitto) and the defendants’ shark-like attorney (Revanche’s excellent Johannes Krisch).

Writer-director Fatih Akin (*Soul Kitchen*, NOSFA fest 2011) has the leather-clad Katja go through the wringer. She grieves, she pouts, she takes drugs, she tries to commit suicide. Kruger fills the screen with an intense presence.

When the trial ends on a technical note, the film shifts into revenge mode, with hints of social context. The action shifts to Greece, with the far-right Golden Dawn movement an ominous presence. As a commentary on the futility of terror, Akin seems to ask, is Katja an avenging angel or a self-destructive fool?

**DIRECTOR:** Fatih Akin  
**STARRING:** Diane Kruger, Denis Moschitto, Numan Acar  
**RUNNING TIME:** 106 minutes  
**LANGUAGE:** German, Greek, and English with English subtitles  
**RATING:** 14A
Capri, Hollywood: Best Supporting Actress, Melissa Leo; Sundance Film Festival: Special Jury Prize, Margaret Betts; Black Reel Awards: Outstanding First Screenplay, Margaret Betts. one other win, 13 nominations.

“Novitiate, is as heated with ideas as it is with fire in the flesh. I particularly enjoyed Leo’s performance as fire-breathing tragic dragon, guarding a treasure that’s already been taken.”—Liam Lacey, original.cin

Unable to find her place at home or amongst her peers at school, Cathleen (Margaret Qualley, The Nice Guys;) finds solstice with the nuns at her school and decides to turn to the Catholic Church to find meaning in her life. However, her place in the Church is complicated as larger changes are on the horizon from the Vatican.

Cathleen is immediately struck by the peace and calm that she experiences attending her first Catholic mass. Despite the misgivings of her decidedly irreligious mother (an anomaly in their small 1960s Tennessee town), Cathleen wholeheartedly pursues her newfound interest in God, which provides her with the intellectual stimulation and calm sense of security she’s missing in her tense home.

Sure of her devotion, Cathleen dedicates herself to becoming a nun and joins a local convent, isolated from her family and the life she once knew. Encouraged by the camaraderie with her fellow postulants and the peaceful silence of her initial training under Sister Mary Grace (Dianna Agron), Cathleen moves forward with her training as a novitiate. However, as the Catholic Church finds itself on the verge of momentous change and her preparations increase in severity — bringing her in closer contact with the austere and demanding Reverend Mother (Melissa Leo, The Fighter) — Cathleen is forced to decide if the convent and her relationship with God can give her everything she needs.

Supported by outstanding performances, director Margaret Betts presents an assured and beautifully captured feature debut. Her skillful and nuanced exploration of the pressures facing young Cathleen brings a palpable kindness and universality to her story.

DIRECTOR: Margaret Betts
STARRING: Margaret Qualley, Melissa Leo, Dianna Agron, Julianne Nicholson
RUNNING TIME: 123 minutes
LANGUAGE: English
RATING: 14A

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“Greta Gerwig makes a winning directorial debut with a funny and very human comedy that happens to have Oscar-caliber performances from Saoirse Ronan and Laurie Metcalf.”—Pete Hammond, Deadline Hollywood Daily

Greta Gerwig’s solo directorial debut, Lady Bird, follows Saoirse Ronan’s title character as she attempts to navigate the final year of her high school experience in Sacramento in 2002, with the film detailing Lady Bird’s squabbles with her parents (Laurie Metcalf and Tracy Letts) and her relationships with two very different boys (Lucas Hedges and Timothée Chalamet).

Writer/director Gerwig delivers a familiar yet charming narrative that contains virtually all of the touchstones one associates with the coming-of-age genre, and yet, for the most part, Lady Bird comes off as a pervasively affable dramedy that benefits from Gerwig’s authentic approach and a smattering of superb performances. What is distinctive here is the pacing and emotional energy of the characters. The various plot strands come and go in rapid-fire but often hilarious fashion.

Gerwig extracts inspired performances from her cast. Ronan’s excellent turn as the movie’s conflicted protagonist is matched by an exceedingly strong supporting players - with, in particular, Metcalf and Letts delivering seriously impressive work as Lady Bird’s world-weary, exasperated mother and somewhat more sympathetic father as well as Beanie Feldstein as Lady Bird’s sometimes under-appreciated girlfriend.

Gerwig’s screenplay is rife with familiar elements - ie Lady Bird tussles with her parents, has boy problems, drops her unpopular friend for a popular one, etc, etc – but director orchestrates all of these in sure-handed fashion, resulting in a credible arc for her titular character. Gerwig’s Oscar-nominated Lady Bird comes off as a solid debut from a promising new filmmaker.
Academy Award & Golden Globe Nominations: Best Animated Feature; ACTRA Awards: Outstanding Performance, Voice (Saara Chaudry); Canadian Screen Awards: Best Original Score. 5 other wins, 42 other nominations.

“….families deserve to see this excellent film. The Breadwinner is a visually striking feature with a relatable young heroine; it is as fresh and relevant as any movie of 2017.”—Leonard Maltin, leonardmaltin.com

Based on the award-winning, best-selling young adult novel of the same name by Deborah Ellis, the Oscar-nominated The Breadwinner tells the remarkable story of Parvana, a young girl who is forced to become the breadwinner for her family while living under the Taliban regime. Executive produced by Angelina Jolie and helmed by Irish filmmaker Nora Twomey in her solo directorial debut (co-director on The Secret of Kells), The Breadwinner is a rare gem that will captivate both young and mature audiences.

Living in a single room of a bombed-out apartment building in Kabul, 11-year-old Parvana is not allowed to attend school or leave the house without a male chaperone. Her father — a history teacher until his school was bombed and his health destroyed — sits on a blanket in the marketplace, reading letters for people who cannot read or write. However, when the Taliban arrests Parvana’s father for having a foreign education, the young girl disguises herself as a boy in order to shop for food and earn money for her family.

Sumptuously rendered with swirling hand-drawn animation, the film captures the colours, sights, and lights of the Afghan city. Featuring a voice cast of largely Afghani, Pakistani and Indian actors, The Breadwinner disrupts the typical Hollywood version of princesses. Instead, it is a timely reminder of the millions of strong young girls and women worldwide who persevere in the face of oppression or conflict.

DIRECTOR: Nora Twomey
STARRING: Saara Chaudry, Laara Sadiq, Shaista Latif
RUNNING TIME: 94 minutes
LANGUAGE: English
RATING: PG
Austin Film Festival: Audience Award, Jury Award.

“(Michelle McLeod) is a natural star and an extremely funny one at that, showcasing a knack for physical comedy and an even better hand a keeping the beat of the comedic timing that pulses with vitality in Mills’ script.”—Pat Mullen, Cinemablographer

Irene Willis (Michelle McLeod) lives in a town deemed the most insignificant geographical location in North America. The cycle of life is predictable and bland, something 15-year-old Irene, “the fattest girl in high school,” might just be able to shake up.

Fuelled by the dream of becoming a cheerleader, but constantly told by both her overprotective mother and society that she isn’t exactly a fit for the role, Irene turns to her confidante and all-around god: Geena Davis. Speaking to Irene via the A League of Their Own poster on her bedroom wall, Geena provides the inspiration and tough no-nonsense motivation she needs to face her bullies and follow her passions.

When Irene gets suspended and is forced to do community service at a retirement home — run by discipline freak Barrett (Scott Thompson) — alongside her bullies and her new friend, Tesh (a gender non-conforming, glitzy dreamer), an opportunity arises. If she can’t be a high-school cheerleader, maybe she can turn her new-found circle of elderly friends into an unlikely dance troupe.

Pat Mills established himself with his dark comedy Guidance and brings to Don’t Talk to Irene his smart, sly, and sharp humour. This is an empowering comedy about acceptance on your own terms. Disarmingly honest, Irene goes through the world with no filter, quick repartee, and an underlying sense of potential achievement. She just needs a bit of a lift to soar. You go, girl!
“Zvyagintsev and his sterling cast expertly paint the portrait of a family too blinded by selfish desires to see the pain they are causing others.”—Peter Howell, Toronto Star

Russia’s nominee for Best Foreign Language Film at this year’s Oscars, Loveless is a dark, cold, spell-binding portrait of a country, and a society, in crisis. Zhenya (Maryana Spivak) and Boris (Alexey Rozin) are in the final days of a painful, agonizing marriage. When she’s not taking selfies, Zhenya openly berates her husband, who is so beaten down he can barely pick up his head. He’s already moved on to another relationship, same with her. But his company has a strict anti-divorce policy, a function of a top-down ordinance meant to promote the importance of a family unit.

Lost in their bitter, abusive relationship is their 12-year-old son, Alyosha (Matvey Novikov), whom Zhenya treats even worse than she does her husband. But when Alyosha goes missing — he’s been emotionally missing for years, his physical disappearance is the next logical step — search parties are employed to comb the town and its surrounding areas to find him, after the broken police system offers no help.

Loveless is devastating and draining, and it takes a special kind of filmmaker to make despondency look this good. Director Andrey Zvyagintsev (Leviathan) is brave and bold behind the camera, giving Loveless a churning engine beyond its cold, dead heart. The whole story can be seen as a metaphor for Putin’s Russia and the way the country has lost its humanity. Loveless is as bleak and harsh as the tundra.
British Independent Film Awards: Best Independent Film; Best Actor (Josh O’Connor), Best Debut Screenwriter (Francis Lee) Best Sound; Edinburgh International Film Festival: Best British Feature Film; Honolulu Rainbow Film Festival: Best Film. 20 other wins, 30 nominations.

“Actor-turned-director Francis Lee’s indie hit conjures rough beauty from a rural Yorkshire setting, careful cinematography, and splendid naturalistic acting.”—Liam Lacey, Original Cin

God’s Own Country

DIRECTOR: Francis Lee
STARRING: Josh O’Connor, Alec Secareanu, Gemma Jones, Ian Hart
RUNNING TIME: 104 minutes
LANGUAGE: English
RATING: 18A  Note: some sexually explicit scenes

Life on the family farm in Yorkshire is mostly about “getting on with it” for young Johnny Saxby, (Josh O’Connor) who’s plainly miserable.

His father has had a stroke so it’s up to Johnny to pick up an even larger share of the load of tending sheep and other chores. Johnny drowns his sorrows in beer at the local pub, with a bit of weed and casual gay sex.

But when a handsome Romanian migrant worker (Alec Secareanu) arrives to take up temporary work on the family farm, Johnny suddenly finds himself having to deal with emotions he has never felt before. As they begin working closely together during lambing season, an intense relationship starts to form, which could change Johnny’s life forever.

Director Francis Lee, who also wrote the screenplay, lets the story unspool at a leisurely pace and he’s chosen a fine lead in Josh O’Connor as the tormented Johnny, who soon meets his match in Gheorghe (Alec Secareanu), who doesn’t let racial slurs like “gyppo” go unanswered.

Lee also has a fine eye for the majestic Yorkshire. It’s only with Gheorge’s help that Johnny begins to perceive the stark beauty all around him.

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

Thank you to all of our wonderful volunteers!

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- Julie Whalen and Adrienne Serrao
San Diego International Film Festival: Best Global Cinema; Tribeca Film Festival: Audience Award, Best Actress, Nora Ephron Prize: Screenplay; Swiss Film Prize: Best Actress, Supporting Actress, Screenplay. Four other wins, 10 nominations.

“Petra Volpe’s direction is crisp, her screenplay is smart and well-paced, and the acting is superb, particularly Sibylle Brunner, as the elder stateswoman of the village.” - Paul Weissman, Film-Forward

Two years ago, director Sarah Gavron gave us Suffragette, the story of women in Edwardian London fighting for the right to vote. The Divine Order tells a similar tale, but it’s set in Switzerland, 1971, not 1912. Men landed on the moon – several times – before they let women vote in Swiss elections.

The title of Petra Biondina Volpe’s movie refers to the argument that the Supreme Being never intended women to vote. But for Nora (Marie Leuenberger), things come to a head when her husband won’t let her get a job outside the home. She falls in with two fellow feminists – an Italian/Swiss divorcée who suggests a “women’s strike,” and an older woman who lost her livelihood because of outdated property laws.

Together, they set up an information night for local ladies in their rural town, and attend a protest in Zurich, followed by an educational talk about “yoni power.” Nora realizes she doesn’t just want to vote; she wants an orgasm!

They face opposition from a little old lady who runs the local “anti-politicization of women” league, and wouldn’t have anything to do if she weren’t helping keep women in their place.

Overall, The Divine Order exudes an easygoing, lighthearted style, making it a lovely diversion, and a reminder of how recent some changes to women’s rights have been.

In 2015, Saudi Arabia became the last country to allow women to vote, although Vatican City remains a male-only conclave when it comes to voting for the Pope, since only cardinals can vote, and only men can be cardinals. Divine Order indeed.
National Board of Review: Top 10 Independent Films; Provincetown International Film Festival: John Schlesinger Award, Narrative; Film Club's Lost Weekend: Best Film; Audience Favourite; nine other nominations.

"The rare comedy--one of a very special sense of humour and a big heart-that has the ability to connect with anyone wondering what else is out there." - Nick Allen, RogerEbert.com

On the surface Brigsby Bear is a fish out of water tale, where an abducted child James (SNL’s Kyle Mooney) has been raised as a 25-year-old innocent by well meaning-yet-lunatic pseudo-parents (Mark Hamill and Jane Adams). His one virtual companion is “Brigsby Bear,” a lo-fi kids’ show produced by his ‘dad’ that has served as James’ sole means of education. Obsessing over his carefully curated Brigsby VHS tapes, James is content in the bunker of a home where his ‘parents’ tell him that air in the post-apocalyptic desert outside is unbreathable.

When suddenly rescued from a captivity, James is thrust into an unknown world. Reunited with his real parents and sister, his biggest shock is the realization that the world isn’t aware of the life-sized bear which has formed the basis for most of his life. Heady stuff for what’s really just a gentle, silly comedy. One buys into James’ innocence and his nascent intelligence as he tries to comically relate to a new world through his fanciful Brigsby philosophy.

The script provides James with compactly-shaped characters who credibly accept him for what he is. There’s the investigative cop (Greg Kinnear) who harbours long-suppressed acting ambitions and good-hearted Spencer (Jorge Lendeborg Jr) one of James’ sister friends and a fantasy-fan in his own right who assists James with producing one last Brigsby episode. It’s suggested that this exercise may provide James with some closure and enable him to move on.

Brigsby exudes an infectious sweetness and innocent charm. The world accepts our protagonist for the person he actually is as opposed to forcing him to be what he should have been. An impressive debut for director Dave McCary.

DIRECTOR: Dave McCary
STARRING: Kyle Mooney, Greg Kinnear, Mark Hamill, Claire Danes
RUNNING TIME: 100 minutes
LANGUAGE: English
RATING: 14A
VENICE FILM FESTIVAL: Winner, Signis Award & Unimed Award, Robert Guédiguian; Cesar Award Nomination: Best Supporting Actress, Anais Demoustier

“The House by the Sea is ultimately a deeply satisfying and moving experience.”---John Bleasdale, Cinevue

Three grown children gathered at the picturesque villa of their dying father reflect on where they are, who they have become, and what they have inherited, in Robert Guédiguian’s elegiac tribute to a family and a fading lifestyle.

Robert Guédiguian has trod a singular path over the past three decades. His films are almost all set in his beloved hometown of Marseille. As a committed leftist and former Communist, he deals with working-class social issues.

His new film is unquestionably one of the peaks in his illustrious career. It tells, with no sentimentality, a tragic tale of family discord. When the patriarch of the family suffers a stroke, his three adult offspring assemble in the small fishing port of their childhood to attend to their father. It is clear, almost from the outset, that while each one of them has lived very different lives, the ghosts and skeletons in the family closet have still not been laid to rest.

Using this as his framework, Guédiguian finds a deep well of subject matter: how this little seaport has changed with the world around it, how its people have changed, and what it means to live life based on values. The devil is in the details of this rich tapestry of culture that Guédeguian examines as he connects how the local relates to the global. His intelligence as a filmmaker shimmers throughout this elegiac tribute to a family and a fading lifestyle.
Capri, Hollywood Award: Ensemble Cast Award; 4 other nominations

“The Leisure Seeker] … is a consoling, teary-funny road trip comedy about an aging couple who realise their days – of living independently, at least – are numbered.” – Robbie Collin, Daily Telegraph (UK)

Canadian acting legend Donald Sutherland and Academy Award winner Helen Mirren star in this wise and witty road movie set in today’s divided United States. The English-language debut of Italian director Paolo Virzì (Like Crazy), The Leisure Seeker makes an entire country its canvas and a couple of aging adventurers its lovable heroes.

Living their twilight years under the close supervision of their adult children and an array of doctors and specialists, John (Donald Sutherland, Milton’s Secret; Pride and Prejudice) and Ella (Helen Mirren, Trumbo; Woman in Gold) yearn for one last adventure. Escaping in a 1978 “Leisure Seeker” RV, the couple hits the road in an effort to reclaim some independence and spontaneity in their lives.

However, the trip may not be as carefree as John and Ella anticipate; both are suffering from serious health issues, prompting their children and doctors to keep close tabs on them at all times. Yet Ella, the driving force behind the road trip down the famous Route 66, refuses to let these hindrances keep her and John from truly experiencing the world and living life on their own terms for as long as possible.

With great respect and genuine affection for its characters, and an impressively nuanced take on the aging process as a journey of its own, The Leisure Seeker is a road trip unlike any other.
In Between

DIRECTOR: Maysaloun Hamoud
STARRING: Mouna Hawa, Sana Jammelieh, Shaden Kanboura
RUNNING TIME: 103 minutes
LANGUAGE: Hebrew and Arabic with English subtitles
RATING: 14A

San Sebastian International Film Festival: Best Film;
Toronto International Film Festival: NETPAC Award,
Maysaloun Hamoud; Zagreb Film Festival: Audience
Award, Best Feature Film; Award of the Israeli Film
Academy: Best Film, Director, Screenplay,
Cinematography, Actress (Shaden Kanboura), Supporting
Actress (Mouna Hawa); four other wins, 15 nominations.

“In Between is well crafted for a first film, and heralds a
strong new voice in world cinema.”
—Chris Knight, National Post

There’s a double meaning to the title of this
intriguing and defiantly feminist film out of the
Middle East. Laila (Mouna Hawa) and Salma (Sana
Jammelieh) live large and party hardy in their Tel
Aviv apartment where they’re joined by a third,
Nour, a hijab-wearing woman who’s finishing her
education and engaged to be married.
All three are living “in between” in Israel, a soci-
ty where their status as Arab women among the
majority Jewish population is rather problematic.
They’re also “in between” a world where they can
do as they please and a conservative Arab culture
that expects women to behave modestly and to
derfer to men.
Laila may have meant the man of her dreams in
Ziad (Mahmud Shalaby) while Salma, whose par-
ents are desperate to marry her off, begins a lesbian
romance. Dowdy Nour has a seriously controlling
fiancé.
As the struggles of love and life swirl around them,
all three women form deep bonds of friendship and
solidarity. The performances are superb and the
final scene of all three women sticking together in
the face of adversity is sublime. In her remarkable
feature film debut, director Hamoud tells the story
of the three women with ferocity, grace, and inor-
dinate depth of feeling.
Much acclaim has been issued to Robert Pattinson’s performance in *Good Time*, the indie venture from director brothers Josh and Ben Safdie. He is indeed impressive, and the breathless thriller built around it is pretty fantastic too.

The premise is dead simple. Pattinson’s increasingly desperate hustler Connie scrambles to raise bail money for his troubled, mentally-challenged brother Nick (co-director Ben Safdie), who’s been arrested after a botched bank robbery. Connie was there too, and only got away through dumb luck.

Over the course of one frenzied night, driven by a combination of guilt and fraternal responsibility, Connie will lay waste to half a dozen lives while insisting everything he does is for the right reasons. We know right off that *Good Time* is an ironic title; the question is how badly things will go for all concerned.

As a genre film, *Good Time* is ambitious, offering layers of social and cultural commentary as Connie flails through the various strata of New York nightlife. It’s never explicitly stated, but his whiteness is clearly a factor in his interactions with people in positions of status and authority; a lot of Black characters aren’t nearly as lucky.

And as things dissolve, Pattinson gets more and more riveting, letting us see how Connie convinces himself that every new lie and impulsive betrayal is for the greater good. It’s all malarkey – and he knows it – but there’s no way he’s stopping, either.
Newport Beach Film Festival: Audience Award, Foreign Feature; Riviera International Film Festival: Best Director; Seattle International Film Festival: Best Actress (Lene Cecilia Sparrok), Best Feature Film; Venice Film Festival: Best Director (Debut). 17 other wins, 15 nominations.

“Swedish director Amanda Kernell makes a stirring debut with a coming-of-age tale that pointedly addresses a bygone era of Scandi colonialism.”—Guy Lodge, Variety

Breaking away from family is more than mere teen rebellion in *Sami Blood*, an eloquent coming-of-age drama set in 1930s Sweden that revolves around a spellbinding performance by young Lene Cecilia Sparrok.

For Elle-Marja, the tough and quick-witted 14-year-old at the charged center of the film, eye-opening exposure to systematic racism convinces her that the only way to be true to herself is to adopt a new identity. Rejecting her cultural heritage as one of the indigenous Sami, she reinvents herself as Swedish, embarking on a course that’s both exhilarating and bruising.

Writer-director Amanda Kernell’s assured first feature has a classic sheen, imbued with a powerful sense of place and sensitive performances. Compellingly rooted in the experiences of her young protagonist, newcomer Sparrok’s near mute portrayal as luminous as it is discerning.

At a boarding school for Sami children, star pupil Elle-Marja is pawed at, measured like a specimen and subjected to a milder version of the eugenics that would soon convulse Europe. Further studies are a pipe dream; the curriculum is designed to lift students just enough from their assumed backwardness before sending them home to their reindeer-herding families.

Galvanized, Elle-Marja abandons her language and traditions and ventures out into the world. Scenes of her elderly self suggest the emotional toll of her actions. Sparrok’s burning gaze makes clear the cost of not taking them.

**DIRECTOR**: Amanda Kernell  
**STARRING**: Lene Cecilia Sparrok, Mia Erika Sparrok, Maj-Doris Rimpi  
**RUNNING TIME**: 110 minutes  
**LANGUAGE**: Swedish and Saami with English subtitles  
**RATING**: N/A
Academy Award Nomination: Best Documentary Feature; Independent Spirit Awards/Los Angeles Film Critics Association Awards/National Society of Film Critics Awards: Best Documentary Feature; Toronto International Film Festival: People’s Choice Award; 28 other awards, 31 other nominations.

"Faces Places" is a film of sheer joy, its exuberance surpassed only by its tenderness and purity of purpose.”—Ann Hornaday, Washington Post

One can exhaust a thesaurus trying to find new words to describe *Faces Places*. Suffice it to say that this collaboration between photographer and installation artist JR (age 33) and beloved French filmmaker Agnès Varda (age 88) is inspired and irresistible.

Their movie is simplicity itself: two highly creative people, celebrating their newfound friendship, set off on a series of adventures. Their goal is to visit out-of-the-way villages in France, meet interesting and colorful people, and ask them to participate in JR’s photographic exhibits: gigantic black and white photos pasted on the walls of barns, old buildings, shipping containers, a factory water tank, and the like.

Take it as a means of celebrating everyday life of everyday people. And for the most part, the everyday people—farmers, cheese makers, truck drivers, even a cinema operator—- are tickled with the end result.

In recent years Varda has made a specialty of impromptu films in which she brings her artist’s sensibility and photographer’s eye to seemingly ordinary people, especially women. This makes her a perfect partner for JR, a free spirit who expresses himself on a much larger scale but shares Varda’s interest in exposing the beauty of the commonplace.

Following this unlikely pair makes for a fairly jolly outing. There are also references to Varda’s earlier work and her association with the French New Wave, one of which culminates in a climactic sequence that is spurred by a possible reunion.

One doesn’t need a thesaurus to describe a reaction to *Faces Places*. It can be summed up in two words: pure pleasure.
Veteran director Cédric Klapisch’s *Back to Burgundy* is an engaging familial drama set in the heart of French wine country. Taking place over the course of roughly four seasons and two harvests, it is the story of a prodigal son who returns to the family winery after a 10-year absence.

In that time, Jean (Pio Marmai) has travelled the world, married, become a father and even set up his own vineyard in Australia. But when his own father falls ill, and soon dies, he is reluctantly brought back home.

Friction is immediately apparent between Jean and his siblings Juliette (Ana Girardot) and Jeremie (Francois Civil), who has married into one of the area’s more renowned winemaking families, and tensions are exacerbated by the family’s winery facing pressing economic issues.

Thanks to some help for the script from real-life winemaker Jean-Marc Roulot (who plays loyal family friend Marcel), Klapisch gets the minutia of viticulture – and just how tough and trying such an existence can be.

This is still a well-observed study of the rhythms of rural family life, digging over the emotional soil for the little dramas that make up life.

Beautifully photographed and capturing the famous region in all its glory, this is a gentle breeze of a film. There’s something charmingly old-fashioned about *Back to Burgundy*. You will probably want to uncork a good bottle of vino after the screening.

**DIRECTOR:** Cédric Klapisch  
**STARRING:** Pio Marmaï, Ana Girardot, François Civil  
**RUNNING TIME:** 113 minutes  
**LANGUAGE:** French, English, Spanish with English subtitles  
**RATING:** PG  

“The performances are engaging and the film is very likeable, especially as we witness the landscapes through the changing seasons of sun-dappled summer and snow-clad winter.” —Alan Hunter, Daily Express (UK)
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