The Thursday Film Series

In Hitchcock's Shadow

Vertigo
Rope
Rear Window

Lost Highway
High and Low
Oldboy

About the TFS

The Thursday Film Series is managed by a dedicated group of film enthusiasts. Each year, we curate five distinct series' for the Kamloops Film Society, with two in the Fall (September-December), one in the Winter (January-February), another in the Spring after the Kamloops Film Festival (April-May), and one in the Summer (July). Every series delves into a specific area or facet of cinema, such as genre, thematic connections, era, or director, like our upcoming series, "In Hitchcock's Shadow." We design each series as a compact film education.

Meet the Committee

Jaime Lintott is co-chair of The Thursday Film Series and has lived in Kamloops since 2018. A longtime film enthusiast, she loves sharing her passion for cinema and connecting people through movies.

Aaron Arseneau is one of the Co-Chairs of the Thursday Film Series committee. He took on that role in 2022 when the committee was overhauled and took on a new direction following covid. Aaron has loved film since he was a child, back in the video store days. He is at his happiest while exploring Asian cinema, the grit of Soviet and post-Soviet film and all the way to the delightfully weird and gooey world of B-Movies.

Kevin was born and raised in Kamloops and has never left. He has worked for Cineplex for almost 23 years. He first became associated with Cineplex in the Fall 1999 until the Cineplex Downtown location closed in the Fall of 2001. At this time The Kamloops Film Society and the Kamloops Film Festival events were held at the Cineplex Downtown.
In 2002, he volunteered for the Kamloops Film Festival, and that Fall he became a Kamloops Film Society Board Member. Since 2003 Kevin has been part of the Kamloops Film Festival Team, helping with setting up volunteers and making sure films made it to Kamloops.

Wade Hooper is from the city of Kamloops and has been attending the Paramount theatre frequently since he was a kid, so he is excited to be a committee member of the Thursday Film Series at the Kamloops Film Society. Wade has a ton of passion for storytelling through film and is grateful to contribute to playing and discussing diverse and quality films from across time and around the world with this community. Outside the theatre he is usually busy playing basketball, reading, playing board games, and scrolling Letterboxd.

Paul Garrison attended the Vancouver Film school and worked in the film industry in Vancouver for 12 years, starting as a production assistant and working his way up to second assistant director. Pauls introduction to Kamloops came in 2004 when he worked on a TV mini-series for German television called, “Miss Texas”. He moved to Kamloops nine years ago and joined the Thursday Film Series committee last year. Paul has really been enjoying his time on the committee. Paul enjoys that The committee members have different films that they like, so committee meetings bring out a lot of interesting ideas, which has given him a chance to revisit some old favorites and to also discover films that he hasn’t seen before.

Shay Paul is a Secwépemc multimedia artist who wears many hats but always enjoys sitting back to watch a movie. Her film taste is unfairly dictated by how pretty it is to look at, but she loves chatting about all the other cool stuff that happens too. Shay is particularly fond of period dramas, psychological thrillers, and dark suspense. Some of Shay’s top films this year are The Beasts (2022), The Fall (2006), Dahomey (2024), and Sinners (2025).

Vertigo

September 18

Two together are always going somewhere: Alfred Hitchcock's Vertigo

By Paul Garrison

Vertigo is a psychological thriller about police detective, John 'Scottie' Ferguson (James Stewart), who has taken leave from his work due to a fear of heights resulting in vertigo (a sense of spinning and dizziness), brought on by a recent on-the-job tragedy. An old friend asks Scottie to follow his wife Madeleine (Kim Novak), who he suspects has become possessed by the spirit of one of her dead ancestors. I won't reveal anything more about the story except to say that it includes one of the greatest plot twists in cinematic history and in typical Hitchcock fashion, leads to a dramatic finish. The plot centers around a man obsessed with a woman, and his inclination to try to remake another woman in her image, while also raising questions about the ethics surrounding the issue. As with the two other Hitchcock-directed films in the series, the story also touches upon the complexities of relationships –and of rejection.

The script was written by Samuel Taylor and Alec Coppel, and was based on the French novel, D'Entre Les Morts (From Among the Dead) by Pierre Boileau and Thomas Narcejac. In Hitchcock's adaptation of the story, the setting is San Francisco because Hitchcock saw it as being the most vertical city in the United States, making it a perfect setting to trigger Scottie's vertigo. The film opens with a title sequence that was designed by Saul Bass (a graphic designer who designed title sequences for roughly 60 films, including Hitchcock's North By Northwest and Psycho). The title sequence sets the film up nicely, and introduces Bernard Herrmann's hypnotic musical score, in addition to featuring a swirling spiral motif that is repeated periodically throughout the film, in the form of non-descript details such as floral arrangements and women's hairstyles. The spiral suggests that like Scottie's vertigo, events are spinning out of control.

In many ways, Vertigo seems like a dream – in fact some film commentators have suggested that the film is intended to be a dream, with some on the internet citing multiple story points that they feel support this case. Whether or not this is what Hitchcock really had in mind is debatable, but he likely would have enjoyed the discussion this conjecture has generated. Part of what makes the film dream- like is the fact that there are some lengthy sequences where there is no dialogue, relying on Hitchcock's ability to tell a story visually, coupled with Herrmann's score. The film does also contain a surreal dream sequence.

Vertigo

Vertigo is a film that captivates the viewer with its storyline, but for those that like to look for subtle details in a film, there are other elements to discover in subsequent viewings. The film often uses dramatic colors, such as red - and especially green, in its sets, costume and even its lighting. In fact, the French word for green is vert – perhaps an example of Hitchcock's penchant for playing on words. The film's costumer designer was the legendary Edith Head, who worked with Hitchcock several times, including two years earlier on The Man Who Knew Too Much, in which Hitchcock asked that Doris Day be dressed in grey (a color typically considered ill-suited for women with blonde hair), to 'appear as though she had just stepped out of the London Fog'. Vera Miles was originally cast in Vertigo, but had to back out when she became pregnant, so Kim Novak was cast in her place. As with Doris Day, Hitchcock wanted her dressed in grey (this time to appear as through she had stepped out of the San Francisco fog), but Novak didn't like the color. Hitchcock had the final say, and the costume would be grey. The episode has a parallel in one of the film's story points.

Alfred Hitchcock preferred to shoot in a studio rather than on location, because it allowed him more control over lighting and other elements, so while exterior scenes were shot on location in San Francisco, interiors were typically shot on sets inside sound stages.

To visually create a sense of vertigo, a camera technique known as the dolly zoom was employed. It was an idea Hitchcock had had nearly twenty years earlier following a night when he had had too much to drink and felt the sensation of dizziness, which he wanted to recreate visually on screen, but was unable to achieve until the method was developed by Vertigo's second unit director of photography, Irmin Roberts. A dolly zoom requires that the camera have a wide lens and be mounted on a dolly. The camera is pulled back on the dolly, while the camera assistant zooms the lens toward the subject, causing the subject to appear stationary while the background stretches. For Scottie's point-of-view shots in which he was experiencing vertigo, miniatures were built (most notably the staircase) and placed horizontally. The camera was set up on the dolly, pointing down the middle and with the combination of dollying back and zooming in, the desired effect was created. It has since been employed in many other films to great effect.

Upon its release, Vertigo wasn't embraced by critics but would be viewed more favourably years later when it was rediscovered by viewers. Every ten years, Sight and Sound magazine does a survey of the world's top film critics to decide which are the ten greatest films of all time. In 1982 Vertigo made the list and with subsequent surveys rose up the list until in 2012 it was given the top ranking (in 2022 it placed second). For those of you who are just discovering Alfred Hitchcock, Vertigo is an excellent introduction to one of cinema's greatest directors, and for those of you who are rediscovering it, it is sure to continue to cast a spell.

Lost Highway

September 25

I like to remember things my own way... not necessarily the way they happened.

By Jaime Lintott

Born from a nightmare Lynch had, he imagined a house where the phone rang, and when he answered, the voice said they were inside, watching him, Lost Highway is quite literally born of nightmares. Released in 1997, the film draws inspiration from multiple sources. Lynch was fascinated by the Hitchcockian paranoia of being observed in private spaces. Around the same time, he, like many others, followed the mid-90s televised O.J. Simpson trial and was disturbed by how Simpson could be accused of such a horrific crime yet exist so fully in denial, almost as if living in a second reality. Together with co-writer Barry Gifford, Lynch became intrigued by a psychological condition called psychogenic fugue, in which a person escapes trauma or guilt by adopting a new identity. From all of this, Lost Highway was born.

The film stars Bill Pullman as Fred Madison, a jazz musician whose life unravels after a series of mysterious videotapes appear at his home. Lynch purposely chose Pullman to play against type. Pullman was known for romcoms and likable everyman roles, and Lynch wanted that everyman quality to make Fred's unraveling all the more unsettling. Patricia Arquette plays both his wife Renee and the seductive Alice, two femme fatales who blur together as Fred's world fractures. This doubling echoes Hitchcock's Vertigo, which Lynch credits as one of his favorites. Both films use mirroring to show how desire and obsession can fracture identity and reality. Robert Blake's "Mysterious Man" adds an unsettling layer, made even stranger by the fact that this once-beloved actor would later be charged in the murder of his own wife.

Hitchcock's influence is evident not only in the themes Lynch explores but also in style. Where Hitchcock used the camera to trap us inside a character's psychology in Vertigo, Lynch translates the same idea into sound and editing. With longtime collaborator Angelo Badalamenti providing a haunting, pulsating score, and Trent Reznor curating a menacing, industrial soundtrack, Lynch creates tension through long, unbearable silences, disorienting cuts, and the transformation of ordinary spaces into nightmarish landscapes. Both directors are masters at turning the everyday into something strange and unsettling.

Rope

October 2

Murder can be an art, too: Hitchcock's Rope

By Paul Garrison

While perhaps not as well remembered as his other two films in our series, Rope is a unique film which demonstrates Alfred Hitchcock's penchant for challenging himself (and his cast and crew) by setting technical barriers then finding innovative ways to overcome them to tell a story. The film is based on Patrick Hamilton's play, Rope's End, which was inspired by the 1924 case of two teenagers from wealthy families: 19-year-old Nathan Leopold Jr. and 18-year-old Richard Loeb, who kidnapped and murdered a 14-year-old boy, which they rationalized by claiming that superior intellect entitled them to carry out the perfect crime without consequences. The film would also push the envelope as it would imply – but not directly state, homosexual undertones, leading both Cary Grant and Montgomery Clift to turn down roles in the film. As is typical of Hitchcock's films, the script for Rope and the performances were very strong.

Hitchcock had long wanted to shoot a play in real time – such as it would be performed on stage, while retaining the power of the camera to focus the audience's attention on key elements in the action – a directorial skill that Hitchcock excelled at. His method for doing this would be to shoot the film in one long, continuous take – or at least to make it appear that way. This would involve the building of a very unique set on a Warner Brothers sound stage for the film, and for the cast and crew to work in ways that extended beyond what was typical of the respective disciplines.

The opening titles for Rope appear over an extended establishing shot of the street outside the apartment where the story takes place, then cuts to the interior of the apartment, where the rest of the story plays out in this 'continuous take'. In a typical film, coverage of the actors is achieved with montage – covering them from different camera set-ups at different angles, then editing the scenes together using the angles that best tell the story. In Rope the camera is constantly moving to follow actors' movements or to focus the audience's attention on key details in the action, which would necessitate that the set be designed with 'wild walls' – walls that hung from tracks above the set (and out of the camera's view) and furniture with props that would be moved by members of the crew, to allow the camera to follow actors around the rooms in the apartment and through doorways. This would have been challenging enough with a typical 35mm black and white camera but was made even more challenging given that Rope would be Hitchcock's first film to be shot in Technicolor.

Rope

Technicolor was a complex process where the camera used a prism to expose red, green and blue on three different strips of film (unlike in black and white and the colour film of decades later, which employed a single strip). Technicolor cameras were larger and bulkier than black and white and modern color films cameras, because they needed the capacity of the three reels of film, and with the added noise of the three reels, needed to be housed in a large soundproof blimp, so as not to interfere with sound recording. With a bulky technicolor camera moving around the set to record the action, actors and the crew would be limited in their movement and would have to have perfect timing to be on their marks at the right moment.

As with a typical 35mm camera, the magazines for a technicolor camera contained enough footage to shoot roughly ten minutes of action before they needed to be reloaded, so Hitchcock would have only been able to shoot Rope in takes that lasted a maximum of ten minutes and then edit all of the selected takes together to complete the story. To hide these edits and continue the effect of the camera running continuously, an actor would pass in front of the camera, or the camera would pass behind someone (or something) and the next take would start with the same movement, to hide the edit. Hitchcock would also sparingly use a few other edits in the film.

To allow the actors and crew to get their actions for each take just right, a day would be spent rehearsing a take – which would consist of roughly 25-30 different camera positions (which would be marked on the floor with numbers for reference). Hitchcock would plot out the movements on a blackboard – much like a football coach laying out the blocking schemes in a play for a team, then have the cast and crew rehearse the movements so that everyone could get their tasks right, whether it would be actors hitting their marks, camera assistants getting the focus for the multitude of different camera angels or grips removing and replacing furniture or walls. The following day they would shoot that take, as often as needed before they got it to Hitchcock's satisfaction.

To be consistent with the story unfolding in real time, the lighting would have to be adjusted as the story progressed from late afternoon to night. The living room of the set had a large window looking out over an elaborate miniature of a city skyline, with buildings whose lights would flash and gradually go on as the lighting of the sky behind would slowly transition from afternoon to twilight to darkness.

Rope

Given that each take would last close to ten minutes, the camera would have to be reloaded each time they re-did a take (and given the three reels required in Technicolor), a day of shooting would use more than the usual amount of film for a feature film. The method of shooting also didn't sit well with the actors: while Sir Cedric Hardwick and Constance Collier are said to have considered the experience to be a lark, Farley Granger would later explain that the actors would constantly have to step over cables and keep clear of the bulky, moving camera and that he feared that he would have to sit down on a chair that hadn't been replaced by a member of the crew. James Stewart – appearing in his first film with Hitchcock, is said to have had trouble sleeping at night as he found the shooting process very stressful, but the experience clearly didn't put him off working with Hitchcock again – they worked together three more times, including in the other two Hitchcock films in our series.

While Rope is best remembered for its employment of a continuous tracking shot (a method Hitchcock would also experiment with in his next film, Under Capricorn), the story and the performances really make this film worth seeing. In a filmography that spanned roughly half a century and more than 50 films, Rope is one of Hitchcock's more underrated films but is well worth seeing.

High and Low

October 9

Suspense Between High and Low

By Wade Hooper

Over the last few years, I have been making my way through the terrific catalogue of legendary director Akira Kurosawa. None of his films have been anything short of incredible, but one of the high points so far for me has certainly been High and Low (1963). Known for being the master of the samurai film, Kurosawa is just as comfortable creating the suspense and tension of a Hitchcockian film noir. This film tells the story of wealthy executive Kingo Gondo who becomes the target of a kidnapping scheme, as his employee's son is held for ransom. He is on the precipice of completing a major merger, and the payment of the ransom would thwart the deal, threatening his and his family's status and wealth. One of the aspects that is most fascinating about this film is how it is separated into these two very distinctive halves. Both of these acts capture different elements associated with Alfred Hitchcock films, making it a perfect fit for this series.

The first half of the film focuses on Kingo (played by the great Toshiro Mifune) and his family and employees' reaction to the kidnapping as they reckon with what to do next and the police arrive to begin their investigation. This part of the film takes place entirely within one room in Gondo's fancy house, situated high up on the hill. The character work, cinematography, and dialogue are incredible throughout this section. Characters drift in and out of the camera, constantly moving, pausing, sitting, conversing, and talking on the phone as Gondo wrestles with whether to pay the ransom. It all feels almost like a dance, and as the viewer you are mesmerized by the long camera takes and heavy emphasis placed on the staging and movement of each character. This part of the film is reminiscent of other classic 'bottle' movies with a moral dilemma such as something like 12 Angry Men or Hitchcock's Rope and Rear Window (both of which are also featured in our series). Kurosawa is able to take his time to really develop the tension of the situation and the feelings and motivations of the characters while they are confined to this one location.

Eventually, the gears start to change and the focus shifts to the police investigation, led by another giant of Japanese cinema, Tatsuya Nakadai, as the chief inspector. The second half of the film takes on the identity of a police procedural film, focused on meticulously unravelling the complex web of clues left behind by the kidnapper. We leave Gondo's house on the hill and travel into the gritty world of the streets down below. This part of the film is as excellent in its own right with exciting, suspenseful sequences and clever intricacies in the plot as the police narrow in on the kidnapper.

High and Low

We also begin to see more of the social commentary that is so essential to the film within the actions of the police out on the streets, as well as the motivations of the kidnapper as they becomes clearer. As everything draws to a close, we are left with one of the most paralyzing and gripping endings of any film I have seen. This second half of the film leans more into being a noir thriller thick with paranoia and is reminiscent of works of Hitchcock such as Vertigo (also featured in our series) or Dial M for Murder. I am incredibly excited to be able to talk about and screen High and Low as a part of our upcoming 'In Hitchcock's Shadow' series. Each of the film's two acts contain many distant Hitchcockian aspects and combine together to create a tense, thrilling tale with profound themes. When such talent as Kurosawa, Mifune, and Nakadai all collaborate on the same project at their highest level, not to mention the incredible supporting cast, it is no surprise that this film easily cements itself into must watch status.

Rear Window

October 16

We've become a race of peeping Toms: Hitchcock's Rear Window

By Paul Garrison

Based on the 1942 short story, It Had to Be Murder and Released in 1954, Rear Window is perhaps Alfred Hitchcock's most suspenseful film. In the film, L.B. Jefferies (James Stewart), a globe-trotting photographer, is stuck inside his apartment in a wheelchair with a cast on his leg, due to a work-related accident, in the middle of a hot New York summer. Bored and curious, he has taken to watching his neighbours across the courtyard of his Greenwich Village apartment complex for entertainment, and comes to suspect that one of his neighbours has committed a murder. Among his other distractions is his socialite girlfriend, Lisa Freemont (Grace Kelly – who turned down a part in On the Waterfront to play the role) who is trying to get him to take their relationship to the next level. Jeffries and Lisa come from two very different social circles and while Jeffries doubts that she would be able to adapt to the rigours of his lifestyle, Lisa will prove that she is made of much more than he has given her credit for. The character of Lisa did not appear in the original short story, but was added by screenwriter John Michael Hayes, who developed the character by spending time with Kelly to get a sense of her style, while also drawing on his own wife, who was a fashion model, to round out the character.

The film explores the ethics behind voyeurism (ironically while inviting the audience to play the role of voyeur: a dark room full of complete strangers spying on his characters – is being a viewer to this drama unethical? Likely not, but it is entertaining!). A master of using the camera to force the audience to see his films from a particular point-of-view, almost all of the shots in Rear Window take place in Jefferies' apartment or are views looking out into the courtyard from his apartment, and that along with the knowledge that Jefferies is stuck there in his wheelchair gives the viewer a sense of claustrophobia. Hitchcock also had a real knack for telling a story visually. For example, in the opening scene of the film, the audience is introduced to Jeffries through a tracking shot that includes his smashed camera, a print of the photo he took moments before he was injured, and him in his wheelchair – introducing the audience to the character while also revealing his profession and explaining how he ended up in a cast.

Rear Window

In the months leading up to production, Hitchcock, who had a background in set design, sent a team of four photographers to Greenwich Village with instructions to shoot the neighbourhood from every angle, then 50 men spent two months re-creating an actual apartment block on a Paramount soundstage in California. To accommodate the set's sunken courtyard, part of the floor was removed to utilize the stage's basement. The set consisted of 31 apartments and included a drainage system for a rain sequence and was set up for lighting at four different times of the day: morning, afternoon, twilight and night. Attention to detail included having birds on rooftops. The story has several subplots involving Jefferies' neighbours - who wore earpieces to allow Hitchcock to give them direction. The relationships between these characters offer both a contrast to Jefferies' relationship with Lisa and also a means for him to avoid confronting the problems in the relationship. The film was shot in Technicolor, which required very bright lighting. That, along with the fact that the multiple rooms in the elaborate set had to be lit, meant that a vast number of lights were needed, with one scene employing every available light on the Paramount lot, in addition to some that were borrowed from Columbia Pictures and Metro- Goldwyn-Mayor.

Unlike Vertigo, which has an elaborate, full musical score, Franz Waxman's jazzy musical score for Rear Window only plays briefly. The rest of the music in the film is practical: originating from around the courtyard, either coming from a radio or from a musical instrument such as the songwriter's piano. In lieu of a musical score, the film relies on the sounds coming from the courtyard, the apartments and the city beyond, which would involve the use of one of cinema's least appreciated disciplines: sound design. When recording dialogue, a set must be completely silent to ensure that the dialogue is clean when it gets edited into the film. Consequently, all the practical sounds, such as the sounds of traffic, birds chirping or music in the background, had to be added in post-production to make footage shot on a large set in a cavernous sound stage in California sound like a bustling Manhattan neighbourhood. The film was nominated for an Oscar in the sound recording category, in addition to the Best Film, Best Director and Best Cinematography: Color categories.

If you are watching Rear Window for the first time, you will find yourself on the edge of your seat as the story reaches its climax, and even if you have seen it before, there is so much going on in that Apartment complex that you will no doubt find something new to discover.

Oldboy

October 23

No Worse Than a Beast

By Aaron Arseneau

Korea was torn in two after the second World War. Both North and South were ruled by authoritarian Governments(The North being much harsher and completely closed off) up until the 1987 “June” democratic revolution. It was during this time that Park Chan-Wook(Director of Oldboy) discovered his love of film while attending University. Up until that point the only Cinema available in South Korea were state made films, being almost entirely propagandistic and heavily censored. Some of the first Western films made available in Korea with subtitles was Hitchcock’s filmography. Park watched them religiously while in University, they had such an impact on him that he decided he was going to be a filmmaker at that time. You can see Hitchcock's influence throughout Parks' entire cinematic career. His love for film was born in Hitchcock's shadow and that suspenseful, dark and psychological style of film making is baked into his creative DNA.

Old Boy was released in 2003 in Korea and was a huge hit there. Unfortunately it was having a hard time catching on outside those borders. That is, until it played at the Cannes Film Festival in 2004. This is the year that Quentin Tarantino was the special Jury President. Tarantino absolutely loved Old Boy and it's easy to see why as it's a dark and gritty revenge film with wonderful action and violence(at this time Tarantino was in the middle of the Kill Bill duology). Oldboy is full of extreme psychological and physical horror, crafted with a deep plot full of mysteries, twists and turns that don't get solved until the final scenes. Honestly I could see Tarantino calling this his favourite movie of all time, if only there were more crawling close ups of feet. Who can blame him? Anyways, Quentin awarded Old Boy the Grand Prix prize for the festival which is the second highest award given. From there it was off to the races for Oldboy and Park Chan-Wook. It broke into the Western markets doing amazingly well thereby cementing itself into the cult cinema landscape.

The film itself is a reimagining of the Count of Monte Cristo. Our protagonist Oh Dae-Su is a dead beat drunken father who is mysteriously abducted and imprisoned for fifteen years. During those fifteen years he has little else to do but brood, exercise, watch television, shadow box and question his entire life and the people he's wronged. That sounds like the pinnacle of torture but there is more ahead for Oh Dae-Su as upon his eventual freedom he begins to put the pieces together of his stolen life, untangling a dark and deeply disturbing web of meticulously planned revenge.

Oldboy

There is a very distinct theme of voyeurism in Oldboy, which is Park directly reflecting Hitchcock's Rear Window. Oh Dae-Su is consistently watching or spying on something/someone which has important story implications. It starts out with him essentially living through the images on his television while imprisoned, to more formal peeping with binoculars later in the film. While Oh Dae-Su is watching he is also being watched. Usually through security cameras or through nefarious actors camera lense. This constant voyeuristic element brings the viewer closer to the film as we are partaking in a voyeuristic endeavor ourselves as we watch and the images bring out a smorgasbord of emotions in us.

What is Oh Dae-Su willing to go through to seek his revenge and can he live with the consequences?

Blue Dragon Dumplings

Ingredients

- 3 lbs green leafy vegetable (like shepherd's purse, baby bok choy, or napa cabbage)
- 1 ½ pounds ground pork (can substitute ground chicken or beef, as long as they aren't too lean)
- 2/3 cup shaoxine wine (or dry cooking sherry)
- ½ cup neutral oil (such as canola, vegetable, or avocado oil)
- 3 tablespoons sesame oil
- 1 tablespoon salt
- 3 tablespoons soy sauce
- ¼ teaspoon white pepper
- 2/3 cup water (plus more for assembly)
- 3 packages dumpling wrappers

Instructions

- Wash your vegetables thoroughly and blanch them in a pot of boiling water. (1 minute for delicate leaves like Shepherd's purse, or 2 minutes for a more robust vegetable like napa cabbage or baby bok choy.) Cool by transferring to an ice bath or a colander under cold running water. Ring out all the water from the vegetables and chop very finely.
- In a large bowl, stir together the vegetables, meat, wine, oil, sesame oil, salt, soy sauce, white pepper, and water. Mix vigorously for 6-8 minutes (or even up to 10 minutes), until very well-combined and paste-like.

Oldboy

- To wrap the dumplings, dampen the edges of each circular wrapper with some water. Put a little less than a tablespoon of filling in the middle. Fold the circle in half and pinch the wrapper together at the top. Then make two folds on each side, until the dumpling looks like a fan. Make sure it's completely sealed.
- Boil a couple dumplings to taste test them, and adjust seasoning if needed. Finish assembling the dumplings, placing them on a parchment-lined baking sheet so they are not touching.
- To boil: bring a large pot of water to a boil, drop the dumplings in, and bring back up to a boil. Simmer for 6-8 minutes (shorter for fresh dumplings, longer for frozen).
- To pan-fry: heat 2 tablespoons oil in a non-stick pan over medium-high heat. Place the dumplings in the pan and allow to fry for 2 minutes. Pour a thin layer of water into the pan, cover, and reduce heat to medium-low. Allow dumplings to steam until the water has evaporated. Remove the cover, increase heat to medium-high and allow to fry for a few more minutes, until the bottoms of the dumplings are golden brown and crisp.
- To steam: place dumplings in a steamer basket lined with damp cheesecloth, perforated parchment paper, or thin cabbage leaves. Bring water in a steamer to a simmer, and steam over medium-high heat for 8-10 minutes (shorter for fresh dumplings, longer for frozen).

The Thursday Film Series

Movies for Movie Lovers

All films screened downtown Kamloops at the historic Paramount Theatre. Thanks to the Kamloops Film Society for all that you do.
For more info and tickets visit thekfs.ca

THURSDAY FILM SERIES