

# The Thursday Film Series

## Myths and Magic

Excalibur

The Seventh Seal

The Lair of the White  
Worm

The Green Knight

The Love Witch

RRR

Big Trouble in Little  
China

# 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. We design each series as a compact film education and focus on movies for movie lovers.**

# 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 Co-Chair 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 and the delightfully weird and gooey world of low and no budget 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. Paul's introduction to Kamloops came in 2004 when he worked on a TV mini-series for German television called, "Miss Texas". He moved to Kamloops in 2016 and joined the Thursday Film Series committee in 2024. 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).

Born and raised in Kamloops, Marisa Drayton is a regular movie goer, just like you and me. Marisa obtained a Bachelor of Fine Arts degree at Thompson Rivers University, where she developed an artistic style that combines fiber arts, obsolete technology, and video. Her artist practice is partly inspired through the films she studied in her undergraduate, the films she watched as an impressionable young teen and the fundamental films of her childhood. Drayton currently works at the Kamloops Art Gallery as the Engagement Coordinator. Outside of the gallery and the film society, Marisa enjoys crochet, photography, and driving her PT Cruiser to the thrift store.



# Excalibur

April 16

## Excalibur By Jaime Lintott

There are movies you watch, and then there are movies you kind of survive. John Boorman's 1981 film *Excalibur* sits pretty comfortably in the latter. Boorman doesn't make this Arthurian legend easy or very tidy. Instead, he builds something immersive and ethereal where nature's elements become the actual language of the film.

Take the armour. The knights of *Excalibur* gleam and their armour reflects the world around them, turning their bodies into the lush landscape around them. Or even the golden armour of Mordred that looks like something born of the earth itself. A lot of the armour was designed to achieve that reflective, almost liquid look that Boorman wanted. While beautiful on screen, the reality of it was that the suits were heavy, restrictive and stifling during long arduous shoots. Battle scenes weren't choreographed and actors crashed into each other chaotically. Actors were bruised, battered and exhausted after brutally long hours on set.

Then there's the fog. Shot on location in Ireland, a place so often romanticized for its rolling mist and magical atmosphere. *Excalibur* twists that romance into something far less comforting. The fog is claustrophobic and suffocating, especially in Percival's journey. The mist is disorienting, its thick and obscures and feels oppressive. Filming Percival's journey meant layering real mist with fog machines because of the unpredictability of the Irish weather. Visibility was low, and combined with heavy, restrictive armor, actors moved slowly and disoriented not just for effect, but out of necessity.

Water, on the other hand, feels sacred but not comforting. The Lady of the Lake emerging with the sword is one of those images that sticks in your brain forever. The way the metal glides against water. It's beautiful, but also strange and a little unsettling. There's also a quiet brutality to it. Shot in real locations in cold water, with repeated takes, and actors partially submerged for long periods to get the shot just right. Those mythic and timeless shots are built on very real discomfort and human toil.

And then there's fire, the magic, the alchemy, the absolute chaos of Merlin (Nicol Williamson) and Morgana (Helen Mirren). The magic in *Excalibur* is anything but whimsical. Fire here is dangerous, physical and destructive. It transforms. It corrupts. There is a certain satisfaction learning that Helen Mirren and Nicol Williamson famously hated each other on set. That hatred and passion transforms into something quite powerful on screen.

# Excalibur

April 16

The real beauty of this film is how all of these elements start to blur together. The forests are so aggressively green and saturated and alive. The bodies hanging from the trees in the mist caught between the veil of the earth and the sky. Dead but still present. Excalibur itself is magically plunged into the stone by Uther Pendragon. Beautiful scenes born from the push and pull of the elements.

Though, there is a sense that all this beauty came at a cost. The production was one of grueling endurance. Actors weighed down by armour, crews battling the elements of the Irish landscape, damp and unpredictable, off screen tensions. All in the pursuit of one man's vision born from a childhood obsession of the Arthurian legend.

Excalibur feels like a film dragged out of the earth. A film that is less interested in entertaining but more interested in having its audience endure and surrender. This is a full sensory experience that feels truly transcendent but also a little bit punishing. Ultimately an experience to endure.



# The Seventh Seal

April 23

## Ingmar Bergman and The Meaning of Life: The Seventh Seal

By Paul Garrison

In his autobiography, "The Magic Lantern", Ingmar Bergman recalled a childhood memory in which he and his father, who was a Lutheran minister, were caught in a storm and took shelter in an old barn. During the storm, Bergman witnessed lightening striking a tree and revealed to his father that he feared that they were experiencing the last judgement and that although he denied the existence of God, he did not think he would be punished. Throughout his life Bergman would often give contradictory hints about his faith.

The story in question likely inspired a scene in his film "The Seventh Seal" in which travelers, who are being led by the knight, Antonius, seek shelter in his castle from a storm. The title of the film references a passage from the Book of Revelations in which Christ appears in the form of a lamb with seven eyes and seven horns, who is given a scroll with seven seals. When each seal is opened, the book's author, John sees a new vision. The first four are of the four horsemen of the apocalypse, who are given authority over a quarter of the Earth to kill with sword, famine and plague and by means of the beasts of the Earth. The opening of the fifth seal reveals a vision in heaven of all the souls of all the people killed simply for being Christians, the sixth seal reveals a vision of the natural world convulsed by earthquakes, forcing evil kings into hiding, and the opening of the seventh seal reveals a vision of the silence of the heavens for half an hour, which is then followed by thunder and lightening and then earthquakes. Biblical scholars state that the silence of heaven does not indicate a lack of God's existence but rather is a response to the sins of mankind, which God is about to judge.

The film was developed from Bergman's play, "Wood Painting" and takes place during the Middle Ages as the bubonic plague ravaged Europe, claiming the lives of roughly 1/3 of the continent's human population. Antonius (played by Max Von Sydow in his first of many collaborations with Bergman) has returned to Sweden from having served in the Crusades and is now questioning the meaning of these wars – and because they were religious wars, he is now, by extension, questioning his faith. He is confronted by death – who appears in human form, and challenges death to a game of chess as a means of buying some time, so that he can answer the questions that are troubling him, before he dies.

# The Seventh Seal

April 23

The film is filled with protestant themes and ponders questions about topics such as the meaning of life, death and evil, and is populated by a diverse group of characters including ex-soldiers, a blacksmith, a lusty woman and a rape victim. While Antonius questions his own faith, his squire Jons is an atheist. A juggler has moments of revelation as he sees visions such as the image of the Virgin Mary helping baby Jesus to walk. The juggler and his wife and small child themselves represent Joseph, Mary and Jesus and like those holy travelers, they travel the countryside to perform in villages. Their performing troupe raises a philosophical question about whether or not theatre (and film) is a high art or a low art, and when presented visually with a religious ceremony, raises the question of whether or not religious ceremony can be seen as a form of theatre as well. In the film, the issue of art is also raised, what it reveals to us and whether it too is an illusion or a revelation. As a child, Bergman is said to have often been bored by his father's sermons and was easily distracted by the religious art inside the church, which likely influenced his visual style. Many of Bergman's films take place near the sea (or on an island) and this film is no exception. The rough seas suggest instability whereas the land suggests stability.

Death casts a shadow over the film but is contrasted by the young couple with their small child. In addition to death, the film offers examples of sins such as pride, selfishness, greed, theft, lust and adultery, and while the film takes place during the Middle Ages, it appears to be more of a commentary on life in the mid-twentieth century. The setting of the film is a Europe that has been ravaged by bubonic plague, but at the time the film was being made, Europe was rebuilding from the ravages of the Second World War – although ironically, Sweden was one of the few countries in Europe that was spared from the horrors of that conflict.

As far as the question of death and Bergman's feeling toward it are concerned, he revealed in an interview many years later that he made the film because he had been afraid of death, but that after he made the film he was far less obsessed with it, so the experience was therapeutic. And on that note, I would like to leave you with one more point to ponder: part of the magic of the cinema is its ability to allow us as viewers to see visions of our own, often resurrecting the spirits of performers long after they have died.



# The Lair of the White Worm

April 30

Lair of the White Worm  
By Jaime Lintott

Being introduced to Ken Russell's work late in life completely blew my mind and changed my film-lover trajectory. His fearless and excessive approach to filmmaking opened my eyes to the ways cinema can push beyond traditional boundaries. My fascination with Russell is in his fearlessness to showcase women in all their complexities even if those complexities include the monstrous feminine.

Ken Russell began his career in documentary filmmaking at the BBC, but later became known for his surreal, highly excessive, and controversial films, including *The Devils* and *Women in Love*. These works reveal his fixation on sexuality, religion, and the intensity of human experience. Films depicted in visually provocative ways, challenging audiences and pushing comfort levels to the max.

In *The Lair of the White Worm* (1988), these same fascinations are present, but this time through gothic horror and grotesque eroticism. Russell, transforms Bram Stoker's novel into a surreal, erotic, and darkly funny exploration of myth, sexuality, and power. The film strays from Stoker's moody and restrained origins, straight into full camp and exaggeration. This is most notable through the character of Lady Sylvia (Amanda Donohoe) who functions as both a modern woman and an ancient mythical monstrous force. Lady Sylvia as the monstrous feminine is seductive, theatrical and comically predatory. She represents the persistent nightmare of the sexually aggressive and dangerous woman who must be destroyed, Russell has some fun with this trope by making everything over-the-top, campy and absurd. Through a hammy and schlocky tone, Russell critiques the absurdity of this fear exposing its ridiculousness. Lady Sylvia has since become one of my favourite campy horror cult icons and my ultimate nightmarish fantasy of female autonomy.

Myth in *The Lair of the White Worm* is central to the white worm itself. Taken from British folk tales of The Lambton Worm, it symbolizes something ancient and buried but ever-present. Russell cheekily links this myth to female sexuality suggesting that, like the white worm, the fear of women is ever present and deeply rooted in cultural history, ready to surface without notice.

This film is a wild, campy, and surreal cheesefest that perfectly showcases Ken Russell's signature style. Along with the show stealing Amanda Donohoe as the seductive and monstrous Lady Sylvia, Hugh Grant plays Lord James D'Ampton and Peter Capaldi as Angus Flint. Lastly, Catherine Oxenberg plays the innocent Eve Trent, comically highlighting the contrast between traditional and subversive femininity. Though not a mainstream hit, its kitschy visuals, over-the-top performances, and gothic excess have earned it cult classic status among fans of all things camp.

*The Lair of the White Worm* has become one of my favorite films, and I often keep it on heavy rotation, because of its outrageous energy. I hope audiences enjoy this indulgent romp as much as I do, and come to appreciate the feral, surreal, and unapologetically bold world that Ken Russell creates.



# The Green Knight

May 7

## The Green Knight and the Inevitability of A Cycle By Shay Paul

Like the turning of the seasons, there are certain things that have always been, and will always be inevitable. Consequence, decay, return. The Green Knight is a manifestation of natural order itself: a reminder that what is taken must be repaid, what is given must be returned, and that neither the earth nor time ever truly forgets. He is not just a challenger, but a manifestation of a closed loop, a cycle in which what is given must be returned, where time and earth and body does not forget.

Green is life, growth, fertility, and renewal. But it is also mold, overgrowth, rot, and the reclamation of all human things by the natural world. It is the reminder that all flourishing contains decay, and all decay feeds what comes next. He does not need to conquer men. Time will do that for him. The earth will do that for him.

Gawain is defined by his resistance to this inevitability. He is impulsive, indulgent, and untested, driven less by integrity than by a desire to be seen as honorable. His challenge to the Green Knight is not rooted in courage, but in a kind of short-sighted ambition, and a grasp at narrative control. Gawain's struggle is not really against the Knight as an individual figure, but rather against the truth the Knight represents. He resists consequence. He resists mortality. He resists surrender. He wants honor without sacrifice, greatness without inward transformation, identity without having to submit to the terms of existence.

Each encounter on Gawain's journey exposes a gap between the ideal he wishes to inhabit and the self he actually is. He lies, he hesitates, he bargains, he takes shortcuts, he clings to talismans, and he repeatedly mistakes appearance for essence. The journey is not one of triumphant heroic development so much as one of humiliating revelation.

The Green Knight does not seem especially interested in whether Gawain becomes glorious. He wants to know whether he can be true.



# The Love Witch

May 14

**Even witches need feminism.  
By Marisa Drayton**

The Love Witch, directed by Anna Biller, is a campy homage to the technicolour horror flicks of the 60s driven by a strong feminist message. The film features Elaine Parks (Samantha Robinson), a witch who moves to Northern California after the somewhat suspicious death of her husband.

Throughout the film, Elaine interacts with a smattering of men ranging from mediocre, to obsessive, to ...dead. Even with her supernatural abilities, she sometimes finds herself at the mercy of these men. Biller actually describes this film as a horror movie for men, but I see it as an expression of female fantasy.

This film resonated with me for several reasons.

First, I was in art school at Thompson Rivers University when I watched this film. I was trying to chart my own course in the world but similarly to Elaine, I found myself surrounded by men who, frankly, cramped my style. This film meant a lot to me at the time because of how it portrayed Elaine as a resilient protagonist who proceeded through life relatively unscathed by her suitors. Even though I saw a lot of myself in Elaine, I feel like I need to say at this point - none of my exes have disappeared under suspicious circumstances. Anna Biller uses the universal experience of being a woman in Western society to compare magic to sex appeal. Elaine Parks' character makes the viewer see femininity and sex being an evil force and the cause of the destruction of men. At the same time, she embodies this and becomes so sexually idealised to the male gaze to the point that the misogyny collapses in on the men who are acting too "feminine" for Elaine. This film has a lot of sex, but it is not exploitative for only the female bodies, we also get to see men's butts. Anna Biller is passionate about having both men and women's butts in her movie. The Love Witch explores how exhausting the objectification of women can be, and how not even the divine feminine can shake the emotional limitations of masculinity. Biller said that "Its about male projection onto women that they're a witch, either an evil witch or a sexy witch and then the difference between that is a woman's interior experience of herself and her own power" .

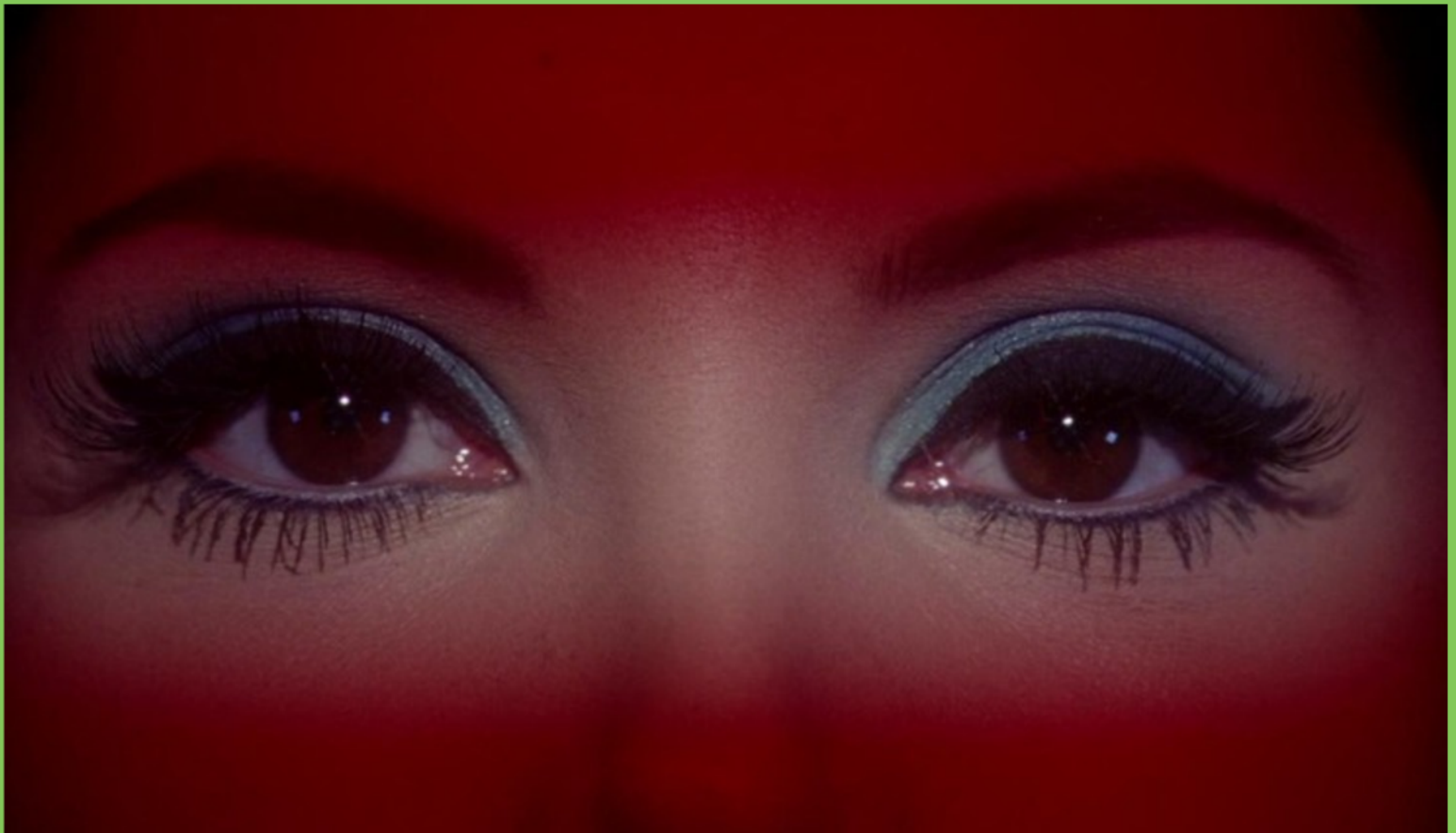
Second, and also tied to my background in the arts, I have a profound appreciation for the artistry and craft that went into the production of the Love Witch. Anna Biller spent six months hand weaving a rug that only got 20 seconds of screentime. I have worked in the fibre art medium so I understand what a tedious process it can be. The rug stands as one example among many of how Biller went above and beyond to make this beautiful film her own. She also hand selected vintage furniture, costumes and sets. She sourced a lot of vintage clothing and furniture pieces, and when there were budget constraints she would turn to hand make items. She also produced the soundtrack of the film. Her choice of using 35mm film also scratched that arty itch in me. Biller stated " nothing bears real 35 mm - the beautiful deep blacks, the contrast of the saturated collars. Digital colour really looks different". Biller made this movie with the intention of creating visual pleasure for women.

# The Love Witch

May 14

I also enjoy how the Love Witch is both a homage to the 1960's while very much being a product of its time, the mid 2010's. Inspired by Tarot Cards, Biller chose a vibrant, gorgeous colour palette that isn't seen much in film these days. At the same time, this movie is peak 2010's "witchy girl" content. It formed part of the media landscape that informed the aesthetic of a generation of alternative, vintage loving women - myself included. Anna Biller fills the Love Witch brim with references. From Hitchcockian horror, pulp novel covers, and Tarot Cards, this film is filled with inspirations from all story telling. The glamorous, sexy, beautiful powerful witch who enchants men on the cover of the 60's pulp novels is referenced in the movie posters as well as Elaines look -her hairstyle and blue eyeshadow being a reference to 60's trends.

For the above reasons, the Love Witch is an important and special film for me. I hope that you find something that inspires you, empowers you, makes you laugh, or even just makes you say "wow that looks really great."



# RRR

May 21

## Rise Roar Revolt by Aaron Arseneau

RRR is directed by S.S Rajamouli and follows two historical Indian revolutionaries, Alluri Sitarama Raju and Komoram Bheem (played by seismic Tollywood stars Ram Charan and N.T Rama Rao jr. respectively) as they build a fervent brotherhood and take on the English Colonial rulers of the time in a revisionist history set in the 1920's.

To say that RRR is larger than life is an understatement. Straight away from the first scenes we journey into an operatic and mythologised world. The characters are introduced with Bheem fighting a tiger shirtless and barehanded and Raju taking on 200 rioting villagers single handedly. RRR looks at history, reality and restraint and says no, I don't want to do it that way. Our two main characters never even met in real life yet here they become the strongest of friends, utilizing their bond and brotherhood to help take down the English colonialists. Everything in the movie works on a completely different scale than what you're accustomed to. The fights are bigger, the emotions are stronger and the songs and dance are seismic.

Currently RRR is the 6th highest grossing Indian film of all time. Rajamouli's Bahubali 2: The Conclusion is sitting at number 2. It wouldn't be wrong to think of him similarly to James Cameron. Two Directors where everything they touch turns to gold. His success and ability to break down barriers of both language and culture has had such a huge impact both in Indian and World wide Cinema. With the massive success of Baahubali (which he filmed simultaneously in both Telugu and Hindi) and RRR he created a cinematic atmosphere hungry for Indian and Telugu film.

RRR is a Telugu film as I've mentioned before. Often people refer to RRR or any Indian film as being from Bollywood. Which isn't true. All Bollywood films are Indian but not all Indian films are Bollywood. That moniker speaks to the region and language the film was made from. Bollywood is Hindi language films from Mumbai and Tollywood refers to Telugu language films from Hyderabad. There's also Kollywood, Tamil language based in Chennai and Mollywood, Malayalam language based in Kerala. There's countless others from all different regions and languages in India but those are currently 4 of the biggest within India.

It's impressive as an action movie fan that a movie with spectacular action is still outdone by its musical and dance number "Naatu Naatu". The film won best original song at the 2023 Oscars for the "Naatu Naatu" track. In my opinion it is the best sequence of the movie. It was filmed at the Mariinsky Palace in Kyiv Ukraine just months before the Russian invasion. While it was nice to see Western recognition (Should have won best picture) it's hard not to think about the reality that Ukraine is now fighting a war against a colonizing, fascist Russia in the very place this anti-colonial story was brought to life. It makes that sequence, and the film as a whole, hit even harder.

Rise, Roar, Revolt!



# Big Trouble in Little China

May 28

**“Have ya paid your dues, Jack?” – Big Trouble in Little China  
By Wade Hooper**

**Big Trouble in Little China begins with long haul truck driver Jack Burton (played by Kurt Russell) driving his rig through a foggy night and rambling aimlessly into the CB radio giving out life lessons about being tough and speculating on the supernatural. It’s the perfect introduction to both the character of Jack, and the confusing and campy vibe you’ll be settling into. The movie tells the tale of Jack Burton arriving in San Francisco’s Chinatown for a delivery and some good old-fashioned gambling. He quickly bites off more than he can chew and becomes entangled with a centuries old plot involving magic, sorcerers, martial arts experts, and abominable monsters, all of which are depicted with delightfully fun practical effects typical of director John Carpenter.**

**This film works first and foremost as a satire of the white savior action hero who swoops in to save the world against all odds, armed with nothing but a knife and a sweaty tank top. Jack Burton has that knife and wears that tank top because he thinks he is that protagonist, but this concept is undercut constantly throughout the film. The plot is hard enough for a viewer to follow, but Jack is especially lost about what he and his friends are doing at any given time. The people who do know what’s going on are Jack’s friends, the residents of Chinatown who understand the culture and mythology that is coming to life in front of them. Wang, Egg Shen, Eddie and others team up with Jack to fight back against the impending evil, but Jack rarely provides any actual help. A common scene formula is Jack arriving and saying something kick-ass like “You people sit tight, hold the fort and keep the home fires burning. And if we’re not back by dawn... call the president” before bursting into the room and falling on a banana peel then spending the rest of the scene unconscious while Wang saves the day. Because Jack still looks cool saying those lines (and does help out once or twice) you can believe the movie wants him to be the hero, but don’t be fooled. Everyone is in on the joke that Jack is a babbling buffoon stumbling around blindly while the Chinatown residents are the actual protagonists, and this is the way to watch it.**

# Big Trouble in Little China

May 28

I would be remiss if I didn't try to get across how fun this movie simply is. So much joy is evident in the craft of the magical effects, the creature designs, and the choreography of the fights. The over-the-top performances are fully bought into by the actors, with a special shoutout reserved for the terrific Victor Wong as Egg Shen. John Carpenter brings in a terrific fantasy/rock synth soundtrack that keeps you right there with the action. Comically evil villains populate the streets, and everyone has a cheesy one liner to get off. It's so campy and satirical that it didn't work entirely at the time, with John Carpenter citing its disappointing release as the reason he stopped working with big Hollywood studios. John still loved the film despite this reception, and time has only proven him right as every bit of humor and visual flair jammed into this film has only aged better with time. Come to the movie ready to have a good time and laugh along with everyone- including the characters in the film, and you won't regret heading to the theater to see Big Trouble in Little China.

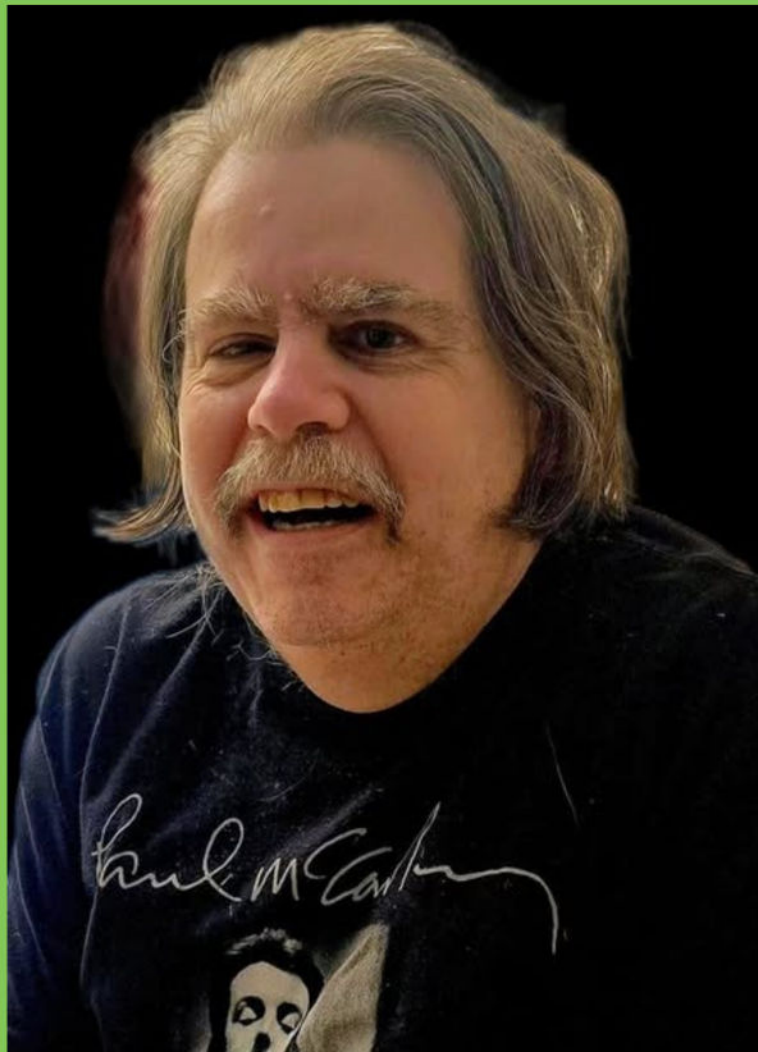
"Just remember what ol' Jack Burton does when the earth quakes, and the poison arrows fall from the sky, and the pillars of Heaven shake. Yeah, Jack Burton just looks that big ol' storm right square in the eye and he says, "Give me your best shot, pal. I can take it.""



**It is with heavy hearts that we share the passing of Kevin Martin, The Thursday Film Series' longest-standing member and a dedicated Board Director of the Kamloops Film Society. Kevin passed peacefully in the Royal Inland Hospital on March 28, 2026.**

**Kevin was more than just a member of the TFS, he was a friend and loyal film enthusiast and advocate. He was always in good humour, carrying a big smile and loaded with jokes, even as his health declined.**

**We are going to carry his positivity and love for cinema forward and continue working on and implementing projects and Series' he was passionate about. Your seat, front and center at the theater will be a constant reminder to us all. We miss you.**



**Kevin Martin  
June 16, 1961 – March 28, 2026**

# **Follow and connect with your Thursday Film Series on Letterboxd**

**Jaime Lintott - Prudie**

**Aaron Arseneau - NothingOrDouble**

**Wade Hooper - WadeHooper**

**Paul Garrison - Paul Garrison**

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**Marisa Drayton - Marisa**



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# **The Thursday Film Series**

## **Movies for Movie Lovers**

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