The Thursday Film Series

they shoot, they score



ICONIC DIRECTOR/ COMPOSER DUOS

In the Mouth of Madness
8 1/2
Deep Red
Close Encounters of the Third Kind
History of Violence
The Umbrellas of Cherbourg

WHAT IS 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

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

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.



WADE

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 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.



PAUL



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).

SHAY

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. Outside of the gallery and the film society, Marisa enjoys crochet, photography, and driving her PT Cruiser to the thrift store.



MARISA

In the Mouth of Madness

CARPENTER/CARPENTER

OCT 29

In the Mouth of Madness
By Jaime Lintott

John Carpenter has always been a little bit rock n' roll. So it's no surprise that Carpenter had his beginnings in a rock band. His entire approach has always been very DIY and hands-on. His approach is more of, *if you want something done, you may as well do it yourself*. He's written, edited, and directed over 20 of his films and of course, most notably, scored his own films too. Because, why not? When you grow up as the son of a Professor with a PhD in music and a virtuoso violinist, it makes sense that music would be second nature.

Growing up, John was encouraged to learn the violin himself, although, by his own admission, he wasn't particularly good at it. He eventually found his way to the piano and guitar, falling in love with rock and roll. He played in a local band called *Kaleidoscope* and later formed the rock group *The Coup De Villes* with fellow filmmakers Nick Castle and Tommy Lee Wallace.

The best known of Carpenter's scores is the theme for *Halloween* (1978). That seemingly simple piano theme has become one of the most recognisable pieces of horror music ever written. Like Bernard Herrmann's shrieking strings in Psycho or Mike Oldfield's *Tubular Bells* in *The Exorcist*, Carpenter's theme shows how a piece of music can become inseparable from the film. But where most composers can often feel grandiose with orchestras and sweeping music, Carpenter developed a sound that feels distinctly his own just with synthesizers, and electric guitars.

Carpenter has described his approach to film music as being like laying carpet in a room. The music supports and brings everything together, and becomes part of the environment rather than demanding our attention at every moment. Although,he absolutely knows how to make a racket when necessary.

Speaking of rackets. Nothing demonstrates this better than *In the Mouth of Madness* (1994), the third instalment in Carpenter's unofficial *Apocalypse Trilogy*, following *The Thing* and *Prince of Darkness*. The film follows insurance investigator John Trent, played by Sam Neill, who is hired to track down missing horror novelist Sutter Cane. As Trent follows Cane's trail to the seemingly fictional town of Hobb's End, the line between the author's stories and reality begins to collide. The film is a delicious love letter to H. P. Lovecraft.

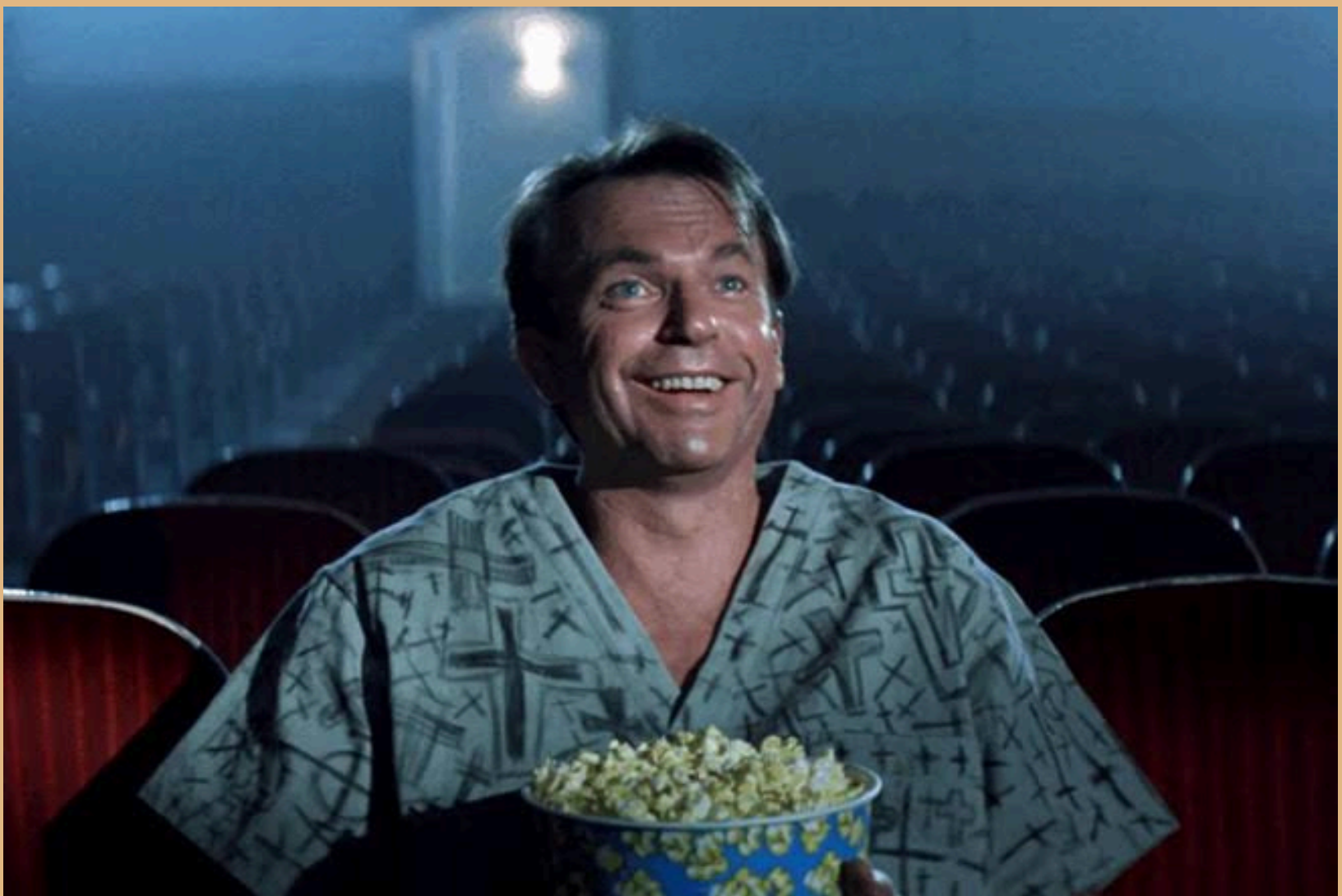
In the Mouth of Madness

CARPENTER/CARPENTER

OCT 29

Carpenter and composer Jim Lang created a soundtrack that isn't subtle in the least and kicks the door right on down. Carpenter originally wanted Metallica's "Enter Sandman" for the film's main title and he used it as a temporary track. When that proved impossible, he did what Carpenter does best, and scored it himself. The resulting main theme, featuring guitar by Dave Davies of *The Kinks* is a grisly blast of Metallica-inspired heavy metal sound. *In the Mouth of Madness* brings his two great loves, cinema and rock and roll.

And that is what makes Carpenter such an incredible filmmaker-composer. He is uninterested in doing things according to anyone else's rules. His music is another tool in his arsenal, alongside the camera, the editing suite, the synthesizer, and the guitar. He makes films the way a rock band makes music with a strong sense of rhythm, a big ol' disregard for pretension, and the knowledge that sometimes the simplest idea is the one that gets under your skin.



8 1/2

FELLINI/ROTA

Life is but a dream: Federico Fellini's 8 ½
By Paul Garrison

NOV 6

Films directed by Federico Fellini are so unique that they have inspired the term, "Felliniesque" and are populated with interesting – often eccentric characters, dream-like imagery, and themes that often explore the complicated psychology of desire and romance. Born in 1920 in Rimini, a small town on the Adriatic Sea, Fellini would fall in love with Rome, and his films frequently celebrated the city through Fellini's romanticized lens.

Before he started in film, Fellini worked as a cartoonist, working in a style that was heavy in caricature, which would later translate into his filmmaking style with a hyper stylization of characters through costume, set design and physiology. His film career began as a script writer during the neo-realist movement, which saw the production of films with relatively simple stories about common Italians and their struggles in post-war society. Mussolini's Fascist regime had sought to revive imperial Roman power and when the regime fell it opened up Italy to the world and made Italians aware of its realities and imperfections. Fellini's films would move Italian cinema away from neo-realism and into the realm of fantasy, however the sincerity and openness toward the subject matter would remain throughout his films. Neo-realism was about surviving in a changed world and Fellini's films expanded upon the theme by celebrating the act of living despite the situation.

In Fellini's films, imagination and reality co-exist, with Fellini often distorting the truth. Fascinated by psychologist, Carl Jung's writings about dream analysis, Fellini often used dream imagery to help tell his stories. Situations are often chaotic with recurring images including troupes of artists, circus performers, extravagance, love of church and love of elegance. His characters tend to be those that would be considered morally dubious or undesirable to some social circles, and those undesirables often include the poor, bourgeois and unfaithful, and while his characters' morality often wavers, they are framed without judgement by Fellini, with key characters often being surrogates for Fellini himself.

Prior to directing *8 ½*, Fellini had directed six feature films, co-directed another, and shot segments for two more, so by his count, the film ranked at number 8 ½ within his canon. The story revolves around Guido (played by Marcello Mastroianni), a film director who is staying at a spa following an emotional breakdown, and who wants to make a film about the regrets and guilts of his life but doesn't know where to begin. Guido is a stand-in for Fellini himself, who was at a bit of a crossroads in his career at the time. He gets conflicting input from executives, critics and religious figures, and - in a quirky way that is typical of Fellini, the film that Guido is developing is the very film that we are watching.

8 ½ employs sudden cuts between dreams, reality, fantasy and flashbacks – with the viewer left to determine which is which. Fellini wanted to show the three levels in which the mind lives: the past, present and conditional, with the protagonist existing simultaneously on all three plains. The story examines Guido's relationships with women and the roots of his infidelity. He drifts into childhood memories, including those of Saraghina – his first object of lust, which play alongside scenes with the women he currently lusts for. In another parallel with Fellini's own life, the role of Carla was played by Sandra Milo, who was Fellini's mistress at the time.

8 1/2

NOV 6

FELLINI/ROTA

Nino Rota began composing musical scores for film in 1933 and over the course of his career would score over 150 films, including 16 with Federico Fellini, in addition to films with Franco Zeffirelli, Luchino Visconti and Francis Ford Coppola. A musical prodigy, he wrote his first oratorio at age 11, and outside his film work, he composed operas, ballets, orchestral, choral and chamber works. His scores are known for fast-moving changes in tone colour, achieved through changes in instrumentation. His score for *8 ½* blends nostalgia with circus music. Alongside Fellini's narrative with its cuts between different narrative plains, Rota's score gives *8 ½* cohesion and is widely considered to be the best of their collaboration.

Fellini would describe the collaboration this way: "The most precious collaborator I have ever had, I say it straightaway and don't even have to hesitate, was Nino Rota — between us, immediately, a complete, total harmony ... He had a geometric imagination, a musical approach worthy of celestial spheres. He thus had no need to see images from my movies. When I asked him about the melodies he had in mind to comment on one sequence or another, I clearly realized he was not concerned with images at all. His world was inner, inside himself, and reality had no way to enter it."

Films connect with an audience when they cast a spell, and Fellini was one of the medium's truly great wizards, with *8 ½* being arguably his finest magic trick.



Deep Red
ARGENTO/GOLBIN

NOV 12

Shallow Giallo
By Aaron Arseneau

Deep Red (1975) or Profondo Rosso (original Italian name) is an early film in the career of Dario Argento, a totemic Italian filmmaker in the genre film world. His career has spanned over five decades. His first film The Bird with the Crystal Plumage was released in 1970 and his most recent feature was just a couple years ago with 2022's Dark Glasses. Deep Red is what's called a "Giallo" film. Giallo is an Italian word which translates to yellow, but in the context of film and genre it references a type of highly stylized thriller that follows a few basic rules:

1. Killer in black leather gloves
2. Murder mystery
3. No supernatural villain
4. Violence and blood
5. Style over everything
6. Trauma
7. First person perspective
8. Punchy vibrant music
9. Amateur detective

If you're watching a film that has all or most of this, it just might be Giallo. The genre took off in the '60s (most people believe that the first Giallo was Mario Bava's Blood and Black Lace, 1964) and was very prolific mainly in Italy through the '70s and early '80s. The slasher genre could not have been what it is without the influence and groundwork laid by the Italian Giallo maestros. In fact, John Carpenter (another filmmaker we are looking at with this series) has said that he received a lot of inspiration for his 1978 slasher film Halloween from the Giallo genre and Deep Red in particular. There were many amazing Italian filmmakers doing the Giallo thing, including the aforementioned Mario Bava, Lucio Fulci, Umberto Lenzi, and Lamberto Bava. Dario Argento wore the crown, though, as the most prominent figure in that genre and maybe even the Italian film industry as a whole.

Deep Red follows an English pianist Marcus Daly who is living in Rome and witnesses the murder of a young psychic in his apartment building. He is the first on scene and can't help but involve himself in uncovering the mystery. He teams up with Gianna (Daria Nicolodi), a reporter, and together they work on solving the case while becoming involved in a romantic relationship. On the surface it seems like a fairly straightforward murder mystery, but it fills itself with so much style while examining things like sexuality and challenging gender norms that it transcends into a genre masterpiece.

Deep Red
ARGENTO/GOLBIN

Nov 12

I mentioned the stylized nature of the films and that is due to a few things. Namely, the fun camera techniques, the use of color on the set designs, clothing, violent kills, vibrant thick red blood, and most importantly the music. The score to Deep Red is powerful, funky, and experimental. It was performed by the prog rock band Goblin, a group of twenty-one and two-year-old dudes fronted by the young keyboardist Claudio Simonetti who through sheer luck met Dario Argento while he was in production of Deep Red. He already had hired a composer for the film, but after a couple blowout arguments that composer ended up quitting, and Argento, recently meeting Goblin and liking their sound, asked them to come and do the score for the film. The rest is history as they say. Goblin would go on to score his next film, the great Suspiria (1977), as well as George A. Romero's Dawn of the Dead (Argento brought them in as he distributed the film in Europe). The band would break up after that, with only three of the members returning to do the score for Tenebrae (1982) under the moniker Simonetti, Morante, & Pignatelli. Following that, Claudio Simonetti would work with Argento on his own for Phenomena (1985) and Opera (1987). After this, Simonetti would take a 13-year break from doing film scores. During this time, Argento would work with Ennio Morricone (whom he met through Sergio Leone, who he co-wrote Once Upon a Time in the West with) and Pino Donaggio. Finally, Claudio would return to work with Argento on his 2005 Masters of Horror film Jenifer and 2012's Dracula 3D.

Goblin, but more specifically Claudio Simonetti is just as important to the Giallo genre and the success of those 70's and 80's Argento films as Argento himself is. The heavy scores are such a part of the dark and sexy melange that without them the films would have suffered greatly.

Argento is a very moody, vibey film maker. Visuals are a large part of that puzzle but the mosaic is just as important in creating the atmosphere that Argento was famous for. Music and Film baby, it's a great thing.



Close Encounters of the Third Kind

SPIELBERG/WILLIAMS NOV 19

When You Wish Upon a Star: Close Encounters of the Third Kind
By Paul Garrison

When Steven Spielberg was five or six years old in New Jersey, his father woke him in the middle of the night and drove him to a field where they lay on a blanket with several dozen people and watched a meteor shower. It fueled the boy's fascination and inspired him to tell stories about space. He soon got a telescope, learned about astronomy and began reading his father's science fiction novels and magazines.One night years later, Spielberg's Boy Scout troop was camping out in the desert, and they saw a bright red light rise up into the sky. Spielberg himself wasn't there to witness it, but it inspired him to write a 67-page screenplay called, Firelight, about a group of scientists investigating disappearances after three balls of light descend on the area. He made the film with friends for $600, and the film was shown at a theatre in Phoenix, earning $800.

After having directed several short films and television projects, Spielberg directed his first feature film, *The Sugarland Express*, which saw him collaborating with writers, Matthew Robbins and Hal Barwood, who had ideas for a script about UFOs. Spielberg read the book *The UFO Experience: A Scientific Inquiry* by J. Allen Hynek and began putting together a UFO story called *Watch the Skies*. In his book, Hynek described the three kinds of encounters someone might have with a UFO. The first kind involved a visual sighting of a UFO, the second kind involved some kind of animated effect such as the interference in the functioning of a device or vehicle, or the leaving of a physical trace, and the third kind involved the direct encounter with an animated being such as a humanoid or robot.

When Spielberg's *Jaws* was released in the summer of 1975 it set box office records, making financially strapped, Columbia Pictures more willing to put up the money to make C*lose Encounters of the Third Kind*. Casting began while Jaws was in production, with Spielberg choosing *Jaws* cast member, Richard Dreyfus for the lead and Teri Garr as his wife, after Spielberg spotted her in a coffee commercial. The cast would also include distinguished French director and film scholar, Francois Truffaut as a French scientist and Bob Balaban as a cartographer who doubles as a translator for Truffaut's character. Truffaut's character was intended as a tribute to the role French scientists played in UFO research, and Balaban – who didn't speak French as well as he had led Spielberg to believe, took a crash course in French before production began. Four-year-old Cary Guffey was cast as Barry (with *A Christmas Story*'s Melinda Dillon as his mother) while the aliens were played by six- and seven-year-old girls from a ballet school.

The bulk of the film was shot in Mobile, Alabama with the landing pad set constructed inside a massive hangar at an old U.S. Air Force base, and much of the rest of the film shot in nearby neighbourhoods. Shot around the same time as the original *Star Wars*, the mother ship was a model built with neon lights and cigar tubes with holes drilled in and shot with a fog effect for illumination. The effect of rolling clouds was created using a tank with the bottom half filled with saltwater and the top half with freshwaterand pouring white paint in and allowing it billow out. A miniature of the Devil's Tower and matte paintings were used for some shots.

Close Encounters of the Third Kind

SPIELBERG/WILLIAMS

NOV 19

John Williams began composing musical scores for film and television in the late 1950s and first worked with Spielberg on *The Sugarland Express* and would also compose the music for *Jaws, Close Encounters of the Third Kind*, and most of the other films Spielberg has directed since. He doesn't read the scripts for the films but instead watches rough cuts and puts his impressions from the rough cuts into the process of composing the musical scores. Williams has described Spielberg's films as having a quality where the musical score becomes a partner in the narrative. The music either follows the story, reads the story or describes the story. He's also said that Spielberg appreciates music and doesn't feel he's failed if the orchestra is brought into the film. For his part, Spielberg describes Williams' music as being another character in a film.

The music for *Close Encounters of the Third Kind* can be divided into two technical groups: one is romantic, where notes are recognised as notes and have total harmony, and the other is where there is no tonal relationship between phrases and notes – creating a form of chaos. Early in the film, a Pinocchio toy is seen and per Spielberg's request, Williams integrated part of *When You Wish Upon a Star* into the musical score. A key story point sees the scientists communicating with the aliens using music. About a year before production, Williams had recorded a series of 'signals' with synthesizers that would be played back during the film. The notes would become iconic, but selecting them was an involved process. Williams felt that the notes had to be somewhere between a fragment and a song – perhaps seven or eight notes. Spielberg felt that would form a melody and instead wanted the notes to form a sort of greeting – like a doorbell, and wanted only five notes. Williams estimates that he tried about 300 examples of five-note variations, without Spielberg finding one he liked. Spielberg phoned a mathematician friend and enquired as to how many five-note combinations were possible within their 12-note scale, and the answer was an estimated 134,000. Finally in exasperation, they chose one that Williams had circled in his list. Williams would later describe the combination as satisfying, but that it had been as remote as the other 300.

Close Encounters of the Third Kind was nominated in eight categories but only won for best cinematography (for Vilmos Zsigmond). Although John Williams didn't win for his musical score, he didn't go home empty handed, having won for his score for Star Wars.



A HISTORY OF VIOLENCE

NOV 26

CRONENBERG/SHORE

Will your past always haunt you?
By Marisa Drayton

David Cronenberg and Howard Shore both grew up in Toronto. They knew each other as teens as they ran in similar film circles. Shore was studying composition and felt like films were a great way to explore the effects of music. Their first collaboration was *Shivers* (1975). This movie was funded by the Canadian government so Cronenberg needed a Canadian composer. Shore was just starting out and, in Cronenberg's words, he was cheap, Canadian, and talented, which made him perfect for this movie. They have since worked together on 15 movies over 47 years and *History of Violence* (2005) was the 11th. At the time both Cronenberg and Shore had cemented their place in Cinema History. Cronenberg has created a name for himself with his body horrors and themes of transformation, sex and violence, outsiders in his films *The Fly* (1958), *Crash* (2004), and *Videodrome* (1983) to name a few. He explores the human experiences in a grotesquely warped or unflinching manner. He is obsessed with the body and contorting and probing it.

Howard Shore, most famously known for scoring *The Lord Of the Rings Trilogy*, is a master film composer. He has plied his trade with scores ranging from *The Silence of the Lamb*(1991) to *Ms.Doubtfire* (1993). He views music not only as a compliment to what is going on screen but to add layers of complexity to the overall storytelling including using it to show hidden feelings and undertones of the characters and story.

A History of Violence is in some ways, a Western. A quiet tranquil town has an unexpected evil visitor and a hero tries to maintain the peace. But Coreneberg is interested in blurring the distinction between good and bad. This is a story of a man of violence abandoning his ways, being forced back to committing violence to right wrongs, and then being unable to bury that violence after it has been unleashed once again.

The film asks the central question: can we bury our history or will it inevitably return? In some ways, it is a comment on the history of violence in western colonial society, particularly in America. Can a country built on violence rebrand itself as “the Good America” that it wants to portray itself as to the world? Shore first gives Tom Stall (Viggo Mortensen) a theme featuring French horns with a noble and American sound. As Tom’s character changes, so does the horn theme. As the perception of this Nuclear Family in an American town changes so does the lighting and score, gradually becoming darker and more sinister.

A HISTORY OF VIOLENCE

NOV 26

CRONENBERG/SHORE

This film also asks if violence is inherent to our human condition. As we celebrate these acts of violence portrayed as good acts of violence, we are faced with the fact that violence is not any more or less horrifying if done in a morally righteous way. Croenenburg uses *A History of Violence* to hone in on the immediate effects of brutality which is not depicted in other Hollywood films. It is intentionally graphic and uncomfortable to confront the viewer with the results of violence that is usually celebrated and glorified. Cronenberg himself said:
“In this movie, we've got an audience that's definitely going to applaud these acts of violence, and they do because it's set up that these acts are justifiable and almost heroic at times. But I'm saying, "Okay, if you can applaud that, can you applaud this?" because this is the result of that gunshot in the head. It's not nice. And even if the violence is justifiable, the consequences of the violence are the same. The body does not know what the morality of that act was."

Cronenberg's most blanket interest in depicting transformation is seen in *The Fly* or *Videodrome*, but we also see transformation within the main character. Tom is trying to change himself by denying and separating himself from his past and it has worked so far until he is confronted with it. It’s about the human capacity for transformation, and the limitations of such transformation. Can you truly move on from your past when it is the foundation of how you navigate the rules and people around you? Let's tune in and see if Tom can answer this question.



The Umbrellas of Cherbourg

DEMY/LEGRAND

DEC 3

A Reinvention of the Musical:
The Umbrellas of Cherbourg
by Wade Hooper

"*People only die of love in movies*."

I have only in the past few years become a fan of musical films; I have far more of a passion for movies than for music and dismissed them as a result. To nobody else's surprise, I was wrong! I have been delighted to discover this, watching life-changingly good musicals such as *Singing in the Rain, Phantom of the Paradise, The Sound of Music, Cabaret* and more. There is so much to like, whether it be elaborate set pieces, enthralling choreography, or perhaps mostimportantly, the way a message or sentiment can be conveyed in song with far more power and emotion than with words alone. *The Umbrellas of Cherbourg* contains all of this in spades and belongs in the conversation with the greatest musicals of all time. Michael Legrand's music and Jacque Demi's direction combine to create an incredible and moving experience.

One of the things that sets the *Umbrellas of Cherbourg* apart is a bold creative decision to have the entire film be one continuous musical scene. Every line of dialogue, from a simple hello and goodbye to an elaborate confession of love is sung rather than spoken, and it adds so much to the romance of the film and makes it a perfect addition to this series. The film follows 17-year-old Geneviève, who is the daughter of the owner of a struggling umbrella store in the French city of Cherbourg in the late 1950's. She is in love with Guy, a young mechanic, but their relationship is threatened when Guy is drafted and must leave to serve in the army during the Algerian War and Roland, a wealthy jeweler arrives as a rival for Geneviève. This is my favorite type of romance film as it contains genuine heart and longing; Geneviève and Guy are truly in love, yet the real world always seeks to threaten them, leaving the viewer uncertain how their story will ever turn out. For anyone who has seen the almost best picture *La La Land*, you will see how much of that film was inspired by the genius of *Umbrellas* The constant musical nature underscores this beautifully, with the songs fully expressing the passion and desire of the twolovers in equal share with the melancholy and hurt when the world seeks to keep them apart. The performances of the actors are wonderful, as is the quality of the singing and the instrumental backing, which is no small task to maintain for the entire runtime of a feature length film.

The Umbrellas of Cherbourg

DEMY/LEGRAND

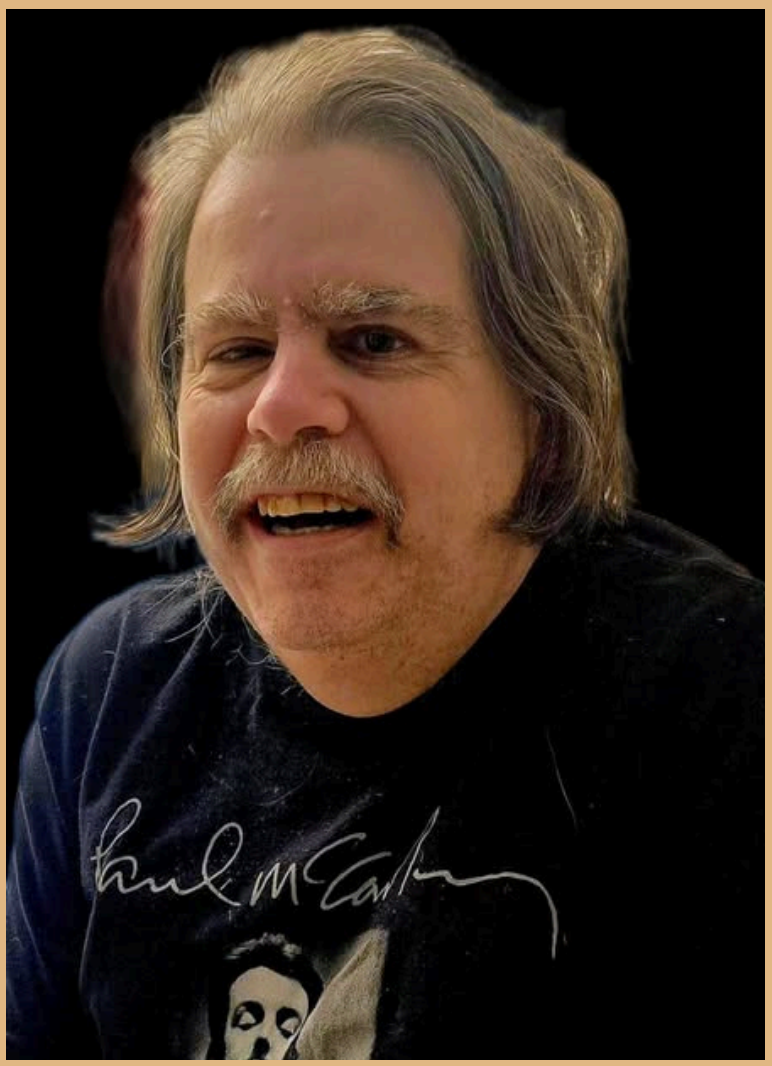
DEC 3

As much as the music is worthy of all the aforementioned praise, what really makes this film special to me are the visuals. It is a difficult task to put such spectacle into words, so you'llhave to take my word from it and come to see it; it's a perfect film to catch at the theatre. The colors in the movie are absolutely dazzling. In the earlier sequences bold, bright pinks, yellows, reds, and blues pop at every opportunity, filling the quaint streets of Cherbourg with the element of fantasy and fairy tale romance needed to highlight the passion felt in Guy and Geneviève's romance. Costumes are designed to clash and pop against the backgrounds, highlighting characters and emotions. The camera moves fluidly throughout the scene, sparking life into every frame. As time passes and the cruel reality of war and life sets in for Guy and Geneviève, the colors fade into muted blues and greys to match the mood. The conclusion of the film, set in a snowstorm outside the bright lights of a gas station, is one of the best looking sequences I have ever seen in a film. Come for the romance, the beauty, and the artistry that make up *Umbrellas of Cherbourg*.



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

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Jaime Lintott @Prudie

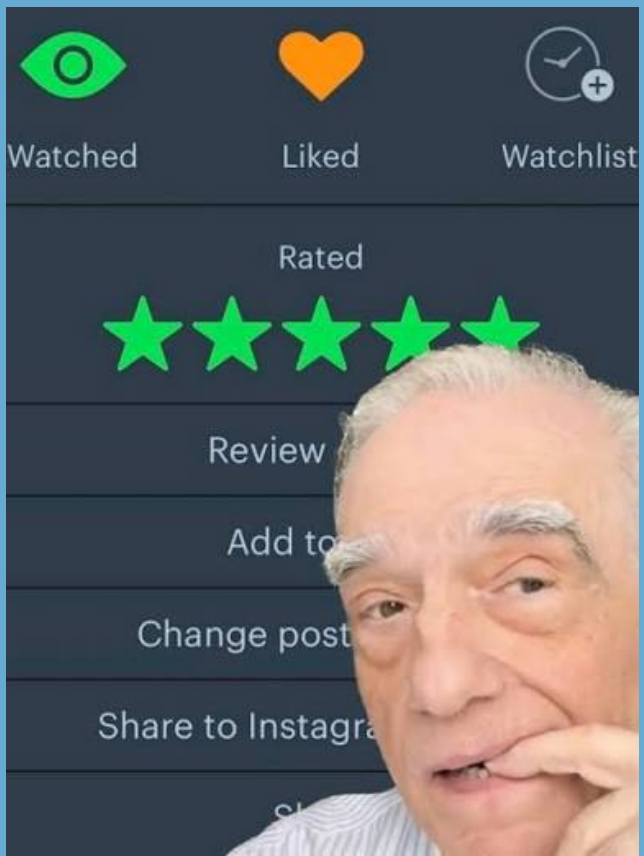
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Marisa Drayton @Marisa



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.

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THURSDAY FILM SERIES

PARAMOUNT THEATRE

KAMLOOPS FILM SOCIETY