



41st SEASON

## ENGLISH FILM CLUB 2020- 21

Massagno, LUX ART HOUSE

18.15

Friday, 5<sup>th</sup> February 2021

### **SORRY, WE MISSED YOU**

**2019**

**100 minutes**

Directed by Ken Loach

Starring: Kris Hitchen, Debbie Honeywood, Rhys Stone, Katia Proctor

Ricky (Kris Hitchen) and his family have been fighting an uphill struggle against debt since the 2008 financial crash. Ricky, who has no education or professional training, is given an opportunity when he is hired to run a franchise as a self-employed delivery driver under the supervision of the tough Maloney. In order to afford a van for the job, Ricky convinces his wife Abbie (who uses the car in her work as a home care nurse) to sell the family car. The stress of the new job proves too be great for Ricky. He is always under pressure to make his deliveries in time and is fined if he is late or makes mistakes. Abbie also finds her work much more demanding without a car and frequently feels upset by the lack of time she is allowed to spend with her patients due to her demanding schedule.

The stress of both Ricky and Abbie is greatly increased by their son Seb (Rhys Stone) who both skips school and often gets into trouble with graffiti. After an argument, Seb tags over the family portraits during the night. The next morning Ricky can't find the keys to his van and blames Seb. Seb denies any wrongdoing and in the ensuing argument, Ricky hits Seb. His daughter Liza Jane (Katie Proctor) later tearfully admits that she hid the keys as she blames Ricky's new job for the family's problems.

Back at work, Ricky is robbed and brutally assaulted while making his deliveries. While Ricky is in the waiting room at hospital, Maloney phones him and explains that he is facing fines of over £1,000 as his scanner was destroyed during the robbery. After the assault, Seb finally warms up and re-joins the family. The film ends as Ricky drives off to work, still greatly injured and in tears as his family beg him to not leave.

#### Critics' comments:

"Sorry" is a story that could have been told with anger, but Loach instead opts for desperation. This makes for a devastating experience.

(Christopher Schobert, Buffalo News – May 28<sup>th</sup>, 2020)

Like other great works of social realism, it conveys the tragedy of the poor with such empathy that it invites you, if only for a short time, to willingly share their burden.

(Noah Gittel, Washington City Paper – April 29th, 2020)

This absorbing and ultimately shattering portrayal of the costs of a late-capitalist system obsessed with convenience, efficiency and nanosecond precision couldn't be more timely.

(Ann Hornaday, Washington Post – April 2,nd 2020)