



NEW FILMS FROM CANADA

JULY 16 - SEPTEMBER 3

AFI SILVER THEATRE AND CULTURAL CENTER

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CANADA NOW

JULY 16 - SEPTEMBER 3

AFI SILVER THEATRE AND CULTURAL CENTER

If you thought that Canada was just an exporting nation of cinematic natural resources like the two Ryans (Gosling and Reynolds), Denis Villeneuve, Jean-Marc Vallée and even Margaret Atwood, think again. Yes, there is a long, distinguished history of Canadians working south of our border, but just wait until you see what's being made by Canadian film artists on their own northern terra firma. If you're curious about what's going on up there above the 49th parallel, here are thirteen excellent examples to help you find out. After all, so we've been told, the world needs more Canada.

Proudly but modestly echoing those sentiments, we are thrilled to present Canada Now 2018: a diverse, engaging, decidedly entertaining selection of the best in contemporary Canadian cinema, along with a restoration of master-documentarian Michel Brault's 1967 narrative debut BETWEEN SWEET AND SALT WATER [ENTRE LA MER ET L'EAU DOUCE]. From time-travel adventure to comedy to psychological drama to politically charged personal cinema, this year's selection reveals the seismic shifts underway in Canada (and globally) in relation to such potent, urgently relevant issues as the history of indigenous peoples, the immigrant experience, race relations and gender politics. In this Canada Now showcase you'll find impressive new works by veteran filmmakers and rookie directors alike. As always, the Canada Now showcase celebrates the independent spirit that has always been a hallmark of Canadian cinema.

Canada Now 2018 at AFI Silver Theatre is presented by Telefilm Canada in partnership with the Embassy of Canada in Washington D.C. Special thanks to the Canadian Film Institute and the Québec Government Office in Washington.

**All screenings take place at the AFI Silver Theatre and Cultural Center,
8633 Colesville Road – downtown Silver Spring, MD.**

TICKETS: \$13/\$9.50 AFI Members

For further information and to purchase tickets visit AFI.com/Silver or call 301.495.6700.



BLACK COP

MON, JULY 16, 7:20 P.M.

Q&A with filmmaker Cory Bowles, plus post-screening reception sponsored by the Embassy of Canada in Washington D.C.

An explosive examination of race relations in Canada, Nova Scotia director Cory Bowles' incendiary debut feature follows an African-Canadian cop who is racially profiled (by his own police force!) while off duty in his home city of Halifax. His growing frustration and indignation with Canadian society's racial divide soon leads him to take justice into his own hands. He may have justifiable and intense frustrations, but what will be the consequences of his actions? Moreover, can he himself justify them "by any means necessary"? Bowles' film combines a gritty street realism with more stylish passages filled with a startling poetry of anguish and anger, and features a powerful performance by Ronnie Rowe. **BLACK COP's** bold confrontation with some not-too-appealing truths about today's society makes for hard-hitting drama. A multiple award-winner (Best Film and Best Director, 2017 Atlantic Film Festival; Best Canadian Feature, 2017 Vancouver International Film Festival), **BLACK COP** announces the arrival of a potent, provocative new voice in contemporary Canadian cinema. DIR/SCR Cory Bowles; PROD Aaron Horton. Canada, 2017, color, 91 min. NOT RATED

Cory Bowles is a multidisciplinary artist from Nova Scotia. Over the course of a diverse, prolific career, he has been a writer, actor, choreographer and director. Bowles wrote and directed award-winning short films **THE SCAVENGERS** (2008), **HEART OF RHYME** (2011), **ANATOMY OF ASSISTANCE** (2013) and **RIGHTEOUS** (2014). In addition, he has been both a longtime cast member and director on the popular TV series **TRAILER PARK BOYS**. **BLACK COP** is his first feature film.

"A nervy, queasy combination of jet-black satire and stylized psychodrama, BLACK COP lands smack in the middle of the Black Lives Matter debate. The timing couldn't be more opportune – and better still, the movie genuinely engages with the issue of racial profiling and police violence." - Now Magazine



CARDINALS

MON, JULY 23, 7:15 P.M.

When Valerie Walker – portrayed in a towering performance by Sheila McCarthy (I'VE HEARD THE MERMAIDS SINGING) – returns from prison after serving her sentence for killing her neighbor in an apparent drunk-driving accident, she wants nothing more than to move on, reconnect with her daughters and reconstruct her life. When the deceased man's son Mark shows up at her door, however, it becomes clear that the past will not easily be forgotten. Despite being given Valerie's version of the tragic events, Mark wants to push further into what he believes really happened, whatever the consequences. An austere and tautly constructed psychological drama, as well as a thoughtful exploration of the challenges of both surviving and living with the many-sided after effects of trauma, *CARDINALS* is an assured directorial debut for Grayson Moore and Aidan Shipley. DIR/SCR Grayson Moore; DIR Aidan Shipley; PROD Marianna Margaret, Kristy Neville. Canada, 2017, color, 84 min. NOT RATED

Grayson Moore studied film production at Ryerson University in Toronto. His short films include *RUNNING SEASON* (2014) and *BOXING* (2015), which he co-directed with Aidan Shipley.

Aidan Shipley is a Toronto-based filmmaker. After acting in Atom Egoyan's *THE CAPTIVE* (2014), he went on to study directing at Ryerson University. His shorts include *DORSAL* (2014) and *BOXING* (2015). *CARDINALS* is Moore's and Shipley's feature debut.

"From its opening scenes, *CARDINALS* sets a standard of no-holds-barred storytelling." - *Cinemascope*



THE LITTLE GIRL WHO WAS TOO FOND OF MATCHES [LA PETITE FILLE QUI AIME TROP LES ALLUMETTES]

MON, JULY 23, 9:05 P.M.

Based on Quebec author Gaétan Soucy's critically acclaimed novel, Simon Lavoie's stylish, black-and-white coming-of-age film charts the disintegration of a strange and haunted family in a remote, rural region of Quebec in the 1930s. This gothic noir psychodrama unfolds within the troubled, isolated and motherless Soisson family. The solitary alcoholic Soisson patriarch drinks every night and delivers intense, perplexing sermons to his teenage son and daughter in a ramshackle chapel in their house. He also forbids them any contact with the outside world. After his sudden death, however, the children have to fend for themselves and, as the outside world begins to encroach, they begin to doubt their father's teachings, soon uncovering disturbing family secrets. Revolving principally around the daughter (enigmatically named "Brother by Son"), LITTLE GIRL's unique, claustrophobic drama explores the tensions between sexuality and religion, tradition and modernity, as well as examining the dark, murky consequences of repression. DIR/SCR Simon Lavoie, from the novel by Gaétan Soucy; PROD Marcel Giroux. Canada, 2017, b&w, 112 min. NOT RATED

Simon Lavoie's films include the award-winning short A WHITE CHAPEL (2005) and the feature films THE DESERTER (2008) and THE TORRENT (2012). He also co-directed, with Mathieu Denis, LAURENTIE (2012) and THOSE WHO MAKE REVOLUTION HALFWAY ONLY DIG THEIR OWN GRAVES (2016). THE LITTLE GIRL WHO WAS TOO FOND OF MATCHES is his most recent feature film.

"Shot in artful black-and-white... this is art-house fare that's challenging but also rewarding." - *The Hollywood Reporter*



CROSS MY HEART [LES ROIS MONGOLS]

MON, JULY 30, 7:20 P.M.

Luc Picard's engaging family drama is set in Montreal in 1970 during a historical period known as the "October Crisis," as the radical left-wing nationalist group "Front de libération du Québec" (FLQ) has forced the province into a state of emergency with kidnappings, bombings and assassination. This means very little to twelve-year-old Manon, though, because she is watching a more immediate crisis happening in her own family. With her father dying of cancer and her depressive mother unable to cope, Manon and her younger brother Michel are set to be sent to separate foster families. Manon, however, has sworn to her brother that she will never leave him alone. In desperation, she hatches a daring plan. Inspired by the political fervor in the city, she forms a "revolutionary" group of her own with her older cousins. They plot to kidnap their elderly neighbor and take off to a cabin in the country. Struggling to manufacture a normal childhood in very abnormal circumstances, they spend the initial days enjoying their newfound freedom far from the influence of the grown-up world. Meanwhile, that adult world is actively on the hunt for them. Superbly crafted and very moving, the film was a hit at the 2018 Berlin International Film Festival. DIR/SCR Luc Picard; SCR Nicole Bélanger, from her novel; PROD Stéphanie Pages. Canada, 2017, color, 102 min. NOT RATED

Luc Picard began his career as a theatre actor in Montreal and became well known to television audiences for his starring role in the series OMERTÀ (1996). He began writing scripts and directing in 2004. His feature film debut L'AUDITION (2004), in which he also played the leading role, screened worldwide at festivals and won several awards. His films BABINE (2008), Ésimésac (2012) and 9 LE FILM (2016) have also enjoyed international success.

"With deft direction for his young actors, a feel for gentle comedy and an almost-too-precise eye for period detailing, Picard polishes the film to a fine gleam, enhanced by the control of François Dutil's warm, chocolate, mustard and claret-colored images." - Variety



2018 Oscar® Selection, Canada

HOCHELAGA, LAND OF SOULS [HOCHELAGA, TERRE DES ÂMES]

MON, AUG 6, 7:30 P.M.

The latest from internationally acclaimed director François Girard (THIRTY-TWO SHORT FILMS ABOUT GLENN GOULD, THE RED VIOLIN), HOCHELAGA, LAND OF SOULS is a mesmerizing time-travel drama spanning eight centuries of layered indigenous, colonial and contemporary histories. When a sinkhole suddenly opens up on the field of a downtown Montreal football stadium during a game, the city's past and present begin to intersect. As part of the investigation of the event, an archaeological dig is set up on the site, believed to have been at one time the Iroquois village of Hochelaga. Uncovering artifacts and clues to Montreal's extraordinary past, Baptiste Asigny, a young archaeologist of Mohawk heritage, embarks on an incredible journey of discovery through the tangled history of his at once modern and ancient city. Girard's film moves seamlessly between pre-European times and the age of the French explorer Jacques Cartier and his first contact with the Iroquois people, as well as the subsequent convulsive political and social events that occurred in this very space over the centuries, right up to Asigny's own contemporary Montreal. It is an imaginative cinematic weave, a stunning tapestry of time and space, memory and identity. DIR/SCR Francois Girard; PROD Roger Frappier. Canada, 2017, color, 100 min. In English, French, Mohawk and Algonquin with English subtitles. NOT RATED

François Girard's remarkable career has spanned video art, television, contemporary dance, music and cinema, and has yielded such diverse works as LE DORTOIR (1991), Peter Gabriel's SECRET WORLD LIVE (1994) and BACH CELLO SUITE #2: THE SOUND OF CARCERI (1997). His feature films include THIRTY TWO SHORT FILMS ABOUT GLENN GOULD (1993), THE RED VIOLIN (1998), SILK (2007) and BOYCHOIR (2014). Girard has also directed operas at international venues, including most recently his critically acclaimed "Parsifal" in New York.

"HOCHELAGA, LAND OF SOULS proves a worthy return to the strengths and ambitions of THIRTY TWO SHORT FILMS ABOUT GLENN GOULD and THE RED VIOLIN. Like those two earlier art-house successes, HOCHELAGA... rewards with a rich cinematic banquet." - Variety



BETWEEN SWEET AND SALT WATER [ENTRE LA MER ET L'EAU DOUCE]

MON, AUG 13, 7:15 P.M.

Francophone country boy and aspiring folk singer Claude (played by musician Claude Gauthier) hails from St-Irénée, a small fishing and logging village on the St. Lawrence River. When he decides to try his luck in the big city, he leaves behind his girlfriend Denyse (Denise Bombardier) and his hometown to make his way to Montreal, where he shows up on brother's doorstep, guitar case in hand. Initially moving from job to job – in a slaughterhouse, as a garbageman, a construction worker and an elevator operator at a music store – Claude eventually becomes a successful musician. But when he decides to return home after a failed romance and his burgeoning fame leave him disillusioned, he arrives back only to realize too late the value of what he left behind. **BETWEEN SWEET AND SALT WATER** was restored by *Éléphant: The Memory of Quebec Cinema*. DIR/SCR Michel Brault; SCR Denys Arcand, Marcel Dubé, Gérald Godin, Claude Jutra; PROD Pierre Patry. Canada, 1967, b&w, 85 min. In French with English subtitles. NOT RATED

Michel Brault's (1928 - 2013) career as a director and cinematographer spanned more than five decades, in which he pioneered the handheld camera techniques taken up by the exponents of *Cinéma vérité* and *Direct Cinema*. After working as chief camera operator on Jean Rouch and Edgar Morin's canonical *CHRONICLE OF A SUMMER* (1960), Brault continued to direct documentaries and work as cinematographer, before turning to fiction with his narrative debut **BETWEEN SWEET AND SALT WATER** (1967). Among his other films as director are *LES ORDRES* (1974), which was awarded the prize for Best Director at the 1975 Cannes film festival, and his final feature, *THE LONG WINTER* (1999).

"An important film that carries within it the seeds of the 'pollination' of fiction by real life." - Gilles Marsolais



ALL YOU CAN EAT BUDDHA

MON, AUG 13, 9:15 P.M.

At the Palacio, a rather forlorn, all-inclusive resort somewhere in the Caribbean, there arrives an unusual guest, a gentle French-Canadian behemoth named Mike. After his arrival, unexpected and unusual events begin to take place in this quiet, shabby, sundrenched sanctuary. His voracious appetite, mysterious magnetism and otherworldly talents (one of which is as an "octopus whisperer"), combine to attract resort staff and tourists alike. Regarded as some kind of spiritual healer, Mike soon finds himself receiving the many and varied affections of those staying at the peculiar resort. His strange, saintly status will eventually complicate not only the operations of the resort itself, but also the intimate personal lives of its staff and guests. Absurdist in some places, magic realist in others, and reminiscent of the deadpan drollery of Aki Kaurismäki and Ulrich Seidl, Ian Lagarde's arresting debut feature gives new meaning to north-south relations. DIR/SCR Ian Lagarde; PROD Ménaïc Raoul, Gabrielle Tougas-Fréchette. Canada/Cuba, 2017, color, 85 min. In French with English subtitles. NOT RATED

Ian Lagarde is a Montreal-based filmmaker. He studied film production at Concordia University in that city, and his early works include the TV documentary *THE AMERICAN SAVANNAH* (2009) and the short films *SOLAR WIND* (2011), *BOARD* (2012) and *DAYBREAK* (2013). He was also the cinematographer for Denis Côté's *VIC + FLO SAW A BEAR* (2013). *ALL YOU CAN EAT BUDDHA* is Ian Lagarde's first feature.

**"Lagarde's talent for crafting arresting and macabre visual imagery is undeniable."
- *Screen International***



MEDITATION PARK

SAT, AUG 18, 11:30 A.M.

Mina Shum's new film is the touching, amusing and finely observed tale of Maria (Cheng Pei-Pei), an Asian-Canadian grandmother who arrives at her own declaration of personal independence after discovering that her longstanding husband may not be as worthy of her reverential treatment as she once believed. A dedicated homebody utterly devoted to her husband, Maria's life is tossed into disarray when she finds another woman's underwear in amongst her husband's clothes. Her initial shock, sadness and fear propel her life in unexpected directions involving her daughter (Sandra Oh), her neighbor (Don McKellar) and the world beyond the confines of her own home. Facing her fears, Maria soon discovers that these new life directions just might make things better. DIR/SCR/ PROD Mina Shum; PROD Stephen Hegyes, Raymond Massey. Canada, 2017, color, 94 min. RATED PG

Mina Shum is a Hong Kong-born, Vancouver-raised filmmaker who studied theatre and film production at the University of British Columbia. Her impressive career includes the award-winning films *ME, MOM AND MONA* (1993); *DOUBLE HAPPINESS* (1994); *DRIVE, SHE SAID* (1997); *LONG LIFE, HAPPINESS AND PROSPERITY* (2002) and *THE NINTH FLOOR* (2015).

"Shum mines her favourite theme – immigrant experience in Canada – in what seems at first to be a gentle slice of life but eventually develops a powerful emotional force." - *Now Magazine*



MARY GOES ROUND

MON, AUG 20, 6:45 P.M.

Thoughtful and self-assured, Mary (Aya Cash) is an intelligent and compassionate substance abuse counsellor. The trouble is, she has a serious drinking problem that she struggles mightily to conceal. She's also got a tangled family history and her romantic life is, well, not very romantic at all these days. After getting charged for drunk driving and subsequently leaving her job, Mary finds herself alone and adrift. Returning to her hometown of Niagara Falls in order to attempt to rebuild her shattered life, she instead discovers that her estranged father is dying of cancer and that she has a teenage half-sister she's never met. Needless to say, these are not the best of times for Mary. Or are they? With its finely calibrated blend of humor and pathos, Molly McGlynn's semi-autobiographical first feature is a surprising, insightful exploration of addiction, sisterhood and the possibilities of redemption. DIR/SCR Molly McGlynn; PROD Matt Code. Canada, 2017, color, 86 min. NOT RATED

Molly McGlynn is a Montreal-born filmmaker who was raised in New Jersey. A graduate of the Writer's Lab at the Canadian Film Centre in Toronto, her short films include *I AM NOT A WEIRD PERSON* (2012), *SHOES* (2013) and *3 WAY (NOT CALLING)* (2016). *MARY GOES ROUND* is her debut feature.

"MARY GOES ROUND handles its story beats with a canny mixture of rueful humor, warmth and realism." - *Variety*



METRIC: DREAMS SO REAL

FRI, AUG 24, 7:20 P.M.

In 2016, Canadian rock group Metric traversed the globe on the most significant tour of their career. This feature-length concert documentary captures their last live show in Vancouver, British Columbia, the culmination of a year's work on the part of the band and their dedicated crew. Their performance was recorded by 26 cameras and finished in 4K (aka ultra HD), with audio mixed by multi-Grammy winner David Bottrill. Featuring fan favorites from more than five albums, including indelible hits "Breathing Underwater," "Gold Guns Girls" and "Help I'm Alive," and plenty of arena-worthy moments, DREAMS SO REAL is a stunning recreation of an incredibly special evening. (Note adapted from Media Goes HERE.) DIR/PROD T. Edward Martin, Jeff Rogers; SCR Emily Haines; PROD Yen Nguyen. Canada, 2017, color, 110 min. NOT RATED

Saskatchewan and Ontario-based filmmakers **T. Edward Martin** and **Jeff Rogers** have shot hundreds of concerts, live sessions, and documentaries around the world. They are partners in the film company Media Goes HERE, an independent digital studio responsible for films such as THE TENORS UNDER ONE SKY (2015) and the upcoming documentary SOCIABLE. Martin and Rogers shot DREAMS SO REAL with 26 cameras and then took over 18 months to edit the footage together into a single story. The pair are currently researching a new documentary entitled WORDS AND MUSIC, an in-depth look at songwriters and their side of the music industry.



VENUS

MON, AUG 27, 7:05 P.M.

At once hilarious and serious, smart and sassy, Eisha Marjara's articulate, absorbing and lively gender-shifting comedy is the witty tale of Sid (New York-based actor Debargo Sanyal in a brilliant performance), a transitioning woman whose life takes a surprising turn when a 14-year-old boy named Ralph arrives at her door with the surprising announcement that he is her son. It seems that back in his youth, before Sid's gender identity was clear to him, he and his girlfriend did what young people do; and now the result of that earlier life has sought out his biological father. While Sid is stunned by this news, Ralph meanwhile is as surprised to discover he has a trans "father" as he is intrigued at the sheer coolness of it. Suddenly, Sid must ponder the consequences of this profound news and share it with her Indo-Canadian parents and with Daniel, the love of her life. Just when she thought transitioning was complicated, Sid quickly learns that she ain't seen nothing yet! DIR/SCR Eisha Marjara; PROD Joe Balass. Canada, 2017, color, 95 min. NOT RATED

Eisha Marjara is a Montreal-based filmmaker, photographer and novelist. Her earlier films include the satirical *THE INCREDIBLE SHRINKING WOMAN* (1994), the multiple award-winning feature docudrama *DESPERATELY SEEKING HELEN* (1999) and the shorts *HOUSE FOR SALE* (2012) and *THE TOURIST* (2016). In addition to her film and photography work, Marjara also wrote the critically acclaimed novel, "Faerie" (2016). *VENUS* is her first fiction feature.

"Heartwarming and an absolute delight to watch, VENUS also presents us with the hopeful notion that if a kid can embrace one's gender identity, anyone can."

- Georgia Straight



THE GREEN FOG

TUE, AUG 28, 7:30 P.M.

Guy Maddin and cadre of collaborators Galen and Evan Johnson made this ode to VERTIGO and the city of San Francisco for the closing night, world premiere gala of the 2017 San Francisco International Film Festival. Using Bay Area-based footage from hundreds of sources – studio classics, '50s noir, documentary and experimental films, and '70s prime-time TV – and employing Maddin's mastery of assemblage technique, seen in work like MY WINNIPEG (2007) and BRAND UPON THE BRAIN (2006), the result exerts the inexorable pull of Hitchcock's twisted tale of erotic obsession while paying tribute to the City by the Bay and the ways it looks and feels through the medium of cinema. Composed by Jacob Garchik and performed by Kronos Quartet, the film's score nods to Bernard Herrmann's classic VERTIGO music as it collides and converses with Maddin and Johnsons' irreverent and loving footage to create a distinctive musical extravaganza. (Note courtesy of Balcony Releasing.) DIR Guy Maddin, Evan Johnson, Galen Johnson. U.S., 2017, color, 63 min. NOT RATED

Guy Maddin is one of Canada's most adventurous auteurs, with a filmography of more than 12 features and numerous shorts. His credits include the Emmy Award-winning ballet film DRACULA: PAGES FROM A VIRGIN'S DIARY (2002); THE SADDEST MUSIC IN THE WORLD (2003); MY WINNIPEG (2007); and U.S. National Society of Film Critics Best Experimental Film Prize-winners ARCHANGEL (1990) and THE HEART OF THE WORLD (2000). Maddin was Visiting Lecturer on Visual and Environmental Studies, 2015-16, at Harvard University, and is a member of The Order of Canada & The Order of Manitoba.

Evan Johnson is Winnipeg-based writer and filmmaker. He studied film and philosophy at the University of Manitoba and worked at Winnipeg's Rug Doctor chemical bottling plant before being discovered there by Guy Maddin. He co-directed his first feature, THE FORBIDDEN ROOM (2015), with Guy Maddin.

Galen Johnson worked for several years in the architecture industry before working as Production Designer, Title Designer and Composer on Guy Maddin's THE FORBIDDEN ROOM (2015). He has since co-directed BRING ME THE HEAD OF TIM HORTON (2015) and the experimental short film SÉANCES (2016).

"First and foremost, THE GREEN FOG is a marvel of film scholarship that looks backward and forward from the Hitchcock masterpiece." - *The New York Times*



UNARMED VERSES

MON, SEPT 3, 7:30 P.M.

Winner of the Best Canadian Feature Documentary Award at Hot Docs 2017, UNARMED VERSES follows the precociously talented Francine Valentine, a 12-year-old girl who is, along with her family and community, facing eviction from their low-income housing block in Toronto. "Armed" with a luminous, undaunted creative spirit and a restless, generous intelligence, Francine turns to artistic expression as she and her friends prepare to record music and poetry together. Meanwhile, as the community struggles to come to terms with the threat to its cultural richness and very real human wealth, the wrecking ball looms and the city's plans for relocation are issued. Charles Officer's documentary is a striking, sensitive and incisive film about the actual human costs of such high-minded notions of "progress," "development," and "gentrification." DIR/SCR Charles Officer; PROD Lea Marin. Canada, 2017, color, 86 min. NOT RATED

Charles Officer is a Toronto filmmaker, writer and actor who studied at Cambridge University and the Ontario College of Art and Design. His award-winning films include the short SHORT HYMN, SILENT WAR (2002) and his feature debut, NURSE.FIGHTER. BOY (2008), as well as his Emmy Award-winning documentary debut, MIGHTY JEROME (2012). Officer recently completed directing multiple episodes of the dramatic series 21 THUNDER that premieres internationally on Netflix in 2018.

"A poignant, blossoming 86-minute experience about the power of art."

- *Globe and Mail*

SCHEDULE

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