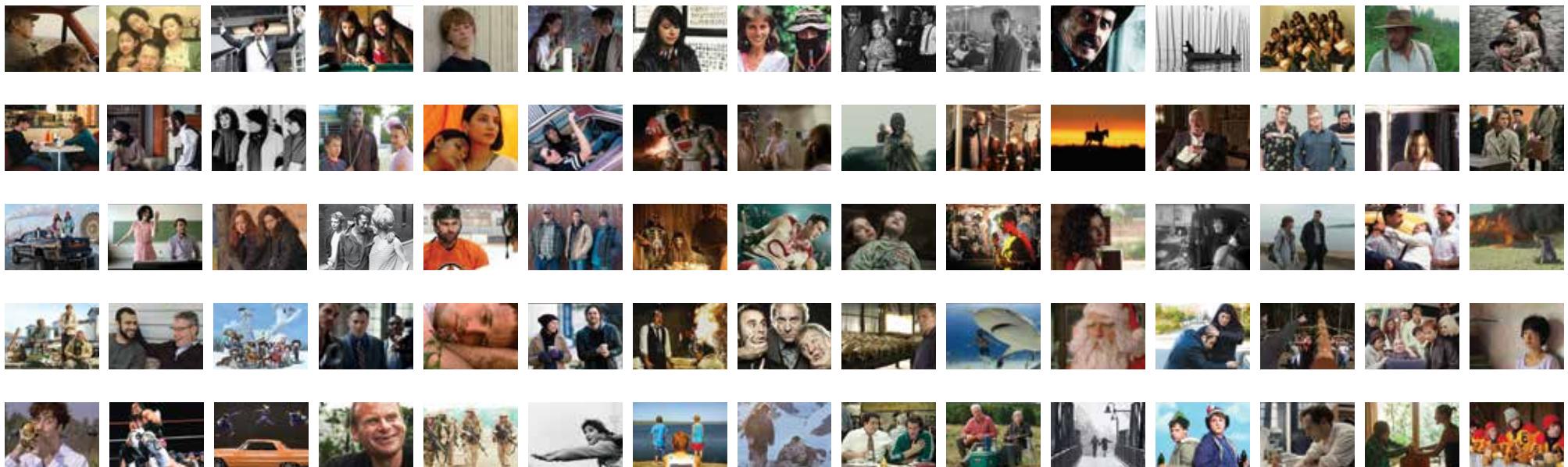


150 CANADIAN FILMS





REEL CANADA'S 150 CANADIAN FILMS

In honour of Canada's sesquicentennial and *National Canadian Film Day 150* (**NCFD 150**), REEL CANADA presents **150 Canadian Films**, a list of great Canadian films for all tastes.

It's not simply a collection, but a reflection of the vast range of stories we tell — a list as diverse as the country itself — and examples of excellence in every conceivable genre.

This is not a list of 'best ever' titles; it is by no means definitive. (For one thing, every film on this list is actually available for viewing.) But if you like movies or Canada or both, there is something here for you. If you're looking for ideas to plan your **NCFD 150** screening event, this is a great place to start.

Looking for even more Canadian films? If so, check out REEL CANADA's catalogue at www.reelcanada.ca. You can also visit TIFF's Canada on Screen and the National Film Board of Canada (NFB) for additional treasure troves of Canadian films.

Stay tuned for a more detailed version of the list and our new www.canfilmday.ca site in December, which will also feature an interactive version of the **150 Canadian Films**.

Until then!

Jack Blum, Sharon Corder and the REEL CANADA team

Presented by:



Canada

ONTARIO
150



ANGRY INUK

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(2016) Director/Writer: Alethea Arnaquq-Baril.
85 minutes.

We all know about the terrible “brutality” of the Arctic seal hunt — or do we? Turns out there are other sides to this story: it’s the story of families that need to be fed, the story of a hunting practice that began centuries ago and the story of a tradition that is central to the economy and food security of Inuit communities in the Canadian Arctic. *Angry Inuk* contains a story that’s over 4,000 years old.

The seal hunt is not exactly a laughing matter, but humour and technical savvy go a long way to debunk certain claims. Wryly tackling both misinformation and aggressive appeals to emotion, Inuk filmmaker Arnaquq-Baril equips herself and her community with the powers of social media — and yes, #sealfies — to reframe a controversial topic as a cultural issue in this 2016 Audience Award-winning Hot Docs hit.

“*Angry Inuk* delivers important information about an issue we tend to think we know everything about, and delivers a powerful emotional punch.”

—Susan G. Cole, *NOW Magazine*



ANNE OF GREEN GABLES

tiff

(1985) Director: Kevin Sullivan. Screenwriters: Kevin Sullivan, Joe Wiesenfeld. Starring: Megan Follows, Colleen Dewhurst, Richard Farnsworth, Jonathan Crombie. 199 minutes. (English, French)

On turn-of-the-20th-century Prince Edward Island, siblings Matthew (Farnsworth) and Marilla Cuthbert (Dewhurst) decide to take in an orphaned boy to help them on their farm. Instead, they get freckle-faced, red-haired Anne Shirley (Follows). The stubborn and outspoken 11-year-old girl’s fiery spirit and imagination are sure to turn life upside down on the peaceful island and add a lot of love into the Cuthberts’ lives.

So begins *Anne of Green Gables*, one of the most beloved stories in Canadian literature for readers of all ages. This mini-series adaptation of Lucy Maud Montgomery’s series of novels — one of the highest-rated broadcasts in Canadian television history — features Megan Follows in the title role, who has since gone on to become one of Canada’s most critically acclaimed actors.

This trophy-sweeping Genie Award-winner is a charming, family-friendly affair that is sure to delight.



THE APPRENTICESHIP OF DUDDY KRAVITZ

tiff

(1974) Director: Ted Kotcheff. Screenwriter: Lionel Chetwynd. Starring: Richard Dreyfuss, Michelene Lanctôt, Jack Warden, Randy Quaid. 120 minutes.

Based on Mordecai Richler’s beloved novel, the film charts the rise of young Duddy Kravitz (Dreyfuss), a brash, working-class Jewish kid from Montreal, determined to make a name for himself — no matter what it takes. Taking to heart his grandfather’s advice that “a man without land is nothing,” Duddy gets involved in a series of get-rich-quick schemes in order to purchase a lakeshore property in the Laurentian mountains.

As his business ventures backfire in different ways, Duddy must come to terms with the fact that he’s attaining his goals at the expense of something more important — friendship and love. Both funny and touching, *The Apprenticeship of Duddy Kravitz* is a true Canadian classic.

The film was nominated for an Academy Award for Best Adapted Screenplay, and won Film of the Year at the Canadian Film Awards.



ATANARJUAT: THE FAST RUNNER

(2001) Director: Zacharias Kunuk. Screenwriter: Paul Apak Angilirq. Starring: Natar Ungalaaq, Sylvia Ivalu, Peter-Henry Arnatsiaq, Lucy Tulugarjuk. 172 minutes. (Inuktitut with English subtitles)

Based on an ancient Inuit legend, *Atanarjuat* is an epic tale of love, betrayal and revenge. The beautiful Atuat (Ivalu) has been promised to the short-fused Oki (Arnatsiaq), the son of the tribe's leader. However, she loves the good-natured Atanarjuat (Ungalaaq), a fast runner and excellent hunter. When Atanarjuat is forced to battle the jealous Oki for Atuat's hand, the events that follow determine not only his fate, but that of his people. *Atanarjuat* won 20 awards, including eight Genies and the Caméra d'Or at the 2001 Cannes Film Festival.

"I am not surprised that *The Fast Runner* has been a box office hit in its opening engagements. It is unlike anything most audiences will have ever seen, and yet it tells a universal story."

— Roger Ebert, *Chicago Sun-Times*



AWAY FROM HER

(2006) Director/Screenwriter: Sarah Polley. Starring: Gordon Pinsent, Julie Christie, Kristen Thomson, Michael Murphy, Olympia Dukakis. 110 minutes.

Based on Alice Munro's short story "The Bear Came Over the Mountain," this moving film tells the story of Fiona (Christie) and Grant (Pinsent), a couple who have been married for over 40 years. As Fiona's "forgetfulness" grows worse, the couple are forced to come to terms with the fact that it is actually Alzheimer's, and she is placed in a new nursing home.

At the end of the difficult 30-day "no visitor" policy, Grant comes to visit Fiona, except there are some wrinkles: Fiona remembers little of the life they shared, and has found a new partner in the home. Beginning a journey that will test the bond they've shared for decades, Grant must draw upon his deep love for Fiona in order to adjust to this reality, and help ensure her continued happiness and support.

An enduring love story with a powerful message about friendship, generosity and devotion, *Away From Her* was nominated for two Oscars and won over 39 other awards. It won seven Genies, including Best Picture, Best Director and Best Screenplay, among others.



BAR SALON



(1974) Director: André Forcier. Screenwriters: André Forcier, Jacques Marcotte. Starring: Guy L'Écuyer, Françoise Berd, Lucille Bélair, Madeleine Chartrand, Jacques Marcotte. 84 minutes. (French with English subtitles)

Shot in 1972 but released three years later, *Bar Salon* is a minimal, subtle drama that tells a tender and socially observant story. This simply shot black-and-white film follows Charles (L'Ecuyer), a down-on-his-luck salon owner who's on the brink of losing his bar. With nothing left to do but close up shop, he manages to snag a gig that may go his way, but that too goes south.

This tender, witty and relatable slice-of-life film established writer/director André Forcier as a strong new voice in Quebec cinema. Forcier treats his characters with respect and affection, providing compelling insights into the gritty reality of their lives.



BARNEY'S VERSION

(2010) Director: Richard J. Lewis. Screenwriter: Michael Konyves. Starring: Paul Giamatti, Rosamund Pike, Scott Speedman, Dustin Hoffman, Minnie Driver. 134 minutes.

Barney's Version tells the story of Barney Panofsky, played by Paul Giamatti in a Golden Globe-winning performance. As he progresses from young adulthood to old age, Barney ricochets from one romantic entanglement to another, trying to keep his outrageous father (Hoffman) under control while being pursued by a cop who suspects him of murdering his best friend, Boogie (Speedman).

Based on Mordecai Richler's Giller Prize-winning bestseller of the same name, this rich and hilarious film won seven Genie Awards and was nominated for an Oscar.

“The impeccably cast confessional, with a pitch-perfect Paul Giamatti leading the way, nimbly traverses the four decades in its lead character’s eventual life with considerable exuberance, visual flair and, ultimately, grace. —Michael Rechtshaffen, *Hollywood Reporter*



BLACK CHRISTMAS

(1974) Director: Bob Clark. Screenwriter: Roy Moore. Starring: Olivia Hussey, Keir Dullea, Margot Kidder, John Saxon. 98 minutes.

If *Black Christmas* doesn't make your skin crawl, it's on too tight!

At the start of winter break, a group of sorority sisters begin to receive threatening anonymous phone calls. The calls are initially creepy, but soon turn murderous as girls start disappearing from the sorority house and the sisters begin to suspect a killer is in their midst. But no one realizes just how close the mad murderer may be!

Inspired by the terrible true crimes of the Westmount murders in Montreal, *Black Christmas* is surely not your traditional holiday fare, but when the film is this historically significant — Bob Clark's film is often cited as one of the first slasher films in horror — naughty or nice, it's time to check it off your list!



BLACK ROBE

(1991) Director: Bruce Beresford. Screenwriter: Brian Moore. Starring: Lothaire Bluteau, Aden Young, Sandrine Holt, August Schellenberg. 101 minutes.

This powerful drama follows Father Laforgue (Bluteau), a 17th-century priest, who embarks on a dangerous journey into the unfamiliar terrain of New France. Sent by Samuel de Champlain (Brousseau) to a remote Catholic mission in a Huron village, the young Jesuit travels with a group of Algonquin guides deep into the wilderness, where his religious values are tested against the life-threatening elements of the woods and physical trials that await him.

Written by Irish-Canadian author Brian Moore, who adapted his own novel of the same name, this Genie Award-winning film features beautiful cinematography of the Canadian wilderness and a complex thematic dissection of culture shock.



BLACKBIRD

(2012) Director/Screenwriter: Jason Buxton. Starring: Connor Jessup, Alexia Fast, Michael Buie. 103 minutes.

Troubled teen Sean (Jessup) is misunderstood, alienated and bullied at school. When he establishes an unlikely friendship with preppy Deanna (Fast), her angry and threatened boyfriend forces a confrontation. In an attempt to protect himself, Sean makes a fateful online mistake, and is soon falsely accused of planning a Columbine-style school shooting. Thrust into the spotlight for all the wrong reasons, Sean must now overcome stereotypes, prejudices and the mistrust of his community and prove his innocence to the town, and especially to Deanna.

Tense, challenging and told with a great deal of emotional honesty, *Blackbird* is a powerful film with a breakout lead performance by Jessup.



BOLLYWOOD/HOLLYWOOD

(2002) Director/Screenwriter: Deepa Mehta. Starring: Rahul Khanna, Lisa Ray, Jessica Paré, Ranjit Chowdhry, Moushumi Chatterjee. 105 minutes.

Set in Toronto and its wealthier suburbs, *Bollywood/Hollywood* joyfully subverts the romantic conventions of both cultures. Rahul (Khanna), a rich South Asian-Canadian dot-com entrepreneur, is pressured by his mother (Chatterjee) and grandmother to find a nice Hindu girl to accompany him to his sister's (Malik's) elaborate wedding ceremony.

As a joking way of accommodating them, he hires Sue (Ray), a beautiful escort girl, to pretend to be his fiancée. Naturally, the two fall in love, and just as naturally, complications ensue. Incorporating the wild stylistic excesses of Bollywood — the melodrama, the choreography and the music — Mehta allows Indian culture and societal attitudes to play out in Toronto.

“Much hilarity, joyful song and dance numbers and a surprisingly touching love story.” — Kevin Laforest, *Montreal Film Journal*



BON COP, BAD COP

(2006) Director: Érik Canuel. Screenwriters: Patrick Huard, Kevin Tierney, Leila Basen, Alex Epstein. Starring: Colm Feore, Patrick Huard. 116 minutes. (English, French)

A box-office smash, *Bon Cop, Bad Cop* is an action-packed comedy about two policemen who are thrown together to solve a crime committed on the border between Quebec and Ontario.

Ward (Feore) and Boucher (Huard) couldn't be more different: one is an English-speaker from Toronto, the other is a French-speaker from Montreal; one never deviates from established procedure, the other is a rebel who refuses to play by the rules. The detectives soon learn that if they are to solve this lurid crime, which is linked to the world of hockey, they need to stop bickering and work together.

With uproarious performances from both leads, *Bon Cop, Bad Cop* is a genuinely clever take on the buddy-cop genre that will keep you captivated throughout.



LES BONS DÉBARRAS (Good Riddance)

(1980) Director: Francis Mankiewicz. Screenwriter: Réjean Ducharme. Starring: Charlotte Laurier, Marie Tifo, Germain Houde. 120 minutes. (French with English subtitles)

Manon (Laurier) is a lonely and precocious 13-year-old living in an isolated region of Quebec with her mother Michelle (Tifo) and uncle Guy (Houde). Her mother is preoccupied with her own responsibilities toward her developmentally delayed brother and her relationships with two unlikely suitors. Desperate for her mother's love, Manon runs away and concocts increasingly dramatic ways to regain her attention.

Soon, the insurmountable pressures of poverty, family strife and her mother's tumultuous love triangle force Manon to make serious decisions about her future and her relationship with Michelle.

Considered one of the greatest French-Canadian films ever, this evocative tale of passion, jealousy and love won eight Genie Awards, including Best Film.

tiff



THE BOYS OF ST. VINCENT

(1992) Director: John N. Smith. Screenwriters: Sam Grana, John N. Smith, Des Walsh. Starring: Henry Czerny, Johnny Morina, Brian Dooley. 93 minutes.

This hard-hitting miniseries was based on real events that took place at the Mount Cashel Orphanage in St. John's, Newfoundland, in Canada's largest sexual abuse scandal.

At the heart of this powerful film is a remarkable performance by Henry Czerny as Brother Peter Lavin, who transformed his own difficult childhood into a cycle of abuse and pain for others in his charge. Director John N. Smith grapples with this difficult subject with remarkable sensitivity and honesty, turning a dark chapter in Canada's history into a thoughtful and affecting docudrama.

tiff ONF BFI



BREAKAWAY

(2011) Director: Robert Lieberman. Screenwriters: Vinay Virmani, Noel S. Baker, Jeffrey Alan Schechter, Matt Simmons. Starring: Vinay Virmani, Russell Peters, Rob Lowe, Camilla Belle. 101 minutes.

Rajveer Singh (Virmani) is struggling to balance the wishes of his traditional Sikh family and his own true passion for hockey. Raj and his friends play only for fun, held back by the prejudice and mockery of other teams as their turban-clad crew steps onto the ice. Enter Coach Dan Winters (Lowe) and soon the Speedy Singhs are competing in a real tournament, while Raj is falling in love with the coach's beautiful sister, Melissa (Belle).

A cross-cultural story of self-discovery, *Breakaway* is a heartwarming, action-filled comedy, bringing a dash of Bollywood to Canada's favourite sport. With a hilarious supporting cast including comedian Russell Peters, *Breakaway* will have you cheering for its unlikely heroes.



BREAKFAST WITH SCOT

(2007) Director: Laurie Lynd. Screenwriters: Sean Reycraft. Starring: Tom Cavanagh, Ben Shenkman, Noah Bennett. 95 minutes.

When gay couple Eric (Cavanagh) and Sam (Shenkman) become the sudden guardians of Scot, a precocious and effeminate young boy, the two professionals must rise to the call of fatherhood and confront the compromises they've made in their own lives as gay men working in the world of sports.

Adapted from the novel by Michael Downing, *Breakfast with Scot* is a heart-warmingly hilarious meditation on the true meaning of family. Scot's zany antics and disarming self-confidence will inspire audiences young and old to embrace their own — and others' — unique quirks and differences. This family comedy is a refreshing combination of wry humour and genuine sweetness.

Winner of the Directors Guild of Canada's Family Feature Film award.



CALENDAR

(1993) Director/Screenwriter: Atom Egoyan. Starring: Arsinée Khanjian, Ashot Adamyan, Atom Egoyan. 74 minutes.

In this, one of his most personal films, Atom Egoyan plays a photographer hired to capture images of Armenian churches for a calendar. He takes his wife (real-life wife and frequent star Arsinée Khanjian) along as a translator, and as they travel with their Armenian guide, their relationship begins to unravel. While he struggles to connect to the history that surrounds them, his wife forms a deep bond with the place. Ultimately, the photographer returns to Canada with his pictures, but without his wife, who has gradually been drawn to her own ethnic roots and has fallen in love with their guide.

In a series of flash-forwards, the photographer struggles to accept the end of his relationship while his now-estranged wife leaves messages on his answering machine, asking why he doesn't contact her. Visually arresting, thought-provoking and emotionally charged, *Calendar* is one of Egoyan's greatest films, and won the Genie for Best Director and Screenplay.



LE CONFESSIONNAL (The Confessional)

(1995) Director/Screenwriter: Robert Lepage. Starring: Lothaire Bluteau, Patrick Goyette, Kristin Scott Thomas, Anne-Marie Cadieux. 100 minutes. (French with English subtitles)

This award-winning feature-film debut by Robert Lepage is a Hitchcockian mystery set in Quebec City, both in the present (circa 1989) and in 1952, when Alfred Hitchcock's *I Confess* was filming on location.

Unfolding in flashbacks between the past and the present, the film follows the story of an adopted man on a search for his true identity, as recounted by his mother to a priest in a private confessional. Family secrets are on the line, blurred by the filming of *I Confess*. Further, lies and intrigue are clouding the air with mystery — and the foreshadowed sparks of the Quiet Revolution are growing louder.

Winner of the Genie for Best Film, Best Director and several others.



CORBO

(2014) Director/Screenwriter: Mathieu Denis. Starring: Anthony Therrien, Karelle Tremblay, Tony Nardi, Antoine L'Écuyer. 119 minutes. (French with English subtitles)

Based on the real events that led to the 1970 October Crisis, *Corbo* follows Giovanni Corbo (Therrien), the son of the rich and powerful businessman Nicola Corbo (Nardi). Perhaps in spite of his father's big-L Liberal leanings, fresh-faced Giovanni finds revolutionary freedom in the friendship of two activists who encourage him to join the Front de libération du Québec (FLQ). As Giovanni's behavior becomes radicalized, he quickly ascends the ranks of the FLQ, a group whose separatist desires are turning militant.

Refusing to paint too broad a brush on an important part of Quebec's history, this gripping, beautifully crafted and moving Canadian Screen Award winner establishes director Mathieu Denis as a talent to watch.



CORNER GAS: THE MOVIE

(2014) Director: David Storey. Screenwriters: Andrew Carr, Andrew Wreggitt, Brent Butt. Starring: Brent Butt, Gabrielle Miller, Fred Ewanuick, Eric Peterson, Janet Wright. 90 minutes.

Times get tough in Dog River, Saskatchewan when Mayor Fitzy (Cunningham) blows the town's budget on a risky investment. With no electricity, no water and local businesses dropping like flies, the town's residents have no choice but to pull together to keep their beloved hometown from going under.

Suddenly, the normally apathetic Brent (Butt) is spurred into action, buying the shuttered town pub and entering Dog River into the "Quaintest Town in Canada" competition. With a chance to win \$75,000, the townsfolk make one last rally to best their arch-rival town of Wullerton, head off big corporate investors and "quaintify" the town. Will their efforts be enough?

Based on the Canadian Comedy Award-winning TV series — with all of your favourite characters returning for this big-screen reunion — the latest tale of Dog River is sure to charm, amuse and delight.



THE CORPORATION

(2003) Directors: Mark Achbar, Jennifer Abbott. Writers: Joel Bakan, Harold Crooks, Mark Achbar. 145 minutes.

For more than a hundred years, US corporations — including giants like Coca-Cola, Microsoft and Nike — have been treated as "persons" under the law.

But if a corporation is a person, what kind of person is it?

In answering this question, this provocative film takes a mischievous approach. Because the pursuit of profit is behind every corporate decision, corporations fit a classic psychiatric profile: They are psychopaths.

This unexpected conclusion prompts many moral, political and social questions. Full of interviews with corporate insiders and critics, this often humorous documentary is packed with fascinating insights.

Winner of 26 international awards, including 10 Audience Choice awards at film festivals around the world.



CRACKIE

(2009) Director/Screenwriter: Sherry White. Starring: Mary Walsh, Meghan Greeley, Cheryl Wells, Joel Thomas Hynes. 94 minutes.

Life on the Rock has never been easy, but for teen Mitsy (Greeley) it is especially tough. Her goal of becoming a hairdresser seems like nothing more than a daydream, and she is desperate for deeper emotional connections with her absentee mother and the grandmother (Walsh) who raised her. When life gets difficult, Mitsy escapes into a loving relationship with Sparky, the adorable “crackie” mutt that she tries her best to love and cherish on her own.

Crackie is an inspiring and wryly funny coming-of-age drama about a young woman struggling to come to terms with her past and carve out a better future.



CRASH

(1996) Director/Screenwriter: David Cronenberg. Starring: James Spader, Holly Hunter, Elias Koteas, Deborah Kara Unger. 100 minutes.

Written and directed by David Cronenberg and based on J. G. Ballard's 1973 novel of the same name, *Crash* tells the uncomfortable (and controversial) story of a group of people who are turned on by car crashes, a unique form of paraphilia.

After hitting Dr. Helen Remington (Hunter)'s vehicle in a critical car accident, film producer James Ballard (Spader), a man in an open marriage, and Remington, whose husband died in the crash, begin an unlikely affair that seems to take place exclusively in and around automobiles. While he is recovering, Ballard meets Vaughan (Koteas), a man who leads a bizarre subculture of people who fetishize car crashes, car safety tests and traffic accidents in general. As Vaughan's unusual cult meetings intersect with their lives, Ballard finds deeper meaning not just in his marriage, but in mankind's increasingly intertwined and disturbing relationship to technology.



C.R.A.Z.Y.

tiff

(2005) Director: Jean-Marc Vallée. Screenwriter: François Boulay, Jean-Marc Vallée. Starring: Michel Côté, Marc-André Grondin, Danielle Proulx. 127 minutes.

A box office blockbuster and the winner of a whopping 11 Genies, *C.R.A.Z.Y.* is an infectious, entertaining coming-of-age drama. When Zac Beaulieu (Grondin) is born on December 25, 1960, it becomes clear that he is different from his four brothers. He vies desperately for attention and acceptance from both of his parents, but in particular from his loving and old-fashioned father, Gervais (Côté).

The film follows Zac over the next 30 years, as life takes him on an epic journey to come to grips with his sexual identity. Buoyed by a vibrant soundtrack, *C.R.A.Z.Y.* boasts countless moments of true movie magic. It is at once a crowd pleaser and a poignant auteur film.



CUBE

(1997) Director: Vincenzo Natali. Screenwriters: André Bijelic, Vincenzo Natali, Graeme Manson. Starring: Nicole de Boer, Maurice Dean Wint, David Hewlett. 90 minutes. (English, French)

Fear, paranoia, suspicion, desperation: In Vincenzo Natali's cult classic, seven complete strangers find themselves trapped together in a booby-trapped puzzle of interconnected boxes.

Imprisoned in a seemingly endless maze of rooms, each with its own set of deadly traps and hidden dangers to overcome, the seven reluctant collaborators must try to work together to find a way out, without succumbing to the terrors of the cube. Will they crack the code and find an exit, or are they just burrowing deeper into a sinister game that they don't understand and can never escape?

An absolute classic of Canadian sci-fi horror, *Cube* is a cool, complex film with a major cult following and a slew of sequels. The conceptually brilliant thriller marked Natali as a visionary new talent and has inspired a whole genre of “trapped in a puzzle” horror films including the wildly popular *Saw* franchise.



CURLING

(2010) Director/Screenwriter: Denis Côté. Starring: Emmanuel Bilodeau, Philomène Bilodeau, Roc LaFortune, Sophie Desmarais. 96 minutes. (French with English subtitles).

In a remote part of the Quebec countryside, Jean-François (Bilodeau) brings up his daughter Julyvonne (Bilodeau) alone, home-schooling her in between shifts doing maintenance at an isolated motel. However, vague and mysterious occurrences — a blood stain at the motel, frozen bodies in the snow — soon threaten their peaceful solitude.

Atmospheric and suspenseful, *Curling* is a beautiful blend of realism with a dash of Hitchcock, set in the icy stillness of rural Quebec.

Winner of the Best Director and Best Actor awards at the Locarno Film Festival.



DE PÈRE EN FLIC (Fathers and Guns)

(2009) Director: Émile Gaudreault. Screenwriters: Émile Gaudreault, Ian Lauzon. Starring: Michel Côté, Louis-José Houde, Rémy Girard, Patrick Drolet, Caroline Dhavernas. 107 minutes. (French with English subtitles)

Jacques (Côté) and Marc (Houde) are father-and-son cops who don't exactly get along, but when a fellow officer is kidnapped by a biker gang, they're forced to partner up in order to save his life.

The pair infiltrates an outdoor camp for fathers and sons to snag Charles Bérubé (Girard), the biker gang's lawyer. As Jacques and Marc try to locate their missing colleague, they find the camp's bonding activities are having an emotional and hilarious impact on their own relationship.

De père en flic is the highest-grossing French-language film in Canadian history.

“A can't-miss buddy comedy about a pair of dysfunctional father-son cops who are forced to go undercover at a touchy-feely bonding retreat...a genuinely amusing hybrid.” — Michael Rechtshaffen, *Hollywood Reporter*



DEAD RINGERS

(1988) Director: David Cronenberg. Screenwriters: David Cronenberg, Norman Snider, based on a book by Bari Wood and Jack Geasland. Starring: Jeremy Irons, Geneviève Bujold, Heidi von Palleske. 116 minutes.

Two bodies. Two minds. One soul. In one of David Cronenberg's best and most disturbing films, the lives of identical twin gynecologists (each played by Jeremy Irons) are disrupted when a beautiful woman (Bujold) enters their lives, throwing their relationship out of balance.

Kinky, bloody and all-around gruesome, *Dead Ringers* is a complex relationship story, an intense psychological drama and a masterpiece of body horror that puts a deadly spin on hopeless love and loss.

“A stylistic tour de force.” — Roger Ebert, *Chicago Sun-Times*



LE DÉCLIN DE L'EMPIRE AMÉRICAIN (The Decline of the American Empire)

(1986) Director/Screenwriter: Denys Arcand. Starring: Rémy Girard, Pierre Curzi, Dorothée Berryman, Louise Portal, Gabriel Arcand. 101 minutes. (French with English subtitles)

In a country cottage beside the still waters of Lake Memphremagog in Quebec's Eastern Townships, eight intellectuals share a night of frank discussion about life, love, sex and everything in between.

While the story is set in the world of academia, there's nothing bookish or stuffy about the stories that emerge! Satirical and witty, *Le déclin* evolves from a comedy of manners to a poignant and moving exploration of relationship and loss.

Ranking twice in the Top 10 Canadian Films of All Time list (both the 1993 and 2004 lists), the film was nominated for an Academy Award and winner of nine Genie Awards.



DEFENDOR

(2009) Director/Screenwriter: Peter Stebbings. Starring: Woody Harrelson, Kat Dennings, Sandra Oh, Elias Koteas. 101 minutes.

By day, Arthur Poppington (Harrelson) works at a construction site; by night, he is the mighty Defendor, a costumed vigilante who keeps Hamilton safe from his arch nemesis, Captain Industry.

Outfitted in a homemade costume, Defendor may not have special powers, but he is nonetheless dedicated to protecting the streets and fighting crime. He battles a corrupt cop (Koteas), befriends the tough and streetwise Kat (Dennings) and schemes to bring down a local mob boss, all while a court-appointed psychiatrist (Oh) tries to get to the bottom of his conviction that he is, in fact, a superhero.

Turning the superhero genre on its head, *Defendor* is a bittersweet and emotionally affecting take on our comic book-obsessed culture.



LE DÉMANTÈLEMENT (The Auction)

(2013) Director/Screenwriter: Sébastien Pilote. Starring: Gabriel Arcand, Gilles Renaud, Lucie Laurier. 111 minutes. (French with English subtitles)

Gaby (Arcand) lives alone on his family farm, while his two adult daughters live far away in the big cities. For Gaby, family always comes first. When Gaby's eldest daughter finds herself in a financial emergency, she asks her father for immediate support to avoid losing her house for good. Gaby's surprising response turns the whole family inside out, forcing everyone to re-examine the things they hold most dear.

A beautiful, evocative and emotionally powerful film about family, connection and growing older, whose startling insight and emotional maturity belies the youth of its director.



DOUBLE HAPPINESS

(1995) Director/Screenwriter: Mina Shum. Starring: Sandra Oh, Callum Keith Rennie. 87 minutes.

Jade Li (Oh), a vivacious Chinese Canadian, wants to become an actress without upsetting her extremely traditional parents. It's a balancing act that Jade is finding difficult to achieve. Talking in English, wearing western clothes and going out with non-Asian guys, Jade leads a secret life when she leaves her stuffy-but-warm domestic scene each day. Things come to a head when Mark (Rennie), a white Canadian graduate student, insists on turning their casual fling into something more meaningful. It's a relationship that Jade's parents would hate. What should she do?

Sandra Oh won the Best Actress Genie for her performance. The film also won prizes in Vancouver, Berlin and Turin.



EDWIN BOYD: CITIZEN GANGSTER

(2011) Director/Screenwriter: Nathan Morlando. Starring: Scott Speedman, Kelly Reilly, Kevin Durand. 105 minutes.

This real-life adventure story is based on an actual Canadian WWII veteran and family man turned bank robber. Disillusioned by his post-war life, Eddie Boyd (Speedman) is torn between his desire to provide for his wife (Reilly) and his dream to go to Hollywood and become a star. Eddie is charming, ambitious and hungry for success, and ultimately turns to crime in order to attain it.

Eddie gets his start by recruiting a gang of small-time crooks and slowly turns them into a crack team of professional thieves. He launches a series of spectacular bank robberies, gaining notoriety and quickly becoming both a beloved national celebrity and public enemy number one. Part action-packed crime caper, part romance, this vibrant film brings an incredible true story to life.



EMPIRE OF DIRT

(2013) Director: Peter Stebbings. Screenwriters: Shannon Masters. Starring: Cara Gee, Shay Eyre, Jennifer Podemski, Luke Kirby. 99 minutes.

When single mom Lena (Gee) realizes that her daughter may be in danger of succumbing to the same addiction issues she herself faced, she decides to leave the city with her and return home to her estranged mother (Podemski) in the rural community of her youth. The homecoming forces Lena to deal with her past and raises issues that test all three generations of this family of spirited women.

Powerful and inspiring, *Empire of Dirt* was nominated for five Canadian Screen Awards, including Best Picture.

“*Empire of Dirt* tells a traditional mothers-and-daughters story in a new way by making their Cree heritage and the role it has in their lives and relationships the true heart of the drama.”

— Linda Barnard, *Toronto Star*



EMPORTE-MOI (Set Me Free)

(1999) Director: Léa Pool. Screenwriters: Léa Pool, Monique H. Messier, Nancy Huston, Isabelle Raynault. Starring: Karine Vanasse, Pascale Bussières, Miki Manojlovic, Nancy Huston. 105 minutes. (French)

Hanna (Vanasse) is an unhappy tomboyish teenager living in 1960s Montreal. Her erratic father and perpetually sick mother aren't much help as she tries to navigate the tricky terrain of puberty. Feeling isolated and alone, Hannah seeks to escape in cinema, becoming fixated on the beautiful and freespirited Anna Karina in Jean-Luc Godard's *Vivre sa vie* (*My Life to Live*).

As her home life deteriorates, the confused Hannah attempts to emulate her movie idol, making some poor and potentially dangerous decisions before finding a healthy way to express herself and cope with her world.

A touching coming-of-age story that won four Jutras for director Léa Pool.



EXOTICA

(1994) Director/Screenwriter: Atom Egoyan. Starring: Bruce Greenwood, Don McKellar, Elias Koteas, Arsinée Khanjian, Mia Kirshner. 103 minutes.

At the Exotica strip club in downtown Toronto, a grieving father (Greenwood) becomes obsessed with a young stripper (Kirshner). As the intertwined stories of the dancers and patrons unfold, it becomes clear that they share many mysterious and unspoken connections.

Dark, engaging and with a brilliant ensemble performance from its many players, *Exotica* is one of Egoyan's most engaging and alluring films. A hypnotic thriller about desire, obsession and loneliness, it won eight Genie Awards.



THE F WORD

(2013) Director: Michael Dowse. Screenwriter: Elan Mastai, based on a play by T.J. Dawe and Michael Rinaldi. Starring: Daniel Radcliffe, Zoe Kazan, Adam Driver, Rafe Spall. 98 minutes.

Wallace (Radcliffe) is a medical school dropout who's been burned by bad relationships. Just when all his friends, and even his goofy roommate Allan (Driver), seem to be finding love, Wallace decides to put romance on hold.

Of course, that's when he meets Chantry (Kazan), an animator who lives with her longtime boyfriend, Ben (Spall). The dreaded "F word" in this contemporary and hilarious romantic comedy is "friendship." Wallace and Chantry form an instant connection, but are both committed to keeping things platonic, which might prove to be more difficult than either one of them imagined.

"The F Word has charm to spare, and Radcliffe and Kazan are irresistible." — Peter Travers, *Rolling Stone*



FÉLIX ET MEIRA (Felix and Meira)

(2014) Director: Maxime Giroux. Screenwriters: Maxime Giroux, Alexandre Laferrière. Starring: Martin Dubreuil, Hadas Yaron, Luzer Twersky. 106 minutes. (French with English subtitles)

In this story of unlikely romance, Meira (Yaron), a young Hasidic Jewish mother, and Felix (Dubreuil), a young francophone man who is mourning the death of his estranged father, prove the age-old saying: opposites attract.

Showing off the multiculturalism and diversity of Montreal's beautiful Mile End district, this unique gem of a movie thrusts its characters into situations they are not familiar with and tells a relatable tale of human connection, which triumphs in spite of many cultural, personal and faith-based differences.

For his unusual love story, director Maxime Giroux took home the Toronto International Film Festival's Best Canadian Feature Film Award and a slew of international prizes.



LA FEMME DE L'HÔTEL (A Woman in Transit)

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(1984) Director: Léa Pool. Screenwriters: Robert Gurick, Michel Langlois, Léa Pool. Starring: Paule Baillargeon, Louise Marleau, Serge Dupire, Marthe Turgeon, Gilles Renaud. 89 minutes. (French)

Andrea Richler (Baillargeon) is a well-known director who returns to her hometown of Montreal to film a big-budget musical. At her hotel, she has an unsettling encounter with an elderly woman (Marleau). This encounter is forgotten until later, when we begin to realize that the events in this mysterious stranger's life are somehow mirroring the fictional events of Andrea's film.

Truth may indeed be stranger than fiction in this intriguing drama by one of Canada's best female filmmakers. Winner of two Genies and the Toronto International Film Festival's Best Canadian Feature Film award, this intimate and emotional film is sure to captivate.



FIDO

(2006) Director: Andrew Currie. Screenwriters: Robert Chomiak, Andrew Currie, Dennis Heaton. Starring: Carrie-Anne Moss, Billy Connolly, Dylan Baker, Henry Czerny. 93 minutes.

Welcome to Willard, an idyllic town in a 1950s parallel universe where the sun shines every day, everybody knows their neighbour and zombies carry the mail.

Visually captivating, sly and clever, *Fido* follows the Robinson family, who have been hesitant to get a zombie of their own even though everyone on the block has one. All that changes when Mom (Moss) buys Fido (Connolly), and the loveable brute becomes young Timmy's best friend. *Fido* is a funny, satirical and refreshing movie with an all-star cast and a standout performance by Billy Connolly as Fido.

“Currie’s zombie comedy is in a class by itself.”
— Lori Fireman, *NOW Magazine*



FIRE

(1996) Director/Screenwriter: Deepa Mehta. Starring: Shabana Azmi, Nandita Das, Karishma Jhalani. 104 minutes.

Burning with courageous emotion, *Fire* follows two women living in New Delhi (Azmi and Das) who are disappointed with their arranged marriages. Their lives lonely and lacking in love and passion, the two women begin to seek solace and friendship in each other, only to discover a passionate romantic love that must be kept secret.

When it was released in the late 1990s, *Fire*'s incendiary subject matter led to protests and government interventions in India. Years later, the internationally acclaimed film is as seductive and moving as ever.



FUBAR

(2002) Director: Michael Dowse. Screenwriters: Michael Dowse, David Lawrence, Paul Spence. Starring: Paul Spence, David Lawrence. 76 minutes.

Are you ready to just give'r? This hilarious mockumentary is based on the lives of lifelong friends and headbangers Terry (Spence) and Dean (Lawrence), who've devoted their lives to the important arts of beer, heavy metal and, well, breaking stuff.

These two mullet-sporting, beer-chugging Alberta-based headbangers are the subject of a fictional documentary by Ferral Mitchner (Skilling), a filmmaker who follows Terry and Dean as they explore the depths of their friendship through a series of unexpected twists and turns. A fun, hilarious and unforgettable trip into the minds of two of Canada's most beloved comic rogues.



FUBAR II

(2010) Director: Michael Dowse. Screenwriters: Michael Dowse, David Lawrence, Paul Spence. Starring: David Lawrence, Paul Spence, Terra Hazelton. 85 minutes.

Years after the original *Fubar*, best friends and headbangers Terry (Spence) and Dean (Lawrence) are tired of barely scraping by. When they hear of the lucrative opportunity to head up north to Fort McMurray to find jobs in the oil industry, the mullet-sporting buds jump at the chance to strike it rich.

But life in “Fort Mac” is more complicated than the duo anticipated. While they’re blowing their earnings at the pub, Terry meets a woman and is soon reorganizing his life’s priorities, but risks leaving his best friend Dean behind.

What will become of Night Seeker, the duo’s band (that Dean is confident will make the big time)? And what will happen to this legendary friendship? If you’re ready to give’r once again, *Fubar II* will shock and delight with its comic hijinks and surprising emotional depth.



GABRIELLE

(2013) Director/Screenwriter: Louise Archambault. Starring: Gabrielle Marion-Rivard, Alexandre Landry, Mélyssa Désormeaux-Poulin, Robert Charlebois. 104 minutes. (French)

Canada’s foreign-language Oscar nominee for 2014, *Gabrielle* is a big-hearted drama about a young woman with Williams syndrome who has a genuine and infectious zest for life. Like most young adults, Gabrielle (Marion-Rivard) longs for independence, but when she falls in love with a young man in her choir (Landry), both the families and social workers worry that the two won’t be able to handle an adult relationship.

As the choir prepares for an important performance, Gabrielle must confront other people’s prejudices with courage and overcome her own limitations.

“On the surface, it’s a simple love story: girl meets boy, girl likes boy, girl kisses boy. But Louise Archambault’s *Gabrielle* is much more...a deeply affecting tale of difference, dignity and the healing power of song.” — T’cha Dunlevy, *Montreal Gazette*



GINGER SNAPS

(2000) Director: John Fawcett. Screenwriters: Karen Walton. Starring: Emily Perkins, Katharine Isabelle, Kris Lemche, Mimi Rogers. 108 minutes.

In this Canadian horror classic, a young woman’s adolescent transformation gets hairier than expected.

Teenaged sisters Ginger (Isabelle) and Brigitte (Perkins) live in Bailey Downs, a small town that has been hit by a mysterious run of dog attacks. On the night of Ginger’s first period she is attacked by a monstrous creature, setting her on the path to a much more dramatic transformation than mere puberty held in store!

With biting satire on the coming-of-age story, *Ginger Snaps* is a cult classic, howling with laughs, screams and frightfully fun dialogue. Nominated for three Genie Awards, the film went on to spawn two sequels.

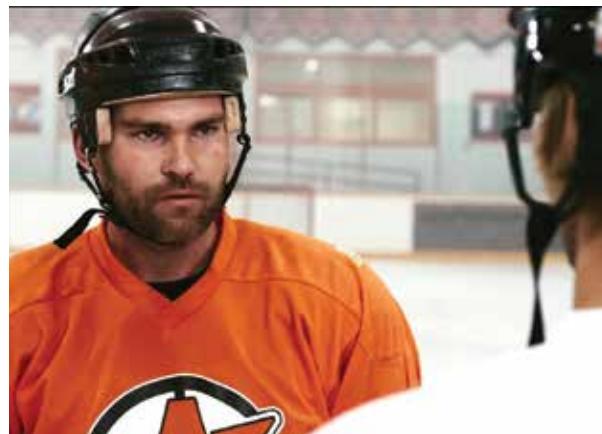


GOIN' DOWN THE ROAD

(1972) Director: Donald Shebib. Screenwriters: William Fruet, Donald Shebib. Starring: Doug McGrath, Paul Bradley, Jayne Eastwood, Cayle Chernin. 90 minutes.

Joey (Bradley) and Peter (McGrath) are best friends from a small town in Nova Scotia. With their seasonal work becoming scarce, they decide to pack up their meagre belongings and head west to Toronto, where they're convinced better luck awaits them. Finding work at a soda bottling plant, the duo try to adjust to the decidedly different pace of life in the big city. A charming yet realistic portrait of a very Canadian experience, *Goin' Down the Road* is known as one of Don Shebib's finest films, and has landed on the Toronto International Film Festival's Top 10 Canadian Films of All Time list for four decades in a row.

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GOON

(2011) Director: Michael Dowse. Screenwriters: Jay Baruchel, Evan Goldberg, based on a book by Adam Frottasio and Doug Smith. Starring: Seann William Scott, Jay Baruchel, Alison Pill, Marc-André Grondin. 92 minutes.

A misfit among his brainy family members, lovable bouncer Doug "The Thug" Glatt (Scott) has a righteous left hook. His fighting skills are so strong, in fact, that he unexpectedly lands a spot on a minor-league Canadian hockey team, where his role as "enforcer" has him dropping gloves with opposing players to put them "on ice."

Michael Dowse's brilliant comedy is big on character and bigger on heart, sure to appeal to both die-hard hockey fans and sports-phobic audiences alike.



THE GRAND SEDUCTION

(2013) Director: Don McKellar. Screenwriter: Michael Dowse, Ken Scott. Starring: Taylor Kitsch, Brendan Gleeson, Gordon Pinsent, Liane Balaban. 113 minutes.

A funny and fresh English-language adaptation of the 2003 Quebecois comedy *La grande séduction*, this film tells the tale of a small fishing village in Newfoundland that must secure a new doctor in order to keep the community alive.

When city doctor Paul Lewis (Kitsch) arrives for a court-ordered trial residence, the townsfolk rally to charm and hoodwink him into staying. Under the guidance of an unemployed fisherman (Gleeson), they go to hilarious lengths to fabricate all the amenities of the big city and make it seem as though their sleepy town has everything Dr. Lewis could possibly want. Will the good doc fall for their tricks, or will he see through them to the truth about small town life?



LA GRANDE SÉDUCTION (Seducing Doctor Lewis)

(2003) Director: Jean-François Pouliot. Screenwriter: Ken Scott. Starring: Raymond Bouchard, David Boutin, Pierre Collin, Benoît Brière, Lucie Laurier. 108 minutes. (French with English subtitles)

In this amiable comedy, the villagers of Ste.-Marie-La-Mauderne in northern Quebec set out to seduce a Montreal doctor into becoming a local. Their once-prosperous fishing industry has run dry, and only the promise of a new plastics factory coming to town can keep the quaint and lively community intact.

Since the new factory requires a resident doctor to be on hand, the boisterous and resourceful mayor (Bouchard) sets out to keep Dr. Christopher Lewis (Boutin) in the village. Dr. Lewis, whose stay in the village was caused by a speeding ticket, is a man of eccentric tastes — he loves cricket, beef Stroganoff and women in open-toed sandals. The villagers set out to create a community that mirrors the habits and loves of the good doctor. Will they succeed?

Winner of the Audience Award at the Sundance Film Festival.



GUANTANAMO'S CHILD: OMAR KHADR

(2015) Directors: Patrick Reed, Michelle Shephard (based on her book). Starring: Omar Khadr, Dennis Edney, Patricia Edney. 80 minutes.

In 2002, when Canadian-born Omar Khadr was 15 years old, he was caught by American troops in a firefight in the village of Ayub Kheyl, Afghanistan. Affiliated with the Taliban at the time, Khadr was imprisoned for throwing a grenade that resulted in the death of an American soldier, despite his being a minor.

His subsequent detention at Guantanamo Bay, a harsh prison on the southern coast of Cuba, became the topic of a major political debate, as child soldiers have not been prosecuted for war crimes since WWII.

Guantanamo's Child gives Khadr a chance to speak for himself on camera for the first time. More than just a stirring story, this documentary delivers an engrossing intimate portrait of how a teenager from a Toronto suburb became the first juvenile to ever be tried for war crimes.



GUIBORD S'EN VA-T-EN GUERRE (My Internship in Canada)

(2015) Director/Screenwriter: Philippe Falardeau. Starring: Patrick Huard, Irdens Exantus, Suzanne Clément. 108 minutes. (French with English subtitles)

All eyes are on independent politician Steve Guibord (Huard), as he holds the swing vote on Canada's decision to go to war in the Middle East. The pressure's on from both sides of Parliament — and from his wife and daughter.

Frozen in the spotlight, Guibord's closest ally becomes Souverain (Exantus), his naïve intern from Haiti, who commands the situation with playful quips, charming idealism and a good dose of humour.

Written and directed by Oscar nominee Philippe Falardeau, *Guibord s'en va-t-en guerre*'s satirical spin is a fun — and relevant — political farce. The film was nominated for three Canadian Screen Awards, including Best Picture, and earned the Special Jury Citation for Best Canadian Feature Film at the Toronto International Film Festival.



THE HANGING GARDEN

(1997) Director/Screenwriter: Thom Fitzgerald. Starring: Chris Leavins, Kerry Fox, Seana McKenna, Sarah Polley, Joan Orenstein. 91 minutes.

Growing up as a depressed, overweight gay teen in Nova Scotia was hard for young William, so he ran away at the age of 15 and never looked back. That is, until ten years later when he returns for his sister's wedding, and must face the dysfunctional family and oppressive community he thought he had left behind.

A challenging, evocative and artful drama about coming to terms with one's past, one's family and one's identity. *The Hanging Garden* explores how the choices we make can affect the future — for us, and for those whose lives we touch.

“The heart of the movie is its insight into the way families are haunted by their own history.”

— Roger Ebert, *The Chicago Sun-Times*



THE HIGH COST OF LIVING

(2010) Director/Screenwriter: Deborah Chow. Starring: Zach Braff, Isabelle Blais, Patrick Labb  . 92 minutes.

When Henry (Braff) makes a wrong turn and runs his car into Nathalie (Blais), he's horrified by what he's done. A drug dealer who's terrified of being found by the police, Henry takes off, leaving Nathalie — eight months pregnant and unconscious — lying in the street.

In the days to come, Henry is overcome by guilt and sets out to find the woman he hit. Her life nearly destroyed by the accident, Nathalie needs a friend, and ends up finding one in the compassionate and charming Henry. Slowly, Nathalie comes out of her shell and starts to rebuild her life.

As their unlikely relationship develops, Henry must work hard to conceal his real identity and keep the truth from ruining his new friendship.



HIGHWAY 61

(1992) Director: Bruce McDonald. Screenwriter: Allan Magee, Bruce McDonald, Don McKellar. Starring: Don McKellar, Valerie Buhagiar, Earl Pastko. 102 minutes.

Inspired by Bob Dylan's classic song and the fact that Highway 61 actually starts in Thunder Bay, Ontario, Bruce McDonald and Don McKellar joined forces to create this acclaimed rock 'n' roll road movie.

When na  ve barber Pokey Jones (McKellar) meets Jackie Bangs (Buhagiar), a flamboyant roadie on the run, it doesn't take her long to persuade him to leave Thunder Bay for New Orleans. Jones finds himself taking not only Jackie, but also a frozen corpse he found in his backyard, which she claims is her brother. Meanwhile, in hot pursuit of the fleeing couple is Mr. Skin (Pastko), a bizarre and deluded character who thinks of himself as the Devil. As the three travel south, sparks fly and romance blooms between Pokey and Jackie.

“The triumphant return of two talents firing on all cylinders.” — Festival of Festivals



HITMAN HART: WRESTLING WITH SHADOWS

(1998) Director/Writer: Paul Jay. 93 minutes.

Bret Sergeant Hart — known in the professional wrestling world as Bret “The Hitman” Hart — was one of the greatest pro wrestlers in the sport’s history.

In 1997, at the Summer Series in Montreal, Hart put his WWF (now WWE) title on the line against Shawn Michaels, where the two privately agreed to end the fight with a no contest conclusion.

Referred to in the wrestling community as the “Montreal Screwjob,” the agreement was believed to be a secret betrayal of Hart, who was one of the WWF’s most popular performers. In the end, Michaels won the match, and Hart lost his title.

Jay’s award-winning documentary is an honest and engaging look at a world-famous career of highs and lows.



HOW SHE MOVE

(2007) Director: Ian Iqbal Rashid. Screenwriter: Annmarie Morais. Starring: Rutina Wesley, Dwain Murphy, Tré Armstrong, Clé Bennett. 94 minutes.

Featuring wild choreography, booming rhythms and incredible moves by a talented cast, *How She Move* is an inspirational story with a solid dance core.

After the tragic death of her older sister, Raya (Wesley) must leave her private school and go back home to help her parents deal with their financial difficulties. Raya dreams of becoming a doctor, but soon finds herself drawn back into the world of dance she thought she’d left behind forever.

With her scholarship dreams on hold, Raya sets her sights on the \$50,000 prize in the Stomp Monster competition. A gifted dancer but out of step with life in the old ‘hood, Raya soon makes enemies with Michelle (Armstrong), the sexy leader of a rival stomp crew. Juggling school, stomp, friends and family, Raya struggles to stay on top of her game.



HURT

(2015) Director/Writer: Alan Zweig. 84 minutes.

In this honest look at the mythmaking of heroes and what later becomes of them, acclaimed documentary filmmaker Alan Zweig profiles Steve Fonyo, a man who ran across Canada at the age of 19 after losing a leg to cancer, following in the footsteps of Terry Fox, and raising millions of dollars for cancer research while doing so.

Although his charity marathon in 1984 was a glorious success, his subsequent exploits — precarious jobs and petty crimes — find him in a state of financial ruin in one of Canada’s toughest neighbourhoods. The unbelievable run that became his life’s greatest achievement is now a crushing burden.

Zweig’s rare and sensitive portrait of a complex one-time hero won the inaugural Platform prize at the 2015 Toronto International Film Festival.



HYENA ROAD

(2015) Director/Screenwriter: Paul Gross. Starring: Rossif Sutherland, Paul Gross, Allan Hawco, Christine Horne. 120 minutes.

Barren landscapes. Unseen enemies. *Hyena Road* depicts the recent war in Afghanistan, where peaceful peoples trying to live their lives find themselves caught in cross-fire.

Under the command of Captain Pete Mitchell (Gross), ace sniper Ryan Sanders (Sutherland) has caught wind of a dangerous insurgency. Stopping it will take the cooperation of Afghan locals and the dogged efforts of Canadian troops. Showing how forces on either side can work together to prevent senseless tragedy, *Hyena Road* goes down a dusty, dirty, thunderous path.

Hyena Road won three Canadian Screen Awards.

“The goal of the movie is truth-telling rather than flag-waving, but it also succeeds as impactful storytelling.”
— Peter Howell, *Toronto Star*



I'VE HEARD THE MERMAIDS SINGING tiff

(1987) Director/Screenwriter: Patricia Rozema. Starring: Sheila McCarthy, Paule Baillargeon, Ann-Marie MacDonald. 81 minutes.

In Patricia Rozema's fanciful character study, aspiring photographer Polly (McCarthy) lands a job at a Toronto art gallery run by Gabrielle (Baillargeon), who is also a painter. Polly is impressed with Gabrielle's paintings, but as Polly gets to know her lover Mary (MacDonald) and becomes entangled in their lives, she realizes Gabrielle isn't exactly who she appears to be.

Though timid on the outside, Polly's inner life is rich and full of charming fantasies which Rozema brings to life in black & white sequences that punctuate the film with humour and whimsy.

The film won the award for Best First Feature at the Cannes Film Festival, and in 1993 was ranked as one of TIFF's Top 10 Canadian Films of All Time.



IL ÉTAIT UNE FOIS LES BOYS (When We Were Boys)

(2013) Director/Screenwriter: Richard Goudreau. Starring: Simon Pigeon, Samuel Gauthier, Maxime Desjardins-Tremblay, Derek Poissant. 106 minutes. (French with English subtitles)

In French Canada and abroad, the series of films spawned from *Les Boys* is both beloved by audiences and box offices alike. But the title *garçons* in *Les Boys* are hardly young dudes at all — they're grown men!

In this original, fun and hilarious prequel set in 1965, we find *Les Boys* as they originally were: hardy teenagers. Dreaming of victory in the Holiday tournament, the team is on Christmas vacation, but it's anything but a restful experience: they have goals to make and trophies to win.

Full of wonderful highs and lows that evoke the rollercoaster experience of adolescence, *When We Were Boys* is a rare thing in cinema: a terrific and successful prequel.



IN HER PLACE

(2014) Director: Albert Shin. Screenwriter: Pearl Ball-Harding, Albert Shin. Starring: Yoon Da-kyung, Ahn Ji-hye, Kil Hae-yeon, Kim Kyung-ik. 115 minutes. (Korean with English subtitles)

In this compelling drama from writer-director Albert Shin, a wealthy woman from Seoul seeks to secretly adopt the unborn child of a troubled teenager from a desolate farm in the South Korean countryside. As the teenager's pregnancy progresses, their business transaction becomes something that is far more complicated than they first expected.

Set against the misty South Korean countryside, the film treats its three subjects with equal affection, and Shin delivers an honest, powerful drama that packs an enormous emotional punch.



INCENDIES

(2010) Director: Denis Villeneuve. Screenwriters: Denis Villeneuve, based on a play by Wajdi Mouawad. Starring: Lubna Azabal, Mélissa Désormeaux-Poulin, Maxim Gaudette, Rémy Girard. 130 minutes. (French with English subtitles)

A life in Canada, a secret past in Jordan. A dying mother (Azabal) in Montreal leaves separate letters to her twin children to be read once she passes away. Jeanne (Désormeaux-Poulin) is to deliver hers to the father the twins never knew, and Simon (Gaudette) is to give his to the brother they didn't know they had. The siblings travel to the Middle East separately, where they uncover a startling and painful family history.

Incendies is the kind of film you'll want to watch more than once. With intricate timelines and a family drama spanning two very different continents, the twists and turns of Denis Villeneuve's celebrated adaptation of Wajdi Mouawad's award-winning play are explosive, frightening and emotionally intense.

Winner of eight Genie Awards and nominated for an Oscar for Best Foreign Language Film.



INSIDE HANA'S SUITCASE

(2009) Director: Larry Weinstein. Writer: Thomas Wallner. 88 minutes.

Based on the internationally acclaimed book *Hana's Suitcase*, this poignant documentary tells the tale of George and Hana Brady, two young children who grew up in pre-WWII Czechoslovakia, and the terrible hardships they endured because they were Jewish.

When Fumiko Ishioka, a teacher in Japan, requests artifacts from a Holocaust museum to illustrate the history of WWII to her students, one item she receives is a suitcase labelled "Hana Brady." As she and her students unravel Hana's story, the film seamlessly transports audiences through 70 years of history, back and forth across three continents.

"Larry Weinstein's deft, unique balance of documentary and narrative techniques helps...convey the combination of deep personal trauma and epic atrocity at the heart of *Inside Hana's Suitcase*...a lovely, accessible and moving work." — Kieran Grant, *EYE Weekly*



INTO THE FOREST

(2015) Director/Screenwriter: Patricia Rozema. Starring: Ellen Page, Evan Rachel Wood, Max Minghella, Callum Keith Rennie. 101 minutes.

Director Patricia Rozema has made a brilliant career telling stories about the lives of strong women, and *Into the Forest* is no exception. Based on Jean Hegland's novel, *Into the Forest* tells the terrifyingly plausible story of a not-too-distant future where the power goes out for good, and two sisters (Page and Wood) must stick together in their isolated, rural home without gas, water, electricity or any of the technological conveniences that we take for granted.

As with many science fiction stories, the scariest thing isn't the loss of power, but the quick disintegration of human society. Without electricity or fuel, the threat of a lawless and terrifying existence looms near, even in the remote woods that the sisters call home. Page and Wood deliver fabulous performances, showcasing a range of emotions as the limits of their sanity, safety and family are tested.



LES INVASIONS BARBARES (The Barbarian Invasions)

(2003) Director/Screenwriter: Denys Arcand. Starring: Remy Girard, Dorothée Berryman, Marie-Josée Croze, Stéphane Rousseau. 99 minutes. (French with English subtitles)

In this follow-up film to *The Decline of the American Empire*, Denys Arcand continues the story of Remy (Girard) a womanizing professor who is now terminally ill with cancer. It's been 17 years, and Remy is divorced, estranged from his son and his friends, and in search of redemption and forgiveness. As Remy reunites with old friends and loved ones to reminisce about their younger days, the conversations are as gloriously all-encompassing in their scope as they were in Arcand's previous film.

An illuminating bittersweet-comedy that won Canada's first Oscar for Best Foreign Language Film. The film also won the award for Best Screenplay at the Cannes Film Festival and nearly 50 other awards.



IRON ROAD

(2009) Director: David Wu. Screenwriters: Barry Pearson, Raymond Storey. Starring: Sun Li, Luke Macfarlane, Sam Neill, Peter O'Toole. 99 minutes.

A tale of forbidden love set against the building of the Canadian railway in the 1880s, *Iron Road* tells the story of a Chinese woman (Li) who disguises herself as a man and persuades the son of a railroad tycoon (Macfarlane) to hire her onto the explosives crew.

Soon, though, she finds herself falling in love with him, and as the physical terrain becomes more dangerous, so does the landscape of the heart. Beautifully shot and featuring screen legend Peter O'Toole in one of his last roles, *Iron Road* revisits an important and controversial time in Canadian history.

Originally broadcast as a CBC miniseries, REEL CANADA is proud to present the feature version of this epic tale that spans two continents.



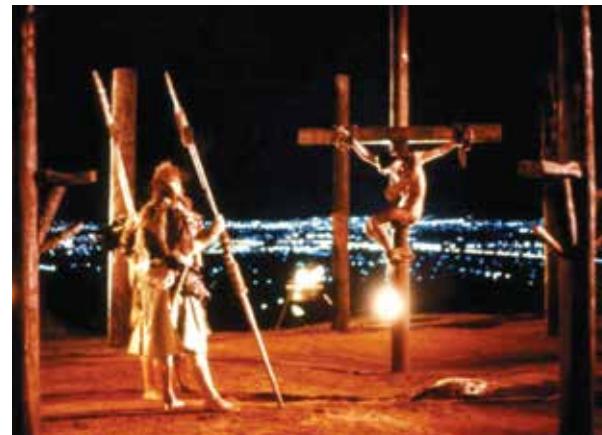
J.A. MARTIN PHOTOGRAPHE (J.A. Martin Photographer)

(1977) Director: Jean Beaudin. Screenwriters: Jean Beaudin, Marcel Sabourin. Starring: Marcel Sabourin, Monique Mercure, Luce Guilbeault, Jean Lapointe. 100 minutes. (French)

It's no secret that much of an artist's craft is spent in solitude. For photographer J. A. Martin (Sabourin) in late 1800s Quebec, solitude is found in the countryside during the summer, when he travels around taking beautiful photographs to sell.

After 14 years of marriage, Martin's wife (Mercure) decides to accompany him on one of his summer tours, using it as an opportunity to try to rekindle their relationship as they explore the uniquely beautiful landscapes of rural Quebec.

Winner of three Canadian Film Awards (including Best Feature Film) and the Best Actress award for Monique Mercure at the Cannes Film Festival.



JÉSUS DE MONTRÉAL (Jesus of Montreal)

(1989) Director/Screenwriter: Denys Arcand. Starring: Lothaire Bluteau, Rémy Girard, Catherine Wilkening, Johanne-Marie Tremblay, Gilles Pelletier. 120 minutes. (French with English subtitles)

The Passion Play has been a success for more than 40 years at a Montreal church, but the old-fashioned staging has made modern audiences restless. When the priest in charge hires a young troupe of actors to stage a revised and more inventive version, things don't go exactly as planned.

Combining religion and some unconventional theories about Jesus, the troupe's work begins to ruffle some feathers in the Catholic church, even as the life of main actor Daniel (Bluteau) starts to mirror the Messiah's journey in unexpected and poignant ways.

Told with sharp humour and heart, the film received critical acclaim and won numerous awards, including the Genie for Best Picture and the Jury Prize at the Cannes Film Festival.



JOHN AND THE MISSUS

(1987) Director/Screenwriter: Gordon Pinsent. Starring: Gordon Pinsent, Jackie Burroughs, Roland Hewgill. 100 minutes.

The residents of a small town in Newfoundland are devastated when the local mine — their close-knit community's only source of work — is closed. The government wants the workers to relocate, and without many other options to choose from, most accept the settlement they're offered and prepare to move.

But one obstinate miner (Pinsent) refuses to accept this fate — or the meagre government payout — and with the support of his "Missus" (Burroughs), decides to dig in his heels and stay behind in a seemingly futile attempt to save his town... and his home.

Unfolding slowly with deep affection for life in this remote town, *John and the Missus* is a true Canadian classic and features a tour-de-force performance from Pinsent, who won a Genie Award for the role.



KANEHSATAKE: 270 YEARS OF RESISTANCE

(1993) Director/Writer: Alanis Obomsawin.
119 minutes.

In July of 1990, the Oka Crisis was a critical moment in contemporary Canadian history and a turning point for Indigenous affairs. That summer, as the small Quebec community was thrust into the international spotlight, master filmmaker Alanis Obomsawin spent 78 nail-biting days filming the armed stand-off between the Mohawks of Kanehsatake, Quebec, the Quebec police and the Canadian army.

This powerful documentary takes you right to the heart of the action, painting a sensitive and deeply affecting portrait of the people behind the barricades.

Winner of the Toronto International Film Festival's Best Canadian Feature Film prize.



KIDS IN THE HALL: BRAIN CANDY

(1996) Director: Kelly Makin. Screenwriters: Norm Hiscock, Bruce McCulloch, Kevin McDonald, Mark McKinney, Scott Thompson. Starring: Dave Foley, Bruce McCulloch, Kevin McDonald, Scott Thompson.
89 minutes.

The hilarious tale of a pharmaceutical firm's rise and fall after executives pressure a scientist (McDonald) to release a hastily tested antidepressant. The drug makes people remember their happiest moments, but has some rather unfortunate and unintended side effects!

The film stars and was written by The Kids in the Hall, one of Canada's best loved and most internationally acclaimed comedy troupes. Made on the heels of their successful five-season TV show, *Brain Candy* is an uproarious social satire of both Big Business and modern science.

An off-beat, oddball combination of cerebral humour and belly laughs, *Brain Candy* is sure to delight any Kids in the Hall fan.



LAST NIGHT

(1998) Director/Screenwriter: Don McKellar. Starring: Don McKellar, Sandra Oh, David Cronenberg, Callum Keith Rennie, Sarah Polley. 95 minutes.

As the year 2000 drew near, paranoia around "Y2K" was rampant. Don McKellar responded to the anxiety around potential computer meltdowns by coming up with this witty and dystopian film. As the film begins, the last day of 1999 has truly become the "last night." The apocalypse is here: Humanity will die at midnight. As rioting and looting begin to take place in Toronto, disparate groups of people prepare to meet their fate. A young architect (McKellar) plans to go out solo, while his best friend (Rennie) attempts to have as many sexual conquests as possible. When the architect meets a stranded young woman (Oh) who can't find her husband (Cronenberg), a strange and intense relationship quickly develops.

Last Night received 13 Genie nominations, winning Best Actress (Oh), Best Supporting Actor (Rennie) and the Claude Jutra Award for the direction of a first feature film (McKellar). The film also won the Prix de la jeunesse at the Cannes film festival.



LAURENCE ANYWAYS

(2012) Director/Screenwriter: Xavier Dolan. Starring: Melvil Poupaud, Suzanne Clément, Nathalie Baye, Monia Chokri. 168 minutes. (French with English subtitles)

Quebecois filmmaker Xavier Dolan's story about a decade in the life of a couple features affecting music, vibrant colours and heart-breakingly honest studies of sexuality and gender, all hallmarks of the young director's filmmaking style.

Passionate and powerfully acted, this epic film explores the tumultuous relationship between two lovers, one of whom is transitioning from male to female. Touching, enigmatic and genuine, *Laurence Anyways* is a powerhouse of contemporary Canadian cinema.



THE LESSER BLESSED

(2012) Director/Screenwriter: Anita Doron. Starring: Joel Evans, Benjamin Bratt, Kiowa Gordon, Chloe Rose. 86 minutes.

Fort Simmer, Northwest Territories is a tough place for teenager Larry Sole (Evans) to grow up in. Larry, both fragile and angry, is seeking a place to belong. His tenuous relationships with his friends and family, and his Indigenous identity have left him feeling vulnerable, and the violence and drugs that surround him threaten to pull him down.

Anita Doron explores questions of identity, ancestry and belonging in this sensitive and tender coming-of-age story that is brought to life by the powerful performance of Evans, whose soulful interpretation of the material commands attention and empathy.



LIVERPOOL

(2012) Director/Screenwriter: Manon Briand. Starring: Stéphanie Lapointe, Charles-Alexandre Dubé, Louis Morissette, Gilles Renaud. 113 minutes. (French with English subtitles)

Émilie (Lapointe) is a shy coat-check girl at a club called Liverpool. When a patron overdoses in the club and Émilie attempts to return her jacket, this simple good deed lands her in the middle of a dark conspiracy.

Helping her on her journey through Montreal's shady underworld is computer-whiz Thomas (Dubé), who has had his eye on her for some time. As the intrepid duo embark on a dangerous journey filled with secrets and intrigue, Thomas, an aspiring journalist, uses social media and technology to help them reveal the truth.

Equal parts thriller, comedy and romance, *Liverpool* is a charming and quirky film about an unlikely pair of would-be detectives who try to solve a mystery and might just end up falling in love in the process.



LOUIS 19, LE ROI DES ONDES (Louis the 19th, King of the Airwaves)

(1994) Director: Michel Poulette. Screenwriter: Sylvie Bouchard, Émile Gaudreault, Michel Michaud, Michel Poulette. Starring: Martin Drainville, Agathe Lafontaine, Dominique Michel, Yves Jacques, Patricia Tulasne. 95 minutes. (French)

In this engaging comedy, Louis Jobin (Drainville), a TV addict, wins a contest to become the subject of a “reality” television series. As the winner, Louis will be followed everywhere by a camera crew, non-stop for three months. A lonely and goofy guy, Louis is initially thrilled and expects his life to change for the better. But when a huge audience responds to the show and media frenzy starts building around him, Louis discovers that it’s not easy being a celebrity. This film was remade by Ron Howard as *EDtv*.

“Particularly astonishing...its commentary was both funny and telling.” — Matthew Hays, *Montage*



LOUIS CYR: L'HOMME LE PLUS FORT DU MONDE (Louis Cyr: The Strongest Man in the World)

(2013) Director: Daniel Roby. Screenwriter: Sylvain Guy. Starring: Antoine Bertrand, Guillaume Cyr, Rose-Maïté Erkoreka. 123 minutes. (French with English subtitles)

In the late 19th century, after years of delighting crowds with astounding feats of strength, Louis Cyr was considered the strongest man in the world. Based on his true story, this charming biopic recounts the many successes, heartbreaks and obstacles — both inside and out of the athletic arena — that Louis (Bertrand) faced on his climb from obscurity to international fame. Louis’ best friend recounts the story to the strongman’s estranged daughter — from Louis’ poverty-stricken childhood through the ups and downs of his circus career — and shares with us the fascinating life of this Quebec hero.

The top-grossing film of the year in Quebec, *Louis Cyr* won two Canadian Screen Awards and nine Jutra Awards, including Best Film.



MAÏNA

(2013) Director: Michel Poulette. Screenwriter: Pierre Billon. Starring: Roseanne Supernault, Graham Greene, Tantoo Cardinal, Uapshkuss Thernish. 102 minutes. (Inuktitut with English subtitles)

An adventure story that is both epic and intimate, *Maïna* is set in the Far North, in the time before the arrival of the Europeans. During a bloody battle between the Innu and Inuit tribes, an 11-year-old boy, Nipki, is captured by the Inuit. Maïna (Supernault), the daughter of the Innu Grand Chief (Greene), promises her dying friend Matsii that she will rescue the boy, embarking on a dangerous mission that will forever change the course of her life.

Venturing north into enemy territory, Maïna is herself captured by Natak, the Inuit clan’s leader, and must navigate the perilous journey with him, to the “Land of Ice.”

Based on the novel by award-winning author Dominique Demers, this gripping and visually stunning film was nominated for six Canadian Screen Awards, including Best Picture.



MAMBO ITALIANO

(2003) Director: Émile Gaudreault. Screenwriter: Steve Galluccio, Émile Gaudreault. Starring: Luke Kirby, Ginette Reno, Peter Miller, Paul Sorvino, Mary Walsh. 99 minutes.

A rollicking comedy that takes place in a colourful version of Montreal's *Petite Italie*, *Mambo Italiano* is the tale of Angelo Barbarini (Kirby), the son of Italian-Canadian immigrants, who has been teased all his life for being "different."

At nearly 30 years of age, Angelo shocks his parents — and the entire community — by brazenly defying tradition: He moves out to live his own life despite not being married. Free at last, he falls in love with his long-lost childhood chum Nino (Miller), and the two move in together. They try to keep their sexuality a secret, while their families worry, suspect and scheme to set them up with nice Italian girls. It's not easy being Italian and gay, and when the pressures of his double life begin to overwhelm Angelo, his reactions set off an explosively funny chain of surprise revelations, comic reversals and unexpected outcomes.

Mambo Italiano was nominated for six Canadian Comedy Awards.

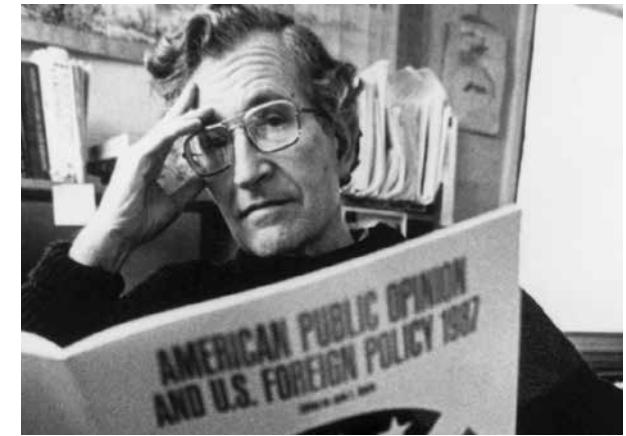


MANUFACTURED LANDSCAPES

(2006) Director: Jennifer Abbott. 86 minutes.

A remarkable meditation on humanity's impact on the environment, this doc follows internationally acclaimed photographer Edward Burtynsky to China, where he documents industrial landscapes and their impact on the surrounding natural world. Exploring the surprising beauty amid the waste generated by factories and dumps, Burtynsky and documentarian Jennifer Abbott travel across the vast landscape, capturing incredible visuals that need little commentary.

An impactful but subtle statement about humanity's impact on the world, *Manufactured Landscapes'* powerful images raise more questions than answers.



MANUFACTURING CONSENT: NOAM CHOMSKY AND THE MEDIA

(1992) Directors: Mark Achbar, Peter Wintonick. 162 minutes.

In this compelling and still timely documentary, linguist and left-wing political activist Noam Chomsky presents his ideas on how the mass media works against the best interests of democracy. He argues that the corporations that control the outlets from which most people get their news are selectively picking what to cover for their own reasons and private agendas, rather than being the impartial news-dispensing entities we believe them to be.

Directed by Mark Achbar, who later made *The Corporation*, and the late Peter Wintonick, one of our country's leading documentarians, *Manufacturing Consent* is a fascinating analysis of how society and the media are driven by corporate interest, and a primer on how to be a well-informed citizen in spite of it all.



MARGARET'S MUSEUM

(1995) Director: Mort Ransen. Screenwriters: Gerald Wexler, Mort Ransen. Starring: Helena Bonham Carter, Kate Nelligan, Clive Russell, Kenneth Welsh. 116 minutes.

Adapted from Sheldy Currie's novel *The Glace Bay Miners' Museum*, this poignant period drama looks at a small mining town in 1940s Cape Breton, Nova Scotia, where Margaret (Bonham-Carter) grows to despise the mines in which both her brother and her father lost their lives.

As she mourns her losses, Margaret meets and falls in love with Neil (Russell), a bagpipe player who is just as disdainful of the local industry as she is. While Neil vows to find work outside of the mines, it proves tragically difficult for the couple to escape the realities of living in a mining community.

This critically acclaimed adaptation — featuring Genie Award-winning performances by Helena Bonham Carter, Kate Nelligan and Kenneth Welsh — is emotionally intense and deeply affecting.



A MARRIED COUPLE

(1969) Director/Writer: Allan King. 97 minutes.

In 1969, Allan King crafted one of the most intimate portraits of domestic life ever captured on film with *A Married Couple*. Billy and Antoinette Edwards are experiencing some marital crises: Power struggles and gender politics have come between them, and their relationship is in deep, deep trouble.

Inviting the cameras into their home, the Edwards allow King to film their life over 10 weeks in Toronto, which — like the film itself — is intense and hectic, frightening and funny. It's a *cinéma vérité* documentary unlike any other. Throwing the conflict and intimacy of the bonds of marriage into a spotlight that is at once both harsh and tender.

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MAURICE RICHARD (The Rocket)

(2005) Director: Charles Binamé. Screenwriter: Ken Scott. Starring: Roy Dupuis, Julie LeBreton, Stephen McHattie, Patrice Robitaille. 124 minutes. (English/French)

The Rocket traces the meteoric rise of hockey legend Maurice Richard (Dupuis), from his humble beginnings as a Montreal machinist during the Depression to star of the Canadiens and the greatest scorer in hockey.

But this is much more than a sports movie. Director Binamé frames the story in a cultural context: It isn't until Richard, a man of few words, begins to speak his mind about the inequalities and prejudice directed toward French Canadians that he finds his voice.

Many feel that the riots caused by Richard's suspension in 1955 were the spark that fuelled the Quiet Revolution in Quebec. This hockey blockbuster is chock-full of heart and history.

The Rocket was nominated for 13 Genie Awards and won nine.



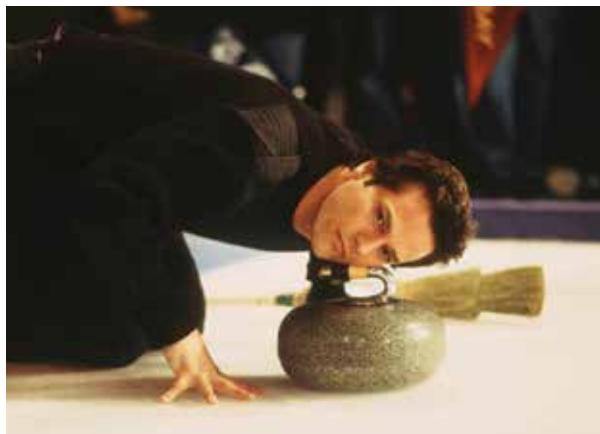
MEATBALLS

(1979) Director: Ivan Reitman. Screenwriters: Len Blum, Dan Goldberg, Janis Allen, Harold Ramis. Starring: Bill Murray, Harvey Atkin, Kate Lynch, Chris Makepeace, Jack Blum. 93 minutes.

This ode to summer camp is a true Canadian classic and features Bill Murray in his first starring role. He plays Tripper, a prankster and a flirt who can't help teasing his boss and the counsellors at the nearby rich kids' camp.

Everyone, including Tripper, is sick and tired of perennially losing the Camp Olympics. It's only by encouraging all campers to try their hardest — including young Rudy (Makepeace), who has self-esteem issues — that Tripper and his troops can hope to emerge triumphant. Full of wacky pranks, lively high jinks and a lot of touching moments, *Meatballs* is sure to entertain audiences of all ages.

Meatballs won the Genie Awards for Best Screenplay and Best Actress (Lynch), as well as the Golden Reel Award, given to the film with the biggest box office gross of the year.

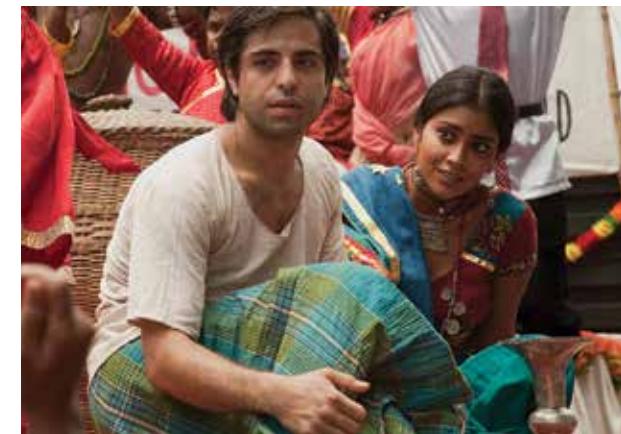


MEN WITH BROOMS

(2002) Director: Paul Gross. Screenwriters: Paul Gross, Paul Quarrington, John Krizanc. Starring: Paul Gross, Leslie Nielsen, Molly Parker, Michelle Nolden, The Tragically Hip. 103 minutes.

After the success of the TV series *Due South*, Paul Gross went on to create this mainstream Canadian comedy hit, with romance, music (The Tragically Hip appear as a rival team) and, of course, curling.

When Chris Cutter (Gross) returns to his small hometown to bury his former curling coach, he is inspired to reunite the old team and try to win the Golden Broom. Nothing has been the same in town since Chris's departure 10 years earlier — Chris's old teammates and his own father (Nielsen) are disappointed in life, and the coach's daughters Amy (Parker) and Julie (Nolden) have become, respectively, a drunk and an astronaut. Despite the odds, the rag-tag group of misfits unites to compete in the championship, with heartwarming and hilarious results.



MIDNIGHT'S CHILDREN

(2012) Director/Writer: Deepa Mehta. Starring: Satya Bhabha, Shahana Goswami, Rajat Kapoor, Seema Biswas. 146 minutes.

This collaboration between one of Canada's most fearless directors and Salman Rushdie, one of the world's most imaginative and controversial novelists, is a film bursting with colour, wit and magic.

Two children are born at the stroke of midnight on August 15, 1947, the very moment that India claimed its independence from Great Britain — a coincidence that has profound consequences on their lives. Switched at birth in the hospital, the boys — one from a wealthy family, the other belonging to a poor single father — must live out each other's intended fates, their lives strangely intertwined and linked to their country's journey through the tumultuous 20th century.

“Boiling over with passion every step of the way.”
— Peter Debruge, *Variety*



MIGHTY JEROME



(2010) Director/Writer: Charles Officer. 84 minutes.

In 1959, at just 19 years of age, African-Canadian Harry Jerome was Canada's most promising track and field star, on his way to the Olympics. By 1962, after a terrible leg injury, everyone feared his career was over. But Jerome was determined not to quit, starting what his coach called "the greatest comeback in track and field history." A truly inspiring Canadian hero, Jerome kept running through years of personal, racial and political challenges, with a strength of character as impressive as his athletic ability. A deeply insightful documentary that tells the runner's story from his early days through his sudden, tragic death, *Mighty Jerome* will electrify all those who appreciate stories of courage and passion.



LE MIRAGE (The Mirage)

(2015) Director: Ricardo Trogi. Screenwriter: François Avard, Louis Morissette. Starring: Louis Morissette, Julie Perreault, Christine Beaulieu. 101 minutes. (French with English subtitles)

Patrick (Morissette) is 40-ish, and while he seems to be the perfect picture of success – a solid marriage, two beautiful kids and a successful business – things aren't as idyllic as they seem. Actually stuck in an unhappy marriage, frustrated at work and constantly running around after the kids, Patrick is miserable and seeks refuge in adult videos and fantasies about his wife's gorgeous friend.

Is it frustration with our consumerist society or a midlife crisis? This darkly funny satire of suburban life gone awry examines society's obsession with attaining more "stuff", and serves as a reminder that the "good life" can't be purchased.



MOHAWK GIRLS



(2005) Directors: Tracey Deer, Neil Diamond. Writer: Tracey Deer. 55 minutes.

For three teenage girls growing up in Kahnawake — and indeed, all teenagers on the reserve — life can be quite confusing. If they want to move away to pursue new experiences — perhaps in nearby Montreal — they risk losing credibility, or worse yet, their rights as Mohawk women. Of course, if they stay, their opportunities in the tiny community are limited.

With insight, humour and heart, director Tracey Deer (who left Kahnawake to attend school and pursue filmmaking) returns to her community to follow these Mohawk girls and tell their stories. Her deeply emotional documentary reveals the complex hope, heartache and promise of growing up Indigenous in the 21st century.



MOMMY

(2014) Director/Screenwriter: Xavier Dolan. Starring: Anne Dorval, Antoine Olivier Pilon, Suzanne Clément, Patrick Huard. 139 minutes. (French with English subtitles)

While Xavier Dolan's fifth film opens with a title card situating us in "a fictional Canada," the heartbreakingly real array of emotions he depicts is very real. The story follows a feisty widowed single mom (Dorval) who unexpectedly finds herself alone as she tries to care for her unpredictable and emotionally volatile 15-year-old son (Pilon). Shot in an Instagram-like 1:1 square aspect ratio, *Mommy* is simultaneously outrageous and brilliant.

Bursting with life, innovative visuals and a best-of soundtrack, *Mommy* is a critically acclaimed award-winner, garnering eight Canadian Screen Awards including Best Motion Picture, and the Jury Prize at the Cannes Film Festival.

tiff



MON ONCLE ANTOINE

(1971) Director: Claude Jutra. Screenwriter: Claude Jutra, Clément Perron. Starring: Jacques Gagnon, Jean Duceppe, Lyne Champagne, Olivette Thibault, Claude Jutra. 107 minutes. (French with English subtitles)

A small asbestos-mining town in Quebec of the 1940s is the setting for this legendary, bittersweet slice-of-life drama.

Orphaned 14-year-old Benoît (Gagnon) arrives to live with a foster family and becomes a part of the exploits of village life, both comic and tragic. In the film's set piece, Benoît goes with his uncle Antoine (Duceppe), the town undertaker, to collect the remains of a young lad, who must be buried despite an unrelenting snowstorm. Gagnon gives a hauntingly realistic portrayal of a young boy discovering life's funny and tragic turns.

Often chosen as the finest Canadian film of all time, *Mon Oncle Antoine* won eight Canadian Film Awards, including Best Film, Director and Actor.

"In the loneliness and grandeur of the midnight journey of Benoît and Antoine, there is a haunting beauty." — Roger Ebert, *Chicago Sun-Times*

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MONSIEUR LAZHAR

(2011) Director: Philippe Falardeau. Screenwriter: Philippe Falardeau, based on the play by Évelyne de la Chenlière. 94 minutes. (French with English subtitles)

Bachir Lazhar (Fellag) is an Algerian immigrant who is hired at a Montreal elementary school to replace a teacher who has died unexpectedly and tragically.

Coming from a completely different culture, Monsieur Lazhar must go through a steep learning curve as he comes up against a stubborn class of quirky 11- and 12-year-olds and the school's rigid administrative standards. And while the school goes through the long process of grieving and healing, it is gradually suspected that Monsieur Lazhar is not entirely who he has claimed to be. This is a touching story of loss and an emotionally powerful exploration of how adults help children cope with intractable issues of life and death for which none of us is truly equipped.

The film was short-listed for the Best Foreign Language Film Oscar.



MONSOON

(2014) Director/Writer: Sturla Gunnarsson.
108 minutes.

Captured in gorgeous, ultra high-definition 4K video, Sturla Gunnarsson's documentary profiles not just expert meteorologists but also farmers, fishermen, city dwellers and even bookies — real citizens whose lives, rain or shine, are profoundly affected by the monsoons.

By treating this natural phenomenon with the respect it commands, this Canada's Top Ten audience award-winner becomes an epic journey into a phenomenon many call "the soul of India."

With swells of music by the Bombay Dub Orchestra, *Monsoon* is wet, wild and utterly astonishing.



MY WINNIPEG

(2007) Director: Guy Maddin. Screenwriter: Guy Maddin, George Toles. Starring: Darcy Fehr, Ann Savage, Louis Negin. 80 minutes.

The geographical centre of North America and the birthplace of director Guy Maddin, Winnipeg is the frosty and mysterious star of this (self-described) "docufantasia." A hypnotic love letter to his hometown, *My Winnipeg* is equal parts historical chronicle and personal portrait, seamlessly weaving real facts with wild fiction.

What is real and what is fantasy is left up to the viewer to sort out, but don't be fooled by Maddin's fantastical approach — some of the most shocking stories in *My Winnipeg* are the true ones! Shot in Maddin's signature black-and-white style and narrated by the director, the film is funny, touching and mesmerizing.

If you've never had the pleasure of watching a Guy Maddin film, this delightfully strange ode to a surprisingly fascinating Canadian city is a great place to start.

My Winnipeg won the Toronto International Film Festival's award for Best Canadian Feature and the Toronto Film Critics' Association Award for Best Canadian Film.



NEW WATERFORD GIRL

(2000) Director: Allan Moyle. Screenwriter: Tricia Fish. Starring: Liane Balaban, Andrew McCarthy, Tara Spencer-Nairn, Nicholas Campbell, Mary Walsh. 97 minutes.

Moonie Pottie (Balaban) is a 15-year-old misfit who will do anything to get out of dreary New Waterford, Nova Scotia. Lou Benzoa (Spencer-Nairn) is a tough girl from the Bronx who couldn't be happier to be moving to the seaside hamlet.

Lou is as extroverted and impulsive as Moonie is shy and withdrawn, and soon their unlikely friendship starts turning the town upside down. Lou wins over the local girls by punishing their two-timing boyfriends, while Moonie plans a new life in NYC. Hilarious and exuberant, *New Waterford Girl* paints a touching picture of coming of age in a small town.

The film was nominated for seven Genie Awards.



NOBODY WAVED GOODBYE

(1984) Director/Screenwriter: Don Owen. Starring: Peter Kastner, Julie Biggs, Charmion King, Claude Rae. 80 minutes.

Shot in just three weeks in Toronto, Don Owen's film — which was originally intended to be a short documentary — quickly evolved into a fictional coming-of-age story that has enraptured audiences for decades with its honesty and emotional integrity.

Peter (Kastner) is an 18-year-old growing up in 1960s suburban Toronto who is totally fed up with his parents' middle-class lifestyle. He's on the verge of finishing high school but the thought of a conventional life climbing the corporate ladder is unbearable.

Peter yearns to strike out on his own with his girlfriend Julie, but a life of petty crime and poor decisions looms. Told in stark black and white, this tale of teenage rebellion is timeless and relatable.

One of the National Film Board's first narrative features, *Nobody Waved Goodbye* is a cinematic treasure and a true Canadian classic.



NURSE.FIGHTER.BY

(2008) Director: Charles Officer. Screenwriters: Charles Officer, Ingrid Veninger. Starring: Clark Johnson, Karen LeBlanc, Daniel J. Gordon. 93 minutes.

Jude (LeBlanc) is a nurse and single mom struggling with health issues while trying to raise her son, Ciel (Gordon). Ciel is a dreamy 12-year-old boy who loves music, magic and, of course, his mother. Silence (Johnson) is a middle-aged boxer who lands in Jude's hospital after an illegal fight. Down on his luck but trying to turn his life around, Silence is lost until he meets Jude.

As Jude's illness becomes more serious, Ciel learns to trust Silence, a new source of strength in their small, tight-knit family. Beautifully acted, shot in vibrant colour, and featuring an unforgettable soundtrack, *Nurse.Fighter.Boy* is sure to cast its spell on you.

"Nurse.Fighter.Boy is a ... gem of a movie." — Liz Braun, Sun Media



ONE WEEK

(2008) Director/Screenwriter: Michael McGowan. Starring: Joshua Jackson, Liane Balaban, Campbell Scott, Fiona Reid. 94 minutes.

Ben Tyler (Jackson) is a young guy with a comfortable life, a good job as an English teacher and a sensible fiancée, Samantha (Balaban). When his doctor unexpectedly tells him he has cancer and "maybe two years, maybe one week" to live, Ben's only chance is to start treatment immediately. Instead, he decides to buy a motorcycle and head out west.

A classic road trip movie featuring lots of Canadian icons (like Gord Downie of The Tragically Hip), *One Week* follows Ben's journey from Toronto to Tofino. Along the way, Ben makes new friends and re-evaluates his life, his job and his upcoming marriage. As his fiancée and family back home struggle to understand his decision, Ben redisCOVERS himself, reawakens his old passion for writing and ultimately learns to appreciate life.



LES ORDRES (Orders)

(1974) Director/Screenwriter: Michel Brault. Starring: Hélène Loiselle, Jean Lapointe, Guy Provost, Louise Forestier, Claude Gauthier. 109 minutes. (French)

The most political film by legendary Canadian director Michel Brault, *Les ordres* is a clear, vivid docudrama depiction of the October Crisis, the 1970 event that saw martial law invoked after the abduction of Quebec's labour minister Pierre Laporte and British diplomat James Cross by members of the Front de Libération du Québec (FLQ).

Following five individuals over those harrowing days, the film uses colour and black-and-white cinematography to blur the lines between fact and fiction. Brault's masterful film treats the difficult subject with sensitivity and care.

This film won Brault the Cannes Film Festival's Best Director prize and he remains the only Canadian filmmaker to achieve that distinction.

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OUR MAN IN TEHRAN

(2013) Director: Larry Weinstein, Drew Taylor. Writers: Drew Taylor, Robert Wright. 85 minutes.

In 1979, when the US embassy in Iran was seized by militant Islamic revolutionaries, six American diplomats managed to escape. They found shelter in the home of Canadian ambassador Ken Taylor and eventually escaped the strife-torn country, thanks to his efforts.

These events were fictionalized in the Hollywood film *Argo*, but this fascinating doc sets the record straight through archival footage and the words of those who experienced it, all culminating in the fantastical plan devised to smuggle the fugitives out.

“Sometimes, the truth can be more entertaining than fiction. If *Argo* was a high-stakes political thriller...it was also a simplistic and escapist escape movie about the power of Hollywood to defeat evil. So now...we Canadians respond with a documentary to reclaim our true story.” — Simon Houpt, *The Globe and Mail*



PASSCHENDAELE

(2008) Director/Screenwriter: Paul Gross. Starring: Paul Gross, Caroline Dhavernas, Gil Bellows, Joe Dinicol. 114 minutes.

Set during the height of WWI, *Passchendaele* tells the moving story of an important event in Canadian history through the eyes of Sergeant Michael Dunne (Gross), a soldier who is wounded in France and returns to Calgary emotionally and physically scarred.

While recovering, Dunne meets Sarah (Dhavernas) and becomes determined to win her heart. When Sarah's asthmatic younger brother David (Dinicol) enlists to fight in the war, Michael returns to the battlefield in order to protect him. The two men are sent to fight against impossible odds in the battle of Passchendaele.

The film won six Genies, including Best Picture and Best Actor, for Paul Gross.



PICTURE DAY

(2012) Director/Screenwriter: Kate Melville. Starring: Tatiana Maslany, Spencer Van Wyck, Steven McCarthy. 93 minutes.

Calling all fans of *Degrassi*: series writer-turned-director Kate Melville's feature film debut is an adolescent slice-of-life that commands attention with its wry humour and awesome performance by Tatiana Maslany (*Orphan Black*).

Forced to repeat her senior year in high school, Claire (Maslany) has a reputation for sliding into bad habits. At night, she escapes to would-be rock star Jim (McCarthy), while at school, she bonds with Henry (Van Wyck), a nerdy freshman she used to babysit.

Jim and Henry couldn't be more different, but that becomes part of the point. In this playful, cool and whip-smart coming-of-age film, Emmy-winner Maslany shows us the emotional depth of a rare character that learns the difference between sex, intimacy and friendship.



A PLACE CALLED CHIAPAS ONF/BFI

(1998) Director: Nettie Wild. Writers: Manfred Becker, Nettie Wild. 89 minutes.

Filmmaker Nettie Wild notes that in Canada, the North American Free Trade Agreement, which went into effect in 1994, was a matter for lively discussion and political debate. In Chiapas, one of the poorest states in Mexico, it provoked an actual revolution.

In this remarkably clear-eyed and vivid documentary, Wild follows the Zapatista Army of National Liberation (EZLN) as they fight and evade the Mexican army. Wild takes viewers on a journey through fear and hope, telling a complex story of Indigenous rights and corporate interests in the wake of NAFTA.

The film won the Genie for Best Documentary, among several other awards.



LES PLOUFFE (The Plouffe Family) tiff

(1981) Director: Gilles Carle. Screenwriters: Gilles Carle, Jacques Vigoureux. Starring: Juliette Huot, Émile Genest, Denise Filiatrault, Gabriel Arcand, Pierre Curzi. 97 minutes. (French)

Les Plouffe is an adaptation of Roger Lemelin's WWII-set novel, chronicling seven years in the lives of a poor family living in the Basse-Ville area of Quebec City.

This is kitchen-sink drama at its most satirical, dramatizing an entire era in the quirks of this memorable clan. The lovable characters and unforgettable moments make *Les Plouffe* a simultaneously sad, funny and loving account of life in WWII-era Quebec.

This French Canadian classic won seven Genie Awards, including Best Achievement in Direction, Best Adapted Screenplay, and Best Performance by an Actress in a Supporting Role (Filiatrault).



POLYTECHIQUE

(2009) Director: Denis Villeneuve. Screenwriters: Denis Villeneuve, Jacques Davidts, Eric Leca. Starring: Maxim Gaudette, Karine Vanasse, Sébastien Huberdeau, Evelyne Brochu. 77 minutes.

Based on the tragic school shooting that took place at Montreal's École Polytechnique on December 6, 1989 (known as the "Montreal Massacre"), director Denis Villeneuve's melancholy docudrama portrays the events as seen from the perspective of two students.

There are some tragedies so devastating they defy rational understanding. Villeneuve films in black and white, shifting back and forth in time, attempting to maintain a sane and calm point of view in the face of just such a senseless act of violence. The result is a sensitive yet stark account of one of the more profoundly disturbing crimes in recent Canadian history.

The film won nine Genie Awards, including Best Motion Picture, and five Jutra Awards. The Toronto Film Critics Association awarded it the Best Canadian Film Prize, with critic Brian D. Johnson referring to it as "a film of astonishing courage."



PONTYPOOL

(2008) Director: Bruce McDonald. Screenwriters: Tony Burgess. Starring: Stephen McHattie, Lisa Houle, Georgina Reilly. 93 minutes.

Grant Mazzy (McHattie) is a big-city shock radio DJ who has lost his job and moves to the small Ontario town of Pontypool, where he frustrates his new station manager, Sydney (Houle).

Nothing ever happens in Pontypool, so when Mazzy arrives at the station to start his show one wintry morning, he and his team are surprised by strange reports from town.

The station's tiny crew find themselves holed up in their church basement studio, trying to piece together what's happening outside as disturbing details pour in. Callers are making very little sense, and it seems like the English language itself is infected with a strange virus.

"McDonald knows it's the things you don't see, but only imagine, that best chill the blood."

— Peter Howell, *Toronto Star*



POUR LA SUITE DU MONDE

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(1963) Directors/Writers: Pierre Perrault, Michel Brault. 105 minutes. (French with English subtitles)

For centuries, the villagers of Île aux Coudres, a small island in the St. Lawrence River, hunted beluga whales by creating a sort of "fence" of saplings in shallow, muddy waters, trapping the mammals in low tide as they swim by.

In 1962, Pierre Perrault, Michel Brault and Marcel Carrière travelled to the island to document the resumption of the practice decades after it had been abandoned, shedding light and wit on this "resourceful" tradition.

A balance of grace, humour, and up-close observation, *Pour la suite du monde* is known as a landmark achievement in documentary filmmaking and was screened at the Cannes film festival.



PROJECT GRIZZLY



(1996) Director: Peter Lynch. 72 minutes.

When Troy Hurtubise was attacked by a grizzly bear in 1984, he decided that he would never be a victim again and set about constructing an armoured suit that could withstand a grizzly attack. Built out of titanium, rubber and chain mail, and supported by interior air bags, the 145-pound (66-kilogram) suit (with Hurtubise often in it) is clobbered by baseball bats, thrown off cliffs and hit by a pickup truck. Seen around the world and even spoofed on *The Simpsons*, *Project Grizzly* has become a cult favourite.

The most hilarious scenes in the film feature Hurtubise as a kind of Japanese robot, willingly testing himself and his suit. The journey takes him to the Rockies...and to some scenes of self-awareness.

“One of the most provocatively entertaining and loopy Canadian documentaries of the decade.” — Geoff Pevere, *Toronto Star*

“It’s fantastic.” — Quentin Tarantino

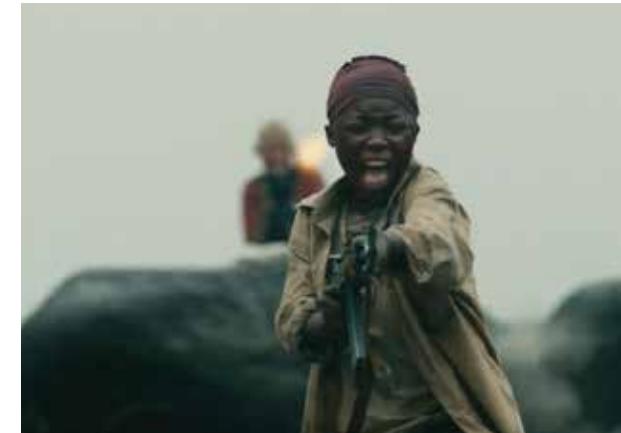


PROM NIGHT

(1980) Director: Paul Lynch. Screenwriter: William Gray. Starring: Leslie Nielsen, Jamie Lee Curtis, Casey Stevens. 92 minutes.

“If you’re not back by midnight, you won’t be coming home!” So says the terrifying poster for *Prom Night*, Paul Lynch’s Canadian horror classic. The premise is deadly simple: An unknown killer seeks revenge on four teens for the accidental death of a classmate six years earlier — and with a knife this sharp, prom night just may be their last night.

This memorable slasher film was remade in 2008, but we’ll stick to the original, thanks! This gruesome and wildly fun cult hit was a drive-in-theatre hit all over the country, and garnered Jamie Lee Curtis a Genie nomination for her performance.



REBELLE (War Witch)

(2012) Director/Screenwriter: Kim Nguyen. Starring: Rachel Mwanza, Alain Bastien, Serge Kanyinda. 90 minutes. (French and Lingala with English subtitles)

African rebels kidnap Komona (Mwanza) and force her to become a child soldier, but a miraculous event makes them fear that she has supernatural powers. Wonderfully played by Rachel Mwanza, whose performance is nothing short of a revelation, Komona’s trials and tribulations are compelling from start to finish. The topic of child soldiers is of course fraught with painful realities, but this story of a young “war witch” is an absolute tour-de-force of magic realism. Montreal’s Kim Nguyen — who won several directing awards for his thoughtful work — travels a long way from Canada to tell this important tale.

A poignant and impossible love story filled with wonder, the film was nominated for an Oscar and won 10 Canadian Screen Awards.



THE RED VIOLIN

(1998) Director: François Girard. Screenwriters: Don McKellar, François Girard. Starring: Samuel Jackson, Greta Scacchi, Jason Flemyng, Sylvia Chang, Colm Feore. 131 minutes

Girard and McKellar's *The Red Violin* tells the tale of a very special instrument — a perfectly crafted 17th-century violin finished with a mysterious red glaze. The final masterpiece of a virtuoso craftsman, the violin sits in a Montreal auction house waiting to be sold.

As the auction proceeds, the violin's history is revealed through four interconnected tales spanning 300 years. And as it passes through the hands of musicians in Italy, Vienna, London and Shanghai, the violin fills its owners' lives with romance, adventure, intrigue and tragedy. At the centre of the story is the instrument's dark secret, which is revealed only at the film's suspenseful finale.

"In a time of timid projects and easy formulas, *The Red Violin* has the kind of sweep and vision that we identify with elegant features from decades ago."

— Roger Ebert, *Chicago Sun-Times*



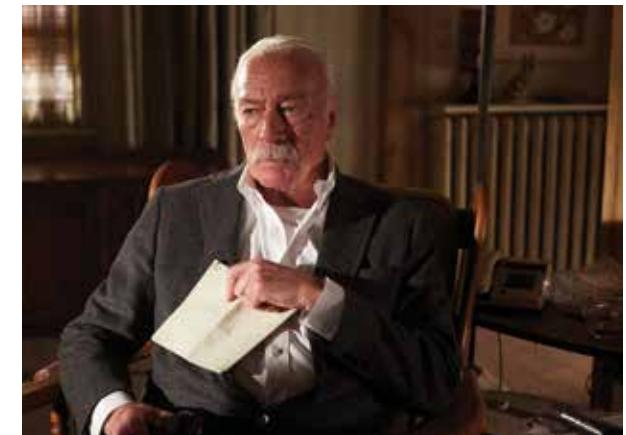
REEL INJUN

(2009) Director: Neil Diamond. Writers: Catherine Bainbridge, Neil Diamond, Jeremiah Hayes. 86 minutes.

Reel Injun is an enlightening documentary about the way Indigenous people have been depicted in film from the silent era to the present day.

Director Neil Diamond takes the audience on a trip through time to explore the history of the "Hollywood Indian" and offers a refreshing, candid and personal analysis, tracing how these cinematic images have shaped and influenced the understanding of Indigenous culture and history.

"Impeccably well researched and crafted, *Reel Injun* neatly walks the line in balancing entertainment and education." — Todd Brown, *Twitch Film*



REMEMBER

(2015) Director: Atom Egoyan. Screenwriter: Benjamin August. Starring: Christopher Plummer, Martin Landau, Bruno Ganz, Henry Czerny. 94 minutes.

With the help of a fellow Holocaust survivor (Landau), Zev Guttman (Plummer) embarks on a cross-country odyssey to find the former Nazi responsible for the deaths of their family members.

But Guttman suffers from memory loss, which makes his hunt for his former nemesis more difficult and adds another layer of suspense to his mission. A journey that will keep you on the edge of your seat, *Remember's* plot twists and incredible performances are simply unforgettable.

This powerful film won the Canadian Screen Award for Best Screenplay.

"This is one of those rare mainstream releases that gets everything right, right down to its knockout ending."

— Scott Marks, *San Diego Reader*



RHYMES FOR YOUNG GHOULS

(2013) Director/Screenwriter: Jeff Barnaby. Starring: Devery Jacobs, Glen Gould, Brandon Oakes, Roseanne Supernault. 88 minutes.

It's 1976 on the Red Crow Mi'kmaq reserve, and 15-year-old Aila (Jacobs) is the weed princess of her community. Hustling drugs with her uncle Burner, she sells enough dope to pay a "truancy tax" to Popper, the sadistic "Indian agent" who runs St. Dymphna's Residential School.

It's a tough life, but she's making it work. That is, until the precarious balance of her world is threatened by her father's return from prison, and the theft of her drug money.

Part fable, part small-town drama, *Rhymes for Young Ghouls* is a richly imaginative and striking drama about growing up during a very dark time in Canada's treatment of Indigenous people.

"A savvy [Indigenous] genre film with a strong, beautiful and ingenious heroine whose courage helps right an injustice." — Liam Lacey, *The Globe and Mail*



ROOM

(2015) Director: Lenny Abrahamson. Screenwriter: Emma Donoghue. Starring: Brie Larson, Jacob Tremblay, Joan Allen, Sean Bridgers, Tom McCamus. 118 minutes.

Winner of the Best Actress Oscar for Brie Larson and nominated for four Academy Awards in total, this adaptation of Emma Donoghue's best-selling novel follows a young mother and her son as they make an escape after years of captivity.

A Canadian-Irish co-production, Lenny Abrahamson's moving, enchanting film is a guaranteed crowd-pleaser that won't leave a dry eye in the house. *Room* is a movie with massive heart, anchored by incredible performances by Larson and gifted Canadian child actor Jacob Tremblay.

Room also won nine Canadian Screen Awards and the Toronto International Film Festival's People's Choice Award.



RUDE

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(1994) Director/Screenwriter: Clement Virgo. Starring: Sharon Lewis, Rachael Crawford, Richard Chevallieu, Maurice Dean Wint, Clark Johnson. 89 minutes.

Writer-director Clement Virgo's groundbreaking debut feature is a vivid drama about three people wrestling with personal demons in Toronto's inner city. General (Witt) is a drug dealer turned artist arriving home from prison to his estranged family. Jordan (Chevallieu) is a promising boxer who reluctantly participates in gay-bashing, even as he struggles with his own identity. Meanwhile, Maxine (Crawford) faces the end of her relationship after she chooses to end a pregnancy. Their tales are woven together by Rude (Lewis), the smoky-voiced pirate radio DJ whose words penetrate the community with wit and insight.



SABAH

(2005) Director/Screenwriter: Ruba Nadda. Starring: Arsinée Khanjian, Shawn Doyle, Jeff Seymour, Fadia Nada. 86 minutes.

Sabah (Khanjian) is a sheltered 40-year-old woman who lives with her controlling Muslim family in Toronto. While they are a source of love and support, her widowed mother and conservative brother, Majid (Seymour), are also pretty overbearing.

Sabah is frustrated at home with no means of escape. That is, until she meets non-Muslim Stephen (Doyle), who awakens her long-lost desire for independence and romance. Soon, Sabah is having a whirlwind cross-cultural affair that she must hide from her family.

Ruba Nadda's witty and timely love story breathes new life into a classic tale of family, tradition, cultural difference and love.



THE SADDEST MUSIC IN THE WORLD

(2003) Director: Guy Maddin. Screenwriter: Kazuo Ishiguro, George Toles, Guy Maddin. Starring: Isabella Rossellini, Mark McKinney, Maria de Medeiros, David Fox. 100 minutes.

When Winnipeg is named the "saddest city in the world" for the fourth year running, Baroness Port-Huntley (Rossellini) concocts an elaborate scheme to promote her beer by advertising a contest to find the saddest music in the world.

With a \$25,000 prize up for grabs, composers from all over the world are soon pouring into Winnipeg to play her their woeful tunes. Things get even more interesting when her own former lover, Broadway producer Chester Kent (McKinney) enters the competition.

Realized in Guy Maddin's signature black-and-white style that imitates the look of '20s and '30s cinema, this delightfully quirky film is a triumph of the imagination. A cross between a silent film and a Hollywood musical, *The Saddest Music in the World* is truly unlike anything you've ever seen before!



SCANNERS

(1981) Director/Screenwriter: David Cronenberg. Starring: Stephen Lack, Michael Ironside, Jennifer O'Neill, Patrick McGoohan. 103 minutes.

After 10 seconds, the pain begins. 15 seconds, you can't breathe. 20 seconds, you explode.

Scanners are social outcasts, the by-product of a failed experimental drug given to their mothers during pregnancy, and possess the unusual ability to read and control minds.

Security firm ConSec wants to harness these telekinetics and turn them into a powerful new weapon; however, Revok (Ironside) is hellbent on destroying ConSec and taking over the world. The only man who may be able to stop him is the stoic but equally powerful Vale (Lack).

Chaos reigns as the duo face off in a series of dramatic duels featuring some of cinema's most jaw-dropping practical effects.

Busting heads and box-office numbers when it opened in 1981, *Scanners* demonstrates Cronenberg's talent for accessible, fun and truly awesome science fiction.



LE SENS DE L'HUMOUR (A Sense of Humour)

(2011) Director: Émile Gaudreault. Screenwriters: Émile Gaudreault, Benoît Pelletier. Starring: Michel Côté, Louis-José Houde, Benoît Brière, Anne Dorval. 110 minutes. (French with English subtitles)

Luc (Houde) and Marco (Côté) are two comedians who tour second-rate theatres around Quebec. Every night, they choose some poor sap in the audience to ridicule to the delight of the other spectators. One night in a small town, the sap is Roger (Gendron), a mild-mannered fry cook. Unfortunately, Roger turns out to be the wrong guy to pick on, and the unlucky duo wake up in a cage, with madman Roger plotting his revenge.

With little to trade for their freedom other than their comedy skills, the duo offer to teach Roger the art of comedy and make him a local star. Thinking it might help him win the girl of his dreams, Roger accepts, and the hilarity and hijinks begin.



SHAKE HANDS WITH THE DEVIL: THE JOURNEY OF ROMÉO DALLAIRE

(2004) Director: Peter Raymont. Based on the book by: Roméo Dallaire. 90 minutes.

Canadian Lieutenant-General Roméo Dallaire was in command of the United Nations' peacekeeping mission to Rwanda in 1994 when a bloody genocide erupted. Over the course of 100 days, more than 800,000 Tutsis were killed by Hutus, the rival tribe in their country.

Dallaire attempted to stop the killing by alerting the world through the United Nations and the international media. Though his attempts were unsuccessful, Dallaire emerged as a hero. Ten years later, Dallaire returns to Rwanda to personally commemorate the anniversary of that holocaust.

Winner of the Audience Award for Best Documentary at the Sundance Film Festival in 2005.

"Dallaire is not only the protagonist of *Shake Hands with the Devil*, he is a compelling reason to see it."

— Kenneth Turan, *Los Angeles Times*



SHARKWATER

(2006) Director/Writer: Rob Stewart. 89 minutes.

Driven by a life-long fascination with sharks, filmmaker Rob Stewart sets out to dispel the myth that these majestic creatures are bloodthirsty, merciless monsters who prowl the seas in search of tasty swimmers.

Filmed in gorgeous high-definition video, *Sharkwater* takes you into shark-filled oceans, exposing the true nature of sharks as well as the way human interference has turned this noble predator into prey. Stewart teams up with a rogue environmentalist group on a breathtaking adventure to battle shark poachers around the globe. His incredible journey will make you see sharks in a whole new light.

Winner of many Audience and Critics Choice awards at film festivals around the world.



THE SILENT PARTNER

(1978) Director: Daryl Duke. Screenwriter: Curtis Hanson, based on a book by Anders Bodelsen. Starring: Elliott Gould, Christopher Plummer, Susannah York. 106 minutes.

Miles Cullen (Gould) is a timid bank teller at Toronto's Eaton Centre. When he realizes one day that his bank is about to be robbed by a menacing figure dressed as Santa Claus, he hides some of the bank's money and keeps it for himself.

The thief (Plummer) soon figures out that he was outsmarted and decides to get the money back. This sets off a thrilling cat-and-mouse game between Miles and the madman with cunning plans and a dangerous temper.

Featuring a score by the legendary Oscar Peterson, this Canadian classic was the winner of several Canadian Film Awards (the precursor to the Genies). A chilling, thrilling web of mounting tension, suspense and clockwork efficiency.



SISTERS & BROTHERS

(2011) Director: Carl Bessai. Screenwriters: Carl Bessai and all cast. Starring: Cory Monteith, Gabrielle Miller, Amanda Crew. 90 minutes.

The final film in Carl Bessai's Family X trilogy — following 2008's *Mothers & Daughters* and 2010's *Fathers & Sons* — tells thoughtful emotional truths touching on themes of jealousy, despair, affection and forgiveness. But this is a comedy, and it mines real relationships for honest laughs as four sets of siblings reunite, none of whom have been close in some time.

With a stellar cast including the late Cory Monteith, Gabrielle Miller and Amanda Crew, this lovably dysfunctional story presents a funny, off-kilter vision of familial connections and their intricacies.



SLEEPING GIANT

(2015) Director: Andrew Cividino. Screenwriters: Andrew Cividino, Blain Watters, Aaron Yeger. Starring: Jackson Martin, Reece Moffett, Nick Serino. 89 minutes.

Teenager Adam (Martin) is spending a lonely summer vacation with his parents on rugged Lake Superior, near Thunder Bay. His routine is shattered when he befriends Riley (Moffett) and Nate (Serino), smart aleck local boys who pass the time with reckless, potentially dangerous fun.

A shocking revelation sets in motion a series of events that tests the bonds of friendship and changes the boys forever. With gorgeous location photography and unerring authenticity, *Sleeping Giant* highlights that critical moment in adolescence when everything seems possible and every dare is an opportunity to test one's limitations, regardless of the consequences.

Nick Serino won a Canadian Screen Award for his supporting role.



THE SNOW WALKER

(2003) Director/Screenwriter: Charles Martin Smith. Starring: Barry Pepper, Annabella Piugattuk, James Cromwell. 100 minutes.

When Arctic bush pilot Charlie Halliday (Pepper) is given two rare walrus tusks by a group of Inuit, he agrees to fly a mission of mercy, transporting a sick girl (Piugattuk) to a hospital. It's the early 1950s, and the brash pilot has flown through the Arctic for years without seriously thinking about the people who live there or how they survive.

Everything changes when Charlie's plane goes down in the wilderness, leaving him alone with the young girl. Forced to rely on each other, the two form a bond of friendship as the summer months quickly end and winter's harsh conditions begin to take hold. Based on a story by acclaimed Canadian author Farley Mowat, this is a beautifully rendered tale, set in the gorgeous but desolate Arctic. Director Smith played a key role in an earlier Mowat adaptation, *Never Cry Wolf*.

"The Snow Walker is a powerful, poignant and transcendent film." — Bruce Kirkland, *Jam! Movies*



SNOWTIME! (*La guerre des tuques*)

(2015) Directors: François Brisson, Jean-François Pouliot. Screenwriters: Paul Risacher, Normand Canac-Marquis and writers of the original film: Roger Cantin and Danyèle Patenaude. Starring: Ross Lynch, Sandra Oh, Angela Galuppo (English cast); Marilou Wolfe, Nicholas Savard L'Herbier, André Sauvé (French cast). 92 minutes. (English/French)

This remake of the 1984 French Canadian classic *La guerre des tuques* (*The Dog Who Stopped the War*) catapults the story of the most epic snowball fight ever into the realm of 3D animation.

The result is a family-friendly contemporary hit full of chilly thrills, snow-fort hills, and a rollicking energy that is unstoppably fun. Fortunately, there's also a brilliant anti-war message packed in the ice that's sure to melt hearts.

A new Christmas classic, *La Guerre des tuques* 3D was a bilingual box-office smash, winning the Golden Screen Award for being the highest-grossing Canadian film in 2015.



STARBUCK

(2011) Director: Ken Scott. Screenwriters: Ken Scott, Martin Petit. Starring: Patrick Huard, Julie LeBreton, Antoine Bertrand. 104 minutes. (French with English subtitles)

As his girlfriend announces her pregnancy, David Wozniak (Huard), a forty-something slacker, receives other life-changing news: 142 people, all of them the result of artificial insemination from sperm he donated 21 years earlier, have filed a class action lawsuit against the mysterious "Starbuck," their biological father.

David's life is fast falling apart — he's in trouble with local thugs and owes a lot of money — but his unwitting support network of children, none of whom know who David really is, give him hope to carry on as he visits them in their daily lives.

Full of heart and with tons of laughs, this French Canadian contemporary classic was remade two years later in America under the title of *Delivery Man* — but with its blockbuster original release, we'd argue you shouldn't mess with perfect!



STILL MINE

(2012) Director/Screenwriter: Michael McGowan. Starring: James Cromwell, Geneviève Bujold, Campbell Scott, Rick Roberts. 102 minutes.

A touching drama set in St. Martins, New Brunswick about life, love and our enduring drive to do things for ourselves.

Craig (Cromwell) shares an idyllic life in rural St. Martins with the love of his life, Irene (Bujold). When Irene's health begins to fail, Craig is forced into a conflict with a pesky government inspector who refuses to let him build a new home that will be more suitable for her. Stubborn and used to fierce independence, Craig decides to put his carpentry skills to good use in spite of the inspector's efforts to shut him down.

As a showdown between the two becomes imminent, Craig also struggles to cope with the unmistakable deterioration of his beloved wife's memory, and her diminishing ability to manage on her own. Based on true events, *Still Mine* is an affecting love story and a funny tale about the battle between old and new ways of doing things.



STORIES WE TELL

(2012) Director/Writer: Sarah Polley. 108 minutes.

What begins as a cinematic search for her mother who died when Polley was only 11 becomes a kind of family detective story delving into long-buried secrets about the filmmaker herself. Mixing interviews with archival footage and dramatizations, Polley explores the very nature of family and the conspiracy we enter into in order to protect the bonds we cherish with our loved ones.

As Polley interrogates each of her subjects in turn, contradictory accounts emerge, and longstanding efforts to hide some painful truths eventually become futile.

The "stories we tell" — that all families tell in one way or another — turn out to obscure as much as they reveal, and the whole idea of the purpose of narrative is called into question in a way that is both fascinating and poignant.

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STRANGE BREW

(1983) Directors: Rick Moranis, Dave Thomas. Screenwriters: Rick Moranis, Dave Thomas, Steve De Jarnatt. Starring: Rick Moranis, Dave Thomas, Max von Sydow, Lynne Griffin. 90 minutes.

A Canadian comedy classic, *Strange Brew* follows lovable losers Bob and Doug Mackenzie (Moranis and Thomas, respectively) on an epic adventure soaked with beer and filled with doughnuts.

When her father dies suddenly, Pam (Griffin) is orphaned, and control of her family's brewery threatens to fall into the hands of the conniving Brewmeister Smith (von Sydow). In stumble Bob and Doug, who land jobs as beer inspectors when their scheme involving a mouse in a bottle impresses the brewery brass.

Hilarity ensues as the boys attempt to foil the Brewmeister's sinister plot to take over the world. Though the film appears at first glance to be a bonehead comedy, it is a deceptively clever farce based on William Shakespeare's *Hamlet*. Long before Wayne and Garth or Beavis and Butt-Head, there was Bob and Doug. Canada is proud to call them our own.



SUCH A LONG JOURNEY

(1998) Director: Sturla Gunnarsson. Screenwriter: Sooni Taraporevala. Starring: Roshan Seth, Soni Razdan, Ranjit Chowdhry, Om Puri, Kurush Deboo. 113 minutes.

Based on the award-winning novel by Canadian author Rohinton Mistry, *Such a Long Journey* is the story of Gustad Noble (Seth), whose life is thrown into turmoil when he is asked by an old friend to deposit a large sum of money at the bank where he works. Set in Bombay on the eve of the war between India and Pakistan, Gustad's troubles become an allegory for the chaos and upheaval occurring around him.

His son would rather become an artist than attend engineering school, his daughter has malaria and his wife (Razdan) spends an increasing amount of time with a neighbour that he fears is a witch. On top of all this, the local government threatens to tear down the wall surrounding his housing complex. Ingeniously, Gustad asks an artist (Chowdhry) to paint a multi-faith mural on the wall so believers of all religions will be compelled to save it. A rich and thoughtful portrayal of the power of spirituality and how to overcome even the most daunting of circumstances.



THE SWEET HEREAFTER tiff

(1997) Director/Screenwriter: Atom Egoyan. Starring: Ian Holm, Sarah Polley, Bruce Greenwood, Tom McCamus, Arsinée Khanjian. 111 minutes

A lawyer (Holm), pursued by concerns of losing a daughter to drugs, comes to a Canadian town where 20 children have died in a school bus accident. He wants the parents to sue to make those at fault pay. Told partly in flashbacks that dramatize the days leading up to the accident, this heart-wrenching story follows the lawyer from family to family as he coaxes each to join the lawsuit. As momentum for the case builds, he finds himself squaring off against the lone survivor of the accident (Polley), battling against the power of long-held family secrets. Based on the bestselling novel by Russell Banks, this shattering film won eight Genie Awards and garnered two Oscar nominations for Egoyan.

“Cuts to the bone and stays there long after its end credits have finished rolling.” — Michael Dequina, *TheMovieReport.com*



THIRTY TWO SHORT FILMS tiff ABOUT GLENN GOULD

(1993) Director: François Girard. Screenwriters: François Girard, Don McKellar. Starring: Colm Feore, Gerry Quigley, Gale Garnett, Don McKellar. 93 minutes

Mirroring the structure of Bach's *Goldberg Variations*, the recording that made eccentric Canadian pianist Glenn Gould famous, this dramatic narrative is broken up into 32 short pieces. Each short film provides an insight into an aspect of Gould's life and career. Some are filmed as dramatic re-creations, while others are more abstract: There is even an animated piece accompanied by a recording of a Gould performance. Colm Feore is brilliant as Gould, humanizing the difficult genius whose studio recordings, imaginative radio documentaries and insightful writings are still influential in contemporary classical circles.

“Instead of a laborious bio-pic, we get a sly, quick-witted meditation on a character always likely to elude our grasp.” — Anthony Lane, *The New Yorker*



TOTEM: THE RETURN OF THE G'PSGOLOX POLE

(2003) Director/Screenwriter: Gil Cardinal. 70 minutes.

In 1929, the Haisla people of British Columbia returned from a fishing trip to find their tribe's nine-metre mortuary pole — otherwise known as the G'psgolox — missing, severed at the base. The pole's fate was a mystery for over 60 years until it surfaced in a Stockholm museum, where members of the Haisla Nation journeyed to in order to get it back in 1991.

Mixing interviews, location photography and awesome footage of Haisla carvers, this unique documentary takes an incredible story and weaves in important commentary on the issue of cultural appropriation and art history.



TOUT CE QUE TU POSSÈDES (All That You Possess)

(2012) Director/Screenwriter: Bernard Émond. Starring: Patrick Drolet, Willia Ferland-Tanguay, Gilles Renaud, Isabelle Vincent. 91 minutes. (French/English)

Pierre (Drolet) is a mild-mannered university lecturer, alienated from his family and the world around him, and absorbed in his work translating obscure Polish poet Edward Stachura. Slowly, the solitary academic is drawn in by the poetry to do some serious soul-searching.

While the world outside his work hardly seemed to exist for Pierre at the start of the film, he is soon opened up to the possibility of reconnecting with his own past, which arrives in the form of an estranged daughter whom he abandoned years before.

This quiet, subtle and poetic drama about forgiveness, atonement and love is anchored by Drolet's exquisite performance as the lonely Pierre.



TRAILER PARK BOYS: THE MOVIE

(2006) Director: Mike Clattenburg. Screenwriters: Mike Clattenburg, Robb Wells. Starring: Robb Wells, John Paul Tremblay, Mike Smith, Hugh Dillon, Lucy Decoutere. 95 minutes.

When pot-smoking petty criminals Julian (Tremblay) and Ricky (Wells) get caught breaking into an ATM, they're both quickly sent to prison. Eighteen months later, the boys are released back into society, but the transition isn't easy.

Ricky's girlfriend, Lucy (Lucy Decoutere), has run off, and in between his efforts to win her back, he's also planning the boys' biggest heist yet: a haphazard plot that finds him enlisting the help of his nerdy friend Bubbles (Smith).

Following a television series beloved by millions on both sides of the border, *Trailer Park Boys: The Movie* dishes up more hilarity for fans and newcomers to Dartmouth alike.



TRICK OR TREATY?



(2014) Director/Writer: Alanis Obomsawin. 85 minutes.

One of the masters of Canadian documentary cinema, Alanis Obomsawin has spent decades chronicling the injustices visited on First Nations communities, creating a remarkable body of work. In her latest film, she digs into the difficult history of Treaty 9, the infamous 1905 agreement in which First Nations communities allegedly relinquished their sovereignty over their traditional lands.

Setting the film against the recent resurgence of First Nations activism (Chief Theresa Spence's hunger strike and the Idle No More movement), Obomsawin interviews legal, historical and cultural experts — as well as people whose ancestors were present when the treaty was signed — to explore some fundamental questions about Canada's relationship with our First Nations.

"Obomsawin's documentaries inform, inspire and shock us. *Trick or Treaty?* is no different."

— Nadya Domingo, *Toronto Film Scene*



THE TROTSKY

(2009) Director/Screenwriter: Jacob Tierney. Starring: Jay Baruchel, Emily Hampshire, Geneviève Bujold, Colm Feore, Saul Rubinek. 120 minutes.

Leon Bronstein (Baruchel) isn't an average Montreal high school student. For one thing, he's convinced that he is the reincarnation of early-20th-century Russian revolutionary Leon Trotsky. When Leon starts a hunger strike in his father's (Rubinek's) clothing factory, he is sent to public school as punishment.

Leon sets out to change the world, immediately butting heads with his new principal (Feore). Getting his apathetic peers to stand up to the school's repressive administration proves more difficult than Leon first imagines, leading him to resort to some extreme and often hilarious tactics.

"The most genuine, authentic, legitimately funny teen movie since *Heathers* or John Hughes' movies." — Jane Stevenson, *Sun Media*



TU DORS NICOLE (You're Sleeping, Nicole)

(2014) Director/Screenwriter: Stéphane Lafleur. Starring: Julianne Côté, Catherine St-Laurent, Marc-André Grondin, Francis La Haye. 93 minutes. (French with English subtitles)

A critical hit at the Cannes film festival, Stéphane Lafleur's third feature is an indie comedy that showcases his trademark absurdist and deadpan humour.

Nicole (Côté) is adrift after college graduation, working a dead-end summer job in her hometown and hanging out with her best pal, Véronique. When her older brother Remi (Grondin) unexpectedly returns with bandmates in tow to record a new album, it becomes clear to Nicole that her summer must — and will — change.

Shot in black-and-white, *Tu dors Nicole* is a funny, wry and charming snapshot of the fleeting, in-between moments between childhood and the grown-up world.



VIDEODROME

tiff

(1983) Director/Screenwriter: David Cronenberg. Starring: James Woods, Debbie Harry, Sonja Smits, Les Carlson, Peter Dvorsky. 87 minutes.

Max Renn (Woods) is the president of a trashy TV channel desperate for new programming to attract viewers. When he and his girlfriend (Harry) unearth a mysterious show called "Videodrome" and try to find its origins, they end up embarking on a hallucinatory journey into a shadow world of conspiracies, sadomasochism and bodily transformation.

Videodrome is one of David Cronenberg's most original and provocative works, and is widely acclaimed as one of the most influential and mind-bending sci-fi/horror films of the 1980s. "Long live the new flesh" goes this movie's most famous quote — and long live crazy Canadian body horror!



VINYL

(2000) Director/Writer: Alan Zweig. 110 minutes.

Alan Zweig's cult favourite documentary mines the comedy and tragedy of obsessive record collecting, assembling an all-star lineup of audiophiles, store clerks, DJs, Elvis fanatics and hot jazz enthusiasts. A hard-core collector himself, Zweig uses mirror confessionals to excoriate his anti-social compulsion, while approaching his interview subjects with open-hearted compassion.

With this film, Zweig established his voice as a documentarian who is not content to be merely a fly on the wall in the lives of his subjects. Instead, he deploys the camera as a tool for engagement, rooting around in the margins of contemporary society to explore themes of beauty, addiction, love and longing in a profound and unique way.



LA VRAIE NATURE DE BERNADETTE (The True Nature of Bernadette)

tiff

(1972) Director/Screenwriter: Gilles Carle. Starring: Micheline Lanctôt, Donald Pilon, Reynald Bouchard. 115 minutes. (French)

Bored Montreal housewife Bernadette (Lanctôt) decides to trade in her comfortable life in the city for a simpler existence in rural Québec. With her son in tow, Bernadette moves into a rundown farmhouse where they attempt to make their living off the land. The newcomer's arrival coincides with changes in her new community, and Bernadette can't help but get involved in the politics of rural life.

Subversive and light-hearted, the film pokes fun at Bernadette's romantic idealism with affectionate humanity.



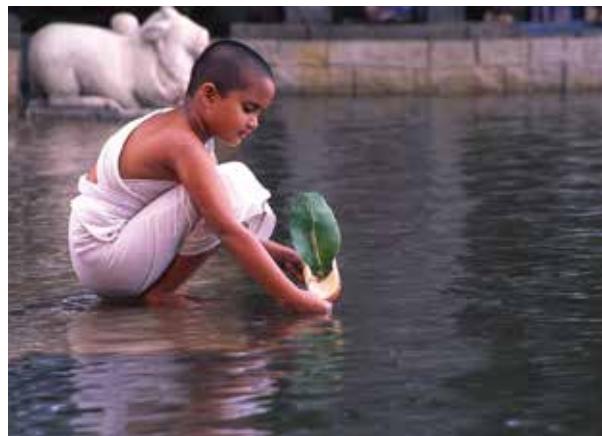
WARRENDALE

(1967) Director/Writer: Allan King. 101 minutes.

Originally produced for the CBC (but not aired on TV due to profanity), *Warrendale* is one of Allan King's most searing and revealing pieces of work. King places us inside Warrendale (a facility for troubled youth in Toronto's Rexdale community) like a fly on the wall, and we witness the full spectrum of emotions displayed by 12 fascinating children and the caregivers trying to nurture and guide them.

The stunning *Warrendale* won the *Prix d'art et d'essai* at the Cannes film festival and a special documentary award from the National Society of Film Critics.

tiff



WATER

(2005) Director/Screenwriter: Deepa Mehta. Starring: Seema Biswas, Sarala Kariyawasam, Lisa Ray, John Abraham. 114 minutes.

Set in India during the rise of Mahatma Gandhi, *Water* recounts the story of Chuyia (Kariyawasam), a child bride. When her husband dies suddenly, Chuyia is forced to live in an ashram for Hindu widows, essentially cut off from society.

Fortunately, she finds friends in the beautiful Kilyani (Ray) and in the forward-thinking Narayan (Abraham). With their help, Chuyia attempts to escape the confines of her existence. Boasting lush visuals, *Water* could easily be a bleak story of deprivation and loss, but in Mehta's gentle hands, it becomes one charged with hope and optimism.

Water was nominated for an Academy Award for Best Foreign Language Film.

tiff



WAYDOWNTOWN

(2000) Director: Gary Burns. Screenwriters: Gary Burns, James Martin. Starring: Fab Filippo, Don McKellar, Marya Delver, Gordon Currie. 87 minutes.

In the maze-like downtown core of Calgary, four young office workers inhabit a world full of interconnected skywalks between offices, apartment buildings, food courts and malls – making it possible, or perhaps even easy, to never go outside.

But when the pals decide to make a bet about who can stay indoors the longest, they each start reaching their breaking points in increasingly funny and unexpected ways.

As the bet unravels, the desire for a breath of fresh air brings loyalties, values and relationships under highly comic scrutiny.

Waydowntown won Best Canadian Film at the 2000 Toronto International Film Festival and was nominated for four Canadian Comedy Awards.

"A smart, sardonic satire." – Stephen Holden, *The New York Times*



THE WHALE

(2010) Directors: Michael Parfit, Suzanne Chisholm. 85 minutes.

This touching documentary, narrated by Ryan Reynolds, tells the story of a young killer whale, Luna, who gets separated from his family on the rugged west coast of Vancouver Island, British Columbia. As rambunctious and surprising as a visitor from another planet, Luna endears himself to the community with his determination to make contact, leading to many unexpected consequences.

The Whale charts the community's struggle to deal with Luna, since whales who are separated from their pods rarely survive in the wild. Raising more questions than it can answer, the film is a truly compelling exploration of our relationship with animals.

"The issues surrounding the emotional lives of animals — and the often presumptuous assumption of humans that they comprehend them — are explored in *The Whale* with a quiet dignity and gorgeous images." — Andy Webster, *The New York Times*



WHY SHOOT THE TEACHER?

(1977) Director: Silvio Narizzano. Screenwriter: James Defelice. Starring: Bud Cort, Samantha Eggar, Micheal J. Reynolds. 100 minutes.

Why Shoot the Teacher? is a delightful adaptation of the Max Braithwaite novel of the same name. During the great depression, Max (Cort) moves from an urban centre to the fictional prairie town of Willowgreen, Saskatchewan, where he lands the only gig he can find: a teaching position at a ramshackle schoolhouse.

As Max struggles to earn the respect of his students and explores the town's limited romantic possibilities, his big-city views clash humorously with the rural mentality of the locals. Life in Willowgreen is tough, and Max has to prove he's even tougher if he's going to make it through the cold and unforgiving winter.

Winner of the Golden Reel Award for its massive box office success.



THE WORLD BEFORE HER

(2012) Director/Screenwriter: Nisha Pahuja. 90 minutes.

Ruhi Singh attends an intense beauty boot camp in the hopes of competing in the Miss India pageant, a surefire path to fame and fortune.

Meanwhile, Prachi Trivedi works at a very different kind of camp run by militant Hindu nationalists, where young girls train to combat western influences. Moving between the two camps, this lively and provocative documentary sheds light on the obstacles that all women face in contemporary Indian society regardless of the path they choose.

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