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The Museum  
of Modern Art,  
New York  
March 16 – 23, 2005

**Canadian  
Front:  
New Films  
2005**

**TELEFILM**

C A N A D A

Canada

## Canadian Cinema: Up Front and Center

Telefilm Canada is proud to be a part of the organization of the second-annual **Canadian Front: New Films**. The success of the inaugural edition, and its return invitation for 2005, demonstrates that Canadian film has made a name for itself on the international scene.

Spotlighting an eclectic diversity of works – from romantic comedy to incisive social satire and thought-provoking documentary filmmaking – MoMA proposes an original and bold line-up that promises to touch, move and thrill audiences.

The key to creating a vital home-grown cinema, which earns the world's attention by being distinctive, depends greatly on supporting the most talented and creative people.

And as a cultural organization dedicated to the development and promotion of the Canadian film, television, new media and music industries, Telefilm Canada is pleased to be a financial partner for this event and many of the films selected.

Thanks to MoMA's Laurence Kardish for making this prestigious showcase possible.

On behalf of our Canadian Front partners, I invite you to discover the creative dynamism and innovative spirit that has made Canadian cinema a cinema that matters.

S. Wayne Clarkson  
Executive Director, Telefilm Canada



## Screening Schedule

### Roy and Niuta Titus Theaters

#### Wednesday, March 16

- 6:00 **T1 Sabah**  
Directed by Ruba Nadda \*
- 8:00 **T1 CQ2 (Seek You Too)**  
Directed by Carole Laure \*

#### Thursday, March 17

- 6:00 **T1 Stryker**  
Directed by Noam Gonick \*
- 8:00 **T1 The Love Crimes of Gillian Guess**  
Directed by Bruce McDonald \*

#### Friday, March 18

- 6:00 **T1 Phil the Alien**  
Directed by Rob Stefaniuk \*
- 8:00 **T1 White Skin**  
Directed by Daniel Roby \*

#### Saturday, March 19

- 2:00 **T1 White Skin**  
Directed by Daniel Roby \*
- 4:00 **T1 CQ2 (Seek You Too)**  
Directed by Carole Laure
- 6:00 **T1 Roger Toupin, épicier variété**  
Directed by Benoit Pilon \*
- 8:30 **T1 Hotel Saudade (short)**  
Directed by Cameron Bailey \*
- The Phantom of the Operator**  
Directed by Caroline Martel \*

#### Sunday, March 20

- 2:00 **T1 Sabah**  
Directed by Ruba Nadda
- 5:00 **T1 Stryker**  
Directed by Noam Gonick \*

#### Monday, March 21

- 6:00 **T1 The Love Crimes of Gillian Guess**  
Directed by Bruce McDonald
- 8:00 **T1 Phil the Alien**  
Directed by Rob Stefaniuk

#### Wednesday, March 23

- 6:00 **T2 Hotel Saudade (short)**  
Directed by Cameron Bailey
- The Phantom of the Operator**  
Directed by Caroline Martel
- 8:00 **T2 Roger Toupin, épicier variété**  
Directed by Benoit Pilon

\* Filmmaker will be present

## Canadian Front: New Films 2005

A certain wildness not usually associated with Canada is a feature of this year's edition of new features from up north, *Canadian Front*. Behavior is not circumspect but virtually out-of-control in fascinating ways from the shape shifting creature from outer space who lands in backwoods Ontario in Rob Stefanchiuk's comedy, PHILTHE ALIEN, and the life devouring redhead in Daniel Roby's supernatural thriller, LA PEAU BLANCHE (WHITE SKIN), to the eager juror who has an affair with accused in Bruce McDonald's THE LOVE CRIMES OF GILLIAN GUESS and the aboriginal pyromaniac in Noam Gonick's Winnipeg gang movie, STRYKER. The spinster in Ruba Nadda's SABAH resists but cannot help falling in love outside her closed Toronto community, and the young angry daughter at the beginning of Carole Laure's CQ2 takes to the street rather than living at home. Performances are strong, bold and brave.

While a certain rebellious quality informs the fictions in this selection, the documentaries are more vanguard, even experimental, in their approach like Caroline Martel's THE PHANTOM OF THE OPERATOR a meditation on gender constructed of found footage, and the melancholy attempt to re-capture a motivating memory in Cameron Bailey's HOTEL SAUDADE. On the other hand, Benoit Pilon's ROBERTOUPIN, ÉPICIER VARIÉTÉ, a deeply humanistic portrait of a man and a business marked the passage of time, is both modest, gentle and devastating

The Department of Film and Media is grateful to Telefilm Canada for its collaboration in presenting the exciting New York premieres that constitute Canadian Front, and thanks S. Wayne Clarkson, Executive Director, and Brigitte Hubmann, International Festivals Specialist, for their enthusiastic participation. Thanks also go to the Canadian Consulate in New York for its generous support.

Laurence Kardish  
Senior Curator, Department of Film and Media  
The Museum of Modern Art



**Canadian Front: New Films** is organized for The Museum of Modern Art by Laurence Kardish, and is presented in cooperation with Telefilm Canada, Montréal. This exhibition is also presented with the support of the Canadian Consulate in New York, Canadian Heritage through its Trade Routes Program and Foreign Affairs Canada.

**Canadian Front: New Films** is made possible with the support of the participating filmmakers, producers, distributors and sales companies.

All film notes written by Eddie Cockrell, a Maryland-based film critic and consulting programmer who reviews for *Variety* from numerous international film festivals, including Montréal and Toronto.

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### Roy and Niuta Titus Theaters

**The Museum of Modern Art**  
11 West 53 Street  
(212) 708-9400  
www.moma.org

**Film Admission**  
(not including Museum gallery admission)

**Adults** \$ 10

**Seniors** \$ 8  
(65 and over with ID)

**Students** \$ 6  
(full-time with current ID)

**Children** Free, but a ticket is required  
(sixteen and under accompanied by an adult)

Film admission tickets can be purchased in person only.

The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within thirty days from the date on the stub (does not apply during Target Free Friday Nights, 4:00 – 8:00 p.m.).

Film and Media programs are shown in the Roy and Niuta Titus Theaters 1 and 2. Same-day film tickets are available at the Lobby Information Desk. Tickets for weekday films are distributed beginning at 1:00 p.m. and tickets for weekend films are distributed beginning at 10:30 a.m. Film tickets are also available at the Film and Media Desk, located through the doors below the piano-shaped canopy, just east of the main MoMA entrance on Fifty-third Street, weekdays beginning at 4:00 p.m. and weekends beginning at 1:00 p.m.

Film tickets may be obtained for same-day screenings at no charge by presenting your Museum membership card or your Museum admission ticket stub at the Film and Media Desk. A limited number of advance tickets are available, no more than one week in advance of a film, to Museum members for a 50¢ service fee and to the general public for the film ticket price plus an additional \$1.50 service fee.

Carole  
Laure

## CQ2 Seek You Too



Seeking to escape her dysfunctional home life with a passive mother and druggie stepfather, angry 17-year-old Rachel (Clara Furey, writer-director Carole Laure's daughter with composer-singer-actor Lewis Furey) impulsively follows dreadlocked ex-con Jeanne (the striking Danielle Hubbard) upon the latter's release from the Montréal women's prison following a two-year stretch for a prior unpleasantness involving the now wheelchair-bound Gabriel (Emmanuel Bilodeau). The two become friends at the rundown rural motel operated by Jeanne's lover Steven (Jean-Marc Barr), and are soon joined by the dancer's former prison pal Odile (Mireille Thibault), whose sunny disposition is in stark contrast to the act of rage that lead to her incarceration. In the midst of this fragile, extended family of loners and misfits, Clara is drawn to Jeanne's rigorous training schedule and no-nonsense approach to movement and life. When she decides to pursue her own career as a dancer, the path reveals new experiences both pleasant and harrowing. Featuring the stimulating choreography of Ginette Laurin, Emmanuel Jouthe, Claude Godin and Clara Furey herself, CQ2 (SEEK YOU TOO) thrums with the energy of dance and the unpredictable chaos of life, even as it explores with disarming tenderness the bodies we live in and the people we are.

**Carole Laure** (b. 1951, Montréal, Québec) is an actor, singer, author, director and producer who performed her first major film role, Gilles Carle's *LA MORT D'UN BÛCHERON*, in 1973. Since then she has starred in nearly three dozen features, including *L'ANGE ET LA FEMME* (1977), *GET OUT YOUR HANDKERCHIEFS* (1978) and *MARIA CHAPDELAIN* (1981). As an acclaimed singer, she has numerous popular albums and extensive tours to her credit, many in partnership with Lewis Furey. She made her feature film directorial debut with *LES FILS DE MARIE* (2002), which she also co-wrote and produced. *CQ2 (SEEK YOU TOO)* is her second film as director.

### US Premiere

Wednesday, March 16, 8:00  
Director Carole Laure will be present  
Saturday, March 19, 4:00

Canada/France, 2004, color, 100 minutes  
In French and English with English subtitles  
www.filmsdistribution.com

**Director and Screenplay** Carole Laure  
**Producers** Lorraine Richard, Pascal Arnold, Carole Laure  
**Executive Producers** Vivianne Morin, Karina Grandjean, Louis Laverdière  
**Production Companies** Les Productions Cité-Amérique, Productions Laure, in co-production with Toloda, France 2 Cinema

**Director of Photography** Gérard Simon  
**Editors** Marie-Blanche Colonna, Hugo Caruana  
**Music** Jeff Fisher  
**Production Designer** Patrice Bengle  
**Costume Designer** Suzanne Ferland  
**Sound** Thierry Moriaas-Lurbe, Sylvain Bellemare, Luc Boudras  
**Assistant Director** Anne Allouche  
**Principal Cast** Clara Furey, Danielle Hubbard, Mireille Thibault, Jean-Marc Barr, Emmanuel Bilodeau, Simon Alarie, Raynald Bouchard, Nathasha Greenblatt, Nathalie Breuer

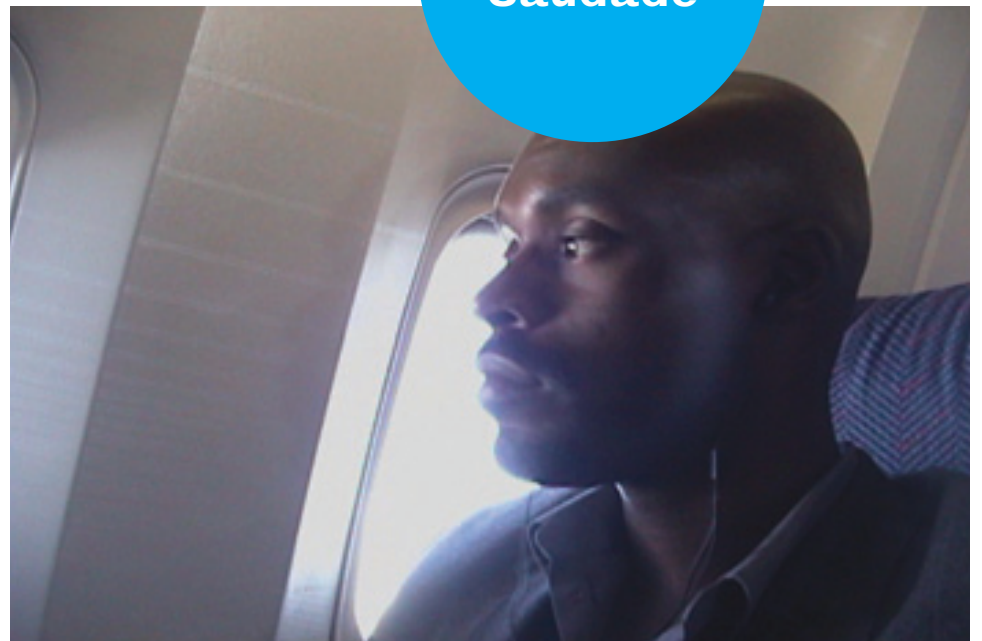
**World Sales**  
Films Distribution (Paris)  
info@filmsdistribution.com  
www.filmsdistribution.com

**Festival Screenings**  
Cannes Critics' Week 2004; Karlovy Vary 2004; Toronto 2004; Bordeaux International Festival of Women in Cinema 2004; Tübingen French 2004

**Awards**  
Rail d'Or, Cannes Critics' Week 2004; Youth Jury Award, Tübingen French 2004

Cameron  
Bailey

## Hotel Saudade



### US Premiere

Saturday, March 19, 8:30  
Director Cameron Bailey will be present  
Wednesday, March 23, 6:00

Canada, 2004, color, 24 minutes  
www.hotelsaudade.com

**Director** Cameron Bailey  
**Screenplay** Cameron Bailey  
**Producer** Cameron Bailey  
**Director of Photography** Cameron Bailey  
**Editor** Cameron Bailey  
**Music** Cameron Bailey

**World Sales**  
Vtape (Toronto)  
distribution@vtape.org  
www.vtape.org

**Festival Screenings**  
Toronto 2004

"Saudade" is an essentially untranslatable Portuguese word whose meaning encompasses feelings of melancholy and memory. Fleeing a failed relationship, a man meditates on the nature of the human face and the science of seeing as he wanders through streets and buildings with a distinctly Brazilian flavor. "My whole life I've made decisions with my eyes," muses Cameron Bailey, who filmed on locations around the world. Entirely self-financed, Bailey shot on miniDV and Super-8, editing on his home computer and even recording the narration in a modified bedroom closet. The result is a film both delicate and mysterious, a perceptive voyage through a fragile psyche that refuses to cease feeling in the wake of a loss.

**Cameron Bailey** (b. 1963, London, England) was raised in Barbados and Toronto, graduated from the University of Western Ontario with an Honors Degree in English literature and did graduate work in film at York University. For eight years he selected films for the annual Toronto Festival, co-founding the Planet Africa and running the since-retired Perspective Canada sidebars. The past president of the Toronto Film Critics Association, he currently reviews there for NOW magazine, CBC Radio One and the CTV Network's Canada AM. *HOTEL SAUDADE* is his first film.

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**US Premiere**

Thursday, March 17, 8:00

Director Bruce McDonald will be present

Monday, March 21, 6:00

•  
Canada, 2004, color, 93 minutes  
www.forcefour.com

•  
**Director** Bruce McDonald  
**Screenplay** A. Fraser  
**Producers** Debra Beard, John Ritchie, Rob Bromley  
**Executive Producer** Hugh Beard  
**Production Company** Force Four Entertainment  
**Director of Photography** Danny Nowak  
**Editor** Karen Porter  
**Music** Broken Social Scene  
**Production Designer** Rob Gray  
**Costume Designer** Vicky Mulholland  
**Sound** Bill Sheppard, Dean Giammarco  
**Assistant Director** Rachel Leiterman  
**Principal Cast** Joely Collins, Ben Bass, Pat Adrien Dorval, Scott Hylands, Robert Wisden, Fiona Hogan, Rob Labelle, Jessica Amlee, Natalia White, Hugh Dillon, Allie Mickelson, Kirsten Prout, Edgar Gail, Michael St. John Smith, Kathryn Kirkpatrick, Lydia Lawson-Baird, John Prowse, Megan Leitch, Greg Laikin, Mik Ireland, Terry Chen, Haroon Khan, David "Squatch" Ward, Fabian Gujral, Genevieve Buechner

•  
**World Sales**  
Force Four Entertainment (Vancouver)  
tv@www.forcefour.com  
www.forcefour.com

•  
**Festival Screenings**  
Toronto 2004; Vancouver 2004; Berlin (Panorama) 2005

•  
**Awards**  
Women in Film and Video Vancouver Artistic Merit Award (Joely Collins), Vancouver 2004

•  
In 1995, a 40-year-old single mother of two named Gillian Guess was a juror at the murder trial of six men who gunned down a pair of drug-dealing brothers during a Vancouver turf war; the jury returned an acquittal. Three years later, Guess was found guilty of instigating and maintaining a sexual relationship with one of the accused men during the trial while he was free on bail. "I have not committed a crime," Guess told the crush of reporters following her conviction. "I fell in love, nothing more." Many Canadians begged to differ, and the Guess case—the first of its kind in North American history—has become a cause célèbre north of the border. Built around an audaciously sassy lead performance by Joely Collins (daughter of singer-drummer Phil of Genesis fame), maverick filmmaker Bruce McDonald's **THE LOVE CRIMES OF GILLIAN GUESS** is a pop culture riot that imagines the voluptuous seductress—the featured guest of a late-night TV chat show hosted by the caustic Bobby Tomahawk (Hugh Dillon) and her story—a demented "This is Your Life" episode involving chicanery, music videos, and, of course, sex. "This case is so unique on its face (in its facts?) that one hopes that it remains unique," the prosecutor told reporters following Guess' 1998 conviction, and a similarly iconoclastic fate probably awaits McDonald's gaudy, irreverent biocomedy.

•  
**Bruce McDonald** (b. 1954, Kingston, Ontario) studied photography and obtained a film degree from Ryerson Polytechnic University in Toronto. His features include **ROADKILL** (1989), **HIGHWAY 61** (1991), **DANCE ME OUTSIDE** (1994), **HARD CORE LOGO** (1996), **AMERICAN WHISKEY BAR** (1998) and **PICTURE CLAIRE** (2001). He has also made short films, documentary portraits of Norman Jewison and Robbie Robertson, and worked extensively in Canadian episodic television directing episodes of series as diverse as "Lonesome Dove," "Queer as Folk" and the DeGrassi young adult franchise. His credits as editor include Ron Mann's **COMIC BOOK CONFIDENTIAL** (1988), as well as Atom Egoyan's **FAMILY VIEWING** (1987) and **SPEAKING PARTS** (1989).



**The Love  
Crimes of  
Gillian Guess**

Bruce  
McDonald

•  
**US Premiere**

Saturday, March 19, 8:30

Director Caroline Martel will be present

Wednesday, March 23, 6:00

•  
Canada, 2004, color and black & white, 66 minutes  
In French and English with English subtitles  
www.wmm.com

•  
**Producer, Director, Screenplay** Caroline Martel  
**Production Company** Artifact Productions  
**Editor** Annie Jean  
**Additional Image Editing** Mathieu Bouchard-Malo  
**Music** Suzanne Binet-Audet, René Lussier  
**Sound Editing** Sylvain Bellemare  
**With** Billie, Helen, Louise, Margaret, Margot, Marilyn, Molly, Miss Manners, Miss Vitality, Miss Naturalness, Miss Expression, Miss Pleasantness, Miss Intelligibility and other fantastic Voices with a Smile  
**Narrator** Pascale Montpetit

•  
**World Sales**  
Artifact Productions (Montréal)  
info@artifactproductions.ca  
www.artifactproductions.ca

•  
**US Distributor**  
Women Make Movies (New York)  
msanchez@WMM.com  
www.wmm.com

•  
**Festival Screenings**  
Toronto 2004; Vancouver 2004; International Documentary Festival in Amsterdam (IDFA) 2004; Taiwan International Documentary Festival (TIDF) 2005

•  
"I am the ghost of invisible women without whom the twentieth century would never have been the same," intones the omniscient narrator of the remarkable **THE PHANTOM OF THE OPERATOR**, sounding both bemused and slightly weary. And for good reason: astutely stitching together snippets from some 150 French- and English-language industrial films and marrying them to a perceptive and introspective oral history of the telephone operator in North America, filmmaker Caroline Martel has made an intellectually stimulating and completely unique film about human tradition, technical progress and the lost art of personal service. On this continent alone, some one million women worked as operators in the last century: who were they, where did they come from, and, most importantly, where did they go? From kitschy promo clips enthusing "it takes a lot of girls to keep the telephone business humming a happy tune—and we like it that way!" to the narrator's rueful query "how could we ever have believed that in designing the world as a network we could inhabit that network as a world?", the rise and fall of the "voice with a smile" is observed, celebrated and mourned. Achieved through what Martel describes as "nearly 50 weeks of editing over a four-year period," **THE PHANTOM OF THE OPERATOR** is a technical triumph that connects to unease over the incipient soullessness of modern technology.

•  
**Caroline Martel** (b. 1973, Montréal, Québec) is a documentarian, theater operator and artistic programmer of Studio XX, with a special interest in archival materials, cinema history, women and communication technologies (an official bio points out her birth coincided with the invention of the cellular phone). Recipient of undergraduate and graduate degrees in Media Studies from Concordia University, she has assisted filmmakers and scholars, writing on her own in 2001 a virtual exhibit tracing the history of Canadian documentary filmmaking. Following numerous short video documentaries and fiction pieces on Super 8 and 16mm, her professional debut, **HOLD THE LINE (DERNIER APPEL)** (2001), charted the 1999 mass layoff of women operators by Bell Canada. **THE PHANTOM OF THE OPERATOR** is her second film.



**The Phantom  
of the Operator  
Le fantome  
de l'opératrice**

Caroline  
Martel

Rob  
Stefaniuk

## Phil the Alien



Crash-landing in far-flung northern Ontario, a space-born shape shifter named Phil (writer-director Rob Stefaniuk) befriends young hunter's son Joey (Brad McInnes), who introduces him to the joys of alcohol. Hiding out in the woods with a genius rodent (Joe Flaherty as the voice of the beaver), Phil is coaxed from the mud dam by the promise of companionship with a group of slackers at the local tavern run by gruffly cynical Wolf (Graham Greene). In short order he's mixed up with the minions of a top-secret UFO base under Niagara Falls and their hitwoman Madame Madame (Nicole deBoer), fronting a Christian rock band along the way. A veritable compendium of Canuck comic clichés, PHIL THE ALIEN plays like Robert Heinlein's "Stranger in a Strange Land" performed on cable access by the SCTV gang. Stefaniuk seems uninterested in profundity—hell, he probably can't even spell it—while displaying a natural gift for the kind of adventurous comic absurdity that made Adam Sandler a star. Produced by the same company that made co-editor Warren P. Sonoda's equally off-the-wall HAM & CHEESE, this hoser who fell to earth has proven to be a hit with surreal-loving Canadian audiences. "I'm the guy who makes movies about drunk aliens and talking beavers," Stefaniuk blogged with engaging sincerity on the Toronto festival's website in the fall of 2003, "so surreal is just fine with me."

**Rob Stefaniuk** (b. 1971, Ontario) has proven himself in many facets of show business. He has acted in the TV shows "Kids in the Hall," "Catwalk," "Kung Fu" and "Monk" and has appeared in the feature films SUPERSTAR (1999) and THE LAW OF ENCLOSURES (2000). He was lead guitarist with the group Laudanum 8, was a puppeteer on BRIDE OF CHUCKY (1998) and, at 23, wrote the feature film THE SIZE OF WATERMELONS (1996). He directed the short film WAITING FOR THE MAN (2003). PHIL THE ALIEN is his feature directing debut.

### New York Premiere

Friday, March 18, 6:00  
Director Rob Stefaniuk will be present  
Monday, March 21, 8:00

Canada, 2004, color, 83 minutes  
[www.blackwalk.com](http://www.blackwalk.com)

**Director and Screenplay** Rob Stefaniuk  
**Producers** Mihkel Harilaid, Craig Fleming  
**Executive Producer** Mihkel Harilaid  
**Production Company** Black Walk  
**Director of Photography** D. Gregor Hagey  
**Editors** Rob Stefaniuk, Warren P. Sonoda  
**Music** John Kastner  
**Art Directors** Rowena O'Connor, Jean Brophey  
**Costume Designer** Natalie Bronfman  
**Sound** Bissa Scekcic  
**Assistant Directors** Mike Masters, Dean Bernard, Dax Lough  
**Principal Cast** Rob Stefaniuk, Nicole deBoer, Joe Flaherty, Graham Greene, John Kapelos, Sean Cullen, Brad McGinnis, Bruce Hunter, Boyd Banks, Jason Jones, Dwayne Hill, Paul Popowich, Noam Rosen, Brad Hart, Addison Bell, Mary Crosbie, Mike Beaver

### World Sales

Decade Distribution (Toronto)  
[ambrose@decadedistribution.ca](mailto:ambrose@decadedistribution.ca)  
[www.decadedistribution.ca](http://www.decadedistribution.ca)

### Festival Screenings

Brisbane 2004; Toronto 2004; Cinéfest (Sudbury) 2004; Atlantic Film Festival (Halifax) 2004; Calgary 2004; Toronto 2004; Slamdance 2005; Sarasota (Florida) 2005

### Awards

Spirit of Film Award, Toronto International Film Festival 2004; Honorable Mention, The Grand Jury Sparky Award for Best Narrative Feature, Slamdance (Park City, Utah) 2005; Winner Independent Visions Competition, Sarasota Film Festival (Florida) 2005

## Roger Toupin, Épicier Variété

Benoit  
Pilon



In 1998, filmmaker Benoit Pilon moved to Montréal's newly trendy Plateau Mont-Royal neighborhood, a former working-class and bohemian bastion on the verge of gentrification. Across the street, he discovered the grocery/variety store of 52-year-old Roger Toupin, who has run the converted restaurant his father first purchased in 1939 since dad's death in 1975. Sparsely stocked with bottles of long-dried Lepage mucilage and peopled primarily by Roger's pals (the only actual customer is a twenty-something from Calgary with serviceable French who wanders in to buy candy), the business is his universe: "I really like this life," Roger says. "It's home. It's great." But "he isn't making it anymore," confides his eager-to-move brother, and so the wheels are set in motion to sell the store and relocate Roger, along with his senile 85-year-old mother Maria, to new digs. A real-life version of 2004 series highlight GAZ BAR BLUES, ROGETOUPIN, ÉPICIER VARIÉTÉ is both leisurely and perceptive, a sentimental, yet ultimately clear-eyed, meditation on commitment and change that has proven to be a modest box-office triumph in French Canada. It is sure to speak to anyone who has bemoaned the seemingly unstoppable march of progress that leads to the homogenization of urban neighborhoods.

**Benoit Pilon** (b. 1962, Montréal, Quebec), After receiving a degree in film production from Concordia University in Montréal, he established a production company, Les Films de l'autre, with filmmakers Manon Briand and Jeanne Crépeau, and began working as an assistant director for Charles Binamé, Jean Beaudry, Claude Gagnon and others. He has directed several short films and more than a dozen episodes of the television series "Réseaux" (1998-1999). ROGETOUPIN, ÉPICIER VARIÉTÉ is his third feature-length documentary, and he is currently preparing his first dramatic feature, HÔTEL DE LA GRÈVE.

### New York Premiere

Saturday, March 19, 6:00  
Director Benoit Pilon will be present  
Wednesday, March 23, 8:00

Canada, 2003, color, 97 minutes  
In French and English with English subtitles  
[www.amazonefilm.com](http://www.amazonefilm.com)

**Director and Screenplay** Benoit Pilon  
**Producer** Jeannine Gagné  
**Production Company** Amazone Film  
**Director of Photography** Michel La Veaux  
**Editor** René Roberge  
**Music** Robert Marcel Lepage  
**With** Roger Toupin, Maria Toupin, Gilbert Nadeau

### World Sales

Filmoption International (Montréal)  
[nrybina@filmoption.com](mailto:nrybina@filmoption.com)  
[www.filmoption.com](http://www.filmoption.com)

### Festival Screenings

Recontre internationales du documentaire de Montréal 2003; hot docs 2004; Les Rendez-vous du cinéma québécois 2004; Winslow (Arizona) 2004

### Awards

Prix Jutra, Best Documentary 2004; Best Documentary, Festival du film francophone de l'Acadie (Moncton) 2004; Bayard d'or for Best Documentary, Festival International du film francophone (Namur) 2004; Special Mention from Young Jury, Festival Visions du Réel (Nyon) 2004; Gold Plaque, Human Relations Category-Social Interest Issues, 40th INTERCOM competition (Chicago) 2004

Ruba  
Nadda

Sabah



• **North American Premiere**

Wednesday, March 16, 6:00  
Director Ruba Nadda will be present  
Sunday, March 20, 2:00

• Canada, 2005, color, 89 minutes  
In Arabic and English with English subtitles  
www.celluloid-dreams.com

• **Director and Screenplay** Ruba Nadda  
**Producer** Tracey Boulton  
**Executive Producers** Atom Egoyan,  
Simone Urdl, Deepa Mehta  
**Production Company** T.L. Boulton Productions  
**Director of Photography** Luc Montpellier  
**Editor** Teresa Hannigan  
**Music** Geoff Bennett, Longo Hai &  
Ben Johannesen  
**Production Designer** Jonathan Dueck  
**Sound** Thomas Hayek  
**Assistant Directors** Dan Murphy,  
Stephen Bélanger  
**Principal Cast** Arsinée Khanjian,  
Shawn Doyle, Jeff Seymour, Kathryn Winslow,  
Setta Keshishian, Roula Said, David Alpay,  
Fadia Nadda

• **World Sales**  
Celluloid Dreams (Paris)  
info@celluloid-dreams.com  
www.celluloid-dreams.com

• **Festival Screenings**  
Rotterdam 2005

• Director Ruba Nadda scores a direct hit with her third feature, the culturally aware Toronto-set romantic comedy-drama SABAH (acclaimed filmmaker Atom Egoyan, is one of three co-producers). On the occasion of her 40<sup>th</sup> birthday, conservative Arab Muslim Sabah (Arsinée Khanjian) decides to break free from the routine of caring for her loving yet demanding siblings and mother by surreptitiously swimming in a local public pool. There she meets Stephen (Shawn Doyle, seen recently in “Desperate Housewives” and “24”), an affable carpenter with no particular religious beliefs. At first reluctant to even speak with him, Sabah is influenced by the seemingly carefree worldview of niece Souhaire (Fadia Nadda), even as she chafes under the constant scrutiny of breadwinner Majid (Jeff Seymour), Souhaire’s father and Sabah’s older brother. “Do you ever get tired of them running your life?” Stephen asks her, and their resulting secret romance shakes up her family, while revealing long-hidden truths. Drenched in cultural flavor and possessed of a determinedly sunny disposition in the face of interpersonal and familial tensions, SABAH is a fine entrée into the multiculti world of proudly independent writer-director Ruba Nadda—who once ran down the brutal reality of filmmaking to an interviewer, cheerfully concluding “I’m *still* not making any money—but I *am* making films.” Those economics should change with SABAH, which features another magnificent performance from Khanjian and is firmly anchored by one character’s triumphant declaration: “We’re as much Canadians as Arabs.”

• **Ruba Nadda** (b. 1972, Montréal, Québec) studied English at Toronto’s York University after spending much of her childhood moving back and forth from Damascus, Syria, to Toronto with her parents and younger sisters Fadia and Laila. Independent and prolific, she has made over a dozen short films since 1997. They have played at some 450 festivals worldwide, prompting 20 retrospectives of her work at universities, festivals and film societies. SABAH is her third feature, following I ALWAYS COME TO YOU (2000) and UNSETTLED (2001). She is currently working on three scripts.

• **US Premiere**

Thursday, March 17, 6:00  
Sunday, March 20, 5:00  
Director Noam Gonick will be present

• Canada, 2004, color, 91 minutes  
In English and Tagalog with English subtitles  
www.strykerthemovie.com

• **Director** Noam Gonick  
**Screenplay** Noam Gonick, David McIntosh  
**Producers** Ryan Black, Noam Gonick  
**Executive Producer** Juliette Hagopian  
**Production Company** Wild Boars of Manitoba  
**Director of Photography** Ed Lachman  
**Editor** Bruce Little  
**Music** HellNBacK (Karmen Omeosoo)  
**Production Designer** Mark Gebel  
**Costume Designer** Billy Martin  
**Sound** Bruce Little  
**Assistant Director** Richard Duffy  
**Principal Cast** Kyle Henry, Deena Fontaine,  
Ryan Black, Joseph Mesiano, Nancy Sanderson,  
Dominique Rémy-Root, Nick Oullette, Joy Keeper,  
Dylan Mowatt, Deavon Kilmury, Riley Courchene,  
Joseph Mousseau, Aeon Staniforth, Harley Dawes,  
Brent “Powers” Boulanger, Rodney Contois,  
Eric Starr, Trí Cao, Ryan Miranda, Rainier Santos,  
Charles Romero Venzon, Nick Villarin, Orville Ines,  
Fredo Onio, Karmen Omeosoo, Kevin Yeboah,  
Dita Vendetta, Connie Merasty, Alley Yapput,  
Gail Pruden, Jon Witzke, Jesse Peterson,  
Jansen Peters, Brent Neale, Joanne Rodriguez,  
Omar Van Den Berg, Sabrina Francoeur, Joy Lazo,  
David Boulanger, Gail Sinclair, Rachele Scenie,  
Joanne Rodriguez, Jeremie Yuen, Akalu Meekis,  
Matthew Desjarlais, Billy Jack McKay,  
Tyra Stonypoint

• **World Sales**  
Juliette Hagopian  
Wild Boars of Manitoba (Winnipeg)  
wildboars@shaw.ca

• **Festival Screenings**  
Venice 2004



Noam  
Gonick

Stryker

• After torching an abandoned church on the snowy Brokenhead First Nation reserve, a nearly-mute 14-year-old (Kyle Henry) flees the north for urban Winnipeg via freight train, only to find himself a “Stryker,” or prospective gang member in the ongoing turf wars between Filipino mixed-blood Asian Bomb Squad leader Omar (co-producer Ryan Black) and Indian Posse girl-thug leader and recent ex-con Mama Ceece (Deena Fontaine). Initially rejected by both gangs, Stryker befriends tranny hooker Daisy (Joseph Mesiano) and later must live with abusive foster mother Talia (Dominique Rémy-Root) before finally earning a place with the Indian Posse by virtue of his arsonist abilities. Omar’s masculine crisis and some purloined dope leads to a showdown between the two factions; “Native peoples gotta come together,” exhorts Mama Ceece, “take back what’s ours.” Following in the unique footsteps of individualistic Manitoban filmmakers John Paizs and Guy Maddin, comes Noam Gonick, whose debut feature, the apocalyptic widescreen queer extravaganza HEY, HAPPY!, premiered at the 2001 Sundance festival. STRYKER debuted at the 2004 Venice Film Festival, and its debt to the surreal sincerity and homoerotic wit of John Waters is no fluke: “there is a correlation between Winnipeg and Baltimore,” Gonick told an interviewer in 2001. “They’re both marginal places that paradoxically have a close place in the heart of the national psyche.” Lit with a velvety visual hush by cinematographer Ed Lachman (THE VIRGIN SUICIDES, KEN PARK, FAR FROM HEAVEN), STRYKER imbues Native marginality with a Wagnerian sweep.

• **Noam Gonick** (b. 1970, Winnipeg, Manitoba) is the son of a radical Marxist. As a precocious 12-year-old he directed “A Midsummer Night’s Dream” in the local church basement. At 18, he ran around naked covered in vegetable oil in a Berlin bomb shelter with a skinhead Artaud ensemble. After a sketchy film school experience, he directed a documentary on a fellow Winnipeg filmmaker, GUY MADDIN: WAITING FORTWILIGHT and edited a book on queercore pioneer director Bruce LaBruce. He has directed over 200 episodes of the anthology program “Shameless Shorts” for the Women’s Television Network, and his experimental CANADIAN LABOR HISTORY DOCUMENTARY 1919 won first prize at the 1998 Toronto Worldwide Short Film Festival. STRYKER is his second feature film.

• **New York Premiere**

Friday, March 18, 8:00

Director Daniel Roby will be present

Saturday, March 19, 2:00

• Canada, 2004, color, 89 minutes  
In French with English subtitles  
www.sevillepictures.com

• **Producer and Director** Daniel Roby  
**Screenplay** Joël Champetier, Daniel Roby,  
from the novel by Joël Champetier  
**Executive Producers** Pierre Brousseau,  
John Hamilton, David Reckziegel  
**Production Company** Zone Film  
**Director of Photography** Éric Cayla  
**Editors** Yvann Thibaudeau, François Bégin  
**Music** Martin Lord, René Dupéré  
**Production Designer** Christian Legaré  
**Sound** Martin Pinsonnault, Simon Brien,  
Serge Bouvier, Clovis Gouaillier  
**Assistant Director** Sébastien Pelland  
**Principal Cast** Marc Paquet, Marianne Farley,  
Frédéric Pierre, Jessica Malka, Julie LeBreton,  
Lise Roy, Jou Jou Turenne, Raymond Cloutier,  
Marcel Sabourin, Jude Antoine Jarda,  
Anna Beaupré Moulounda, Isabelle Guérard,  
Fayolle Jean, Chantale Baril, Mireille Métellus

• **World Sales**

Séville Pictures Inc. (Montréal)  
internationalsales@sevillepictures.com  
www.sevillepictures.com

• **Festival Screenings**

Toronto 2004; Whistler 2004; Paris 2005

• **Awards**

CityTV Award, Best Canadian First Feature Film,  
Toronto 2004; Prix de la francophonie, Paris 2005

• A shy student bookworm from the eastern Gaspé Peninsula struggling to make it at a Montréal university, Thierry (Marc Paquet) shares a flat with Henri (Frédéric Pierre), a Haitian Québécois. After a liaison with a pair of prostitutes reveals Thierry's distaste for women with red hair ("pale white skin makes me want to vomit") and results in a grisly attack on Henri, Thierry surprises himself by falling heavily for mysterious redheaded musician Claire (Marianne Farley). Their torrid relationship leads to his startling discovery that Claire's mother and sisters, all of whom have red hair and pale skin, also share an awful secret. If the history of Canadian horror is, as producer/author Caelum Vatnsdal recently wrote in his book-length genre survey "They Came from Within," one of "amateurs taking risks" (with early Cronenberg the most obvious example), then debuting director Daniel Roby is the riverboat gambler of contemporary French-Canadian filmmakers. Skillfully weaving provocative and thought-provoking questions of race, class and sex into the novelistic narrative, Roby never loses track of his genre roots—"Elles sont parmi nous," reads the poster: "They Are Among Us"—even as the profound sense of dread transcends traditional horror tropes. Recently named one of 2004's top ten Canadian films by the Toronto Film Festival Group, WHITE SKIN (LA PEAU BLANCHE) is discovery at once intellectually assured and emotionally creepy.

• **Daniel Roby** (b.1970, Montréal, Québec) studied in the film programs at Montréal's Concordia University and the University of Southern California. He founded the production company La Mafia in 1995, subsequently changing the name to Zone Films five years later. The four short films he produced at Zone include NOS BRAS MUERTRIS VOUS TENDENT LE FLAMBEAU (2001), and that same year he directed his own short, QUELQUES INSTANTS DE LA VIE D'UNE FRAISE. He was also the director of photography on Michel Jetté's HOCHELAGA (2000). WHITE SKIN is his feature-length directorial debut.



Daniel Roby

**White Skin**  
**La peau blanche**

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## Canadian Front: New Films 2005

•  
**CQ2 (Seek You Too)**  
Directed by Carole Laure

A troubled teen finds joy in physical expression under the tutelage of an ex-con dance instructor and the colorful characters of her world in *CQ2 (SEEK YOU TOO)*, the second directorial effort from acclaimed Montréal-born French-Canadian actress Carole Laure, and the first to star her real-life daughter, Clara Furey.

•  
**Hotel Saudade**  
Directed by Cameron Bailey

Set in Brazil but filmed in a dozen locations from Berlin to Barbados, Toronto to Ouagadougou, critic-turned-filmmaker Cameron Bailey's *HOTEL SAUDADE* is a short, seductive meditation on a lost relationship built around his search for the metaphorical and untranslatable title lodging.

•  
**The Love Crimes of Gillian Guess**  
Directed by Bruce McDonald

Based on the sensational true story of the voluptuous juror whose mid-trial affair with an accused killer preceded an acquittal, *THE LOVE CRIMES OF GILLIAN GUESS* is social satire and a flashy, irreverent pop culture riot from maverick movie-maker Bruce McDonald, featuring the bravura lead performance of Joely Collins (daughter of singer Phil).

•  
**The Phantom of the Operator**  
Directed by Caroline Martel

The ephemeral is eternal in producer-director Caroline Martel's remarkable *THE PHANTOM OF THE OPERATOR*, which stitches together snippets from some 150 French- and English-language industrial films to chart the history of female telephone operators—"A Voice with a Smile"—and the technology that rendered them obsolete.

•  
**Phil the Alien**  
Directed by Rob Stefaniuk

A hilarious compendium of Canadian clichés, *PHIL THE ALIEN* follows the space-borne shape-shifter (played with spastic glee by writer-director Rob Stefaniuk) as he befriends a talking beaver, thwarts the leader of a top-secret UFO base under Niagara Falls, and becomes frontman for a religious rock'n'roll band.

•  
**Roger Toupin, épicier variété**  
Directed by Benoit Pilon

As leisurely as the way of life vanishing in front of the lens, gentrification has a poignantly human face in director Benoit Pilon's thoughtful documentary about the final days of a grocery-variety store in Montréal's trendy Plateau Mont-Royal district owned and operated by *ROGER TOUPIN, ÉPICIER VARIÉTÉ*.

•  
**Sabah**  
Directed by Ruba Nadda

Sheltered by obligations to her colorful yet insular family in Toronto, middle-aged conservative Arab Muslim *SABAH* (luminously played by prominent Canadian actress Arsinée Khanjian) falls for a white carpenter with no particular religious beliefs in this engaging cross-cultural dramatic comedy from fiercely independent filmmaker Ruba Nadda.

•  
**Stryker**  
Directed by Noam Gonick

From the wilds of Winnipeg comes *STRYKER*, a stylized saga of gang warfare and sexual ambiguity by filmmaker Noam Gonick, whose links to the visionary world-view of John Waters and Guy Maddin is underscored by the lush photography of indie stalwart Ed Lachman (*THE VIRGIN SUICIDES*, *KEN PARK*, *FAR FROM HEAVEN*).

•  
**White Skin**  
Produced, directed by Daniel Roby

Judged one of Canada's top ten films of 2004 by the blue-ribbon Toronto International Film Festival group, Daniel Roby's slyly unsettling *WHITE SKIN (LA PEAU BLANCHE)* leavens its horror roots with elements of race and sex in the story of a bookish grad student who falls for an anemic beauty despite her dark secret.

•  
**Roy and Niuta Titus Theaters  
The Museum of Modern Art  
11 West 53 Street  
New York**