



MoMA Film at  
The Gramercy  
Theatre  
March 4 – 8, 2004

**Canadian  
Front:  
New Films**



## Canadian Cinema: Cultural Riches

Telefilm Canada is very proud to contribute to the organization of this prestigious event, **Canadian Front: New Films**. The invitation demonstrates that Canadian cinema is a cinema that matters.

The MoMA is proposing original and bold programming, featuring cinema that is both unique worldwide and of universal appeal.

Canadian cinema is riding a wave of critical and popular acclaim around the globe. Sweeping festivals, scoring at markets, Canadian films are winning over critics and audiences, and are playing on more screens at home and abroad every day.

In this context, the Canadian industry is an increasingly sought-after partner. The dynamism of its artists and artisans is guarantee of a successful collaboration.

From script development to international marketing assistance and coproductions, Telefilm Canada is a cultural investor that helps Canadian stories reach ever-growing audiences.

Enjoy Canadian cinema—a window on the world!

Richard Stursberg  
Executive Director, Telefilm Canada



## Screening Schedule

The directors and producers mentioned below will be present at the film screenings.

### Thursday, March 4

4:00 PM	<b>Gaz Bar Blues</b> Director Louis Bélanger
6:45 PM	<b>The Saddest Music in the World</b> Director Guy Maddin and producers Niv Fichman and Jody Shapiro
9:00 PM	<b>Flower &amp; Garnet</b> Director Keith Behrman and producer Trish Dolman

### Friday, March 5

2:00 PM	<b>8:17 PM, Darling Street</b> Director Bernard Émond
4:30 PM	<b>Flower &amp; Garnet</b> Director Keith Behrman and producer Trish Dolman
6:30 PM	<b>Far Side of the Moon</b> Director Robert Lepage's presence to be confirmed. Producers Bob Krupinski and Mario St-Laurent
9:00 PM	<b>A Silent Love</b> Director Federico Hidalgo and producer Pascal Maeder

### Saturday, March 6

1:00 PM	<b>Far Side of the Moon</b> Director Robert Lepage's presence to be confirmed. Producers Bob Krupinski and Mario St-Laurent
3:30 PM	<b>A Silent Love</b> Director Federico Hidalgo and producer Pascal Maeder
6:00 PM	<b>Dying at Grace</b> Director Allan King
9:00 PM	<b>Proteus</b> Director John Greyson

### Sunday, March 7

1:00 PM	<b>Dying at Grace</b> Director Allan King
4:00 PM	<b>8:17 PM, Darling Street</b> Director Bernard Émond
6:30 PM	<b>Gaz Bar Blues</b> Director Louis Bélanger

### Monday, March 8

6:00 PM	<b>Proteus</b> Director John Greyson
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## Canadian Front: New Films

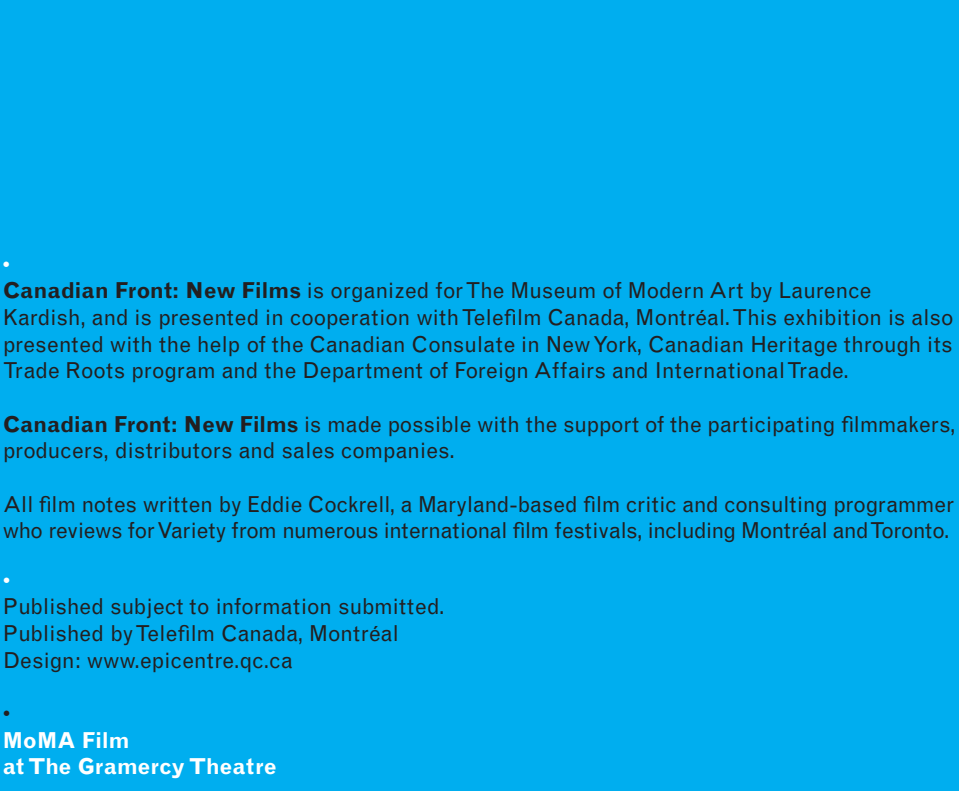
Canadian cinema is distinctive in that it embraces two separate film cultures, often referred to in Canadian literature as the 'two solitudes', Anglophone and Francophone. Each, in turn, is informed by the nation's excellent history of documentary filmmaking where the "creative treatment of actuality" is practiced with subtlety, modesty and humanity. A developing culture of mediamaking by Canada's First People's is also noteworthy, witness the critical and commercial success of Zacharias Kunuk's ATANARJUAT —THE FAST RUNNER.

While French-language cinema, located for the most part in Quebec, appears self-sustaining and unified with its own hierarchy of directors, writers, producers, stars and critics, English-language cinema is less identifiable in part because it is more geographically diverse, spread from the Atlantic Coast to the streets and studios of Toronto, across the prairie provinces and over the Rocky Mountains to Vancouver on the Pacific. It is also less definable because the filmmaking industries in the United States and Great Britain have been remarkably welcoming to the talents and ambitions of Canada's English-speaking filmmakers who work internationally, and because so many English-language films have used Canadian streets and landscapes for locations that are anonymous in their nationality. Where however Canadian English-language cinema has made a particular and valuable mark is in its arthouse or directors' cinema: here such filmmakers as David Cronenberg, Atom Egoyan, John Greyson and Guy Maddin,—to name only four—are recognized and applauded globally. They have each developed individual stylistic strategies and narrative interests that have become signatures: together they happened to create a cinema that provides a quirky, off-kilter, luminous, and provocative view of social behavior subverting the stereotype of the proper Canadian.

The inaugural season of the annual series CANADIAN FRONT: NEW FILMS celebrates personal expression in both Canadian cinema. It includes one documentary in the classic sense, DYING AT GRACE by the pioneering Allan King; four films from Quebec, THE FAR SIDE OF THE MOON by the renowned stage director and noted filmmaker Robert Lepage, GAZ BAR BLUES by first time filmmaker Louis Bélanger, 8:17 P.M. RUE DARLING by Bernard Émond, an emerging voice, and A SILENT LOVE, a first film by Federico Hidalgo—English and Spanish; FLOWER & GARNET, a melodrama from British Columbia by first time filmmaker Keith Behrman; PROTEUS, a coproduction from Canada and South Africa co-directed by John Greyson and Jack Lewis, in three languages—English, Afrikaans and Nama; and from Manitoba, the opening night film, THE SADDEST MUSIC IN THE WORLD a fantasy by Guy Maddin.

In making this series possible, I thank our partner Telefilm Canada and Richard Stursberg, Executive Director; Lise Corriveau, Manager Festivals and Markets; Brigitte Hubmann, International Festivals Specialist; and acknowledge the support of the Canadian Consulate General, New York, and its Senior Cultural Affairs Officer, Lilie Zendel.

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 help of the Canadian Consulate in New York, Canadian Heritage through its Trade Roots program and the Department of Foreign Affairs and International Trade.

**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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**MoMA Film at The Gramercy Theatre**

127 East 23 Street at Lexington Avenue  
New York, New York  
Box office: (212) 777-4900

The Gramercy Theatre is wheelchair accessible and is equipped with an infrared listening system.

#### Directions

By subway take the 6 train to 23 St., or N or R train to 23 St.  
By bus, take the M23 to Lexington Ave.; M1 to Park Ave. and 23 St.; or the M101, M102, M103 to Third Ave. and 23 St.

#### Box Office Hours

Monday and Thursday, 1:30–8:30 PM  
Friday, 1:30–9:30 PM  
Saturday, 12:30–9:30 PM  
Sunday, 12:30–7:30 PM  
closed Tuesday and Wednesday

#### Admission

Adults, students (with current I.D.), and seniors (65 and over) \$6  
Children under 16 accompanied by an adult free  
MoMA Members free

**On Fridays, screenings scheduled after 4:00 PM are pay what you wish.**

Admission to MoMA Gramercy is \$6. Alternatively, a MoMA QNS ticket stub may be used for one day of films at MoMA Gramercy, for up to thirty days from the date on the ticket. A MoMA Gramercy ticket stub entitles you to see additional films, as available, on the date of purchase. Present your ticket stub at the box office to get tickets for additional same-day film screenings. You must return to the box office before each screening for additional tickets.

For up to thirty days from the date on the ticket, a MoMA Gramercy ticket stub may be applied toward one admission to MoMA QNS when you pay the balance of Museum admission—\$6 for adults and \$2.50 for students (with current I.D.) and seniors (65 and over). A pay-what-you-wish MoMA Gramery ticket stub may be used for admission to MoMA QNS for no extra charge.

Bernard  
Émond

8:17 PM,  
Darling Street  
20h17,  
rue Darling



Bending over curbside to tie his shoelace on the way home from repairing the kitchen sink of one of his three ex-wives, former crime beat reporter and recovering alcoholic Gérard Langlois (Luc Picard) is delayed just long enough to get into an annoying fender-bender with an Asian businessman. This, in turn, delays him from returning home to his walk-up apartment on Darling Street in Montréal's seedy Hochelaga district—which, in his absence, has been mysteriously blown to smithereens at precisely 8:17 PM. Thus begins author-director Bernard Émond's atmospheric second feature, a precisely written existential mystery about addiction, identity and destiny that burns with an urgent focus and breathes with the bohemian atmosphere of the filmmaker's own neighborhood. As he explores the discrepancy between the official body count of four and the six actual dead that include a small girl, the reluctant crusader's resolve in the face of constant self-doubt—delivered via an exquisitely world-weary voiceover—reveals a previously undiscovered inner strength. And if Picard's shambling Gérard isn't exactly the picture of the hard-boiled hero, neither is he the object of audience pity, which imbues this characteristically personal exercise in Canadian genre-bending with a tarnished dignity.

**Bernard Émond** (b. 1951, Montréal, Quebec) was trained as an anthropologist before relocating to the Canadian Arctic, where he worked in Inuit television production. His documentaries include *CEUX QUI ON LE PAS LÉGER MEURENT SANS LAISSER DE TRACES* (1992), *L'INSTANT ET LA PATIENCE* (1994), *LA TERRE DES AUTRES* (1995), *L'ÉPREUVE DU FEU* (1997) and *LE TEMPS ET LE LIEU* (2000). *8:17 PM, RUE DARLING* his second fiction feature film, following 2001's *THE WOMAN WHO DRINKS*, which won Émond the Radio-Canada award for best first dramatic feature screenplay, the Grand prix of the Festival International du film Figueira da Foz, Portugal 2001 which also participated in 2003 at the Cannes Critics' Week.

Friday, March 5, 2:00 PM  
Sunday, March 7, 4:00 PM  
Director Bernard Émond will be present

Canada, 2003, color, 101 minutes  
In French with English subtitles  
[www.christalfilms.com/20h17](http://www.christalfilms.com/20h17)

**Director and Screenplay** Bernard Émond  
**Producer** Bernadette Payeur  
**Production Company** ACPAV

**Director of Photography** Jean-Pierre St-Louis  
**Editor** Louise Côté  
**Music** Robert Marcel Lepage  
**Production Designer** André-Line Beauparlant  
**Costume Designer** Sophie Lefebvre  
**Sound** Marcel Chouinard, Hugo Brochu, Martin Allard, Luc Boudrias  
**Assistant Director** Carole Doucet  
**Principal Cast** Luc Picard, Guylaine Tremblay, Diane Lavallée, Markita Boies, Micheline Bernard, Lise Castonguay, Vincent Bilodeau, Patrick Drolet

**World Sales** Christal Films (Québec City)  
[plainis@christalfilms.com](mailto:plainis@christalfilms.com), [www.christalfilms.com](http://www.christalfilms.com)

**International Festival Screenings**  
Cannes Critics' Week 2003, Toronto 2003,  
Vancouver 2003, Namur 2003

**International Awards** Festival international  
du film francophone de Namur 2003 (Best actor),  
Festival international du cinéma francophone  
en Acadie 2003 (Best Canadian Feature Film)

Allan  
King

Dying at  
Grace



Saturday, March 6, 6:00 PM  
Sunday, March 7, 1:00 PM  
Director Allan King will be present

Canada, 2003, color, 148 minutes  
[www.allankingfilms.com](http://www.allankingfilms.com)

**Director and Producer** Allan King  
**Production Company** Allan King Associates Ltd.  
**Executive Producer** Kathy Avrich-Johnson  
**Associate Producer** Sarah Zammit

**Director of Photography** Peter Walker  
**Editor** Nick Hector  
**Commissioning Editor** TVO, Rudy Buttignol  
**Communications** Joanne Smale  
**Sound** Jason Milligan, Michael Bonini  
**With** Carmela Nardone, Joyce Bone, Eda Simac,  
Richard Pollard, Lloyd Greenway

**World Sales** Allan King Associates Ltd. (Toronto)  
[mail@allankingfilms.com](mailto:mail@allankingfilms.com)  
[www.allankingfilms.com](http://www.allankingfilms.com)

**International Festival Screenings** Toronto 2003,  
Vancouver 2003, Berlin (Forum) 2004

During late 2002 and early 2003, five terminally ill patients at the Palliative Care Unit of the Salvation Army Toronto Grace Health Centre granted Canadian filmmaker Allan King, cameraman Peter Walker and sound recordist Jason Milligan access to their final days, minutes and moments. As the purpose of palliative care is to provide those enduring advanced illness with the alleviation of suffering and a sustained quality of life, the dynamic between these patients and their caregivers is markedly different than in a more traditional hospital setting. Employing a loose structure of evening reports generated by the remarkably empathetic nursing staff, King employs a discreet and hands-off style he calls "actuality drama" to observe five different approaches to death, each approached with varying degrees of bravery, stoicism and despair. Writing on his impetus to take on such a delicate subject, King explains "if dying people could be persuaded to share their experience, to permit us to film with them as they died, an audience would have the opportunity to projectively identify with them, to learn something of what to expect, and thus to prepare for the reality when it comes." Seen in that remarkably compassionate light, *DYING AT GRACE* is gentle, respectful, sobering and profound.

**Allan King** (b. 1930, Vancouver, British Columbia) is one of Canada's most prolific and important filmmakers. He began his career with the CBC in the mid-1950s. In the early 1960s he co-founded a London-based collective that pioneered the cinéma vérité and direct cinema movements. His substantial filmography includes the documentaries *WARRENDALE* (1967), *A MARRIED COUPLE* (1969), *WHO'S IN CHARGE?* (1983), *THE DRAGON'S EGG* (1999) and *DYING AT GRACE* (2003). His dramatic features and TV work include *RED EMMA* (1974), *MARIA* (1977) *WHO HAS SEEN THE WIND* (1977) and *TERMINI STATION* (1989). His films will soon be available on DVD.



A fortysomething Québec City doctoral student moonlighting as a telemarketer, nebbishy Philippe (Robert Lepage) is so immersed in his thesis topic—the philosophy of scientific culture and how space exploration is motivated by narcissism—that he absent-mindedly builds multi-stage rockets from desktop items and arranges fruit and stones into planetary alignments on his kitchen table. The death of his mother (played in flashbacks by Anne-Marie Cadieux) prompts an uneasy truce with estranged, gay younger brother André (also played by the director), the on-air meteorologist at a local TV station. Yet the more Philippe ponders the universe, the more he seems to lose his way within it. After a quartet of visually arresting yet narratively formal features since 1995, renowned Québécois stage director Robert Lepage puts one in orbit with this eye-catching dramatic comedy. Those new to his boundless visual inventiveness will be enthralled by the ravishing high-def imagery, while those accustomed to his unique storytelling style—what one character calls an ability to “manage the infinitely essential with the infinitely banal”—will marvel at the balance between the “what have I done with my life?” storyline and Lepage’s unabashed fascination with the cosmos and man’s exploration of it.

**Robert Lepage** (b. 1957, Québec City, Quebec) had an early interest in geography and art, which led him to the stage. His subsequent career has electrified the theater world, beginning with the award-winning “Circulations” in 1984. His productions include “The Dragon’s Trilogy” (1985), “Vinci” (1986), “Polygraph” (1987-1990), “Tectonic Plates” (1988-1990), “Needles and Opium” (1991-1993/1994-1996), “Corolian, Macbeth et la Tempête” (1992-1994), “A Midsummer Night’s Dream” (1992), “Seven Streams of the River Ota” (1991), “Le Songe d’une nuit d’été” (1995), “Elsinore” (1995-1997), “Geometry of Miracles” (1998) and “ZuluTime” (1999). FAR SIDE OF THE MOON is his fifth feature film, following POSSIBLE WORLDS (2000), NÔ (1998), LE POLYGRAPHE (THE POLYGRAPH, 1996) and LE CONFSSIONAL (THE CONFSSIONAL, 1995).

Friday, March 5, 6:30 PM  
Saturday, March 6, 1:00 PM

Director Robert Lepage’s presence to be confirmed. Producers Bob Krupinski and Mario St-Laurent will be present

Canada, 2003, color, 105 minutes  
In French with English subtitles  
www.farsideofthemoon.com

**Director and Screenplay** Robert Lepage, from his play  
**Producers** Bob Krupinski, Mario St-Laurent  
**Production Companies** Media Principia, Films FCL  
**Executive Producers** Daniel Langlois, Robert Lepage

**Director of Photography** Ronald Plante  
**Visual Effects Designer** Martin Lauzon  
**Editor** Philippe Gagnon  
**Music** Benoit Jutras  
**Production Designer** Jean Le Bourdais  
**Costume Designer** Marie-Chantale Vaillancourt  
**Sound** Mario Rodrigue, Louis Gignac, François Senneville, Pierre Bouchard  
**Principal Cast** Robert Lepage, Anne-Marie Cadieux, Marco Poulin, Richard Fréchette, Érika Gagnon, Céline Bonnier, Yves Amyot, Gregory Hlady

**World Sales** Max Films International (Montréal) international@maxfilms.ca, www.maxfilms.ca

**International Festival Screenings** Toronto 2003, Montreal International Festival of New Cinema and New Media 2003, Vancouver 2003, Berlin (Panorama Special) 2004



## Far Side of the Moon La Face cachée de la lune

Robert Lepage

Thursday, March 4, 9:00 PM  
Friday, March 5, 4:30 PM

Director Keith Behrman and producer Trish Dolman will be present

Canada, 2002, color, 104 minutes  
www.screensirenpictures.com

**Director and Screenplay** Keith Behrman  
**Producer** Trish Dolman  
**Production Company** Screen Siren Pictures, Ministry of Extreme Circumstances Films  
**Executive Producers** Alexandra Raffé, Bryan Gliserman, Marguerite Pigott, Trish Dolman  
**Co-Executive Producers** Dean English, Jessica Fraser  
**Line Producer** Padi Mills  
**Associate Producer** Stephanie Symns

**Director of Photography** Steve Cosens  
**Editor** Michael John Bateman  
**Music** Peter Allen  
**Production Designers** Laura Killam, James P. Willcock  
**Sound Designer** James Genn  
**Sound Recordist** Craig Stauffer  
**Principal Cast** Callum Keith Rennie, Jane McGregor, Colin Roberts, Dov Tiefenbach, Kristen Thomson, Chilton Crane, Philip Granger, Craig Olejnik

**World Sales** Alliance Atlantis Entertainment Group (Toronto) info@allianceatlantis.com www.allianceatlantis.ca

**International Festival Screenings** Montréal 2002, Toronto 2002, Vancouver 2002, Berlin 2003, Buenos Aires 2003, Hamburg 2003, Karlovy Vary 2003, Pusan 2003, Cambridge 2003

**International Awards** 2003 Claude Jutra Award (Canadian Genies), 2003 Leo Awards (Best Feature Length Drama, Best Director, Best Screenplay, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Cinematography, Best Musical Score), 2003 Vancouver Critics’ Circle Awards (Best Actor, Best Director, Best Film), 2003 Vancouver Festival (Best New Western Canadian Director)

Eight-year-old Garnet Buttle (Colin Roberts) spends a lot of time on his own in and around the exhausted, interior British Columbia town he calls home, doing what boys his age do: dropping marbles down rain gutters, collecting worms, rummaging through the dresser of his loving 16-year-old sister Flower (Jane McGregor), and observing the mysteriously exotic behavior (for an eight-year-old, anyway) of the group of local adults who hover around his stoic father Ed (Callum Keith Rennie). Garnet’s mom died during childbirth, and though his dad and sister are physically there, only Flower shows any real affection towards the boy (“I don’t think you know what Garnet knows,” she accuses Ed in frustration). When his sister moves out after becoming pregnant and his father presents him with a BB gun for his birthday, proclaiming “I think you found your calling”, when Garnet turns out to be a pretty good shot, the stage is set for a showdown that will forever change this family’s dynamic. Attuned to the fatally seductive interior rhythms of unchecked dysfunction, Keith Behrman’s acclaimed feature film debut rightly took the late 2002 festival season by storm, harnessing the children’s instinctually perfect performances and a career-best turn by the popular Rennie into a movie imbued with what Canadian critic Brian D. Johnson called “an eccentric sense of wonder.”

**Keith Behrman** (b. 1963, Saskatchewan) took a Bachelor of Fine Arts degree from Simon Fraser University and is an alumnus of the Director’s Residency program at the Canadian Film Centre. His award-winning short films, all of which premiered at the Toronto International Film Festival, include THOMAS (1994), WHITE CLOUD, BLUE MOUNTAIN (1997) and ERNEST (2000). In the wake of his acclaimed feature debut FLOWER & GARNET, he is developing GUIDED BY WIRE at Screen Siren Pictures, with the support of CBC and BC Film.



## Flower & Garnet

Keith Behrman



Louis  
Bélanger

## Gaz Bar Blues



• Thursday, March 4, 4:00 PM  
Sunday, March 7, 6:30 PM  
Director Louis Bélanger will be present

• Canada, 2003, color, 115 minutes  
In French with English subtitles

• **Director and Screenplay** Louis Bélanger  
**Producer** Lorraine Dufour  
**Production Companies** Coop Vidéo de Montréal,  
Les Productions 23 Inc.  
**Line Producer** Réal Chabot

• **Director of Photography** Jean-Pierre St-Louis  
**Editor** Lorraine Dufour  
**Music** Guy Bélanger, Claude Fradette  
**Art Director** André-Line Beauparlant  
**Costume Designer** Sophie Lefebvre  
**Sound** Gilles Corbeil, Louis Collin,  
Hans Peter Strobl, Bernard Gariépy Strobl  
**Assistant Director** Carole Doucet  
**Principal Cast** Serge Thériault, Gilles Renaud,  
Sébastien Delorme, Danny Gilmore,  
Maxime Dumontier, Fanny Mallette, Gaston Caron,  
Gaston Lepage, Daniel Gadous, Claude Legault,  
Réal Bossé

• **World Sales** Film Option (Montréal)  
nrybina@filmoption.com

• **International Festival Screenings**  
Montréal 2003 (Opening Night Film),  
Namur 2003, Toronto 2003, Vancouver 2003,  
Hofer 2003, Paris 2004, Hong Kong  
(Competition) 2004

• **International Awards**  
Festival des Films du Monde 2003  
(Special Grand Prize of the Jury)  
(Most Popular Canadian Film)  
(Ecumenical Prize)

• Fifteen years on the same working-class Montréal streetcorner, and Champlain petrol station proprietor François Brochu (Serge Thériault)–“Boss” to one and all-is running out of gas, even as the world is fuelling up for big changes. His early-stage Parkinson’s Disease makes it difficult to replace a dipstick, much less helm a struggling business (“gaz bar” is local slang for the establishment), and two of his three sons yearn for adventure elsewhere. The oldest, Réjean (Sébastien Delorme), is a diligent worker but leaves to photograph the fall of the Berlin Wall, while irresponsible middle son Guy (Danny Gilmore) would rather blow blues harp than pump gas; only 14-year-old Alain (Maxime Dumontier) seems sincerely interested in the business. Yet in the face of seemingly inevitable change there is life, as a half-dozen or so eccentric locals kibbitz in and around the gaz bar and Boss eventually finds a scruffy, hard-won peace as both father and provider. Four years after his breakthrough debut feature, POST MORTEM, director Louis Bélanger, now 38, has distilled “10 years of youth into one summer,” explaining “I wanted to show the beauty of this universe.” Anchored by popular Québécois comedian Thériault’s rueful, world-weary dignity, GAZ BAR BLUES pulses with distinctive rhythms and heartfelt grace notes.

• **Louis Bélanger** (b. 1965, Beauport, Quebec) began making films while still a university student in the late 1980s: DOGMATISME OU LE SONGE D’ADRIEN (1987), LE SOLEIL ET SES TRACES (1990) and LES 14 DÉFINITIONS DE LA PLUIE, all shorts co-directed with Denis Chouinard. With Bruno Baillargeon he co-directed LES GALERIES WILDERTON (1991), and solo wrote 15, RUE DES BAINS (1998) and MONDIALITO (1999) for director Nicolas Wadimoff. His solo dramatic debut, POST MORTEM (1999), won 14 awards in Canada and beyond. In 2000, he co-directed (with Isabelle Hébert) LAUZON LAUZONE, a documentary on the late Quebec filmmaker Jean-Claude Lauzon. GAZ BAR BLUES is his second dramatic feature film.

## Proteus

John Greyson  
Jack Lewis



• Saturday, March 6, 9:00 PM  
Monday, March 8, 6:00 PM  
Director John Greyson will be present  
Print courtesy of Strand Releasing (Los Angeles)

• Canada/South Africa, 2003, color, 113 minutes  
In English, Afrikaans and Nama  
with English subtitles  
www.proteusthemovie.info

• **Directors and Screenplay** Jack Lewis,  
John Greyson  
**Producers** Steven Markovitz, Anita Lee,  
Platon Trakoshis  
**Production Companies** Big World Cinema,  
Pluck Productions  
**Co-Producers** Jack Lewis, John Greyson,  
Damon D’Oliveira

• **Director of Photography** Giulio Biccari  
**Editor** Roslyn Kalloo  
**Music** Don Pyle, Andrew Zealley  
**Production Designer** Tom Hannam  
**Costume Designer** Diana Cilliers  
**Sound** Dieter Keck

• **First Assistant Director** Platon Trakoshis  
**Principal Cast** Rouxnet Brown, Neil Sandilands,  
Shaun Smyth, Kristen Thomson

• **World Sales** Horizon Entertainment (Vancouver)  
www.filmhorizon.com

• **International Festival Screenings** Toronto 2003,  
Vancouver 2003, Berlin (Panorama) 2004

• Cape Town, South Africa, 1735: sentenced to 10 years hard labor on the coastal Robben Island penal colony, young bilingual Khoi herder Claas Blank (Rouxnet Brown) is drafted by English botanist Virgil Niven (Shaun Smyth) to work on the development and classification of exportable flower strains. His duties include hauling water to the spectacular beachside garden, a largely solitary activity that leads to a furtive but enduring sexual relationship with fellow inmate Rijkhaart Jacobsz (Neil Sandilands), a brooding Dutch sailor serving time for sodomy left alone by a prison populace who call him “the faggot.” When Niven, who also seems to secretly yearn for Blank, returns to Europe, the coarse “don’t ask, don’t tell” policy of the prison begins to erode, and the full wrath of the establishment’s strict moral code against “sodomitical pestilence” is visited upon the pair. Inspired by an actual trial transcript discovered by Cape Town video artist and activist Jack Lewis, this is a provocative return to form for LILIES director John Greyson. With an intriguing linkage of sexuality and botany that begins with the title, and the purposeful use of such contemporary items as transistor radios and SUVs alongside the period trappings, PROTEUS plays as a sad yet inspiring fever dream of moral outrage.

• **John Greyson** (b. 1960, Nelson, British Columbia) is an award-winning film and video artist who teaches, writes and is active in various anti-censorship, AIDS, peace and queer activist media projects. His film and video shorts include THE KIPLING TRILOGY (1984-1985), THE ADS EPIDEMIC (1987), THE MAKING OF MONSTERS (1991), HERR (1998) and PACKIN’ (2001). His feature films include URINAL (1988), ZERO PATIENCE (1993), LILIES (1996), UN©UT (1997), THE LAW OF ENCLOSURES (2000) and PROTEUS (2003).

• **Jack Lewis** (b. 1955, Cape Town, South Africa) was politically active from an early age, banned for five years in the mid-1970s by the apartheid government while still a student at Rhodes University. Continuing his activism in the 1980s, he lectured political economy at the University of the Western Cape from 1985 to 1993. He then formed Idol Pictures, where he continued his exploration of historical and contemporary issues in development, education and culture for a mass audience. He co-founded the Out in Africa South African Gay and Lesbian Film Festival in 1994, and the non-profit TV production company Community Health Media Trust in 1999.



Guy  
Maddin

## The Saddest Music in the World



"Listen to the sounds of Winnipeg..." It's 1933, the depths of the Great Depression, and the urban seat of Manitoba is on a macabre roll, having been awarded the honor of "world capital of sorrow" four years in a row. To combat this "cavalcade of misery," legless local beer baroness Lady Port-Huntly (Isabella Rossellini) establishes the title competition, pledging twenty-five thousand Depression-era dollars to the musicians with the most woeful tunes with the enticement "if you're sad and like beer, I'm your lady." Among the competitors is Chester Kent (Mark McKinney), a down-on-his-luck Broadway producer returning home with nymphomaniacal squeeze Narcissa (Maria de Medeiros), and his brother Roderick (Ross McMillan), the Serbian representative who's so grief-stricken he carries his dead son's heart around in a jar. Re-imagining an original screenplay from Kazuo Ishiguro, the British-based author of *REMAINS OF THE DAY* originally set in London on the eve of Perestroika, *THE SADDEST MUSIC IN THE WORLD* may be director Guy Maddin's most accessible work to date, and highlights more than ever his provocative pastiche of silent film aesthetics in the service of subversively funny melodrama. It also caps a two-year frenzy of fearlessly original work that includes the dizzyingly frenetic short *HEART OF THE WORLD*, the dance film *DRACULA: PAGES FROM A VIRGIN'S DIARY* and the installation piece *COWARDS BEND THE KNEE*. Perhaps Rossellini said it best, telling one Canadian interviewer "working with Guy is like working with somebody who is reinventing how to make films, like Hitchcock's editing or my father's neorealism."

**Guy Maddin** (b. 1956, Winnipeg, Manitoba) studied economics and worked as a bank teller and house painter before becoming a filmmaker. His feature films include *TALES FROM THE GIMLI HOSPITAL* (1988), *ARCHANGEL* (1990), *CAREFUL* (1992), *TWILIGHT OF THE ICE NYMPHS* (1997), *DRACULA: PAGES FROM A VIRGIN'S DIARY* (2002) and *THE SADDEST MUSIC IN THE WORLD* (2003). Other recent, noteworthy work includes the Genie Award-winning 2000 live-action short *THE HEART OF THE WORLD* and the 2003 installation piece *COWARDS BEND THE KNEE*, which has also been shown in film form.

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**Thursday, March 4, 6:45 PM**  
Director Guy Maddin and producers Niv Fichman and Jody Shapiro will be present  
Print courtesy of IFC Films

•  
Canada, 2003, color and black and white,  
100 minutes

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**Director** Guy Maddin  
**Screenplay** George Toles, Guy Maddin,  
from an original screenplay by Kazuo Ishiguro  
**Producers** Niv Fichman, Jody Shapiro  
**Production Companies** Rhombus Media,  
Buffalo Gal Pictures, in association with  
Ego Film Arts  
**Executive Producers** Daniel Iron, Atom Egoyan  
**Co-Producer** Phyllis Laing

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**Director of Photography** Luc Montpellier  
**Editor** David Wharsnby  
**Music** Christopher Dedrick  
**Production Designer** Matthew Davies  
**Art Director** Rejean Labrie  
**Costume Designer** Meg McMillan  
**Sound** Russ Dyck, David McCallum,  
Lou Solakofski, David Rose  
**First Assistant Director**  
Richard O'Brien-Moran  
**Principal Cast** Mark McKinney,  
Isabella Rossellini, Maria de Medeiros,  
David Fox, Ross McMillan

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**US Distributor** IFC Films (New York)  
programming@ifctv.com www.ifcfilms.com

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**International Festival Screenings** Venice 2003,  
Toronto 2003, Vancouver 2003, Pusan 2003,  
London 2003, Rotterdam 2004, Sundance 2004

Federico  
Hidalgo

## A Silent Love



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**Friday, March 5, 9:00 PM**  
**Saturday, March 6, 3:30 PM**  
Director Federico Hidalgo and producer  
Pascal Maeder will be present

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Canada/Mexico, 2004, color, 100 minutes  
English and Spanish with English subtitles  
www.asilentlove.com

•  
**Director** Federico Hidalgo  
**Screenplay** Federico Hidalgo, Paulina Robles  
**Producer** Pascal Maeder  
**Production Company** Atopia  
**Associate Producers** Luc Déry, Benoît Chartrand

•  
**Director of Photography** François Dagenais  
**Editor** Maxime Chalifoux  
**Music** Robert Marcel Lepage  
**Production Designer** Gabriel Tsampalieros  
**Costume Designer** Maory Gastelo  
**Principal Cast** Vanessa Bauche, Noel Burton,  
Susana Salazar, Maka Kotto, Regina Orozco,  
Jorge Zárate, Carmen Salinas

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**World Sales** Atopia (Montréal)  
www.atopia.com

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**International Festival Screenings**  
Sundance 2004

•  
In contemporary Montréal, taciturn yet amiable film professor Norman Green (Noel Burton) harnesses the power of the internet to arrange a marriage to 28-year-old Mexican schoolteacher Gladys (Vanessa Bauche). Traveling all the way there to finalize the deal, accompanied by a nervous broker, Norman is bemused but amenable to Gladys' impulsive, last-minute request that her mother Fernanda (Susana Salazar) come to live with them for awhile. At first things seem to be going well: Norman teaches, Gladys settles in, and, most importantly, neither seem to mind the presence of Fernanda, a widow at once elegant and slightly sad. But something's gotta give, and slowly, almost imperceptibly, it does: "You're in love with my mother?" Gladys finally asks the quietly smitten Norman, adding, with crisp practicality, "She's my mother." Writer-director Federico Hidalgo's feature-length debut, selected for the World Cinema section of the 2004 Sundance Film Festival, employs a sure hand and an extra dry wit to breathe fresh life into an old cinematic trope. Credit the crafty performances of vets Burton (he of Denys Arcand's *STARDOM* and Christian Duguay's *THE ART OF WAR*) and Bauche (Alex Cox's *HIGHWAY PATROLMAN*, Alejandro González Iñárritu's *AMORES PERROS*) for navigating a wryly nuanced script.

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**Federico Hidalgo** (b. 1961, Mendoza, Argentina) worked as a performer, writer and director in theater improv, political cabaret and traditional drama before studying film production at Montréal's Concordia University. From 1992 to 1994 he directed three fiction films there, *WALKER*, *THE CASE OF DANY LESTER* and *ANOTHER CITY*. He collaborated with Robert Ariganello on the Mexico City-shot films *LOTERÍA* (1997) and *GESTURE* (1999). *A SILENT LOVE* was chosen for the World Cinema section of the 2004 Sundance Film Festival.

**SEDUCING DOCTOR LEWIS**  
**LA GRANDE SÉDUCTION**  
Jean-François Pouliot

Screening at  
New Directors/  
New Films 2004

Winner of the  
World Cinema  
Audience Award  
at the 2004  
Sundance  
Film Festival



CANADA, 2003, COLOR, 110 MINUTES  
FRENCH WITH ENGLISH SUBTITLES

Times are hard for the tiny population of a once-fertile fishing port. If Germain, the new mayor has anything to say, this will change as he sets out to convince a multinational to build a factory in the village. There is only one hitch: they must first persuade a doctor to set up a practice in this remote village. *SEDUCING DOCTOR LEWIS* revels in the lengths he and the inhabitants will go through to enchant a young urban physician. As their needs grow more pressing, their game of deception grows increasingly harder to control.

Jean-François Pouliot's first feature, a box-office hit in Quebec, features "a cast whose comic genius is nothing short of magical, *SEDUCING DOCTOR LEWIS* is drenched in charm, its gentle reflections on social problems poignantly funny at every turn. With the warmth of *Waking Ned Devine*, this a feel-good film to delight even the hardest heart."  
— Michèle Maheux, Toronto International Film Festival

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## Canadian Front: New Films

- **8:17 PM, Darling Street**

Directed, written by Bernard Émond

Director Bernard Émond's highly personal noir tails a world-weary recovering alcoholic working to solve a neighborhood mystery who finds his redemption inexorably tied to a catastrophe that occurred at 8:17 P.M., DARLING STREET.

- **Dying at Grace**

Directed, produced by Allan King

In Allan King's extraordinary documentary DYING AT GRACE, five terminally ill patients at a Toronto palliative care facility agreed to have their final days, hours and minutes filmed for the benefit of the living.

- **Far Side of the Moon**

Directed, written by Robert Lepage

The more doctoral student Philippe ponders the universe in acclaimed theater director Robert Lepage's visual tour-de-force FAR SIDE OF THE MOON, the more lost he seems to become within it.

- **Flower & Garnet**

Directed, written by Keith Behrman

Siblings FLOWER & GARNET struggle in a remote western Canadian town with their youthful identities and an emotionally distant father in this remarkably assured debut feature from director Keith Behrman.

- **Gaz Bar Blues**

Directed, written by Louis Bélanger

Facing a stagnant petrol station business, a trio of rambunctious sons and a debilitating disease, a working-class stiff in 1989 Montréal employs unbending dignity and a clutch of eccentric friends to fend off the GAZ BAR BLUES.

- **Proteus**

Directed, written by John Greyson and Jack Lewis

Based on a true story, the uncompromising feature PROTEUS, from directors John Greyson and Jack Lewis, dramatizes the 1735 love affair and trial of two male prisoners in South Africa with equal amounts of pure passion and moral outrage.

- **The Saddest Music in the World**

Directed, co-written by Guy Maddin

Guy Maddin's newest excursion into exuberantly surreal melodrama tells of a legless Winnipeg beer baroness who plots to bring the world out of its Depression-era funk via a competition for THE SADDEST MUSIC IN THE WORLD.

- **A Silent Love**

Directed, co-written by Federico Hidalgo

Featured at the Sundance Film Festival, first-time director Federico Hidalgo's A SILENT LOVE infuses the story of a love triangle among a Québécois film professor, his Mexican internet bride and her mother with wry compassion and dry wit.

- **MoMA Film at The Gramercy Theatre**

127 East 23rd Street  
New York

Members: Free  
General Admission: \$6.00 for the day  
Fridays after 4:00 PM: Pay-What-You-Will