

Cinéfest SUDBURY

INTERNATIONAL FILM FESTIVAL
FESTIVAL INTERNATIONAL DU FILM

THE PEOPLE'S FESTIVAL
C'EST VOTRE FESTIVAL
18-26 SEP 2021

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Cinefest Sudbury announces Features Canada and Cana-Doc selections

SUDBURY - Cinéfest Sudbury is pleased to unveil its selections for the Features Canada and Cana-Doc programmes for the 33rd edition of the festival.

CANA-DOC

AI: Artificial Immortality (Ann Shin)

AI: Artificial Immortality explores the latest technological advancements in AI, robotics and biotech, and poses the question: what is the essence of the human mind, and can this be replicated? Or even more unsettling, could we one day meet cloned versions of ourselves – clones which are better, smarter, and immortal? Until this decade, that question was the stuff of science fiction, but now experts in the fields of artificial intelligence and robotics suggest it will be science fact.

Albedo [Stephen A. Smith]

Steve is an expedition leader who has been exploring the High Arctic for decades. Chris is a young oceanographer who studies the world's oldest ice floes from a Harvard lab. They know the data, the models, the science. None of that has prepared them for the truth on the ground as they gaze northward into the Last Ice Area. The floes around them are crumbling, collapsing. They are unable to navigate terrain that only years earlier was traversable. Against brutal conditions the science is scuttled, the expedition team bearing witness to Earth's most pressing existential threat as they struggle for their own survival.

Big Giant Wave [Marie-Julie Dallaire]

Big Giant Wave is an ode to music, this invisible abstract and fleeting sequence of sounds that creates in the brain the same reaction as chocolate, sex or drugs. Conceived as a cinematographic wave, *Big Giant Wave* takes us from Canada to Italy via Sweden, Mexico and the American West Coast to meet fascinating scientists and artists who, from their various backgrounds, illustrate our essential connection with rhythm, music, our planet, the brain, daily lives, and our collective humanity.

The Gig Is Up [Shannon Walsh]

From delivering food and driving ride shares to tagging images for AI, millions of people around the world are finding work task by task online. Lured by the promise of flexible work hours, independence, and control over time and money, workers from around the world have found a very different reality. Work conditions are often dangerous, pay often changes without notice, and workers can effectively be fired through deactivation or a bad rating. Through an engaging global cast of

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characters, *The Gig Is Up* reveals how the magic of technology we are being sold might not be magic at all.

Hell or Clean Water [Cody Westman]

A former fisherman who just 10 years earlier thought nothing of tossing garbage out of his truck window, Shawn Bath has an epiphany when he starts diving the harbours of his native Newfoundland. While hunting for sea urchins, he finds ocean floors covered with debris – truck tires, boat parts, fishing equipment, ghost nets and “disposable” plastics of every description. Realization quickly turns to obsession, as Shawn quits his day job and dedicates himself to cleaning up the rotting mess. He begins single-handedly hauling out thousands of pounds of tires and countless bags of trash. With no help from the government and only meagre online donations, he soon finds himself with less than \$10 in his bank account, creditors calling daily and a stressed relationship with a supportive but very concerned girlfriend. But in the face of all this, the one thing that Bath never loses is hope, and that’s what makes it possible for one man to start something that just might change the world.

My Tree [Jason Sherman]

A Canadian Jew searches for the tree that was planted in his name in Israel many years earlier. When he discovers that it stands on the remains of an Arab village, he is forced to question his own culpability.

Someone Like Me [Sean Horlor & Steve J. Adams]

When Kay, a transgender lawyer, decides to lead a group of 11 LGBTQ+ Vancouverites in their mission to sponsor Drake, a queer refugee from Uganda, they never imagined the affecting journey to come. Through a composed observational lens, the film captures the group's struggles with interpersonal relationships, while having to simultaneously face the difficult reality of what it means to support a newcomer for the first year of their life in a strange country.

FEATURES CANADA

All-In Madonna [Arnold Lim]

Maddie (Melanie Rose Wilson) is a seventeen year-old teenager who has been homeschooled since childhood. Maddie has been raised with her younger sister by a rather hard-edged father Paul (Adam Lolacher) in a remote rural area in a rainforest. When she insists that the time has come to attend public school and make friends, she finds that her father’s warnings that it will not be so easy start to make sense. The community seems to have a rather negative view of Maddie’s family and seems to believe that Paul has been involved in a murder. Maddie is forced to look at her father in a whole new way, and must reconcile the man she thought she knew with the man that he might well be.

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The Boathouse [Hannah Cheesman]

When Anne (Michaela Kurimsky), an emotionally-fragile young woman, takes a job as nanny to two troubled children at a remote summer cottage, she falls in love with the children's father (Alan Van Sprang), while becoming enmeshed in the mystery of their estranged mother—with whom, it turns out, the young woman has her own fraught history. As the summer progresses, she begins to suspect that the family has a dark history that they are desperate to keep secret.

Learn to Swim [Thyrone Tommy]

Learn to Swim is a surrealist romantic drama that follows Toronto jazz saxophonist Dezi Williams (Thomas Antony Olajide), as he attempts to escape a recent tragedy. He's withdrawn from his band and tries to spend his days in solitude as an instrument repair technician, but is haunted by his memories, a mounting pain in his jaw, and an intrusive new neighbour. When Dezi's band tracks him down, he is no longer able to hold all the pieces together. Soon the line between reality and memory blur, and he is forced to confront the truths of his past.

Le bruit des moteurs (The Noise of Engines) [Philippe Grégoire]

Alexandre (Robert Naylor), an instructor at the Canadian customs college, returns home to his small town after his employer places him on compulsory leave. As he forms a new friendship with a female Icelandic drag racer, he finds himself under surveillance by police investigators trying to get to the bottom of the sexually explicit drawings that have been troubling the town.

Les oiseaux ivres (Drunken Birds) [Ian Grbovic]

Marlena (Marine Johnson) is the girlfriend of a cartel leader in Mexico and Willy (Jorge Antonio Guerrero) is in love with the boss' wife. Fearing the worst, the lovers take flight on their own to survive. When Willy suspects that Marlena is hiding in Montreal, he goes to Quebec in hopes of finding her. Finding seasonal work at Ferme Vinet, friendships begin to develop between foreign workers on the farm as a rift begins to grow between members of the Vinet family. Without knowing it, Willy arouses desire in Julie (Hélène Florent), the owner, which creates consequences that ripple throughout the group—including being accused of a crime he did not commit.

Les vieux xhums (Old Buddies) [Claude Gagnon]

Pierrot (Patrick Labbé) is a former table football champion who has always enjoyed life to the fullest. The man at the dawn of his fifties who left Morocco to return to Saint-Hyacinthe, his hometown, to correct the mistakes of his past. Reconnecting with his son Victor (Luka Limoges) is one of his main priorities, as is reuniting with his best friend Jacques (Paul Doucet). Unfortunately, Pierrot is also a die-hard smoker and cancer has finally caught up with him, leaving him with only a few months left to live. This news is enough to force him to take stock of his existence and request a major favour of his best friend.



Motherly [Craig David Wallace]

Kate (Lora Burke) and her nine-year-old daughter Beth (Tessa Kozma) have moved into an old farmhouse outside of a small town. Kate hopes this new beginning will shield her daughter from their horrible past: her husband Brad (Ian Malone) was convicted of murdering a young girl, based largely on Kate's testimony. A mysterious couple invade their home demanding the truth in exchange for Beth's safety: Kate has to confess that it was she, not her husband, who killed their daughter.

Quickening [Haya Waseem]

A character study of a young woman of color as she navigates family turmoil, love, and heartbreak.

See For Me [Randall Okita]

Sophie (Skyler Davenport), a young blind woman, is house-sitting at a secluded mansion when she finds the home under invasion by thieves seeking a hidden safe. Her only means of defense is a new app called "See For Me", which connects her to a volunteer across the country named Kelly (Jessica Parker Kennedy), an army veteran who spends her days playing first-person shooter games. Sophie is forced to learn that if she's going to survive the night, she'll need all the help she can get from Kelly to help her find her way around the house and stay clear from the intruders.

Shadowtown [Jon Einarsson Gustafsson & Karolina Lewicka]

Set in the Icelandic financial boom of 2007, dirty tactics were used by real estate developers to acquire old houses in downtown Reykjavik. A mad rush ensued to replace them with gigantic apartment buildings and hotels. Maya (Bristow), a medical student in her mid-twenties, inherits an old house from a schizophrenic grandmother she never met and didn't know existed. Under pressure to sell the house, mysterious messages drive her to look further into her family's past before the chance is gone. A family tragedy is revealed that affects her life even today, raising questions about her grandmother's death, and putting her own life in danger.

Sin La Habana [Kaveh Nabitian]

Sin La Habana is about power, prophecy, and destiny as seen through the eyes of three people. Leonardo (Acosta Gonzalez), a ballet dancer, and Sara (O'Farrill), an ambitious lawyer, are young black Cubans desperate to leave their country. They realize that their ticket off the island is for Leonardo to seduce one of the foreign students at the salsa school where he teaches. When he meets Nasim (Yaghoubi), a Canadian-Iranian divorcée, and moves to Montreal, the international love triangle disintegrates into a situation where nobody gets what they wanted, but everyone ends up closer to their true destiny.

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Soumissions (Heirdoms) [Emmanuel Tarif]

A family mediator tries to resolve a crisis situation in the home of Joseph and Roxanne. Since leaving her, Joseph has forbidden her from seeing their son Mathieu, and has insidiously sequestered him on their country property. Wallowed in silence and submissive to the void that Roxanne fatally gives in to them, Joseph and Mathieu are engulfed.

Tanglewood [Ben Bruhmuller]

Tanglewood is a stop-motion animated/mixed-media tapestry of deathbed dreams, ghost stories, and metaphysical musings, framed within the boxing match of a life. Fifteen years in the making, it's a surreal blend of animation and live-action, exploring layers of a subconscious landscape where lost souls wander through luminous textures of memory, mystery, and wonder. Written, directed, and produced by Sudbury's Ben Bruhmuller, whose films *Vs.* and *Clarabel* have previously screened at Cinéfest Sudbury.

The White Fortress [Igor Drljaca]

When a chance encounter brings together two teens from opposite sides of life in post-war Sarajevo, a blossoming romance conceals their desperate and disturbing motives. Faruk (Pavle Cemerikić) is a poor Sarajevo youth selling scrap iron with his uncle (Jasmin Geljo) while getting increasingly involved with organized crime. When he meets rich high-schooler Mona (Sumeja Dardagan), Faruk begins to question a life that is becoming increasingly dangerous. A stunning blend of crime drama and teenage romance, *The White Fortress* was nominated for Best Feature Film for the Grand Prix of the Generation 14plus International Jury at Berlinale 2021.

Woman in Car [Vanya Rose]

Anne (Joy) seems to have it all – wealth, sophistication, a house on the hill, an upcoming wedding to the ideal man. But when her stepson returns to Montreal with a beautiful young Turkish woman, Anne develops an obsession with the stranger who she fears could destroy the privileged life she has built. In a story about a woman who struggles to keep her secrets hidden in a society that is full of expectations and compromise, director Vanya Rose explores issues of class, family, desire and deception.

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For additional questions or media inquiries, please contact Michael Scherzinger at mscherzinger@cinifest.com. You can also call us at 705.688.1234, or follow us on Facebook for updated information.