



# Aurora Film Circuit

Aurora Film Circuit

AFC Input – Personal review of the film (Nelia Pacheco Chair/Programmer, AFC)

Synopsis – this info was gathered from different sources such as; TIFF, IMDb, Film Reviews etc.

FILM TITEL and INFO	AFC Input	SYNOPSIS
<b>DOCUMENTARY SUGGESTIONS....MARCH 2021...</b>		
<p><b>76 DAYS</b></p> <p><b>Director/Editor:</b> Hao Wu USA, 2020 Mandarin 1H 33 minutes</p> <p><b>Available:Paramount/YouTube/Google Play Movies &amp; TV</b></p> <p><b>Content advisories:</b> illness, dead bodies</p> <p><a href="#"><u>76 Days (2020) - IMDb</u></a></p>	<p><b>Rating – 3.5/5</b></p> <p>I saw this DOC back in Sept.2020 and it left me calmer and in a more retrospective mindset re: COVID. Seeing the chaos, compassion, sadness and dedication from the Health Care Providers during the start of the pandemic allowed me to become even MORE grateful for our front line workers - just how much they have &amp; continue to endure during this pandemic, and what my role in all of this has been and continues to be.</p> <p>Very heart warming, passionate, powerful and frustrating - I believe this film will raise many emotions.</p> <p>“76 Days will be a lasting work of art for future generations trying to understand this pandemic.”</p> <p><b>THOM POWERS - TIFF</b></p>	<p>The opening sequences feel like a genre movie — science-fiction, zombie horror, apocalyptic thriller. We watch hospital workers, encased in PPE so that we only see their eyes behind foggy goggles, as they race from one patient to another. At the hospital doors, a desperate crowd is clamouring for entry. The overwhelmed workers can only admit a few people at a time.</p> <p>For all the fantastical elements, this is the reality of 2020. The filmmakers of 76 Days capture an invaluable record of life inside Wuhan, China, ground zero for the outbreak of COVID-19. On January 23, the city of 11 million people went into a lockdown that lasted 76 days. This film concentrates mainly on medical workers and patients to give a pulse-racing account of what it was like to survive.</p> <p>76 Days excels beyond mere reportage. The camera work is so strong that you could frame still images. In the face of fear and uncertainty, we also witness perseverance and humour, as medical workers use magic markers to decorate their plastic outfits. One memorable figure is a head nurse who never fails to make a human connection with patients, even under the direst circumstances.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>ASH YA CAPTAIN LIFT LIKE A GIRL</b></p> <p><b>Director:</b> Mayye Zayed EGYPT/GERMANY/DENMARK, 2020 Arabic 1H 35 minutes</p> <p><b>Available: TBD</b></p> <p><a href="#">Lift Like a Girl (2020) - IMDb</a></p>	<p><b>Rating – 3/5</b></p> <p>This film is not one that I would normally gravitate to, what intrigued me the most was the subject herself (Zebiba) and the subject matter of women’s Power Lifting. It was also an opportunity to screen a film from Egypt.</p> <p>The DOC can be quite slow and sometimes challenging to watch the training style displayed by the coach, Captain Ramadan. However, as a documentary I took what I could learn from it and enjoyed the screening.</p>	<p>For over 20 years, Captain Ramadan coached world-class weightlifters in Alexandria, Egypt. A larger-than-life character in his own right, Ramadan led his daughter, one of Egypt’s most famous athletes, Nahla Ramadan, to become a world champion, and trained Abeer Abdel Rahman, the first Arab woman to become a two-time Olympic medalist. Mayye Zayed’s observational documentary dives into the training of Ramadan’s new protégé: the determined Zebiba (which means “raisin”), who dreams of lifting on the level of Captain’s past stars.</p> <p>Shot over four years, starting when Zebiba is 14 years old, Lift Like a Girl is an intimate journey into the inner life of an aspiring athlete. Filmed largely at Ramadan’s outdoor gym and at weightlifting competitions, it captures feats of astonishing athleticism. But it’s not just about muscle mass à la Pumping Iron, as Zayed explores the complex bond between Zebiba and her Captain — a bond that is frequently unpredictable, sometimes volatile, but always rooted in what can only be described as an unshakable faith.</p> <p>Zayed’s seamless cinematography takes on the perspective of the other lifters and of the crowd, and she doesn’t shy away from the losses and tears. The result captures Zebiba’s physical and mental struggles, as Ramadan pushes her further and harder — often more than any of his other athletes. But as time marches on, bringing Zebiba more success, it also brings new challenges for the gym, her team, and ultimately for Zebiba herself.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>FIREBALL: VISITORS FROM DARKER WORLDS</b></p> <p><b>Director(s):</b> Werner Herzog, Clive Oppenheimer            UNITED KINGDOM/AUSTRIA/USA, 2020            English            2H 17 minutes</p> <p><b>Available: Apple TV</b></p> <p><a href="#"><u>Fireball: Visitors from Darker Worlds (2020) - IMDb</u></a></p>	<p><b>Rating – 3.5/5</b></p> <p>I will be honest here – I watched this DOC because my husband said it was his turn to pick – lol</p> <p>What I really enjoyed, appreciated and what drew me in about this DOC was the energy, enthusiasm and the passion of the filmmakers. However, it is a long film and I found myself lost at times. But visually very beautiful.</p>	<p>If you don't think that much about meteors, you have a whole universe to discover in Fireball: Visitors from Darker Worlds. Werner Herzog reunites with University of Cambridge professor Clive Oppenheimer, with whom he explored volcanoes for Into the Inferno. They travel the world hunting for meteors, revealing connections between science, history, and mythology. On camera, Oppenheimer interviews specialists with wonder and a dry wit, covering freak accidents, apocalyptic scenarios, and the mysteries of the cosmos. Herzog narrates in his distinct Bavarian accent (recognizable to fans of The Mandalorian). His phrasing remains unparalleled, even in his simple description of a Mexican beach resort "so godforsaken it makes you want to cry."</p> <p>The film subverts stereotypes of scientists as socially awkward and predominantly male. The specialists talking to Oppenheimer are passionate and poetic. Many are women — from Mexico, India, South Korea, the US — with expertise spanning astronomy, cave archaeology, and NASA's Planetary Defense. The film also dwells on ancient understandings of meteors in the traditions of Indigenous Australians, Mayan astronomers, and Papuan tribal elders.</p> <p>The film expands our imagination as we track wayward asteroids through high-powered telescopes or study space dust magnified 3,000 times. "It's looking eternity in the eye," says Jon Larsen, a Norwegian jazz musician obsessed with collecting micrometeorites. "This is the ashes of a previous generation of dying stars."</p> <p>In this year of isolation, it can feel like time and space has narrowed. This film is an antidote for taking a wider view. Herzog and Oppenheimer seek nothing less than to find a connection between the solar system and your soul.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>THE WAY I SEE IT</b></p> <p><b>Director:</b> Dawn Porter  USA, 2020  English  102 minutes</p> <p><b>Available: YouTube/Goggle Play Movies &amp; TV</b></p> <p><a href="#"><u>The Way I See It (2020) - IMDb</u></a></p> <p><b>PLANET AFRICA 25</b></p>	<p>I have not screened this film – reviews very positive.</p>	<p>Images matter. That’s what Pete Souza learned in his job as a White House photographer under two transformative presidencies, those of Barack Obama and Ronald Reagan. When he went to work for Obama as Chief Official White House Photographer, he set a goal “to create the best photographic archive of a president that had ever been done.” He achieved that with images that became famous collected in his book Obama: An Intimate Portrait — such as the one taken in the Oval Office of a five-year-old Black boy touching President Obama’s hair.</p> <p>During the decades Souza spent in photojournalism and in the White House, he kept his opinions to himself. But when Donald Trump became president, Souza couldn’t hold back. He surprised himself, becoming an Instagram superstar by posting photos that placed Obama in stark contrast to Trump on countless issues — race, health care, gun control, climate change, LBGTQ+ equality, and more. Souza compiled them in the book Shade: A Tale of Two Presidents.</p> <p>Filmmaker Dawn Porter also knows the power of images from her documentaries such as John Lewis: Good Trouble and Bobby Kennedy for President. In telling Souza’s personal story, she simultaneously tells the story of Obama’s presidency and what it stood for, hearing perspectives from other Obama insiders such as former Deputy National Security Advisor Ben Rhodes and former US Ambassador to the UN Samantha Power. The film captures the hope and anxiety of this current, pivotal election year in which US democracy will decide which images represent its future. Beyond politics, The Way I See It is a testimony to the power of photography. Decades from now, the debates that raged in the Oval Office will be a distant memory. But the images will last.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>I AM GRETA</b></p> <p><b>Director:</b> Nathan Grossman            SWEDEN, 2020            Swedish/English            97 minutes</p> <p><b>Available: CRAVE /HBO Canada</b></p> <p><a href="#"><u>I Am Greta (2020) - IMDb</u></a></p>	<p><b>Rating – 3.5/5</b></p> <p>Regardless of what your view is on Climate Change you have to admire someone as young as Greta was/is when she started her campaign, including her continued commitment to advocate for the cause.</p> <p>What I enjoyed about the DOC was witnessing Greta’s passion and dedication and just how much pressure she puts on herself and family - you see and feel the strain and stress that they are all under.</p> <p>Advocacy is a very lonely place!</p>	<p>The film opens with a 15-year-old girl sitting alone outside of Sweden’s parliament with a protest sign: “School Strike for Climate.” The month is August, 2018, when most of the world had never heard of Greta Thunberg. But that’s when Swedish filmmaker Nathan Grossman began following her story, capturing the emergence of a generational leader.</p> <p>We watch Greta move from obscurity to international attention for her blunt speeches on the climate crisis. “Since our leaders are behaving like children, we will have to take the responsibility they should have taken long ago,” she tells delegates at a UN conference in Poland. Her message inspires other young activists to take action around the world as part of the movement dubbed #FridaysForFuture.</p> <p>Today Greta is famous for her viral videos, but this film offers a unique view of her personal journey. Being on the autism spectrum gave Greta the advantage of intense focus, but she was ostracized in school by classmates and staff as a result. As her notoriety rises, she’s targeted with vitriol and death threats from climate crisis deniers. Her critics include Russia’s Vladimir Putin and Brazil’s Jair Bolsonaro, who calls her “a brat.”</p> <p>The film culminates in a harrowing sailboat ride that Greta and her father Svante take over the Atlantic Ocean to attend two UN climate summits in September 2019. Over this transformational year, we witness the forces that seek to lift her up and tear her down. Through it all, Greta stays resolute in her mission for real change. “They’re here for you,” says a journalist at a massive rally. “No,” Greta answers, “they’re here for themselves and for everyone.”</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>INCONVENIENT INDIAN</b></p> <p><b>Director:</b> Michelle Latimer Canada, 2020 English, Inuktitut, Cree, Anishinaabemowi 90 minutes</p> <p><b>Available: TBD</b></p> <p><a href="#"><u>Inconvenient Indian (2020) - IMDb</u></a></p> <p><b>Content advisories:</b> traditional customs and methods of hunting are employed in some scenes; instances of police brutality</p>	<p><b>Rating – 4/5</b></p> <p>I know there has been a lot of controversy with respect to this DOC – however, I still believe it is worth viewing.</p> <p>Anyone who is familiar with Thomas King’s book understands the importance of the subject matter. The book offers insight and understanding into the challenges (often hostile) that the Canadian government and our Indigenous People have had, continue to deal with, AND why reconciliation is so vital to Canada.</p> <p>FYI - The NFB will no longer be promoting the DOC.</p>	<p>Based on Thomas King’s award-winning 2012 study, <i>The Inconvenient Indian: A Curious Account of Native People in North America</i>, Michelle Latimer’s equally essential documentary examines the ongoing colonization of Indigenous peoples in North America. If early colonization depended on force, in more recent decades it has focused on Indigenous history, culture, &amp; traditions. History has been wiped out or twisted to serve the absurd self-justifying fantasies of the colonizers; traditions, language, &amp; religion have been systemically suppressed via state institutions, meaning current generations’ pursuit of their history is fraught with obstacles. Latimer brings these issues to the fore through a profoundly compelling array of techniques, including a voiceover by King, movie &amp; archival footage, interviews, dance, visual arts, &amp; traditional customs like tattooing &amp; hunting. Well-known figures like visual artist Kent Monkman &amp; filmmaker Alethea Arnaquq-Baril are among her subjects, along with hunters, community workers, &amp; emerging film artists such as Nyla Innuksuk &amp; her collaborators, who adapt genre devices to tell their own stories.</p> <p>While these pursuits of cultural memory &amp; awareness are invigorating &amp; touching, the film also takes direct aim at North America’s pernicious notion of history &amp; truth. As King points out, the claim that previous generations were ignorant of the repercussions of their actions is disgracefully self-serving &amp; only allows those in power to return to the scene of the crime to continue stealing land &amp; resources. King concludes his narration with a powerful exhortation that we can do what we want with his analysis, but we can no longer claim we were innocent or ignorant, making <i>Inconvenient Indian</i> one of the most essential films at this year’s Festival.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>NO ORDINARY MAN</b></p> <p><a href="#">Director(s):</a> Aisling Chin-Yee, Chase Joynt            CANADA, 2020            English            80minutes</p> <p><b>Available: TBD</b></p> <p><a href="#">No Ordinary Man (2020) - IMDb</a></p>	<p><b>Rating – 4/5</b></p> <p>When viewing any type of film my objective is always to learn something new, further educate myself so I can better understand and relate to others and this DOC accomplished that for me.</p> <p>Really enjoyed this DOC – it is very pleasant to watch and experience. I found the story very compelling, educational as it offered additional insight into trans representation that I was unaware of.</p> <p>I do remember when Billy Tipton died, and all the controversy that surround his death....“It’s moving and empowering, a reminder of how far we’ve come and how far we have to go.” <b>Brian Tallerico, Film Critic</b></p>	<p>Revered jazz musician Billy Tipton — born Dorothy Lucille Tipton — gained fame throughout the United States in the 1940s and '50s. His trans identity was not known throughout the echelons of the jazz and pop worlds, and it wasn't revealed publicly until after his death in 1989. For decades, Tipton was portrayed as an ambitious woman “passing” as a man in pursuit of a music career at a time when the industry was dominated by men and trans representation was virtually non-existent. Since then, he has become a foundational icon of transmasculinity.</p> <p>Aisling Chin-Yee and Chase Joynt’s brilliantly crafted No Ordinary Man maps out Tipton’s undeniable legacy, while examining the disgraceful media scrutiny and questions of legitimacy his family endured after his death. This thoughtful, timely documentary embraces the challenge of bringing Tipton’s words to life, reimagining his narrative through a diverse group of contemporary trans performers as they collectively paint a portrait of an unlikely hero. Revealing their own stories of transitioning and laying bare their personal journeys, each individual reckons with their own singular path towards self-recognition, creating a unique tapestry of trans expression as we’ve never seen it before.</p> <p>On a formal level, this film shares the vitality of its subjects, deftly connecting Tipton’s identity to modern trans representation through clever editing and impassioned perspectives. No Ordinary Man is groundbreaking in how it links Tipton’s story with the struggles and triumphs of the people who followed in his footsteps, presented in their own words.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>THE TRUFFLE HUNTERS</b></p> <p><b>Director(S):</b> Michael Dweck, Gregory Kershaw</p> <p>ITALY/USA/GREECE, 2020</p> <p>2020 Italian, Piedmontese</p> <p>84 minutes</p> <p><b>Available: TBD</b></p> <p><a href="#">The Truffle Hunters (2020) - IMDb</a></p>	<p><b>Rating – 4/5</b></p> <p>This DOC was delightful and if AFC was in session I would have Programmed this film for screening.</p> <p>Boy, the truffle world is far more threatening than I would have ever imagined. There was a moment while watching the DOC that I was confused -was I was watching a DOC on drug trafficking or truffle hunting??</p> <p>The actual Truffle Hunters and the relationship with their beloved dogs is the heart of this film. Highly recommend, just a lovely treat.</p>	<p>The truffle is a culinary obsession. The edible fungi that grow near tree roots can range in size from that of a strawberry to an apple. They are treasured by epicures for their aromas and flavours, which elicit descriptions similar to those used by wine connoisseurs. The most coveted truffles can fetch astronomical prices at auction. Tracking them down in the forest is both an art and a science practiced in partnerships between humans and dogs.</p> <p>Filmmakers Michael Dweck and Gregory Kershaw take us into the timeless world of specialists in Northern Italy’s Piedmont region famed for its white truffles — particularly the elusive Alba truffle. In these landscapes of natural beauty, the rhythms of life operate at a different pace than in the city. We meet an assortment of hunters who work independently from each other in an endeavour marked by eccentricity, pride, and competition. The film concentrates on an elderly generation of men including Birba, Carlo, and Sergio, who each have special relationships with their canine companions.</p> <p>Even if you’ve never tasted a truffle, the passion of these experts is irresistible. We also gain insight to the elaborate marketplace that supplies truffles to elite restaurants. The film has a gentle humour, yet it takes time to reflect on the serious concerns of the climate crisis and deforestation that threaten the future of truffle hunting. By the film’s end, your appetite will be awakened not only for what you eat but also to appreciate where it comes from.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>JE M'APPELLE HUMAIN/CALL ME HUMAN</b></p> <p><b>Director:</b> Kim O'Bomsawin Canada, 2021 French, Innu, English 78minutes</p> <p><b>Available: TBD</b></p> <p><a href="#"><u>Je m'appelle humain (2021) - IMDb</u></a></p>	<p><b>Rating – 4.5/5</b></p> <p>I loved this DOC and it stayed with me for a long time. I had the opportunity to screen this film during the Sudbury Film Festival and again another DOC that I would have programmed for our AFC Viewers.</p> <p>It is so compelling that you can't help but fall in love with Joséphine Bacon. She injects so much peace and urgency into maintaining her drive to preserve her language and traditions, and that is very powerful. What I found most remarkable is that she is able to share this with us and manages to do so with no "anger/hostility" to what she had to endure herself.</p> <p>A really beautiful film..</p>	<p>"Sauvage," says Joséphine Bacon, "means to be wholly free." When elders leave us, a link to the past vanishes along with them. Innu writer Joséphine Bacon exemplifies a generation that is bearing witness to a time that will soon have passed away. With charm and diplomacy, she leads a charge against the loss of a language, a culture, and its traditions. On the trail of Papakassik, the master of the caribou, Call Me Human proposes a foray into a people's multimillennial history, in company with a woman of great spirit who has devoted her life to passing on her knowledge and that of her ancestors. In her language, Innu means "human."</p> <p>"The word 'poetry' doesn't exist in Innu," muses Joséphine Bacon, the subject of <i>Call Me Human</i>, who is referred to as a poet but eschews the title herself. "I don't think we needed the word 'poetry' or 'poem' in our language, because we were poets, simply by living in harmony with the land." <b>Joséphine Bacon - CALL ME HUMAN</b></p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>WHAT IS DEMOCRACY?</b>  <b>Director:</b> Astra Taylor  Canada, 2018  English/Arabic/Spanish  107 minutes</p> <p><b>Available: NFB for FREE - <a href="#">What is Democracy? by Astra Taylor - NFB</a> or <b>AMZON PRIME</b></b></p> <p><b><a href="#">What Is Democracy? (2018) - IMDb</a></b></p>	<p><b>Rating – 3.5/5</b></p> <p>Even though I struggled with this DOC – I thought it was important to add it to the list. Yes, Democracy is being challenged all over the world but I found this DOC did not present enough of the threat to and attributes of this political system. My issue was also that it was a little too preachy for my taste.</p> <p>What I did appreciate was the history of Democracy going back to Plato and why Democracy is so important to allowing some semblance of peace in the world.</p>	<p>With democracies facing assault around the world from far-right demagogues and foreign meddling, Astra Taylor’s expansive and often chilling What is Democracy? Could not have come at a better time. Peppared with observations from Plato, the film casts a wide net, ranging effortlessly through subjects as diverse as ancient Greece, the 1960s civil rights movements, and recent false claims about voter fraud.</p> <p>The film is framed around a scholar’s analysis of a Renaissance painting commissioned by the wealthy denizens of Siena to warn against democracy and independent thought by representing oligarchs as inherently virtuous and rational, godlike figures while threatening protestors with depictions of grisly punishment. These unsettling images have contemporary applications from the collapse of the Greek economy (where the wealthy sponsored a bailout for Greece and essentially paid themselves) to well-oiled white people in Florida who claim that the deck is stacked against them because of their ancestry and wealth. (One blank-eyed child asks if Democracy is where they tell you what to do.</p> <p>The greatest lesson is that the potential for democracy’s failure is inherent in the freedoms it offers. (As Cornel West puts it, “Every democratic experiment will end in tyranny” or, to paraphrase Plato, “the greatest penalty for refusing to rule is to be ruled by someone worse than oneself.”) Democracy’s one unavoidable cost is constant vigilance.</p> <p>What is Democracy’s cogent, persuasive analysis may be sobering, but it’s also bracing: a philosophical call to arms to save something we hold dear yet, dangerously, take for granted.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>MLK/FBI</b></p> <p><a href="#">Director</a>: Sam Pollard  USA, 2020  English  104 minutes</p> <p><b>Available: TBD</b></p> <p><a href="#">MLK/FBI (2020) - IMDb</a></p>	<p>I have not screened this film – reviews very positive.</p>	<p>MLK/FBI performs the vital task of examining J. Edgar Hoover’s relentless campaign of surveillance and harassment against Martin Luther King, Jr. Today, when King is celebrated across political spectrums as a moral hero, it’s jolting to confront the years when US agents targeted him as a villain.</p> <p>Inspired by the work of historian David Garrow, the film uses recently declassified files to study the FBI’s motives and methods. In the 1950s and ’60s, when Black people started mobilizing to fight racial discrimination, Hoover saw the movement as a communist plot. Rather than support equality, the FBI sought to undermine King through wiretapping and blackmail, in what former FBI director James Comey calls “the darkest part of the bureau’s history.”</p> <p>Filmmaker Sam Pollard has been immersed in US racial politics for decades, from his collaborations with Henry Hampton and Spike Lee to his own documentaries. He applies his mastery of archival footage to draw upon eclectic sources, from newsreels to Hollywood secret-agent movies. With visuals rooted in the ’50s and ’60s, he overlays contemporary audio interviews from multiple perspectives, including King’s colleagues Andrew Young and Clarence B. Jones.</p> <p>Pollard doesn’t back away from the murky areas of the story — including the FBI wiretaps alleging King’s non-monogamous relationships with over 40 women, which the FBI attempted to use to humiliate King and break his spirit. The film grapples with how historians should treat such nefarious recordings.</p> <p>King’s life was cut short at age 39. Hoover’s FBI reign lasted 48 years. Today, we see their legacies continue in a new wave of protests and pushback. This film is a crucial</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>MY OCTOPUS TEACHER</b></p> <p>Director(s): <a href="#">Pippa Ehrlich &amp; James Reed</a></p> <p>South Africa, 2020</p> <p>English</p> <p>85minutes</p> <p><b>Available: NETFLIX</b></p> <p><a href="#">My Octopus Teacher (2020) - IMDb</a></p>	<p><b>Rating – 4.5/5</b></p> <p>Another wonderful DOC that really focuses on the human connection to nature and how powerful it can be if one chooses to honour it.</p> <p>This DOC was very moving and visually beautiful – it was shot over eight years and over 3,000 hours of footage. The incredible underwater images are breath taking and you really can't look away.</p> <p>The story is also as beautiful as the imagery – the impact of David Foster sharing with the audience his emotional challenges with connecting to his family and the world is something we can all relate to at this point in time. And as importantly watching the man honour himself by being self-aware enough to go back to a time where felt he had purpose, a felt sense of happiness, as well as peace.</p>	<p>way to connect the past to the present.</p> <p>My Octopus Teacher is not the first documentary to plunge us into the otherworldly flora and fauna of Earth's oceans. But it is the first to chronicle a single sea creature's story from such a personal, openhearted perspective, revealing not just emotional connections but animal behaviours previously unknown to scientists.</p> <p>The story unfolds with deceptive simplicity and startling beauty in a patch of sea off South Africa's Western Cape that's protected by a thick kelp forest, and therefore relatively calm. Its waters are, however, bracingly cold, dipping below 50 degrees Fahrenheit, and Foster goes in sans wetsuit or scuba gear. He wants a direct experience with the environment, and aims to be as nonintrusive as possible among the fish and mollusks. At the outset of his adventure, the invigorating cold is also a lifeline for him, a way back to a sense of purpose. "The cold upgrades the brain," he tells us.</p> <p>In voiceover and onscreen interviews, Foster explains that he returned to diving, a childhood joy, at a point when he felt depleted by work and unsure how to go on. The urgency to heal himself was heightened by his desire to be a good father to his school-age son, Tom. For a few brief moments in its early going, My Octopus Teacher threatens to veer into the dreaded territory of New Age self-help. But Foster is so likably low-key and humble a screen presence, and his point of view is so interested in the other, that any such fears are quickly dispelled. In turn, his interactions with the octopus inspire a friend of his, cinematographer Roger Horrocks, to join him in the surf with his camera.</p> <p><a href="#">'My Octopus Teacher' Review   Hollywood Reporter</a></p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
<p><b>JOHN WARE RECLAIMED</b></p> <p><b>Director:</b> Cheryl Foggo Canada, 2020 English 71minutes</p> <p><b>Available - NFB for FREE - <a href="#">John Ware Reclaimed by Cheryl Foggo - NFB</a> or YouTube (Free)</b></p> <p><a href="#">John Ware Reclaimed (2020) - IMDb</a></p>	<p><b>Rating – 3.5/5</b></p> <p>I was able to screen this film at this year’s Toronto Black Film Festival and it was a great opportunity to celebrate Black History Month while educating myself on Canada’s “1<sup>st</sup> Black Cowboy” from Alberta.</p> <p>The DOC was a passion project for Director Cheryl Foggo and you certainly feel it throughout the film. And for Ms Foggo the documentary was also an opportunity for her too compare John Ware’s experience of living in Alberta as a Black man with her own experience of growing up in Calgary as a black woman.</p>	<p>Is it possible to love someone who died before you were born? Cheryl Foggo believes so. John Ware Reclaimed follows filmmaker Foggo on her quest to uncover the complex story of John Ware, a Black cowboy and rancher who settled in Alberta prior to the turn of the 20th century. As she endeavours to dig past the racist myths and mistellings surrounding Ware, she recalls her childhood in Calgary, Alberta, her own experiences of racism, and her family’s history as part of the 1910 migration to western Canada to escape violence in the southern United States. She also evokes the suppressed history of a thriving Black presence in the Prairies: the Black pioneers who lived, worked, and raised families in the west. Foggo’s archival, genealogical, and archaeological search, and her creative reimagining of John Ware’s life, reveals who this iconic figure might have been, and what his legacy means.</p>
<p><b>JORDON RIVER ANDERSON, THE MESSENGER</b></p> <p><b>Director:</b> Alanis Obomsawin Canada, 2019 English 65minutes</p> <p><b>Available - NFB for FREE - <a href="#">Jordan River Anderson, The Messenger by Alanis Obomsawin - NFB</a> or YouTube (Free)</b></p> <p><a href="#">Jordan River Anderson, the Messenger (2019) - IMDb</a></p>	<p><b>Rating – 4/5</b></p> <p>AFC had this DOC programmed for our April 2020 film - from my perspective this story is SO necessary for Canadians to understand just how fractured our relationship is with our Indigenous community.</p> <p>While the family is separated and trying to navigate through their own pain of their child’s health, the government managed to only add to their suffering. The thought that in present day Canada a child’s welfare and right to receive medical assistance at home was secondary to the</p>	<p>When Jordan River Anderson, suffering from a rare muscle disorder known as Carey-Fineman-Ziter syndrome, died in 2005, he had spent all five years of his young life in hospital. Although doctors had permitted Jordan to move into special housing when he was two years old, the Canadian federal and Manitoban provincial governments disputed which one was responsible for his home-care costs. In 2007, facing criticism and in response to recommendations from Indigenous groups, Canada’s Parliament passed a motion in support of “Jordan’s Principle,” a policy meant to ensure that First Nations children have equitable access to government-funded health, social, and educational services. Although practice took an exhausting 10 years to live up to the aspirations of the principle, we’ve finally reached a time when justice is possible.</p>

FILM TITEL and INFO	AFC Input	SYNOPSIS
	Federal and Provincial governments “arguing” who would be responsible for the cost of his care should matter to us all.	Containing personal interviews with Jordan’s relatives and with some of the many Indigenous families fighting for basic human rights across the country, legendary filmmaker Alanis Obomsawin’s most recent work is an exposé of blatant governmental disregard. Her remarkable 53rd film, Jordan River Anderson, The Messenger serves as a continuation of her five decade–long career not only as a documentarian, but also as an impassioned and necessary voice for Indigenous peoples, telling their stories, highlighting vital issues, and demanding the attention of a nation. With this latest work Obomsawin furthers her legacy as one of Canada’s leading filmmaker-activists.

**PLANET AFRICA 25 (TIFF)** Launched in 1995 for a decade-long run at the Festival, Planet Africa brought together films from across the African continent and diaspora to showcase Black creativity. Now, in the age of Black Lives Matter, we continue to celebrate the voices that this programme first amplified 25 years ago.