

**THIS MOVIE IS BROKEN
SUMMARY OF THE FILM PROJECT**

Log Line:

On a hot summer's night in Toronto, a Broken Social Scene show tops all expectations and resonates deep into the morning, into the lives of two close friends....closer than they knew.

Synopsis:

Unbelievable: Bruno wakes up in bed next to Caroline, his long time crush. But tomorrow she's off for school in France, and maybe she only granted this miracle as a parting gift for her long time friend. So tonight -- tonight is Bruno's last chance. And tonight, as it happens, Broken Social Scene, her favorite band, is throwing a big outdoor bash. Maybe if Bruno, with the help of his best pal Blake, can score tickets and give Caroline a night to remember, he can keep this miracle alive.

Director: Bruce McDonald

Production Companies: Rhombus Media
Shadow Shows

In Association with: Broken Social Scene
Arts & Crafts

Distributor (Canada): Alliance Films Inc.
Distributor (International): E1

Release date: Canada: June ___2010

THIS MOVIE IS BROKEN PRODUCTION COMPANIES PROFILES

RHOMBUS MEDIA

Rhombus Media is renowned the world over for its Performing Arts Programs, Feature Films and Television Drama Series. Rhombus is recognized for its consistently high-quality productions which are acclaimed by critics and audiences alike. The company was formed in 1979 at the York University Film Department, when Barbara Willis Sweete and **Niv Fichman** created Opus One, Number One, a documentary short that established the company's musical direction. Larry Weinstein joined soon after, and the trio have since produced and directed dozens of films including: Thirty-Two Short Films About Glenn Gould, Last Night, September Songs, Dido and Aeneas, The Red Violin, The Planets, Long Day's Journey into Night, and Beethoven's Hair.

In 2008, Rhombus Media produced Blindness, a feature film adaptation of Jose Saramago's celebrated work directed by Fernando Meirelles. Blindness was the second Canadian film ever to open the Cannes International Film Festival. Also in 2008, Rhombus released Passchendaele, an epic romance set against the backdrop of the infamous WWI battle, written and directed by Paul Gross which was the highest grossing Canadian film in Canada for the year.

Rhombus productions have received numerous honours at many prestigious international festivals: an Academy Award for best original score on The Red Violin, seven Emmy awards - five International Emmys and two Primetime Emmys - resulting in trophies for the Yo-Yo Ma – Inspired by Bach series, The War Symphonies: Shostakovich Against Stalin, September Songs: The Music of Kurt Weill, Le Dortoir, Pictures on the Edge, and Concerto!; five Grammy nominations; and literally dozens of awards at festivals in Cannes, Berlin, San Sebastian, Sydney, New York, San Francisco, Toronto, Banff, Prague, and the Golden Rose of Montreux.

SHADOW SHOWS

Shadow Shows is filmmaker **Bruce McDonald**'s film development and production company. In business for over 15 years, Shadow Shows has developed and produced many feature film projects including Roadkill (1989), Highway 61 (1991), Dance Me Outside (1994), Hard Core Logo (1996), Claire's Hat (2003), The Tracey Fragments (2007) and Pontypool (2009). Shadow Shows has also developed and co-produced various television projects such as American Whiskey Bar, The Rez, Twitch City, and CBC's Life and Times for both Norman Jewison and Robbie Robertson.

Shadow Shows productions have received numerous honours and special recognitions in many prestigious festivals around the world. For The Tracey Fragments starring Ellen Page, Bruce McDonald won the prestigious Manfred Salzgeber Prize at the 2007 Berlinale. The film premiered in North America at TIFF in September 2007. Shadow Shows's most recent feature film, Pontypool premiered at the Toronto International Film Festival and was released nationwide by Maple Pictures. It is currently enjoying a U.S. release via IFC Films and is slated for a UK release in the late fall 2009.

**THIS MOVIE IS BROKEN
KEY CREATIVE SHORT BIO**

BRUCE McDONALD

Director

Acclaimed Canadian film director Bruce McDonald is no stranger to rock 'n roll. His celebrated Rock 'n Road trilogy of films, Roadkill (1989), Highway 61 (1991), and Hard Core Logo (1997), not only injected new energy into the tried-and-true road movie genre, but also introduced international audiences to the acting talents of musicians such as Joey Ramone, Jello Biafra, Art Bergmann, and Hugh Dillon. In addition to directing his fair share of music videos over the years, McDonald has also explored his musical side via non-fiction works, beginning in 2001 with a documentary on The Band's Robbie Robertson for CBC's Life and Times series.

In the past two years, McDonald has completed no less than six music documentaries for both IFC Canada's The Raw Side Of... and Kensington Productions' City Sonic including pieces on Rush's Geddy Lee, Broken Social Scene's Brendan Canning, and the bands Metric, Die Mannequin and the Cancer Bats.

A fan of Broken Social Scene since their inception, McDonald has enlisted them to score two of his feature films, The Love Crimes Of Gillian Guess (2004) and his groundbreaking multi-frame extravaganza The Tracey Fragments (2007) -- a film which continued a McDonald tradition, casting musicians Slim Twig and The Deadly Snakes' Max McCabe-Lokos in leading roles. His most recent feature film, Pontypool (2009), premiered at the Toronto International Film Festival, and was released nationwide by Maple Pictures. It is currently enjoying a U.S. release via IFC Films, and is slated for a UK release in the late fall of 2009.

"The greatest rock 'n roll movie in the history of rock 'n roll movies"
John Griffin, Montreal Gazette on Hard Core Logo

"A powerful feature... Fierce, enigmatic and affecting."
A.O. Scott, New York Times on The Tracey Fragments

"One of my favorite films at TIFF... a crazy-cool, witty, economically gory little tour-de-force."
Lisa Schwartzbaum, Entertainment Weekly on Pontypool

DON McKELLAR

Writer

To connoisseurs of Canadian cinema, Don McKellar is best known for his collaborations with Bruce McDonald. McKellar wrote and starred in Roadkill and Highway 61 and co-wrote Dance Me Outside. He also co-wrote with writer/director Francois Girard, the Genie Award-winning films, Thirty-Two Short Films About Glenn Gould and The Red Violin. In addition to his feature film credits, McKellar is also a prodigious writer for the stage (he won the 2006 Tony Award for Best Book of a Musical for The Drowsy Chaperone) and television (Twitch City). His role in Atom Egoyan's Exotica won him a Genie Award for Best Supporting Actor and his directorial debut, Last Night, earned him the Prix de la Jeunesse at the Cannes Film Festival. He followed up Last Night with Child Star, which he again wrote, directed and starred in.

McKellar has also made notable appearances in Atom Egoyan's Where The Truth Lies, Olivier Assayas' Clean, the critically acclaimed series Slings and Arrows, John N. Smith's The Tommy Douglas Story, Gary Burns' Waydowntown and David Cronenberg's eXistenz, as well as Peter Wellington's Joe's So Mean To Josephine and Patricia Rozema's When Night is Falling. Most recently, he adapted Nobel Prize-winning author Jose Saramago's novel, Blindness, for acclaimed director Fernando Meirelles.

**THIS MOVIE IS BROKEN
DIRECTOR'S STATEMENT**

Broken Social Scene has been my favorite band since I discovered "You Forgot it in People" in Soundscapes record store. That led me to "Feel Good Lost", "Beehives", the self-titled "Red Album", the "solo" record by Brendan Canning and Kevin Drew, the "alumni", Jason Collett, Feist, Emily Haines and Metric, and the "Happiness Project" by Charles Spearin.

The music inspired a love story that I have been longing to tell. I paired up with Don McKellar and a movie was born. Throw in a hot summer day, a love triangle, a tiny perfect drama and we hope to have a sweet thing of a movie. A concert movie / love story experienced by people like us- the fans of both film and music.

Bruce McDonald
January 2010

THIS MOVIE IS BROKEN FEATURED PERFORMERS

Broken Social Scene was started in 1999, born of a theme that has become the stalwart of the band's existence — friendship in tough times. Kevin Drew was a talented, but essentially unknown musician who specialized in lovely bedroom instrumentals. Brendan Canning was a vet of several Toronto almost-made-its, including hHead, Len, Spookey Ruben and By Divine Right.

In the dead of winter 1999-2000, cocooned in a basement, the duo worked on their elegant debut, *Feel Good Lost*. Though mostly instrumental and somnambulant, this recording set up an important template for BSS's growth — Drew's restless creativity was tempered and focused by the senior Canning's gracious experience. Around this yin-yang orbited numerous talents such as Leslie Feist, drummer Justin Peroff, Stars' Evan Cranley, and Do Make Say Think members Charles Spearin and Justin Small.

As *Feel Good Lost* neared release, the duo had already begun creating a live band that pointed toward directions far more expansive than the disc suggested. Reflecting Drew and Canning's partnership, the group was a mix of cagey vets (Andrew Whiteman, Bill Priddle) and wide-eyed "kids" (Peroff, John Crossingham, Metric's James Shaw and Emily Haines). Experience informed youth, and giddy exuberance rekindled old passions. For one year, Broken Social Scene was whoever showed up, playing whatever was written the day before. Chaos theory as applied to indie rock.

What eventually happened next, (after months of recording, rerecording, and countless mixes), is now well known — *You Forgot It In People* was released in October 2002 to great local praise, a fanfare that slowly but surely grew in volume and breadth. Broken Social Scene spent the next two-and-a-half years on tour in the U.S., Europe and Japan. Drew and managers Jeff Remedios and Daniel Cutler also launched their own imprint, Arts & Crafts, which became home to BSS and its numerous satellite acts, such as Apostle of Hustle and Stars. All the while, *You Forgot It In People* sold over 150,000 copies worldwide and earned the band's its first Juno win for Best Alternative Album.

Despite the scheduling headaches, trauma, and ulcers it entailed, BSS managed to tour continuously, sharing members with busy acts such as Stars, Metric, Do Make Say Think, Jason Collett, Feist, and Raising The Fawn. Unlike so many touring acts, the line-up of the band changed from leg to leg, even night to night — no Broken Social Scene show was ever the same.

Broken Social Scene was a fitting title for the band's third record as this album is an apt aural representation of the band's friendship. It is messy, overrun, irregular but spirited, passionate, honest and hopeful. And it would land this indie band from Toronto on television screens across North America on Letterman and Conan. and score the band yet another Juno win for Best Alternative Album.

It's been five years since the last Broken Social Scene album, but it also hasn't. In the time that's elapsed since the release of 2005's self-titled album, we were more than tided over by the 2007 release of founding member Kevin Drew's solo album, *Spirit If...*, followed a few months later by co-founder Brendan Canning's own solo set, *Something for All of Us* — both of which were released under the "Broken Social Scene Presents" banner, both of which were supported by tours that featured career-spanning setlists, and both of which featured pretty much the same group of players you hear on this new BSS release, *Forgiveness Rock Record*. In hindsight, Broken Social Scene's period of supposed inactivity was arguably their most productive stretch yet — yet another contradiction that makes up the byzantine BSS myth.

Throughout all of this, BSS has still managed to check schedules, find extra chairs, and host its live ten-person dinner parties night after night. It isn't the easiest way for a band to exist, but once you've experienced the conversation and camaraderie that occurs, there really is no going back.

Complete and utter chaos — who doesn't like to be surprised by what the new day will bring?

**THIS MOVIE IS BROKEN
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