

INTO THE FOREST

WRITTEN AND DIRECTED BY

Patricia Rozema

BASED ON THE NOVEL BY

Jean Hegland

a **BRON STUDIOS** and **RHOMBUS MEDIA** production

in association with

DAS FILMS, SELAVY, VIE ENTERTAINMENT and **CW MEDIA FINANCE**

STARRING

Ellen Page

Evan Rachel Wood

Max Minghella

Callum Keith Rennie

Wendy Crewson

101 MINUTES

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SYNOPSIS

In the not-too-distant future, two ambitious young women, Nell and Eva, live with their father in a lovely but run-down home up in the mountains somewhere on the West Coast. Suddenly the power goes out; no one knows why. No electricity, no gasoline. Their solar power system isn't working. Over the following days, the radio reports a thousand theories: technical breakdowns, terrorism, disease and uncontrolled violence across the continent.

Then, one day, the radio stops broadcasting. Absolute silence.

Step by ominous step, everything that Nell, a would-be academic, and Eva, a hard working contemporary dancer, have come to rely on is stripped away: parental protection, information, food, safety, friends, lovers, music -- all gone. They are faced with a world where rumor is the only guide, trust is a scarce commodity, gas is king and loneliness is excruciating.

To battle starvation, invasion and despair, Nell and Eva fall deeper into a primitive life that tests their endurance and bond. Ultimately, the sisters must work together to survive and learn to discover what the earth will provide. They find comfort in cherishing the memories of the happy family life they once shared. The natural world, art & memory sustain them. But for how long?

Into the Forest, a raw and elegant "realistic fable," explores the beauty that can come of painful beginnings, the denial we resort to in a world come unhinged and the strength that we find when our plans for our lives have been obliterated.

Academy Award® nominee Ellen Page and Golden Globe® nominee Evan Rachel Wood star in the adaptation of Jean Hegland's novel of the same name adapted and directed by Patricia Rozema (pronounced *rose' ah ma*). Also starring in the film are Max Minghella, Callum Keith Rennie, Michael Eklund, and Wendy Crewson.

Into The Forest is the most recent feature film from writer/director Patricia Rozema. The film started out as an American independent movie but became an official British Columbia-Ontario co-production, produced by Niv Fichman, Aaron L. Gilbert and Ellen Page in her producerial debut. Director of photography Daniel Grant csc, production designer Jeremy Stanbridge, editor Matthew Hannam, C.C.E., costume designer Aieisha Li, choreographer Crystal Pite (founder of the renowned dance company Kidd Pivot) and composer Max Richter complete the creative team.

Into The Forest is an Elevation Pictures presentation of a Bron Studios and Rhombus Media production, in association with Das Films, Selavy Inc., Vie Entertainment and CW Media Finance. The film is produced with the participation of Telefilm Canada and Ontario Media Development Corporation. Celsius Entertainment is handling international sales and William Morris Endeavor (WME) Entertainment is selling the US domestic rights.

ABOUT THE FILM

While spending time in her native town of Halifax, Nova Scotia a few years ago—Ellen Page visited one of her favorite bookstores where a friendly clerk recommended Jean Hegland’s book [Into the Forest](#). Page instantly felt the story would make for an incredible film. “The book was so beautifully written, compelling, suspenseful and deeply, deeply emotional that I thought it would be something that I’d really like to see on film,” said Page. With that in mind, Page went to work with executive producer Kelly Bush Novak on securing the rights to the novel and presenting their vision for the feature film adaptation to Hegland. With Hegland on board and the rights secured, Sriram Das and Das Films were brought on to help develop Page’s passion project.

From there Page sought out writer/director Patricia Rozema who found the story equally moving and immediately signed on to the project. Rozema adapted the novel quickly which allowed the filmmakers to charge ahead with the project.. “It was one of these dream scenarios where it’s not years and years of preparing—it just had a kind of special force right from the beginning,” said Rozema. “Although producers Kelly Bush Novak, Niv Fichman, and Aaron Gilbert have all been incredibly helpful—creatively, it was Ellen who was integral to developing this film.” The film marks Page’s first producorial venture, and beyond development, Page has been hands-on in post-production. “During the actual process of shooting, Ellen really wanted to concentrate on her performance and put her trust in Aaron Gilbert and myself,” said Fichman. “But in completing the film, she has very much been a force in terms of the direction of the editing, and in shaping the release of the film.”

Once Rozema had finished the script, she and Page set out to bring together the rest of the cast which includes Evan Rachel Wood, Max Minghella, Callum Keith Rennie and Wendy Crewson. “These actors are all as authentic as can be,” said Rozema. “They would hesitate with anything that seems remotely stagey or setup, and I love that about them because I felt that this story especially needed to be without artifice, as humble and true as possible.” Page reached out to Evan Rachel Wood directly, as she was the first actress they considered and hoped would play the role of Eva. “I hadn’t been that moved by a script in maybe ten years,” said Wood. “I loved it because it really challenged me and I had to put down the script and walk away and really think about what I had just read, what it meant, and how I was supposed to feel. That really excited me.”

Page had long wanted to work with Wood, but she recalls it wasn’t until she began working with her on *Into the Forest* that she realized the degree of Wood’s talent. “I haven’t had an experience with an actor like that in a really long time, where there’s just such fluidity,” said Page. “Evan is so unbelievably present and wildly committed—she really just blew my mind every single day because she’s so extraordinary.” Having become attached to the project almost a year before production ultimately began, Wood and Page took time to get to know each other and become friends to prepare for what would be an intimate portrait of the two sisters. They developed a shorthand that comes from really knowing a person and both felt their friendship off-screen helped elevate the performances onscreen. Wood was equally effusive in praise when discussing how it was collaborating with Page to play these two sisters facing the world alone. “Getting the chance to work with someone you admire so much and respect makes you feel safe as an actor,” said Wood. “When we got in the room and started acting, I was just blown away by how present she was and how quickly she could turn it on and off.”

Max Minghella, who plays Eli in the film, was eager to get to work alongside Page and Wood whose work he admired. “This experience has been rigorous, and very collaborative,” said Minghella. “We’ve all bonded in a pretty intense way because it’s a film that requires us to explore a lot of different emotions.”

Page had previously worked with Callum Keith Rennie when she was 16 on the film *Wilby Wonderful*. Of Rennie, Page says, “I think he’s one of the most talented people working and was so thrilled that he wanted to be a part of the film.”

Wood described her ability to completely let go in playing opposite Page, and attributed the freedom to the space they were given by Rozema. “Working with Patricia has been a joy on every level and I couldn’t imagine doing this film with anyone else,” said Wood. “She is fiercely intelligent and open to whatever suggestion you have and really respects the actor’s process, especially for a film like this where you have to be so vulnerable.” Rozema’s approach allowed the actors to perform whatever they prepared for when going into a scene. She allowed them to explore whatever they had already been conceiving. She expresses that at times their takes weren’t exactly what she’d imagined, at times they were better, and at times they were a starting point for her to help the actors work through the scene. Page echoed Wood’s sentiments. “Patricia is exceptional,” said Page. “She has this combination of being incredibly meticulous and so attentive to every detail, but also leaves you feeling absolutely free to explore and discover. We shot this film in a short period of time, and it was remarkable to see her consistently so fantastic and emotionally connected to the story.”

Of Page, Rozema says, “Ellen has a rare combination of quiet power and fragility. And she’s so damn cool. I never once had to cut around inauthenticity. I think she’s one of the best actors of our time.” And “Evan is fierce and urgent and entirely committed. There’s one scene -- I don’t want to spoil it for you by saying what happens -- where she screams so intensely that she broke all the capillaries around her eyes! I only did one take. And cried after I said cut.”

THE STORY

In adapting the screenplay, Rozema focused on the second half of Jean Hegland’s novel and extracted major themes that were fairly grand in scope, but told from the intimate perspective of the two sisters. The film reveals what Nell and Eva endure to survive and create a new life that has them moving ever further away from modernity and the comforts they once knew. As Page describes, “The film doesn’t explain what is behind the collapse of society—but what the sisters are dealing with in terms of the repercussions, such as not having electricity, running water, or access to food supplies.”

For Rozema, the story was one she was particularly interested to tell as she felt it was relevant to what is on the world’s collective mind. “Maybe the reason we’re seeing so many post-apocalyptic stories right now is that we’re actually wondering how we could handle a return to a primitive state,” said Rozema. “In a very simple way, *Into the Forest* deals with the complex problem of the collapse of our fossil fueled society on a more psychological level. It asks would happen if there was no transportation, food stopped being distributed, taps wouldn’t flow and maybe you are one of the last people alive. But you don’t even know for sure. Would you cocoon? Would we become depressed or violent or heroic and adventurous? Would people turn on each other or band together? Would you cling to the habits and rituals and memories of the past? Would women or men be especially vulnerable or especially strong? Would you cling to the old structures or tear them down and start anew?”

As the story progresses, layers are peeled back to reveal more about the family life Nell and Eva once shared, and the loss that brings them together. Very much a dramatic film with moments of suspense, *Into the Forest* is as much about the bond between two sisters as it is about the frightening possibilities of a complete societal collapse. Wood describes the universal themes behind the film as “extreme loss, letting go, family, love, and survival.”

THE SISTERS

Nell and Eva had a good upbringing in a loving family. Nell is cerebral, putting emphasis on academics and schooling. As the film opens we see Nell on her computer taking a practice entrance exam. “She is a born reader, hungry for knowledge,” said Rozema. “She’s kind of lonely and needs to connect with her sister, but can’t because Eva is so very focused on her art.” Eva is equally intelligent, but her heart and soul are set on becoming a professional dancer. As we’re introduced to her character, we find that she allows no one to distract her from practicing in her beautiful mirrored dance studio, striving for perfection. “In the screenplay, I wrote that Eva floats in mind, body and spirit,” said Rozema. “She is a dancer, and that’s all she wants to think about. She doesn’t have the same urge as Nell to connect. She is very self-contained.”

When all forms of power are gone, the sisters find themselves struggling to cope with the inconveniences. Nell loses access to electronic information, and Eva is left without music, which is vital to her obsessive rehearsing. Very quickly, the sisters come to realize what was initially a disruption to their daily lives is much more severe and permanent—forcing them to find happiness elsewhere, initially in meeting their basic needs for survival. Nell and Eva use their respective skills to help each other survive this new primitive life they’ve been thrown into.. “Through circumstance, the sisters unite in a way that’s very powerful and necessary in order to figure out their next steps,” said Page. “We see how they have an extraordinary love for one another, in that sort of inexplicable family way.”

As is often the case, family comes together in times of crisis, and that is exactly what these sisters do. To brave this new world, they draw upon their inner strength, love and upbringing to carry them through. While they face devastating blows and stumble in their steps to survive—they ultimately unite in a way that leaves audiences feeling hopeful that the sisters will endure.

THE LOOK

The film was shot on location in Vancouver and Vancouver Island, Canada, in beautiful old growth forests that were somewhat representative of Northern California, where the book was originally set. Rozema was initially a bit nervous to shoot in the forest, “I’m wary of shooting in nature because on a visual level it can kind of be messy and I love a nice clean graphic image,” she said. “But the forest is the heart of the film” so she embraced showing the dichotomy and complication behind the allure and challenges of the forest, capturing the attraction of it, the danger, the thrill, and the quiet of it all. “I knew I had to avoid anything slick or self-conscious.” While driving around with production designer, Jeremy Stanbridge, I was in awe of the natural beauty all around. I kept thinking of something my dad would say when we were driving across the country when I was little, ‘Look at that mountain’, he’d say ‘just look. If you had to pay to see it, people would pay millions of dollars. But it’s free.’ He’d say it about forests and rivers too -- so much of which is now under serious threat.”

Rozema enlisted cinematographer Daniel Grant, who she chose to work with after being taken by some of the images in his reel. She says Grant, “has a loose, gracious approach and a clear understanding of moment, light and the emotive power of images. He talks about every shot having some mystery to it. I love that.” They storyboarded extensively and mostly stuck to the plan, working hard for what Rozema calls the feeling of “accidental beauty”. Rozema says, “I had two words “raw” & “elegant” that I repeated a lot. And Daniel would often I speak about ‘curious cam’. We avoided anything that smacked of ‘ego-cam’, something designed to impress but not born organically from the intent of the scene. We had such a wonderful time designing the shots. When we got to set, I felt completely comfortable that

we understood each other and I could focus on the nuances of the acting. In editing, his work was an embarrassment of riches.”

The house, which Rozema had envisioned as something designed by Frank Lloyd Wright, is almost a character in its own right. She was overjoyed when Stanbridge found a house designed by Frederick Hollingsworth, an icon of west coast modernism, who had actually been a friend of Lloyd Wright’s and shared his sensibility. Stanbridge created a state-of-the-art dance studio out of a carport and brought the house through a huge transformation. “Jeremy also handled the fact that the story is set 4 or 5 years in the future very subtly. We decided that this far away from an urban center, only the technology would be noticeably different. I think he did an exquisite job of making it clear but not having it shout ‘Hey, look at me, I’m from the future.’”

NOT YOUR AVERAGE POST-APOCALYPTIC MOVIE

Into the Forest steers away from fantastical or science fiction devices and offers a more unsettling and realistic vision of the future. “It’s a piece of speculative fiction about survival,” says Rozema. Despite it’s haunting atmosphere, she hopes audiences come away from the movie with a feeling of comfort. “Even if the worst happens, short of death, if your head is in the right place, you can survive,” says Rozema. “I wanted to convey the fact that information would be the hardest thing to find and the hardest thing to live without. The fact that rumors would be all you have when all forms of energy are gone, would be very difficult for me and for most of us. It’s more character-based and psychologically motivated than most post-apocalyptic stories..” She adds: “Not to get too grand about it, I have thought that it’s also about the Buddhist concept of detachment, of letting go.” Wood also views the film as a sort of cautionary tale. “I think a lot of the things in this film aren’t too far off from where we’re headed, which is a scary thought,” said Wood. “The film underscores the importance of not taking things for granted, and pushes the audience to hopefully reexamine themselves and how they relate to the world around them.”

For Page, who brought this film to life and shepherded the project—the journey has been an incredible one of discovery. What compelled her to want to tell the story is what she hopes the film will inspire in audiences. “The film and its story really get into what it signifies to truly live outside all of the elusive things and expectations we have for life,” says Page. “I’d like for audiences to think about what it means to be a human being in this world, what surviving looks like, and what existence actually means to them.”

THE MUSIC

Page and Rozema were very excited to work with Max Richter, world-renowned composer based in Berlin. “Max’s music is simultaneously intelligent and wrenchingly emotional,” says Rozema, “he rides that very difficult line between over-playing a moment and heightening it.”

“*Into The Forest* is a fascinating puzzle of a project, both philosophical and deeply emotional,” recalls Richter. “Looking at the texture of the narrative and it’s setting, I chose a hybrid acoustic and electronic palette of muted colors. The intense story telling in the film is embedded in abstract analogue drones, reflecting the unknown landscape the characters inhabit, while the instrumental music drives the story forward, articulating the narrative architecture. It was a pleasure to be part of this fascinating voyage of discovery.”

THE DANCE

Crystal Pite, who *The Guardian* has heralded as one of the top five choreographers of our time, worked with Wood to construct dance that is primitive and highly modern. She also appears in the movie playing Eva's dance teacher. "I couldn't believe our luck that my favorite choreographer of all time was willing to lend her talents to our movie," Rozema exclaims.

Crystal Pite explains, "I was delighted to work on this film. Patricia Rozema is such an inspiring leader - so grounded and generous in her process, so clear and distinct in her vision. Evan is a force - a fierce mover, a soulful and courageous performer with so many gifts - including a very intelligent and articulate body. I loved choreographing for her. I so appreciated Patricia's choice in using contemporary dance - this particular physical language - to flesh out Evan's character and chart her emotional journey. Since she isn't a big talker in the film, so much of her character is revealed through her dancing. She's jagged, mechanical and punchy when she's frustrated in her practice. To express her despair and defeat, I had her improvise a duet between her sternum and her skull under an imaginary ceiling that was two feet off the ground. And as the story moves more into the natural world, her dancing becomes more feral - her stance widens and deepens, her hands discover the ground, her head and tail are in counterpoint - her dancing is powered by instinct. The story has a complex and beautiful progression and I loved echoing that through Evan's dancing."

CAST BIOS

ELLEN PAGE (Nell & Producer)

In 2014, *W* magazine named Ellen Page one of their “New Royals”, an actress defining a generation. Page, an Academy Nominated actress, continues to build upon her on screen presence with performances that span both tentpole and art-house films. Expanding on her impressive body of work, she has recently stepped behind the camera as a producer, shepherding passion projects on the big and small screen.

This fall, Page stars opposite Julianne Moore in Peter Sollett’s *Freeheld*. Based on the true story of Detective Laurel Hester (Moore) and her domestic partner Stacie Andree (Page), the film follows their personal fight for justice and equality as Hester struggles to transfer her pension to Andree after she is diagnosed with terminal cancer. *Freeheld* captures a powerful moment in the equality movement, as love remains a constant theme in the face of adversity. The film, adapted by Ron Nyswaner (*Philadelphia*) also stars Steve Carell and Michael Shannon. Produced by Page, Kelly Bush Novak, Michael Shamberg and Stacy Sher, *Freeheld* will premiere at the 2015 Toronto International Film Festival and Lionsgate will release the film on October 2, 2015.

Page recently tackled the small screen, with developing and producing a new documentary series titled *Gaycation*, with Ian Daniel. Created with VICE and Spike Jonze, the series follows Page and Daniel as they travel through different cities around the world, exploring the sometimes dark and disturbing perspective of each city’s LGBT community, as well as the local culture’s overall attitude toward LGBT people. The series will premiere on VICE’s new TV channel later this year.

Page recently completed production on *Tallulah*, opposite Allison Janney. Directed by *Orange Is the New Black* writer Sian Heder, the film tells the story of a woman who rescues a baby from her reckless mother and pretends the child is hers, with the help of her ex-boyfriend’s mother. Ocean Blue Entertainment and Route One Films produced the film.

Next up, Page is set to star in *Lioness*, an indie drama which tells the true story of Lance Corporal Leslie Martz, a U.S. Marine, Martz sent to Afghanistan with the dual mandate of gaining the trust of Afghan women while also secretly extracting information about their Taliban husbands. The script was penned by Rosalind Wiseman (*Queen Bees & Wannabes*) and is being produced by James Dahl. Page is also attached to star in Craig Viveiros’ *Queen and Country* for Twentieth Century Fox, based on a graphic novel by Greg Rucka. Peter Chernin is producing through his Chernin Entertainment banner, along with Jenno Topping.

Page recently starred in the seventh installation of the X-Men franchise, Bryan Singer’s *X-Men: Days of Future Past*, reprising her role as Kitty Pryde from the previous film, *X-Men: The Last Stand*. The two films alone grossed nearly \$2 billion at the worldwide box office

With her breakout role in Jason Reitman's hit comedy *Juno*, Page received Academy Award®, BAFTA, Golden Globe and SAG Best Actress nominations, and won the Independent Spirit Award for her

performance. Additional credits include Christopher Nolan's *Inception*, Woody Allen's *To Rome With Love*; Lynn Shelton's *Touchy Feely*; Drew Barrymore's *Whip It*; Zal Batmanglij's thriller, *The East*; and David Lander's *Peacock*; Bruce McDonald's *The Tracey Fragment*, *An American Crime*; Kari Skogland's *The Stone Angel*; Alison Murray's, *Mouth to Mouth*; Daniel Mclaivor's, *Wilby Wonderful* and Noam Murro's *Smart People* and David Slade's *Hard Candy*.

In 2014, Page publicly came out as gay. She gave a moving and deeply personal speech at Time to Thrive, a conference to promote the welfare of LGBT youth. The speech reached millions around the world as she eloquently shared she was there because she hoped to "make a difference, and help others have an easier, more hopeful time" and felt a "personal obligation and social responsibility." Since then, Page has gone on to receive the support and admiration from peers and fans alike, for her courage and honesty.

EVAN RACHEL WOOD (Eva)

Evan Rachel Wood is one of the most talented young actresses of her time. She gained critical acclaim, a Golden Globe and Emmy nomination for "Outstanding Supporting Actress in a Miniseries or Movie" for her portrayal of Veda Pierce in the HBO miniseries *Mildred Pierce*. She also earned acclaim for her powerful performance as Stephanie, Mickey Rourke's estranged daughter in Darren Aronofsky's 2008 film, *The Wrestler*. A working actress since she was five, Wood had her breakout role in 2003 with Catherine Hardwicke's controversial independent film, *Thirteen* (2003), for which she was nominated for a Golden Globe as Best Actress in a Drama as well as a Best Actress SAG Award. Born in Raleigh, North Carolina, Wood is the daughter of Sara Lynn Moore, actress, director and acting coach, and Ira David Wood III, an actor, singer, theatre director and playwright. While growing up, she was active in a regional theatre called Theatre In the Park, directed by her father. She recently returned to this venue as Juliet, in *Romeo and Juliet*, directed by her brother Ira David Wood IV. She began her professional career in 1994, acting in TV movies, including "In the Best of Families: Marriage, Pride & Madness," "Search for Grace," "A Father for Charlie," and "Death in Small Doses." She also had a recurring role on the series "American Gothic."

In 1996, Wood moved with her mother to Los Angeles. After a one season role on the drama "Profiler," she was cast as a series regular on the award-winning series, "Once and Again," in which she appeared for four seasons. Her first major screen role was *Digging To China*, with Kevin Bacon, followed by *Practical Magic*, with Sandra Bullock and Nicole Kidman. In 2002, she made her teenage debut as a leading film actress in *Little Secrets*, and played a supporting role in the sci-fi drama, "S1m0ne," starring Al Pacino. The following year, in addition to her role in *Thirteen*, Wood played the kidnapped daughter of Cate Blanchett and Tommy Lee Jones in Ron Howard's *Missing*. Her subsequent films include *The Upside Of Anger*, *Pretty Persuasion* (2005 Sundance Grand Jury Prize winner), *Down In The Valley*, *Running With Scissors*, and *King Of California*. She displayed her singing talents in 2007 with her role as Lucy in Julie Taymor's *Across The Universe*, set to the songs of the Beatles. She then voiced the role of an alien in *Battle For Terra*, and starred opposite Uma Thurman in *The Life Before Her Eyes*, before playing Stephanie in *The Wrestler* and Melodie in Woody Allen's *Whatever Works*.

In 2010, she was seen in Robert Redford's, *The Conspirator* in which she starred alongside James McAvoy and Robin Wright. She also appeared as Queen Sophie-Ann Leclerc in the critically acclaimed HBO show, *True Blood*. Evan starred in *The Ides of March* directed by and starring George Clooney. The cast also included Ryan Gosling, Marisa Tomei, Paul Giamatti, Philip Seymour Hoffman. Evan was most

recently seen in *Charlie Countryman* alongside Shia LaBeouf and Mads Mikeelsen, in *A Case Of You* alongside Justin Long, and opposite Scott Speedman in Andrew Fleming's *Barefoot*.

Evan's upcoming films include Joe Berlinger's film adaptation of *Facing The Wind* based on the true-crime story of Bob Rowe, and Gerardo Naranjo's *Viena And The Fantomes* opposite Dakota Fanning and Zoe Kravitz. Evan Rachel Wood most recently wrapped voicing a character in George Lucas' new film *Strange Magic*, and she is currently filming "Westworld," a new HBO pilot produced by Jerry Weintraub and J.J. Abrams about the dawn of artificial consciousness and the future of sin.

MAX MINGHELLA (Eli)

Max Minghella is a British actor & filmmaker. In 2014, Minghella served as Executive Producer on the Working Title film *The Two Faces Of January*, based upon the novel by Patricia Highsmith.

Miramax's *The Ninth Life Of Louis Drax* starring Jamie Dornan & Aaron Paul, marks Minghella's screenwriting debut. He produced the film alongside his *Antcolony* partner Timothy Bricknell.

Minghella's acting credits include *The Ides Of March*, *The Internship* and *The Social Network*. He starred opposite Rachel Weisz in Alejandro Amenabar's international box office hit *AGORA*. The historical epic was Spain's highest grossing film of 2009 and the winner of seven Goya Awards.

Other credits include *Syriana*, *Elvis & Annabelle* and *10 Years*. He has a recurring role on Fox's *The Mindy Project*.

Minghella attended Columbia University and the National Youth Theater in London.

Max is the son of the late writer/director, Anthony Minghella.

CALLUM KEITH RENNIE (Dad)

Callum Keith Rennie was born in Sunderland, England, raised in Alberta, Canada and was first struck with the passion to act while living in Edmonton. Starting out in university radio and working his way to the renowned Shaw Festival, Callum moved to Vancouver and quickly caught the eye of the film & television industry. Shortly after co-starring in the hit series *Due South*, Callum landed his first independent feature film role in *Double Happiness* followed by the critically acclaimed *Hard Core Logo*.

His feature film credits would come to include notable projects such as *Memento*, *Existenz*, *Flower & Garnet*, *Falling Angels*, *Blade Trinity*, *Snow Cake*, *Normal*, *The Invisible*, *X-Files: I Want To Believe*, *Case 39* and *Gunless*.

Television audiences will best remember Callum from the hit SyFy series *Battlestar Galactica* in which he played infamous Cylon 'Leobon' and from his turn as legendary rocker 'Lew Ashby' in the Showtime's *Californication*. Television appearances include *24*, *Csi: Miami* and *The Killing*. Callum starred in *Shattered* for E1 immediately followed by NBC series *The Firm* based on the best selling John Grisham novel.

Callum has received many accolades for his work over the years including many nominations and taking home two *Gemini Awards*, two *Genie Awards* and four *Leo Awards* in total. Recently Callum took home a

Canadian Screen Award for his powerful guest star performance in CTV hit series *Motive*.

Callum has several new projects slated for release through to 2016 including the 3D feature film adaptation of *The Young And Prodigious T.S. Spivet* from Oscar nominated director Jean-Pierre Jeunet, pop culture sensation *Fifty Shades Of Grey* (out already, are these credits up to date???), highly anticipated video game adaptation *Warcraft*, and the indie features *Born To Be Blue*. Helen Hunt directed *Ride* is in select theatres now.

MICHAEL EKLUND (Stan)

Michael Eklund is known for disappearing into every role and radically transforming his look for each new character.

Michael terrified audiences with his performance in *The Call*, which he starred opposite Halle Berry and Abigail Breslin directed by Brad Anderson. Also recently in theatres Michael starred in *Errors of the Human Body*, a psychological thriller/drama set and shot in Dresden Germany, written and directed by Eron Sheean. Michael was awarded the best actor award at the LEOS and at the SXSW festival in Texas for his amazing performance.

Upcoming releases include *Mr. Right* with Sam Rockwell and Anna Kendrick, and *The Confirmation* with Clive Owen. Michael also plays the title role in *Eadward ~ The Eadward Muybridge Story*. *Eadward* has been on the festival circuit this year and has gained critical acclaim including Best Actor Accolades for Michael's riveting performance.

Past notable roles for Michael include the role of Bobby in *The Divide* directed by Xavier Gens with a brilliant cast including Michael Biehn and Rosanna Arquette. Michael also starred in *The Day*, an apocalyptic siege warfare film. Another recent release is *Ferocious* in which he is reunited with Director/Writer Robert Cuffley.

Michael's films have had international acclaim *The Making of Plus One* debuted at the 2009 Cannes Film Festival. Eklund garnered a 2008 Leo award for Best Performance in a Supporting Role for his work on *Walk All Over Me*, written and directed by Robert Cuffley, which had its premiere at the 2007 Toronto Film Festival. Other feature credits include *88 Minutes* with Al Pacino, *The Imaginarium of Dr. Parnassus*, *Gunless* and *The Entrance*.

Television appearances include guest starring or recurring roles on *Gotham*, *Bates Motel Season 2*, *Continuum*, *Almost Human*, *Alcatraz*, *Fringe*, *Intelligence*, *Battlestar Galactica*, and *Terminal City*.

WENDY CREWSON (Mom)

As one of Canada's premiere actresses, Wendy Crewson has garnered both critical and popular acclaim, along with a multitude of awards, for her extensive body of work. Spanning both television and film, her resume features over 100 titles, including Sarah Polley's independent feature *Away From Her*; the blockbuster Hollywood hit *Air Force One* opposite Harrison Ford; the made-for-TV movie based on Margaret Atwood's *The Robber Bride*; and the recurring role of Dr. Anne Packard in the hit drama series *24* with Kiefer Sutherland.

Crewson's many credits also include her Gemini winning performances in *At the End of the Day*; *The Sue*

Rodriguez Story; The Many Trials of One Jane Doe and The Man Who Lost Himself. She further gave Gemini-nominated performances in the television drama *Sex Traffic*, and in the title role in the Shaftesbury wheel of movies *Criminal Instinct: The Joanne Kilbourne Mysteries*. She was seen opposite Tom Selleck in *Twelve Mile Road*.

A few of her big screen credits include *The Santa Clause* trilogy opposite Tim Allen; *A Home At The End Of The World* with Colin Farrell and Sissy Spacek; Renny Harlin's action thriller *The Covenant*; *A Beginners Guide To Endings*, which was a 2010 Toronto Film Festival selection also starring Harvey Keitel; the family adventure *Eight Below*; *The Clearing* with Robert Redford; Eduardo Ponti's *Between Strangers* with Sophia Loren; *The Last Brickmaker In America* with Sidney Poitier; *Bi-Centennial Man* with Robin Williams and *The Sixth Day* with Arnold Schwarzenegger.

Crewson is also featured in the hit film *The Vow* with Rachel McAdams and Channing Tatum, and played Mary Botha in the Winnie Mandela biopic *Winnie* shot in South Africa alongside Jennifer Hudson and Terrance Howard; a Toronto Film Festival selection in 2011. Along with appearances in Brandon Cronenberg's first feature, *Antiviral*, the CBC movie *Smilin' Jack: The Jack Layton Story*, ABC's *Beauty And The Beast* and ABC's *Revenge*, Crewson appears in the 7th season of the iconic CBC series *Murdoch Mysteries*.

Adding to her prestigious list of accolades, Crewson dominates the screen as Dr. Dana Kinney in the third season of the CTV series *Saving Hope*, for which she won "Best Actress in a Feature Supporting Role" at the 2013 Canadian Screen Awards. Simultaneously, she is also recurring in Syfy's *Ascension*, appearing in the highly anticipated feature film adaptation of Emma Donoghue's bestselling novel *Room*, and playing Ellen Page and Evan Rachel Wood's mother in Patricia Rozema's upcoming feature *Into The Forest*.

FILMMAKER BIOS:

PATRICIA ROZEMA (Writer & Director)

Patricia Rozema's films, though varied in style and content, have always been marked by a humane and tender sensibility. Described as "so fresh, so funny, it amazes the heart" to "visually sensuous" and "wryly sophisticated", her work invariably shows social prescience and deep humanity.

Born in Kingston, Ontario, Canada and raised in the small town of Sarnia, Ontario in a Dutch Calvinist immigrant family where television was severely restricted, Rozema didn't go to a movie theatre until she was 16 years old. Rozema then studied philosophy at Calvin College and Seminary in Michigan (Paul Shrader's alma mater).

After a brief stint in journalism, her first feature, *I've Heard the Mermaids Singing*, a magical realist film about a socially inept secretary in an art gallery made one of the most outstanding feature debuts in the history of Canadian cinema. At the 1987 Cannes Film Festival, in the Director's Fortnight, *I've Heard the Mermaids Singing* won the Prix de la Jeunesse and was runner-up for the Camera D'Or (best first feature). The film opened the Toronto International Film Festival and went on to win numerous awards including being ranked in TIFF's list of Top 10 Canadian Films of all time. Miramax released the film in the US to great acclaim.

Rozema directed *Six Gestures* (part of the “Yo-Yo Ma Inspired by Bach” series also produced by one of the *Into the Forest* producers, Niv Fichman). It debuted at the Venice Film Festival. Rozema’s film was nominated for a Grammy and was awarded a Prime Time Emmy, as well as a Golden Rose at the Rose d’Or Global Television Festival, the highest prize in television in Europe.

In 1995, *When Night is Falling* (in competition in Berlin Film Festival), she wrote and directed a lesbian love story which won festival audience prizes around the world and remains a classic in the gay community.

Her next films were made outside of Canada. *Mansfield Park* (1999, U.K., Miramax.) Rozema’s elegant progressive adaptation included a controversial inclusion of a subplot about slavery “paying for this tea party”. Roger Ebert called it “uncommonly intelligent” and declared it the film most likely to receive a Oscar best picture nomination (he was, sadly, wrong). It opened the 1999 World Film Festival in Montreal and was featured as a Special Presentation at TIFF.

Her socially conscious children’s film which eerily predicted the economic collapse, *Kitt Kittredge: An American Girl* (2008) starred Abigail Breslin, Stanley Tucci, Julia Ormond, Chris O’Donnell, Joan Cusack, Wallace Shawn, Glenn Hedley & Jane Krakowski. The film earned a Director’s Guild Best Director nomination and New York Times critic A.O. Scott hailed the film as featuring one of the Top 5 Female Performances of the all films that year.

In 2000, Rozema was invited to direct *Happy Days* (2000), part of an Irish production filming all of Beckett’s plays which included Anthony Minghella, Neil Jordan, David Mamet.

In 2009, Rozema co-wrote *Grey Gardens* for HBO starring Drew Barrymore and Jessica Lange. She received an Emmy nomination, a Writer’s Guild nomination, a PEN USA award.

Other television credits include the pilot and several episodes of the groundbreaking sexually explicit *Tell Me You Love Me* (2008) with Jane Alexander, Adam Scott, Luke Kirby and, an episode of the critically acclaimed HBO series *In Treatment* (2010) starring Gabriel Byrne and Debra Winger.

Rozema has just completed adapting and directing the feature film *Into the Forest*, (2015) with Ellen Page and Evan Rachel Wood, Max Minghella, Callum Keith Rennie & Wendy Crewson, a story about two sisters surviving in the forest when all power has gone out for reasons unknown (produced by Ellen Page, Kelly Bush, Niv Fichman & Aaron Gilbert).

She is launching right back in with a feature set in Paris about the amazing story behind the bookstore Shakespeare & Company with producers Marty Katz (Maps to the Stars, Hotel Rwanda) and Jean-Charles Levy (the upcoming Race)

Rozema has two daughters and lives with her partner in Toronto.

JEAN HEGLAND (Author)

Jean Hegland is the author of the novels *Into the Forest*, *Windfalls*, and *Still Time* (Arcade/Skyhorse, Sept. 2015) as well as a nonfiction book, *The Life Within: Celebration of Pregnancy*. *Into the Forest*, a BookSense Reading Group Pick, Readers Choice Book Club Favorite, and Book of the Month Club

alternative pick, has been translated into eleven languages and is a frequent choice for university- and community-wide reading programs. Her forthcoming novel, *Still Time*, is about an aging Shakespearean scholar's final encounters with the plays as he struggles with dementia and attempts to reconnect with the daughter from whom he's long been estranged. Pre-publication admirers of *Still Time* include Karen Joy Fowler (*We Are All Completely Beside Ourselves*), David Crystal (*Shakespeare's Words*), and Rebecca Goldstein (*Plato at the Googleplex*).

Jean has taught creative writing and literature for many years, in the US as well as in Italy, England, and Germany. She lives in Northern California with her husband in the second-growth redwood forest where they raised their three children, and where she now keeps bees and tries to keep the garden weeded. She is always at work on another book.

NIV FICHMAN (Producer)

Niv Fichman is one of the founding partners of Rhombus Media in Toronto - Canada's pre-eminent feature film production company. The company's 38-year history has yielded a rich compilation of feature films, documentaries, performing art films and series television. Rhombus's dedication to excellence is reflected in the awards the company's projects have garnered: an Oscar, seven Emmys, numerous Genies and Geminis, Golden Pragues as well as a Golden Rose of Montreux and a Prix Italia.

Niv's most recent projects include: Denis Villeneuve's *Enemy* (2013) starring Jake Gyllenhaal, Mélanie Laurent, Sarah Gadon and Isabella Rossellini, which was released internationally to much acclaim, Pedro Morelli's *zOOOm* (starring Gael Garcia Bernal and Alison Pill) and Paul Gross's *Hyena Road*, starring Rossif Sutherland - all slated to premiere at the Toronto International Film Festival in September. *Our Man In Tehran* (2013), a documentary exploring Canada's role during the 1979 hostage crisis in Iran; *Hobo With A Shotgun* (2011) starring Rutger Hauer, exploded onto the scene premiering in the Sundance Festival's midnight section; Fernando Meirelles' adaptation of Nobel Laureate Jose Saramago's *Blindness* (2008), written by Don McKellar and starring Julianne Moore, Mark Ruffalo, Danny Glover, and Gael Garcia Bernal opened the 2008 Cannes Film Festival; Paul Gross' World War I romantic epic *Passchendaele* (2008) was the top grossing Canadian film of 2008 and received the Best Picture Genie. Niv is currently completing postproduction on *Sensitive Skin* (2014), a new TV series by Don McKellar starring Kim Cattrall, as well as McKellar himself.

Fichman has previously produced renowned directors such as François Girard, Olivier Assayas, Guy Maddin, Don McKellar, Peter Mettler, Peter Wellington, Kevin McMahon, Marc Evans, as well as Paul Gross. Other selected feature films include *The Red Violin*, *Thirty Two Short Films About Glenn Gould*, *Last Night*, *The Saddest Music In The World*, *Snowflake and Silk*. Selected television projects include *Slings & Arrows*, *Yo-Yo Ma: Inspired By Bach* and *September Songs*.

In June 2007, Niv Fichman was named the Canadian Producer of the Year by the CFTPA and was honored by the Canadian Civil Liberties Association in 2011.

AARON L. GILBERT (Producer)

Bron Studios ("Bron"), co-founded in 2010 by Aaron L. Gilbert and Brenda Gilbert, is a British Columbia-based producer of original live-action and animated motion pictures. Continuously active in film production and finance globally, the company has produced almost 20 films since its founding; working with new voices and established talents both in front of and behind the camera including: Will Ferrell, Kristen

Wiig, William H. Macy, Ellen Page, Tim Robbins, Olivia Wilde, Billy Crudup, Zoey Deschanel, Eric Bana, Helen Hunt, Johnny Galecki, Anjelica Huston, Ricky Gervais, Luke Wilson, Rebecca Hall, Jason Sudeikis, Elizabeth Olsen, James Marsden, Eva Mendes, Tom Hiddleston, and many others.

Bron recently announced the global sale of its Hank Williams feature-biopic, *I Saw The Light* to acclaimed distributor, Sony Picture Classics, who will be releasing the film theatrically Fall 2015. The film is a co-production with *Brett Ratner's* RatPac Entertainment, directed by *Marc Abraham*, and starring Tom Hiddleston and Elizabeth Olsen. Bron also recently announced the global acquisition by Netflix of the feature film *SPECIAL CORRESPONDENTS*, currently in production in Toronto. The film is directed by Ricky Gervais, and stars Gervais, Eva Mendes, Eric Bana, Kelly MacDonald, Kevin Pollak, and America Ferrera. The film will be released globally in 2016. Additionally, Bron is currently producing the original animated motion picture *Henchmen*, directed by Adam Wood, featuring the voices of James Marsden, Thomas Middleditch, Rosario Dawson, Rob Riggle, Jane Krakowski, Alfred Molina, Nathan Fillion, and others. The film is in production through summer 2016 with E1 Canada as the Canadian distribution partner.

Aaron L. Gilbert has served as an Executive Producer on the feature films: *By Way Of Helena*, starring *Liam Hemsworth*, *Woody Harrelson*, and *Alice Braga*; *The Phenom*, starring *Ethan Hawke*, *Paul Giamatti*, and *Paul Adelstein*; *Vincent-N-Roxy*, starring *Emile Hirsch*, *Zoe Kravitz*, *Scott "Kid Cudi" Mescudi*, and *Zoey Deutch*; *Good Ol' Boy*, starring *Jason Lee*, *Anjul Nigam*, and *Hilarie Burton*; and *Brady Corbet's Childhood Of A Leader*, starring *Robert Pattinson*, *Liam Cunningham*, *Stacy Martin*, and *Berenice Bejo*. In the last several years, Gilbert has Executive Produced more than 15 other films including *Kill Me 3 Times* starring *Simon Pegg*, and *Teresa Palmer*; *Son Of A Gun* starring *Ewan McGregor*; *Miss Julie* starring *Jessica Chastain*, *Colin Farrell*, and *Samantha Morton*; *Elsa & Fred* starring *Christopher Plummer* and *Shirley MacLaine*; *Ginger & Rosa* starring *Elle Fanning*, *Alice Englert*, and *Christina Henricks*; *The English Teacher* starring *Julianne Moore*, and *Greg Kinnear*; *Lullaby* starring *Garrett Hedlund*, *Richard Jenkins*, and *Amy Adams*; and *Decoding Annie Parker* starring *Helen Hunt*, *Aaron Paul*, and *Samantha Morton*.

MAX RICHTER (Composer)

Hailed as the most influential composer of his generation, electro-acoustic polymath Max Richter defies definition: composer he may be, but he is also pianist, producer, remixer, and collaborator, and beyond argument one of the most prolific of contemporary musical artists.

Inspired equally by Bach, punk rock and ambient electronica, Richter's sonic world blends a formal classical training (he graduated from the Royal Academy of Music, and was a pupil of renowned composer Luciano Berio) with modern technology. His unique and distinctive brand of heartbroken melodicism bridges the minimalist greats with pioneering electronics and the contemporary digital music production multiverse. Time Out has remarked on the 'overwhelming emotional power' of his work, the New Statesman has noted its 'astonishing depth and beauty' while Classic FM and Pitchfork have called it 'stunning' and The Guardian 'languorously transcendent'.

Over the years Richter has become best known for his genre defining and highly influential solo albums which have given rise to and are seen as 'landmarks' (The Independent, Pitchfork) of the ever burgeoning 'neo- classical' movement, but his monumental collaborative output also encompasses concert music, operas, ballets, art and video installations, and multiple film, theatre and television scores.

The over 50 films featuring Max's work and specifically written scores include Ari Folman's multiple award-winning and devastating critique of war, *Waltz with Bashir* (for which Max was awarded the European Film Prize), Martin Scorsese's *Shutter Island* and Damon Lindelof's first television project post-*LOST*, HBO's *The Leftovers*. Theatre productions include Alan Cumming's triumphant solo version of *Macbeth* on Broadway, and the National Theatre of Scotland's internationally lauded *Black Watch*. Ballets include his many collaborative ventures with maverick Royal Ballet resident choreographer Wayne McGregor, with his works also being used by, amongst others, The Joffrey Ballet, Nederlands Dans Teatre, Lucinda Childs, New York City Ballet, American Ballet Theatre, Dutch National Ballet, Dresden Semper Oper, Ballet du Rhin, Northern Ballet.

Art Collaborations include work with photographer Darren Almond at the White Cube, with Julian Opie on McGregor's ballet *INFRA*, and with visual art collective Random International on *Rain Room* at the Barbican and MoMA, and *Future Self* at Lunds Konsthall in Sweden.

Signed as an exclusive artist to Deutsche Grammophon, Max Richter's projects for 2015 include his new solo album following on from his bestselling '*Recomposed: Vivaldi's Four Seasons*' for which he received the ECHO Klassik Award in 2013. In 2015 Max will also see the premiere of *Woolf Works* his new full length ballet for choreographer Wayne McGregor and The Royal Ballet at Covent Garden on the life and works of Virginia Woolf, which The Independent noted 'looks set to be one of the most ambitious shows of the year' and The Guardian forecasted to be 'one of the highlights' of the Opera House Season.

DANIEL GRANT csc (Director of Photography)

Raised in Halifax, Nova Scotia, award-winning cinematographer Daniel Grant developed an interest in image-making at a young age through still photography. Upon graduating from the film studies program at Ryerson University, he was awarded 1st Prize for Student Cinematography in Canada by the Canadian Society of Cinematographers (CSC). Since then he has accumulated a wide variety of credits as a cinematographer on countless short films, documentaries, music videos for artist like Serena Ryder and Gord Downey, and several feature films with some of Canada's most celebrated directors, including the recent Bruce McDonald film *The Husband*. The CSC has recognized him with six nominations for his work to date.

MATTHEW HANNAM, C.C.E. (Editor)

Matt is known for his work on *Antiviral* (Rhombus/Alliance) and *Enemy* (Rhombus/Alliance) directed by Denis Villeneuve, which earned him CSA, CCE, and DGC wins. He cut Rhombus Media's comedy series *Sensitive Skin* (HBO Canada/TMB), which garnered him a CSA win and CCE nomination this year. Among other credits, Matt has worked on Josh Mond's (*Martha Marcy May Marlene*) directorial debut *James White* (BorderLine Films) in Paris, which he is currently nominated for a CCE Award, and is currently working on the Syfy series *The Expanse* (Alcon).

JEREMY STANBRIDGE (Production Designer)

Jeremy Stanbridge is a Production Designer and Art Director from Vancouver, Canada. In 1997, he began his film career working in the art department on the John Mctiernan movie *The 13th Warrior*.

Jeremy has Production Designed both for film and television, including such projects as *The Movie out Here*, and *The Guard*. His Art Direction credits include *The Butterfly Effect*, *Shooter*, *Twilight Saga*, *Hot Tub Time Machine*, Robert Redford's *The Company You Keep*, *Horns* and *Tomorrowland*.

AIEISHA LI (Costume Designer)

Aieisha Li started sewing at a very young age, this passion developed into acquiring a Fashion Design Diploma and launching her into the world of film and television when she began sewing costumes for Demi Moore.

Over the course of her career she has worked in every position within the Costume department. This has honed her vision and understanding of Costume Design as a visual storytelling medium. She graduated from Emily Carr University Of Art & Design with a major in Media Arts and Film. She has designed projects for Lionsgate, Twentieth Century Fox, Hallmark, Lifetime, SYFY, Nickelodeon, Showcase etc., working with the likes of Josh Holloway, Yunjin Kim, Mia Kirshner, Jennifer Morrison, Larry the Cable Guy, Terry O'Quinn, Lauren Lee Smith, Michael Vartan, Luke Perry, Lou Diamond Phillips, Jason Priestley, Ed Furlong, Lauren Holly, Tom Berenger, Laura Prepon, Molly Parker, Naomi Judd, Poppy Montgomery and many others.

Notable producers and directors include Chris Morgan (*Fast and Furious franchise*), Patricia Rozema (*Mansfield Park*), Kari Skogland (*Fifty Dead Men Walking*) and Stewart Hendler (*Whisper*).

Past projects include the ABC TV Series *Mistresses*, and she is currently designing the feature film road comedy *The Layover* starring Alexandra Daddario and Kate Upton helmed by William H. Macy.

CRYSTAL PITE (Choreographer)

Canadian choreographer and performer Crystal Pite is a former company member of Ballet British Columbia and William Forsythe's Ballett Frankfurt.

Pite's professional choreographic debut was in 1990, at Ballet British Columbia. Since then, she has created over 40 works for companies such as Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer, 2001-2004), Cedar Lake Contemporary Ballet, Ballet British Columbia, and Louise Lecavalier/Fou Glorieux. She has also collaborated with Electric Company Theatre and Robert Lepage. Crystal is Associate Choreographer of Nederlands Dans Theater I and Associate Dance Artist of Canada's National Arts Centre. In 2013, Crystal was appointed Associate Artist at Sadler's Wells, London.

In 2002, she formed Kidd Pivot in Vancouver. Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigor, balancing sharp exactitude with irreverence and risk. The company's distinct choreographic language – a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation – is marked by a strong theatrical sensibility and a keen sense of wit and invention.

Kidd Pivot tours nationally and internationally, performing such highly-demanded and critically acclaimed works as *Dark Matters* and *Lost Action*. Kidd Pivot's residency at the Künstlerhaus Mousonturm in Frankfurt (2010-2012) provided Pite the opportunity to create and tour her most recent works, *The You Show* and *The Tempest Replica*.

Pite is the recipient of the Banff Centre's Clifford E. Lee Award (1995), the Bonnie Bird North American Choreography Award (2004), and the Isadora Award (2005). Her work has received several Dora Mavor Moore Awards (2009, 2012), and a Jessie Richardson Theatre Award (2006). She is the recipient of the 2008 Governor General of Canada's Performing Arts Award, Mentorship Program, the 2011 Jacob's Pillow Dance Award, the inaugural Lola Award in 2012, and the Canada Council's 2012 Jacqueline Lemieux Prize. Most recently, she received a Laurence Olivier Award (2015) for Outstanding Achievement in Dance.

CANDICE ELZINGA (Casting Director)

Based in Vancouver since 1995, Candice is a four time Emmy-nominated casting director with over two hundred feature films, television movies and series to her credit. Credits include TNT and DreamWorks *Into the West* (2006 Emmy Nomination), HBO's *Bury My Heart at Wounded Knee* (2007 Emmy Nomination), TNT's *Door to Door* (2003 Emmy Nomination), *Elysium* (Executive Producer: Simon Kinberg, Director: Neill Blomkamp), Discovery Channel's first scripted program, *Klondike* (Executive Producer: Ridley Scott), Amazon's *Man in the High Castle* and Cameron Crowe's pilot *Roadies*. A strong supporter of Canadian films, Candice won a 2014 Leo for Best Casting for *Lawrence & Holloman*. A trained actor with her BFA in Acting from the University of Alberta, Candice brings a profound understanding of the acting process to her work.

PRODUCTION COMPANIES:

BRON STUDIOS

Bron Studios is focused on the development, production and exploitation of original live-action and animated motion pictures and series television. Based in beautiful British Columbia, Bron's experienced creative and production teams work in partnership with elite co-producers and directors on projects bound for the global theatrical and/or television markets. Bron collaborates with filmmakers that understand the delicate balance between the art of filmmaking and the commercial requirements of creating a story for an audience at the right price-point. Bron has a core team of around 40 with all key departments in place to efficiently develop and execute on creative endeavors. The company's crew expands and contracts as needed around individual productions.

RHOMBUS MEDIA

Rhombus Media is an internationally renowned producer of theatrical feature films, TV drama, documentaries and performing arts programmes. Since its inception in 1979, the company has released over 200 productions and has received literally hundreds of awards, including numerous Genies, Geminis, Canadian Screen Awards, Emmys, Golden Pragues and an Oscar. Some of the company's more notable theatrical projects include *The Red Violin*, *Last Night*, *The Saddest Music in the World*, *Clean*, *Snowflake*, *Silk*, *Blindness*, *Passchendaele*, *Hobo With A Shotgun*, *Antiviral*, and *Enemy*. Rhombus' more recent projects include an Afghanistan-set war film by Paul Gross; *Zoom*, the debut film from Pedro Morelli, a multi-interface comedy starring Gael García Bernal, Alison Pill and Jason Priestley; and *Closet Monster*, the debut film from Stephen Dunn, a haunting coming-of-age drama starring Connor Jessup and Isabella Rossellini. All films are currently in different stages of post-production or recently completed.

Production Manager	RON MCLEOD
First Assistant Director	ANDREW SHEA
Second Assistant Director	SARAH CAMPBELL

Cast

Nell	ELLEN PAGE
Eva	EVAN RACHEL WOOD
Eli	MAX MINGHELLA
Dad	CALLUM KEITH RENNIE
Stan	MICHAEL EKLUND
Mom	WENDY CREWSON
Baby	RONIN & OWEN CARA
Ruby	CRYSTAL PITE
Jerry	LORNE CARDINAL
Catherine	KATHERINE COWIE
Quiz Woman	SANDY SIDHU
Stunt Coordinator	RANDY LEE
Stunt Double for E. Page	MARNY ENG
Dance Double for E. Rachel Wood	KATHERINE COWIE
“A” Camera Operator	DANIEL GRANT CSC
“B” Camera Operator/Steadicam Operator	BRAD WHITLOCK
“A” Camera First Assistant	MARK COOPER
“B” Camera First Assistant	TRISTON NELSON
“A” Camera Second Assistant	JORDAN BAKER
“B” Camera Second Assistant	BETH WILLIAMS
Digital Imaging Technician	RICHARD WIN
Stills Photographers	BOB AKESTER DIYAH PERA
Sound Mixer	KRISTIAN BAILEY
Boom Operator	SCOTT CARROLL
Gaffer	JOHN DEKKER
Best Boy Electrics	JESSE DEACON BRETT BIRD
Lamp Operators	FRANK DEVINE ANNA WATERS
Genny Operator	JOE BALOGH KEN DECKER
Key Grips	ALLISTER FOSTER SHAWN MONTGOMERY
Best Boy Grip	JASON MATTE
Dolly Grip	CHRIS TAMBOSSO
Grips	NICHOLAS PALFY

	OWEN JONES
	ADAM UTTLEY
	DENIS MARCOTTE
Art Director	TARA ARNETT
Art Department Assistant	S.B. EDWARDS
Set Decorator	SHANNON GOTTLIEB
Assistant Set Decorator	ZOE JIRIK
Lead Dresser	TONY BECK
On Set Dresser	ANDY KOPETSCH
Property Master	BRYAN KORENBERG
Truck Props	BRIAN CORKUM
Construction Coordinator	MIKE BEVIS
Construction Buyer	MARLISE MCKEE
Foreman	MIKAL WILLIAMS
Paint Coordinator	DANIEL PETRESCU
Lead Painter	JENNIFER SILVER
Scenic Artists	CHRIS HUNT
	SCOTT JOHNSON
Scenic Carpenters	JOHN BELL-IRVING
	CHRIS SAWAKA
Paint Lead	CLAES ST. CYR
Driver	MIKE GREGG
Costume Set Supervisor	MEGHANN ROGERS
Costume Buyer	SYLVIA LOUIS
Truck Costumer	SALLY VANIN
Costumer	EILIDH MCALLISTER
Key Makeup Artist	CONNIE PARKER
First Assistant Makeup Artist	LEAH CUFF
Makeup Effects Supervisor	JOEL ECHALLIER
Prosthetic Coordinator	AGNIESZKA ECHALLIER
Key Hair Stylist	TARA COLLEDGE
First Assistant Hair Stylist	DAWN MILLS
Locations Manager	HANS DAYAL
Assistant Locations Manager	PATRICK SUBARSKY
Location Scout	DAVE SMALL
Trainee Assistant Locations	CATHERINE DUNNE
Key Production Assistants	WARREN DEAN FULTON
	ADRIAN GLASS
Location Production Assistant	TIM LANHAM
Second Unit Director	RON MCLEOD
Third Assistant Director	FLORIAN HALBEDL
Trainee Assistant Director	ALLERIS GILLHAM

Production Coordinator	LISA RAGOSIN
Assistant Production Coordinator	RHONA WILLISCROFT
Office PA	CONNOR TKACHUK
Executive Assistant to N. Fichman	TIM MARCZENKO
Executive Assistants to A. Gilbert	CHRISSIE S. VIDES ALVARADO
	GEMMA LEVINSON
Assistant to P. Rozema/Director Observer	GAIL MAURICE
Script Supervisor	EAREN MCNAY
Production Supervisor/Accountant	CRAIG STAPLETON
First Accountant Assistant	ROSMARIE HEIMBACH
Payroll Assistant	SUZEL MALM-LESUEUR
Accounting Clerk	EDDY HUBER
Casting Associate	MARTINA SMYTH
Casting Assistant	ZOE SHATWELL
Extras Casting Director	LISA RATKE
Stand Ins	BONNIE BARTON
	GIORDANA VENTURI
Editor	MATTHEW HANNAM, C.C.E.
Assembly Editor	JORGE WEISZ
Additional Editor	LINDSAY ALLIKAS
Post Production Supervisor	TODD GIROUX
Post Production Coordinator	BRENDA PAINTER
1st Assistant Picture Editor	LINDSAY ALLIKAS
Post Accountants	KAREN TONY
	SHELBY TONY
	STEPHANIE DUNCAN
Special Effects Coordinator	TIM STORVICK
Special Effects Set Supervisor	MARK HUGHES
Special Effects Best Boy	STEVEN MICHAEL ADAMS
Special Effects Assistant	DARYA DOUGLAS
Head Greens Person	GLENN FOERSTER
Lead Greens	JOEL TURNER
On Set Greens	JAMES MCQUARRIE
EPK Producer	JAMES DARBY
Catering Provided By	SIMPLY DIVINE CATERING
Company Chef	BARBARA FOSTER
Assistant Chef	LAURA ARCANGELI

First Aid/Craft Service	MARIA HORVATH
Animal Wrangler	IAN DOIG
Field Dressing Expert	TED ANDERSON
Transportation Coordinator	DEAN FITZPATRICK
Transportation Captain	DARREN WRIGHT
Transportation Co-Captain	MIREK SYTA
Cast/Producer Driver	CHRIS EGGE
Drivers	DON KENNEDY
	DAVE SHURVELL
Security Coordinator	HANS SYRISTE
Production Counsel	JORDAN NAHMIAS
	JULIET SMITH
Music Supervisor	VELMA BARKWELL
Score recorded and mixed at	EMIL BERLINER STUDIOS, BERLIN
Score recorded and mixed by	RUPERT COULSON
Recording and Mixing Assistant	PHILIP KRAUSE
Orchestra	BERLIN MUSIC ENSEMBLE
Violin I	WOLFGANG BENDER
Violin II	OLGA HOLDORFF
Viola	LEILA WEBER
Cello	ULF BORGWARDT
Soprano	JACOBA BARBER-ROZEMA
Composer's Assistant	HENNING FUCHS
Music Editor	MITCH BEDERMAN
Score Co-ordination	SUSANNE GEISLER

POST-PRODUCTION SOUND BY TATTERSALL SOUND & PICTURE

Sound FX Editors	DAVID ROSE
	STEVE MEDEIROS
	KATIE HALLIDAY
Dialogue Editors	BARRY GILMORE
	SUE CONLEY
Assistant Sound Editor	KRYSTIN HUNTER
Re-Recording Mixers	LOU SOLAKOFSKI
	KIRK LYNDS
Assistant Re-Recording Mixer	JAMES BASTABLE
General Manager	PETER GIBSON
Facility Coordinator	CANDICE DE LEON

FOLEY RECORDED AT FOOTSTEPS POST-PRODUCTION SOUND INC.

Foley Artists	ANDY MALCOLM GORO KOYAMA SANDRA FOX
Foley Recording Mixers	DON WHITE JACK HEEREN
Foley Recording Assistants	JENNA DALLA RIVA STEPHEN MUIR

ADR RECORDED AT SHARPE SOUND STUDIOS

ADR Recordist	ROB COXFORD
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ADR RECORDED AT 3RD STREET ADR

ADR Recordist	PETER CARISTEDT
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Walla provided by	READY WILLING AND ABLE CASTING
Walla Recorded at	SHARPE SOUND STUDIOS

DI FINISHING SERVICES PROVIDED BY FINALE EDITWORKS

Colourist	LORNE WRIGHT
Online Editor	CHRIS BOETTCHER
Project Manager	TERESA BECKLEY
Dailies QC Technician	WILF PASCUAS

VISUAL EFFECTS BY LUX VISUAL EFFECTS INC.

Visual Effects Producer	KEVIN LITTLE
Visual Effects Supervisor	RYAN JENSEN
Compositing Supervisor	ROB BANNISTER
CG Supervisor	BOB WHITE
Lead Animator	DONG HYUN KIM
3D Generalist	CALEB WAGNER
3D Generalist	DAN RANKIN
Modeler	MICHAEL HOLMES
Tracker	BERNADETTE MOLNAR
Tracker	DAVID LIN
Digital Production Manager	RAFAEL SANTOS JR.
Visual Effects Production Assistant	JULIKA PAPE
Senior Compositor	KAREN WATSON
Compositor	ALICAN SESLI
Compositor	MANLEY GAGE
Compositor	MARC WHITELAW
Compositor	PEDRO SEIXAS
Compositor	ROMAN BAMBURIN
Compositor	SHANI HERMONI
HR	DONNA STACEY

"Wild Is The Wind"

Performed by CAT POWER

Written by Dimitri Tiomkin and Ned Washington

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"Play It Right"

Performed by SYLVAN ESSO

Written by Amelia Meath (SESAC), Molly Sarle (SESAC), Alexandra Monnig (SESAC), and Nicholas Sanborn

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