

Mongrel Media Presents

A STONE'S THROW

A Film by **Camelia Frieberg**

Starring
Kris Holden-Ried
Kathryn MacLellan
Lisa Ray
Hugh Thompson
and
Aaron Webber

(2006, 98 mins, Canada)

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Synopsis

Logline

“Seeing was believing, until he began to feel.”

Set in the achingly beautiful world of rural Nova Scotia, *A Stone's Throw*, follows the journey of photojournalist Jack Walker (Kris Holden-Ried, *Touch of Pink*, *K-11*/*The Widow Maker*), who arrives unannounced in the remote seaside town where his sister, Olivia (Kathryn MacLellan, *Wilby Wonderful*, *Whole New Thing*) lives a carefully constructed and insulated life with her two children. Jack, charming but guarded, is reticent about both the reason for his visit and the secrets of his recent past.

Jack's attraction to Olivia's best friend, Lia (Lisa Ray, *Water*, *Bollywood/Hollywood*), the local kindergarten teacher and a single mom, draws him further into the community perched on this pristine shore. As their romance grows, Jack's pessimism begins to soften, and he opens up to a new way of seeing and appreciating the world.

But even as Jack moves further away from his recent agendas, his sense of urgency captivates Olivia's rebellious teenaged son, Thomas (Aaron Webber, *Whole New Thing*), who begins his own determined investigation into the toxic effects of the nearby paint and resin factory. As Thomas' behaviour spins out of control, Jack's past catches up with him, forcing him to confront his own unresolved personal history and the powerful consequences of acting out of anger.

Production Notes

Genesis

A Stone's Throw is a deeply personal film for co-writer/director/producer Camelia Frieberg who chose to explore themes and topics essential to her everyday life in her first feature film. Like the character Olivia Walker, Camelia and her two young children live in a small and beautiful seaside town on the picturesque South Shore of Nova Scotia where she is deeply involved in the thriving cultural scene. Just as Olivia and Lia have chosen the Waldorf School as a nurturing and artistic community in which to raise their children, Camelia acts as co-chair of the board of a tiny Waldorf School housed in a hundred year old wooden school house which served as the colourful and authentic location for the school in the film. Like Jack Walker, Camelia has roots in social activism and is intrigued by the complexities of addressing both her environmental and social concerns while continuing to express herself as an artist.

While working with a tightly-knit small school that struggles daily to act in a community minded and conscious manner, Camelia became fascinated with the idea of a lone wolf character who enters into this foreign world and is transformed by love. From the start, Camelia knew these were some of the building blocks for the story she wanted to tell. "I had a setting and themes, and to some extent, the characters in mind," she says, but she needed a story to bring them all together.

Co-writer, Garfield Lindsay Miller came up with the nut of the film – "A desperate American photojournalist/eco-activist crosses the line in his activism and flees to Canada in an attempt to find physical and spiritual solace in the arms of his last remaining family." Within a month of writing the first draft, Camelia Frieberg, one of the most established and acclaimed film producers in Canada, began to envision her directorial debut. "Once the story took shape," she says, "it didn't make sense to hand the script to another director when I know this world so intimately... I live in it. I am so familiar with all the characters because they are all composites that include large parts of me and everyone I have met and befriended here in Nova Scotia."

The Story

Garfield had been working on a film about the phenomena of eco-terrorism, and, as a result, was already steeped in the culture of dissent and activism. "As you write," says Camelia, "there are certain things that initially feel integral, but the more you explore and the more the characters grow, the more they take on a life of their own and they point you in a specific direction. I have really come to believe what my filmmaker friend Amnon Buchbinder has always said: that story is a living and breathing entity."

A pair of impassioned writers working with personal material on a very short deadline could have easily spelled disaster, but Garfield says he and Camelia worked very well together. "We both had distinct ideas of what we wanted on the screen and the page," he recalls. "It's all about putting your ideas forward and articulating and defending your position. We would have heated discussions at times, but we are both pretty persuasive people and so we would usually end up by seeing the other person's point of view, or at least we were able to convince each other to give it a try. It was a very honest and direct approach, where we were both able to critique as well as praise each other's work."

Set in a fictitious small seaside town in Nova Scotia, A Stone's Throw, is a story about learning to take responsibility for one's own actions and emotions, and the transformative power of love. The story revolves

around Jack Walker's visit to his sole surviving family member, his sister Olivia. The two siblings share a difficult past that is revealed as their mutual recriminations begin to surface. What the siblings refuse to share is a similar world view. Jack is a passionate photojournalist and ecological activist whose camera is his weapon in the losing battle against corporate greed. Jack is also in the early stages of a degenerative eye disease that he knows will eventually leave him completely blind. Angry at his fate but helpless to change it, Jack has taken a dark turn. As the story unfolds, we begin to wonder whether his unexpected arrival at Olivia's house might have as much to do with avoiding the FBI as his stated desire to reconnect with his family. Indeed, despite his best efforts to conceal his recent actions, the mystery of who Jack really is and what motivates him, unfolds in layers as his own recent actions are revealed.

Not far from the small town where Olivia resides is a mine that is reopening with the intention of using the same toxic process that had pushed Jack over the edge. As this site becomes the next target for his newly unleashed and inchoate rage, Jack continues to believe his actions are justified – even noble. As he reconnects with his family, Jack encourages his teenage nephew, Thomas, to become more involved in investigating a local environmental concern. Before long, Jack witnesses the near tragic legacy of his own anger in the desperate actions of Thomas. This event and the tender emotions that Lia has aroused in him, brings about a sea change in Jack's world view as he begins a difficult journey of his own. As Jack questions the basis of his long-held beliefs, he begins to accept responsibility for his actions, opening himself up to the possibility of a simpler, more hopeful life.

Camelia summarizes Jack's journey: "At the bottom of Jack's problem is his inability to connect the dots, which is something he's never done...in fact, few of us can in a significant way. I don't just mean an understanding that every action has a consequence; it's also that every action is motivated by a certain intention. If that intention isn't coming from an honest place, then the action – even when it purports to be a noble one – is marred and coloured. After the climax of the film, when Thomas has a near fatal accident, Jack cries in Lia's arms and says 'I never realized what I was doing.' He never truly understood what motivated him. His lack of insight into the root of his anger and his inability to forgive his own family has resulted in his own particular blindness."

Influences

There were several films that influenced Camelia as she contemplated *A Stone's Throw*. The films of Krzysztof Kieslowski are notable to her, she says, for "the complexity of their moral universe and their sophisticated sense of how fate plays with our lives." Other films have acted as touchstones for Camelia as she sought to define both the moral world and aesthetic world of the film. Together with her cinematographer, Chris Ball and co-writer Garfield Lindsay Miller, Camelia returned to many of her favourite films of note include Woody Allen's *Crimes and Misdemeanours*, the work of Emir Kustirica including *Time of the Gypsies*, Agnes Varda's films and the films of Claire Denis and Jane Campion.

One of the inspirations for Camelia was Toronto-based photographer Ed Burtynsky whose acclaimed body of work highlights environmental issues by creating highly artistic images set in industrial environments. In an oblique fashion, he hits on one of the main themes Camelia was aiming to explore. "While his work deals directly with environmental issues, Burtynsky is very careful to present and define his work as art, not activism. It seems that in Burtynsky's case, an argument can be made that he has probably done more for the cause by defining his work as art, but I wonder in the corollary about what brings a person to cross a line between actual activism and direct action? That whole world is fascinating to me. Where can you do the greatest good, assuming that's what you're aiming to do?"

One of the most important elements of *A Stone's Throw* for both Camelia and Garfield was the notion of responsibility – for the environment, for one's emotions, and most importantly for one's actions. As Jack Walker begins to understand the negative effect his actions have on those around him, he is forced to examine his behaviour and allow for the possibility that he is not encamped on the moral high ground; that he, too, has some reckoning, apologizing and forgiving to do in order to move forward. In support of this theme, Camelia was drawn to the biblical story of Jacob wrestling with the angel, in which Jacob, having betrayed his brother Esau twenty years earlier, returns to face the consequences of his actions. The night before meeting his brother, Jacob is visited by an angel, who represents his conscience, or the divine spirit that makes us grapple with our deeds from a moral perspective. The two wrestle all night and Jacob hangs on tenaciously refusing to release the angel until it blesses him with forgiveness. This theme is subtly highlighted in the film as Lia, the kindergarten teacher with whom Jack is in love, directs the children in the school play of the story of Jacob and Esau. The performance of the play with Jack as fully costumed and bearded piano player, appears in the film at the exact point that the stories parallel each other. "That night at the play," Camelia explains, "Jack is spurned by his nephew Thomas, he's accused of deception by Lia, and his sister calls him pathetic imploring him to "move on, for real." He goes to the mine with the intention of blowing it up. But he's just watched Jacob confront his past and his conscience and then, victorious, proclaimed "I wrestled and prevailed." As he is about to light the wick on his homemade firebomb, Jack confronts his own past and his demons and finds the way to transcend and transform the imperatives that have entrapped and defined him for so long."

Casting

With the story set, the next task was to find the players. Camelia held auditions in Nova Scotia and Toronto, searching for the right actor to play Jack Walker. "Jack is a complex mixture of things," she explains. "I think Jack is a loner who enjoys his independence but feels increasingly trapped in his solitude. He's naturally arrogant and has a sense of entitlement even while he has chosen not to take advantage of his father's wealth. He's a charmer, and quite aware of his ability to charm. He's intelligent yet he has vast areas of obliviousness that he can fall into, and he has a deep desire to love and be loved as well." Co-writer Garfield Lindsay Miller felt that to play the part of Jack, an actor had to be able to understand the deep contrast inherent in the character. "I was looking for someone who has a dark side. Someone profoundly charismatic, but with a dark side lurking beneath the surface." When Kris Holden-Ried walked through the door, Camelia says she knew he was the one to play the role. "Strangely, he was probably the least prepared of all the actors in terms of knowing the lines. But I immediately sensed an intrinsic part of his personality that was exactly what I wanted for Jack. Kris moves easily in his body and exudes a natural sexiness. It comes with the territory of being comfortable with your physical prowess. And somewhat like Jack, he loves to laugh and flirt, but he also has some more serious and complicated parts to his personality. I could sense all of that in him, just in the audition."

For his part, Kris was intrigued by Jack and was compelled by the way the character taps into a universal unease. "As our global situation with the environment and politics gets more complicated, a role like Jack is extremely interesting to me. A lot of us are feeling a sense of angst, we're very concerned about the world we're living in. So, to play a character who is actually acting out of those beliefs is very exciting for me."

For the character of Lia Tanner, Camelia was looking for someone who loves the outdoors and understands a rural sensibility: "Someone who feels more comfortable in mukluks than stilettos," she says. Actress Lisa Ray is best characterized as an international big-city girl, splitting her time between Toronto, New York, Paris and Mumbai. But Camelia worked with Lisa on Bollywood/Hollywood, and felt she could pull it off. "There's a real genuine sweetness about Lisa that I wanted for the part of Lia. She needs to be someone

who simply wakes up singing and smiling.” After bringing Lisa and Kris together in Mahone Bay, Nova Scotia, where the film was to be shot, Camelia knew she’d made the right decision. “They had really great chemistry from the start and Lisa was just a delight to work with. She took the role very seriously and did the homework.” Playing a single mother and a kindergarten teacher was a challenge for the single model/actress. “First of all, I’m not a mother, and I don’t have a lot of experience with kids. There have been a lot of challenges but it has been a fantastic experience.” As for the mukluks? “Lia’s fashion sense is very unlike my own. She dresses very brightly with an incredible unabashed sense of colour and style and I really bought into that. I think it might be a life-altering experience; I might start wearing a lot more pinks and oranges!”

The role of Thomas was, essentially, written for actor Aaron Webber. Camelia had helped cast him on her last production, *Whole New Thing*, after seeing him perform in some local youth theatre productions. “What Aaron encapsulates is the passion and sense of urgency of his character and his youth. I think Thomas represents the real hope for the future. He embodies both the legitimate concern, and by the end of the film, the vision that can help save the world in a tangible way. There is a wonderful group of committed young people who are out there lobbying and protesting in Halifax, every time there’s a march against a needless war or an exploitative social or environmental situation. I’ve seen Aaron and his buddies pounding the streets with their placards and banners and flyers, doing the right thing. And I totally take heart. In a very real way he and his buddies are looking at this messed up world they have inherited and asking what they can do to make it better.”

Camelia had also worked with both Kathryn MacLellan (Olivia) and Hugh Thompson (Jean Marc) on several earlier projects and was eager to work with them again. “I was really thrilled to work with both Hugh and Kathryn again. I have great respect for their skills. I also knew they could both embody their characters, and the complex relationship that they continue to have as co-parents with very different styles and concerns.” Kathryn says that honouring the intimate nature of the story was her challenge in playing Olivia. “Portraying relationships and making sure they’re very real, since this is a relationship-driven piece. For instance, there’s my relationship with my brother, whom I haven’t seen in years, and getting that across within a moment, that was challenging. And my children...both at very different points in their lives and in their needs, all relationships are challenging aren’t they?” Hugh Thompson also found that the core of his character lay in his struggle to maintain the relationships within his family. “Jean Marc was married to Olivia and is Thomas’s dad. He’s trying to make it work between them. Basically, for my piece, the film is about how you negotiate that land, when you’re separated but trying to co-raise a son and a daughter, juggle work and balance all those things in addition to that relationship with your ex. It’s complicated ground.”

The Creative Team

With precious little time or money to shoot this film, two things usually needed to secure a solid crew, Camelia drew on her track record for producing compelling artistic films and a script that dealt with themes and issues that had real resonance. The films she had already produced in Nova Scotia, including her work with Daniel MacIvor and Amnon Buchbinder (*Past Perfect*, *Wilby Wonderful*, *Whole New Thing*) had been positive experiences for the crew and resulted in films in which they were proud to have been involved. The work with cinematographer Christopher Ball (*Whole New Thing*, *Nuliajuk: Mother of the Sea Beasts*), began quite early as did the work with continuity supervisor Maggie Thomas (*Trudeau: Maverick in the Making*, *The River King*, *Whole New Thing*). Having already partnered with producer Kelly Bray (*Whole New Thing*), the two were able to assemble experienced key members including line producer Anita McGee (*Whole New Thing*, *A Bug and a Bag of Weed*).

With only 2 weeks of prep time, they mobilized the rest of the crew including some of the top film professionals in Atlantic Canada. In many instances they were able to bring together people who had worked on her previous films. The same was true of the cast many of whom Camelia handpicked knowing their work from previous films or from theatre work she had seen. Camelia spent as much time as possible discussing the intricate and detailed background history for each character that she and Garfield had created to help inform the personalities and quirks of each character. "We've been able to bring together an amazing group of people who are working really hard to tell this story, because it's Camelia's first directing project and writing endeavour," says Kathryn MacLellan. "Everyone has picked up Camelia's energy and her excitement and we all want to do the best we can to fulfill her dream."

The Shoot

Once Camelia decided she was going to direct, she had to take stock of the skills she'd need to gain – and fast. "I had to really look at exactly what I didn't know. I didn't have experience working on set with actors, so at first blush that responsibility seemed very daunting. And I had never been the one to decide on the mise en scene, how to break down scenes into shot lists, though having been an AD I knew what it takes to cover a scene. So the first thing I did was created a script workshop using a technique that I learned from years of working with Jeremy Podeswa. It was really just an opportunity to get a group of great actors together, people who are comfortable with improvising, and I handed them situations and characters not dissimilar from ones in the script. I found the experience very liberating and inspiring because you learn to trust what the actors bring to the scene and at the same time I gained confidence in my ability to shape the performances. I also had a few long talks with Atom Egoyan and then sat in on a set in New York with Jeremy Podeswa to watch him direct. Eventually, what I realized is that in a lot of cases, I actually did know how to deal with the very things that most frightened me about this new job description. I also relied on my crew, my script supervisor Maggie Thomas and Director of Photography Christopher Ball were incredibly supportive and creative collaborators."

"It was a very good process working with Camelia," says Christopher, "because she was very open to being experimental and trying things. We pushed a number of limits. Technically, we went beyond 'safe' and tried some things that could be a little risky, which is nice because you very rarely get to experiment that way. We'd go very dark, or push the focus; we did a lot of hand held and a lot of very tight, moving shots. And she'd get quite excited by something that was a bit more edgy than going safe and that was great."

Without a doubt, the biggest challenge for all involved was the impossibly tight shooting schedule of 15 days. It meant less time for actors to try different approaches to scenes, and with a reduced shooting ratio – 6:1 – it meant more pressure on the director. "Everything really had to keep moving and we couldn't stop to breathe at all," says Christopher. "We spent a lot of time during prep discussing what we wanted, so when the shoot came, we just went from scene to scene. In the end we got what we needed." For her part, Camelia speaks about her trust in her DP's vision "Christopher has an amazing visual instinct and a great sense of timing which is especially important when you are doing a lot of hand held work. He is a Zen master on set, never losing his cool, and always present and focused. Because we had really done our homework together to build up a shared lexicon, we were aesthetically on the same wavelength. By the end of the shoot I could swear we were communicating telepathically."

The stress of having to get it right, each and every time, was ever-present. "I had to be so incredibly focused. I couldn't believe how much I was putting out every day," says Camelia. For such an intense shoot, a first-time director must have a crew who work well together. Therein lay the benefit of shooting this story with a crew who had worked together many times – who worked, as DP Christopher Ball describes, "like a well-oiled machine." Likewise there was great camaraderie between the actors, many of whom knew each

other well from other productions and worked together seamlessly. There was a relaxed yet professional tone that took over on set. "When you get into a rhythm and into a flow, where everyone is respectful, it's just a great room," says Hugh Thompson, who plays Olivia's ex-husband, Jean Marc. "And that's the only way you can be comfortable and make things work, is if you feel that support from other people. It's also nice to feel that everyone is really there for the story, because it is such a small production. Everyone is making sacrifices to be there, and making the most of the time that we do have."

Mitigating the constant pressure was Camelia's contagious sense of excitement during the shoot. Cast members say she would actually squeal and laugh with delight at the end of a good take jumping in the air with glee. Kathryn MacLellan has worked on a few other projects that Camelia has produced and notes the difference in Camelia as a director. "It's like she tapped into a whole other energy within herself that is young and effervescent. When you did a take that she liked, she screamed, but as a producer at the back of the room, I never heard that!" Kris Holden-Ried agrees Camelia's excitement was palpable. "She had a lot of enthusiasm and energy, and it was really great to be around."

If Camelia was worried about her ability to relate to actors, she need not have been. Kris Holden-Ried was truly impressed by Camelia's directing style. "She was very open to working with the actors. She was open to our ideas of character development, how to work within a scene and how to create characters. That was really exciting because often you work with people who don't want to hear anything about how you work and are uninterested in bringing in the actor's side of it. They just want you to hit your mark and speak, so it was a really great experience." And Lisa Ray appreciated the commitment and the focus with which Camelia approached her role. "Camelia is the sort of person who never does anything half-way; it's always all the way. And that's so important. I think that she also has a very particular vision; she's very sure of what she wants, how she sees her images and how she sees the film unfolding. I really respect that. It was a fantastic experience working with her. I hope I can work with her again."

Camelia is not alone when she talks about the way so many things seemed to magically fall into place. "I learned a very valuable lesson in working on a number of projects with Daniel MacIvor. There is a wonderful trick to 'rolling with the punches' and taking what the heavens offer and making it yours." When the crew was setting up at night to shoot the mine explosion scene they were all exhausted by a long, hectic and demanding day of exteriors scenes in the middle of the Nova Scotia winter. Garfield explains "As the camera rolled and Jack walked across this cliff face carrying the makings of his firebomb, very lost in his solitude and resolve...a beautiful white dove suddenly and unexpectedly flew up into the air and crossed in front of him. We all gasped at the unplanned glory of the moment and prayed that the camera had captured it all...which luckily it did."

Post Production

Camelia was hard pressed to make a decision about a picture editor having learned that all of her closest long time collaborators in post-production were otherwise occupied. When she met with Thorben Bieger (Conclave, Trudeau II: The Early Years) he impressed Camelia with his perceptive read of the script and, in another stroke of worlds colliding, his background in environmental assessment work and commitment to and understanding of the themes and concerns of the film. In relation to the editing experience, Camelia says "I was having so much fun with Thorben in the edit room that I truly felt sad when it was over. When you spend that many hours in a dark room glued to a screen watching the same thing hundreds of times, you really come to appreciate someone who can make you laugh."

Thorben says the best part of cutting *A Stone's Throw* was collaborating with Camelia. "It really was, for me a very positive experience," he says. "Professionally, it was very easy and productive. Even though Camelia

is directing her first feature, she's spent quite a bit of time in post-production before, or else she's just got the knack for it. We never had trouble understanding each other. We were able to work together technically and make decisions very easily, and had no trouble agreeing with each other on how the film was developing."

Finally, the sound post production moved from Halifax to Toronto so that Camelia could work with the proven team that included some of Canada's finest, including dialogue editor Fred Brennan, ADR editor, Sue Conley, sound effects editor Steve Munro and mixer extraordinaire, Daniel Pellerin working at the state-of-the-art facility known as Theatre D. The soundtrack and score factor heavily into the storytelling of *A Stone's Throw*. "The score was an amazing collaboration for me," says Camelia. "I involved the composer, David Buchbinder [Flying Bulgar Klezmer Band, Shurum Burum Jazz Circus] early on in the process. He's someone whose work I've admired for a very long time, and I just knew that he was going to get it. He does what every fine collaborator should do: he actually sat down and examined the emotional arc for each character... and in the process he fell in love with each of them. We talked about every turning point, the emotional landscape of each scene that seemed to be calling out for score and then discussed how he could help me convey my intention. The score is made up of piano, violin, cello, viola, male and female voices and percussion. It's extraordinarily beautiful and feels so integral to the film, the way hearing the characters breath at intense moments in the film feels like a glimpse into their inner world...the score does the same thing for me by becoming the breath of the story itself."

"The musicians were a delight to work with," adds Buchbinder, "and certainly went beyond the call of duty since most of the tracks were recorded in my attic studio during the three hottest days of the year! I was pleased to work with such notables as pianist Andrew Burashko (Peggy Baker, Art of Time Ensemble) and singer Suba Sankaran (Autorickshaw)--first time with both of them--as well my regulars Dave Wall (vocalist with the Flying Bulgar Klezmer Band and the now defunct Bourbon Tabernacle Choir) and cellist Matt Brubeck (Cheryl Crow, Dixie Chicks).

For the soundtrack, Camelia included songs in the soundtrack by Halifax-based singer-songwriter Jill Barber and Toronto's Hugh Marsh in a song written by Judy Cade and performed by renowned singer, Mary Margaret O'Hara. There is also a haunting Turkish love song sung by Toronto's own Brenna Macrimmon and Baba Zula. Camelia was also able, at the last minute, to include the music of a hot new Toronto band made up of fifteen and sixteen year olds called Committed to Apathy who created the perfect accompaniment to grace Thomas's ADBUSTER style rebelliousness.

Director's Closing Thoughts

With the film now completed, Camelia thinks back on her maiden voyage at the helm. "I've enjoyed it all enormously. I've completely immersed myself in every step of the process. I loved the editing, loved the mix. I even enjoyed the intensity of the actual shooting, I just wanted twice as much time. I remember the day before we started shooting I walked over to the set that the art department was still dressing at a neighbour's house in Mahone Bay. It's actually a Bed and Breakfast and the house had been completely transformed. I remember walking in and saying, 'Oh my God! This is it, this is Lia's house!' It was an incredible thrill. I can't wait to do it again." She hopes *A Stone's Throw* will entertain audiences while providing them with food for thought that will engender a few healthy and vigorous discussions about the choices we all make in our everyday lives.

Crew & Cast Biographies

Camelia Frieberg

Kelly Bray

Garfield Lindsay Miller

Christopher Ball

David Buchbinder

Thorben Bieger

Kris Holden-Ried

Lisa Ray

Aaron Webber

Kathryn MacLellan

Hugh Thompson

Camelia Frieberg

Director, Co-Writer, Producer, Executive Producer

A Stone's Throw is Camelia Frieberg's debut as a feature film director. She co-wrote the script with Victoria-based writer/producer Garfield Lindsay Miller. As writer and director, Camelia's previous work was in the documentary realm with the half hour film *Crossing the River*, about a political refugee from El Salvador.

In addition to her foray into directing and writing, Camelia Frieberg has been widely recognized as a producer with a remarkable knack for choosing creatively outstanding projects, and accomplishing the near impossible feat of getting them financed. She has worked with many of the most exciting Canadian film-making talents of her generation, and is best known for her six-film collaboration with Atom Egoyan, which included *Exotica*, *Speaking Parts* and *The Adjuster* and which climaxed with the academy-award nominated and Cannes-multi-award-winning *The Sweet Hereafter*. She was back at Cannes two years later with Jeremy Podeswa's Genie-winning *The Five Senses*. Previously she had produced Podeswa's first feature, *Eclipse*. Her other producing credits include Srinivas Krishna's Indo-Canadian classic *Masala* and Daniel MacIvor's *Past Perfect* and *Wilby Wonderful*. She has also acted as executive producer of Deepa Mehta's *Bollywood/Hollywood*, Lea Pool's *The Blue Butterfly* and Amnon Buchbinder's *The Fishing Trip*. Most recently Camelia produced *Whole New Thing* also directed by Amnon Buchbinder, which won the Audience Award for Best Feature at the Commonwealth Film Festival in Manchester.

Camelia has been awarded the Toronto WIFT Crystal Award for Excellence in Production, and Vancouver's WIFT 'Woman of the Year'. She serves on the board of Astral Media's Harold Greenberg Fund. Eight years ago Frieberg relocated from Toronto and now makes her home in Mahone Bay, Nova Scotia.

Kelly L. Bray

Producer

A Stone's Throw marks Kelly Bray's second venture producing for feature film and her second project with veteran producer Camelia Frieberg. Kelly has 17 years of legal experience, including 11 years in the film and television industry. Most recently Kelly produced *Whole New Thing*, directed by Amnon Buchbinder, which won the Audience Award for Best Feature at the Commonwealth Film Festival in Manchester.

Formerly the Vice President, Business Affairs, at Salter Street Films Limited/Alliance Atlantis, Kelly was directly involved in numerous documentaries, dramas and comedies, as well as the Academy-Award winning feature documentary, *Bowling for Columbine*. Prior to that, Kelly was Vice President, Legal and Business Affairs, at Sullivan Entertainment, and a lawyer in the Business Affairs department at Nelvana Limited.

Garfield Lindsay Miller

Co-writer, Associate Producer

Garfield Lindsay Miller has worked as an independent documentary and dramatic film producer in the US and Canada for the last 7 years. A graduate from Wesleyan University in Middletown, CT, Garfield has led film projects in Africa, Europe, Asia and North America. In 2003, he was awarded a CFTPA/Global Television mentorship with The May Street Group in Victoria, BC, through the Canadian Film & Television Production Association, and in 2004, his short film *Breakup*, which he wrote and directed, premiered at the Victoria International Film and Video Festival. Recently, Garfield co-wrote and co-produced the documentary *The Fires That Burn*, nominated for a Gemimi Award for Best Biographical Documentary, and winner of the Silver Chris Award and the Wilber Award for excellence in spiritual broadcasting.

Garfield is the president of CineVic (Victoria's Independent Film Society), Vice President of Dr. Saul Miller & Associates (a Vancouver based Performance consulting firm), and the co-founder of Open Cinema, an organization dedicated to screening social documentaries to foster community discussion.

Christopher Ball, csc

Director of Photography

Christopher Ball began his film career at the age of 9 when he discovered a home movie camera in his parents' attic. Some years, and several thousand feet of film later, he graduated from Ryerson Polytechnic University in Toronto with a Bachelor of Applied Arts degree. Since then, his work as a Cinematographer and Camera Operator has taken him to Europe, the Caribbean and across Canada. Beginning with the first theatrical film he shot, *Stolen Heart* in 1998, which he also co-produced, Chris's camera work has appeared in features including the Academy-Award winning *Barbarian Invasions*, *K-19: The Widowmaker*, *Wise Girls*, *The Weight of Water*, *Julie Walking Home* as well as *Harold & Kumar go to White Castle*. Most recently, he was the Director of Photography on the award-winning feature *Whole New Thing*.

Multi-talented, Chris has produced, shot, directed and assistant-directed award winning dramas, TV series, documentaries, commercials, short films and music videos. His body of work has toured numerous festivals, aired on HBO, TMN, CBC, VISION TV and several foreign broadcasters, and has played in theatres worldwide.

David Buchbinder

Composer

David Buchbinder is a trumpeter, composer and cultural inventor. He leads numerous music groups, presenting large-scale performance projects that tour extensively in North America and Europe. As well, he composes music for concert, theatre, film and television. He has been involved in the creation and presentation of world music and jazz since 1987 and has earned a reputation as one of its compositional and instrumental leading lights, through the *Flying Bulgar Klezmer Band*, recently nominated for their third JUNO Award in five recordings, and his creation of *Ashkenaz: A Festival of New Yiddish Culture*. He is the composer/creator/producer of *Shurum Burum Jazz Circus*, a unique music-centered extravaganza for 11 musicians and 7 movement artists from the worlds of circus and modern dance.

David has recently returned to his musical roots, stepping out as a jazz composer and performer. His first solo CD, also called *Shurum Burum Jazz Circus*, has received universal critical acclaim, as well as JUNO and National Jazz Award nominations. He is very involved in cross-cultural experimentation, exploring the places where the celebratory musical cultures of Jews, Arabs and others intersect, collaborating with his wife, Palestinian/Canadian dancer/musician/actor Roula Said and the Arab/Jewish/jazz fusion ensemble *Medina*. In September 2006 he will debut a new collaborative project with Cuban great Hilario Duran.

David has composed the scores for several films, including the feature *Whole New Thing*, the television biopic *Heart: The Marilyn Bell Story* and the short *Stone of Folly*, awarded the Cannes Film Festival Prix du Jury. He has received numerous grants and resident fellowships for study, composition and performance. He was nominated for the 2002 Louis Applebaum Award for Excellence in Film and Television Composition, and is the recipient of the 2003 ASIFA Animation Society Award for Excellence in Soundtrack Composition.

Thorben Bieger

Editor

Thorben Bieger's editing credits include the feature films *A Stone's Throw* and *The Conclave*, the television comedies *Rabbittown* and *The Gavin Crawford Show*, and Andrea Dorfman's award winning short film *There's a Flower in My Pedal*. His work on the political satire *Snakes & Ladders* earned him a nomination in the 2004 Directors' Guild of Canada Craft Award for Picture Editing.

Kris Holden-Ried

Jack Walker

Kris Holden-Ried was studying business at Concordia University in Montreal when he went to his first audition, landing the lead role in 12th century drama *Young Ivanhoe*. Since then, he's steadily built himself a reputation as a gifted actor with a wide range.

Most recently, he played Compton in the American cable series *The Tudors*, opposite Jonathan Rhys Meyers, Sam Neil and Jeremy Northam. He portrayed Wayne Gretzky in the television film *Waking Up Wally*; as well as Harold Beckwith in the Gemini-award winning movie *The Many Lives of One Jane Doe*. He appeared in *Icebound*, starring Susan Sarandon; the Emmy-nominated mini-series *The Crossing*, starring Jeff Daniels; *Forget Me Never*, starring Mia Farrow, Martin Sheen and Colm Feore; and as the recurring character of Tracker Cameron on the hit series *Degrassi: The Next Generation*. His feature film credits are equally far-reaching, playing Giles, the main love interest in the gay romantic hit comedy *Touch of Pink*; R.J, an ex-convict in the thriller *Niagara Hotel*, starring Kevin Pollack and Wendy Crewson; and now Jack Walker, an environmentalist and activist in *A Stone's Throw*. Other feature credits include the blockbuster *K:19 – The Widowmaker*, *Gossip*, *Going to Kansas City* and *Rowing Through*.

Kris trained with Uta Hagen's Master Class Scene Study, with Janine Manatis as well as at the Green Room Actor's Workshop and the National Film Acting School. He is a champion competitor in riding and fencing and a former member of the Canadian National Pentathlon Team, with a silver medal from both the Pan American and Pan Pacific Pentathlon Championships.

Lisa Ray

Lia Tanner

Lisa Ray is an international talent with cross-cultural appeal. A successful cover model in Asia, she was also named Star of the Future at the 2002 Toronto International Film Festival for her role in *Bollywood/Hollywood*. She received Best Performance by an Actress in a Canadian Film award by the Vancouver Film Critics in 2005 for her portrayal of Kalyani in the successful film *Water*. Her body of work includes Deepa Mehta's commercially successful *Bollywood/Hollywood* and also as mentioned above *Water*, *The Arrangement*, a romantic comedy, and in addition to *A Stone's Throw*, she's recently starred in the thriller *Seeking Fear*, the romantic comedy *Quarterlife Crisis*, *Kill Kill Faster Faster* with Gil Bellows and Essai Morales, and is currently wrapping filming on *I Can't Think Straight* in London. Lisa studied at the Central School of Speech and Drama, The Desmond Jones School of Physical Theatre, BADA, and she graduated from the Academy of Live and Recorded Arts (ALRA) in 2004 with a post-graduate degree in Acting. She has been fortunate because she loves and relishes variety in all the roles she has been able to play. Lisa is based in New York and frequently travels between homes in Toronto, Paris and Mumbai.

Aaron Webber

Thomas

A Stone's Throw is Aaron Webber's second major role in a feature film. His debut appearance in Amnon Buchbinder's *Whole New Thing* was critically acclaimed. In 2005, Aaron shared the Atlantic Film Festival award for Best Male Actor with Daniel MacIvor.

Born in 1989, Aaron has lived his whole life in Chester Basin, Nova Scotia. He was bitten by the acting bug at age 11, and has played numerous roles in community and youth theatre productions at the Chester Playhouse including Gollum in *The Hobbit*, and the title roles in *Peter Pan* and *Charlie and the Chocolate Factory*. Upcoming is Mortimer in *The Fantasticks*. Aaron has been playing drums for half his life, and his progressive thrash band, Counter Melodies, are now busy recording their first album, *Some Assembly Required*. Bands that inspire Aaron include Propagandhi, Rise Against, and Choke. Aaron has just finished Grade 10 at Forest Heights Community School in Chester Grant, Nova Scotia. His favourite subjects are Math and Physics. He has been a vegan for three years, and hasn't had a haircut since he got a mohawk in grade six.

Kathryn MacLellan

Olivia Walker

Kathryn's performance career began as a competitive figure skater in ice dance, leading her to musical theatre. Her first shows included *Westside Story*, *Cabaret* and Don Messer's *Jubilee* at Neptune Theatre in her hometown of Halifax. Kathryn then trained at the Lee Strasberg Theatre Institute in Los Angeles where she co-founded a theatre company performing modern American work. Her favourite roles in Canadian plays have been in Bryden MacDonald's *The Weekend Healer*, Thompson Highway's *The Rez Sisters*, Linda Griffith's *Maggie and Pierre*, and most recently, originating the role of Donna in Daniel MacIvor's *How It Works*.

Recent television credits include *Blessed Stranger* starring Kate Nelligan and *Catch A Falling Star*, starring Sela Ward, to name a few. In 2004, she was nominated for an Actra Award for her performance as Dee-Dee in Daniel MacIvor's first feature film *Past Perfect*. She went on to work with MacIvor again on *Wilby Wonderful* and the critically acclaimed *Whole New Thing*. It was through these projects that Kathryn met producer Camelia Frieberg, who cast her as Olivia Walker in *A Stone's Throw*.

Most recently, Kathryn worked with Clement Virgo on *Poor Boy's Game* and performed *How It Works* at the Magnetic North Theatre Festival in St. John's, NFLD.

Hugh Thompson

Jean Marc

Most recently, Hugh has appeared in the feature films *Poor Boy's Game*, directed by Clement Virgo, David Gordon Green's *Snow Angels* alongside Sam Rockwell, and Amnon Buchbinder's *Whole New Thing*. Audiences will recognize the Nova Scotia native from his Gemini Award winning role opposite Kate Nelligan in the highly acclaimed cable television film *Blessed Stranger*. His list of television credits also includes lead roles in *A Christmas Blessing*, *100 Days in the Jungle*, directed by Sturla Gunnarsson, and appearances in the CBC series *October, 1970*, the Showtime feature *Our Fathers*, starring Ted Danson, Christopher Plummer and Ellen Burstyn, and the HBO feature *A Glimpse of Hell* starring James Caan.

INTERVIEWS

Camelia Frieberg

Kris Holden-Ried

Lisa Ray

Aaron Webber

Kathryn MacLellan

Hugh Thompson

Interview with Camelia Frieberg

Director, Co-Writer, Executive Producer

Q: What's the meaning behind the title?

A Stone's Throw, originally for me, referred to proximity. There's a lot in the film about what's in your backyard, what's only a stone's throw away, and what despite being close, we manage to ignore. And it also refers to emotional proximity, how close can you come to someone else, and how close will they let you come. The actual stone that is thrown in the film by Jack when he is at the mine, marks a pivotal point, as it signals the beginning of his awakening. I deliberately chose locations where the inside world and the outside world have a porous connection. This quality reminds us of the connections between inner and outer landscapes especially because of the remarkably stunning and specific locations. We are always aware of the frozen and glorious bay just outside Olivia's huge picture windows. Likewise we feel the activity of a small town and the nearness of the woods in Lia's home and also, more insidiously, the proximity to the factory and the potential toxins that are an ignored but real part of Cynaco's presence in this community.

Q: Can you discuss vision as a theme and how it was expressed in the story?

A: Jack is somebody who's always borne witness, the way photographers and observers do. But he's always seen his role as more than just bearing witness as he is actively and deliberately exposing what he sees as injustice in the hope of effecting change. So for him, the eyes play an enormous role. Jack's photographs at the beginning are all big-picture things, literally, these huge altered man-made landscapes, and that's what he's interested in off the top of the film. But by the end of the film, as he comes to terms with his own changing vision – both physiologically and spiritually, by becoming open to seeing things anew – the pictures he takes are all these macro close-ups of the beauty of nature. You could say that Ed Burtynsky was certainly my inspiration for the opening photos and the work of turn-of-the-century photographer Karl Blossfeldt was my inspiration for the 'love poem' photographs that Jack leaves with Lia at the end of the film.

We definitely worked really hard to create a certain look on film that would replicate the subjectivity of what Jack is going through. Christopher [Ball, DP] and I figured out how we were going to do that by watching a lot of films together that influenced me over the years. For me, the shift-and-tilt lens and to a lesser extent the split diopter both of which Jane Campion uses to great effect, were the perfect tools. They simulate what the human eye does when it fixates on a specific point that the retinal muscles respond to and then leaves all else as blurred and doubled. So when we look at something, our mind-eye chooses what things it's going to focus on and everything else falls by the wayside and becomes, as Paul Sheppard so wonderfully described it "a jumble of subliminal double images". But most cameras and lenses do something entirely different. They create a whole frame that's in focus. It flattens the world and lends all things within the frame an equal degree of importance by allowing all things to remain in focus. I wanted to completely subvert that and replicate what happens when you're subjectively looking through somebody's eyes, and then push it a little further, say, somebody's eyes who is actually losing their vision. We created the tunnel vision effect of retinitis pigmentosa, Jack's eye disease, by using gels directly adhered to the lenses along with the shifting focal effect of split diopter and shift and tilt lenses and also used some coloured gels to create a sense of dark emotions at play. So while Jack thinks he's seeing the 'big picture' with his notion of the politics of how things work, in fact his vision is extremely clouded by his particular take on things.

I also wanted to create a world where some of the players are finely attuned to the beauty and grace of detail even while others are oblivious to it. I deliberately built a world rich in colours and natural textures that celebrate the sensuous joy of our planet and then played that against someone who is so lost in his own inner landscape that he doesn't even see the grace and beauty that is all around him...even while purporting to be out there saving the planet.

Another major theme for me is the quiescence of winter that is giving way to the growth of spring and life and which parallels the movement of all life forces to what is warm and light and good. We see this in the simple and innocent song that the girls sing to their sunflower seeds and their belief that they can sing the plant into light and growth. And we hear it again in the story about the Root Children sleeping under the frozen ground until they are summoned to awaken by Mother Earth. Jack too finally feels this tugging, this innate urge to move away from his habitual place of darkness and anger into a place of light.

Interview with Kris Holden-Ried

Jack Walker

Q: What is A Stone's Throw about for you? Can you explain some of the themes?

A: Some of the themes in this film are definitely environmental consciousness, and social responsibility. But the story is about what happens when Jack arrives in Nova Scotia and the issues of family that arise from that. So the film is about a group of people coming together, reconciliation, and a family that has been damaged in the past by acts of the father. Ultimately, it's about responsibility and forgiveness – facing up to your own actions and taking responsibility for what you've done, who you want to be and how you want to be that person.

Q: How do these themes pertain to Jack?

A: Jack has behaved in a way that has been damaging not only to himself, but to his own family. And like many of us do, he blames it on other people. You know, "I'm behaving this way because of x-y-z" as opposed to "I'm behaving this way because this is what I'm doing." Blame can't be shifted because in the end, you are singularly responsible for what you've done. So, that's a direct relation to his character. There is also the theme of family. He's been estranged from his family for eight years. So, it's about coming back and letting yourself be close to people again, which a lot of us have difficulty doing.

Interview with Lisa Ray

Lia Tanner

Q: Tell us about your character.

A: I play Lia Tanner. She's very earthy, instinctive, and lives in a small town in Nova Scotia. She has moved here with her child. She's a kindergarten teacher, and a really creative spirit. And what she has done, I think, is channel a lot of her creativity into her lifestyle. You can see examples of it in her house, how she chooses to dress, how she interacts with her kid and how she teaches. She's a Waldorf teacher which is a specific way of teaching with an interdisciplinary and spiritual approach. I think that she really espouses that philosophy and lifestyle and creativity. She epitomizes someone who nurtures spirit and the creative aspects of a human being. It's a very well-rounded point of view and Lia really buys into that.

Q: What is the film about for you?

A: For me, A Stone's Throw is a really beautiful, intimate character study, which is why I was drawn to it. There are these three very diverse personalities- Olivia, Jack and Lia – at this point in their lives where they all intersect and they all affect each other. Through that, they all question their place and where they are in their lives. That's my point of view, that's certainly what the film is about to me.

Interview with Aaron Webber

Thomas Walker

Q: Can you introduce your character and tell us about this story from his perspective?

A: Thomas is 16 years old, a French immersion student, and an artist. He's into culture jamming, photography, making collages, and stuff like that. He's also an environmentalist, and an eco-activist. He's working on a project, trying to figure out if the local company Cynaco is (a) harmful to the environment and (b) harmful to the workers who are working there. His parents, Olivia and Jean-Marc, are divorced and his mom's brother Jack comes to Nova Scotia to visit his family for an unknown reason. Thomas really looks up to his uncle, he really admires his work. He hasn't seen Jack in eight years, but Jack has always sent postcards from all parts of the world, and told him about what he was doing. So, although Jack never kept on good terms or close with his family, Thomas was always interested in his work. So, he's really glad when his uncle comes home, and he starts to think "maybe he's here to help me shut down Cynaco."

Q: How did you get involved with A Stone's Throw?

A: I met Camelia back in the fall of 2004 for A Whole New Thing. This summer she came down to see my theatre school do the play Alice. She came to the matinee and we went out for coffee afterwards. She told me about this script she was writing and she had this character named Thomas written for me. So that was really great. It's a lot different working with Camelia now that she is a director. I look at her a lot differently, and see her now more as the storyteller. It's been a great experience.

Interview with Kathryn MacLellan

Olivia Walker

Q: Can you introduce your character and tell us about her?

A: I'm playing Olivia Walker. She's a divorced mom of two and an installation artist working in textiles and felt. She is originally an American who grew up in Montana with her brother Jack. Olivia is a pretty private person, and has chosen to be quite isolated. I think she's emotionally isolated, and also geographically, because of where she has chosen to live. She's a little bit icy. Her life gets turned upside down when her brother knocks on her door after eight years and infiltrates her life for the two-week period in which the film takes place. She learns a lot about herself and her family through the film.

Q: What is unique about this project?

A: Camelia and Garfield, as writers, and Camelia as first-time writer/director have created a world that has brought in awareness on a lot of levels. From the environmental issues, to Jack's losing of his sight, to the extremely emotional issues of different types of relationships, it touches on so much. It's about a lot of things and the screenplay is so rich and multi-dimensional in that way.

Interview with Hugh Thompson

Jean Marc

Q: What were some of the challenges of playing this role?

A: The challenge for me is that I don't live that life as a factory worker. My views of the world are not those of Jean-Marc in a lot of ways. But the way into the character is to find the ways that we do think alike, and to understand that he sees the world in this way, these pressures are on him and this is the way he responds. So, I think that challenges are that of any project – where what we have to do is get inside the head and feel what it is like to live a day in that life.

Q: Can you talk about some of the themes in the film?

A: I think that this is a film about choices, what those choices are, and what the ultimate consequences of those choices are. I think what's necessary at some point is that we try to cultivate a larger consciousness with regards to environmental degradation and the viewpoints of others. It's important that we can, as a group and as a society, try to take in the viewpoints of other people and respect those viewpoints without resorting to violent means to get what we want. That's a troublesome way to run the world. That's what Jean-Marc learns throughout the course of the film: that he does need to expand how he thinks, he does need to take in the ideas of Olivia, Jack and his son. Just because you ignore something doesn't mean it doesn't exist. And that's what he is doing. He thinks "I work, I pay my child support, I'm a man and I do the responsible thing." But that's not enough.

A STONE'S THROW
HEAD CREDITS: 1-6

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THINKFilm
(animated logo)

2. ☐

☐☐

Acuity Pictures
(animated logo)

3. ☐

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6. ☐

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THINKFilm
presents

a
Palpable Productions
and
Acuity Pictures
production

A STONE'S THROW

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starring

in alphabetical order

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Kris Holden-Ried

Kathryn MacLellan

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Lisa Ray

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Hugh Thompson

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Aaron Webber

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18.

production designer
Catherine Pretty

costume designer
Meghan Cole

music composed by
David Buchbinder

edited by
Thorben Bieger

director of photography
Christopher Ball, csc

19. ☐

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associate producer
Garfield Lindsay Miller

20. ☐

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line producer
Anita McGee

21. ☐

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executive producers
Camelia Frieberg
&
Joe Frieberg

22. ☐

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produced by
Camelia Frieberg
&
Kelly Bray

23. ☐

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written by
Camelia Frieberg
&
Garfield Lindsay Miller

24. ☐

directed by
Camelia Frieberg

END CREDITS: (pls note: title is the first card following show)

A Stone's Throw, FINAL

Timing: 3:10

A STONE'S THROW

S.C.S.

Produced and Developed with the participation of



S.C.S.

Produced with the participation of the



S.C.S.

Produced and Developed with the participation of



S.C.S.

Produced in association with



S.C.S.

Produced with the assistance of the
NOVA SCOTIA FILM INDUSTRY TAX CREDIT

S.C.S.

Produced with the participation of



S.C.S.

Produced by
CAMELIA FRIEBERG
and
KELLY BRAY

CAST
(in order of appearance)

Jack **KRIS HOLDEN-RIED**
Olivia **KATHRYN MacLELLAN**
Thomas **AARON WEBBER**
Sarah **SARAH LANTZ**
Lia **LISA RAY**
Willia **ALEXANDRA McCORRISTON**
Jean Marc **HUGH THOMPSON**
Officer Ted **BRIAN HEIGHTON**
Optometrist **MARY-COLIN CHISHOLM**
Editor **CHAZ THORNE**
Jacob **LIAM BRITTEN**
Esau **PETER DOANE**
Angel **ROBIN MOIR**
Messenger **BAILEY MAUGHAN**

1st Assistant Director **JASON SHIPLEY**

APM/Production Coordinator **NANCY MacINNIS**

Story Editor **MAUREEN DOREY-LUKIE**
Story Consultant **DANIEL MacIVOR**
Script Consultant **KIRSTEN CARTHEW**
Script Supervisor **MAGGIE THOMAS**

2nd Assistant Director **ROBERT COTTERILL**

3rd Assistant Director **MELANIE FOLEY**

TAD SUSAN DIAMOND
 Production Accountant JEFF CORKUM
 1st Assistant Accountant DENISE AVERY

 1st Assistant Camera BECKY PARSONS
 2nd Assistant Camera RUBY BOUTILIER
 Trainee CHRISTIAN MILLIGAN
 Stills Photographer MICHAEL TOMPKINS
 JEFF WHEATON

 Production Sound Mixer JIM RILLIE
 Boom Operator FRANK KAVANAGH

 Art Director EWEN DICKSON
 Key Props LAWRENCE WILLETT
 Props Assistant DAMIEN TRAINOR
 Set Decorator SIAN MORRIS ROSS
 Assistant Set Decorator MICHAEL HOLLERAN
 On Set Dresser ALAN BARBOUR
 Graphics Artist LUKE MERDSOY

 Gaffer DOUGLAS BETTS
 Best Boy Electric DEAN SKERRETT
 Electrics BLAKE CONNELL
 JASON GOODYEAR
 Generator Operator JOHN GALLAGHER

 Key Grip DAVID L. REILLY
 Best Boy Grip SEAN DORAN
 Dailies WILLIAM SEMPLE
 DAVE CHISHOLM

 Wardrobe Set Supervisor MELINDA COOK
 Assistant Costumes BETHANA BRIFFETT
 Daily LUCY STEELE

 Key Make-up TANIA RUDOLPH
 Key Hair JOANNE M. STAMP

 Locations Manager DEBRA BEERS
 Locations Assistants LYNN ROTIN
 MEGAN MALET-VEALE
 Location Security BRIAN R. SHAW
 PATRICK NAUSS
 Transportation Coordinator KEITH FLYNN
 Transport Captain BRIAN SEARS
 Drivers TOM CAREW
 MICHAEL SULLIVAN

GILBERT RUSSELL
 Dailies JAMES MAYO
 NYE SULLIVAN
 RICHARD HOLLAHAN
 BRUCE DIXON

 Chef LOTHAR MAYER
 Catering Assistant NATHANIEL REINHARDT
 Key Craft ROSE KREUTZ
 Craft Assistant MARCELLE MUISE

 Production Assistants JESSE FAWTHROP
 SARAH MacLEOD
 Publicity Assistant MEGAN FORSYTHE

 Guardian to Mr. Webber MERVIN WEBBER
 Background Casting KRISTA MacDONALD
 Children's Coordinator WILLIAM NAUSS
 Stand Ins DAVID WHALLY
 CHRIS CUTHBERTSON
 Tutors DIDIER GASCUEL
 ANN-NOREEN NORTON
 MICHELLE BARR
 CAROLYN DEMONT

 Legal & Business Affairs ROB ASKE
 STEWART McKELVEY
 STIRLING SCALES
 KELLY BRAY

 Post Production Supervisor ANITA McGEE
 Assistant Editor SILOËN DALEY
 Digital Compositor HEATH MATHESON

 Dialogue Editor FRED BRENNAN
 Sound F/X Editor STEVE MUNRO
 ADR Editor SUE CONLEY
 Dialogue Editing Assistants PETER FRELIK
 SUE FAWCETT
 Effects Editing Assistant TIM PYTLIK
 Foley Artist STEPHAN FRATICELLI
 Foley Assistant GREG SANBORN
 Foley Recordist ALSIE DiPUCCHIO

 Post Sound Mixing Facility THEATRE D DIGITAL
 Re-Recording Mixers DANIEL PELLERIN
 MATT CHAN

Studio Assistant **GREG CHASE**
Studio Co-Ordinator **TRISHA JOHNS**
Dolby Sound Consultant **THOMAS KODROS**

Titles and Opticals **JOHN FURNIOTIS**
SUSAN FURNIOTIS
Production Laboratory **THE LAB BY DELUXE**
Transfer House **EYES POST GROUP**
Post Production Laboratory **DELUXE TORONTO**
Timer **CATHY RAIT**
Negative Cutter **CATHERINE RANKIN**

Post Production Accountant **JEFF CORKUM**
Auditors **LYLE TILLEY DAVIDSON**

Script and Title Research Services
provided by **EASTERN SCRIPT**
Insurance provided by **FRASER & HOYT INSURANCE LTD.**
Financial Services provided by **RBC ROYAL BANK**

Original Music
Composed, Arranged, Conducted & Produced by
DAVID BUCHBINDER

Musicians:
Piano **ANDREW BURASHKO**
Violin & Viola **ALEKSANDER GAJIC**
Cello **MATT BRUBECK**
Bass **ROB CLUTTON**
Percussion **MARK DUGGAN**
Voice **SUBA SANKARAN**
Voice **DAVID WALL**
Trumpet **DAVID BUCHBINDER**

Recorded by
ADAM GABOURIE at Laila Studios & **BRIAN NEVIN** at Q Music
Mixed by **BRIAN NEVIN** at Q Music

Music Copying and Assistant to David Buchbinder - **ADAM GABOURIE**

Musicians for "JACOB AND THE ANGEL"
HEATHER BRILL, MICHAEL FITZPATRICK and BEVERLEY SHAW
Playback recorded by **JIM RILLIE and FRANK KAVANAGH**

"FIND MY WAY HOME"
Performed by Hugh Marsh, Mary Margaret O'Hara and Jonathan Goldsmith

Words and Music by Judy Cade and Hugh Marsh
Courtesy of Cool Papa Music
Published by Znefu Music
SOCAN

"NOTHING ON ME"
Performed by JILL BARBER
Words and Music by Jill Barber
Courtesy of Canadian Broadcasting Corporation
Published by Jill Barber
SOCAN

"TOTA PULCHRA ES"
Performed by Suba Sankaran, Michele DeBoer, Karen Elkin and Penny Sparling
Composed by Maurice Duruflé (SDRM)
Courtesy of BMG Music Publishing Canada Inc. (SOCAN)
Published by Editions Durand (SACEM)

"CECOM"
Performed by BABA ZULA
Words and Music by Osman Murat Ertel, Levent Akman,
Oya Erkaya Ayman and Brenna MacCrimmon
Courtesy of RH Positif Edisyon Ltd.
Published by RH Positif Edisyon Ltd o/a Rh Pozitif Publishing
MESAM

Thanks To

ANDREW AUSTIN	HUSSAIN AMARSHI	SIMMIE ANTFLICK
JARROD BABOUSHKIN	MICHAEL BAKER	KRISTEN BELL
ALICE BELL-HOLDEN	ELLEN BERNSTEIN	EDSART BESIER
CLARK BIESELE	PETER BIRO	CHRISTINE BISHOP
ANDREW BLECKNER	KARLA BOBADILLA	ERIN BROWN
AMNON BUCHBINDER	LARRY BURKAM	EDWARD BURTYNSKY
JUDY CADE	NATASHA CHANDEL	HUGO DANN
ROBERT DALTON	JOAN DARRAH	MEAGHAN DEMPSEY
MARINA DI PANCRAZIO	PAUL DONOVAN	TERESITA DOUCET
MICHAEL FITZPATRICK	MIMI FINDLAY	BILL FLEMING
STAN FORD	JONATHAN FRIEDAN	JOE & BUDGIE FRIEBERG
JOHN GALWAY	ANNE GREER	ULO GREER
JIM HARDIE	DAWN HARWOOD-JONES	IZHAK HINITZ
DAVID HYNES	BONNIE ISABELLE	JAMIE JUNGER
LAURA KAPP	LILA KARIM	DENISE LANGIS
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HERMAN LOURENCO	NAN MacDONALD	KAREN MACHTINGER
NOELLE MacKINNON	WENDY MacKEIGAN	ANN MacKENZIE
MARK MARTIN	ISABEL MARTINEZ	HUGH MARSH
LAARA K. MAXWELL	MIKE McADAM	NEIL McADAM
HUGETTE McDONALD	PETER METTLER	SAUL L. MILLER

ROB MOIR	SUSAN MORRISON	MIKE MUNN
HILARY NEWTON	PAUL NORRIS	JOE O'HEARN
MONIQUE PAICE	MEGHAN PARNELL	CAROL PEARSE
ELYSE POMERANZ	CHRISTOPHER PORTER	ROB POWER
HILARY PRYOR	RICHARD RAPKOWSKI	ANNE REYNOLDS
KEVIN ROBBINS	ALICIA ROLFE	PATRICIA ROZEMA
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