

**Mongrel Media
Presents**

ONE WEEK

Written and directed by Michael McGowan

(94 mins, Canada, 2008)

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ONE WEEK

What would you do?

LOGLINE: A young man decides to postpone treatment for a recent diagnosis and instead takes a cross-country trip on a vintage motorcycle.

SHORT SYNOPSIS: When a young man is confronted with his mortality, he takes a cross-country road trip on a vintage motorcycle. *One Week* tells the story of Ben Tyler (Joshua Jackson), in his mid-twenties, who flees from the confines of his life—an impending marriage, a job he's not entirely happy with and a recent diagnosis—in order to attempt to live more fully. What starts off as an ill-defined venture soon morphs into a quest for the West Coast.

LONG SYNOPSIS: *One Week* tells the story of Ben Tyler (Joshua Jackson), a man in his mid-twenties who is diagnosed with a virulent cancer. He has only a 10% chance of survival. Though it is imperative that he begin treatment immediately, Ben instead takes off on a road trip on an impulsively-purchased motorcycle. What starts off as an ill-defined attempt to escape soon morphs into a cross-country odyssey from Toronto to Tofino, British Columbia.

Against the immensity of the Canadian landscape and the enormity of his recent diagnosis, Ben re-examines his life. Samantha (Liane Balaban), his fiancée, thinks the trip is reckless and refuses to accompany him, and Ben gradually comes to realize that something is lacking in their relationship that he has never before confronted. Other disappointments are thrown into focus by his illness: his unfulfilling job as a high school English teacher, and a manuscript no one will publish.

As Ben travels west he meets a variety of people who help him understand what he believes in and what he really wants. While hiking in Banff, Ben gets desperately lost and begins feeling the effects of the altitude or his illness, or both. Here in the mountains he has an intense encounter with a woman named Tracey (Emm Gryner) who makes him realize irrevocably that he is not in love with Samantha.

When his fiancée arrives in Banff that night, Ben finally admits his true feelings and terminates the relationship. He makes a commitment to try to live a lifetime each day, so instead of returning to Toronto for treatment, he continues his westward journey. Ben's condition worsens, however, and as the disease becomes more of an actual presence, he is forced to reconsider this decision. Finally, he arrives in Tofino, B.C., at mile zero on the Trans-Canada highway. After a 4,000 kilometre journey, Ben has run out of west. Undeniably sick, he is unsure which way to turn.

DIRECTOR'S STATEMENT

The idea for making *One Week* came about because I was interested in exploring the notion of what you would do if you had one week to live. It's a big concept that has been done before. I wanted to incorporate it in a way that would feel natural. The problem is how to create the ticking clock of limited time without it feeling like a plot gimmick or using a deus ex machina to engineer a feel-good ending. I figured out that I could do this metaphorically by setting up a situation where Ben needed to get treatment immediately. The longer he delayed, the worse his already slim odds became. Of course, once he went into treatment, he might never come out, so in effect, it's the going into treatment that ends his life. This gave me the dramatic tension I needed to set Ben on the road. The further he drove away from treatment, the greater the temptation to forgo it altogether.

I've always wanted to make a road movie. I love the serendipity that travelling without an itinerary allows. As well, I couldn't recall a film that romanticized the feelings that I had for Canada. As one of the characters in the film says to Ben, "You live in one of the most beautiful countries in the world." We've seen most of the rest of the world shot very beautifully. I wanted to do the same for Canada; to create a narrative that was also a love-letter to the country.

Though Ben has cancer, I didn't want the film to be about that. Instead I wanted to use the diagnosis as a fulcrum to examine the fleetingness of life. As the narrator says, "We're all on borrowed time." Ben just happens to be more aware of it than most. But I absolutely didn't want this to be a sombre meditation on life that was bleak from the first frame to the last. Perhaps it's part of my Irish ancestry, but the notion of laughing at a funeral was a sensibility I tried to instil in *One Week*. Hopefully juxtaposing laughter with seriousness will open the audience up to a wider range of emotions. This is hard to do in a film that deals with cancer. In early drafts of the script I had a very sombre narrator. He spoke in poetic terms. He killed any whimsy I was trying to create. It was only when I let the narrator have a sense of playfulness that I had the tone I was looking for in the rest of the film. It was also interesting to start the film with what is usually a first act ending. There is no time for the audience to adjust to the news the Ben has cancer. We don't know Ben and are not involved in anyway emotionally with him. However, this news is never far away and informs everything else that follows.

As a writer, I also was wrestling with the idea that the worst news Ben hears—you're 90% dead—hopefully turns out to be a positive thing. It shakes him out of a complacency that might have followed Ben his entire life. If I am able to take the audience through that arc, then I've succeeded as a filmmaker.

PRODUCTION NOTES

“The particular reveals the universal.” –Marshall McLuhan

One Week is not a typical road movie. It is a glowing tribute to life, the open road and the beauty of Canada. Written and directed by Michael McGowan and produced by Nick De Pencier and Jane Tattersall, **One Week** stars Joshua Jackson (*Fringe, Shutter, Bobby, Dawson’s Creek*), Liane Balaban (*St. Urbain’s Horsemen, Seven Times Lucky, New Waterford Girl*) and Campbell Scott (*Roger Dodger, Big Night, Singles*). Featuring cameos by Canadian rockers Joel Plaskett and The Tragically Hip’s Gord Downie, the story revolves around Ben Tyler (Jackson), a young man who finds out he has cancer and must begin treatment immediately. However, he decides to take a road trip instead, impelled by a need to re-examine his life.

One Week was an ambitious project given the emotional depth of the script and the sheer magnitude of its backdrop. Navigating the broad landscape of Canada with a lead actor on a motorcycle poses challenges not found on most productions. The film was shot from Toronto to Tofino (on the West Coast of British Columbia), with the filmmakers stopping at numerous points along the way.

Of course, challenges are part of the nature of independent films like **One Week**. What might be a minor obstacle for a blockbuster can be much more of an issue when a limited budget is involved. However, with lower budgets and smaller crews comes a kind of freedom. “If you pare things down production-wise, it allows you the flexibility to go anywhere you want to go,” explains Director Michael McGowan. For a travelling production, this is quite literally true. “In a bigger film, you need to park all the trucks and vehicles. You need a huge support staff,” says McGowan. “On **One Week**, we maintained a very lean crew that allowed us maximum flexibility to shoot basically wherever we wanted.”

Making the film in this way also allowed more room for improvisation. This type of guerrilla filmmaking mirrors the spontaneous nature of the story and the lead character’s journey. “Countless times, if we happened to drive by a location that we liked, we’d just stop and shoot,” McGowan says. “You simply can’t do this on larger productions. In many ways, this spontaneity mirrored Ben’s journey and added a layer of authenticity. We never had to production design one place for another; we just drove down the road and shot there.”

And while smaller budgets and crew and a very tight shooting schedule leave little room for slip-ups, the shoot was trouble-free. “Fortunately,” says McGowan, “everything that could have gone wrong-- everything from Josh falling off the bike to bad weather to locations we couldn’t get-- didn’t happen.” For example, one of the most stunning locations in the film is Fran’s ranch. Finding the location was pure luck. “This was always going to be an ambitious day of filming. We needed a stunning vista, a pick-up truck, a farm. Horses for the actors to ride and not to

mention lunch for the crew,” McGowan says. Typically this would involve wranglers, extensive location scouting and organizing the infrastructure to shoot in a remote location. By the time the crew arrived in Medicine Hat, on a Friday, they still didn’t have a location for their Monday shoot. “We were definitely worried,” admits co-producer Avi Federgreen. “We were calling everyone we could to help us out.” The location breakthrough came from a most unlikely source: a maid working at the motel where they were staying. After hearing their concerns, she put them in contact with a ranch that she thought might fit the bill. “When Jessie [the ranch owner] took us out to the rock where Fran and Ben eventually end up, I was amazed,” McGowan explains. “Hands down, it was one of the most spectacular views I had ever seen in my life. We couldn’t help feeling that perhaps the gods were smiling on us.”

That’s not to say that the producers didn’t face various challenges during the course of filming. Federgreen explains, “Having actors meet us along the way - characters that we were bringing in and out for specific days – was one challenge. Making sure we arrived at the location in time was another.” The logistics of getting permits to film in national parks, co-ordinating ferry schedules, hotel bookings and meals was much more complicated on this film because of geography. “We were dealing with vehicles and long distances. Because we were travelling these roads for the first time, it became an art form to try to decipher maps and calculate how long it would take to get from point A to point B. Anytime we veered off the Trans-Canada and hit the secondary roads, our estimates were essentially useless.” Some locations the crew filmed at along the way include Toronto, Minden, Gravenhurst, Port Carling, Sudbury, Wawa, Thunder Bay, Upsala, Kenora, Elm Creek, Sainte Claude, Carman, Saint Lupicine, Glenboro, Verden, Medicine Hat, Dinosaur Provincial Park, Drumheller, Banff, Radium Hot Springs, Kimberly, Grand Forks, Hope, Vancouver, Duncan, Ucluelet and Tofino.

One of the quirks of Ben’s character is his love for the “World’s biggest” monuments. “My research revealed that Canada has a proud tradition of erecting these edifices that lay claim to world bests,” McGowan explains. “I like to think that this tilting-against-windmills industriousness says something both about our national character and about Ben.” Some of the monuments the crew filmed include the world’s biggest Inukshuk, Muskoka chair, photo mosaic, nickel, Canada goose, hockey stick, paper clip, dinosaur, tepee, smoking pipe, fire hydrant and muskie.

The road trip scenario of **One Week** happened naturally as McGowan created his main character, Ben, a young man with cancer. “I had this question in my mind: what would someone do if he or she had one week to live? I think we all have this escapist notion—this dream that we can escape from our life and hit the road.” The plot grew from there. “I kept putting myself in situations, imagining what would happen and what characters could be encountered that would seem organic to the story,” explains McGowan. And when it comes to hitting the road, what better road to choose than the Trans-Canada highway? “The romance of the road is great dramatically because there are so many backdrops you can use,” says McGowan. “Making this film about Canada, I really wanted to romanticize the country. Obviously the greater distance you go, the more sets and landscapes you can take advantage of.”

For the cast and crew of **One Week**, the cross-Canada shoot was not only a fun-filled adventure but also an experiential geography lesson. McGowan immersed himself in geographical and historical research to find landmarks that would resonate with the film's themes. The film managed to incorporate some of the country's most obscure landmarks as well as popular tourist destinations including Medicine Hat, Dinosaur National Park and Banff National Park. "I really wanted to capture both the iconic and idiosyncratic aspects of our country but in a way that was germane to the story," McGowan explains. "For example, an obvious destination was Dinosaur National Park. It's a World Heritage Site and a very popular tourist stop. However, I wasn't interested in showing the park in the usual way. Instead, I wanted Ben's interaction with the locale to be a catalyst for furthering his development as a character. In this way, I hope that if somebody visits Dinosaur National Park after seeing the film, they might experience it in a different way, perhaps through Ben's eyes."

McGowan's emphasis on Canada's vast and beautiful landscape is what drew Producer Jane Tattersall to **One Week**. "A lot of things appealed to me about the film but I especially loved the fact that it was centered on Canada and set across the landscape. I'm a staunch Canadian," she explains. Producer Avi Federgreen agreed to sign onto the project for many of the same reasons. He elaborates, "I don't recall any other movie that makes Canada a character in the film. That spoke to me." He was also drawn by the strong writing and story development. "The story of a cancer victim going against the odds and dealing with those issues in a strong and positive way could give inspiration to other people in the same circumstances. And the opportunity to shoot a movie across Canada--literally driving from Toronto to Tofino with a group of crew members in a bus to actually achieve this film--I could not say 'no' to this."

As Ben, veteran actor Joshua Jackson turns in a poignant performance, delving into his character's vulnerability and courage. Confronting the character's internal struggle after learning of his illness allowed Jackson to reflect on the basic connection he shared with Ben. "Everybody has had those moments in their life," says Jackson. "They sit back and examine their life and they ask 'Why am I here? How did I get here, and what were the choices that I made? And does this in any way resemble what I had wanted? And while I'm asking the question, what do I want from my life?'"

The choices that the character is forced to make appealed greatly to Jackson. Jackson found himself wondering what he would have done if confronted with Ben's situation. "I think he's spent several years not really thinking about what it is he truly wants and just getting by, which is a state that everybody gets into. There's a million reasons not to take a step back on any given day—you're paying the bills, brushing your teeth, tying your shoes, there's all those little reasons that keep you from having a moment to yourself to really examine your life. I'd like to think that I try to examine my life more often than Ben has. But I've certainly been in that place where I look around and take stock and go... this isn't really what I want. So I've got to get honest with myself or I'm not going to live a happy life."

Liane Balaban was able to embrace the role of Samantha, Ben's fiancée, who wonders if he will return and fears he will not survive. The honesty of the relationship and was one of the reasons she signed onto the project. "I remember reading the audition sides for an emotional scene

between Samantha and Ben in Banff where she's begging him to go into treatment. And I was reading it at Starbucks, and bawling by myself." Balaban has high praise for the writing, which helped her connect with her character. "I think the script is really moving, because the emotions are really honest and it's written in a very honest way. The situation, the predicament - I can understand why Ben is doing what he needs to do and also understand where Sam is coming from. It's just heart-wrenching, but funny and light at the same time."

While Balaban could relate to the difficulty her character underwent in seeing someone she loved leaving her—and possibly dying—she says she and Sam are quite different people. "I think I'd like to be more like Sam in certain ways because she's so organized and together. I always end up packing at the last minute; although after playing this role, the last time I packed I made a list of everything to bring. Sam is very organized. She likes to check and double-check and know exactly what's going to happen. She doesn't like to be too spontaneous. She needs to have control over things and for things to unfold in a predictable way."

Another 'character' in the film is the vintage motorcycle that takes Ben on his journey of self-discovery. Ben's motorcycle provides him with the means to flee from his responsibilities. It becomes the catalyst for a free-spirited and liberating expedition.

The motorcycle, a 1973 850 Norton Commando, actually belongs to **One Week's** Production Designer, Malcolm Byard. Painstaking care was taken to ensure it would complete its cross-country odyssey. It was indeed ridden but also carefully towed on a flatbed on the trek from Ontario to British Columbia. The bike itself has a storied past.

Explains Byard, "it was built in the first month of production of the 850 line, in March 1973. We put it back to stock. The engine has never been taken apart, but we put new mufflers and pipes on it. And Corbin supplied us with a new seat which makes it not only look much better, but it's much more comfortable to ride."

Through the work of its talented cast and crew, **One Week** allows the viewer the opportunity to reflect on life and the unexpected situations that can arise. The Canadian landscape is a beautiful counterpoint to the difficult story that unfolds.

THE MUSIC OF *ONE WEEK*

Both source and score music play an integral role in the film. “This is a very music-heavy film,” McGowan admits. “The episodic nature of a road movie and the number of montages in the film made music an essential part of *One Week*. Without being didactic, we tried to incorporate songs that not only worked emotionally, but also told Ben’s story. In a way, they are the soundtrack to his emotions.”

“Because our country has such a great musical tradition, I really wanted to feature Canadian singers in the source music.” To that end, McGowan has assembled a great mix of names in Canadian music both off and on the screen--starting with the lead singer for The Tragically Hip, Gord Downie. “I’ve seen The Hip a number of times and have always been impressed with Gord’s on-stage charisma,” McGowan explains. “In casting him, I was pleased how well this charisma carried over to film.” Downie had worked with McGowan previously on *Saint Ralph*, where he sang a version of Leonard Cohen’s Hallelujah.

During the writing of the script, McGowan played Joel Plaskett’s “A Million Dollars” as the reference for the scene where Samantha decides to meet Ben in Banff. “It had all the emotional beats I was looking for,” McGowan explains. “Having said that, I never imagined that we’d get Joel to actually play the part of the Busker.” However, when Plaskett agreed, the filmmakers shot the scene during pre-production to accommodate Joel’s travel schedule. “As an added bonus, it was a good way to see if our stripped-down production model would work.” In fact, the filmmakers were able to shoot in downtown Toronto without anyone paying attention. “There were some curious looks, but mostly people ignored us, which again vastly helped to create a sense of authenticity.”

Another singer, Emm Gryner, was also cast in the role of Tracey. “Because the song, “Un Canadien Errant”, features so prominently in the scene, I really felt that if we could get a great singer who could also act, we’d be in a much better position,” McGowan says. “What surprised me about Emm was how great she was as an actor. She gave Tracey a soulful quality that wasn’t in the script.”

The other songs featured in the film read like a Who’s Who of the Canadian indie music scene. Great Lake Swimmers, Stars, Sam Roberts, Wintersleep and Patrick Watson are among the artists featured in the film. “Our music supervisors, Jody Colero and Marco Defilce, have a long history in the music industry and have relationships with all artists, labels and managers. They used the patriotism card to convince artists to get involved with *One Week*,” McGowan explains.

“Un Canadien Errant” (A Wandering Canadian or The Lost Canadian) is a French-Canadian folk song written in the 1840s. It’s well-known in some pockets of the country, but doesn’t have widespread recognition even though it’s been covered by artists from Ian & Sylvia Tyson to Leonard Cohen. The song is used three times in the film: once young Ben sings it for his parents, again in the scene with Tracey and as the closing credit song. For the end credits, the filmmakers wanted to marry some of the elements of the score with a re-imagining of the song.

“Our composer, Andrew Lockington, and I felt that thematically, using the song in the end credits would be fitting. Since we’d already heard it twice, Andrew wanted to make it feel more anthemic.” To that end, Lockington reworked the song and Jody Colero recruited the husband and wife team of Luke Doucet and Melissa McClelland to perform this new version.

For the score, McGowan again teamed up with Andrew Lockington. This is their third collaboration. Lockington is quickly establishing himself as one of the world’s top composers as evidenced by his recent completion of the score for the summer blockbuster *Journey to the Center of the Earth 3D*. For ***One Week***, the filmmakers wanted the instrumentation to be simpler, to reflect the intimate nature of Ben’s journey. “There’s a raw intimacy to the sound of someone playing guitar and singing in front of a campfire,” Lockington explains. “Those moments always promote personal reflection and I wanted the score to achieve that same goal.” Because the piano parts were recorded at the Canadian Broadcasting Corporation, Lockington was able to use the same piano world-renowned Glenn Gould played on. “It seemed appropriate to use the instrument of a Canadian musical icon in a film that exudes so much national pride,” Lockington explains.

CAST BIOS

Joshua Jackson

Joshua Jackson was born in Vancouver. The son of a casting director, Jackson had a passion for acting at a very young age. He started his career in commercials and soon went on to win guest roles in television shows and a role in the successful feature *The Mighty Ducks* and its sequels.

Jackson's breakthrough role came in early 1998 as one of the stars of the hit television show *Dawson's Creek*. He played the role of Pacey Witter for five years and during his time off starred in many films such as *Cruel Intentions*, *Skulls* and *Urban Legend*. When *Dawson's Creek* ended, Jackson showcased his acting talent in the play *A Life in the Theatre*. Also starring Patrick Stewart, the production played to critical acclaim and sold out audiences in London's West End. His film work continued with roles in *Shutter*, *Bobby*, and *Aurora Borealis*, which earned him the Best Actor award at the Fort Lauderdale International Film Festival. He is the star of the upcoming JJ Abrams series *Fringe* to be broadcast on FOX.

Liane Balaban

Toronto native Liane Balaban made a remarkable debut in the film *New Waterford Girl*, for which she received a Special Jury Congratulation at the Toronto International Film Festival.

After this early success, Balaban went on to appear in numerous television and film projects. She was also famously tracked down by director Michael Almereyda at the Sundance Film festival to appear in his film *Happy Here and Now* after he had attended a screening of *New Waterford Girl*. Other memorable roles include the films *Definitely, Maybe*, *Seven Times Lucky*, and the upcoming Dustin Hoffman film *Last Chance, Harvey*. Balaban also performs with the Montreal punk-synth trio We are Molecules.

Campbell Scott

Campbell Scott is one of the most respected actors and directors in the independent film scene. The son of Canadian actress Colleen Dewhurst and Hollywood legend George C. Scott, he has starred in numerous indie favourites such as *Mrs. Parker and the Vicious Circle*, *Singles* and *The Spanish Prisoner*. In 2002 he won the Best Actor award from the National Board of Review for his work in *Roger Dodger*. Scott produced and directed *Big Night* with Stanley Tucci for which he shared the best new director prizes from both New York Critics Circle and the Boston Society of Film Critics. His role in ***One Week*** is his second venture with director McGowan: he garnered a Genie nomination for his role in McGowan's 2004 film *Saint Ralph*.

Fiona Reid

Fiona Reid has had an illustrious career in film, television, and the stage. She was born in England and settled with her family in Toronto at the age of 13. Reid studied theatre at McGill University and the Banff Centre for the Arts in Alberta. She received two Dora awards for her performances in *Fallen Angels* and *Six Degrees of Separation*. Reid has also appeared in

recurring roles on several television series and in high-profile TV movies such as *Prom Queen: The Marc Hall Story*. Her film work includes the Canadian cult classic *Blood and Donuts* and the box office smash *My Big Fat Greek Wedding*.

Chuck Shamata

Chuck Shamata is a veteran of Canadian film, television, and theatre. His career in TV started in the 70's with *The King of Kensington*. His notable guest-starring appearances include series such as *Twice in a Lifetime*, *Kojak* and *Wind at My Back*. Shamata has appeared in many stage plays including the classic Ibsen drama *A Doll's House* and the critically acclaimed production of the Chekhov play *Uncle Vanya* alongside Peter O'Toole. He has also had parts in major Hollywood films including *Cinderella Man* and *The Day After Tomorrow*.

Gordon Downie

Gord Downie is one of Canada's biggest musical superstars. He is a songwriter, poet, solo artist, and lead singer of one of the country's most renowned bands, The Tragically Hip. Downie was born in Amherstview, Ontario in 1964 and studied film at Queen's University. He founded The Tragically Hip in 1983 creating a Canadian legend which has won numerous Juno awards and sold out stadiums across the country. Downie has released two successful solo albums entitled *Coke Machine Glow* (2001) and *Battle of the Nudes* (2003). **One Week** is not his first film role: he has also appeared in Canadian classics such as *Men With Brooms* and the Trailer Park Boys movie, *The Big Dirty*.

Emm Gryner

Emm Gryner is a singer-songwriter with several albums to her credit. Emm has received three Juno nominations, including two for Best Pop Album. Emm toured in David Bowie's band and appears on the album "Bowie At The Beeb" recorded live at BBC. In the 20th anniversary edition of *Q Magazine*, Bono cited her song "Almighty Love" as one song from the last 20 years that he wishes he had written. Emm has just finished a new album with Grammy-nominated Canadian producer Greg Wells (OneRepublic, Mika). She is also co-host of "Under The Covers", a new CBC radio show airing in summer 2008.

Joel Plaskett

Joel Plaskett makes his acting debut in **One Week**. However, he has extensive experience in front of the camera, starring in the CBC documentary series *Rock Camp* and many music videos. In 1992 Plaskett started the band Thrush Hermit which quickly became a critical and commercial success. He went on to create the Joel Plaskett Emergency, which has been nominated for multiple Juno Awards. Plaskett is married and lives in Nova Scotia.

CREW BIOS

Michael McGowan – Writer, Director, Producer

Michael McGowan wrote and directed *Saint Ralph*, the critically-acclaimed feature which won an array of international prizes and was distributed in Canada, the U.S. and around the world including major releases in Japan, Germany, France and South Korea. Winner of the WGC Canadian Screen Writer's Award for Best Screenplay, the Directors' Guild Award for Best Director, and nominated for five Genie Awards, including Best Feature Film, *Saint Ralph* created a box office sensation in Japan. It also won the Grand Prix at the Paris Film Festival, the audience award at the London Film Festival and the People's Choice Award for the Canadian Film Circuit.

McGowan is also the creator and executive producer of the stop-motion animated children's show, *Henry's World*, which is broadcast in over 50 countries worldwide and won a variety of awards, including the Alliance for Children and Television Award of Excellence.

McGowan is the best-selling author of the Young Adult novel *Newton and the Giant* published by HarperCollins and the sequel *Newton and the Time Travel Machine*, released in 2008.

Jane Tattersall - Producer

As a producer, sound editor and sound effects editor, Jane Tattersall has had a remarkable career in the Canadian film industry. She has worked on many very successful and iconic films such as *Naked Lunch*, *American Psycho* and most recently *Fugitive Pieces*, which opened the 2007 Toronto International Film Festival.

Tattersall began working in the film industry in the mid-1980s. In 1992 she started Tattersall Sound, which she sold to Alliance Atlantis eight years later. In 2003, the entrepreneur started Tattersall Sound and Picture which provides picture editing, sound editing and mixing facilities to large and small film and TV productions. Over her years in the industry, Tattersall has won over 75 awards in Canada and around the world.

Nick de Pencier - Producer

Nick de Pencier is an accomplished director, producer, and director of photography. He also runs Mercury Films with documentary filmmaker Jennifer Baichwal. De Pencier started off making short films at McGill University and then moved to New York City to work as a researcher for PBS documentaries. After participating in the Canadian Film Centre's Producers' Lab in 1997, de Pencier began producing award-winning documentaries including *Let it Come Down: The Life of Paul Bowles* and *Manufactured Landscapes* which was named the Best Canadian Film of 2006 by the Toronto Film Critics Association.

De Pencier has also had significant success as a fiction feature producer. His film *The Uncles* was named one of the top 10 Canadian films of 1998 by the Toronto International Film Festival.

Avi Federgreen – Co- Producer

Avi Federgreen is a Toronto-based producer who was born and raised in Alberta. From a very early age, Federgreen wanted to be involved in the magic of movie making. He landed his first gig as a Locations PA and eventually became a Production Manager. He worked on the TV movie *Soldier's Girl*, which was nominated for two Emmy Awards and three Golden Globes, and the TV series *Twice in a Lifetime* for which he shared a Director's Guild of Canada Team Award.

Federgreen recently made a successful jump to producing, starting as a Line-Producer for the feature *All Hat* with Rachel Leigh Cook. He was associate producer for *Emotional Arithmetic* which premiered at the 2007 Toronto International Film Festival.

Andrew Lockington – Composer

Andrew Lockington is one of the rising stars of the composing world. Since 2003, Andrew has worked solely as a composer for feature films, receiving accolades for his work on Lionsgate's *SkinWalkers*, Samuel Goldwyn's *Saint Ralph*, Sony Pictures Classics' *Touch of Pink*, Lionsgate's *Cake*, and the scores for the HBO features *Xchange* and *Stranger Inside*.

In March 2007, Andrew was hired to compose the score for the upcoming Warner Bros / New Line / Walden release *Journey To The Center of the Earth* starring Brendan Fraser. *Journey* also holds the distinction of being the first live-action feature film shot entirely with 3-D technology developed by James Cameron and Vince Pace.

Other recent credits include the Paramount / MTV distributed *How She Move*. In addition to film scoring, Andrew is also a songwriter, often contributing at least one song to the soundtracks of his films.

Roderick Deogrades – Picture Editor

Roderick Deogrades has worked both as a Picture Editor and a Sound Editor for the past ten years. This extensive knowledge of both sides of the post equation have proven invaluable. Some of his past credits include picture editing Michael McNamara's *Radio Revolution* which won the 2004 Gemini for Best History Documentary and *100 Films and a Funeral*, a film chronicling the rise and fall of UK's PolyGram Films. His award-winning sound work includes Istvan Szabo's *Sunshine* and Menno Meyjes' *Max*, both of which received the Genie for Best Sound Editing.

CREDITS

Written and Directed by
Michael McGowan

Producers
Michael McGowan
Nicholas de Pencier
Jane Tattersall

Executive Producers
Richard Hanet
Joshua Jackson

Co-Producer
Avi Federgreen

Co-Producer
Michael Chechik

Director of Photography
Arthur E. Cooper, C.S.C.

Editor
Roderick Degrades

Production Designer
Malcolm Byard

Music By
Andrew Lockington

Music Supervisors
Jody Colero and Marco Difelice
Little Joe Music Supervision

Costume Designer
Julie O'Brien

Casting By
John Buchan, C.S.A

Story Editor
Marguerite Pigott

CAST

(in order of appearance)

BEN TYLER	Joshua Jackson
DOCTOR	Peter Spence
ART CAREY	Marc Strange
YOUNG BEN	Gage Munroe
BASEBALL COACH	Richard Waugh
MRS. BELL	Deirdre Kirby
SAMANTHA PIERCE	Liane Balaban
MARY TYLER	Fiona Reid
GERALD TYLER	Chuck Shamata
NANCY TYLER	Caroline Cave
NURSE FORRESTER	Jodi Brooks
MAYOR	Chris Benson
PETE	David Reale
OSCAR	Kyle Fairlie
FATHER O'NEILL	Colin Fox
PHARMACIST	Jim Codrington
BIKER	Gordon Downie
DERECK VINCENT	Gabriel Hogan
FRAN	Jane Spidell
FRAN'S LOVER	Fergus Barnes
BADLANDS TOUR GUIDE	Chad Norbert
BUSKER	Joel Plaskett
TRACEY	Emm Gryner
FIRST NATIONS' SINGER	Leonard George
WAITRESS	Michaela Mann
MAX	Ryan Reid
STEFFI	Ulla Friis
NARRATOR	Campbell Scott

MUSIC

"AN AWFUL LOT OF SUNSHINE"

Performed by Hugh and Rosie
Courtesy of Noodily Wow Records

"IMAGINARY BARS"

Written by T.Dekker/Great Lake Swimmers
Published by Harbour Songs / (weewerk)
Courtesy Great Lake Swimmers / (weewerk)
Performed by T. Dekker/Great Lake Swimmers

"HARD ROAD"

Written and Performed by Sam Roberts
Courtesy of Universal Music Publishing Group Canada

"20 MILES"

Performed by Selina Martin
Lyrics and music by Selina Martin

"CALENDAR GIRL"

Performed by Stars
Courtesy of Arts & Crafts International
Written by Amy Millan, Chris Seligman, Torquil Campbell, Patrick McGee, Evan Cranley
Published by Arts & Crafts Music

"DON'T BOTHER (Demo)"

Written by Bryan Lee O'Malley
Published by Bryan Lee O'Malley
Performed by Kupek

"OH CANADA"

Performed by Hugh Oliver
Courtesy Indie Joe Records
Written by Jody Colero, Tim Tickner, Michael McGowan and Marco DiFelice

"REBORN"

Written by Ged Flood (Ged Flood | PRS)
Published by The dBc (Creative Elevation Music | SESAC)
Courtesy of Personiphonic Records
Performed by Ged Flood

"NICE DAY"

Written by Scott L.D. Walker
Published by Scott L.D. Walker
Courtesy of Endearing Records
Performed by The Salteens

"A MILLION DOLLARS"

Performed by Joel Plaskett
Courtesy of Songs for the Gang

"SKYWAY BRIDGE"

Written by Melissa McClelland
Published by Starcana Songs (SOCAN)
Courtesy of Orange Record Label
Performed by Melissa McClelland

"DOING OK"

Music and lyrics by Andrew Heintzman
Performed by Fried Up Fred and Co.
Used with permission.

"RICKY COME HOME"

Music and lyrics by Andrew Heintzman
Performed by Fried Up Fred and Co.
Used with permission.

"WEIGHTY GHOST"

Written by Paul Murphy, Loel Campbell, Tim D'Eon, Jud Haynes
Courtesy of Labworks/EMI
Performed by Wintersleep

"THE GREAT ESCAPE"

Written by Patrick Watson
Published by Intrigue Music LLC
Courtesy of Secret City Records
Performed by Patrick Watson

"PACIFIST'S ANTHEM"

Written by Andrew Penner
Courtesy of The Baudelaire Label and
Carat Music Brokering
Performed by Sunparlour Players

"BLACKWINGED BIRD"

Written by Emm Gryner
Published by Emm Gryner Songs
Courtesy of Dead Daisy Records and Carat
Music Brokering
Performed by Emm Gryner

"UN CANADIEN ERRANT"

Performed by Melissa McClelland and Luke
Doucet
Published by Einstein Bros Music, Deloris
Music,
Ellchris Music, Melissa McClelland
Melissa McClelland appears courtesy of
Netzwerk Management
Luke Doucet appears courtesy of Six
Shooter Records
Arranged by Andrew Lockington
Produced by Andrew Lockington and Jody
Colero
Recorded by Alex Bonenfant at the Orange
Lounge