



Presents

# UNLESS

A film by Alan Gilsean  
(93 min., Canada/Ireland, 2016)  
Language: English

**Distribution**



1352 Dundas St. West  
Toronto, Ontario, Canada, M6J 1Y2  
Tel: 416-516-9775 Fax: 416-516-0651  
E-mail: [info@mongrelmedia.com](mailto:info@mongrelmedia.com)  
[www.mongrelmedia.com](http://www.mongrelmedia.com)



**Publicity**

Bonne Smith  
Star PR  
Tel: 416-488-4436  
Fax: 416-488-8438  
E-mail: [starpr@sympatico.ca](mailto:starpr@sympatico.ca)



Directed and written by ALAN GILSENAN  
Produced by JENNIFER KAWAJA, JULIA SERENY, TRISTAN ORPEN LYNCH, and  
AOIFE O'SULLIVAN  
Executive Producers HUSSAIN AMARSHI, JASON GARRETT and DAVID ROGERS  
Director of Photography CELIANA CARDENAS  
Production Designer TIM BIDER  
Edited by EMER REYNOLDS  
Music by JONATHAN GOLDSMITH  
Costume Designer LEA CARLSON

Starring  
CATHERINE KEENER  
MATT CRAVEN  
HANNAH GROSS  
CHLOE ROSE  
ABIGAIL WINTER  
MARTHA HENRY  
LINDA KASH  
BENJAMIN AYRES

With  
BRENDAN COYLE

and  
HANNA SCHYGULLA

## SYNOPSIS

Reta Winters has many reasons to be happy. Suddenly, all the quiet satisfactions of her well-lived life disappear in a moment when her eldest daughter Norah inexplicably drops out of college and is found on a Toronto street corner, pan-handling and refusing to speak, holding a cardboard sign reading GOODNESS.

### Full Synopsis

Reta Winters has many reasons to be happy – her three nearly grown daughters, her twenty-year relationship with her husband, her work translating the larger-than-life French intellectual and feminist Danielle Westerman, and her modest success with a novel of her own and the demand for a sequel.

Suddenly, all the quiet satisfactions of her well-lived life disappear in a moment. Her eldest daughter, Norah, suddenly drops out of college, runs from the family and is found on a Toronto street corner, holding a hand-written cardboard sign reading GOODNESS. There she sits daily, pan-handling and refusing to speak, having relinquished her privileged life and her future, seemingly for nothing more than a word.

Norah's defection from a normal life is an inexplicable mystery arising from the totally unlikely context of a loving family: Tom, the doctor father; Reta, the writer, translator, housewife and mother; two younger sisters, Natalie and Christine; a treasured old dog, Pet; and their rambling old home on the outskirts of Orangetown, an hour's drive from Toronto.

The film follows Reta and her family as they struggle first to 'rescue' Norah, then to understand her incomprehensible decision, and finally, failing in both those things, to accept their daughter's strange path and include her as she is as best they can into their lives.

## BEHIND THE STORY

### The Adaptation

Writer-director Alan Gilzenan can credit his wife, Catherine Nunes, for introducing him to *Unless*, the final novel by acclaimed Canadian novelist Carol Shields. After finishing the book one evening, she suggested he read it and strongly hinted it would make a wonderful film. He did and found himself completely captivated by the story.

Reflecting back now he realizes the immense scope, and daunting task of adapting a novel that is considered an internal book with an interior dialogue from the character of Reta, “I remember re-reading the book again recently and thinking to myself, what was I thinking?” he admits. “There are so many other books that would be easier to adapt, but there was something in it that felt like it could be a wonderful film, something profound,”

Alan’s primary concern was maintaining the truth and core of Shields’ story without reducing it to a clever plot. He explained, “It’s quite a complex story and the issues that it brings up, the thoughts it provokes, don’t have easy answers. Sometimes in film, people want you to tie everything up at the end and resolve everything and the power of the book is that it touches on profound feelings that we all have, that we all grapple with and that seem to me to somehow be issues of our time. There is a quiet subtlety to Shields’ writing that doesn’t always sit easily with the demands of contemporary cinema. yet, somehow Carol Shields captures something crucial to our time, our unspoken concerns , and that is a big challenge to put into a film.”

“With all her books, there is extraordinary detail and humanity, and appreciation of the little things in life – the small unnoticed details that make up all our existence. So, within the film, what we were trying to do was take it out into a more exterior world - to transform it’s literary power into something visual and cinematic - but yet

retain some of the concerns and the thoughtfulness that the book has,” he added.

He held the book close to his side throughout production, “I sometimes picked up the book just to reconnect with it, just to make sure I hadn’t lost the plot entirely and every time I did, I discovered a wonderful gem, or wonderful thought,” Alan recalled.

Matt Craven, who plays Tom, commented on Alan’s monumental task and how he wrote it in a way that never lost the spirit or soul of what Carol Shields created. Matt commented, “The book has all these themes like feminism, friendship and family, and how Alan fit them into a movie is kind extraordinary. That is not easy. You have to be connected to it intuitively and emotionally. You almost have to inhabit the character’s head and, I don’t know how he did that, but he did it beautifully.”

“Alan has adapted it in such a way that there are these tableaus and vignettes and beautiful images that I think will resonate emotionally in a narrative way by watching it unfold. It hits you in an unexpected way and gets very emotional and you’re not even sure why, and that’s why it’s so powerful, because it’s not obvious,” Matt added.

The book was a powerful source that helped the actors create the subtle nuances and the characters’ back stories enabling each actor to go more in-depth into their character arcs. Each way the actors used the book as a tool varied. For Catherine Keener, who plays the central character, Reta, it helped create the world that the family inhabits.

Hannah Gross who plays Norah, had an unlikely and surprising reaction to the character of Norah. “The first time I read the book presented a challenge. I read Norah as more of a literary device instead of a character because she acts as more of a catalyst for all the questions that Reta has that come to the front, like a projection screen,” Gross recalls.

Chloe Rose, who plays Norah's sister Christine, and Abigail Winter, who plays her other sister Natalie, both chose to read the book during filming instead of beforehand. Chloe explained, "Because we had read the script, we were mid-way through creating the character. By the time I started reading the book I think the character had already become my own and it was interesting because it added the layers. It's a bit overwhelming to play a character in a novel because other people already have this idea of them. But as the sisters, it gave us an insight into the things that you don't see in the movie."

Abigail continued that thought, "There were cool little tidbits that you'd come across in the book. Even if they weren't in the screenplay, it was neat to come across them and just know more about their past and their relationship with each other."

A great example of a detail that wasn't in the screenplay, but that helped Matt understand the relationship that Tom has with Reta, was a small note about a ring. "In the book there is this one little line that says Reta doesn't like wearing jewelry but she only wears this cheap garnet silver ring that Tom bought her the third day after they met. So before we started production I found a ring and gave it to Catherine. Little things like that don't happen unless you have that resource. These little nuggets really just add to it and help you build and shape a character," Matt explains.

Unless was Shields' last book, which no less added immense pressure onto Alan's adaptation abilities. "As I understand it, she wrote it while she was ill. I think she knew she was dying and so it has that urgency... the desire to leave us with something, something profound and pressing. It has a sense of this woman trying to grapple with her life and the life that she's leaving. She was clearly an remarkable person, a woman of great warmth, integrity and wisdom. One of my genuine regrets is that I never met her," he commented.

Reflecting on the adaptation experience Alan said, “It’s been a wonderful thing engaging with such a beautiful book. There’s no point in adapting any book unless you really respect it. Occasionally while working on the script, I’d try to invoke her. I’d say ‘come on Carol, get me out of this or show me the way.’ She never spoke to me but I always had the sense she might just be saying ‘just read the bloody book. It’s in the book.’ And, usually, it was.”

Filming in front of Toronto’s iconic Honest Ed’s.

The busy streets surrounding Toronto’s famous landmark Honest Ed’s are compelling on any given day, and all sorts of surprising things can happen when pedestrians don’t know there’s a movie shooting.

It’s this infusion of reality that gives a heightened feel to the film, “I’ve always felt that despite its poetic underscore, it’s important that it’s rooted in a tangible reality people can recognize and feel,” described Alan. “The location combines street corner reality with a circus-like theatricality that seems so right for the film, but pays homage indirectly to the love Ed Mirvish (founder of Honest Ed’s) and his family have for the theatre.

Real life intersected with movie making on a couple of occasions while filming. One night, the crew was set up across the street from Honest Ed’s shooting a wide shot and if you didn’t know they were there, you would miss them as one young woman did. During the scene when a gang of young men verbally assault Norah and toss coins onto the ground around her, the young woman jumped to Norah’s rescue without hesitation. The young woman chastised the young men, knelt, and embraced Norah. She tried to comfort her by asking if she was okay, and by telling her that she was beautiful, that nobody deserves to be treated that way, and that she was just going through a rough time. It was goodness realized and personified, but at the time the cast, including Norah, thought that Alan had planted an extra so they all went along with it and stayed in character.

It was only when Alan called cut that Hannah broke character and asked the woman if she was part of the film. The woman had no idea what Hannah was talking about until she told her they were making a movie. Needless to say, the young woman was quite surprised, blinked as if waking up from a dream, and asked, “You mean you’re all actors? So this isn’t real?” Hannah and the other cast and crew felt terrible about putting this woman through what she thought was a real attack but were also overwhelmed by this woman’s incredible heart and compassion.

Catherine and Matt also shared experiences of the kindness of strangers too. For Catherine, it was an encounter on her first day of shooting on the sidewalk outside of Honest Ed’s. In the scene Reta jumps out of the car and rushes up to Norah and begs her to come home. Again, with the camera tucked away on the bustling street people thought what they were watching looked real and truly heartbreaking. It struck a chord with one woman as Catherine explains, “This woman stopped and just stood there, watching what she thought was a woman begging her child to come home. There were tears streaming down her face. I felt so bad.” The second Alan called cut, Catherine tried to explain to the woman that it was just a movie and that it wasn’t real, but the woman didn’t speak English, she says, “I was hugging her and saying it’s just a movie, it’s just a movie. Then we had to go and she walked into Honest Ed’s. When we broke for the next scene, I had to go find her and say it’s okay, but all she kept asking was ‘is she coming home?’ It was the most amazing thing and then I realized I’m not going to be able to convey that this isn’t real. Truly amazing.”

“But, you hope they go home and think, I’m a decent person, I stepped in, you know, that’s what I’m made of. And I think that’s a beautiful opportunity for someone to feel that way,” Catherine added.

While filming the scene where Tom searches for Norah and shows people on the streets a photo of her and asked them if they’ve seen her, a passerby became very concerned and offered to call the police. As Alan suggests, “It’s that strange kind of fusion of the two worlds.”

For Hannah, the perspective of sitting on the street provided a unique perspective and a truly eye-opening experience. “It was pretty eye-opening for me to realize it’s so easy to be cynical when you’re outside of something to think that nobody cares. Especially in this business, it’s easy to be cynical.” she commented. “It was just so surprising, every moment of it. To Alan’s credit, he was very conscious about letting real life bleed into what we were making, which I think was so crucial for this story that we were making,” Hannah added.

“It’s lovely to see that those things happen – that those little acts of goodness that Carol Shields talks about – actually do happen,” Alan said of the encounters with kindness on the street.

For Matt, shooting in front of Honest Ed’s brought back memories of a different kind. “Shooting at Honest Ed’s has been kind of great for me because I started my career as an actor in Toronto back in ’78, so I’d be walking around the streets, past Honest Ed’s, getting a slice of pizza and having all these dreams as a young man and hoping some day to be an actor. And then, having it come full circle and doing this unique piece that has this literary pedigree is a dream come true for me,” he reflected.

#### On Goodness

Alan suggested that it all comes down to connection, whether within our relationships or ourselves, when asked what he hoped people would take away from the film. “That realization that we’re all vulnerable – that actually in many ways I think the books and film are about our connection to each other and our connection to the world. And that’s something that has been broken to a degree. We live in a time of global unrest and chaos and instability. It’s like people have lost faith in ideas, that there are no great ideologies left, that there are no great hopes left in some way. And yet, what Shields does in the book I hope we did that in the film. She pulls us back from that and asks us to consider the smaller things, our relationship with each other and our relationship with the world. I think it’s in that, sometimes

you have experiences in a movie, or you hear a good concert or in a book in some strange kind of magical way you come out with a stronger connection to yourself and to each other and to the world around you. And, I hope, even though that's kind of a vague thing, that's what will come out of the film," said Alan.

Picking up on this theme, Abigail commented, "There's nothing that isn't legitimate as something to grieve for. There's nothing in this world that someone goes through that isn't legitimate to him or her. I see that through the film because everyone's in a different stage of their life and development, and therefore will be impacted in different ways."

One of the most unforgettable visuals from the film is watching Norah sitting on the sidewalk in front of Honest Ed's with her Goodness sign. The image is heartbreaking and yet hopeful. It inspires empathy and reflection, and Alan hopes, discussion. "When you talk about goodness, it's like an outdated concept. Even the word goodness seems kind of quaint, old fashioned. But, what is goodness? It seems to be quite a good question to ask," he said.

#### The Cast

To create the closeness and build the intimacy that defines and identifies a real family, Catherine and Matt took Hannah, Chloe, and Abigail on a road trip to Niagara Falls. It was Catherine's idea – what better way to squeeze an entire lifetime into a few days than visit tacky tourist sites, take mandatory family photos wearing silly hats, and dance until late. "Alan was bang-on with casting. Our family felt like a family," Catherine said, praising Alan on casting.

"I always thought Catherine would absolutely be the perfect person to play Reta. And it was a huge joy when she agreed to do it," said Alan. "But that said, once you cast somebody like Catherine who brings so much of herself in quite a profound way to any part, you have to find the place where the character meets the actor. I remember early on reading the book and writing the script and being conscious of

the danger that Reta would be a little too cool, a little too controlling, a little too intellectual. But that's impossible because Catherine breathes humanity into everything she does. By sheer force of her personality playing Reta, she brought great humanity and warmth to her."

Screen legend Hanna Schygulla, who plays Danielle, worked only a couple of days with Catherine commented, "Alan said to me working with Catherine is like working with a wild horse - there is no take like the other." Hanna added, "Alan is capable of giving that kind of freedom and Catherine takes it, and it gives you freedom too and I kind of like that, you can reinvent in that moment."

Matt has admired Catherine's work for years from afar. "Catherine's the best. She is so alive and so interesting and beautiful and sexy without trying to be any of those things. And humble and angry and not angry and vulnerable and she's a million things all wrapped into one thing. And then she's so believable. She inhabits that moment and then invites you along and if you're brave enough to be where she is - man, I've never felt so alive in scenes day after day after day like I have with this movie," he said.

Abigail added, "I really appreciate Catherine's spontaneity. There's a lightness to her and a sense of play and discovery all the time and that as an actor when you're doing take and take, it's really refreshing to have."

It might seem surprising but Alan thought that the character of Tom was actually one of the hardest roles in the film because the character is very warm and supporting, which can be the hardest thing to play. On finding Matt, Alan said, "Matt is just extraordinary. He has a powerful but gentle presence, which the character Tom should have but he brings an absolute authenticity to every scene that you're kind of surprised. It's the classic thing with Matt that you don't feel like he's acting, and it's kind of disarming but very powerful."

Matt's on-screen daughters raved about him too, Abigail said, "Matt is so easy going, and comforting to be around." Chloe added, "I totally appreciated his consistency and then totally appreciate Catherine's spontaneity and the two of them kind of balance out as parents. We couldn't have asked for cooler parents."

When asking the cast about working with Hannah Gross, who plays Norah, everyone commented on her incredible ability to inhabit silence and play such a difficult part. By virtue of not having a lot of dialogue, Hannah had to say things without actually saying anything at all. Catherine was simply amazed by her, "For a character who doesn't speak, Hannah fully embodies the character, this person who doesn't speak. The thing is, it's not just that she's not speaking, she is. She's saying volumes, just not through words," she said.

The hardest part for Hannah was not be able to return the energy that she was getting from the other actors, one in particular, "It was hard not to be able to give back what Catherine was giving me, which was a lot all the time. As an actor, Catherine is the most present person I've ever worked with, which is incredible. So not to be able to feel like you're giving anything in return was hard," she commented.

With years of experience behind him, Matt recognizes the challenge in playing the role of Norah and how remarkable Hannah handled the difficulty. "What a difficult part she had to do because she had to inhabit somebody, in such a deep way, without words. And even though she's not responding, she has to respond by listening, and what that means to her, where she is at that moment - it's a very difficult role. When we did our read through Hannah was brilliant. At one point Catherine got up from the chair and went next to her when she expresses all this stuff that has been bottled up. I couldn't take my eyes off of either of them because Hannah was listening in such a way that you knew that it was so full of emotion - it was so brilliant," he commented.

Luminous, radiant and remarkable – three words Alan uses to describe Hannah, “She’s quite a remarkable young woman. It’s a difficult part because she virtually says nothing but she has a real intelligence and depth to her. She is luminous and radiant and has an extremely strong presence and a deep intelligence – I think it shines through her eyes,” he said.

Working with legendary actress Hanna Schygulla was an extraordinary experience for everyone on set, Alan included. In the days before she arrived on set, people were talking about her career and work with Rainer Werner Fassbinder and were overjoyed that she would be coming to play the part of Danielle. “I was talking with Celiana Cardenas, our cinematographer, about being in our early 20s and watching the Fassbinder films and just being blown away – they’re extraordinary films. And now, all these years later, Hanna’s here working with us. It’s a huge joy. She brings her great wisdom to the part. What I quite like is that Hanna, who is so connected to a European independent cinema tradition – an absolute icon of that world – and bringing her here with someone like Catherine Keener who is one of the great emblematic stars of North American indie cinema. I’ve always hoped that the film would somehow be a meeting point of those two traditions. I think it’s wonderful that those two formidable personalities represent those traditions,” Alan said.

Martha Henry, something of legend of Canadian theatre and film, completes this hugely talented cast in the role of Lois, the one of the Winters’ family grandmother. Alan Gilseman commented: “To have Martha Henry join our cast was a rare privilege. She brought her huge experience to bear on a difficult part. Her presence both on set and onscreen was deep and resonant.”

About working with Alan

Perhaps it’s his documentary background that allows the truth of the moment to prevail in the scenes but it’s clear it’s his personal motivation, “In each scene it’s about the truth of the moment. It may not be what I imagined it would be, or what I hope it would be, it just is what it is. And, hopefully, I think that gives us a better

film,” he noted.

It was something everyone noted about Alan, about how refreshing it was to work with a director that so generously allowed the actors to find the truth. Catherine explained, “It’s so liberating as an actor to have that kind of permission from the writer-director to say, here’s what I wrote, and here’s my plan but I don’t know what the day is going to be like so I’m open to all of that.”

Hanna Schygulla similarly described working with Alan, “The way we work with Alan is that, although he wrote the script, he’s not hung up on every word. He’s not into vanity and he’s just what you have imagined. He is very open and curious and he is even more curious of what might happen unexpectedly than worrying about getting it just right. I guess that comes from him having started in documentaries, because in documentary filmmaking, you are receptive to what you find and you are not hung up on what you want.”

“One of his strengths is being willing to take the time to talk to all the actors. We spent a lot of time going through the scenes and even though he wrote the script he doesn’t make us stick to it. He’s very open to what’s natural and how we feel our characters would react in situations. I find it very exciting and freeing to work in that way,” Chloe said appreciating Alan’s generosity.

What is most telling about Alan is that he is the kind of person that when he calls a friend, they come. And that is how Brendan Coyle came to be cast and play Caspar – Alan called and Brendan said ‘I’m there’. Of course, for Brendan working opposite Catherine Keener was a huge plus. Brendan’s scene with Catherine was intense and dialogue-heavy but Alan gave them room to breathe and to find their way through the scene, Brendan said, “It was extraordinary. I learned the script in a very conventional way but this was a different way of working. There were moments of simpatico and redemption and contention and it sort of went this way and that. It was capricious. To have that kind of freedom is a luxury.”

Matt's comment reflected the sentiments of the crew as well, "I've been doing this for almost 40 years, and after 50 films and thousands of hours of television, I had a unique experience like I've never had before. And I put that on Alan. It's so rare to work with somebody that is the kind of human that he is. He's so generous and smart and an artist and he cares about the important things. He's humble and very collaborative. It's like he's in charge of a symphony – he just allows his instruments to play but he knows exactly what they are playing. And, he got people like his friend Brendan Coyle to come and do one scene in the movie. When I talked to Brendan about that, he said Alan is one of those men who, whenever, wherever he ask, I'm there. And I feel like that I'm that person now too. If he asks me to do anything, I'll do it. It's just been a true joy," he surmised.

#### CAST

Reta Winters	CATHERINE KEENER
Norah Winters	HANNAH GROSS
Tom Winters	MATT CRAVEN
Danielle Westerman	HANNA SCHYGULLA
Lois Winters	MARTHA HENRY
Christine Winters	CHLOE ROSE
Natalie Winters	ABIGAIL WINTER
Arthur Springer	BENJAMIN AYRES
Tessa Sands	LINDA KASH

Caspar Brown	BRENDAN COYLE
Willow Halliday	KATHRYN GREENWOOD
Ben Abbot	DEWSHANE WILLIAMS
Cery Arneaud	YANNA MCINTOSH
Jonas	MATEO GALINDO TORRES
Jim Halliday	DYLAN HARMAN
Baby Moon McFadden	ROBERT NASMITH
Buddhist Nun	KAELYN WONG
Detective	DAVID RICHMOND-PECK
Dr. Devita	CHRISTINE HORNE
Ring Leader	ADAM BUTCHER
Frat Boy #2	ALEXANDER CONTI
Frat Boy #3	MATHEW PEART
Stranger	NICHOLAS CAMPBELL
Nurse	EMMA JOHNSON
Professor Hamilton	WILLIAM WEBSTER
Tracy Halliday	OLIVIA SCRIVEN
Traffic Cop	NORA SHEEHAN

#### ABOUT THE CAST

Two-time Academy Award nominee CATHERINE KEENER (Reta) continues to be a dominant force on screen and will next be seen in Show Me A Hero, a 6-part miniseries

for HBO, directed by Paul Haggis. She was recently seen in *Elephant Song*, alongside Carrie-Anne Moss, *War Story* opposite Ben Kingsley, and *Begin Again*, written and directed by John Carney and alongside Mark Ruffalo and Keira Knightley. She also starred in Nicole Holofcener's *Enough Said* alongside Julia Louis-Dreyfus and James Gandolfini. Catherine also starred in the animated adventure *The Croods*, for Dreamworks Animation and has signed on for *The Croods 2*, *Captain Phillips* for Sony, directed by Paul Greengrass and co-starring alongside Tom Hanks, *A Late Quartet* with the late Philip Seymour Hoffman and Christopher Walken, and *Maladies* with James Franco. Catherine's upcoming feature films include *We don't Belong Here*, *November Criminals*, and *Little Pink House*.

Other notable credits include such varied films as *Peace, Love, and Misunderstanding*, directed by Bruce Beresford and co-starring Jane Fonda, dramedy *The Oranges*, co-starring Hugh Laurie, Oliver Platt and Allison Janney, the thriller *Trust* alongside Clive Owen and Viola Davis, the family film *Percy Jackson and the Olympians*, and the dark comedy *Cyrus* with John C. Reilly and Jonah Hill. She has also worked several times with acclaimed independent director Nicole Holofcener, most recently in *Please Give* with Oliver Platt and Rebecca Hall, and previously in *Friends with Money*, *Lovely and Amazing*, and *Walking and Talking*.

Additional projects include *The Soloist* with Robert Downey, Jr. and Jaime Foxx, Spike Jonze's *Where the Wild Things Are*, and Showtime's *An American Crime* opposite Ellen Page, for which Catherine earned both a Golden Globe and Emmy nomination. Previous roles include her Oscar-nominated roles in Charlie Kaufman's *Being John Malkovich* and Bennett Miller's *Capote* (as novelist Harper Lee); Barry Levinson's *What Just Happened*; Andrew Fleming's *Hamlet 2*, Sean Penn's *Into the Wild*, Judd Apatow's *The 40 Year Old Virgin*, Sydney Pollack's *The Interpreter* with Sean Penn and Nicole Kidman; Rebecca Miller's *The Ballad of Jack and Rose*, opposite Daniel Day-Lewis; Spike Jonze's *Adaptation*; Andrew Niccol's *S1m0ne*; Steven Soderbergh's *Full Frontal* and *Out of Sight*; Danny DeVito's *Death to Smoochy*; Neil LaBute's *Your Friends*

and Neighbors; and the screen adaptation of Sam Shepard's *Sympatico*. She also appeared in four films by Tom DiCillo: *Box of Moonlight*, *Johnny Suede*, *Living in Oblivion*, and *The Real Blonde*.

Keener's television work also include HBO's critically acclaimed anthology, *If These Walls Could Talk*, directed by Nancy Savoca, and a notable guest appearance on *Seinfeld*. On stage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's *Burn This*.

HANNAH GROSS (Norah) graduated with a BFA from NYU's Experimental Theatre Wing in 2012. Since then she has appeared in Matt Porterfield's *I Used to be Darker*, Dustin Guy Defa's short film *Lydia Hoffman*, *Lydia Hoffman*, as well as the episode Defa directed for *The Sixth Year* (produced by the Goethe Institute), *Uncertain Terms* (dir. by Nathan Silver) and Charles Poekel's *Christmas, Again* which premiered at the 2014 Locarno International Film Festival. She recently wrapped the feature films *Valedictorian* (dir. Matthew Yeager) and *Stinking Heaven*, another film with Silver set to have a 2015 release.

Hannah's theatre credits include *Doc* (directed by Diana LeBlanc for Soulpepper Theatre Company), *She's Gone Serious* (directed by Alexandra Siladi and performed at the Collapsible Hole in New York City) and *Passing Through: Room 603* (directed by Alexandra Siladi and performed at Access Theatre in New York City), *Morning to Morning* or *The Belly of the Whale* (performed in the New York International Fringe Festival) as well as assistant directing Kate Whoriskey's production of *Antigone* for NYU.

Canadian-born actor, MATT CRAVEN (Tom), is amongst the most sought after character actors of film and television today, starring among blockbuster critically acclaimed films such as the Academy Award-nominated *Crimson Tide* and *A Few*

Good Men, and SAG Award-nominated X-Men: First Class. Craven has starred opposite great Hollywood actors such as Denzel Washington, Gene Hackman, Helen Mirren, Maggie Gyllenhaal, Ethan Hawke, James Gandolfini and Michael Caine, to name a few. Most recently he's starred in the hit ABC sci-fi/drama series, Resurrection. In addition to Unless, his most recent film credits include starring in Roland Emmerich's film Stonewall which chronicles a young man's political awakening and coming of age leading up to the Stonewall Riots.

Originally from Ontario, Canada, Craven did not catch the acting bug until later in his years. Craven's father died six weeks after his birth, and he ultimately dropped out of high school to help support his mother and family. He found himself working odd jobs such as driving trucks and working maintenance for electrical companies. It wasn't until Craven was about 20 years old that his love for acting sparked, when he found an ad in the local newspaper announcing auditions for a local production of Dracula. Craven auditioned, landed the role of Jonathan Harker, and from then on, never looked back. He found his true passion.

Craven's first feature film was opposite Bill Murray in Meatballs as Hardware, one of Tripper Harrison's (Murray) counselors-in-training at Camp North Star, a cut-rate summer camp. This hilarious comedy was the start of Craven's career, especially in the comedy world. During this time, Murray took Craven under his wing and immediately started teaching him the fundamentals of improv and how to create and mold a character. Craven's second major project, the live action short, Bravery in the Field, which was nominated for an Academy Award.

In the following years, Craven moved on to star in three different sitcom pilots opposite the likes of Alan Arkin, Richard Lewis, Annie Potts and Holland Taylor. Moving away from the comedy scene, Craven's first major dramatic break came when he was cast in the drama/horror/mystery cult favorite, Jacob's Ladder, which follows a haunted Vietnam war veteran as he attempts to discover his past while suffering from a severe case of dissociation. Craven starred as Michael, a chemist in

the Army's chemical warfare division where he worked on a drug that was secretly given to the veteran's unit. This critically acclaimed film raised Craven's career to a whole new level, proving his versatility as an actor, and truly gave him a taste of Hollywood stardom.

Craven has since starred in massively popular feature films including *Public Enemies*, *Disturbia*, *Déjà vu*, *The Life of David Gale*, *The Statement*, *Indian Summer*, *K2*, and *Tin Men*. On the small screen, Craven has worked exclusively with Graham Yost on HBO's acclaimed award-winning series, *From the Earth to the Moon*, *The Pacific* and *Boomtown*. Most recently he appeared on *Justified*, he also starred on TNT's *Nuremberg* and *Kingfish: A Story of Huey P. Long*, Steven Spielberg's *High Incident* and opposite Jeff Goldblum on NBC's *Raines*.

Truly a man of many talents, Craven has also made a successful impact in theater as well, as his first off-Broadway play was the award-winning *Blue Window*, which was ultimately picked up and filmed for *American Playhouse*. He also successfully brought one of his favorite Canadian plays, *The Crackwalker* to be produced at The Hudson Guild Theater in New York City, starring himself, a young Joe Mantello (*Wicked*) and Frances Fisher (*Titanic*). Additionally, Craven starred in the critically acclaimed American premiere of the German playwright, Franz Xaver Kroetz's *The Nest*.

Off the screen, Craven is a strong supporter of "One Heart Source," an organization designed to empower at risk children through education in Africa. He is also an avid golfer, as he has been ranked third by *Golf Digest* in Hollywood's Top 100 Golfers. He also enjoys gardening, cooking and woodworking, and best of all spending time with his wife of over 25 years, Emmy Award-winning Make Up Artist, Sally Sutton, and their two children, Nicholas and Josephine.

Born in German-occupied Poland in 1943, actor and singer HANNA SCHYGULLA (Danielle) became a leading icon of the influential New German Cinema of the 70's & 80's. She is most famously known for her work in Rainer Werner Fassbinder films and appeared in over twenty of his films, most notably *The Marriage of Maria Braun*, for which she won the Silver Bear award at the 29th Berlin Film Festival, *Lili Marleen*, and *Berlin Alexanderplatz*.

Stage and screen actress, and accomplished theatre director MARTHA HENRY (Lois) is recipient of the Governor General's Lifetime Achievement Award, Order of Ontario and Companion of the Order of Canada, and holds seven honorary doctorates. She received Genie Awards for her roles in the films *Dancing in the Dark*, *Long Day's Journey Into Night*, and *The Wars*. She also appeared in Deepa Mehta's *The Republic of Love*, Al Waxman's *White Light*, *The Master Builder*, and *Talking to a Stranger*.

Martha is a familiar face on the stage at the Stratford Shakespeare Festival having appeared on the stage in countless productions since 1962, including roles as Miranda to William Hutt's Prospero, and Lady Macduff in Christopher Plummer and Kate Reid's *Macbeth*. She has played in theatres across Canada from stages at Shaw, Tarragon, Canadian Stage, National Arts Centre, Neptune, Theatre Calgary, Citadel, and The Arts Club and was a member of the famed Robin Phillips' season at London's Grand Theatre in 1983. She's worked at the Pittsburgh Playhouse, Washington's Arena Stage, several productions at the Lincoln Centre including *Narrow Road to the Deep North*, *Scenes from American Life*, *Playboy of the Western World*, *Twelfth Night*, and *The Crucible*; and in London, England, has played at the Piccadilly for Masterpiece Theatre.

Martha is also an accomplished theatre director having sat in the director's chair for the Stratford Festival (including *Brief Lives*, *Richard II*, *Richard III*, *Antony and Cleopatra*, *Of Mice and Men*, *An Enemy of the People*, and *Chekhov's Three Sisters*); for over twenty productions at the Grand Theatre (including the complete Neil

Simon's Brighton Beach trilogy, Sharon Pollack's Blood Relations, A.R. Gurney's The Dining Room, and Mamet's Oleanna); and additional productions at the Globe in Regina, Manitoba Theatre Centre, the Tarragon, Canadian Stage, Montreal's Segal Centre and the Shaw Festival stage. She's presently the director of She Stoops to Conquer at the Avon Theatre at the Stratford Festival for 2015, and the director of Stratford's Birmingham Conservatory for Classical Theatre until 2016.

A young star on the rise, CHLOE ROSE (Christine) has been acting since she was 14 years old. Her first job was a series regular role on the hit TV series Degrassi: The Next Generation where she played "Katie" for two seasons before graduating from the show and high school simultaneously.

Other television credits include guest spots on Cracked for CBC, Lost Girl for Syfy, and a recurring guest spot on Rookie Blue for Global and ABC. Chloe had the great fortune to work with Anita Doron on her feature film The Lesser Blessed opposite Benjamin Bratt, which screened at the Toronto International Film Festival in 2012. She also had a supporting role in the Lifetime movie Breakdown at 17 and a guest spot on the web series Dark Net produced by Vincenzo Natali and Copperheart.

Most recently Chloe played a supporting role in the independent feature film Unearthing and guest spots on two new shows on the Syfy network, Killjoys and Dark Matter. Her short film Sly Clad directed by Michael Seater premiered at Cannes in 2014.

Chloe also most recently starred in the Bruce McDonald feature Hellions, which debuted at Sundance in 2015 and was an Official Selection at TIFF '15.

As a west coast native, ABIGAIL WINTER (Natalie) began acting in Vancouver at the age of six, her first role being Gretl in The Sound of Music (Royal City Musical Theatre). She continued on in various theatre productions (The Music Man, Mr. God

This is Anna, Beauty and the Beast) until joining the Stratford Festival Company in 2007, where she would stay for six seasons. Credits with the Stratford Festival include: Scout in *To Kill a Mockingbird*, Moth in *Love's Labours Lost*, Mooncalf in *Bartholomew Fair*, Moth in *A Midsummer Night's Dream*, *As You Like It*, *A Winter's Tale*, Ruthie in *The Grapes of Wrath*, Robin in *The Merry Wives of Windsor*, *The Pirates of Penzance*, and *Elektra*. During her time with the Stratford Festival, Abigail won the 2008 Mary Savidge Award (most promising young artist) at the Tyrone Guthrie Awards.

Abigail's film and television credits include *The Collector*, *The Fog*, *Sanguine*, *Try It!*, *Copper*, *Warehouse 13*, *Coconut Hero*, *Rookie Blue*, *Between*. Abigail is also a dancer, trained classically in Russian Ballet, as well as a musician (violin, cello, piano and voice).

BENJAMIN AYRES (Arthur) is a leading performer in the film and television industry, well known for slipping seamlessly between genres. After two seasons as a series regular on the CTV hit series *Dan For Mayor*, Benjamin nabbed the role of Dr. Zachary Miller in the highly acclaimed CTV/NBC original series *Saving Hope*, recently renewed for a fifth season. He also plays Eric Blake on HBO Canada's Gemini Award winning series *Less Than Kind* for which Benjamin recently received a Canadian Screen Award nomination.

During his early twenties, Benjamin studied at The Lyric School of Acting under the direct mentorship of studio head Michele Lonsdale Smith. He later collaborated with her as a performer in a wide range of theatrical productions; including multiple mountings of Eric Bogosian's one man play *Sex, Drugs, Rock & Roll*, Judith Thompson's *Lion in the Streets* and August Strindberg's *Miss Julie*. Ayres became one of Vancouver's most in-demand stage actors and was approached to originate the role of Tench in the world premiere of Raul Inglis's *In The Eyes of God* and again in Inglis's next original play, *Surveillance*.

Originally from Kamloops, British Columbia, Ayres is possibly still best known for his role as Cancer Cowboy, the chain-smoking sex addict with a morbid death obsession, in the critically acclaimed cult hit CBC series jPod, based on the Douglas Coupland novel of the same name. The role garnered him a Leo nomination in 2008.

Ayres has appeared in various guest starring and recurring roles on the following hit series: Bitten, Lost Girl, The Vampire Diaries, Flashpoint, Combat Hospital, Smallville, Battlestar Galactica, and ABC miniseries, Diamonds and Impact.

LINDA KASH (Tessa) is a Gemini and Dora Award-winning actress who began her career at the Second City in Toronto. Her comedy chops paved the way for roles as a series regular cast members in The Comedy Mill, Max Glick, Minor Adjustments, Variety Tonight, She-TV and Style & Substance. Her most recent television credits include Haven, Working the Engels, Lost Girl, Life With Boys, King, Good Dog, Crash & Burn, Less Than Kind, and Degrassi: The Next Generation. She received a Gemini nomination for Best Guest Actress in a Dramatic Series for Robson Arms. As well, Linda has guest starred on Seinfeld, Sabrina the Teenage Witch, 3rd Rock From The Sun, and Ellen.

Her list of film credits include Christopher Guest's Best in Show and Waiting for Guffman, Ron Howard's Cinderella Man, Barry Levinson's Man of the Year, Sean Cisterna's Moon Point, Warren Sonoda's Servitude and, most recently, Terrence Odette's The Fall.

Irish actor, BRENDAN COYLE (Caspar), began his career on the theatrical stage and has been working in film and television for twenty-five years. But, he is best known to North American audiences as John Bates on the Golden Globe Award-winning series Downton Abbey, which landed him an Emmy Award for Outstanding Supporting Actor in a Drama Series. The role of Bates has also garnered him a

BAFTA Award nomination for Best Supporting Actor and a SAG Award for Outstanding Performance by an Ensemble in a Drama Series. Coyle's other television credits include the series *Spotless*, *Starlings*, *Lark Rise to Candleford*, *True Dare Kiss* and *Rockface*: and his TV movie credits include *Damage*, *The Good Samaritan*, *Wedding Belles*, and *Perfect Parents*. With more than fifteen film credits, Coyle has appeared in notable films such as *Noble*, *The Raven*, *Offside*, *The Jacket*, *Allegiance*, and *Tomorrow Never Dies*. His upcoming projects include *Me Before You* and *The Rising: 1916*.

#### ABOUT THE WRITER/DIRECTOR

ALAN GILSENAN (Writer/Director) graduated from Trinity College Dublin with a First Class Honours in Modern English and Sociology, where he was awarded the inaugural AJ Leventhal Scholarship (from Samuel Beckett) and the Lennox Robinson Bursary from the Abbey Theatre, Ireland's National Theatre.

He is an award-winning filmmaker, writer and theatre director. His work has appeared in the cinema and on the BBC, ITV, Channel 4, RTÉ, PBS, SBS Australia, and the History Channel amongst others.

In addition to *Unless*, he's most recently completed a cinema drama-documentary entitled *Eliza Lynch: Queen of Paraguay*, with Maria Doyle-Kennedy in the title role. It premiered at the London Film Festival.

While studying for a MA Litt in Drama Studies at TCD, Gilsean made his first film, Samuel Beckett's *Eh Joe*, featuring legendary Irish actress Siobhan McKenna in her last role. He then directed - at the invitation of Britain's newly founded Channel 4 - a number of landmark documentary films about Ireland including *The Road to God Knows Where* (a highly controversial film which won the Dziga Vertov Jury Prize at the European Film Awards, 1986), *Stories from the Silence*, *Prophet Songs*, and *Between Heaven and Woolworths*.

Later documentary work includes the series *God Bless America* for ITV in Britain, six highly personal portraits of U.S. cities through the eyes of American authors, including Gore Vidal, Neil Simon, Patricia Cornwell and Garrison Keillor; *The Green Fields of France*, a poetic meditation on the Irish who died in World War One; *Maura's Story*, the story of a young Irish- American woman who became a Buddhist saint in Japan; *The Ghost of Roger Casement*, a feature documentary on the controversial international humanitarian and Irish rebel.

He has also made a number of major documentary series on highly sensitive social issues for Irish television: *The Asylum* (a four-hour portrait of Portrane Psychiatric Hospital), *The Hospice* (inside St Francis Hospice), *I See a Darkness* (about suicide in Ireland), and *A Time to Die* (on euthanasia).

Alan's film drama includes the short thriller *Zulu 9* as well as two low-budget and experimental feature films *All Souls' Day* and *Timbuktu* (all of which he also designed). He received an Irish Film & Television Award nomination for *Timbuktu* as both director and production designer.

His theatre work includes his own adaptation of Booker Prize-winner John Banville's *The Book of Evidence* at the Kilkenny Festival and Dublin's Gate Theatre; Tom Murphy's plays *The Patriot Game* (world premiere production), *On The Outside* and *On The Inside* as well as Tom MacIntyre's *What Happened Bridgie Cleary* (world premiere production - Catherine Walker received the Irish Best Actress Award for the title role) all at the Abbey, Ireland's National Theatre; Jean Genet's *The Balcony* (which he also designed) and Tennessee Williams' *Small Craft Warnings* at the Focus Theatre; Shakespeare's *Hamlet* and Steven Berkoff's *Decadence for the Naked Theatre*; Samuel Beckett's *Footfalls* at the Gate Theatre and London's Barbican Centre; *Knives In Hens* by David Harrower for Landmark Productions and, most recently, a dance theatre piece *The Burning House* at the Dublin Dance Festival 2012.

Other work in the arts includes a cinema documentary on the legendary folk singer

Liam Clancy entitled *The Yellow Bittern*; as well as intimate portraits of other artists including the poet Paul Durcan in *The Dark School*, the visual artist Sean Scully in *The Bloody Canvas*, and the playwright Tom Murphy in *Sing on Forever*.

His many awards include a European Film Award, two Jacobs Awards (for excellence in broadcasting) and three Irish Film and Television Awards.

Alan also served on the Irish Film Board (2000 – 2008); as Chairman of the Irish Film Institute (2002 - 2007); as Chairman of Film-Makers Ireland - now Screen Producers Ireland – (1995 - 1998); and as a member of the Board of the International Dance Festival Ireland (2001 – 2007).

Between 2009 & 2014, Gilsean also served on the Board of RTÉ (Ireland's public service broadcaster), and he is currently on the Board of Fighting Words, a creative writing centre for young people, founded by Sean Love & Roddy Doyle.

#### ABOUT THE PRODUCERS

Helmed by JENNIFER KAWAJA and JULIA SERENY, Sienna Films is one of Canada's preeminent production companies, working internationally since their first production with C4 in the UK in 1992.

Sienna's previous feature films include the dance drama *How She Move* (Mongrel Media/Paramount Vantage/MTV Films) starring Rutina Wesley (*True Blood*); the comedy *Touch of Pink* (Mongrel Media/Sony Pictures Classics) starring Kyle MacLachlan; the coming of age comedy *New Waterford Girl* (Alliance Atlantis), winner of several Canadian Comedy Awards and starring Lianne Balaban, Andrew McCarthy and Mark McKinney; comedy/drama *I, Claudia* (Mongrel Media), voted one of Canada's Top Ten of 2004 by TIFF; *Marion Bridge*, starring Molly Parker and Ellen Page; and *Saint Monica*, starring Brigitte Bako. Sienna's feature films have screened at film festivals including Sundance, TIFF, Berlin and Rotterdam, and have enjoyed wide theatrical distribution. In current development is *A Last Life*, a

Canada-India co-production from writer-director Richie Mehta, and *Sweetness In The Belly* with Zeresenay Berhane.

On the television side, in production in 2016 is *Cardinal*, a serialized 6 X 1 hour detective series with eOne for Bell Media, starring Billy Campbell and Karine Vanasse. Upcoming is episodic procedural *Ransom* for TF1 and *Shaw*, a co-production with eOne and France's *Wildcat* with Executive Producer Frank Spotnitz. Previous television includes the 13 episode TV series *Combat Hospital* for Shaw TV, ABC and Sony International; Julian Fellowes-penned mini-series *Titanic*, a Canada-UK-Hungary co-production for ITV, Shaw Media and ABC; and UK-Canada-South Africa co-produced mini-series *Diamonds* for CBC, ABC and Antennae with Judy Davis,, James Purefoy and Derek Jacobi.

Established in 1998, Subotica is one of Ireland's leading film and TV production companies working with writers, directors and co-producers in the development and production of content for cinema and television. Run by TRISTAN ORPEN LYNCH and AOIFE O'SULLIVAN Subotica has most recently produced period feature *Miss Julie* (Liv Ullmann, 2014); sci-fi thriller *Young Ones* (Jake Paltrow, 2014); Jimi Hendrix biopic *JIMI: All is by My Side* (John Ridley, 2013); and comedy *Gold* (Niall Heery, 2014).

Subotica work on both indigenous projects and creative co-productions, Past projects include the multi award winning feature films *On The Nose* (David Caffrey, 2000) with Dan Aykroyd, *Song For A Raggy Boy* (Aisling Walsh, 2003) with Aidan Quinn, *Perfect Sense* (David Mackenzie, 2011), a romantic drama starring Ewan McGregor and Eva Green and *The Miracle* (Simon Staho, 2011), a tragic love story starring Ulrich Thomsen and Sonja Richter.

Subotica's TV repertoire includes the eight-part TV Drama *Random Passage* (John Smith, 2001), TV drama *Proof* (Ciaran Donnelly, 2004), a second series of

## **OPENING CREDITS**

Proof (Thaddeus O'Sullivan, 2005). Damage (Aisling Walsh, 2007), a two hour TV drama for RTE starring Natalie Press and Olivia Williams.

Canada / Ireland

[Mongrel Media :10 animated logo]

[Telefilm :05 animated logo]

[Irish Film Board :06 animated logo]

mongrel media

*presents*

a

subotica / sienna

*co-production*

*produced with the participation of*

telefilm canada

the ontario media development corporation

*and*

bord scannán na hÉireann /

the irish film board

*in association with*

premiere picture

catherine keener

matt craven

hannah gross

chloe rose

abigail winter

martha henry

linda kash

yanna mcintosh

dewshane williams

kathryn greenwood

olivia scriven

benjamin ayres

*with*

brendan coyle

and  
hanna schygulla

casting by  
jon comerford & lisa parasyn csa  
heidi levitt csa

costume designer  
lea carlson

music by  
jonathan goldsmith

editor  
emer reynolds

production designer  
tim bider

director of photography  
celiana cárdenas amc

line producer  
derek s. rappaport

executive producers  
jason garrett  
david rogers

executive producer  
hussain amarshi

produced by  
jennifer kawaja  
julia sereny

produced by  
tristan orpen-lynch  
aoife o'sullivan

based upon the novel by  
carol shields

written and directed by  
alan gilsenan

[unless](#)

# CLOSING CREDITS

Cast (in order of appearance)

Norah Winters	Hannah Gross
Reta Winters	Catherine Keener
Tom Winters	Matt Craven
Natalie Winters	Abigail Winter
Christine Winters	Chloe Rose
Traffic Cop	Nora Sheehan
Lois Winters	Martha Henry
Ben Abbot	Dewshane Williams
Professor Hamilton	William Webster
Tessa Sands	Linda Kash
Danielle Westerman	Hanna Schygulla
Cery Arneaud	Yanna McIntosh
Baby Moon McFadden	Robert Nasmith
Jim Halliday	Dylan Harman
Willow Halliday	Kathryn Greenwood
Jonas	Mateo Galindo Torres
Caspar Brown	Brendan Coyle
Tracy Halliday	Olivia Scriven
Arthur Springer	Benjamin Ayres
Ring Leader	Adam Butcher
Frat Boy #2	Alexander Conti
Frat Boy #3	Mathew Peart
The Stranger	Nicholas Campbell
Dr. Devita	Christine Horne
Detective	David Richmond-Peck
Buddhist Nun	Kaelyn Wong
Nurse	Emma Johnson
Stunt Coordinator	Paul Rapovski
Stand In 'Reta'	Claire Adamson
Utility Stand In	Taryn Ash
Shadow as the dog 'Pet'	

Production Services by  
MEDIA PRO ONE LIMITED  
and  
MEDIA PRO TWO LIMITED

Production Executive Sienna Films  
Senior Executive Business & Finance  
Production Executives Subotica

Andrea Glinski  
John Kelly  
Claire Nolan  
Annika Cassidy

Production Manager  
First Assistant Director  
2nd Assistant Director

Derek S. Rappaport  
David Antoniuk  
Michal Page

Location Manager

Greg Holmgren

Script Supervisor	Louise Hall
Production Accountant	Nora Simmons
Assistant Editor	Martin Fanning
Camera Operators/ Steadicam	Brian Gedge James Sainthill Keith Murphy Andrew B. Hills Zach MacDonald Paul Raymond Ben Leigh Nick Jackson Kenny Wong
First Assistant Camera	
Second Assistant Camera	
B Cam First Assistant Camera	
B Cam Second Assistant Camera	
Camera Trainee	
Digital Imaging Technician	
Art Director	Stephanie Collins
1st Assistant Art Director/Graphics	Wendy Robbins
2nd Assistant Art Director	Celeste Koon
Costume Supervisor	Crystal Silden
Assistant Costume Designer	Minda Johnson
Truck Supervisor	Tammie Moody
Property Master	Craig Grant
Props Buyer	Cindy Yetman
Set Decorator	Jeff Butler
Set Dec Buyer	Kent McIntyre
Lead Set Dresser	Zane Griffin
On Set Dresser	Stephen MacDougall
Set Dresser	Jordan Kerner
Sound Mixers	Stephen Marian Robert Fletcher
Boom Operator	Rolando Duque
Make-up Artist	Catherine Davies-Irvine
Hair Stylist	Lucy Orton
Assistant Make-Up	Larissa Palaszczuk
Assistant Hair	Yasmine Crosdale
SPFX Make-Up	Emily Skoggard
Gaffer	Randy Brown
Best Boy Electric	Nick Porter
Electrics	Bill Couto John Belliveau Brad Bell
Genny Op	Cactus Simser

Key Grip	John MacLean
Best Boy Grip	Jamie McRae
Dolly Grip	Steve Winn
Grips	Paul Hildebrand
	Peter Irvine
	Lincoln McRae
	James Grant
3rd Assistant Director	Conor O'Brien
Trainee Assistant Director	Abby Callard
Assistant Location Manager	Laurance Wiese
Location Production Assistants	Patricia Philipopoulos
	Jeff Gilbert
Production Coordinator	Effy Papadopoulos
Asst Production Coordinator	Cynthia Poulter
Production Assistants	Hulya Eroz
	Victoria Gallant
Intern	Joel Schneider
1st Assistant Production Accountant Canada	Sue McKibbin
Post Production Accountant Ireland	Ashifa Lalani
Casting Associate	Vaishni Majoomdar
Extras Casting	Donna Dupere-Taylor
Special Effects Coordinator	Mark Ahee
On Set Special Effects	Jacob Ahee
	Richard Hypolite
Transport Coordinator	Stephen 'Sparky' Carr
Transport Captain	Shane Kitchener
Head Driver	Brian Marwick
Honeywagon Operator	Bob Mitchell
Genny Op/Swamper	Mike Wood
Night Genny Op	John Ricci
Picture Vehicle Wrangler	Richard Bastien
	Drivers
Jim Ballantine	Alan Cairns
Gibby Lacasse	Dan Perry
Dennis Kuss	Paul Prucha
Construction Coordinator	Dave Watt
Key Scenic	Ercidio Tamayo
Catering	Catering On Location

Craft Service Craft Servers	Absolutely Famished Catering Focused on Food Louise Casey Kellee Hughes Coralie Nott
Animal Wranglers	Rick Parker CJ Lusby
Edit & Post Production Facilities	Windmill Lane Pictures, Dublin
Director of Post Production Post Production Supervisor	Tim Morris Maura Murphy
Colourist Online Editor Title Design	Dave Hughes Robbie O'Farrell Eric Dolan
Post Production Sound Facility	Number 4 Studios, Windmill Lane Pictures, Dublin
Sound Supervisor Dialogue Editor Assistant Effects Editor ADR Recordist Audio post co-ordinator Re-recording Mixer	Fionan Higgins Michelle McCormack Carl Cullen Mick Creedon Deborah Doherty Fionan Higgins
Foley Artist Foley Recordist/ Editor	Mo Kelly Mark Murphy
VFX Supervisor VFX Producer On Set VFX Supervisor Technical Supervisor VFX Trainee Production Assistant	Ditch Doy Ciara Gillan Tom Turnbull Tim Chauncey Michelle Anderson
Digital Compositors	Andy Clarke Rob Hartigan John McMahon Keith Malone Daragh Casey
Studio	
Film Dailies provided by Head of Production Dailies Supervisor Dailies Colourist	The Rolling Picture Company Rick Hannigan Mic Forsey Drake Conrad

Music Supervisor  
Music Clearance

Jody Colero  
Jane Heath

Songs

Alexandra Leaving'  
Words and Music by Leonard Cohen,  
Sharon Robinson  
Published by SONY/ATV SONGS LLC,  
ROBINHILL MUSIC, Sharon Robinson  
Songs

Bells  
Written by Lhasa De Sela  
Published by Editorial Avenue

Performed by Lhasa De Sela  
from the albumn Lhasa  
(p) 2008 Les Disques Audiogramme Inc.

Tired of Waking Up Dead  
Performed by The Diodes  
(John Catto, Crash and Burn Music /  
SOCAN)  
Bongo Beat Records

Clair de Lune  
Composed by Claude Debussy  
Performed by Sean Nimmons-Paterson

Jerkin' Aroun'  
Published by Christian Szczesniak /  
SOCAN  
Composed & Performed by Christian  
Szczesniak  
Courtesy Christian Szczesniak

Gentle Annie  
written by Kate McGarrigle Music  
Performed by Kate & Anna McGarrigle  
Composed by Stephen Foster  
© Published by Kate McGarrigle Music  
Administered by Kobalt Music Publishing  
Ltd

I Like To Party  
Performed by Evren  
Composed by Evren Ozdemir  
Published by Evren Ozdemir

Out of Time  
Performed by Evren  
Composed by Evren Ozdemir  
Published by Evren Ozdemir

Music score mixed by Jeff Wolpert at Desert Fish Studios, Toronto

Keyboards  
Vocals  
Violin  
Trumpet solo

Jonathan Goldsmith  
Kiva Simova  
Hugh Marsh  
Michael White

Publicity  
Unit Publicist  
Stills Photographer  
EPK Cinematographers

Touchwood PR  
Juli Strader  
Lukas Peters  
Noah Taylor  
Reece Crothers

Completion Bond	EFB European Film Bonds
Production Financing Canada	Luke Randolph HSBC Bank Canada Morris Gluck
Payroll Services	Entertainment Partners Canada
Canadian Legal Services	John Kelly and Ron Hay
Irish Legal Services	Ruth Hunter, Matheson Solicitors
Bank Legals	Jim Russell, Dentons LLP
Legal Services Premiere/Media Pro	Jason Garrett and Anastasia Garrett, John Adam Street
Insurance	Chubb Insurance Company of Canada
Broker	MIB Insurance Services Ltd. Front Row Insurance Damian Schleifer
Lighting & Grip Equipment	PS Production Services
Camera Equipment	Dazmo Camera
Travel Services Canada	Maria Karagioules, Voyage International
Travel Services Ireland	Flair Travel
Script Research Services	The Rights Company
Collection Account	Freeway Cam BV
Auditor Canada	Kay & Warburton
Auditor Ireland	HLB Ryan & Company
Development Executive Sienna Films	
Elise Cousineau	
for BORD SCANNÁN NA hÉIREANN / THE IRISH FILM BOARD	
Executive Producer	Mary Callery
Chief Executive	James Hickey
Deputy CEO	Teresa McGrane
Legal & Business Affairs Executive	Oisín O'Neill
Production & Development Executive	Sarah Dillon
for PREMIERE PICTURE	
Marcus Searancke	David Peck
Steven Rogers	Suria O'Connor
Shelly Bancroft	Jodi Howard
Joe Rayner	Christopher Martin
Alena Walker	Fleur Dutson
Fiona Kihlstrom	Claire Gerrard
Nick Kent	Alex Martin
Hazel Woodland	



Distribution Rights Trader - LEWIS CRESCENT LLP

THANK YOU

Anne Topp, Katherine White and the staff & residents of Street Haven at the Crossroads  
The City of Toronto and the Toronto Film and Television Office  
Betty & Patrick Chartrand  
Donald Duong & DT Bistro  
Ryers Management Ltd.  
Saint Peter's Church

Farzad Sadrian  
Film Port Studio  
Stephen Taylor & Kevin Dennis  
Marylin Kanee & Sheila Block

DIRECTOR AND PRODUCERS WOULD LIKE TO THANK

Stephanie Azam  
Sandra Karr  
Monica Moore  
James Weyman  
Martin Harbury  
Kristine Murphy  
Kelly Payne  
Charlotte Mickie  
Caroline Habib  
Melissa Kajpust  
Silent Joe

James Morris  
Paul Mc Dermott  
Paul Freaney  
Martin Mahon  
Oonagh McKeever  
Dr. Anne Gribbin  
Prof. John McCaffery  
Taghg O'Dwyer  
Michele Wiesler  
Catherine, Maia & Isabel  
Pamela, Rachael, Yseult, Harry, Finn

WITH VERY SPECIAL THANKS TO

Honest Ed's Staff  
David & Audrey Mirvish  
Russell Lazar  
remembering...Honest Ed & Anne Mirvish

AND

The Carol Shields Literary Trust  
Donald Shields, Anne Giardini, Meg Shields, Catherine Shields

Developed with the participation of  
TELEFILM CANADA

Developed with the assistance of  
BORD SCANNÁN NA hÉIREANN / THE IRISH FILM BOARD

and  
SUPER CHANNEL



TV footage courtesy of AP Archive

Today Is Better Than Two Tomorrows  
courtesy of Crossing the Line Films & IFB

Hanna Schygulla book photographs courtesy of  
Beat Presser [www.beatpresser.com](http://www.beatpresser.com)

&

Marion Schutt



WINDMILL LANE



Produced with the support of incentives for the Irish Film Industry  
provided by the Government of Ireland

and with the assistance of



Shot on location in Toronto, Mississauga and Caledon, Canada

*No animals were harmed during the making of this film.  
The characters, entities and incidents depicted in this motion picture are fictitious, and any  
similarity to the name, character or history of any person or entity  
is entirely coincidental and unintentional.*

*This motion picture is protected under the laws of Canada,  
the United States of America and other countries.  
Any unauthorized exhibition, distribution or reproduction of this motion picture  
or videotape or any part thereof (including the soundtrack) is prohibited and  
may result in criminal prosecution as well as civil liability.*

Produced with the participation of





and



Produced in association with



International Sales



A Canada-Ireland Coproduction



Sienna Films Productions XVI Inc / Subotica (Unless) Limited are the authors of this motion picture for the purpose of copyright and other laws.

© 2015 All Rights Reserved

**[END CREDIT ROLL]**