



Presents

# Goalie

A film by Adriana Maggs  
(119 mins, Canada, 2019)

Language: English

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## PRODUCTION NOTES

**Goalie** is Adriana Magg's feature film about legendary goaltender, Terry Sawchuk, starring Mark O'Brien (*Anon, The Last Tycoon, Halt and Catch Fire, Arrival*), Kevin Pollak (*The Marvelous Mrs. Maisel, Mom, The Usual Suspects*) and Georgina Reilly (*Murdoch Mysteries, Blindspot, The LA Complex*), directed by Adriana Maggs (Sundance award-winning *Grown Up Movie Star, Caught, Three Chords from the Truth*). It is based on a screenplay by Adriana Maggs and Jane Maggs (*Anne, Bellevue, Madiba*). **Goalie** is produced by Daniel Iron (*Away From Her, Cairo Time, The Indian Detective*), with Lance Samuels (*Lake Placid: Legacy, The Indian Detective, Madiba*), Neil Tabatznik (*The Cleaners, Silas, Madiba*), and Mark O'Brien as Executive Producers and Steve Solomos (*Through Black Spruce, Eyewitness*) co-producing. **Goalie** was filmed on location in Sudbury, Ontario, Canada.

The film is based in part on the award-winning book of poetry, *Night Work*, by Randall Maggs and the only authorized biography, *Sawchuk: The Troubles and Triumphs of the World's Greatest Goalie* by David Dupuis.

**Goalie** will be distributed in Canada by Mongrel Media with worldwide sales handled by 13 Films. It is slated for release in 2018.

Cinematography by Jason Tan (*Grown Up Movie Star, An American Dream, Good God*), production design by Joseph Kabbach and Sean Moore (*Rookie Blue, Warehouse 13*), costume design by Kendra Terpenning (*Through Black Spruce, Stickman, Never Knock*) and editing by Simone Smith (*Never Steady, Never Still, That's My DJ*).

**Goalie** is produced in association with Telefilm Canada, OMDC, NOHFC and the Canadian Broadcasting Corporation.

## SYNOPSIS

The life of a professional hockey player was not always a glamorous one. For legendary goaltender Terry Sawchuk, each save means one more gash to his unmasked face and one more drink to numb the pain. Even with a wife and seven children at home, he is haunted by the void left from his childhood which he tried to fill with cheering crowds. Following Sawchuk from his youth in Winnipeg in the 1930s to Detroit, Boston, Toronto, Los Angeles, and New York between 1950 and 1970, his 103 shutouts, and 400 stitches to his face, this is a man who lives, breathes, and dies a goalie.

## ABOUT THE PRODUCTION

### THE ROAR OF THE CROWD

Adriana Maggs learned about hockey through osmosis. Not a dyed-in-the-wool hockey fan herself, she was born into a family who devotedly loved the sport and is the niece of defenceman Darryl Maggs who played 135 games for the NHL. While everyone watched games, she would nap on the couch. Eventually, the sound of hockey in the background became a comfort to her. Years later, when Maggs had become an accomplished screenwriter and director, this came into play when her father, Randall Maggs, wrote *Night Work*, the book of poetry about Terry Sawchuk.

Randall Maggs, a writer, poet, and a former professor of English Literature at Memorial University in Newfoundland, has always had Sawchuk in his mind because they both spent their youth in Winnipeg. "Terry was a little older than I was at the time," the author recalled, "but we had played in the same rinks up in the north end of Winnipeg. All my friends were acutely conscious of him and all the other great players that came out of that city."

Maggs started out as a goalie in minor hockey, but lasted only half a season because he couldn't deal with the pressure. Since that time, he has always had 'this thing' about goaltenders, describing them as altogether different human beings. "Terry Sawchuk played 21 years in a position which other goaltenders could never last more than 11 years. You can imagine what he was dealing with and the changes to his personality through the course of that time. He started out as a happy, go-lucky, jovial, heavy kid and he was a long way from that when he ended up. It's that old story of be careful what you wish for because you might get it. He was the best there ever was. At 20 years of age, in 1952, he won the two semi-finals and finals of four games straight, eight games. This guy allowed five goals in eight games. He was tremendous. But five years into the league, he was a wreck – drinking too much, taking refuge in too many women, and the guys on the team were afraid to talk to him. Nobody, including the coaches, understood what it was like to be a goaltender. It wasn't even the anxiety of getting hurt, and you've seen the photos of his face with all the scars; it was letting the team down. And the fans let you know. Imagine 20,000 people screaming at you. I think it's the most stress-filled position in sport."

Using poetic imagery to write about hockey is a combination Maggs is asked about on a regular basis. He explains the creative choice this way: "If you harken back to the earliest works like *Beowulf* or *The Iliad*, poets celebrated the values and virtues that warriors on the battlefield exhibited. It's no different from hockey. Sawchuk — and all hockey players, to a greater or lesser extent — embody those values for us. They represent certain positive human values that we look up to." *Night Work* is constructed on visual images. "I would hear the same stories about Terry from different people. I tried to find the essential truth that made those stories last, and then I turned them into poetry using visual images and compression. It enabled me to catch more of the drama."

## FROM FATHER TO DAUGHTER

To Adriana Maggs, hockey fans aren't known for their love of poetry, and poetry fans do not necessarily care about hockey. And then she read her father's book.

"Night Work was so beautiful and about much more than simply hockey. It was about the glory days and how they pass. It was about mortality. It was about happiness. Applause from the crowds is happiness from the outside, but is that necessarily happiness on the inside? And it was about Terry, this character who seemed fundamentally sad. Applause was the only thing that gave him worth. The themes in my father's work were exquisite. I felt everyone was going to understand this story," she recalled. With the sensibility of a filmmaker, she understood that a person such as Sawchuk, so driven by the work that he spent little time with his family, was relatable to broad audiences.

Having been approached by several people about adapting Night Work into a film, Randall Maggs turned to Adriana for advice because of her familiarity with the business. That was when *she* said she wanted to make the film herself. "This was ironic because all my life I tried to get my daughter do sports with me. We are very close, but she had no interest in sports whatsoever. It's all yours, I thought. Having Adriana make the film was my moment of, I don't want to say triumph, but it was a great victory. When she decided to team up with her sister, Jane (who does know a fair bit about the game), in the writing of the screenplay, it was magic for me," the director's father said. Maggs (Adriana) then took the idea to Producer Daniel Iron of Blue Ice Pictures who had previously worked with her and her sister Jane. There was an easy-going relationship between them such that Maggs could show Iron this book and knew he'd be forthright about the legitimacy of her hunch that there was a film in it.

In approaching Iron, Maggs knew she had a like-minded audience. Daniel Iron readily calls himself 'a good Canadian boy who's had hockey bred into him' by his father who had been a goaltender. "My father was signed by the Leafs at age 14 to one of those lifetime slavery contracts. They'd sign players young and play them up through their system. He played until Junior B or Junior A (at the time there were six teams, six goalies), and no one was paid well, even in professional hockey. Players weren't allowed to go to university and my father left to attend university at seventeen. But he continued to play his whole life against ex-pros and Senior A players. I grew up sitting in locker rooms with him. He played before there was a mask. I played a bit, but I did not inherit his talent."

As is the way with Iron, the seed of a good idea can bloom quickly, and in the case of turning Night Work into a film, that is exactly what happened: "I knew Sawchuk as one of, if not *the* greatest goaltender of all time. His life, even beyond his obvious skills, his shut-out records that lasted for decades before Martin Brodeur broke them ten years ago, has inspired fascination and obsession over the years among sports fans, statistics fans, and now literary fans. There's massive human depth to him. And you cannot ignore the sheer brutality of that position back then: the fact that goalies would get hit in the face with an 80-mile an hour frozen piece of rubber, go get stitched up, come back and keep playing. And then there was the fear in these characters that because of the nature of their contracts, any failure on their part meant they could be traded without their knowledge, shipped down to the Minors, replaced. Players would go entire seasons with broken ankles for fear of letting ownership know that they were injured."

This calibre of adamant character and period drama has always been the stuff of books, but Iron felt it would easily translate to screen: "In Randall's work, I saw a story that transcended the sport, much like *The Wrestler* or *Raging Bull*. I spoke with Adriana about how I saw something

here that was not strictly a sports movie, but expanded beyond that to being about the human condition, about fear of failure, about what really makes a person have a satisfied life. Is it the glory? Is it what you sacrifice? Sawchuk's character offered a way to approach the underlining humanism of hockey differently than it has been handled in previous sports-related movies. The story goes beyond who won the game or who won the series. Equally important was that I had not seen a movie like this about hockey."

Adrian Maggs then teamed up with her sister Jane Maggs, an established screenwriter with credits that include *Anne, Bellevue*, and *Madiba*. They created a script, based on *Night Work* and the only authorized biography, *Sawchuk: The Troubles and Triumphs of the World's Greatest Goalie* by David Dupuis. In 170 scenes, they covered Sawchuk's life, from his youth in Winnipeg in the 1930s, through 21 seasons in the National Hockey League for the Detroit Red Wings, Boston Bruins, Toronto Maple Leafs, Los Angeles Kings and the New York Rangers up to his death in 1970, weaving in the characters of Detroit Red Wings right-wing, Gordie Howe, defenceman, Marcel Pronovost and GM Jack Adams. Not only was the task ambitious, but it came with the burden of honouring the mythology of a much-loved hockey hero.

### **THE FLOW AND TONE OF THE GAME**

"One of the ideas in writing the script and conceptualizing the movie was it should feel, once edited, like a hockey game," recalled Iron about the initial intent of the screenplay. Maggs elaborated: "What I love about a hockey game is that there's the referee at the beginning, the ice is clear, and the players start fresh every time. There's a burst of celebration when they come out onto the ice, and then tension and stillness. Then it builds to a crazy climax as they're going for the net. Jane and I incorporated all this into a lot of short scenes: the exciting plays, and then settle in for more intimate scenes when we calm everything down. This movie should be the experience of watching a game - it should build and then release."

"The film can speed up and slow down because of the quality of the acting from our cast," Iron continued. "While it can rush like a hockey game, it can slow down to a contemplative pace and rest on characters' faces. *Goalie* also plays on Terry's memories of his difficult childhood, growing up on the prairies during the Depression. These themes weave and infuse themselves throughout the film and elevate the story."

Jerry Sawchuk, the eldest of Sawchuk's seven children, was one of many people consulted during the writing of the screenplay. "I didn't want [the script] to soft-pedal anything about Terry's life. It wouldn't make the story true," he said from the set of *Goalie*. "There's a good story there to be told, so why not tell it. Everybody knows about Terry and his demons, but nobody put it together to tell it. My mother [Pat Sawchuk] wanted us to tell it the way it was, and she said maybe it will help out other families who had to go through this. I have to agree with her."

The directive for Adriana and Jane Maggs was to explore the character not with a soft focus on the facts, but with compassion. "I can't say how a man would have told this story," Adriana Maggs pointed out, "But as a woman, I was very interested in what was going on inside Terry's head. I wanted to see him stripped bare and vulnerable. I don't know if that's a female perspective, but I know that's what I clung to when I watched Mark O'Brien's performance. I wanted to get into his soul as he put everything on the line to stop the puck. Whether he had the puck or what the score of the game is was not the heart of this movie - it's what it took to stop the puck."

It is worth noting that **Goalie** is about a predominantly male sport, and yet it is co-written and directed by a woman, to which Maggs said, “I’m definitely a feminist, and I really like a world in which I get to direct whatever I want. As for taking on this white male movie, I think if I’m going to appropriate anyone’s authentic voice right now it might as well be a bunch of white guys.” As a producer who has seen Magg’s first film, *Grown Up Movie Star*, go to Sundance and win the Jury Prize for Best Performance, Iron was intrigued by the idea of what was going to happen when Adriana and Jane Maggs, admittedly not big hockey fans, took on this subject matter. “Seeing a film about such a male subject through female eyes was really interesting to me. They wouldn’t make this a fetishistic approach to hockey as a lot of men would. I knew they were seeing something else about this subject.”

“Working with Adriana and cinematographer, Jason Tan, has been a dream,” noted Iron. “It was a tight shoot and very ambitious given the expansive periods we’re shooting in, the locker rooms, the ice, fields, and frozen ponds. They shot-listed everything and we talked about the look of the movie for a long time. The skill Adriana and Jane have, as writers, is novelistic. There’s so much going on beneath the words. We were very fortunate with our cast. The depth that Mark O’Brien found in the script was a revelation. We cast Georgina Reilly and Kevin Pollack who are equally great and have been able to illuminate the story far beyond what’s on the page.”

## **AUTHENTICITY**

Hockey fans know their sport. They know *everything* about their sport. Consequently, the challenge and the burden of authenticity in making a film about a much-loved hockey legend presented itself front and centre. And when the filmmakers are also fans, it became a labour of love.

**Goalie** doesn’t just harken back to the glory days of the “Original Six”- which refers to the six founding teams (Chicago Black Hawks, Boston Bruins, Montreal Canadiens, Toronto Maple Leafs, New York Rangers, and Detroit Red Wings) of the modern NHL prior to the 1967 expansion; it takes audiences back to the arenas, the lockers rooms, to the players and the management. **Note:** *Diehard hockey fans will not rest unless it is pointed out that while the Original Six are the oldest teams in the current league, they were not the oldest professional teams or even all in existence when the NHL had its first season in 1917.*

While **Goalie** is a narrative feature rather than a documentary, the producers wanted to invoke satisfying notes of nostalgia from the various eras. “We certainly wanted everything in and around the ice to be authentic in a very specific way,” explained Iron. “Hockey rinks today have changed since then: the lines are different, the creases are different.” To get it right, Daniel Iron went to the man regarded as “the greatest hockey archivist alive” – Paul Pastkou, noted hockey historian.

“We had access to the Hockey Hall of Fame’s photo archives to look at, and we were in touch with Paul Pastkou. I would say, “Do you have any footage of Jack Adams?” and within two minutes I would get twenty interviews with Adams. Or “Do you have locker room footage for our art department?” and instantly twenty photos of locker rooms from Boston in 1958 to Detroit 1952 would arrive. Any question anybody had, like “What did blockers [a rectangular piece of equipment typically worn on a goalie’s dominant hand, intended to help block and parry incoming shots away from their net] look like back in 1956?” immediately resulted in photos of blockers from 1956. I also would run goaltending equipment by my father because of his personal experience. For our arena location, we had to re-stripe the ice on the rink where we

were shooting. We shaved the ice right down, repainted the lines to be accurate for each time period, and re-flooded the rink,” Iron noted.

For wardrobe, finding original, authentic equipment proved challenging, but Costume Designer Kendra Terpenning made the unexpected discovery of a storage house full of period hockey equipment and skates. “Whereas modern hockey skates are built like a mold of the player’s foot, so they don’t even need a sock inside, back in the day, hockey skates were more like what a figure skate looks like and because they offered no ankle support, ankle injuries were a non-stop problem,” she discovered. “The boot of the skate was leather, the ankle support was as much as six inches shorter and much thinner. In speaking with Pat Sawchuk, she talked how Terry played an entire season with a broken ankle. The skates were difficult to wear if a player was in perfect health. I can’t imagine how Terry’s ankle would have been able to heal in any way and likely would have rebroken regularly. It would have been torturous. Our actors who have varying degrees of skating skills, would stand up in these vintage skates, wobble and sit back down. My challenge was to ensure that the equipment was era-correct, but also to make sure everyone was safe which meant we bought lots of ankle supports.”

Safety regulations for hockey players back in the era were very different. The initial emphasis was to keep a player warm rather than safe. Helmets were not widely worn until the 1970s, and Sawchuk played the majority of his career without a face mask. Terpenning’s research also showed that he did not have any hard-shell body protection. “What he wore looked more like a catcher’s bib in baseball, made of lightly-quilted felt and leather. Randall Maggs was able to help with this research and found that Terry’s gear never changed throughout his career. By the time he retired, the pads were in tatters, all of the stuffing had collapsed, and it was possible to see the indentation from every time a puck hit him. Because he never updated his gear, the impact worsened as time went on. The internal damage to his body contributed to the massive hemorrhaging at the time of his death from what should have been an incidental skirmish.”

The replication of the hockey jerseys was one of the biggest journeys for costume design because of the extent to which it added to the sense of realism. The thin, mesh fabric cut in a U-shape on the shoulders that can be ordered today online, while in the 1950s, jerseys were knits, akin to a Varsity sweater, some with a crew neck and some with a laced V-neck. Because of the number of jerseys needed, Terpenning researched the correct style of knit, the correct colours and new ones were built based on original template patterns.

### **“ICE IS THICKER THAN WATER”**

The truth of the matter is that **Goalie** was always going to be Mark O’Brien’s film. The Newfoundland connection between O’Brien and the Maggs, their overlapping social circles, his love of hockey, and his performance in Magg’s first feature, *Grown Up Movie Star*, meant the cinematic stars were lined up to make this happen, so much so, that when the Magg sisters first put pen to paper on the screenplay, they wrote the part of Sawchuk for him. During the eight years it took to get this film on screen, O’Brien’s career bloomed and during the funding process, his name became the key.

“You just want to hug Mark all the time. You want to know what’s going on in his brain because everything is pouring out of his eyes. I couldn’t imagine anyone better to interpret such a haunted character like Terry Sawchuk,” said Maggs. “Mark is silly, fun, and cheerful - all the things that Terry was not, but he can access the essential quality of Terry. It starts at his eyes and goes right into his soul. And his face is this beautiful baby face. When you look at Mark, you can see the man and the little boy, and you watch this little boy get beaten and calloused and

scarred, and still, his eyes are still the same eyes his mom looked at when he was little. I knew Mark could bring that vulnerability to the role.”

O'Brien had his work cut out for him with this character. Family was Sawchuk's Achilles heel. Born into a working class Ukrainian family in 1930s Winnipeg, his childhood was marred by the early death of his younger brother from scarlet fever followed by the death of his older brother, Mitch, an aspiring goaltender, from a heart attack at age 17. His life was further complicated by an arm injury at age 12, something which he hid from his parents and as a result, never healed properly.

“Terry was caught in this place where his mother had lost two sons, and he felt like he couldn't get love from her, even though his parents, by all accounts, supported his hockey career. That deep-seated love in a fractured family was hard for him to get. In 1947, he was signed to the Red Wings, and replaced star goalie, Harry Lumley, in 1950. He had the attention of Jack Adams, the Detroit general manager, who would tell him 'We're depending on you,' 'We know the game is played between the posts,' and 'You're the person who can do this.' Jack told Terry that he was everything Terry wanted to be,” explained Maggs.

Up to this point in his life, source material indicates, nobody else had given Sawchuk this kind of encouragement. It was a magical time for the Detroit team and rookie goaltender fell into it, buying Adam's pitch hook, line, and sinker. Detroit became his family. In the 1950s, hockey was not as it is today. There were six teams with only one goalie per team. Trading of players was also different, and many teams stayed together.

After Sawchuk won Rookie of the Year, led the Red Wings to the Stanley Cup three times in five years, won the Calder Memorial Trophy, three Vezina Trophies, was selected as an All-Star five times in his first five years, had 56 shutouts, a goals-against average (GAA) that stayed under 2.00, sustained repeated injuries and operations, Adams abruptly traded him to Boston in 1955. Maggs noted, “His wife, Pat, said this was the most horrific thing that happened to him, and they cried all night because he didn't understand it. After that trade, I don't know if he was able to connect with his wife, with Boston, with the team he went to. Terry was now on his own path, and everything in his world became about stopping the puck. He needed to succeed because if he didn't, then he was nothing.”

Mark O'Brien, like many of the people connected to this film, grew up in the hockey world, having played the game since he was a kid: “I had a real understanding of what hockey players go through, but nothing to the extent of the time period of this film. Goalies stood apart from the other players because of what they physically and mentally endured. It was beyond anything you could compare to today.” At first, he wasn't overly intimidated by the idea of playing Sawchuk, but then he started to think about it. “I've known about Terry since I was five - and he'd been dead for twenty years at that point. I started thinking about the hockey world and the family and all these people he knew him. He's so revered. But I couldn't allow myself to focus on that.” “When I read the script, I didn't initially understand why Terry did a lot of the things he did. But that actually is who he is, and Adriana and Jane captured it beautifully in the script. I think he was a very confused person. It makes for an interesting challenge because you're playing a muddled line which goes against everything you normally do as an actor. Terry was such a complicated role that I was excited to take it on,” he said.

O'Brien not only connected with, but also cared for his character because of what he physically went through for his passion, for his psyche, for his family, and for what his brother, Mitch,

had always wanted to do. Each one of those things informed O'Brien about what kind of man he was portraying.

The nature of Sawchuk's relationship with General Manager Jack Adams was something O'Brien recognized on several levels: "When Terry first meets Jack, Terry's nothing. He hasn't proven anything yet and he knows it. That kind of relationship is scary for anyone. It was scary for me as an actor when I started out. I had nothing to show; I only had something to prove. So, Jack is the one holding all the cards in the relationship and the moment he shows any kind of affection or appreciation or is pride, it means the world to Terry. Once he had Jack's affection, he became worried he would lose it. The eventual betrayal by Jack was one of the most damaging moments of Terry's entire life. I think it broke him in a lot of ways. Sports is a business, like acting, and that's how I relate to it. In acting, sometimes you don't get the part or your role is cut from a film. It's not because they hate you. They're doing it because it doesn't work. For Jack, for whatever reason, it didn't work to have Terry. The only problem was that Jack always called him, "my golden boy." He did mislead him. I believe Terry never got over it and it informed his life, his drinking, and his behaviour after that."

In conversations with Maggs before filming began, O'Brien pointed out Sawchuk's distinctive way of speaking. "He spoke in a deeper, but almost wispy kind of register which said something about his reserved nature. Yet, he presented a tough exterior and the two were being combined constantly." Weeks before filming began, Pastkou, the hockey archivist, had provided O'Brien with four or five of Sawchuk's interviews. "I kept them on my computer at all times and would play them over and over. When you listen to someone's voice, you can judge that person to a certain degree, get a grasp of them." The end result is that O'Brien's portrayal wasn't an impersonation, but an embodiment of the spirit of the man.

O'Brien's additional prep was an enjoyable one. He watched Sawchuk play hockey. "There was a *lot* of hockey watching."

Working with Maggs was a creatively rewarding experience. "Adriana has my favourite style of directing," he said. "The way she directs is liberating for an actor because she lets you just do it. Then she'll come by with this one note that changes everything. She doesn't need to talk for ten minutes about it. She's very confident, and I think it goes back to her skills as a writer in that she knows why a scene is happening. It's an easy process because you feel free as a performer. You're not locked in."

### **PAT- THE GIRL BEHIND THE COUNTER**

In the role of Pat Morey, the waitress who becomes the wife of Terry Sawchuk, Maggs cast Georgina Reilly. The very nature of this character is both foreground (they had seven children together) and background (hockey, not family, was the priority) in Sawchuk's life. There were many reasons why Reilly wanted to play this character. She loved the script which spanned from Pat at age 17 to 40. Her scenes, Reilly found, were written as a series of vignettes of married life, short moments full of emotion, unbordered and shading off into the surrounding color Sawchuk's career.

"Observing friends who have been a part of a hockey life, family does come second. That's not anyone's fault; it's the life of it with the schedules and the dedication these guys have to their teams. I think that was definitely difficult for Pat, but she was supportive and worked very hard, moving seven kids and a dog every time Terry was placed with a new team in a new city. She was a great mother and to this day, is very proud of what Terry was doing at the time. But, she

took a back seat to his career,” Reilly noted. Having recently had a baby of her own, Reilly had a fresh understanding of what raising seven children might be like.

“Pat could have given Terry so much more than he let her give him,” said Maggs about this character - and real person. “There’s a tendency to say this isn’t necessarily a feminist role, and that’s ridiculous because being married to this man was hard. We didn’t want to be revisionist with the history of what a woman’s role was, especially in Terry’s life at that time, but Georgina transformed everything by playing Pat with strength and power. I am thrilled with what she brought this movie. There was a lot of female weight on her shoulders.”

Playing Pat Morey had a distinct intimidation factor, one which Reilly assuaged by speaking with Pat herself. “I was nervous because my first day of filming was the day *before* I talked to Pat. Considering what I learned from our conversation, I was happy because I felt that first day had gone well. But you feel a responsibility. This person is still alive. It’s their life that you’re playing, and you want to be as honest as possible based on what you understand about them.” What Reilly learned was that Pat is a joyful woman who continues to be very proud of what her husband achieved. This fact alone gave Reilly great insight into their relationship.

The pairing of Reilly opposite O’Brien was made interesting because they are married in real life, something that offered unexpected benefits as filming went along. Maggs observed that she was lucky to have found an amazingly married, solid couple who have fun with the flaws in their relationship. “So many times when we would block out a scene, they would have a story to tell about how something similar happened in their relationship. They brought their understanding of how a marriage plays out to their performances. Actors can do amazing things – and these two would play scenes with such a connection to what a marriage is and to each other. I think we got an authentic portrayal of Pat and Terry.”

**Goalie** was not the first time Reilly has co-starred with her husband. “I love working with Mark,” Reilly said. “We help each other in our careers. Working together on the same project is a comfortable place for us. This experience, working with an actor who I obviously know really well in life and as an actor, has been the most intense in addition to being the most work we’ve done together. It really set the bar for how intimate and how deep my work can actually be. It was probably my favourite job to date because of that. And we just had a daughter together who came with us on the shoot. The whole thing was very magical.”

As one would expect, O’Brien had nothing but praise for his co-star, but not for the predictable reason: “Georgina is a really strong actress and working together was very smooth, but I don’t think that’s because we are married. That plays a factor, for sure, but I always find the idea of actors having good chemistry a bit false. It is my personal opinion that when you bring a good actor in with another good actor, they don’t need to have met. They don’t need to have ever spoken before. They don’t need to have talked about the scene. They can dive right into it. It’s a matter of whether they can find the crux of the scene. And if they’re both strong, and professional, they’ll find it.”

## **AND THEN THERE’S “TRADER JACK” ADAMS**

Jack Adams is the stuff of pure NHL history. The only person to have won the Stanley Cup as a player, a coach and as a general manager, he built a farm team system and nurtured the careers of players including Alex Delvecchio (who hailed from Fort William, the same small northern Ontario town as Adams), Gordie Howe and Sawchuk. Adams was the longest-running

NHL GM in the history of the game – 36 years with the same team. Sports writers gave him the nickname Trader Jack because, at a time when trading players was not what it is now, Adams was trading on a regular basis and not always for the best of reasons.

Kevin Pollak played this legendary figure. Pollak arrived on set knowing little to nothing about the sport of hockey. “All the research available on Jack is not where I found his character,” he explained. “I read the script a hundred times and found his life within those pages. This Jack Adams lives and breathes the Detroit Red Wings and has the daunting task of replacing his star goalie with this unknown kid, Terry Sawchuk. Adams finds glory with him and then, ultimately, trades him. For Jack, it’s a three-act play of signing, nurturing, caring for, being a father to and then ultimately betraying by trading.”

Was Adams a duplicitous man by nature? Pollak felt that there’s no question that under the umbrella of the story within this film, Adams finds in Sawchuk clay that he can mold, manipulate, control and inspire. It takes on Shakespearean tones of a father/son relationship and what that means in terms of power. “The team and Jack represent family to young Terry who’s in desperate need of that and Jack preys on it, using it to his own gain. But really, Jack’s gain is the team’s gain. It seems to me that in the context of the story, Jack cares for all things Red Wings. He does not have his own personal agenda as he has to explain to Terry after trading him. His job is always to put the best players on the ice at all times.”

Pollak was enthusiastic about being part of this film because he had recently worked with O’Brien on Jason Reitman’s feature, *The Front Runner* and had seen him in *The Last Tycoon*. “I’m a fan,” he pointed out. “Mark has a tremendous work ethic. And being Canadian, he’s super nice which is not always the norm in showbusiness in America when Number 1 on the call sheet is new to that position. The tone on the set was established by the director, Adriana, who I’m crazy about. Then it falls on the lead actor, and in this case, Mark was inspiring to be around. He has a tremendous generosity of person and professionalism.”

\* \* \*

When all is said and done and edited, **Goalie** will not be just a date movie for hockey fans. It is a story about the human need for acceptance, for love and the minefields we walk through in such pursuits. Maggs shared her hopes: “I think audiences should expect a catharsis because this film is funny and dark and sad. It runs the gamut of emotions, the triumphs and the lows, all viewed through nostalgia and compassion. We are honouring the public’s love of Terry Sawchuk because we are not shying away from the more difficult side of somebody whose body was in such physical pain. The pressure and isolation and loneliness of a goalie manifested in a difficult life, but at the core of it all, it’s Terry Sawchuk and we loved him.”

## ABOUT THE CAST

**MARK O'BRIEN (Terry Sawchuk)** Mark O'Brien can next be seen in Showtime's series *City on a Hill* as a series regular opposite Kevin Bacon and executive produced by Ben Affleck and Matt Damon. Written by Chuck MacLean (*Boston Strangler*) based on an original idea by Affleck and MacLean, O'Brien will play Jimmy Ryan, the younger brother of Frankie Ryan, who is the leader of the Two Saints Gang that robs banks in Boston.

O'Brien recently landed a leading role in Fox Searchlight Picture's *Ready or Not* opposite Samara Weaving. The thriller follows a bride's wedding night and takes a sinister turn when her eccentric new in-laws force her to take part in a terrifying game and will release in 2019. He will also star alongside Will Patton in the independent thriller-drama *Hammer*. Patton and O'Brien are playing a father and son with Patton's character still picking up the pieces of his family after kicking his oldest son (O'Brien) out of the house. The son shows up on the run from a botched drug deal, forcing his father to help him escape from the vengeful dealer he crossed.

O'Brien played Billy Shore in Jason Reitman's *The Front Runner* with Hugh Jackman, which premiered this November. He also recently completed production for Adriana Magg's *Goalie* as well as on Noah Baumbach's *Untitled Noah Baumbach Project* opposite Scarlett Johansson.

Additional credits include *Bad Times at the El Royale* opposite Jeff Bridges, Chris Hemsworth, Jon Hamm, *The Darkest Minds*, released by Twentieth Century Fox and *How it Ends* opposite Theo James and Forest Whitaker, released on Netflix. He was also recently seen in *State like Sleep* opposite Michael Shannon, and the Oscar nominated *Arrival*. On the small screen, he was a series regular on *The Last Tycoon* and had recurring roles in *Halt and Catch Fire* and *Hannibal*.

**GEORGINA REILLY (Pat Morey)** After moving from Surrey, England to Toronto, Georgina Reilly, was discovered by celebrated independent filmmaker Bruce McDonald, who cast her in the critically acclaimed *Pontypool*, which then lead to her role in his Broken Social Scene Indie rock romance picture *This Movie is Broken*. Since then Georgina was the lead female on USA Network's pilot "Paradise Pictures" from the creators of the highly successful legal drama "Suits". She is well known for her five successful seasons on CBC's/UKTV's acclaimed Victorian series, "Murdoch Mysteries" (aka "The Artful Detective") as the feisty young coroner 'Dr. Emily Grace'. She was a series regular on CW's "The L.A. Complex". Some of her other guest star and recurring credits include Paul Reiser's "There's ...Johnny" (Hulu), "Blindspot" (NBC) and "Stitchers" (FreeForm). Her feature film *Eddie, The Sleepwalking Cannibal* (opposite Thure Lindhardt - *Angels & Demons*) quickly became a tongue-in-cheek cult horror classic following its release. Additional credits include: *Stag*, "Republic of Doyle" (CBC), "My Babysitter's a Vampire" (Teletoon), "Unnatural History" (Cartoon Network), "Overruled" (FAMILY), "Valemont" (MTV), "How to Be Indie" (YTV), "Majority Rules" (Teletoon), *A Hindu's Indictment of Heaven*, "The Dark Room" (CBC), *Beautiful People* (Sony) and "Runaway" (CW). Georgina took a break from acting to start a family with her actor/filmmaker husband Mark O'Brien and is very excited to be returning to work. They currently reside in Los Angeles with their daughter, Penelope.

**KEVIN POLLAK (Jack Adams)** started as stand-up comedian in San Francisco and became a touring pro by age twenty. A few years later he rose to the top of the SF stand-up scene, and moved to Los Angeles with dreams of appearing on "The Tonight Show" with Johnny Carson, and being in movies... 200 auditions later, he landed a few tv and film gigs, which proved enough to get him to the couch of Carson's "Tonight Show". Kevin instantly became a regular, appearing on the show two or three times a year until Johnny's retirement. In 1992, Pollak's role

in Rob Reiner's *A Few Good Men*, proved his ability to stand out on the big screen among cinematic icons. The unplanned transformation of Kevin becoming a dramatic actor was further established two years later, when he co-starred in *The Usual Suspects* and Martin Scorsese's *Casino* in the same year. In 29 years, Kevin has co-starred in 78 films. Kevin co-starred in a few television series in 2014 and 2015. Appearing opposite Allison Janney and Anna Farris in "Mom" in its first two seasons, as well as co-starring with Jane Lynch in "Angel From Hell." Pollak co-starred in five films in 2016. *The Tiger Hunter* and *Borealis* kicked off the year, and in the spring, Kevin co-starred with Ricky Gervais and Eric Bana in the Netflix feature film, *Special Correspondents*, which Gervais also wrote and directed. The summer had Pollak appearing alongside Jonah Hill and Miles Teller in Todd Phillips' film, *War Dogs*, and in the fall, Kevin starred opposite the legendary Jerry Lewis in *Max Rose*. Kevin has already co-starred in two films for a 2017 release: *Three Christs*, with Richard Gere, Peter Dinklage, Julianna Margulies and Walton Goggins for Jon Avnet, as well as *Lez Bomb*, with Jenna Laurenzo and Bruce Dern. Pollak's first outing as a director, the comedy documentary *Misery Loves Comedy*, premiered at the 2015 Sundance Film Festival. The film also shot to #1 on iTunes in just two days for documentaries. Later that year, Kevin directed the indie comedy, *The Late Bloomer*, based on a true story of a man who didn't experience puberty until age 30. The film stars Johnny Simmons, Brittany Snow, Jane Lynch, J.K. Simmons, Maria Bello, Kumail Nanjiani and Beck Bennett. Released in select theatres in the fall of 2016, the film was also purchased by Netflix. Kevin never forgot his first love, and released another one-hour stand-up comedy special, "The Littlest Suspect" a couple of years ago. He was named by Comedy Central as one of the Top 100 Comedians of all Time. Also in 2013, Kevin released his autobiography, [How I Slept My Way to The Middle](#). Pollak was also a pioneer in the podcast world. His award-winning "Kevin Pollak's Chat Show" (described as "Charlie Rose, but fun") debuted in March of '09. If the longest on-camera conversations creative icons like Tom Hanks or Elon Musk have ever given interests you, there are now almost 300 interviews to choose from at [Kevinpollak.tv](#) and Youtube.

**ÉRIC BRUNEAU (Marcel)** graduated from l'École nationale de théâtre du Canada in 2006. Since then, we have seen him on TV in popular series such as "Annie et ses homes", "Musée Éden" and "Tu m'aimes-tu?". He is also part of the recurring cast of all four seasons of the "Mensonges", the three seasons of "Blue Moon" and the two seasons of "Trop". His performances on TV have earned him several nominations at the Gala des prix Géméaux and the Gala Artis.

On stage, he was part of prestigious plays including CHRISTINE, LA REINE-GARÇON, EQUUS, ÉLISABETH, ROI D'ANGLETERRE, UN SIMPLE SOLDAT, TOM À LA FERME, LES LIAISONS DANGEREUSES, LA DIVINE ILLUSION, CALIGULA AND LA MORT D'UN COMMIS VOYAGEUR. On the big screen, he played in films like *Les États-Unis d'Albert* and *Coteau Rouge* (A. Forcier), *Les pieds dans le vide* (M. Woolfe), *Gerry* (A. Desrochers), *Les Amours Imaginaires* and *Laurence Anyways* (X. Dolan) and *Le règne de la beauté*, in which he plays the lead role (Denys Arcand). Eric is presently shooting "Le jeu" which will air this fall on TVA. Eric is one of the most sought after, well-rounded actors of his generation, shining on stage, on the big screen and on the small screen.

**STEVE BYERS (Gordie Howe)** After starring as 'Jason Tanner' on ABC's "Falcon Beach", Byers was named by People magazine as one of their Summer Stars to Watch. Steve was recently nominated for a Canadian Screen Award for his portrayal of 'Sgt. Cam Henry' on the Netflix hit "Slasher". He can be seen on CW Network's "Reign" as 'Archduke Ferdinand' and as 'Lawrence Klemm' in "Man in the High Castle" for Amazon Studios. He is known internationally for his work on "Smallville", playing 'Desaad', one of 'Darkseid's' minions and nemesis of Superman. He also appeared in Lifetime's series "Against the Wall" as the lovable, 'Officer Steve Kowalski', son of 'Kathy Baker' and 'Treat Williams'. These among many others have

established Steve as a very recognizable TV personality. Byers also keeps busy working on numerous films in extremely diverse roles. From 'Heracles' in the blockbuster film *Immortals* to a rookie SWAT member in the action film *Gridlocked* with Danny Glover and in the Sony Pictures reboot of *Flatliners*.

**TED ATHERTON (Louis Sawchuk)** Well-known as an actor from his many stage and screen appearances, Ted Atherton currently stars as 'Gander' in "Killjoys" and 'Dr. Strickland' in "The Expanse" for Syfy and Space Networks. He is also known widely as 'Myles Leland' in "Sue Thomas F.B. Eye", 'Pan Phillips' in "Nothing Too Good For a Cowboy" (Gemini Nomination), 'Dean Simon' in "Blue Mountain State", and evil ex-president 'Wally Sheridan' in "XIII". He recently starred as 'Captain Jennings' in the WWI horror feature *Trench 11* and as Kennedy speechwriter 'Ted Sorenson' in "The Kennedy's—Decline and Fall". Other feature films include *Hollywoodland*, *Max Payne*, and *The Stone Angel*. His many stage appearances include 'Richard Hannay' in THE 39 STEPS, 'Victor Frankenstein' in FRANKENSTEIN and 'Scar' in the Toronto production of Disney's THE LION KING.

A popular and prolific voice actor, Mr. Atherton can be heard in many animated series, documentaries, video games, and television and radio commercials. The voice of BMW in Canada, he was nominated for a Canadian Screen Award for his performance as 'Strait McCool', in the Adult Swim and Cartoon Network animated series "Fugget About It". His many stage appearances include 'Scar' in Disney's THE LION KING. His play, TIME PRESENT won first prize in the Canadian National Playwriting Competition and had its world premiere in 2015 at Lunchbox Theatre in Calgary. His play SHAREWARE was a hit of the Toronto Fringe Festival. More recently, he was commissioned by the CBC to write The "Ticking Detective", a two-hour MOW and pilot for a weekly one-hour dramatic series.

In 2013 he wrote and directed his first film, *The Last Round*, an official selection of the Montreal World, the Atlantic, the Edmonton International Film Festivals, and seven other festivals around the world. *The Last Round* won the Audience Choice Award at both the 2013 Mikrofilm Festival in Spain and at the 2013 Scarborough Film Festival. At the 2014 Film Noir Festival in France, *The Last Round* won both the Prix du Public (Audience Award) and the Grand Prix du Festival for the best short film in the official selection. His latest film, *The Package*, had its world premiere at the Toronto International Short Film Festival. He is a member of Equity, ACTRA, and the Writer's Guild of Canada.

**JANINE THERIAULT (Anne Sawchuk)** is a formerly closeted Maritimer who was born and raised in Nova Scotia. After a brief career in dance, she changed her focus to acting and quickly amassed credits with the likes of Denis Arcand, Denis Villeneuve, Timothy Hutton, Vincent D'Onofrio, and Ken Finkleman as directors and (occasional) co-stars. Most recent projects include feature *Born to be Blue* with Ethan Hawke and Callum Keith Rennie, "Bellevue" (CBC/WGN America) with Anna Paquin and Shawn Doyle, Drake Doremus' *Zoe* with Ewan McGregor and Léa Seydoux, and the upcoming feature *Heavy* with Sophie Turner.

## ABOUT THE FILMMAKERS

**ADRIANA MAGGS (Director/ Co-Writer)** wrote and directed *Grown Up Movie Star* (2010) a film that won the breakout performance at Sundance, the Bird's Eye Film Festival Best First Feature in London, England and was nominated for several Genies, including Best

Screenplay. She was the head writer of “The Wilkinsons” (CMT) and a comedy she co-created/exec produced called “Three Chords from the Truth” which aired on CMT and Movie Central and was nominated for a Gemini for Best Show and won Best Ensemble cast. She has written on television series “Call Me Fitz” (HBO Canada/Direct TV), “Saving Hope” (IFC/CTV/Ion), “Rookie Blue” (IFC/Shaw/ABC), “Aftermath” (Halfire/Syfy/Space.) “Frontier” (Take the Shot/Netflix/Discovery), “Frankie Drake” (Shaftesbury/CBC) “Caught” (Take the Shot/CBC) and “Little Dog” (Cameron Pictures/Take the Shot/CBC) and is adapting the award winning Canadian novel Fall On Your Knees by Ann Marie Macdonald into a limited series for Shaftesbury Films with Deepa Mehta attached to direct.

**DANIEL IRON (Producer)** Beginning his career as legal counsel at Telefilm, Daniel Iron proceeded to become a partner at Rhombus Media where he produced the television series “Slings and Arrows”, as well as several acclaimed feature films including *The Red Violin* and *Last Night*. In January 2004, Daniel left Rhombus to start his own production company, Foundry Films which was behind Academy Award-nominated *Away from Her*, as well as *Manufactured Landscapes*, *Cairo Time*, and numerous television series. Now acting as the Canadian President of Blue Ice Pictures, he stands as one of the premier producers in Canada, attracting top writers and directors from around the world.

**LANCE SAMUELS (Executive Producer)** After founding Out of Africa Entertainment in 2004, Lance Samuels went on to produce widely successful shows including HBO’s “Generation Kill” and “Strike Back”, as well as feature films like *The Bang Bang Club*, *Inescapable* and *Lucky*.

In 2010, Blue Ice Pictures purchased Out of Africa Entertainment, naming Lance as President of the company. Under his leadership, Blue Ice Pictures has produced internationally acclaimed projects, such as “The Book of Negroes”, a six-part mini-series for BET and CBC based on the award-winning Lawrence Hill novel. Other projects include the films *October Gale*, *The Night Before Halloween*, and *Lake Placid: Legacy*. Most recently, Lance has produced the critically acclaimed BET mini-series “Madiba”, starring Laurence Fishburne as Nelson Mandela, and the CTV series “The Indian Detective”, with Russell Peters and William Shatner.

**NEIL TABATZNIK (Executive Producer)** is a partner and co-founder of the Blue Ice Group, and a producer with a wealth of experience in the film and television industry. As a co-owner of the Blue Lake Media Fund, Neil has executive produced a number of successful feature films including *The Bang Bang Club* and Alexander Payne’s *Nebraska*. Coming from a legal background in South Africa, Neil went on to found Cobalt and Oryx Pharmaceuticals and served as chairman until its sale in 2009. He is now a co-owner of Toronto’s Bloor Hot Docs Cinema, serves on the board of Hot Docs and the CFC, and heads up the Blue Ice team.

**STEVE SOLOMOS (Co-Producer)** Steve Solomos is a Toronto-based Producer of Feature Films, TV Movies, and Episodic Television. His projects have won or been nominated for numerous major industry awards including the NAACP Spirit and Emmy-nominated “Accidental Friendship”, the DGC and CSA-award winning “John A: Birth of a Country”, and the GLAAD-award winning USA cable TV Mini-Series “Eyewitness”.

**JANE MAGGS (Co-Writer)** is a television and feature film writer from Newfoundland living in Toronto. A 2011 graduate of the Canadian Film Centre, Jane was a co-creator, co-showrunner, executive producer and writer on the Anna Paquin starring series “Bellevue” (CBC/WGN America). In addition, Jane has written for such television series such as “Little Dog” (CBC), “Anne With an E” (CBC/Netflix), “Madiba” (BET) and was a story editor on “Cardinal” (CTV).

Jane is currently in development on projects with production companies including Back Alley Films and Temple Street Productions.

**JASON TAN csc (Director of Photography)** draws inspiration from an eclectic background. Born to Hungarian and Malaysian visual artists, he strives to create artistic cohesion between art and technology. With a background in visual effects compositing, Jason brings valuable experience whenever VFX needs to be employed. While looking forward, the foundation of his approach is rooted in the collective history of cinema, and he frequently offers up inspirational references from around the globe. Jason earned a BFA Honours degree in film production, history and theory from York University and has spent the past two decades honing his craft in Toronto, Montreal, Vancouver, Los Angeles as well as productions in Mexico, UK and Spain. Recent productions include Ken Finkleman's *An American Dream: The Education of William Bowman* (Jenessa Grant), and "Good God" (Samantha Bee), *Grown Up Movie Star* (Tatiana Maslany), and *Dirty Singles* (Lauren Ash). Past awards include a Gemini nomination, two awards from the Canadian Society of Cinematographers and two nominations and one win at the Canadian Screen Awards.

**SIMONE SMITH (Editor)** Simone Smith is a Canadian Screen Award and Canadian Cinema Editor Award-nominated editor. In 2014, she attended the Canadian Film Centre's Editor's Lab and went on to edit the feature-length version of *Never Steady, Never Still* (TIFF '17), as well as Jordan Canning's sophomore feature *Suck It Up* (Slamdance '17). Smith recently completed editing Jasmin Mozaffari's feature-length version of her short film *Firecrackers*.

**KENDRA TERPENNING (Costume Designer)** Vancouver-born Kendra Terpenning holds a Bachelor of Fine Arts from the University of Victoria, where she specialized in theatre design. Kendra made the leap to working full time in film in 2014. Her recent costume design feature film credits include *Through Black Spruce* (dir. Don McKellar), *Don't Talk to Irene* (dir. Pat Mills), *Pyewacket* (dir. Adam McDonald), *Clara* (dir. Askash Sherman), and *The Devout* (dir. Connor Gaston), which won Best Feature at the 2016 Leo Awards. Now based in Toronto, Kendra divides her time between Vancouver and Toronto.

**JOSEPH "ZUZU" KABBACH (Production Designer)** Joseph, also known as Zuzu, an experienced designer and a guru of the Art Department. Joseph's artistic history endeavours began at a young age. Born and raised in Aleppo, Syria, he had the curiosity and ability to transform everything around him. The diverse background and the need to create pushed Joseph into an early career in Theatre. His stage design while taking on a role in all the plays he developed in Lebanon created a name for him as a manipulator of the senses. In 2007, Joseph moved to Canada and expanded his career to the film industry. Within his arrival Joseph designed his first independent feature film *The Anonymous Rudy S* in Montreal working with Director Benjamin Paquette. A blend of his background and the vast experience built up from a career as a Props Master, a Set Decorator and an Art Director, Joseph had all the knowledge and extravaganza to allow his designs to transform every script into a world of its own. Designing Hallmark productions, independent films, horror B-movies and sport history films, Joseph has worked with award-winning directors such as Catherine Hardwicke, Benjamin Paquette, Atom Egoyan, and Roger Spottiswoode.

**SEAN MOORE (Production Designer)** has worked in the film/TV industry for 22 years, gaining experience in sets, design, animation and tom foolery. As a seasoned DGC member, he is passionate about advancing the integration of departmental knowledge, and lowering the

price of movie going. He is a staunch believer in leading by example and education through experience, both being reflected in his DGC sanctioned website for tech and the once popular

To Hell With Technology Software Symposium aimed at supporting the game, design and film workers of this shared industry. In addition to production design and art direction, he is also involved in writing and illustration.

## **CREDITS**

Directed by ADRIANA MAGGS  
Written by ADRIANA MAGGS & JANE MAGGS

MARK O'BRIEN  
KEVIN POLLAK  
GEORGINA REILLY

Based on the books "Night Work" by RANDALL MAGGS

And Produced with the participation of "Sawchuk: The Troubles and Triumphs of the World's Greatest Goalie" by DAVID DUPUIS

Produced by DANIEL IRON  
Executive Producers  
LANCE SAMUELS  
NEIL TABATZNIK  
TANNAZ ANISI  
GREGORY R. SCHENZ  
JASON TAN  
MARK O'BRIEN  
HUSSAIN AMARSHI

Supervising Producer STEVE SOLOMOS  
Director of Photography JASON TAN, CSC  
Production Designer JOSEPH KABBACH  
Additional Design SEAN MOORE  
Edited by SIMONE SMITH  
Costume Designer KENDRA TERPENNING  
Original Score Composed by CASEY LAFORET  
Music Supervisor JODY COLERO

Casting by  
JOHN BUCHAN, CSA  
JASON KNIGHT, CSA  
JESSICA DANIELS, CSA

Associate Producers  
DAVID WARRY-SMITH  
ROSS MARIAN  
ERIC BRUNEAU  
TED ATHERTON  
JANINE THERIAULT  
MATT GORDON  
STEVE BYERS  
BILLY MACLELLAN  
JOEL THOMAS HYNES  
SERGIO DI ZIO  
SEAN MCCANN  
DAVID FOX

Produced with the participation of  
THE NORTHERN ONTARIO HERITAGE FUND CORPORATION  
&  
CBC FILMS

Production Manager  
SZONJA JAKOVITS  
1st Assistant Director  
DAVID WARRY-SMITH  
2nd Assistant Director  
MARTIN SMITH  
Associate Producer  
SAMANTHA LEVINE  
Post Production Supervisor  
SPENCER HAHN

### **CAST**

Terry Sawchuk MARK O'BRIEN  
Young Terry AIDEN GLENN  
Jack Adams KEVIN POLLAK  
Pat GEORGINA REILLY  
Marcel ERIC BRUNEAU  
Gordie STEVE BYERS  
Louis Sawchuk TED ATHERTON  
Anne Sawchuk JANINE THERIAULT  
Mitch Sawchuk OWEN MAGGS  
Boiter GARY RIDEOUT JR.

Tommy Ivan MATT GORDON  
Phil Sullivan JONNY HARRIS  
Red Story (40yrs) ANDREW JOHN DALE  
Red Story (70yrs) SEAN MCCANN  
Caregiver JANE LUK  
Doug Harvey JOEL THOMAS HYNES  
Punch Imlach THOMAS MITCHELL  
Fern Flaman BILLY MACLELLAN  
Ron Stewart JAMIE MACZKO  
Coroner SERGIO DI ZIO  
Cal Gardiner KJARTAN HEWITT  
Johnny Bower (20yrs) CHRIS RENAUD  
Johnny Bower (70yrs) DAVID FOX  
Detroit Reporter #1 MARTY BURT  
Detroit Reporter #2 CHRIS FARQUHAR  
J. E. Norris TIM PROGOSH  
Harry Lumley DEVEN STILLAR  
Molly KATE CORBETT  
Milt Schmidt JORDAN MCCLOSKEY  
Dick Irvin KEVIN HOFFMAN  
Allan Stanley MORGAN BEDARD  
Rocket Richard BRENT MICHAEL PEDERSEN  
Larry Iron CONNOR RUETER  
Emile Francis CHRISTOPHER NAROZANSKI  
Drunken Fan SHAWN MCLAREN  
Fellow Steel Worker RON TOUGH  
Store Clerk DALMAR ABUZEID  
Store Client KEVIN LOUIS  
Davy CONNOR LAROCQUE  
Willie O'Ree DWIGHT HARRISON  
Jerry WYNN LAFORET  
Joanne Marie GEORGINA LAFORET  
Patron #1 WILLIAM SANDERS  
Winnipeg Doctor KRISTIN SHEPHERD  
Neighbour EVIE MOORES  
Cabbie DEREK HOLMES

Stunt Coordinator FLINT EAGLE  
Stunt Safety JERE GILLIS  
Stunts

ADAM WINLOVE-SMITH  
JASON LEE BELL  
GANNON RACKI  
DONNY STOCKFORD  
PHIL POPP  
HENRY KORHONEN  
THOMAS KANE

Hockey Consultant PAUL PATSKOU

Production Accountant KELLY GILBERT  
1st Assistant Accountant REBECCA SMITH  
Production Coordinator ERIN NORAH THOMPSON  
1st Assistant Production Coordinator NORA BURNS

Production Assistants  
LIZ "LEMON" WILLIAMSON  
EMMA CAMPBELL  
DEREK DANIHER  
GARY DUQUETTE  
MAGGIE CAMPBELL

Producer's Intern TAYLOR GORDON  
Location Manager ROBIN BRINSMEAD  
Assistant Location Manager DANYA DUGGAN  
Location Manager – Toronto KAREN PEREZ  
Location PA LIAM WHITE

3rd Assistant Director BILLY GRIDLEY  
4th Assistant Director ALLIE WHITE  
Set PA JEFF HOULE

Daily Set PA ALESSIA SPALVIERI

Goaltender Consultants

LARRY IRON  
PHIL POPP  
KERRY MCLENNAN  
Art Directors  
MELISSA CORMIER  
SEAN MOORE

1st Assistant Art Director AARON MORRISON

2nd Assistant Art Director DENYS TREMBLAY

Construction Coordinators  
MICHAEL WARAM  
ULRICH WEYH

Key Scenic Artist LORI PARADIS  
Head Painter JESSE LAGACE  
Set Decorator ADAM PRINCE  
Sets Buyer PAULA GREGG  
Lead Dresser DAVID MCLELLAN

On-Set Dresser RYAN BLACKSTOCK  
Set Dressers  
BRADY DYMENT  
STUART DUNBAR  
KAITLIN LUTYK  
Property Master JESSICA SZYDLOWSKI  
Assistant Props EMMA LEES  
Props Assistant RYAN WICKHAM  
Props Buyer MELANIE DEMERS  
Script Supervisor TOMAS STREET  
Special Effects by FX NORTH  
On-Set Medic CHRIS MASK  
Production Sound Mixer DAVID OTTIER  
Boom Operator KIRILL BELOUSOV  
Catering by HELVI'S CATERING  
Craft Service  
DORA CSUPPORT  
JASON ROSS  
LIAM BRADFORD  
'A' Camera/Steady Operator BRENT ROBINSON, SOC  
'B' Camera Operator JOHNNY ASKWITH  
'A' Camera 1st Assistant MICHAEL BAILEY  
'B' Camera 1st Assistant EVA PERCEWICZ  
'A' Camera 2nd Assistant LAUREN CARSON  
'B' Camera 2nd Assistant  
SHEA REID  
DIT ALEX PITZEL  
Camera Trainee JOSH ROGERS  
Still Photographers  
SOPHIE GIRAUD  
AMANDA MATLOVICH  
Key Hair Stylist AMANDA JACKSON  
Assistant Hair Stylists  
KIM BEAN  
ROBIN VINCE  
Key Make-Up Artist RANDY DAUDLIN  
Assistant Make-Up Artist HEATHER MANITOWABI  
Assistant Costume Designer JENNA BOWLER-COOKE  
On-Set Supervisor CHELSEA NOTT  
Truck Supervisor ALISHA ROBINSON  
Northern Principals & BG Casting (Sudbury) MICHELINE BLAIS  
Background Representatives PATTY BLAIS  
CAESAR RODRIGUEZ  
Minors Coordinator ANNE BODSON  
Stand-Ins  
MIKE FILLATOR  
STACEY JONES  
KYLE KIVI  
PHIL POPP  
Script Clearances Provided By THE RIGHTS COMPANY  
Title Clearance By THE CLEARANCE LAB  
Gaffer JOHN GALLAGHER  
Best Boy Electric DANIEL GRADY  
Electrics  
CORBIN NOONAN  
CRAIG LALANDE  
Generator Operator TONY CONNOR  
Basecamp Genny Op GREGORY BOIVIN  
Additional Genny Ops  
MAX CONNOR  
DAN RAMSAY  
JEFF MILLER  
TYLER BOIVIN  
JOSH DESORMEAUX  
Key Grip MIKE LAWRENCE  
Best Boy Grip MIKE 'TANK' THIBAULT  
'A' Camera Dolly Grip NICK REID  
'B' Camera Dolly Grip ALEX SANDY  
Company Grips  
CHRIS DWYER  
JASON JULIAN  
Transport Coordinator SETH GAGNON  
Transport Captain LUKE AUGER  
Transport Co-Captain JAMIE SMITH  
Swamper MIKE WILKIN  
Drivers NICK HASKIN  
CATHY METLIN  
JUSTIN KINGSLEY  
TIFFANY BOIVIN-BRAWLEY  
1st Assistant Editor MAXYME TREMBLAY  
VFX Supervisor JASON TAN

**Hockey Arena & Crowd VFX by Red Square Motion**

Project Producer PASHA PATRIKI  
Project Coordinators TANIA SMUNCHILLA  
CRYSTAL REEVES

Compositors CHRIS DE CASTRO  
CRYSTAL REEVES  
PETER ARVIDSON  
VFX Artists ALEX BOOTHBY  
TAYLOR GAMBLE  
PETER ARVIDSON  
ELVIS DEANE  
EDWARD FREEDMAN  
JEFF MOGHADAM

**Additional VFX by Technicolor Visual Effects**  
Project Manager KATE MCCOLEMAN

**Post-Production Sound Services provided by SIM Toronto**  
Project Coordinator ERIN LEWIS  
Dialogue Editors KRYSTIN HUNTER  
BRENT PICKETT  
SFX Editor PAUL GERMANN  
Assistant Sound Editor CHRISTOPHER KING  
Re-Recording Mixers MATTHEW CHAN  
GRAHAM ROGERS  
Assistant Re-Recording Mixer WILL STEPHENS  
ADR Recordists (SIM) KEVIN SWARTZ  
NEIL MCDONALD

**Additional ADR Recorded at:**  
TODD-AO Hollywood  
Post Production North  
Audio-Z  
Hideout Studios

**Foley recorded at Footsteps Post-Production Sound Inc.**  
Foley Artists GORO KOYAMA  
ANDY MALCOLM  
SANDRA FOX  
GOALIE - Screen Credits 2018-10-162:41 PM  
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Foley Mixers JACK HEEREN  
DON WHITE  
KEVIN SCHULTZ  
Foley Recordists DAVI AQUINO  
CHELSEA BODY  
Edit Suites Provided by TECHNICOLOR TORONTO  
Music Clearances by AMANDA CLEMENS

"Beer Barrel Polka (Roll Out the Barrel)"  
Performed by The Andrews Sisters  
Written by Lew Brown, Vladimir Timm, Jaromir Vejvoda, and Vasek Zeman  
Used by Permission of Shapiro, Bernstein & Co., Inc.  
Courtesy of Universal Music Canada

"Your Favorite Song"  
Written by Jim Wolfe (ASCAP)  
Courtesy of APM Music, LLC

"Cool Blue"  
Written by Bill Novick (ASCAP), Paul Lenart (ASCAP)  
Courtesy of APM Music, LLC

"Give Me A Reason To Stay"  
Written by Jim Wolfe (ASCAP)  
Courtesy of APM Music, LLC

"Forever And A Day"  
Written by Jerry Burnham (ASCAP), Raun Burnham (ASCAP)  
Courtesy of APM Music, LLC

"Riffy"  
Written by Otto Sieben (GEMA)  
Courtesy of APM Music, LLC

"Hey Da Da"  
Written by Andrea Litkei (ASCAP), Ervin Litkei (ASCAP)  
Courtesy of APM Music, LLC

"Because"  
Performed by The Dave Clark Five  
Written by Dave Clark (BMI)  
Published by Ivy Music Ltd. administered by Campbell Connelly & Co. Ltd.  
Copyright 1964 Dave Clark (London) Limited

"Too Late For Tears"  
Written by Andrea Litkei (ASCAP), Ervin Litkei (ASCAP)  
Courtesy of APM Music, LLC

"It's A Good Life If You Don't Weaken"  
Performed by The Tragically Hip  
Written by Gordon Downie, Robert Baker, Johnny Fay, Paul Langlois, Gordon Sinclair  
Published by Little Smoke Music administered by Southern Music Pub. Co. Canada Ltd.  
Courtesy of Universal Music Canada

**Blue Ice Pictures**

EVP Production & Creative Affairs ARMAND LEO  
Chief Financial Officer DANIEL SACKS  
Production Financing SHERRY CHAFE  
Business Affairs FRANCA VISCONTI  
Director of Production CERA ZIEGLER  
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Executive Assistant MEGAN COGGANS  
General Manager, Programming, CBC Television  
SALLY CATTO  
Senior Director, CBC Films  
MEHERNAZ LENTIN  
Post Accountants  
JORDAN KANNER  
NAN BROWN  
Production Financing Provided By HSBC BANK CANADA  
Payroll Services Provided By ENTERTAINMENT PARTNERS CANADA  
Legal Services Provided By  
BRENDA BLAKE  
DIANA CAFAZZO  
Production Auditor KAY + WARBURTON  
Insurance Consultant DAMIAN SCHLEIFER  
Insurance Provided By FRONT ROW INSURANCE TORONTO  
Unit Publicity CYNTHIA AMSDEN  
EPK Camera Operator MARTIN BROWN  
EPK Production Sound BRUCE CAMERON  
EPK B-Roll (Sudbury) RYAN MARIOTTI

Filmed on location in Ontario, Canada at:  
Sudbury  
Levack  
Chelmsford  
Toronto

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Gilda Iron  
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Gave Lindo  
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Karen Paré  
Anne Mackenzie  
Jennifer Baichwal  
Nick de Pencier  
City of Greater Sudbury  
Downtown Sudbury BIA  
Jonathon Condratto  
John Baby  
Little Montreal  
The Townhouse Tavern  
Reg Wilkinson Men's Wear  
Gus's Restaurant  
Community of Capreol  
Northern Ontario Railroad Museum and Heritage Centre  
Frank Mazzuca  
Cody Cacciotti  
Autumnwood - Red Oak Villa  
Joe Mione  
Allan Gingras  
I.J. Coady Memorial Arena  
Cory Piche  
Mark Taylor  
Sudbury Community Arena  
Jody Cameron  
Dawn Roussel

Sudbury Wolves  
Clem Methe  
Joe Brunetti  
Chris Narozanski  
Paula Solomos  
Skead Road Community Club  
Reverend Genny Rollins