



Presents

MEDITATION PARK

**A film by Mina Shum
(94 min., Canada, 2017)**

Language: English, Cantonese, Mandarin w/ English Subtitles

Canadian Distribution



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MEDITATION PARK

LOGLINE & SYNOPSIS

Devoted wife and mother, 60-year-old Maria Wang's life is altered when she discovers an orange thong in her husband's pants pocket, forcing her to confront how powerless she truly is. Her efforts to find out the truth send her on an unexpected journey of liberation.

LONG SYNOPSIS

East Vancouver: an immigrant mix, old and new. We witness Maria (60) hanging the laundry; we meet her neighbours, and see her exercising in the park with her charming soulful husband, Bing (65). Epic landscapes and the hint of loneliness.

It's Bing's 65th birthday, and their grown daughter Ava (40s), her husband Jonathan (40s) and their biracial kids, baby Milly and Max (6), come home to honour him. Topsy, Bing makes a heartfelt ode to his gal Maria, and is restrained and sweet. The day after, Maria is alone doing her usual tidying when she reaches into Bing's suit pocket and discovers an orange g-string thong.

We watch her reaction and her full range of emotions morphing between disbelief, shock, anger and fear. But she's interrupted by a sudden visit from Ava, her daughter. Ava is here to deliver a wedding invitation from her brother Charles (30s), Maria's disowned son. Ava: "Charlie knows if he mailed it to you here and Dad got it first, he'd rip it up." The estrangement between father and son is deep and impenetrable. Maria wants to go to the wedding, but knows it's impossible.

After Ava leaves, Maria puts the g-string thong back where she found it and tries to forget she ever saw it. She tries to act normal with Bing. But her suspicions mount and after seeing a detective show on TV, she strikes on the idea of following her husband and spying on him in order to find out the truth. But Maria realizes she will need money to do this.

Maria becomes aware that the 40 years she has spent in Canada have been entirely dependent on her husband. She has no fiscal independence and no work experience. After unsuccessfully trying to get a job, she decides to sell "backyard parking" and befriends a group of neighbourhood Chinese Po-Pos (Grandmas) who show her how. Maria lives near the Stadium, a hockey arena/event venue.

For a few bucks, event goers pay to park in private backyards. The Po-Pos have the intel on how not to get caught by by-law officials, since this business is technically illegal. There's a protocol to this little economy and the Po-Pos point out their neighbour Gabriel is doing it all wrong. But Maria turns out to be a fast learner.

With her earnings, Maria sets out on her road to independence. For starters, Maria decides to find out what's really going on and begins tailing Bing in taxicabs...

CAST NOTES

Cheng Pei Pei

Cheng Pei Pei as 'Maria' dives into her character as a devoted wife and mother going through major changes, which she feels is the main theme of **Meditation Park**.

I think Mina wanted to show how women want to have freedom, giving them a voice and I like this kind of story very much. At first, Maria is very much a normal Chinese, old-fashioned woman, and I don't think it is only older Chinese women that are like this. It can happen in any relationship. Maria has her husband, family and children, and that is her primary care when we first meet her. Bing is her whole world – caring for him, what he thinks and what he wants – and that motivates so much of what she does. Later on as she evolves, she starts to wonder why she thinks of him first, because he's clearly not always thinking of her, or putting her needs first. This is a big realization for her, and she ends up making big changes. She begins to see things as they really are.

Maria is close to her daughter, Ava. Ava represents a new kind of woman to her who works and has a certain kind of freedom. It's different for Maria, that way of life. And even though they are close, Maria still chooses not to confide in Ava when she makes the discovery about her husband's affair, and that's the old-fashioned Chinese mother behaviour she can't let go of. She keeps her struggles at a distance from her family. But she does, as I said, end up making very big changes. She opens up to people around her, like Gabriel. Gabriel has lost his wife and Maria at the same time has also lost something in this discovery of hers, so they share that. As Maria continues to open up to new relationships, she meets the Po-Pos who teach her how to make money parking cars, which contributes to Maria's growing freedom.

I believe the heart of the story is telling people that no matter what, you should have space for yourself, for opinions, for change, because you are still alive. It's very important no matter if it's a woman like Maria or not, that everyone live a fulfilled life, regardless of age or any other factor.

Sandra Oh

Playing Maria's daughter Ava, Sandra Oh explains her view on how **Meditation Park** is a 'coming to independence' for Asian immigrant moms, the impact Maria's emancipation has on her character and working again with Mina Shum.

After I read the script for the first time I was struck by how beautiful, subtle and deep it was. Really, I feel like Mina wrote a love letter to Asian immigrant moms and I really wanted to be a part of it. It's a beautiful story. The first film Mina and I made together, Double Happiness, was a coming-of-age story for young women, and Meditation Park is more of coming-into-independence story of a 60-year-old Chinese Canadian mom who, because of certain circumstances that arise in the story, moves her into her independence.

For my character, Ava, I think the particular conflict that she has is something that many first- or second-generation kids have which is that you're pulled from two worlds. There is the world and the life that your parents come from, and the Canadian world that you are living, breathing, working in, and I think that makes for a great drama. Ava is in this very difficult position of trying to be a kind of peacemaker within her family, bridging gaps of all kinds. There is something that Ava is following; her storyline really is complementary to her parents' storyline. Both Mina and I wanted this moment where Ava actually has a realization at the end of her arc, which is that she can lean into her partner, who is basically there for her and loving towards her in a way that Bing has not been able to for her mother. Jonathan, my husband (Zak Santiago), is appreciative and acknowledging of his wonderful partner and the end of Ava's arc is a very small scene, but you see Ava shift from being extremely tense around her husband, to then being able to actually open up to him and also in a way, apologetic, to acknowledge her own kind of anxious or rigid nature. She only gets to that point after she's able to have that kind of release with her own husband. Maria's emancipation scene where she's able to stand up and gain independence from Bing leaves the door open then for Ava to follow and let go. Ava is really wanting to leave the patriarchy, but I think ultimately is unable to do so until her mother first does it, then she's almost given permission or the freedom to then follow.

*As time goes on, you can really see Mina's body of work; it is Chinese-Canadian East Vancouver. It's specific to the areas we are actually shot in, from *Double Happiness* to *Long Life*, to now **Meditation Park**, I feel like I've never left East Vancouver. And there's something in that over the course of 20 years, the way that she comes back to explore this community and has a very rich, very special quality that I love being a part of. Her style is true to the indie roots and there's a tremendous amount of heart in that.*

Don McKellar

Don McKellar as Gabriel shares his view on the gentle sophistication that flows through **Meditation Park** and some of the more uncommon story elements it brings to the fore.

*Like all of Mina's films, **Meditation Park** has a really strong sense of location and fairly unique characters. Certainly the central character, Maria, is not a character you see a lot. The story has a lot of subtlety; it's gentle, but sophisticated at the same time. It's the story of an older Chinese immigrant who's been here for a while and is very set in her ways, and then finds out her husband has been keeping a big secret and that sets a lot of things in motion, including Maria questioning her identity. In some ways, this opens her up, liberates her, and changes her in subtle and unexpected ways. Some of these changes are small, but it amounts to a lot in the end. My character is one of the people she meets when she's trying to earn money by parking cars, like many other people in the neighbourhood including the Po-Pos. At first, Gabriel just seems like a rival competitor, another guy trying to aggressively get parking spots. But eventually, he and Maria connect, and it's something they both need. Maria and Gabriel are in vulnerable spots and so we sort of come together and I think the connection helps us both.*

Selfishly, I hope that my scenes are sort of surprising. You don't really know much about the character and then when you see what's driving him, there's a couple of little scenes where his emotions burst out; like the scene where I first speak to Maria and we talk about my wife. That really was one of the key moments that attracted me to this script and character. That, and the casting in this film are great. Pei Pei is the lead and everything rides on her. She has a very real, magnetic, quiet charisma that works really well. I've worked with Sandra Oh a number of times. She's a good friend of mine and I've always thought she was one of Canada's most amazing actors. Everyone in the cast is very strong.

*To me, the message is about finding your place; half the time realizing that you're not as stable as you thought you were, and sort of quietly opening yourself up to possibilities. It's also an immigrant's story. I think it's a slightly different immigrant story, but it's a very common story too. It's not one of those stories about first arriving in a country and settling in and finding your way. This is more of a story of people who have lived here that have accepted this as a country and then have to deal with the emotional consequences. This is about people who have been here, trying to fit in and live. As soon as I read this script, a lot of people came to my mind in similar circumstances. My Portuguese neighbour back home whom I thought of immediately who recently lost her husband, but she's been here for 40 years, and now has had to slowly open herself up to other people and she barely spoke any English at first. So I think those are the stories that are pretty uncommon to the traditional immigrant story we know that's not told very often and that's what **Meditation Park** does. It's also an affirming film about family, even though it does bring up questions around family and family bonds.*

WRITER/DIRECTOR/PRODUCER NOTES

Mina Shum, writer, director, producer, on where the inspiration for **Meditation Park** came from and how she hopes it will affect audiences.

*The idea for **Meditation Park** came like a lightning bolt, but if I were to dissect it, I think I've been working towards this film since I started making films. I grew up in an immigrant household where my mother taught her girls to be independent in all ways, yet she was completely beholden to my father for every move she made. I grew up hearing my mother say: "First we obey our fathers, then our husbands and when they are gone, we obey our sons". The dichotomy between how she lived and how she wanted her daughters to live is something I've always wanted to explore cinematically.*

I've also been thinking a lot lately about powerlessness. How many today feel a real disparity: economically, educationally, socially. I wanted to make an uplifting film that examined this disparity and through the actions of one undeterred immigrant hero, Maria, the audience might realize they have more choices than they think.

Maria's ultimate power comes from recognizing her own self-worth, from her community and from taking a stand for herself. I wanted to take her intimate struggle and give it an epic cinematic treatment. She fights her own encoding, her husband and ultimately her own fears to shine her brightest light. For me, she's a super-hero to rival Marvel's.

MUSINGS FROM PRODUCER/WRITER/DIRECTOR MINA SHUM

Reuniting 23 years later with those who worked on *Double Happiness*:

At one point on set, we're shooting a scene and Sandra looked at me and Peter Wunstorf, the cinematographer for all three of my collaborations with Sandra, and standing there was also Stephen Hegyes, producer of Double Happiness, and Sandra says: "You guys! I feel 20 again." And I said: "Me too."

Shooting in East Vancouver.

I've shot all my fictions in East Vancouver. This time, we were so close to my house that I walked home for lunch on shoot days. This industrial waterfront area, with its big mountains and ocean; our tiny man-made ports in comparison. I call it "industrial romance", for me it speaks visually to the human condition. We are so small and the world is so big.

The music in the film:

I got to work again with Andrew Lockington, who scored Long Life, Happiness and Prosperity for me. Recently he's done some huge films like San Andreas and City of Ember. His score really exposes more of Maria's inner life and is the portal through which we unlock ourselves emotionally and go on her journey with her. Andrew and I talked about bands we like from The National to Bill Frisell and orchestral elements like on the George Martin/Beatles albums.

Plus I fulfilled a life dream in working with sound designer Craig Berkey. No Country for Old Men, Tree of Life, Hannah, all the X – Men are just some of his credits. He's been nominated for three Oscars and he's a great human. He grew up near Vancouver and wanted to make a film with Vancouver sounds. He was the first person who read the script because I knew I wanted to explore the idea of sound design as emotional entry points on this film and Craig was who I needed to work with to do that.

There's two songs in the film from Chang Loo, legendary Hong Kong song diva. She had a career that spanned from 1930s to '80s making hit record after record. But I grew up with mostly her '60s records, all psychedelic guitars and love lost. It's what my parents listened to but I loved it too; her arrangements excellent and too fun.

Plus I got to use Linda Rondstadt's "When Will I Be Loved" in this film. I always thought of this song as an immigrant girl's lament; a feminist lament. WHEN WILL I BE LOVED? I was 10 years old when the song came out, but it served me then to belt the words from the top of my lungs.

PRODUCER NOTES

Stephen Hegyes

Producer Stephen Hegyes, explains how ***Meditation Park*** breaks the walls of cultural definition and offers an authentic voice to the immigrant experience.

*I read it and I immediately knew it was wonderful and I had to be involved. And what Mina has always done, even straight from *Double Happiness*, is that she's made movies from a universal immigrant perspective. When we screened *Double Happiness*, we would have people from all different walks of life come to us and say, "This is my story." And I think that there is a lot of universality that comes across in this film. It's very much about community and building that community which is really important and special about Mina's writing.*

Mina creates these situations that feel very grounded and real, yet she still manages to incorporate this kind of humor that takes a hard look at life where you can still get these infectious giggles throughout the story. Places where you see yourself, and situations that you and your family have been in before. Maria's journey, even though she's a grandmother, is very relatable and a lot of people can identify with her story of self-discovery and her willingness to make changes in her life. Maria is inspiring.

Raymond Massey

Producer Raymond Massey explores the feminist aspect of ***Meditation Park*** and how the film takes a unique perspective.

There are lots of layers to what's going on in our story; the betrayals, self-determination, and our lead character Maria's road to self-empowerment. To me, that's a very important theme. My wife comes from a family of three sisters and there is a feminist aspect to that family that's incredibly strong. So, I see that playing out here in our story in a way.

We also get a look at an immigrant couple that came to Canada, raised a family here, and now their lives have just run into the same kind of things that couples run into all over the place. But it's set within their own cultural reality and that makes the journey in the film distinct and full of surprises.

CAST BIOGRAPHIES

Cheng Pei Pei | 鄭佩佩

Cheng Pei Pei is one of the legends of Hong Kong Cinema, who made a name for herself in seminal films like *Come Drink with Me* and *Lady Hermit*.

Audiences today would probably know her best as the villainess, Jade Fox in *Crouching Tiger Hidden Dragon* for which she won a Hong Kong Film Award for Best Supporting Actress.

Some of her other credits include *Legendary Amazons*, where she played the staff-wielding *Matriarch*; the Hong Kong period comedy *Flirting Scholar*; the British drama *Lilting* opposite Ben Whishaw, for which she received a Best Actress nomination at the 2015 British Independent Film Awards and *Goldstone* which just premiered at TIFF 2016.

Pei Pei speaks Mandarin, English, Cantonese and Shanghainese.

Sandra Oh

Born and raised in Ottawa, Canada, Sandra started ballet lessons at the age of four and appeared in her first play *The Canada Goose* at the age of ten. She started working professionally at age sixteen in television, theatre and commercials. After three years at the prestigious National Theatre School of Canada, she beat out more than 1,000 other hopefuls and landed the coveted title role in the CBC telefilm *The Diary of Evelyn Lau* based on the true story of a tortured poet who ran away from home and ended up a drug addict and prostitute on the streets of Vancouver. Her performance brought her a Gemini (Canada's Emmy) nomination for Best Actress and the 1994 Cannes FIPA d'Or for Best Actress.

Sandra has won a Golden Globe Award and Screen Actors Guild Award for her role as Dr. Cristina Yang on the hit ABC series *Grey's Anatomy*, for which Sandra has also received two Emmy Award nominations. Previously, Sandra starred in the enormously successful Fox Searchlight feature film *Sideways*, for which she won a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Currently, she stars in the BBC America series *Killing Eve*.

In 2014 Sandra starred in *Death and the Maiden* at the Victory Gardens Theater in Chicago. On stage, she previously completed a sold-out run of the World Premiere of *Satellites* at New York's Public Theater for playwright Diana Son. She won her first Genie Award (Canada's Oscar) for her leading role in *Double Happiness*, a bittersweet coming-of-age story about a young Chinese-Canadian woman – a performance that brought her much acclaim and secured her place as one of Canada's rising young film stars. Never straying far from her theatre roots, Sandra has also starred in the world premieres of Jessica Hagedorn's *Dogeaters* at the La Jolla Playhouse and Diana Son's *Stop Kiss* at Joseph Papp's The Public Theatre in New York, a role for which she received a Theatre World award. She also performed the *Vagina Monologues* in New York. Recently, Oh was back at The Public in New York, in Hansol Jung's *Wild Goose Dreams* which participated in the Sundance MENA workshop in Morocco last year.

Sandra was also seen in the British production of *Thorne: Scaredy Cat* and her additional feature film credits include *Tammy*, *Defendor*, *Blindness*, *The Night Listener*, *For Your Consideration*, *Three*

Needles, Long Life Happiness and Prosperity, Under the Tuscan Sun, Sorry Haters, Ramona and Beezus, Rick, Bean, Guinevere, The Red Violin, Waking the Dead, The Princess Diaries, and Pay or Play. She also starred in Michael Radford's improvised *Dancing at the Blue Iguana*, a bleak and raw view of life in a strip club in Los Angeles. Her performance in *Last Night*, a Canadian film about the end of the world, led to her winning a second Genie Award for Best Actress in 1999. Most recently, she can be seen in *Catfight* opposite Anne Heche, *American Crime* on ABC and the animated feature *Window Horses*.

She moved to Los Angeles in 1996 to begin the first of six seasons as Rita Wu, the smart and sassy assistant on the HBO comedy series *Arliss*, for which she won the final Cable Ace award for Best Actress in a Comedy. Her additional television credits include HBO's *Six Feet Under*, and Showtime's *Further Tales of the City*.

Sandra resides in Los Angeles.

Don McKellar

Don McKellar has had a multifaceted career as a writer, director and actor. He was the screenwriter of *Roadkill* and *Highway 61*, and co-writer of *Dance Me Outside*, the Genie Award-winning *Thirty Two Short Films About Glenn Gould* and *The Red Violin* (he also appeared in the latter two). He received a Genie Award as Best Supporting Actor for his role in Atom Egoyan's *Exotica* and the Prix de la Jeunesse at Cannes for his directorial debut, *Last Night*, which he also wrote and starred in. He also wrote, directed and played the lead in his second film, *Childstar*.

His stage writing credits include the five plays he co-created with the Augusta Company and the book for the musical *The Drowsy Chaperone*, for which he won a Tony Award. He also wrote and starred in the CBC television series *Twitch City*. Other film and television appearances include David Cronenberg's *eXistenZ*, Atom Egoyan's *Where the Truth Lies* and the series *Slings and Arrows* for the Sundance Channel.

He collaborated on the film adaptation of Jose Saramago's Nobel Prize-winning novel *Blindness*. Directed by Fernando Mereilles, he also starred with Julianne Moore, Gael Garcia Bernal and Mark Ruffalo. His more recent work includes the Max Films feature *The Grand Seduction*, for which he won a DGC Award for Best Direction in 2014. He has also directed and executive produced the CSA nominated series *Michael: Tuesday & Thursdays* for CBC and *Sensitive Skin*, starring Kim Cattrall, for TMN.

Tzi Ma | 馬志

American / Canadian actor Tzi Ma can recently be seen in theatres in the Oscar winning film *Arrival* and is also known for his roles on films like *Rush Hour 1* and *Rush Hour 3* (尖峰时刻 1 和 3), *The Quiet American* (沉静的美国人) opposite Michael Caine, and *Ladykillers* (老妇杀手) for the Coen Brothers opposite Tom Hanks. On TV, he's most recognized for his regular roles on hit TV series like *24*, *Hell on Wheels*, *Martial Law* etc.

He is currently a recurring character on Amazon's *Man in the High Castle*, *Veep* and *Once Upon a Time*.

Liane Balaban

Liane Balaban created a major splash with her debut in the lead role of Alan Moyle's *New Waterford Girl*. For her performance, she received a Special Jury Citation at the 24th annual Toronto International Film Festival. Variety described her performance opposite Kevin Pollak in Gary Yates' critically acclaimed *Seven Times Lucky* as "unforgettable".

Recently she has starred in the romantic comedies *The Grand Seduction* with Taylor Kitsch and *Finding Joy* opposite Josh Cooke. Other film credits include Joel Hopkins' *Last Chance Harvey* with Dustin Hoffman, *Coach* with Hugh Dancy, Michael McGowan's *One Week* opposite Joshua Jackson, *Definitely Maybe* written and directed by Adam Brooks for Universal Pictures, John L'Ecuyer's *Saint Jude*, Jeremy Podeswa's *After The Harvest*, Bart Freundlich's *World Traveler* opposite Billy Crudup and Michael Almereyda's *Happy Here And Now*.

Television credits include guest star appearances on the shows *Man Seeking Woman* with Jay Baruchel for FX, *Republic of Doyle* for CBC, *Played*, *Motive* and *Saving Hope* for CTV, *NCIS: LA* for CBS and recurring roles on *Supernatural* for The CW, *Alphas* for Syfy, and *Covert Affairs* for USA. As well as the mini-series *Above & Beyond* directed by Sturla Gunnarson and co-starring Richard E. Grant, *St. Urbain's Horseman* based on the novel by Mordecai Richler, and the television movie/ pilot for CBC. She has also performed on stage in the adaptation of Michael Ondaatje's *Divisadero* for Necessary Angel and Film Farm.

Zak Santiago

Zak Santiago is a multicultural powerhouse with family ties ranging from Spain and Ireland to Bangladesh. A modern day renaissance man, Zak is a Golden Gloves winning boxer, popular night club DJ, classically trained musician, Flamenco dancer, and of course, a talented actor.

Among his credits is a series lead on the N series *The Assistants*, a series regular on the popular Canadian series *Robson Arms*, a series lead in the NBC/PAX series *Young Blades* and many recurring and guest starring roles in episodic television and cable features including SyFy's *Continuum*, The CW's *The 100* and the Hallmark series, *Signed, Sealed and Delivered*. He can most recently be found recurring on Hulu's *Shut Eye* and BBC/Netflix's Dirk Gently's *Holistic Detective Agency*.

He won a Leo Award for best supporting actor in the lauded *Human Cargo*, and was a Leo Award nominee for best supporting actor on *Young Blades* and was nominated as a producer for the feature film, *Random Acts of Romance* in which he also played a leading role. Zak is one of Canada's most in-demand leading men with his combination of raw talent, handsome Latin looks and bad-boy edge.

PRODUCER BIOGRAPHIES

Mina Shum | Producer/Writer/Director

Mina Shum has written and directed five feature films that have successfully touched international and domestic audiences. Her films have premiered in Sundance, Toronto and Berlin. The New York Times calls her work “wry and winning”. As well as her feature films, Shum’s work includes art installations, essays, lectures and short films. Film titles include *Double Happiness*, *Drive*, *She Said*, *Long Life Happiness and Prosperity*, *Ninth Floor* and the upcoming ***Meditation Park***. Shum has also directed episodic television in all lengths for a variety of networks including CTV, CBC, Nickelodeon, Oxygen, W and MTV/Logo.

Stephen Hegyes | Producer

During his 23 years in the industry, Stephen has garnered a reputation as a leading independent film & television producer. Having produced over 25 feature films and TV series which have been distributed to audiences worldwide, in 2001, Stephen co-founded Brightlight Pictures which went onto become one of the largest film and TV production companies.

Stephen has produced television series for Lionsgate, TNT, Nickelodeon, ION, Bell/Space, Shaw/Global and Australia’s Nine Network. His feature work includes *Fifty Dead Men Walking* starring Sir Ben Kingsley and *White Noise* starring Michael Keaton and his first feature, *Double Happiness* starring Sandra Oh won the best first feature award at the Berlin Film Festival and opened the world section of the Sundance Film Festival. Stephen has received several awards including the Canadian Media Producer’s “Entrepreneur Of The Year Award” and Business In Vancouver’s 40 under 40, and was nominated by Variety Magazine as “One of 50 to Watch”.

Raymond Massey | Producer

Raymond Massey began his filmmaking career in 1983 in partnership with cinematographer brother Nathaniel, completing a wide variety of productions over the next five years before turning his attention to feature films. In 1989 his first film premiered at TIFF while completing a producer residency at the Canadian Film Centre. Since then, Massey has produced over 30 more theatrical, documentary, TV and cable features in varying capacities as producer, executive producer and supervising producer. Award-winning titles by Massey include *Impolite*, Richard Lewis’ *Whale Music*, *Lives of Irls & Women*, *My Father’s Angel*, *Spirit Bear*, Mina Shum’s *Long Life, Happiness & Prosperity*, Lynne Stopkewich’s *Suspicious River* and *Iron Road*, a China-Canada co-production. Massey now splits his time primarily between China and Canada developing and producing feature films for the Chinese Mainland and Western markets as well as consulting to third-party productions and institutions inside and outside of China.

Meditation Park

CREDITS

a

THOUGHTS FROM THE ASYLUM

production

produced with the participation of
Telefilm Canada

in association with the CBC

with the participation of
The Harold Greenberg Fund

A FILM BY MINA SHUM

CHENG PEI PEI

TZI MA

ZAK SANTIAGO

JEMMY CHEN
LILLIAN LIM
LIANE BALABAN

ALANNAH ONG
SHARMAINE YEOH

with
DON MCKELLAR

and
SANDRA OH

MEDITATION PARK

written and directed by
MINA SHUM

producers
MINA SHUM
STEPHEN HEGYES
RAYMOND MASSEY

executive producer
CHENG PEI PEI

associate producer
MOHAMAD EL MASRI

director of photography
PETER WUNSTORF, ASC

production designer
JASON SUTHERLAND

editor
DARIA ELLERMAN, CCE

music by
ANDREW LOCKINGTON

sound design
CRAIG BERKEY

costume designer
DEANNA PALKOWSKI

casting director
JUDY JK LEE

Production Manager JACQUELYN RENNER

First Assistant Director PATRICE LEUNG

Second Assistant Director JAY PRETULA

Maria	CHENG PEI PEI
Bing	TZI MA
Ava	SANDRA OH
Gabriel	DON McKELLAR
Jonathan	ZAK SANTIAGO
Ji	JEMMY CHEN
Anita	LILLIAN LIM
May	ALANNAH ONG
Su	SHARMAINE YEOH
Dylan	LIANE BALABAN
Max	WILLIAM BUDIJANTO
Young Fishmonger	CURTIS LUM
Peter	NELSON WONG
Sammi	ROBBIE SEGULAM
Skinny Bylaw Officer	HROTHGAR MATTHEWS
Milly	JORDAN BUI
Voice of the Radio Host	JENNIFER COPPING
Voice of the Analyst	KERRY SANDOMIRSKY

"A" Camera/Steadicam Operator	MARTIN McINALLY
"A" Camera Operator	GREG MIDDLETON
"A" Camera First Assistant	EDWARD MORRIS
"A" Camera Second Assistant	LENA VINOGRADOVA
"B" Camera Operator & Splinter Unit DP	BRIAN C. MURPHY
"B" Camera First Assistant	CYNTHIAGREER
"B" Camera Second Assistant	LUKE HYLAND
	PAOLA CERNICCHIARO
Digital Imaging Technician	KELLY FENNIG
Stills Photographer	KATIE YU
	COLIN BENTLEY
Underwater Cinematographer	BRADEN HAGGERTY
Underwater Camera Assistant	ROBERTA CENEDESE
EPK Cinematography & Editing	JONATHAN MORRIS
Script Supervisor	ANNE MARIE CLARK
Sound Mixer	RODERICK MATTE
Boom Operator	JARRET READ
Sound Assistant	JONATHAN AYALA
Gaffer	EDDIE TURNER
Best Boy Electric	KYLE MEAKES
Generator Operator	JOE PITTAM
Lamp Operator	JESSE YOUNG
Key Grip	BRIAN KUCHERA

Best Boy Grip	DORIAN URQUHART
Dolly Grip	CAMERON SCOTT-TRASK
Grips	JON SPASOFF DANON BROWN EVAN JOHNSON-KUCHERA MAX CYR-MORTON
Production Designer	JASON SUTHERLAND
Art Director	CAMERON SCHREINER
Set Decorator	KEVIN KING
Assistant Set Decorator	JAY AUGER
Lead Painter	KELLY OSTRANDER
Props Master	MELISSA HODGINS
Assistant Props Master	NICOLAS TAGGART
Costume Designer	DEANNA PALKOWSKI
Set Supervisor	RYAN PUGSLEY
Truck Costumer	KIANNA LOPEZ
Key Hair & Make-up & Personal Hair	
Stylist to Sandra Oh	CAREY WILLIAMS
Co-Key Hair/Make-up	MEREDITH LACOSSE
Sandra Oh Make-up	DANIELLE VINCENT, KIMIKO BEAUTY
Assistant Hair/Make-up	LEANA HUBERTS
Makeup provided by KIMIKO Beauty kimikobeaauty.com	
Stunt Coordinator	BRUCE FONTAINE
Maria Stunt/Photo Double	JENNIFER YUAN MARTIN
Stand-in	LAURIE BURTENSHAW
Sandra Oh Stand-in	NANAMI USHIROJI
Location Manager	DAWNE GINGER SCHABLER
Assistant Location Manager	ANDREW SUTTAR
Location Scout	CHRIS LINDGAARD
Key Location Production Assistants	TERRY STRATTON FAREED ABDELHAK DAN TOHILL
Production Coordinator	LYVIA COHEN
Assistant Production Coordinator	JOHANA WONG VANESSA PILEGGI
Translator & Community Liaison	LYNNE LEE
Co-Assistant Production Coordinator & Translator	LULU PAN
Additional Translation	LAURA WONG
Assistant to Stephen Hegyes	DAVID TURKO
Third Assistant Director	ALECIA MASLECHKO
Trainee Assistant Director	ACTON HIRAK
Production Executive for CBC	HELEN DU TOIT
Unit Publicist	CRYSTAL BRAUNWARTH
First Aid / Craft Services	STEPHANIE MARTIN
On Set Tutor	DONNÉ TORR

Catering	EXTREME EATZ
Chef	KYMON GIAKOUMAKIS
Assistant Chef	JESSE CHISHOLM
Comptroller	LINDSAY MOFFAT
Production Accountant	DAVID ROCKWELL
Payroll Accountant	LEXI HETHERINGTON
Post Production Accountant	SUSAN CARMICHAEL
Casting Director	JUDY JK LEE
Extras Casting Director	LAURIE PAVON-SOLIS
Transport Coordinator	KENT MACDONALD
Transport Captain	SUKI ARDAWA
Cast Drivers	RENEE PELLETIER
	COLLIN LEADLAY
Cable Truck	BILLY ZANE
Circus	MARK MICKENS
Picture Cars	SLATE SWAIN
Utility Driver	MICHAEL SULLIVAN
Security Coordinator	THAN HADJIOANNOU
Post Production Supervisor	JULIE BANNON NUNES
1 st Assistant Editor	RHEA MACDONALD
2 nd Assistant Editor	AMANDA COLQUHOUN
Picture Finishing & Visual Effects	
Services	SIDE STREET POST
Colourist	GARY SHAW
Online Editor	KEVIN REID
Facility Supervisor	ALISA LUKE
Facility Administrator	CLAIRE O'MALLEY
Visual Effects Supervisor	BARRY LIU
Title Animation	PETER DEBAY
Score Produced and Arranged by	ANDREW LOCKINGTON
Score Mixer	NEIL PARFITT
Recording Engineer	DENNIS PATTERSON
Recording Assistants	ALEX KROTZ
	TREVOR ANDERSON
	KEVIN O'LEARY
Music Copyist	DAVID BUTTERWORTH
Music Consultants	MICHAEL WHITE
	HUGH MARSH
	BEN GROSSMAN
Assistant to Composer	JENNIFER ADLER
Music Librarians	CIELLE LOCKINGTON
	KAYA LOCKINGTON
Music Supervisor	MICHAEL PERLMUTTER
Re-recording Mixer	CRAIG BERKEY
Dialogue / ADR Supervisor and Re-	
recording Mixer	VINCE RENAUD
Dialogue Editor	DAVE GRAHAM
Walla	READY WILLING & ABELL
	CASTING
Foley Artist	MAUREEN MURPHY

Foley Recordist DAVE HIBBERT
Foley Editor DEAN GIAMMARCO
ADR Recordist GORDON SPROULE

Sound Mixed at DBC SOUND

Legal Services by E. R. WALLER LAW
Payroll Services ENTERTAINMENT PARTNERS
CANADA

Insurance Provided by FRONT ROW INSURANCE
Corporate Accountants ERNST & YOUNG

NI QU LE NA NI / WHERE DID YOU
GO?

Performed by *Chang Loo*
Written by Di Yi

Published by EMI Music Publishing Hong
Kong, administered in Canada by EMI
Music Publishing (Canada) Ltd. (SOCAN)
Courtesy of Universal Music Canada

MONEY

Written by Lyn Murray
Published by Shamley Music Corp
Courtesy of Universal Studios

THE WORLD'S MADE UP OF THIS AND
THAT (Fat Boy Slim Mix)

Performed by *Deeds Plus Thoughts*
Written by Robert Luis

Published by Third Side Music obo
Full Thought Publishing
Courtesy of Tru Thoughts Recordings

DRAGNET MARCH

Written by Walter Schumann
Published by Warner/Chappell and
Dragnet Music
Courtesy of Universal Studios

QI QI CA

Performed by *Chang Loo*
Written by Di Yi and Min Yao
Published by EMI Music Publishing
Hong Kong, administered in Canada
by EMI Music Publishing (Canada)
Ltd. (SOCAN)
Courtesy of Universal Music Canada

WHEN WILL I BE LOVED

Performed by *Linda Ronstadt*
Written by Don Everly
Published by Sony/ATV Acuff Music
(BMI)

Courtesy of Capitol Records under
license to Universal Music Canada
Inc.

REVOLUTION

Performed by *Saidah Baba Talibah*
Written by Saidah Baba Talibah,
Benjamin Pinkerton, Marco Difelice
(SOCAN)

Courtesy of CLK Creative Works

Original Score Published by Charbar Music Publishing, SOCAN

The Producers would like to thank

JORDAN ACOMBA	CINDY LARESSER
KELLY FENNIG	JANE ELLISON
MARTY McINALLY	DOMINIQUE FORTIN
KATIE YU	JOHN GALWAY & ALAN
GREG MIDDLETON	BACCHUS
DAVID OSTRY	SALLY CATTO
ANN MARIE FLEMING	HELEN ASIMAKIS
BRENT & TAI BELKE	TARA ELLIS
SO YEE SHUM	STEPHANIE AZAM
MONA SHUM & NELSON HO	CAROLLE BRABANT
SABINE & LEVI HO	LAUREN DAVIS
STEWART SHUM & ANGELINE	MICHEL PRADIER
TETRAULT	IAN REID
KATIE & SHAWN MacKENZIE	WALTER QUAN
ELIZA & NORA MacKENZIE	KATHLEEN MEEK
TIM McGEER & MONIQUE BOURGEOIS	HUSSAIN AMARSHI
AVA & KIAH McGEER	KARYN EDWARDS
ALISON GRACE	WINSTON HELGASON
EARL FUDGER	ROBYN WIENER
DAWN WILLIAMSON	SHIRLEY VERCRUYSSSE
DYLAN CROSS	DAN EMERY

and

NELSON HO & YORK AND CHAPEL
DIAN MASSEY & CROSSING STUDIOS
SING TAO NEWSPAPER
SILENT DISCO
SMART CAR
KELLIE'S TENTS
JOE LUCKHURST & ROAD 13 WINERY
AUTOPLAN ICBC
COCA-COLA CANADA
BLACK DOG VIDEO

THE HAROLD GREENBERG FUND



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ARTS COUNCIL
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Canada

And with the participation of the Province of British Columbia
Film Incentive BC



BLACK DOES NOT PRINT



cineworks

This production was made possible
with the support of the membership
of the Union of B.C. Performers



DGC
DIRECTORS GUILD OF CANADA
BRITISH COLUMBIA

DOLBY
SURROUND 5.1
In Selected Theatres



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