



Presents

THE STUNT DRIVER

A film by Michael Dowse

99 mins, Canada, 2026

Language: English

Canadian Distribution

Mongrel Media Inc
1213C Bathurst Street
Toronto, ON M5R 3H3
Tel: 416-516-9775
info@mongrelmedia.com

US Publicity

Judy Woloshen, Guillermo Restrepo
teampr@ifcentertainmentgroup.com

Canadian Publicity

Allied Global Marketing
Nicole Moriello
nmorriello@alliedglobalmarketing.com

International Publicity

Protagonist Pictures
mounia@protagonistpictures.com
joseph@protagonistpictures.com

International Sales

Protagonist Pictures
info@protagonistpictures.com

THE STUNT DRIVER

LOGLINE

THE STUNT DRIVER is based on the true underdog story of Ken Carter (Jay Baruchel), the world champion stunt driver who, in the seventies, tried to jump a mile over the St. Lawrence River in a rocket car.

SYNOPSIS

Written and directed by Michael Dowse, ***THE STUNT DRIVER*** is based on the true story of Ken Carter (Jay Baruchel), the world champion stunt driver who tried to jump a mile over the St. Lawrence River in a rocket car in the mid-seventies. After many broken bones, Ken's dream was to end his 30-year career with a big jump, a big paycheck, and to one-up his American rival Evel Knievel (Ben Foster). He enlists the best in rocket car design (Ed Helms as engineer Dick Keller), a big sports manager and builds a 90-foot ramp. Two vying crews film documentaries leading up to the event. In the vein of *Free Solo* or *Fitzcarraldo*, this is an underdog story about one man's singular blinding passion to complete the impossible, to finish what he started. What's both funny and tragic is that his mile-long jump, to anyone with two eyes, is completely impossible.

ABOUT THE PRODUCTION

BRINGING KEN CARTER'S IMPOSSIBLE DREAM TO SCREEN

STORY ORIGINS

Ken Carter's attempt to blast a rocket car across the St. Lawrence River was the kind of stunt that demanded attention. Its sheer audacity inspired the documentary *The Devil at Your Heels*, which followed Carter through the highs and lows leading up to the jump, and ultimately captured the imagination of writer/director Michael Dowse.

QUOTE FROM MICHAEL DOWSE ON SEEING THE DOC/INSPIRATION TO TELL CARTER'S STORY/SCRIPT

DOWSE: A friend of mine recommended the doc about 12 years ago. He thought I would respond to the character. He was right, I saw not only myself in Ken but a guy a lot of other people could relate to. Ambitious, funny, honest, biting off more than he could chew at times. He's such a warm, kind, driven character who's riddled with contradictions, like all of us. He's a stunt driver who doesn't have a driver's license. He's jumping a river but can't swim. Filmmaking can feel as

quixotic as jumping a mile over a river at times, as daunting as many challenges people have in their own lives. I think there's a bit of Ken Carter in all of us.

Once the script was ready, Dowse shared it with Jay Baruchel, knowing he could bring both his own vision and a unique interpretation to the role of Ken Carter. Baruchel was hooked from the very first page. "It was one of those scripts that, as soon as I finished reading it, I thought, 'I wish we were shooting tomorrow!'" he recalls.

QUOTE FROM MICHAEL DOWSE ABOUT HAVING JAY COME ON BOARD

DOWSE: Jay is an old friend and collaborator I'd had great success with, especially on GOON. When I saw him in *Blackberry*, it dawned on me that he was now the same age as Ken Carter. He was also from the same neighbourhood and understood the world and culture of lower NDG/St. Henri, in anglophone Montreal. I sent him the script, and he was in. He proceeded to put the film on his back and deliver completely. Audiences will be blown away by the levels he brings to this role. He's truly a gifted actor both as a performer and as a writer and director himself. He brings so much to the table.

QUOTE FROM PRODUCER JENNIFER WILSON ABOUT ADDITIONAL CASTING AND PROGRESS

WILSON: The casting process was long, and like most films, the financial constraints were real! But working with Rich Delia made the tough moments enjoyable. We knew we'd find the right people; the script was so original that it would just take time. Having Jay and then Ed on board was key, and momentum built from there.

With the key pieces in place, Dowse and producer Jennifer Wilson, under their Film Cardinal banner, had set ***THE STUNT DRIVER*** firmly on its course.

JAY BARUCHEL – BECOMING KEN CARTER

Baruchel immersed himself in the role, studying archival videos, transcripts and the documentary *The Devil at Your Heels* to capture Ken Carter's cadence, energy, and rhythm.

During production, he reflected, "I've been living with Ken's voice, his words, his rhythms every single day. It started with wanting to honour the story and his life – and to serve Mike's script. It's not just about doing an impression or recreating what's in the documentary; it's about finding our own interpretation of who he was."

He adds, "[Carter] is such a dream role – complicated but pure. He's got this mix of naiveté and self-awareness; everything he does has an element of performance. But at his core, he's a working-class guy whose courage became his identity."

Portraying a stuntman also led Baruchel to think about what it means to be courageous. "To me, bravery is not the absence of fear. It is being terrified and doing the thing anyway. Ken was scared every time he got in that car, and he still did it. That's inspiring."

He describes Carter as a deeply human figure: "Seeing the fear, the drive, and the contradictions all living in the same person – it's about empathy. Ken's bravery was his currency. Everything he did made him human."

Having collaborated with Dowse several times before, Baruchel says this project was an especially meaningful reunion. "It's rare when one of your closest friends is also someone you deeply respect as an artist. I get to work with a friend whose artistry I admire – that's pretty special. Few people are as funny as Mike, and even fewer understand comedy as profoundly. He has an incredible command of cinema."

ED HELMS JOINS THE RIDE

Ed Helms plays Dick Keller, the engineer who had serious doubts but was persuaded by Ken Carter to take on the impossible. Tasked with designing the rocket car, Keller worked side by side with Carter, transforming a wildly improbable dream into a machine capable of defying both gravity and reason.

Helms says, "Dick's got a lot of character, a lot of backbone, but he's also kind of gentle and straightforward with a bit of a wry sense of humour... I love the role he plays in this movie as kind of the voice of reason throughout the whole thing – the steady hand in the chaos of Ken Carter's totally bananas escapades."

Helms was drawn to the chemistry between Carter and Keller: "I love the energy between Dick and Ken, and Jay brings so much natural humour to Ken. It's the perfect juxtaposition. The straight man and the goofball. It's such a fun dynamic to play."

He adds, "Ken Carter is this kind of magician. He can just conjure enthusiasm in people. That's his superpower. Dick really falls for Ken in a very sweet way and wants to see him succeed."

This marks Helms' second collaboration with Dowse, and he was thrilled to return for the project. "Working with Mike is great and you can feel his passion in this film," says Helms. "He's been working on it for the last ten years, which is incredible... I love his sense of story and his playful approach as a director."

QUOTE FROM MICHAEL DOWSE ON HAVING HELMS ON BOARD

DOWSE: When Ed responded to the script, I was over the moon to be working with him again. I love the guy. He's not only a total pro but is so skilled as both a dramatic and comedic actor. He's the perfect counter to Jay's Ken Carter, an island of reason in a sea of insanity. Ed really helped us pull the heart out of the story as the man who is responsible for the jump's safety.

ENTER BEN FOSTER AS EVEL KNIEVEL

The 1970s world of stunt drivers and daredevils wouldn't be complete without Evel Knievel. When the legendary daredevil came to weigh in on Carter's plan, the world took notice. Ben Foster brings Knievel to life, a towering presence that casts a shadow over Carter's ambitions.

"I grew up watching reruns of Evel Knievel's stunts. He was a real-life superhero. In preparation, digging deeper into the complicated man behind the character was a pleasure. There is so much to explore."

Foster cites *The Devil at Your Heels* as a key source of inspiration. "[The documentary] was an enormous resource for all of us. It's a story I was unfamiliar with. I loved the characters and world. It's about the dreams of big personalities and the fragility beneath the bravado."

On the creative team surrounding him during filmmaking, Foster says “Working with Jay Baruchel was a gas. We laughed an awful lot on the day. He’s just terrific in the film.” He adds, “Our writer and director Michael Dowse is a lovely filmmaker and such a passionate, good-natured human. This has been a labour of love for him, and I had a wonderful time collaborating with him on this. His unique tone for the film is grounded in respect for these characters while celebrating their wildlife choices with pathos and humour.”

QUOTE FROM MICHAEL DOWSE ABOUT BEN FOSTER’S PERFORMANCE AND COMMITMENT

DOWSE: Ben has been on my list of actors I’ve been dying to work with since I saw *3:10 To Yuma*. There’s both a presence to him and a total commitment to the part that made his Evel whole and real. He just rocked up and delivered in a way that was not unlike Evel himself. There’s even an uncanny resemblance to the real man. He killed it.

THE PEOPLE IN KEN’S WORLD – SUPPORTING CAST

Behind Ken Carter’s larger-than-life ambition was a circle of people who shaped his journey. They are brought to life by an ensemble of talented actors.

Laurence Leboeuf plays Gloria, Carter’s steadfast girlfriend and emotional anchor. On working opposite Baruchel, she says, “Jay is absolutely terrific. He’s an amazing actor – so generous, caring, and present. Our collaboration was immediate and organic, and it really helped create the dynamic between Gloria and Ken.”

Leboeuf met with the real Gloria Di Mario, who her character is based on, before filming, which helped inform her portrayal. “We spoke on the phone for about 45 minutes before meeting in person when she came to set. That was incredible – so enlightening. I mostly wanted to get a sense of her vibe, and it was exactly what I imagined. She said many times that she never tried to change Ken, and that really stuck with me. It helped me understand why he was always drawn back to her. She was quiet but incredibly strong. You could tell she didn’t take any nonsense. She was protective, grounded, and very present. She also genuinely loved the world he lived in – the racetracks, the cars, even the smell of diesel! That detail really helped me. She wasn’t just a bystander; she was part of that world.”

On working with Dowse, she continues, “And Michael is such a gentle giant. You can really feel his passion for this project. He wears his heart on his sleeve, and his emotional connection to these characters is palpable. It’s amazing to work with a director who genuinely wants to honour the people he’s portraying.”

Dan Bakkedahl plays Bill Wilkins, Carter’s manager, a sports businessman who learns that nothing about Ken Carter is predictable. The opportunity to play Bill was irresistible for him.

“The content of this story was something I felt I had to do,” says Bakkedahl. “For no other reason than revisiting that childhood dream of wanting to be a stunt driver. Ken Carter is all of us. He’s the hero we all imagine ourselves to be in our own story, trying something impossible.”

On his character’s approach to handling Carter, he adds, “Bill starts thinking, ‘I can train this guy,’ then realizes, ‘Maybe he can’t be trained,’ and ends at, ‘Oh my god, what have I gotten myself into?’ He’s the business guy, used to predictability, but with Ken, nothing is predictable.”

Joe Cobden portrays Bob Fortier, the filmmaker behind *The Devil at Your Heels*, the original documentary chronicling Carter's attempt to make the legendary jump. The making of that documentary is woven into **THE STUNT DRIVER**, with Cobden's character attempting to capture the behind-the-scenes story. Cobden had the opportunity to meet the real Bob Fortier when he visited the set in Montreal. He recalls, "[Fortier] gave me some great behind-the-scenes insight into the documentary and his relationship with Ken, which was really helpful for understanding the more nuanced elements of how Jay and I approached our scenes."

Reflecting on Fortier's perspective of Carter, Cobden adds, "Ken Carter himself was just such a fascinating character. Even more thrilling than the stunts was him. As Bob told me, you didn't need to pump Ken for questions – just roll the camera. He knew what to do. He was a performer, a natural storyteller, a bit of a clown at times, but also deeply vulnerable. Very willing to expose himself."

Rounding out the cast is Marc Beaupré, who plays Danny LaFortune, a competitive stunt driver in his own right and Ken's understudy for the jump. On understanding the mind of a stunt driver, he says, "They [Ken and Danny] shared the same passion – stunt performance. But to me, they're also artists. They want to shape the chaos of life into something meaningful. They say, 'Okay, we're going to jump a river.' That's insane – but it's also beautiful."

Beaupré points to a line in the script that captures this spirit, "We live large, so you don't have to. All we ask in return is to be remembered."

THE VISION – CINEMATOGRAPHY

For cinematographer Sara Mishara, the visual identity of **THE STUNT DRIVER** was rooted in time, texture, and the thrill of recreating a gritty 1970s world with true cinematic personality.

As she puts it, "Period movies are so fun because it's like you get to travel back in time. We were shooting in a very isolated place, so it felt like our own little bubble in the 70s. And honestly, the era is so much about costumes, hair, and cars, and those departments were incredible. I chose some older lenses with flares, softer edges, aberrations to heighten that a bit, but those other departments did such an amazing job. It felt real."

DOWSE: We were almost creating a new genre by remaking this documentary into a dramatic film. It's not a fake documentary and it's also not a pure made from scratch bio piece. It lives somewhere in between and allowed us to bob and weave around the historical footage while filling in the blanks narratively. Bob Fortier's camera almost became a character in itself as we explored Ken's relationship with being filmed for the doc. How aware he was of the camera and how that affected his decision making.

QUOTE FROM MICHAEL DOWSE ABOUT CREATING THE 70S WORLD

DOWSE: Having the original footage from the documentary was obviously a great reference point, so we tried to match the costumes, cars and hair. It was fun seeing Jay show up in Ken's clothing from the doc. Veronique and her team did an incredible job of not only matching the documentary's clothes but also using those clothes as a reference point for the rest of the wardrobe in the film. It allowed us to set the period era exactly.

That sense of authenticity also serves a story that looks not only at a daredevil chasing the impossible but the filmmaker chasing him. Mishara explains, "It's a movie about what it is to make

a story out of observing someone. It's a film about this stunt man, but also about the filmmaker who spent years following him, trying to find some kind of closure or achievement. The point of view is always shifting. So, creating those different worlds visually was really fun."

QUOTE FROM MICHAEL DOWSE ON STORYTELLING AND DUAL PERSPECTIVES

DOWSE: I wanted to play with the idea of making the behind the scenes of the doc, our story, as beautiful, rich and cinematic as possible. Flip the idea on its head. That we pop into a rich anamorphic widescreen world when we go behind the world of making this doc and these characters. So, there's a level to the 4x3 16mm documentary footage that we know he's aware he's on camera, that there's a shift to the character. The doc camera itself had an effect on its subject, so we could try to peel past that and find a deeper, more nuanced character in our 2.39 anamorphic footage.

To convey those layered perspectives, Mishara and Dowse embraced a bold technical strategy, one that demanded commitment up front rather than correction in post: "We pushed every aspect of our visual approach in multiple formats, real 16mm, fake 16mm, anamorphic and committed to those decisions in camera."

QUOTE FROM MICHAEL DOWSE ON EMBRACING THOSE FORMATS AND IN CAMERA CONVICTION

DOWSE: With two doc crews within the story, it just felt like a natural element to embrace. To start, we play with the difference between the 16mm and our anamorphic world. Then as the jump progresses and tensions mount, we introduce a 35mm 1.85 perspective to add to the chaos and pressure put on Ken. The elements intercut seamlessly and they provide not only a rich texture but infuse each aspect ratio with its own logic and truth. It was also an interesting innovative way to approach coverage, to shoot directly into the doc camera and play with the idea of the director's motivations themselves.

When it came to shooting atop the massive ramp, Mishara adds with a knowing wink, "Going up on that ramp with the camera on my shoulder definitely required a leap of faith. Everyone was quietly nervous and very happy whenever we climbed back down."

This spirit of bold collaboration defined the experience, right to the very last shot. As she recalls, "Mike was so trusting, open, and fearless in making bold technical choices early on. Nowadays, you can do so much in post that some directors just want to play it safe. But Mike was confident and willing to take risks, and that, for me, was a lot of fun."

SETTING THE STAGE – PRODUCTION DESIGN

THE STUNT DRIVER was an irresistible opportunity to bring a remarkable era and a legendary stunt to life, recalls Production Designer Jean-André Carrière, "Following my first read of the script I was quite interested in knowing more about the project. As a kid, Evel Knievel was a strong attraction, and I vaguely had heard of Ken Carter through my uncle. The thought of bringing that period and those stunts to the screen was quite intriguing to me. I was told that Jay Baruchel was attached to play Ken Carter and thought that was a perfect match after seeing the documentary."

Carrière was inspired by the films of the era, which informed the look and feel of the production, "I am a big fan of films of that period. *Dog Day Afternoon*, *The French Connection*, *Taxi Driver*... the

rawness, realism and unfiltered aspects of these productions left a sense of nostalgia in me as it was the time of my upbringing. As for design details, the jump and the rocket car were the two elements that felt daunting yet challenging – and I’m not one to let a good challenge pass.”

Recreating Ken Carter’s legendary rocket car – a striking yellow-and-red vehicle with wings – demanded both technical precision and creative problem-solving. Carrière immersed himself in the original footage to bring the iconic vehicle to life, “I spent endless hours studying the rocket car as original technical data was scarce and/or nonexistent. In a sense, I re-designed, re-drafted and re-built that car from scratch just by analyzing the documentary footage. Never thought I’d get to know so much about hydrogen peroxide and nitrogen systems.”

QUOTES FROM DOWSE, WILSON ABOUT THE CAR AND IMPORTANCE OF GETTING IT RIGHT

DOWSE: The car is a character itself in the film, and not unlike the real story, it was a challenge to build. Our rocket car didn’t need to run but to get the shell and specs right in the amount of time we had was no small feat. There were many times I felt like Ken Carter, waiting to see if my own rocket car would be ready in time.

WILSON: The ramp and the car – two huge elements we had to nail. The car needed to be epic, an exact replica of the original, and its build was challenging. The original rocket car designer Mr. Dick Keller was involved in the process, and his explanations and insights were helpful in keeping the car accurate. As accurate as one can be for a car that doesn’t actually drive.

Another monumental challenge was the 90-foot ramp, constructed specifically for production. More than a set piece, it became a visual centerpiece and emotional anchor, embodying the sheer audacity of Carter’s plan. On bringing the ramp to life, Carrière recalls, “First, I needed to figure out its true size and find a method to build it and ‘wrap it’ with a very limited time and budget. This would be our first attempt at building a mountain. The core element in the end was its foundation. Support posts down to the rock, topped by transport containers, then ribbed with a wood structure and covered with sod and earth. No synthetics could be used as we were on agricultural land. It was quite a learning curve, but the result was satisfying and cost-effective.”

QUOTE FROM MICHAEL DOWSE ABOUT THE OUTCOME OF THE RAMP

DOWSE: I mean where do I start? It was a huge thing to build in 1976, and we had no less struggle doing it in 2025. Again, I started to morph a little into Ken Carter, trying to get it done in time. Fortunately, for the ramp and car, we had Jean-André Carrière and his interpret crew working on it. We dealt with money, schedule, weather, local municipalities. It had to be guarded around the clock for insurance purposes. It was the most difficult cast member I had to deal with, but man does it stand tall as the centerpiece of the film. As I stood atop the 60-foot ramp shooting, I thought thank god it’s built, and get me off this thing as soon as possible.

QUOTE FROM JENNIFER WILSON ABOUT MEETING CHALLENGES AND THE FEATS OF CONSTRUCTION

WILSON: The ramp! It could be the most stressful production element in the film. It was not for the faint of heart. After considering CG or miniature, we went 60% practical with set extension in post and this final decision had a lot to do with Jean-André Carrière. His creative brilliance repeats itself

throughout our film but no way more than in his ramp build. Due to the long lead time, we began the build while still casting, weeks out from the shoot. There was even a moment when we had a ramp and no cast! But Mike and I understood there was no better time than now, and honestly, once that thing went up, there was no turning back. In the end, I think the ramp helped in the casting process. It was tangible and now so was the film.

No task this big could be accomplished alone, and Carrière credits the village that contributed to realizing the set pieces in the film, "Kudos to Jennifer Wilson, our producer. She was always a positive and encouraging agent in the midst of quick, daunting, and sometimes difficult decisions and situations. I need to give a shout out to my crew. They made these miracles happen and without them we could not have delivered the context to make **THE STUNT DRIVER** a thing to remember."

EDITOR - REGINALD HARKEMA

What was it about this project that made you decide to sign on?

I've known Michael Dowse for a long time – in fact, years ago he was my assistant editor on a feature in Vancouver. Watching his evolution as a filmmaker has been a pleasure, so it's always exciting when we get to collaborate. Ken Carter's story had everything I look for as an editor: humour, spectacle, heart, and a genuinely compelling underdog. It's a film about an impossible stunt, but it's really about the people who dare to dream crazy.

What were the specific challenges for you editing this movie as opposed to other films?

The biggest challenge was balancing tone. We wanted audiences to enjoy the sheer audacity of Ken Carter's dream without ever losing sight of the person behind it. The film also blends interviews, archival footage, comedy, and action. The goal was to make all those elements feel like they belonged to the same emotional journey.

How did you approach the multi-formats, various archives, and aspect ratios?

One of the joys of the film is that every format has its own personality. Rather than forcing everything into one visual language, we let each format retain its character and become characters. You actually can say there are 4 filmmaker characters in the movie represented by these formats. The challenge was making transitions feel seamless, so the audience stayed immersed in the story, not the technical changes. If you're noticing aspect ratios, we've probably done something wrong (unless we want you to notice them).

You've now cut three films with Michael Dowse. How would you describe this working relationship?

Mike and I have developed a real shorthand over the years. There's a lot of trust, which means we can experiment without worrying about who's right. You have a place of privilege, being eyewitness to someone's vision manifesting itself. One of my favourite moments was seeing Mike welling up when he saw that a daring transition at the end he'd been carrying in his head for years was going to work.

In terms of an editing experience, how was this for you?

One of my favourite memories was cutting at a country house in the Laurentians. After a screening, we all knew the beginning still wasn't working. Instead of joining the Dowse-Wilson family to watch the Canadiens that night, I stayed at the edit suite to experiment with weaving in

some more pieces of improv footage. The Habs lost that night, but everyone was in a much better mood when the opening finally clicked.

What was your highlight?

Producer Jennifer Wilson became emotional watching one of the first assemblies of a scene. At first, I thought it was simply the scene, but I realized it was something deeper. After years of developing the project, she was finally seeing this movie take shape and it became this emotional outpouring for her. That's one of the great joys of editing. You're there for the moment when an idea stops being a hope and becomes a film.

QUOTES FROM DOWSE RE: EDITING PROCESS

How did you approach the editing process of the film?

I've worked with Reg for years, so there's a real trust between us. So, I look forward to his first cut, knowing I've asked for much more than an assembly. It's a lot of shorthand with Reg, so we just jump in and try to find the best version together. We both come from an editing background, so it's really about being tough on the film, while also mining the comedy and the heart.

What challenges did you and Reg hit while cutting this film?

The biggest challenge was finding the language between the formats without letting the formats themselves drive how we were telling the story. In the same breath it also was a way of adding texture and perspective given which format we used. Really figuring out which format brought what to the table.

How important is the score and music in general for you when editing?

So important. The licensed music really helped set the era, tone and mood. That era of the mid-seventies brings so much to the table that fits with the film. While working with Cristóbal was a dream. The guy thinks completely outside the box musically, which I adore. Sometimes more esoteric choices come at the cost of the full immersion in the film. But with Cristo it is the best of both worlds. He delivers a completely unique score that brings a whole new level of cohesion to the film, while also delivering on the heart and emotion of this story. His music just elevates everything.

CRISTÓBAL TAPIA DE VEER – COMPOSER

What was it about this project that made you decide to sign on?

I loved the story of a crazy Canadian who is willing to do impossible, questionable things regardless of what anybody thinks.

What were the specific challenges for you composing music for this film vs other projects?

The most important part was to musicalize the bigness of Carter's dream and make that the constant theme of the music, above of what is happening on any given scene in particular. The production of the music is heavily influenced by vintage, period appropriate sounds. Not a challenge per se since I love those sounds to begin with, but I don't get to do this often on other projects.

This is your first time working with Michael Dowse, how would you describe this working relationship?

We were very focused on finding the right emotion, regardless of instrumentation or anything else. Michael wasn't concerned about instrumentation or production details; he left that to me. Whatever brings the right emotion.

A lot of the music is very distinct, how did the idea of using humming come about?

There's a brotherhood between the main characters and the humming felt like a representation of how they're building this project and how the main character needs his associates in an intimate way.

What was your highlight working on the film?

Finding the sound of a mad man's grandiose dream while being very human and fragile. It's how incredibly focused on this feeling the film is.

QUOTES FROM MICHAEL DOWSE RE: CRISTÓBAL AND THE MUSIC

Music can really enhance emotion in filmmaking, what did you want from the music in terms of balancing the seriousness of some moments with the comedic gong show elements of the story?

Cristó delivered a score that really answers all the bells. There's an emotion to it but also a playfulness that keeps the levity for more comedic moments. His choices in instrumentation are incredible and when you start to peel back the layers he's added to the score you truly appreciate his talent and skill.

What was your highlight collaborating with Cristóbal?

Every time he delivered a new piece of score, I was always surprised by it. You'd place it in the scene and let it sit for a minute, then the piece would just lock in and elevate the scene. He just has a completely unique ear and ability to combine instruments and vocals to create an individual sound. It's amazing to see done to your own film.

THE DEVIL AT YOUR HEELS – KEY TO THE MAKING OF OUR FILM

WILSON: For sure, we knew we would license the original final jump footage from ***THE DEVIL AT YOUR HEELS***, it is just such amazing footage, no CG shot could ever come close or feel as real. But the hope initially was to do stunts in and around this final one. Independent film financing is now so tough and in the end, we opted to license archival jump and stunt footage from back in the day. This decision granted us different options. We ended up using more aspect ratios and cameras in consequence which makes our film feel different and so one of a kind, much like the story and Carter himself. We don't hear of many films built this way. *The Devil At Your Heels* film also led us to invaluable people such as Robert Fortier, the documentary film's director, Dick Keller, the man who designed the original rocket car for Ken, as well as Gloria Di Mario, Ken's girlfriend back in the day.

Consulting with those who knew Carter personally including *The Devil At Your Heels* filmmaker Bob Fortier provided invaluable insight, adding texture and emotional authenticity to performances and production design.

CONSULTING REAL-LIFE FIGURES

DOWSE: It was a really important part of trying to nail the accuracy of the story and character. Bob, Dick and Gloria were there and could tell us insight and stories from beyond the doc. The hypnotism radio scene came from a story of Bob's talking about this weird interview Ken did on AM radio. He had shot it, but the footage never made the final cut of the doc.

We were able to find audio of the interview on YouTube, and we were off to the races. It allowed us to answer a common note about the script – Why does he jump cars? What drives him? – in a totally organic, authentic way. He literally answers the question himself in the interview. We owe great gratitude to them for helping us fill in some blind spots. They all lived this story, and we couldn't be luckier to have them help us.

WILSON: This is a 12-year odyssey we're on here and over time we've slowly gotten to know the real people that populated Ken's world, which has been a blast and a total highlight for me. Bob Fortier was the original documentary director and has seen it all. He is a wonderful collaborator, sharing his anecdotes and memories. To be honest, at first, he was wary of us, and understandably so – he's been approached by a lot of filmmakers over the years. But throughout this process, we discussed our challenges and progress with him. His insights were always helpful, and we even share some laughs over the fact that our journey making this film was at times pretty similar to Ken's. How to build ramp, will the car be ready in time, can we actually get enough funds together to do this thing!? We also shared scripts with him. Ditto for Gloria Di Mario, Ken's girlfriend.

Mr. Keller also received scripts. His comments were terrific and exacting on how a rocket car behaves. He also helped clarify some technical elements to the car build. Really helpful and generous.

LOCATION, LOCATION, LOCATION

WILSON: Another key piece in prep was finding our jump site location. We needed to find an area on the river and within the Montreal shooting zone. Miraculously, we found a vineyard willing to let us play make-believe on their backyard. We could not have been more fortunate with our site. It worked for Keller's garage, the radio station, and it had a runway we could modify for the ramp, and a shoreline for some scenes. What also made it work was the kind family who owned the spot. They were an agreeable and adventurous bunch and more than once helped us with tough logistical issues. We truly lucked out!

DOWSE: The owner was a doctor, amateur pilot and avid fisherman. He'd built a runway in his vineyard at the edge of the St Lawrence to access his fishing camp up north. When we first saw it on google maps, we noticed the runway, which would be perfect for the start of the ramp. He also had a hangar for his plane, which we shot Keller's garage and the radio station in. The vineyard became our little backlot.

THE STUNT DRIVER is a testament to human courage and the determination to reach for a dream, even when it seems impossible.

FILM CARDINAL

Produced under Dowse and Wilson's banner, Film Cardinal specializes in character-driven, ambitious storytelling.

QUOTES ABOUT FILM CARDINAL AND THEIR CREATIVE VISION AND HOW THE STUNT DRIVER FITS PERFECTLY INTO THAT VISION

WILSON: I think ***THE STUNT DRIVER*** is a perfect example of what Mike and I want to make under the Film Cardinal banner. Stories with heart, honesty, and humour attract us. Clearly, we prefer stories that are a little out there and this has been a helluva ride for us! There is not one day that goes by where we have not thanked our lucky stars we were able to make this film. Adding to this, our cast and crew dream team. We couldn't feel more grateful.

ABOUT THE CAST & FILMMAKERS

BIOS

CAST:

Jay Baruchel (Ken Carter)

Since his breakout role in Cameron Crowe's classic film *Almost Famous*, Jay Baruchel has continued to build an impressive body of work in both film and television. He recently starred in IFC's award-winning film *BlackBerry*, portraying co-founder Mike Lazaridis in the story of the rise and fall of the iconic smartphone. The film earned a record-breaking 17 Canadian Screen Award nominations, including Best Picture and Best Performance in a Leading Role for Baruchel, for which he won the award.

Baruchel also stars opposite Arnold Schwarzenegger and Monica Barbaro in *Fubar*, one of Netflix's top 10 most-watched shows of 2023. He has starred in numerous studio feature films including *This Is The End*, *Knocked Up*, *She's Out of My League*, *Tropic Thunder*, *The Trotsky*, *The Sorcerer's Apprentice*, and the Academy Award-winning Best Picture *Million Dollar Baby*. He is also the voice of "Hiccup" in DreamWorks Animation's *How to Train Your Dragon* franchise, with all three films grossing over \$1.6 billion worldwide.

Selected television credits include the FOX series *The Moodys*, the critically acclaimed FXX comedy *Man Seeking Woman*, and Judd Apatow's cult hit *Undeclared*.

Baruchel co-wrote the cult hockey feature *Goon* with Evan Goldberg, starring alongside Seann William Scott, Alison Pill, and Liev Schreiber. The film was nominated for two Canadian Screen Awards in 2013, including Best Supporting Actor and Best Adapted Screenplay. He reprised his role in *Goon: Last of the Enforcers*, which he also co-wrote and directed, marking his directorial debut.

In 2019, Baruchel co-wrote, directed, and starred in the horror thriller *Random Acts of Violence*, alongside Jesse Williams and Jordana Brewster. He can next be seen in the romantic comedy *Mile End Kicks*, which premiered to critical acclaim at the 2025 Toronto International Film Festival.

Ed Helms (Dick Keller)

Ed Helms is an actor, writer, comedian, and author who first gained national attention as a correspondent on *The Daily Show with Jon Stewart*. He is best known for his iconic roles as Andy Bernard on NBC's *The Office* and as Stu in *The Hangover* trilogy, opposite Bradley Cooper and Zach Galifianakis.

His film credits include *Vacation*, *Cedar Rapids*, and Netflix's hit comedy *Family Switch* with Jennifer Garner. Helms co-created, co-produced, and starred in *Rutherford Falls*, an acclaimed sitcom on Peacock that explored themes of identity and history.

In 2012, he co-founded the production company Pacific Electric Picture Co. with Mike Falbo. Earlier this year, Helms released his *New York Times* bestselling book *Snafu: The Definitive Guide to History's Greatest Screwups*, which expands on his award-winning history-comedy podcast *SNAFU*, now in its fourth season.

Outside of acting, Helms is an accomplished banjo player and co-founder of *The Bluegrass Situation*, a platform dedicated to roots music and culture.

Ben Foster (Evel Knievel)

Ben Foster is an acclaimed American actor with over 30 years of experience, widely known for his intense, immersive performances and dedication to complex roles.

Later this year, Foster stars opposite Sydney Sweeney in *Christy*, which premiered at the 2025 Toronto International Film Festival and is set for theatrical release on November 7, 2025. Directed by David Michôd, the film chronicles Christy Martin's rise to fame as America's most well-known female boxer in the 1990s, with Foster portraying her abusive husband and coach, James V. Martin.

He also appears in John Swab's *King Ivory*, premiering at the 2024 Venice Film Festival and releasing on November 14, 2025. Based on extensive research involving law enforcement and gang members, the film provides a raw, authentic look into fentanyl trafficking in Oklahoma's prison system.

Foster also stars in Patsy Ponciroli's *Motor City*, which premiered at Venice and screened at TIFF 2025. Set in 1970s Detroit, the film emphasizes physical storytelling over dialogue as it follows a man framed by a gangster.

Earlier this year, Foster appeared alongside Jessica Lange and Ed Harris in *Long Day's Journey Into Night*, directed by Jonathan Kent. He played "Jamie" in this emotionally charged production about a family confronting addiction and trauma.

Foster's recent credits include Brian Helgeland's *Finestkind* (2023), which premiered at TIFF and is now streaming on Paramount+; Antoine Fuqua's *Emancipation* opposite Will Smith; and Jeremiah Zagar's *Hustle* on Netflix with Adam Sandler and Queen Latifah.

He received a Primetime Emmy nomination in 2022 for *The Survivor*, directed by Barry Levinson and produced by Foster, and previously earned widespread acclaim for his lead performance in Debra Granik's *Leave No Trace*, which holds a 100% rating on Rotten Tomatoes.

Additional notable films include *Hostiles*, *Hell or High Water* (earning him an Independent Spirit Award and a Critics' Choice nomination), *The Finest Hours*, *Inferno*, *Warcraft*, *The Program*, *Kill Your Darlings*, *Lone Survivor*, *Ain't Them Bodies Saints*, *Rampart*, *The Messenger*, *3:10 to Yuma*, and *Liberty Heights*.

On television, Foster played "Russell Corwin" on HBO's *Six Feet Under*, winning a SAG Award as part of the ensemble. On stage, he earned rave reviews for his portrayal of "Stanley Kowalski" in *A Streetcar Named Desire* at London's Young Vic and Brooklyn's St. Ann's Warehouse and made his Broadway debut in *Orphans* opposite Alec Baldwin.

Laurence Leboeuf (Gloria)

Laurence Leboeuf is an award-winning actress from Montreal, Quebec. She most recently starred in the NBC medical drama *Transplant*, portraying "Magalie Leblanc," a brilliant, driven ER resident. For her performance, she won the 2024 Canadian Screen Award for Best Lead Performer in a Drama Series.

On the film side, Leboeuf starred in *Two Women*, directed by Chloé Robichaud and co-starring Sophie Nélisse and Félix Moati. The film premiered in the World Cinema Dramatic Competition at Sundance and won the Special Jury Award for Writing.

Leboeuf began acting professionally at age 10 and quickly rose to prominence, winning multiple awards across French and English Canadian productions. In 2024, she received the ACTRA Montreal Award of Excellence.

Her accolades include G meaux Awards for Best Actress (*Les Lavigueur*), Best Supporting Actress (*Mus e Eden*), and Best Actress (*Marche   l'ombre*), the latter also earning her Best Leading Actress at the Festival S ries Mania. She won Best Actress at the ACTRA Awards for *Human Trafficking*, opposite Mira Sorvino and Donald Sutherland, and a Prix Iris (formerly Jutra Award) for Best Supporting Actress in *My Daughter, My Angel*.

Her film *Turbo Kid* was a Sundance favourite, blending action and comedy with retro flair.

Born to actor parents, Leboeuf grew up immersed in the arts, with her father running a theatre for 18 years. She remains passionate about storytelling and has expressed interest in producing and writing. In her free time, she enjoys reading, running, snowboarding, swimming, and traveling.

Dan Bakkedahl (Bill Wilkins)

Dan Bakkedahl currently stars in the Freevee series *Dinner with the Parents* alongside Michaela Watkins. He was previously a lead in the HBO series *Made for Love* opposite Cristin Milioti and Ray Romano, and appeared in FX's *American Crime Story: Impeachment*, created by Ryan Murphy.

He is best known for his role as "Rep. Roger Furlong" on HBO's Emmy-winning series *Veep*. Additional TV credits include Amazon's *Tales from the Loop*, Netflix's *Space Force* opposite Steve Carell, a recurring role on ABC's *The Goldbergs*, CBS's *Life in Pieces*, and the critically acclaimed *Legit*.

In film, Bakkedahl appears in *The Starling* (dir. Ted Melfi), *Sick Girl* (dir. Jennifer Cram), *Sword of Trust* (dir. Lynn Shelton), *Corporate Animals* (dir. Patrick Brice), *Wyrms* (dir. Chris Winterbauer), *Buddy Games* and its sequel *Buddy Games: Spring Awakening*, both directed by Josh Duhamel.

Additional credits include *Battle of the Sexes* opposite Emma Stone and Steve Carell, *Action Point*, *Trumbo* (dir. Jay Roach), *Agent 47*, *Get Hard*, *Brave New Jersey*, and *The Heat* (dir. Paul Feig).

A world-class improviser, Bakkedahl began his career at *The Second City* and was a Senior Correspondent on *The Daily Show with Jon Stewart*.

Joe Cobden (Bob Fortier)

Joe Cobden is based in Montreal and Los Angeles. Recent lead and supporting acting credits include Netflix's *The Sinner*, *Beau Is Afraid*, *On Cinema at the Cinema*, and *Children Ruin Everything*. Upcoming credits: Apple's *Being Heumann*, opposite Mark Ruffalo, *Coyote V Acme*, and *Trailer Park Boys*. His award-winning short films have shown internationally at festivals such as TIFF, SXSW, and Palm Springs.

His sketch-comedy series *@toothpix* was produced by Supper Club (*Chef's Table*) and Abso Lutely (*Tim and Eric*, *Eric Andre*) and made in collaboration with director Dave Green.

In 2026, Joe will direct his debut feature film *The Executor* (Telefilm), set in Nova Scotia.

Joe is also the writer/director of family series *The Park Players* (Big Beach – *Beautiful Day in the Neighborhood*, *Little Miss Sunshine*), has directed six shorts for *Sesame Street*, started out as an

internationally touring street vaudevillian at age 11, and is the writer/director/actor of *@The_Hundos*, a popular comedy fitness series he does with his mother.

Marc Beaupré (Danny Lafortune)

Marc Beaupré is a graduate of the National Theatre School of Canada and a two-time Géméaux Award winner (for *2 Frères* and *Le négociateur*). He is known for standout roles in *Série noire*, *Jean Béliveau*, *Plan B 4*, and *Stat*.

On film, Beaupré has appeared in *Gaz Bar Blues*, *Bon Cop Bad Cop 2*, *Jusqu'au déclin* (Netflix), *Jour de chasse*, and *Vampire humaniste cherche suicidaire consentant*.

A seasoned theatre artist, he has performed across Montreal's major venues and directed bold reimaginings of classics such as *Caligula_Remix*, *Hamlet_director's cut*, *L'Iliade*, *La Meute*, and *Neige sur Abidjan*. Marc Beaupré is widely regarded as one of the most versatile and compelling artists of his generation.

FILMMAKERS:

Michael Dowse (Writer/Director/Producer)

Michael Dowse has been directing award-winning features for over twenty years. His first feature, *FUBAR*, opened Midnight Madness at the 2002 Sundance Film Festival. *It's All Gone Pete Tong*, Dowse's follow-up, won the City Award at the 2004 TIFF and Best Film at both HBO's Aspen Comedy Festival and the Gen Art Film Festival in New York. His films include *Take Me Home Tonight*, starring Chris Pratt and Anna Faris; *Goon*, starring Seann William Scott, Jay Baruchel, and Liev Schreiber; *What If*, starring Daniel Radcliffe, Zoe Kazan, and Adam Driver. Michael directed *Stuber* for Fox / Disney starring Kumail Nanjiani and Dave Bautista; *Coffee and Kareem* for Netflix, starring Ed Helms and Taraji P. Henson; and *8-Bit Christmas* for New Line / Warner Brothers, starring Steve Zahn and Neil Patrick Harris.

Dowse's latest film, *Trap House*, starring Bautista and produced by Ridley Scott, will be released in November 2025 in theaters. ***THE STUNT DRIVER***, starring Jay Baruchel, Ed Helms, and Ben Foster, marks Dowse's eleventh feature film in his storied career.

Dowse's television work includes *Man Seeking Woman*, *Preacher*, *Futureman*, VICE's *FUBAR: Age of Computer* (executive produced by Spike Jonze), *Me* for Apple TV, as well as *The Sticky* for Amazon / Blumhouse starring Jamie Lee Curtis. Dowse has lived in Montreal for 23 years and is still improving his French.

Dowse is repped by UTA, Fourth Wall Management, and Hanson Jacobson.

Jennifer Wilson (Producer)

Jennifer Wilson is a producer based in Montréal, Canada. She is currently producing the feature film ***THE STUNT DRIVER*** alongside writer/director/producer Michael Dowse and starring Jay Baruchel, with Ben Foster and Ed Helms.

She is developing the spin-off of *The Foundation* with Michael Dowse, Jay Baruchel, and Electric Avenue's Marc Forman.

In Fall 2026, production will start on the Telefilm Canada-financed horror film entitled *Worm*, which she and Dowse are producing with Good House Digital.

Previously, she co-created, co-executive produced, and produced the original version of *The Foundation* for Showcase and BBC Worldwide. She also produced the feature film *FUBAR: Balls to the Wall* and the series *FUBAR: Age of Computer* for VICE, executive produced by Spike Jonze.

Prior to producing, Wilson spent 15 years working mostly as a Post Production Supervisor, delivering 500+ hours of television and film. Standouts include *The Worst Witch*, *It's All Gone Pete Tong*, and *Fungus the Bogeyman*.

Sara Mishara (Director of Photography)

Sara Mishara is an American-Canadian cinematographer. She has been a three-time Canadian Screen Award winner for Best Cinematography — at the 7th Canadian Screen Awards in 2019 for her work on *The Great Darkened Days (La grande noirceur)*, at the 10th Canadian Screen Awards in 2022 for *Drunken Birds (Les oiseaux ivres)*, and at the 11th Canadian Screen Awards in 2023 for *Viking*.

She was also a dual nominee in 2019 for *Allure* and was previously nominated in the same category at the 28th Genie Awards for *Everything Is Fine (Tout est parfait)* and at the 4th Canadian Screen Awards for *Felix and Meira (Félix et Meira)*.

She won the Prix Iris for Best Cinematography at the 24th Quebec Cinema Awards for *Drunken Birds* and received four previous Prix Jutra nominations for Best Cinematography for her work on *Continental, a Film Without Guns (Continental, un film sans fusil)*, *The Legacy (La Donation)*, *All That You Possess (Tout ce que tu possèdes)*, and *You're Sleeping Nicole (Tu dors Nicole)*.

Born in Boston, Massachusetts, she studied film at Concordia University and the Prague Film School. She co-wrote with Ivan Grbovic the films *Romeo Eleven (Roméo Onze)* and *Drunken Birds*, with the duo receiving a Jutra nomination for Best Screenplay for *Romeo Eleven (Roméo Onze)* at the 15th Jutra Awards in 2013 and winning for *Drunken Birds* at the 24th Quebec Cinema Awards in 2022.

Alongside Nicolas Bolduc, Erik Ljung, Tobie Marier Robitaille, Van Royko, Alexia Toman, and André Turpin, she won a Géméaux Award for Best Photography in a Documentary or Public Affairs program in 2024 for *Lac-Mégantic: This Is Not an Accident (Lac-Mégantic : ceci n'est pas un accident)*.

Jean André Carrière (Production Designer)

Jean A. Carrière, a native of Montreal, has spent over thirty-nine years in the film and media industry, working as a Set Designer, Art Director, and, since the early 2000s, as a Production Designer. As the founder and president of D-Vision Productions, he has brought his creative expertise to more than fifty film projects.

His Production Design credits include *Normal* (2025), *Champions* (2023), *Crisis* (2019), *Run* (2018), *The Grudge* (2018), *Siberia* (2017), *Brick Mansions* (2013), *The Tall Man* (2010), *Enter the Void* (2008), and *Martyrs* (2007), among others.

Never one to retreat from a challenge, Jean continues to enjoy the creative task of designing and rendering dynamic sets to serve the story. He has worked throughout the world, building a strong,

capable, creative, and loyal network of collaborators. As he states, “The key part of the art of filmmaking lies in the strength of one’s team — in the end, we are only as good as our crew.”

Foremost, he thrives in assisting the director in bringing his vision to life and onto the screen.

Véronique Marchessault (Costume Designer)

Véronique Marchessault is a highly regarded costume designer celebrated for her exceptional talent in dressing characters in numerous distinguished films and TV series including *The Recruit*, *Pieces of a Woman*, *Most Wanted*, *Smurfs 2*, and most recently *Unabom* with Russell Crowe.

Throughout her career, she has contributed as assistant designer on acclaimed productions such as *The Aviator*, *Mother*, *Beau Is Afraid*, *I’m Not There*, *300*, and many others.

Born in Montreal, Canada, Véronique’s international upbringing and career – having lived in various countries and learned multiple languages – have fostered fluency in English, Spanish, and Italian, in addition to her native French.

She was awarded a prestigious scholarship for Excellence in Costume Design, which facilitated an enriching internship at the renowned costume house Tirelli in Rome, Italy.

Her diverse education includes earning an Associate of Arts & Sciences (AAS) degree with honors from Chavón La Escuela de Diseño in partnership with Parsons School of Design and a BA in Fashion Marketing and Design from École Supérieure de Mode de Montréal (UQÀM).

Through her deep knowledge of period and contemporary wardrobe, her passion and creativity, and her tireless commitment to the research of unique design, Véronique Marchessault continues to bring authenticity and artistry to every project she takes on.

Reginald Harkema (Editor)

Reg Harkema is an accomplished editor in both scripted and unscripted. His credits include *Hard Core Logo*, *Last Night* and *Goon*, all films on The Hollywood Reporter’s [51 Best Canadian Films of All Time](#). His scripted series work includes *Orphan Black* for which Tatiana Maslany won an Emmy for an episode Reg edited. His unscripted work includes *Super Duper Alice Cooper* (Best Editing in a Feature Length Documentary CSA) and the first documentary he edited, *Fix: The Story of an Addicted City*, which won a Genie for Best Documentary.

Cristóbal Tapia De Veer (Composer)

It’s rare that people who enjoy cinema and television pay attention to a composer. Besides some iconic names, such as John Williams, Hans Zimmer and Ennio Morricone, there are modern composers that bring a new dimension to cinematic music. Cristobal Tapia de Veer is one of them.

Cristobal Tapia de Veer is a Chilean-born composer, whose classical music training and ingenious sense of composition brought him iconic status. Many publications have dubbed him a musical genius, and folks who watched *The White Lotus* most recently, continue to talk about his eerie theme composition. But Tapia de Veer has a long and fruitful career, long before *The White Lotus*. (Collider, Anja Djuricic)

Growing up during Pinochet's military dictatorship in Chile and having found refuge in Canada as an adolescent, Cristo has come a long way and is now a 4-time EMMY and BAFTA winning composer and multi-instrumentalist.

He holds a Master's Degree in Classical Music (specialization: percussion) from the Conservatoire de Musique du Québec, CA.

In 2011 he scored his first mini-TV series "*The Crimson Petal and the White*" (dir: Marc Munden, BBC2), nominated at the BAFTA'S 2012 for Best mini-series.

2 years later Munden and Cristo teamed up again to work on C4's critically acclaimed cult series "*Utopia*", written by Dennis Kelly. The 2 x 6-episode long conspiracy thriller won an International EMMY Award 2014 for best drama series and gathered cult status among its fans worldwide. His music for *Utopia* won several awards (both seasons) and became an international milestone in the scoring world.

In 2013, he composed the music for ICI-Radio-Canada's new TV-drama "*Série Noire*", for which he won twice at the PRIX GÉMEAUX (Academy of Canadian Cinema and Television) in 2014 and received a third trophy for the second season in 2016.

The following year, AMC / C4's co-production "*Humans*" became C4's biggest drama hit in 20 years and got nominated for best drama series at the BAFTAs 2016.

His first feature film "*The Girl with all the Gifts*" opened the Locarno Film Festival and was released in fall 2016 (distr: Warner UK). Cristo won in the best original music category at the 24th Festival International du Film Fantastique Gérardmer 2017, the film also won the public choice award.

The same year Cristo was awarded a Golden Fipa 2017 (Festival de Film de Biarritz) as well as a BAFTA for C4's mini-series "*National Treasure*" (written: Jack Thorne, dir: Marc Munden) which was hailed among critics as the most powerful series of the year.

BBC-America's "*Dirk Gently's Holistic Detective Agency*" has been released in fall 2016 and was moved to Netflix where it became another cult series.

"*Philip K. Dick's Electric Dreams - Crazy Diamond*" (Amazon, C4), earned Cristo his first EMMY nomination in 2017.

His music to the highly acclaimed season 4 finale of Netflix' dark sci-fi anthology series "*Black Mirror – Black Museum*" put him farther on the international scoring map.

SOCAN honoured Cristo with the prestigious International Achievement Award in fall 2017, marking the first time that a composer for film and television has been awarded the prize. Previous recipients of the award include bands such as Arcade Fire. He was awarded SOCAN 'AV composer of the year' in 2021, 2023 and 2025.

Due to his monumental success, Cristo was invited to be part of the jury at the 1st edition of Cannesseries in France in 2018. CANNESSERIES aims to highlight series from all over the world and to give an international voice to this popular and fiercely creative art form.

His music to HBO's limited drama series "*The Third Day*" (Plan B Entertainment, Punchdrunk International) earned him 6 nominations for best music including another BAFTA nom.

His outstanding tribal score for Mike White's "*The White Lotus*" (HBO), lightened up the days for audiences during the pandemic and has been widely acclaimed since. In 2022 Cristo received 2 EMMY's for it (for Best Television Score, Limited Series, and Best Main Title Theme), took home a

3rd EMMY (for Best Television Score, Drama Series) for the 2nd season in 2024 and picked-up a 4th EMMY - the only trophy for the whole series - in 2025 (for Best Main Title Theme).

In 2021 Paramount's surprise hit "*SMILE*" made over 220M worldwide and held the #1 spot for over 2 weeks at the domestic box office. Its sequel took the #1 spot at the box office again in 2024. With 60M worldwide, Halina Rajin's erotic thriller "*Babygirl*" (awarding Nicole Kidman a Golden Lion in 2025) is among A24's 10-highest-grossing hits of all time in 2024/25.

The 2026 SUNDANCE Grand Jury Prize winner "*Nuisance Bear*" is looking at the compromised conditions for polar bears in the Canadian Arctic alongside the heavy costs of Western commercial settlement to the Inuit people who have co-existed with the majestic predators for 4,000 years. Giving a voice to environmental issues is something Cristo cares deeply about.

Looking back at the success of National Treasure 10 years ago, Jack Thorne, Marc Munden and Cristo reunited for the adaptation of "*Lord of The Flies*" (BBC). The series will premiere its first two episodes on February 13th at the BERLINALE and will be streamed on Netflix in the US starting May.

Later this year at Cannes, Jordan Firstman's film début "*Club Kid*" garnered 7-minute standing ovation and started a bidding war among major studios, with A24 coming out as winner with a staggering 17M.

In June Cristo will be juror at Annecy International Animation Film Festival, the most prestigious animation festival in the world.

Film Cardinal Inc. – Cardinal Film Inc.

Established in Montreal in 2005, Film Cardinal Inc. is a boutique production shingle owned by Jennifer Wilson and Michael Dowse. Since its inception, its focus has been on creating film and television projects that use both comedy and heart to bring unique stories to the world.

Film Cardinal has worked with Netflix, Fox, Disney, Warner Brothers, AMC, New Line, Amazon, and Universal in either a directing or producing capacity, bringing 11 feature films and 7 television productions to audiences worldwide.

IFC & MONGREL (NORTH AMERICAN) OPENING CREDITS

Animated logos

IFC

MONGREL MEDIA

Film Cardinal

on image

single card	1	BASED ON A TRUE STORY. WHILE INSPIRED BY ACTUAL EVENTS AND PERSONS, CERTAIN CHARACTERS, INCIDENTS, LOCATIONS, DIALOGUE, AND NAMES HAVE BEEN FICTIONALIZED FOR DRAMATIC PURPOSES.
single card	2	Independent Film Company Presents
Single card	3	In Association with Mongrel Media
Single card	4	In Association with Protagonist Pictures
Single card	5	A Film Cardinal Production
Single card	6	Produced with the Participation of Telefilm Canada
Single card	7	Produced with the Participation of SODEC
Single card	8	Produced in association with Crave
Single card	9	Produced in association with the Canada Media Fund
Single card	10	Produced in association with CBC Films
Single card	11	BASED ON THE NATIONAL FILM BOARD OF CANADA'S DOCUMENTARY THE DEVIL AT YOUR HEELS
Single card	12	A film by Michael Dowse
Single card	13	THE STUNT DRIVER

MAIN ON END

Single card	1	WRITTEN & DIRECTED BY MICHAEL DOWSE
Single card	2	PRODUCED BY JENNIFER WILSON
Single card	3	PRODUCED BY MICHAEL DOWSE
Single card	4	EXECUTIVE PRODUCERS JAY BARUCHEL JOE IACONO
Single card	5	EXECUTIVE PRODUCERS DAVE BISHOP JAMES PUGH LISA WOLOFSKY
Single card	6	EXECUTIVE PRODUCERS ANDREW FRANK CAMERON MACLAREN
Single card	7	JAY BARUCHEL
Single card	8	LAURENCE LEBOEUF
Single card	9	DAN BAKKEDAHL
Single card	10	JOE COBDEN
Single card	11	MARC BEAUPRÉ
Single card	12	WITH BEN FOSTER
Single card	13	AND ED HELMS
Single card	14	DIRECTOR OF PHOTOGRAPHY SARA MISHARA
Single card	15	PRODUCTION DESIGNER JEAN-ANDRÉ CARRIÈRE
Single card	16	EDITED BY REGINALD HARKEMA
Single card	17	MUSIC BY CRISTÓBAL TAPIA DE VEER
Single card	18	COSTUME DESIGNER VÉRONIQUE MARCHESSAULT
Single card	19	SUPERVISING SOUND EDITOR CHRISTIAN RIVEST
Single card	20	CASTING DIRECTOR RICH DELIA

END CREDITS

with	KEN CARTER	JAY BARUCHEL
	DICK KELLER	ED HELMS
	EVEL KNIEVEL	BEN FOSTER
	GLORIA	LAURENCE LEBOEUF
	BOB FORTIER	JOE COBDEN
	DANNY LAFORTUNE	MARC BEAUPRÉ
	BILL WILKINS	DAN BAKKEDAHL

SEAMUS	NOAH LABRANCHE
TREVOR	DEREK JOHNS
GOLDIE (HYPNOTIST)	SOPHIE-THERÈSE STONE-RICHARDS
RICKY - RADIO DJ	JONATHAN CHERRY
ELI	MITCHELL COHEN
SENIOR TV EXEC.	JAMES MALLOCH
JUNIOR TV EXEC.	ADAM CAPRIOLO
MR. KIMURA - EXEC. PRODUCER	NOBUYA SHIMAMOTO
CREW MEMBER (COUNTDOWN)	JAMES WATTS
TV NEWS READER	ROSS FORREST
GERRY	OLIVER OCAMPO-ALVA
WAYNE	MICHAEL ROGOFF
NATIONAL WILD CAT #1	FRANÇOIS ZIADÉ
PRODUCTION MANAGER	R.J. GILBERT
1ST ASSISTANT DIRECTOR	ANNE SIROIS
2ND ASSISTANT DIRECTOR	LIV TODARO
STUNT COORDINATOR	STÉPHANE LEFEBVRE
KEN CARTER STUNT DOUBLE	FÉLIX FAMELART
DICK KELLER STUNT DOUBLE	JONATHAN BÉDARD
DANNY LAFORTUNE STUNT DOUBLE	ÉRIC MESLIER
STUNT PETERBOROUGH CREW #1	KENNY PARENT
STUNT PETERBOROUGH CREW #2	ÉRIC PAUL-HUS
STUNT PETERBOROUGH CREW #3	MIKE CHUTE
STUNT TOW TRUCK DRIVER	FRANÇOIS GAUTHIER
STUNT AMBULANCE DRIVER	SÉBASTIEN ROULEAU
STUNT INVESTOR	MAX LAFERRIÈRE
STUNT POLICE OFFICER	ALAIN BÉRARD
STUNT CIVILIAN	THOMAS LICCIONI
STUNT RIGGER 1	JEAN-SÉBASTIEN FORTIN
STUNT RIGGER 2	JOHN-SEBASTIAN CÔTÉ
INTIMACY COORDINATOR	MO MATTON
CASTING DIRECTOR	MAXIME GIROUX
EXTRAS CASTING DIRECTOR	KATHLEEN CÔTÉ (MFK CASTING)
US CASTING ASSISTANT	ADAM RICHARDS
PRODUCTION COORDINATOR	YANIE SALVAS
PRODUCTION SECRETARY	JENNYFER HOUDE
OFFICE RUNNER	ALEXEI CLARKE
PRODUCTION CONTROLLER	CAMERON MACLAREN
PRODUCTION ACCOUNTANTS	CLAUDETTE POULIN
	LUCIE POULIN, GESTION RL
ASSISTANT PRODUCTION ACCOUNTANTS	JUAN LUIS BILODEAU, GESTION RL
	GÉRARD BADIJ, GESTION RL
	SONIA BERNIER, GESTION RL
	NELLY SERVAIS, GESTION RL
SCRIPT SUPERVISOR	PAULINE BERAUD
KEY 3RD ASSISTANT DIRECTOR	ZACHARY CREATCHMAN
3RD ASSISTANT DIRECTOR (BASE CAMP)	STEPHEN O'NEIL
3RD ASSISTANT DIRECTORS (DAILIES)	MARLEE GRUSS-NEIDHART
	SEBASTIEN PACCHIARDI
	LAURA SHAW
CAMERA OPERATORS	HUGO-ALEXANDRE CODERRE
1ST ASSISTANT - A CAMERA	MYRIAM PAYETTE
2ND ASSISTANT - A CAMERA	MAXIME BOUTIN
CAMERA UTILITY	MARIE-PIERRE GRATTON
DATA WRANGLER	ALICE LEMIEUX
1ST ASSISTANT - B CAMERA	MICHAEL LAROUCHE
2ND ASSISTANT - B CAMERA	CATHERINE LEFEBVRE
2ND ASSISTANT - B CAMERA	CLAIRE GUICHON
STILL PHOTOGRAPHER	MARIANE LAPORTE
	PHILIPPE BOSSÉ
ART DIRECTOR	ROGER MARTIN
ART DEPARTMENT COORDINATOR	ASUKA SUGIYAMA
KEY SET DECORATOR	MARTINE KAZEMIRCHUK
SET DECORATOR	SIMON PINEAU
SET DRESSER - CONSTRUCTION	ARIADNI DUCHASTEL
SET DRESSERS	HANS BARZEELE
	BRUCE FARRELL
	GEORGES SAMUEL
	JEROME ZURFLUH
	LUC-ÉRIC DUHAMEL
ON SET DRESSER	MARTIN LUSSIER
GRAPHIC ARTISTS	ANNE-MARIE GIROUX
	ELORA MEYERS
CLEARANCE COORDINATOR	ALAIN DEMAINE
ART DEPARTMENT ASSISTANT	VALÉRIE CARON
HEAD PROPS	ANNE-MARIE (ANNIE) REGOL
PROP BUYER	JANET CAMPBELL
ON SET KEY PROPS	SYLVAIN JOYAL
ON SET PROPS	CAROLINE DAVIGNON
ASSISTANT ON SET PROPS	PAULO QUINTANS
CONSTRUCTION SUPERVISOR	DANIEL LAROCQUE
CARPENTERS	RONALD BROWN
	JEAN-CHRISTOPHE CAYER
	ALAIN FLEURANT
	FRANCIS MOREAU
KEY SCENIC ARTIST	MARIE-EVE GROLEAU
HEAD PAINTER	VINCENT RONSE
SCENIC PAINTERS	CHRISTIAN CORVELLEC
	GEORGES DE OLIVEIRA
KEY GREENSPERSON	DYLAN LAFRENIÈRE
GREENS	YANN CUBAYNES
	STELLA MARIE THOBEN
	GENEVIEVE GUENET
	RENO HEBERT
	JUSTIN LALANCETTE
	JULIEN GREGOIRE PELOQUIN
	JUSTIN ROY-BROUSSEAU
PICTURE VEHICLE SUPERVISOR	JOCELYN BOURCIER
PICTURE VEHICLE COORDINATORS	PHILIPPE CASTILLOUX
	STÉPHANE CORMIER
	BENOIT HURTEAU
	GUILLAUME PERREAULT
	PHILIPPE PERREAULT

WARDROBE MISTRESSES	GABRIELLE LACHANCE LAURENCE LACOSTE
ASSISTANT WARDROBE MISTRESS	ANNIE ROY
WARDROBE COORDINATOR	CECILE APRIL-DUSSAULT
KEY DRESSER	SABRINE CANUEL
DRESSERS	MYRIAM ST-LOUIS JIMMY VIDAS ISABEL POULIN CAMILLE MARTEL RÉMI (JESSICA) MORAIS ELISABETH MOREL IRIS BÉLANGER-NOËL MARILÈNE DUCHESNE
COSTUME TECHNICIAN	OLIVIER MARCHESSAULT O'DROBINAK
TAILOR	JACQUES DOUCET
KEY MAKE-UP ARTIST	MÉLISSA FAFARD
MAKE-UP ARTIST	JULIE MIGNOT
ASSISTANT MAKE-UP ARTISTS	JULIE BRISEBOIS NATALIE TRÉPANIER
KEY HAIRSTYLIST	ANN LOUISE LANDRY
HAIR STYLIST	NATHALIE RICHARD
ASSISTANT HAIR STYLISTS	MARY KHALIFE AUDREY LAMPRON LILIANNE SAAD
CHIEF LIGHTING TECHNICIAN	BERNARD APRIL
BEST BOY LIGHTING TECHNICIAN	PIERRE MALO
LIGHTING TECHNICIANS	FLORIAN BURTSCHER CHARLES MARCOTTE CHARLES PÉLOQUIN
ADDITIONAL LIGHTING TECHNICIANS	FRANCIS ALARIE JEAN-MICHEL BERLINGUET LOUIS RIVEST-HÉNAULT
GENERATOR OPERATOR	TONY PELLETIER
KEY GRIP	JEAN-FRANÇOIS BURT
BEST BOY GRIPS	MAXIME CLOUTIER
DOLLY GRIPS	FELIX BELLEHUMEUR-LEMA Y FÉLIX PAINCHAUD
GRIP	JEREMY GORRY
ADDITIONAL GRIPS	ANTOINE GIASSON HUGO KLOPP FRANCIS LEDUC LUKAS NAVENNEC LUKAS NICHOL
SOUND RECORDIST	MARIO AUCLAIR
BOOM OPERATOR	SACHA-OLIVIER AUCLAIR
SOUND ASSISTANT	OCEANNE BISAILLON-CASAVANT
LOCATION MANAGER	LOU BENGLE
ASSISTANT LOCATION MANAGERS	MÉLISSA LEBEL CAROLINE DESBIOLLES
LOGISTICS MANAGER	DANIEL ROSS
ASSISTANT LOGISTICS MANAGERS	FRANCIS TROTTIER DIDIER COMMUNAU X
KEY SET PRODUCTION ASSISTANT	DENIS VERRETTE
BACK UP SET PRODUCTION ASSISTANTS	KORALIE SAURIOL DANIEL LACROIX
TRUCK PRODUCTION ASSISTANT	JACOB DESCHÈNES
BACK TRUCK PRODUCTION ASSISTANTS	PATRICE ROBIDOUX RODDY DESHUSSES-HOCQUET JAMES PERRON
PRODUCTION ASSISTANTS	MARIE-NOËL LANTHIER KEYVIN VIELLE HENRI FORGET
PRODUCTION ASSISTANT - SWING	JOHN HENLEY
ADDITIONAL PRODUCTION ASSISTANTS	VÉRONIQUE FAFARD LOUISE GAMAIN INDIA KAELEIGH-LAGENDYK HUGO LACHAINE ROSINE NICOLAS CHRISTIAN OUELLET SOLENE PELLEGRIN JEAN-SIMON PLANTE-TURGEON HUGO ROBERGE SYLVAIN SAVARD MARTIN VILLENEUVE SAMİ ZAHİD
UNIT RUNNER	BENJAMIN CLEARY
MEDICS	THIERRY LATREILLE DANY CARDINAL OLIVIER CHAMPAGNE STÉPHANE DARBO PASCAL DAY ERIC LAMER GUILLAUME WILSON
KEY CRAFT PERSON	FRANK BOGNAR
ASSISTANT CRAFT PERSONS	MARIANNE GRAVEL-POIRÉ PATTY SPARK-KEACH ARTHUR NEWTON JONATHAN MERCIER
TRANSPORTATION COORDINATOR	MARTIN MCKAY
HEAD DRIVER	YANICK HENRICO
DRIVERS	AZARIA EHLERS BENOIT HOULE FRANCO ZOCCALI MARTIN CLAVEL SYLVAIN BEAUDOIN SPIRO TSOVRAS OWEN COUGHLAN
ADDITIONAL DRIVERS	DOMINIC DROLET ROBERT GUY LUC PARADIS JACQUES PLANTE MICHEL SAULE PIERRE BEAULIEU GUY BOULARD ANNIE CABANA ÉRIC HÉBERT STEFAN IVANOV SÉBASTIEN LATREILLE JEREMY LATREILLE NICOLA MADDALONI BENOIT MONTREUIL
SPECIAL EFFECTS SUPERVISORS	LOUIS CRAIG
SPECIAL EFFECTS COORDINATOR	DAVID LOVEDAY DENIS LAVIGNE

SPECIAL EFFECTS TECHNICIANS	PASCAL PELLETIER ELIOT SMITH FRÉDÉRIC SIMARD GASPAR BRABANT MARC GODDING STACEY GODDING STEVE MONTPLAISIR
POST-PRODUCTION SUPERVISOR	MELANY BOURGOUIN
ASSISTANT EDITOR	MATHIEU BÉRUBÉ
IMAGE POST-PRODUCTION SERVICES BY MELS (logo)	
DIGITAL RUSHES PROCESSING	ETIENNE CARON
FILM RUSHES PROCESSING	SELMEN BOUKADIDA SYLVAIN MARLEAU
ONLINE EDITORS	JEAN-MICHEL BILODEAU ERIC LOSIER
ONLINE TECHNICIANS	SAMUEL AUTHIER DINH CHRISTOPHE LALUMIÈRE
COLORIST	JÉRÔME CLOUTIER
TECHNICAL ADVISOR – DIGITAL INTERMEDIATE	PATRICE FORTIN
PROJECT MANAGERS	MARY-ELAIN CROTEAU SYLVIE MIRON
ACCOUNT MANAGER	FRANCE POULIN-YOUE
SOUND POST-PRODUCTION SERVICES BY PREMIUM SOUND & CR AUDIO (LOGOS)	
RE-RECORDING MIXERS	GAVIN FERNANDES, CAS CHRISTIAN RIVEST
MIX ASSISTANTS	JUSTIN VANIER LUDWIG BÉDARD-CLAES
SOUND EFFECTS EDITORS	SIMON-PIERRE FORTIN LECLERC SIMON PELLETIER CHRISTIAN RIVEST CLÉMENT TEK
DIALOGUE EDITOR	JOSH FAGEN
ADR SUPERVISOR	NATALIE FLEURANT, MPSE
ADR EDITOR	FRANÇOIS MAURICE
ADR RECORDIST	ADAM NEWNS
FOLEY ARTIST	SIMON MEILLEUR
FOLEY RECORDIST	ERIC 'MED' LAGACÉ
DESCRIBED VIDEO	JOSH FAGEN
SOUND STUDIO MANAGER	STEVE GURMAN
SOUND STUDIO COORDINATOR	CAMILLE GOULET BRISSON
MUSIC EDITOR	DELPHINE MEASROCH
DIALOGUE TRANSCRIPTION	ZACHARY ADU-FLEURANT
VISUAL EFFECTS BY ALCHEMY 24 (add logo)	
VFX SUPERVISOR	JF (JAFAZ) FERLAND
ONSET VFX SUPERVISOR	SIMON BEAUPRÉ
COMPOSITING SUPERVISOR	RAPHAËL VALLÉ
VFX COORDINATOR	FRÉDÉRIC BERGERON
VFX ARTISTS	ZOKI DIMANOVSKI RAPHAEL MOREAULT-TRUCHON ALAIN LACHANCE JEI TU SEBASTIEN CHARTIER THOMAS DEPLECHIN WESLEY LEMIEUX DHAMINDRA JEEVAN GUILLAUME POULIN PIERROT BÉRUBÉ YOANN LAVALLÉE MARC A. ROUSSEAU AMÉLIE MARCOUX CHARLES LAMOUREUX LAURENT TAILLEFER MATHIEU ARSENEAULT MICHAEL GOMEAU AURÉLIE KUOCH
DIGITAL MATTE PAINTING ARTIST	
LEAD VFX EDITORIAL	
VFX EDITORIAL	
VFX EDITORIAL	
VFX EXECUTIVE PRODUCER	
VFX RESOURCES COORDINATOR	
VFX OUTSOURCE COORDINATOR	
LEAD VFX TD	
VFX IT MANAGER	
VFX IT ADMINISTRATOR	
VFX ACCOUNTING	
TITLE GRAPHIC DESIGN	ELTORO STUDIO CHRISTELLE GUIMONT RAPHAËL JEAN GUYLÈNE MICHAUD BENOIT ST-JEAN
SCORE PRODUCED BY	CRISTÓBAL TAPIA DE VEER
PERFORMED BY	CRISTÓBAL TAPIA DE VEER
ACOUSTIC GUITAR	ÉMILIE GOYETTE
HUMMING VOCALS	CLAYTON KENNEDY
STUDIO	STUDIO SISTERS OF THE BRAVE BEAVER
FREE RUN ARTISTS PRODUCTIONS & MGMT	KIM NEUNDORF

ADDITIONAL MUSIC

DUFFER IN F (VERSION 2)
Written and Performed by Galt MacDermot
Courtesy of Kilmarnock Records c/o Third Side Music Inc.

HOW MANY DAYS UNTIL TOMORROW
Written and Performed by Matt Masters

IT'LL ALL BE OVER
Written by Leonard Sanders
Performed by The Supreme Jubilees
Courtesy of Light in the Attic Records & Distribution, LLC

COFFIN MAKER
Written by Chrissy Zebby Tembo & Ngozi Family
Performed by Chrissy Zebby Tembo
Courtesy Now-Again Records

MAKING LIFE OUT OF MUSIC
Written by Cuthbert Maziwa
Performed by Eye Q
Courtesy of Now-Again Records

GOIN' DOWN
Written and Performed by Allen Toussaint
Courtesy of Warner Records
By arrangement with Warner Music Group Film & TV Licensing

WHAT I GOT, I GOT (AND AIN'T GONNA LOSE)
Written by Maurice Rice & Herschel Dwellingham Jr.
Performed by Maurice
Courtesy of Fervor Records

CAN YOU GET TO THAT
Written by George Clinton Jr. & Erni Harris
Performed by Funkadelic
Courtesy of Westbound Records
By Arrangement with Fine Gold Music

OH WHAT A FEELING
Written by Roly Greenway & Blake Fordham
Performed by Crowbar
Courtesy of Unidisc Music Inc.

BETTER DAYS
Written and Performed by Graham Nash
Courtesy of Atlantic Recording Corporation
By arrangement with Warner Music Group Film & TV Licensing

ROLL ON BABE
Written by Derroll Adams
Performed by Ronnie Lane
Courtesy of Ronnie Lane Estate
Administered by Universal Music Canada

LOVIN YOU AIN'T EASY
Written and Performed by Michel Pagliaro
Earth Born Music Inc
MediaRock

MUSIC SUPERVISOR EVAN DUBINSKY
MUSIC CLEARANCE COORDINATOR ILYSE WOLFE TRETTER, ESQ.

CAMERA & ELECTRIC EQUIPMENT MELS
HONEYWAGON RENTAL MONTRÉAL STAR MOBILE

UNIT PUBLICIST CARA LEIBOVITZ
TRAVEL AGENT VOYAGES CALECHE
INSURANCE BROKER JINNY BARBOSA, GLOBALEX
LEGAL COUNSEL DEAN CHENOY, MILLER THOMSON
INTERIM FINANCING BY NATIONAL BANK OF CANADA

EXECUTIVE PRODUCTION SERVICES BY MIPA MANAGEMENT
ASSOCIATE MICHEL IACONO
BUSINESS AFFAIRS SYLVIE P. HÉBERT
ADMINISTRATOR PINA IACONO
ACCOUNTANT NOHA ELIAS

ACCOUNTING AUDITOR GEMMA DAVIS, MNP LLP
SCRIPT CLEARANCE THE RIGHTS COMPANY
TITLE SEARCH THE RIGHTS COMPANY
HISTORICAL CONSULTANT CODY GLIVE
RESEARCHERS RIEL LAZARUS
JANET TORGE

ARCHIVAL SUPERVISOR THEA TOOLE

ARCHIVES COURTESY OF
ABC SPORTS / ESPN
CBC ARCHIVE SALES
FREMANTLE
GENERAL MOTORS
GLOBAL NEWS / CHEX NEWS
HILL'S VIDEO PRODUCTIONS
KACPER LARSKI / FILMSUPPLY.COM
RICKARD A. KELLER III
KINOLIBRARY
NATIONAL FILM BOARD OF CANADA
UNIVERSAL STUDIOS LICENSING LLC

IN LOVING MEMORY OF
BRIAN DOWSE

THE PRODUCERS WOULD LIKE TO GIVE A SPECIAL THANKS TO

ROBERT FORTIER
RICHARD A. KELLER III
GLORIA DI MARIO
CHARLOTTE DOWSE
WILSON DOWSE
CODY GLIVE
BUTCH CARTER
DAVID RIGBY
NATHALIE BOURDON
FRANÇOIS JACQUES
PETER KALLIANIOTIS
LEA NAKONECHNY
MARY GRAZIANO
JOSÉE TURCOT
ANNE-MARIE GÉLINAS
THE THOMAS FAMILY
SANAIR
THE CITY OF VARENNES, QC
JON HUDDLE
GREGORY MCKNIGHT
JOHN KAISER
DAVID KRAMER
JENNIFER VAUX
MEHERNAZ LENTIN
MARIE TWEDDELL-OUELLET
ERIN BURKE
JAMES LUSCOMBE
JOHANNE LARUE
JASMYRH LEMOINE
NATALIE BÉDARD

FOR BELL MEDIA
DIRECTOR OF CONTENT, ACQUISITIONS & SALES SARAH WEAVER
DIRECTOR OF CONTENT, STRATEGY & CURATION VERONICA GRAHAM
DIRECTOR OF ACQUISITIONS GENEVIEVE BOUCHARD
SENIOR MANAGER CONTENT STRATEGY & PLANNING NATALIE IGELFELD

INTERNATIONAL SALES BY PROTAGONIST PICTURES
CHIEF COMMERCIAL OFFICER GEORGE HAMILTON
SVP SALES AND DISTRIBUTION JANINA VILSMAIER
SVP GLOBAL MARKETING & PUBLICITY MOUNIA WISSINGER
HEAD OF SALES LINA MARRONE
HEAD OF FINANCE ANITA KERAJ
DIRECTOR OF ACQUISITIONS AND DEVELOPMENT ALICE VAIL

SALES MANAGER
TECHNICAL OPERATIONS MANAGER
LEGAL & BUSINESS AFFAIRS MANAGER

ALEXANDRA DA SILVA
KATIE MCGOVERN
TANIA CEPI

GENERAL MANAGER, ENTERTAINMENT, FACTUAL AND SPORTS, CBC
EXECUTIVE DIRECTOR, SCRIPTED CONTENT
HEAD OF CBC FILMS

SALLY CATTO
TRISH WILLIAMS
GOSIA KAMELA



Funded by the Government of Canada | **Canada**



And in association with



ACTRA (LOGO) AQPM (LOGO) aqtis (LOGO) DGC Québec (LOGO) DGC Ontario (LOGO) SAG-AFTRA (LOGO) WGC (LOGO)



Distribution - Canada



Distribution - Québec



US Sales Agent: UTA Independent Film Group





International Sales

PROTAGONIST
PICTURES



THE STUNT DRIVER

©2026 KGP Productions Inc. (a division of Film Cardinal)
ISAN 0000-0007-D3CB-0000-T-0000-0000-O