

***The Feature Film Project  
Presents***

***A Calder Road Production***

# **THE DARK HOURS**

(RT: 80 min)

Canadian Film Centre



Centre canadien du film

**World Sales Agent  
Company**

The Feature Film Project  
Films

2489 Bayview Avenue  
Street, #2

Toronto, ON M2L 1A8  
M6J 3H1

p: (416) 445 – 2890

f: (416) 445 – 3158

e: ffp@cdnfilmcentre.com

Barclay

contact: Justine Whyte

***The Cast (in order of appearance)***

Dr. Samantha Goodman \_\_\_\_\_ Kate

Greenhouse

Donald Wegman \_\_\_\_\_ Bruce McFee

Radiologist \_\_\_\_\_ Jeff Seymour

Dr. Lew Lanigan \_\_\_\_\_ David Calderisi

Doctor \_\_\_\_\_ Trevor

Hayes

David Goodman \_\_\_\_\_ Gordon Currie

Waitress \_\_\_\_\_ Kathryn

Haggis

Melody \_\_\_\_\_ Iris Graham

Adrian \_\_\_\_\_ Dov

Tiefenbach

Harlan Pyne \_\_\_\_\_ Aidan Devine

**Production**

Calder Road

301 Lisgar

Toronto, ON

p: (416) 712 6210

f: (416) 703 8825

contact: Brent

***Filmmakers and Key Crew***

Directed by \_\_\_\_\_ Paul Fox  
Produced by \_\_\_\_\_ Brent Barclay  
Written by \_\_\_\_\_ Wil Zmak  
Executive Produced by \_\_\_\_\_ The Feature  
Film Project

Director of Photography \_\_\_\_\_ Steve Cosens  
Edited by \_\_\_\_\_ Marla Miazga  
Production Designer \_\_\_\_\_ Aidan Leroux  
Supervising Sound Designer \_\_\_\_\_ Daniel Pellerin  
Original Music by \_\_\_\_\_ E.C. Woodley

***For The Feature Film Project***

Executive Director \_\_\_\_\_ Justine Whyte  
Producer Mentor \_\_\_\_\_ Greg Klymkiw  
Director Mentor \_\_\_\_\_ John Paizs  
Story Editor Mentor \_\_\_\_\_ Maureen Dorey  
Project Manager \_\_\_\_\_ Erin Burke  
Administrative Coordinator \_\_\_\_\_ Kristal Cooper

**Produced with the participation of**

Telefilm Canada  
The Movie Network  
Astral Media The Harold Greenberg Fund  
Famous Players, A Division of Viacom Canada Inc.

## ***Log Line***

A violent sexual offender challenges a psychiatrist to examine her ethics while forcing her to participate in a series of nightmarish “games”.

## ***Short Synopsis:***

Dr. Samantha Goodman, an attractive psychiatrist in her 30s, joins her husband and sister for a weekend at a winter cottage when an unexpected guest arrives. Harlan Pyne, a violent sexual offender, is convinced that Samantha conducted unethical experiments on him while she was his doctor. With the assistance of his troubled yet eager protégé, Harlan forces Samantha and her family to participate in a series of nightmarish games – games tinged with psychological and physical torture that are designed to both deliver the truth and reap vengeance. On this night of terror, escape is not an option, truth guarantees nothing, and revenge will not – necessarily – be sweet.

## ***Long Synopsis:***

Dr. Samantha Goodman is an attractive psychiatrist in her 30s who works with violent sexual offenders. She has the responsibility of monitoring their behavior, treating their illnesses, handling them with compassion, and passing judgment on their prospective release. Samantha has just discovered that the dormant brain tumor she has is again active, and quickly spreading. The devastating news affects her work: she loses her temper during a patient review and berates the patient without mercy.

The pressure is too much. Samantha decides that a little time with the family is in order. She wants to spend the weekend with her husband, DAVID, at their isolated winter cottage. David, not knowing that Samantha’s tumor is terminal, tries to talk her out of coming; he doesn’t want her around while he finishes writing his new book.

Samantha decides to go anyway. She experiences some strange events along the way. Is someone following her down the highway? Is she hearing and seeing things in the diner where she stops to eat? When Samantha arrives at the cottage, she finds her teenage sister, MELODY, helping David get the place ready. She tells them the bad news: the tumor is growing.

There is a knock at the door. A teenage boy, ADRIAN, says he's lost and they let him in, offering the use of their phone. Adrian pulls out a gun, kills their dog, and takes the family hostage.

HARLAN arrives. He is a former patient of Samantha's. A kidnapper and murderer, Harlan was in Samantha's care in the psych ward. Now he is out and has a bone to pick with the doctor. He claims she experimented on him, and put him into a long, torturous coma within which he was awake and aware, but unable to move. He wants to know why she did it to him.

Harlan and his cohort Adrian psychologically torture Samantha, David, and Melody with a series of "games." First there is the phone game, "Strip Phoner," in which David and Melody get to make three-second phone calls for help, but have to pay for each call with an article of clothing. During this game Melody attempts an escape, and has to pay for her act by playing the "Punishment" game: Samantha must choose a part of Melody's body, which Harlan will then chop off with an axe.

Samantha and Melody are then locked in the cellar under Adrian's supervision, while Harlan keeps David upstairs to play "Scorpion," which, by the sound of David's screams, isn't much fun for him. Samantha uses this time (and a sharp spike) to dispatch Adrian. She and Melody slip out of the cellar, only to be re-captured by Harlan.

Finally they play "Truth or Dare," wherein Harlan forces out the little

secrets everyone is hiding: David's lust for Melody, Melody's envy of her sister, and Samantha's experimentation on Harlan. It comes out that he had the same tumor that she has, and that she was testing a new drug on him which put him into the coma. She has been taking the drug herself... in the belief that her experiments on Harlan had led her to find the right dosage. Harlan was her guinea pig. He tells her about the demons he was forced to confront when the dosages she administered were too high.

On this night of terror, Samantha will learn that escape is not an option, truth guarantees nothing, and revenge will not – necessarily – be sweet.

## **THE DARK HOURS**

### ***The beginning...***

*“At its inception, the intent behind THE DARK HOURS was to make a horror movie for cinephiles. The writer, Wil Zmak and I spent an evening in a Calgary bar, drinking whiskey, talking movies, and lamenting the lack*

*of horror flicks like the ones we grew up on – smart, stylish thrillers with real characters, real ideas, and real chills. These were scary stories told straight – not saturated with irony and not afraid to be challenging. Movies like Polanski’s Repulsion, Rosemary’s Baby, and The Tenant, Nicolas Roeg’s Don’t Look Now, Jack Clayton’s The Innocents, Hitchcock’s Psycho and The Birds, Kubrick’s The Shining. This absence was a cinematic wrong that needed to be righted, and we were just drunk enough to think ourselves the guys to do it. And so THE DARK HOURS was born...” – Paul Fox*

The story of THE DARK HOURS begins back in 2002 with a night spent over whiskey sours in a Calgary bar called Ming. Director Paul Fox had traveled west to visit a friend working on a television series taping there. Joining some of the production members from the show for drinks one night, he met screenwriter Wil Zmak. Though Wil and Paul had both been in residence at the Canadian Film Centre and were familiar with each other, they had not met until this time. Inevitably, the conversation turned to film; “That night Wil and I really discovered a kinship in movies,” says Fox, “particularly a shared passion for classic horror films from the 60’s and 70’s. At that time, I had been seriously rallying my thoughts around developing my first feature and considering submitting to The Feature Film Project, the deadline for which was approaching. Though we had just met, from this one great conversation Wil and I agreed to try and put a project together.” Based on that meeting, Wil, emboldened by the prospect of writing a thriller that paid homage to the classics of the genre he loved, and excited about working quickly and intensely towards the FFP deadline, went away and wrote a first draft script in two weeks.

Prior to having met Wil in Calgary, Paul had been in discussion with producer Brent Barclay, also a Canadian Film Centre alumnus, for some time about initiating an application to The Feature Film Project together. They had previously undertaken a rewarding collaboration on the short film *Reunion*, an adaptation of a Guy Vanderhaeghe short story, which was

very well received and enjoyed a successful festival life. Subsequent to completing *Reunion*, Brent had also joined the production team at Sienna Films with whom Paul already had an on-going working relationship. As a result, Paul and Brent's professional relationship was a well-trying and well-trusted one.

When Wil brought his first draft of THE DARK HOURS (*at the time titled Head Games*) to Paul, he nervously anticipated Paul's response to what had turned out to be a very hard-edged script that not just pushed hard on a number of boundaries. "When I finished the first draft, I wasn't quite sure what I had on my hands. It was very angry, violent, nasty, disturbing... I felt a bit scared by it but also strangely exhilarated..." Wil was pleased to find Paul very receptive to the material. "Wil is someone who really likes to push buttons. When I first read the script, it made me very uncomfortable, which was a very good thing. It's a dark and disturbing script, most of these characters exist in a real moral twilight, and I knew that finding the humanity in them would be challenging." These were challenges that Paul was up for and he wanted to make this film; he brought THE DARK HOURS to Brent and asked if he would join Wil and himself on the journey towards making their first feature.

Brent shared Paul's positive response to the script, "I thought the story quite elegantly put into play a number of expectations for the audience and then slowly turned those expectations on their head. THE DARK HOURS is structured nicely in the sense that it moves very quickly into a different world once Harlan Pyne arrives and things go completely off-kilter, and we buy into that new reality and then that reality gets *even further* turned on its head. The story explains itself well, even when an unbelievable twist arises, it is in fact believable and doesn't seem like a trick – every turn that happens in the script has character and story logic leading up to it that makes sense in retrospect."

Brent agreed to produce – they had their core team. The project was submitted to the FFP for development and accepted. In collaboration with

the FFP they continued with the development of the script as well as making plans for the overall production. In December 2003, THE DARK HOURS was approved for production financing and aimed to commence principal photography in February of 2004.

### ***The Script...***

*“What was great about the thriller’s of the 70’s was that they had an intensity, they dealt with emotional issues, they were psychological, and they were scary in a fucked up way. It was all about bad brain chemistry, it was all about people hurting each other in terrible ways... Somehow that got lost somewhere - intensity was replaced with irony, the quiet moments and that amazing build up of dread, were replaced with motion and noise. Paul and I both liked the idea of a small, quiet, dark, intense type of film. This is what I set out to write.” - Wil Zmak*

When Wil sat down to write THE DARK HOURS, he knew what kind of film he wanted to make, and he knew both for reasons of finance and artistic intent, that this film would be set largely in one location – in this case, a cottage in the woods in winter. Zmak’s first scene didn’t start there however...

“I had seen a documentary about Bellevue Hospital, where this guy talks about how if he had just pleaded guilty at his assault trial he would have been out in seven years, but because he pleaded insanity he’s now been in the hospital for ten years and doesn’t think it’s fair. And the doctors are all against him and the system is bent and even the filmmakers are probably in on it and... well he’s paranoid and he’s violent and he should be in the hospital.”

The themes present in the documentary of being trapped, being out of control of one’s destiny yet responsible for it at the same time inspired Wil

to write a scene that figures early in the film, the patient review which ends with the character Donald attacking Sam from across the boardroom table, and then “tackled and shot full of meds”. In the scene, Sam prods Donald into a violent episode and her hidden motivations compelled Wil to follow her. The one thing he knew at this point is that he needed to get her out of the hospital and into the woods. So he chose to take her to the cottage with her husband and her younger and very attractive sister.

Once at the cottage, Wil began writing himself in and out of corners to create a build-up of expectations that are continually subverted as soon as they're established. As the family dynamic is developed, a possible affair is revealed. Adrian and Harlan's arrivals initially seem random, but are soon disclosed to have much greater meaning. In the script, Wil continually plays with ideas he was first inspired by in the Bellevue documentary - accountability, being trapped, losing one's grip on reality – but all taken to the extreme.

Throughout the script, Zmak juxtaposes these extremes against more mundane backdrops – a family on a cottage retreat, relaxing and playing games...“When you go to the cottage, you play games. You bring out Sorry or Monopoly or a deck of cards and you play games. Perverting that is sort of disturbing – perverting the most mundane, trusted thing. This is the hallmark of any good thriller, turning these normal things on their head.” Thus ‘Spin the Bottle’ becomes the phone game and the consequences of where the phone lands are ratcheted up for all involved and ‘Truth or Dare’ is taken a lot further than kissing someone in the closet...

Noticeably, THE DARK HOURS quickly breaks some taboos about what is and is not acceptable within a film, in particular early on when Adrian kills the family dog. This was a decision Wil made, knowing that it would be construed as controversial or insensitive. “There are certain taboos in movies, that when you break them, it is always a willful choice. At the beginning of the scenes in the cottage, I wanted to do something that

signaled that all bets were off and anything can happen from here on in.”

From this point on THE DARK HOURS spirals through continuing moments of establishing a sense of what the current reality for the audience is and then subverting each and every established reality to the very end. Though the film certainly has its violence, it is not the defining factor of the story. THE DARK HOURS remains true to the films it lauds, in making the dark, slow and quiet deconstruction of its own truths the means by which it creates a sense of dread in the audience.

### ***The Cast...***

Though THE DARK HOURS is peppered with an interesting supporting cast of characters, the key to creating a compelling and believable film was without a doubt in the casting of the core five-person ensemble. Says producer Brent Barclay, “The casting process was fairly protracted. We were looking for strong individuals of course, yet we had to be mindful of the group collectively, as so much of the film is the five of them in this limited space”.

Paul, Wil and Brent had acknowledged early on that as all the characters existed in what Paul had referred to as “a moral twilight”, finding the balance for all the characters through strong actors would be vital. The word “humanity” recurs in all conversations with the creative team – the importance of finding a genuine sense of humanity in these people, so that despite their many flaws an audience will be able to connect and empathize with them as the story unfolds.

Certainly, finding Dr. Samantha Goodman “Sam” was seen as perhaps the biggest and most important challenge. The character of Sam forms the moral centre of the film and it is a very shifty moral centre that she resides within. Sam has made some very bad choices and an actress who could appeal to the audience sympathetically needed to be found for the film to

work at all. Fox observes, “We needed an interesting blend of a strong professional woman who was accomplished in her field and had developed a set of tools to work in that world, but who also had a kind of vulnerability and fear to her because she’s placed in a highly jeopardized state. An actor who could cross those ranges of emotions in a way that was believable and compelling, such that we’d be both at times appalled by her behaviour and choices and at the same time feel a great deal of sympathy towards her, was a tough mold to fill – it’s a very full, textured character.”

They found the actress they needed in **Kate Greenhouse**. Though they saw several actresses for the part, Kate’s reading won her the role. Screenwriter Wil Zmak comments: “The role of Sam is a tough role to play, it’s not a lot of lines, it’s all reactions, but she’s in every frame of the film. Even when Kate is very still and even cold, you can tell that there is something going on with her, she really plays the emotions underneath.”

Finding Harlan proved to be a simpler task. **Aidan Devine**, an actor well-known for two decades of acclaimed television and film work, had previously collaborated with Paul and Brent on their short film *Reunion*. Aidan’s character in that film was a troubled and hot-headed husband who punches out his wife’s brother after getting drunk at a family dinner party, and he had convincingly rendered a character that was equal parts distasteful and sympathetic. Wil, also familiar with Aidan’s work, agreed that he had the qualities they were looking for, “We knew that Aidan would have the right sensibilities for the part. We needed someone charming, compelling, carnal, scary, and mean all at the same time. We talked about wanting someone like Robert Mitchum in *Cape Fear*.” Worried that they had blinders on about who should be cast, they saw other actors, but concluded that Aidan was the only person for the role.

As an added bonus, Kate and Aidan had recently worked together on the acclaimed television series *The Shields Project*, in an episode directed by Lynne Stopkewich, adapted from the Carol Shields short story *Windows*.

The already established rapport between the two leads was a distinct bonus to an already strong lead “couple”. The fact that they had played romantic partners in *Windows*, also helped bring a twisted undercurrent to the relationship between Sam and Harlan.

The only role written in mind for one specific actor was the role of Adrian. Not long before writing the script, Wil had seen the Keith Behrman film *Flower and Garnet*, which featured **Dov Tiefenbach** in a part that won him a variety of critical acclaim, including a Leo Award. Wil had Dov in mind and was inspired by his unique look and qualities while writing the role; qualities Brent Barclay has aptly described as “a combination of vulnerability and gormlessness, and yet at the same time oddly evincing a kind of scared intelligence.” Dov was involved with THE DARK HOURS early on, participating in a table read of the script. “Adrian is an interesting character,” comments Paul Fox, “he’s an abused kid who’s become an abuser. And though seemingly contradictory, given that description, Dov also brought a dark humour to certain moments in the story; his whole presence adds an unexpected element to the character.”

All three members of the key creative team agree that the role of David, Samantha’s husband, is a pivotal role to the film: “David serves the function of telling us a lot about Sam and her relationship and her marriage and he tells us a lot about the dynamic between him, Sam and her sister. It’s an anchoring role,” says Barclay. Paul had known **Gordon Currie**, an accomplished film and television actor on both sides of the border, socially, and brought him in for David because he had “a real sparkle and sense of humour” that give the character of David some charm and also provides some levity to darker moments in the film.

The third character in the Sam, David and Melody (Sam’s sister) triangle was cast with Vancouver based **Iris Graham**. A relative newcomer to the industry, Iris turned out to be a clear choice in what was initially the hardest character to cast. “Melody is poised in a moment between youth

and adult sexuality. We saw many actors who leaned too strongly in one direction. Iris was the only actress we saw that struck the right balance,” comments Fox. Producer Brent Barclay adds, “We were beginning to arrive at a point where we felt worried about finding Melody. When we saw her tape from Vancouver there was an audible sigh of relief and we all agreed that this was her.” With that the key cast of the THE DARK HOURS had been completed. Meanwhile pre-production was underway...

### ***Production...***

THE DARK HOURS was shot over the course of a challenging 18 days in February and March of 2004. While it was a very low budget shoot with all the challenges that brings, the filmmakers were nonetheless determined to shoot the bulk of the film in studio. Nevertheless, a few locations were required in order to cover the hospital scenes and exteriors. Centennial College in Scarborough provided the cold, professional feel for “The Spenser Hoag Institute”, Dr. Goodman’s place of work, and a fortunately placed ‘cabin’ in Woodbridge provided the cottage exteriors without the surrounding city encroaching on the feel of isolation required. Once the location shooting had been completed, the remaining 13 of the 18 days were spent in Scarborough at Sullivan Studios where the cabin, cellar and crawlspace sets, all created by Production Designer Aidan Leroux, were built.

An acquaintance of Fox’s for several years, Aidan became involved with the project after re-connecting at a seminar Paul was teaching at Humber College. Preparations for the set design included pouring over a wide variety of material and sources for inspiration to determine the look of the film and most specifically the cottage interior, these sources included a variety of films that captured Fox’s imagination, such as images from the Fritz Lang classic “The Cabinet of Doctor Caligari”.

“Aidan designed excellent sets, including the cellar and crawlspace set,

but his crowning and most impressive achievement would have to be the main set, the cottage interior – it is a fabulous set, full of odd, shadowy nooks and canted ceilings,” comments Fox. “His concept was of a cabin that had continued to grow from owner to owner, added to over the years, leaving mysterious spaces where doors used to exist, and other doors that lead nowhere. This heightened the nightmarish sense of unreality that we were striving for.”

After creating the initial design for the set, matters became more complicated as the technical requirements of the set were laid out. Paul envisioned long dolly shots that tracked along the floor, requiring long rooms and real wood flooring; he also wanted to be able to shoot upwards on his subjects, thus requiring a number of ceiling pieces. To accommodate many of Director of Photography (DOP) Steve Cosens’ camera positions the walls of the set needed to be removable, including the walls underneath the ceiling pieces. “Our little cabin grew as a result of Paul and Steve’s requirements, and became a virtual puzzle that had to be able to come apart and be reassembled depending on the shots needed,” explains Leroux. “To accommodate this, the cabin ceilings were suspended from the studio ceiling and were structurally independent of the walls. The walls, the working fireplace, windows, doors, pretty much everything, were able to slide out to accommodate camera and crew.” Despite the tight budget that Leroux was working with, the authenticity of the cottage was created through the hard work of his excellent art department team, and by begging and borrowing old set pieces and materials from other films wrapping production in town, so THE DARK HOURS cottage set ended up with real wood flooring... from a New York Apartment set, which was meshed with walls... from a prison set, and windows and doors... from the set of a small town.

To complete the dark and atmospheric look and feel of the film, award-winning DOP Steve Cosens was brought in to shoot THE DARK HOURS. Paul Fox and Brent Barclay had both admired Steve’s past work and felt he was a natural to bring onto the project. “Steve makes bold choices and

he isn't afraid of the dark, he lets black be black, which is very important for a thriller," says Fox. Fox and Cosens spent a lot of time talking about influential films and watched classics like Dario Argento's *Suspiria* and Hitchcock's *The Birds* for inspiration. Cosens then integrated these influences into his own visual style: "I was interested in slowly immersing the viewer into an increasingly deranged world as the film went along. Paul and I were very particular about advancing the look of the film schematically in regards to the use of colour and stylization; specific colours become more dominant as other colours recede, depending on what's going on in the protagonist's mind, and the camera work becomes a little more frenetic as things get tonally darker in the film." In achieving this overall visual style and treatment, Cosens ingeniously made use of a few simple lighting sources, including standard fluorescents as well as set-piece sources such as the working fireplace and a hanging chandelier.

Cosens shot the film on 200 speed 16mm Kodak Vision II film stock. In post production the film was taken through the digital intermediate process, whereby the final negative was transferred at high definition, reconformed, colour timed, and then re-output to 35mm.

### ***About the cast...***

#### ***Kate Greenhouse – Dr. Samantha Goodman***

A recognizable face in Canadian television, Kate Greenhouse's credits are numerous. She was most recently seen opposite her *THE DARK HOURS* co-star Aidan Devine, in Lynne Stopkewich's adaptation of the Carol Shields short story *Windows*, for the critically-acclaimed *Carol Shields Project* (W Network). Other recent television credits include *This is Wonderland* (CBC), *Earth: Final Conflict*, *The Miracle Worker*, *PSI Factor*, *Traders* and *La Femme Nikita*.

Kate's film credits include performances in the short film *Perfect* by Boris Rodriguez, a 2003 Toronto International Film Festival entry, and the short

*FIVE DOORS* by Nick de Pencier.

Feature film credits include *Fools Die Fast* with Peter Outerbridge, *External Affairs* with Victor Garber, and *The Assistant* with Armin Mueller Stahl and Gil Bellows.

### ***Aidan Devine - Harlan Pyne***

One of Canada's most versatile and accomplished actors, Aidan Devine's work can be seen in some of the most recognizable and critically-acclaimed film and television projects made in this country. He has been nominated for several Gemini awards during his career and won two; the first a Best Actor award for *Net Worth* directed by Jerry Ciccoritti, and the second a Best Supporting Actor award for *The Arrow* directed by Don McBreaarty. Other notable film and television credits for Aidan include *Love and Human Remains* directed by Denys Arcand, the award-winning mini-series *Trudeau* directed by Jerry Ciccoritti, *The Boys of St Vincent* directed by John N Smith, and the award-winning *100 Days in the Jungle* directed by Sturla Gunnarsson.

Aidan's work in the theatre is also extensive and includes several productions with Centaur Theatre, such as *Look Back in Anger* and *Goodnight Desdemona... Good Morning Juliet*. Aidan also appeared in *Gagarin Way* for Crow's Theatre as part of the World Stage Festival.

### ***Gordon Currie - David Goodman***

A well known actor from film and television, Gordon may best be known for his role in Gary Burns' award-winning film *waydowntown*. Gordon began his career in small studio films such as Joel Schumacher's *Cousins*, Herbert Ross' *My Blue Heaven*, and Frank Marshall's *Alive*. Gordon has also been seen in *Blood and Donuts*, Bruce McCullough's *Dog Park*, and the films *Fairytales and Pornography*, and *The Fraternity*.

Gordon's television roles include *Beverly Hills 90210*, *Code Name: Eternity*, *Leap Years*, *The Chris Isaac Show*, *Street Time*, *Mutant X* and *Doc*. Gordon also recently starred with Jim Caviezel and Colm Feore in *Highwaymen* and will be seen in the highly anticipated *The Woods* from United Artists/MGM with Patricia Clarkson and Bruce Campbell.

### ***Dov Tiefenbach - Adrian***

A very special and unique young actor, Dov Tiefenbach recently won a Leo Award for Best Supporting Actor (2003) for his performance in Keith Berhman's *Flower and Garnet*. His most recent feature *The Delicate Art of Parking*, has also won a number of awards on the festival circuit.

Dov has appeared in *Between Strangers* with Sophia Loren and Gerard Depardieu and also collaborated with Jena Malone in the HBO film *Cheaters*, for which he gained positive critical reviews and piqued the industry's interest for his work as the vilified snitch, Irwin. Other recent film credits include Thom Fitzgerald's yet to be released new film *Wold Girl*. Dov's work for studios south of the border includes a large supporting role opposite Kirsten Dunst on the Miramax/Dimension film *Get Over It* for director Tommy O'Haven and New Line's *Knockaround Guys* with Harvey Keitel, Vin Diesel and John Malkovich.

Dov also plays lead guitar and sings vocals with his band *Theresa's Sound World*. They have played at Sneaky Dee's, The Rivoli, The Silver Dollar Room and many other Toronto venues.

### ***Iris Graham - Melody***

In a short period of time, newcomer Iris Graham has already amassed an impressive list of film and television credits. In addition to her lead role in THE DARK HOURS, Iris can be seen in this summer's *Going the Distance*, the much anticipated CHUM/Brightlight pictures release (previously called the *Muchmusic Movie*). Iris has also been cast in

CHUM/Brightlight's production *Marker*, directed by John Paizs. Iris' television credits include the critically-acclaimed CBC series *DaVinci's Inquest*, and she has completed two seasons on *Alienated* (Space network).

## ***The Creative Team...***

### ***Paul Fox - Director***

An accomplished film and television director, Paul Fox has amassed an impressive array of professional credits to date, including award winning short films, music videos and television productions.

Upon graduating from New York's School of Visual Arts, Paul's thesis film, *Last Round Up*, won him awards for Best Film, Best Director, and Best Editor. The film then went on to win Best Fiction Film at the Mexico City Film Festival, was invited to the Sundance Film Festival and secured Paul a "First Look" deal at New Line Cinema in New York. Paul subsequently attended Norman Jewison's prestigious Canadian Film Centre as a Director resident, where he directed the award winning *Home Game*. During the Directors' Program, Paul also directed and edited music videos and commercials for Toronto's Revolver Films.

While nurturing his film career, Paul has honed his craft directing selected episodic television, including episodes for such series as *Cold Squad*, *The Associates*, and *Degrassi: The Next Generation*.

Paul's other short films include *Reunion*, which garnered international acclaim playing in festivals around the world, including Flickerfest in Australia, FIPA in France, the Taos Talking Pictures festival in New Mexico, the Commonwealth Film Festival in Manchester, the Montreal World Film Festival and the Yorkton Short Film Festival, where it was nominated for numerous awards, including Best Drama. Paul has also

written and directed the short film *Friday Night*, which he completed as part of Fox Searchlight's 'Searchlab' program, which seeks new directorial talent with an eye towards developing feature projects. Fox Searchlab President Susan O'Leary contacted Paul (the director, not the studio) after seeing *Reunion* while sitting on the Sundance Film Festival jury.

Paul is also poised to direct the feature film *The Mysteries of Ice Fishing* from his own script with Toronto's Sienna Films and is attached to direct Douglas Coupland's original script *Everything's Gone Green* for Radke Films.

### ***Brent Barclay - Producer***

Brent has been working as a producer with Toronto based Sienna Films for the past four years. His recent producing credits include Associate Producer on the UK/Canada Co-Production *Touch of Pink* (starring Kyle MacLachlan and Jimi Mistry, written and directed by Ian Iqbal Rashid), which premiered at the 2004 Sundance Film Festival, and was successfully released theatrically in Canada (Mongrel Media) and the US (Sony Pictures Classics) in Summer, 2004. Brent is also a co-producer on the adaptation of Kristen Thomson's hit play "I, Claudia", directed by Chris Abraham and produced for CBC Television's Opening Night program, and which will premiere at the 2004 Toronto International Film Festival.

Other producing credits with Sienna include Associate Producer on the feature film *Saint Monica* (written & directed by Terrance Odette), Co-Producer on the feature film *Marion Bridge* (starring Molly Parker, written by Daniel MacIvor and directed by Wiebke von Carolsfeld), and as a Producer on the CBC performing arts special *Sibs* (written & performed by Diane Flacks & Richard Greenblatt, directed by Laurie Lynd).

Before joining Sienna Films, he was Production Manager for the lifestyle programs *Designer Guys* (season one) and *This Small Space* (season four) which aired on Alliance Atlantis' Home and Garden Television.

During that time, he also produced the award-winning short film *Reunion* (written & directed by Paul Fox)

Brent is a graduate of the Canadian Film Centre's (CFC) Film Resident Program, Producers' Lab, where he also produced the short films *Hokees* (starring Arsinee Khanjian, written by Aaron Martin, directed by Garine Torossian) and *In The Wings* (co-produced with Natalie Hoban, written by Lynn McPherson, directed by Lisa Robertson) through the CFC's Short Dramatic Film Program.

Prior to attending the CFC, he worked at Lions Gate Films in Toronto as the National Sales Representative for Home Entertainment.

### ***Wil Zmak – Screenwriter***

Screenwriter Wil Zmak has over the last several years honed his craft working across an impressive spectrum of film and television projects. Wil story edited an entire season of *Tom Stone* for the CBC and wrote two original episodes for the series. An alumnus of the Canadian Film Centre, Wil wrote and directed the short film *Hungry* while in residence. He also wrote and directed the short *Slow Burn*.

Wil served as story editor and also wrote two episodes of *The Aladdin Project* for Shaftesbury Films/TMN, which evolved into *ReGenesis*, currently in production on its first season in Toronto. He has several projects in development including a feature film script for which he received Harold Greenberg funding to take to next draft.

Notably, Wil Zmak has previously been short-listed for the Nichols Fellowship in Screenwriting, an award decreed by the Academy of Motion Picture Arts and Sciences.

### ***Steve Cosens – Director of Photography***

Steve Cosens is widely considered one of the most talented young DOP's working in Canada at this time. To date, he has completed an extraordinary body of work including his Leo Award winning cinematography on Keith Berhman's critically acclaimed film *Flower and Garnet*.

Additional film credits include *The Murdoch Mysteries* directed by Michael De Carlo, *The Uncles* directed by Jim Allodi, and the 1999 documentary of the Lilith Fair Tour for Lynn Stopkewich. For television, Steve has worked on *Show Me Yours* (Showcase) *The 11<sup>th</sup> Hour* (CTV) and *The Zack Files*. His short film credits include *Ernest* for director Keith Berhman and *Beso Nocturna* for director Boris Rodriguez.

Steve has also shot several music videos for some top bands including *Big Sugar*, *Matthew Good Band*, *54 40*, and *Love Inc.*

### ***Aidan Leroux – Production Designer***

A diversely talented designer, Aidan Leroux's professional credits span the film, television and theatre mediums. Feature film credits include art direction for *Highwaymen* for New Line Cinema, and assistant art direction on *Resident Evil* and *The Tuxedo* for Dreamworks Studios, and *Exit Wounds* for Warner Brothers. He recently completed the production design for the CBC Opening Night production of Kristen Thompson's acclaimed play *I, Claudia* for Sienna Films. Aidan has also worked regularly with producer Daniel Iron, including on the Rhombus Media production of 2002 TV movie *Stormy Weather* for which he won a Gemini award and on a performing arts special presentation of *Death and the Maiden*. Aidan's credits as a set designer for television include seasons one and two of the Warner Brothers' series *Witchblade* and season five of *La Femme Nikita*.

### ***Marlo Miazga – Editor***

Marlo has been working as an editor in film and television for the last 10 years. A graduate of McGill University and The Canadian Film Centre, Marlo has edited feature films, feature and television documentaries, as well as numerous commercials and music videos. Notable credits include Peter Wintonick's multiple - award winning NFB feature, *Cinema Verité*; The 5 part series, *Tuning In*, hosted by Rick Mercer for CBC Television's 50'th anniversary; Keith Behrman's award winning short film *Ernest* and the highly acclaimed CBC Television feature, *Sex, Drugs and Middle Age*. Marlo has also edited numerous television programs and series for The History Network, The Discovery Channel, CBC and Bravo including the Gemini nominated programs *Too Colourful for the League* and *Robert Markle: An Investigation*. Most recently she collaborated with Greig Dymond on an eight part CBC archival series titled *Jimmy McDonald's Canada*.

### ***Daniel Pellerin - Sound Design Supervisor***

Daniel Pellerin has worked in sound and music post production for film and television for the last 25 years, as a recording and re-recording mixer / engineer, music supervisor and editor and sound design supervisor. He has mixed all of Atom Egoyan's feature films, including the Oscar nominated *The Sweet Hereafter*. He has also supervised and mixed the sound for Istvan Szabo's films *Sunshine* and *Being Julia*, the Opening Night Gala for the 2004 Toronto International Film Festival. His current projects include the third season of the popular Comedy Channel Program *Puppets Who Kill* for John Pattison and Shawn Thompson. He will also be supervising the mix of Peter Lynch's new feature documentary *A Whale of a Tale*, and Clement Virgo's new feature film *Lie With Me*.

He has been nominated for 8 Genie Awards for which he has won three (Atom Egoyan's *The Sweet Hereafter*, Istvan Szabo's *Sunshine* and Clement Virgo's *Love Come Down*) and 12 Gemini Awards, for which he

has won two (*Musicians in Exile* and *Under the Piano*). Hot Doc Awards for Sound include Nettie Wild's *A Place Called Chiapas* and Ric Bienstock's *Ebola: Inside an Outbreak*.

### ***E.C. Woodley – Composer***

E.C. Woodley studied in Toronto at the Royal Conservatory of Music and in New York at the Manhattan School of Music. In London, England, he began an apprenticeship with composer Michael Kamen, contributing arrangements and source music to the score for Terry Gilliam's film *Brazil*, as well as working with *Queensryche*, *Strange Advance* and other recording artists. Mr. Woodley's music and sound design has appeared in theatre, dance and multimedia productions. His association with his brother, writer/director Aaron Woodley spans three short films and the feature *Rhinoceros Eyes*, which won the Discovery Award at the 2003 Toronto International Film Festival.

### ***THE FEATURE FILM PROJECT – Executive Producer***

an initiative of the Canadian Film Centre

Founded in 1988 by Norman Jewison, the Canadian Film Centre is Canada's foremost institution for advanced training and production in film, television and new media. Since its inception, the Film Centre has trained some of Canada's finest directors, writers, producers, editors and new media professionals in an intensely creative, hands-on and industry-driven environment.

Designed to further enhance the Film Centre's national mission in advancing and serving Canadian talent, **The Feature Film Project** was established by the Film Centre in the summer of 1992 as a not-for-profit programme dedicated to emerging filmmakers, in overseeing and providing 100% of the financing and mentorship needed to successfully

develop, produce and market first-time low-budget theatrical feature films.

In its brief history, **The Feature Film Project** has afforded 73 writers, producers and directors and *hundreds* of professional actors and technicians the opportunity to test their skills and prove their creative talents on 16 theatrical feature productions: *Blood and Donuts* ('93), *Rude* ('94), *House* ('95), *Shoemaker* ('95), *Cube* ('97), *Clutch* ('98), *Too Much Sex* ('98), *The Uncles* ('00), *The Art of Woo* ('01), *Khaled* ('01), *19 Months* ('02), *Horsie's Retreat* ('03), *Show Me* ('04), *The Dark Hours* ('04) and *Siblings* ('04).

The feature films executive produced and financed through **The Feature Film Project** have been invited to participate by prestigious festivals around the world (including Sundance, Berlin, Cannes and the Toronto International Film Festival) and released commercially in Canada, as well as major territories internationally, to numerous awards and achievements.