

CARDINALS

World Premiere, Toronto International Film Festival 2017



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Starring:
Sheila McCarthy as "Valerie Walker"
Katie Boland as "Eleanor Walker"
Grace Glowicki as "Zoe Walker"
Peter Spence as "Jonah Pastekh"
Peter MacNeill as "Jim Walker"
Noah Reid as "Mark Loekner"

Writer: Grayson Moore
Directors: Grayson Moore & Aidan Shipley
Producers: Kristy Neville
Marianna Margaret
Director of Photography: Jackson Parrell
Production Designer: Thea Hollatz
Editor: Dan Haack

Runtime: 84min
Colour: Colour

Cardinals is the slow-burn drama from co-directors Grayson Moore (*Running Season*) and Aidan Shipley (*Bridges, Dorsal*), whose last collaboration, the short film, *Boxing*, premiered at TIFF in September 2015. The film stars Sheila McCarthy (*Considering Love and Other Magic, Orphan Black*), Noah Reid, (*Kevin from Work, House of Lies*), Peter MacNeill (*Call Me Fitz, Rookie Blue, A History of Violence*), Katie Boland (*Born to be Blue, The Master, Daydream Nation*), and a 2016 Sundance Jury Prize recipient for Outstanding Performance, Grace Glowicki (*The Paper Year, Her Friend Adam*).

Cardinals, part of Telefilm's Micro-Budget Production Program, was filmed in Stratford, Kitchener, and Barrie, Ontario.

Cardinals, is written by Grayson Moore, directed by Grayson Moore and Aidan Shipley, produced by Marianna Margaret (*Paradise Falls*) and Kristy Neville (*Mary Goes Round, Her Friend Adam*), and executive produced by Chris Bennett (*How to Plan an Orgy in a Small Town, The Bastard Sings the Sweetest Song*), Matt Code (*Mary Goes Round*), Sheila McCarthy (*Orphan Black, Little Mosque on the Prairie, The Wanting*) and Kevin Saffer (*Whatever, Linda*) of Touchpoint Films.

Cinematography by Jackson Parrell (*Slasher, The Lockpicker*), production design by Thea Hollatz (*Boxing, Running Season*), costume design by Robyn Macdonald (*She Would Move the Tree Rather More to the Middle*), editing by Daniel Haack (*Dorsal, Boxing, Dwell*), and featuring an original score by the recipient of the 2017 Canadian Screen Award for Best Original Score, Todor Kobakov (*Born to be Blue, Hellions*).

Cardinals is a Wildling Pictures production, produced with the financial participation of Telefilm Canada and the Talent Fund in association with Touchpoint Films and Dazmo Camera.

LOGLINE

Years after murdering her neighbour under the guise of drunk driving, Valerie returns home from prison to find that the son of the deceased has lingering suspicions.

PRODUCTION NOTES

The word 'cardinal' comes from the Latin cardo, meaning hinge. Something that has cardinal qualities is so important that it functions as a keystone or axle; other things hinge around it.

After the long and often brutal Canadian winter, one of the first signs of spring is the birdsong of the northern cardinal. They do not migrate to more inhabitable climes when conditions worsen, preferring they stay the course, always defending their territory. So territorial are they that each year, thousands of cardinals die from crashing into windows. They see their own reflection and instinctively attack the other bird, pecking at the window, sometimes exhausting themselves to death.

Homeowners go to great lengths to protect these birds, pulling down shades, drawing curtains, building barriers, but the cardinal is relentless.

Cardinals

Valerie Walker has returned home from prison. Her intent is to slip quietly back into her small-town community as best she is able. She knows she will not be able to do this without causing a ripple, many ripples, in fact, but she accepts that. In fact, she is oddly calm about everything she expects will come her way. Her calm is not weakness because she doesn't seem to flinch nor is it a Zen-like calm because it is tinged with the sufferance of a woman who has just come from many years of incarceration.

Still, she is home. Finally. It has been a very long haul from that night in the car and the cold-blooded decision she made, without consulting anyone, to soberly run down her neighbour after discovering him sexually assaulting her daughter Eleanor, then drink as much alcohol as much as she could while he lay dead under her vehicle. "To lessen the punishment for her actions, she chose to exploit a flaw in the justice system: the apathy felt toward drunk driving cases, the open-and-shut

cases that people hear about nearly every day and flip right past when they read the paper,” explained screenwriter and co-director Grayson Moore. “Valerie figured it would be local news for a few days and then some other car accident would make it evaporate into distant memory.”

That was then and this is now. ***Cardinals*** follows the first four days after Valerie returns home. It is time to start the process of healing for both her daughters, Eleanor and Zoe, and herself – at least, that was the plan. “Eleanor and Valerie’s internal suffering and the trajectory of their healing are put on the back burner almost immediately,” continued Moore. “What Valerie didn’t count on was the appearance of Mark, the son of the deceased.”

“I was fascinated with setting characters on a path where, for very valid reasons, there is a threat to their space, a threat to their pride, and a threat to their family,” Moore added. “They see a problem that needs to be addressed head-on. Like watching a cardinal’s futile defence of its territory, these characters are not fully aware of a glass wall in their way. For all the characters, there are different lapses in communication along the way where information doesn’t line up and no one quite knows what they’re dealing with. Valerie doesn’t know exactly what she’s dealing with when Mark approaches her, and Mark doesn’t know the kind of information that he’s chasing. Zoe doesn’t know what she’s being left out of, and Jonah, the parole officer who believes he has a straight-forward drunk driving offender on his hands, has no idea that he’s being sucked into this vortex of a decade old dilemma.”

Moore’s co-director, Aidan Shipley, expanded on this approach. “It was incredibly important to me that in the telling of this story, everyone’s point of view be understood. Although not everyone may agree with the actions taken by the characters, I think everyone will be able to feel for them given the horrible circumstances they are all faced with.”

The idea of ***Cardinals*** began with a legal loophole. Grayson Moore was intrigued by the idea that you could intentionally run someone over with your car and disguise your efforts with alcohol. “Nobody ever questions drunk driving.” From that kernel of an idea, the backstory developed around the cloaked motive and the resulting events of criminal charges, conviction and punishment. This lays the foundation for where ***Cardinals*** begins.

Producer Marianna Margaret observed, “***Cardinals*** is an exercise in allowing people to be very human in coming to understand the ramifications of the choices they’ve made. The film itself is a meditation on how people come to grips with not only the mess they’ve created for themselves, but also for the people they hold dearest.”

The subject matter, sexual assault, revenge and murder, would ordinarily lend itself to a film of action and high stakes. **Cardinals** gets in closer to inspect the tension and the drama. Producer Kristy Neville adds, "In Grayson and Aidan, we had a directorial team that we trusted to find that delicate balance between thriller, drama and uncomfortable humour."

Revenge and Closure

Revenge movies, a sub-genre of the thriller category, have historically focused on the initial crime, the victim and the payback. **Cardinals** looks at none of this, instead taking the more unorthodox approach of studying the aftermath. The crime and the revenge occur before the story begins. The victim of the original crime, reconciled to the events, has moved on. This is about the people left behind and the implications of the truth – not about justice.

"There's a nice duality of characters who know what's going on, but don't quite know how to stop it, and the characters who don't have any idea of what's going on and are stumbling towards a revelation that will leave permanent damage. It's not a whodunit because a lot of the information is already on the table for the audience," Shipley added.

The key to the tension in the film is the need for closure. Valerie could have returned to some version of her life had Mark not started digging into the details of the accident. He understands his shattered world through the story Valerie gave the police, but the facts do not add up. Without a plausible explanation, he cannot move on. He cannot heal. But Valerie is keenly aware that what Mark does not know about his father *will* hurt him, and she feels a compulsion to protect him from that. She also worries how any new facts might look in the eyes of the law.

Valerie Walker- Wife, Mother, Ex-Con

"The film is unusual in that the events we see in the film are the denouement of the events that came before. We barely flash back to what would probably be the climax of most movies," said Sheila McCarthy who plays Valerie, the woman at the wheel of the car that killed her neighbor as he took the garage to the curb.

"**Cardinals** is the *dot, dot, dot* of what happens when Valerie returns home to the small community where all the events occurred. It functions as the Greek chorus, observing and commenting on the implications of the tragedy that took place, except that all the players do not speak in unison. Rather, they lack harmony, each reacting to the events from their own perspective with as much information as they have been allowed, working through to as much truth as each can handle."

McCarthy has a sanguine take on her character. "There wasn't much time between the discovery of the abuse and Valerie's actions. Being the control person in her marriage, she felt that her reaction to what she witnessed might be complicated by telling her husband, that he might talk her out of rash behaviour. From the outside, it's hard to tell what a person might do if they witnessed a loved one being abused. But she's had eight long years to think about what she did and I think she's the wiser for it. What she doesn't anticipate is the arrival of the second catalyst, the son of the dead man. That's a surprise."

There is a quietness about the movie that is disturbed by the arrival of Mark. The directors wanted to investigate this disruption, to go into the shadows as opposed to into the obvious crisis. There is the banality of life following a tragedy, where people still have to eat, to sleep, to wake up and dress. It's ordinary people in a somewhat extraordinary situation.

As an actress, McCarthy embraced the flatness of Valerie because it was an opportunity that doesn't often present itself in the characters she portrays. "There was a kind a fatigue about Valerie that I really loved playing, and it relaxed me as an actor. It forced me to use *less* muscle. I don't think Valerie cares a whole lot about the things she used to care about."

The exception to this fatigue is her daughters who are now eight years older with independent lives and opinions, attitudes and secrets. Valerie is facing the reality that she missed their formative years. "Eleanor and Zoe are two girls who look like her daughters, but they're women now. So, are they her equal? No," said McCarthy. "She tries to pull the mother thing. It doesn't work. It's unusual and awkward. It's tilted, It's shy. It's emotional. It made me want to cry because in one particular scene, I was talking to them and they were not eye-rolling, but still not listening. I imagined my two daughters not being there for me, not being the same people. It was heartbreaking. I think Valerie is quite homesick for her two little girls, for the time gone by."

Kristy Neville observed, "This story zeroes in on the complexity of maternal instincts. I don't think I've seen this kind of narrative from a woman's perspective. It's about a mother protecting her two daughters and there's no man coming in to save the day. Actually, whenever men step into this story, it ends up making things more complicated. Valerie could have let the legal system try to take care of the crime of the sexual assault, but she wasn't ready to step back and be disappointed by the result."

Marianna Margaret said, "The potential we saw in this story was the slow burn of mounting tension while at the same time witnessing the damage done by the crime that occurs at the very beginning. Valerie doesn't consider herself a hero for any reason. She did what she had to do out of necessity, and she hoped the benefit of

her actions would outweigh the potential implications that it would have on her children and her marriage. What she underestimated was how heavy the burden of silence was on Eleanor. It's a lot more human than simply an act of heroism. It's not that at all. It's much more complicated."

Mark Loekner – Son of the Dead Neighbour

Like Eleanor and Zoe, Mark Loekner, the son of the man Valerie killed, was a young teen when the incident took place. Now, he is a young man. Played by Noah Reid, Mark is troubled, not just by the death of his father, but also by the loss of his mother who took her own life in the intervening years.

"Mark was 18 when his mother committed suicide," said Reid. "She had been dealing with depression and medication since her husband was killed. Before she died, she told Mark that she thought she understood why Valerie did what she did, which came as a huge surprise because so far as he was aware, his father's death was accidental. He was left without any answers and no one to turn to, so when Valerie moves back into her old house across the street, Mark has been living in his family home that whole time, completely alone, waiting."

"What I really dig about this script and the direction is that it feels close to how real people in our world would handle this kind of situation. These characters are quiet, they're reserved, they're not quite sure if they're saying or doing the right thing, but they've got to make do with their choices. I'm sure Valerie doesn't anticipate coming back to be confronted with this issue again. And Mark has this burning 'I need to know' thing that doesn't take into account that once he finds out, he might feel he didn't really need to know," said Reid.

For Reid, Mark is more talk than action. "He really thinks that talk and the threat of action is going to be enough to get him what needs - which is *just* an explanation." But it's a slippery slope. "The way that he goes about questioning Valerie, he feels that he's confirmed his suspicions. But that only leads to a more intense desire to know what's happened. I believe he genuinely thinks that once he knows why, that's it. Everything's cool. And therein lies some of the darkness in this movie that I really enjoy, especially since it's handled with a uniquely Canadian sense of humour and politeness."

Eleanor and Zoe Walker – The Daughters

Eleanor Walker, Valerie's daughter and the victim of the sexual assault, is the only other person fully aware of all the facts. She is played by Katie Boland. "Eleanor has always known there was more to the story than her mother drinking, driving and killing this man for no reason. Even though she was a child when it all took place, Eleanor feels complicit in that way young children often do, taking on the

responsibility for events that were never in their control.”

Boland viewed Eleanor as a blend of several motivating feelings, “Guilt, resentment about this secret she has to carry for the rest of her life, and a camaraderie that has bonded her and her mother in a tremendous way,” she said. “The relationship between Valerie and Eleanor is a really interesting one. In an early conversation with Grayson before we started shooting, he likened it to them both having buried a body together.”

The person whom Eleanor cares for most is her sister Zoe (Grace Glowicki) “The sisters were ‘peas in a pod’ close before the assault,” added Boland, “but after, Eleanor senses Zoe knows on a subconscious level that a secret is being kept from her. Throughout the movie, Zoe becomes more and more conscious, so while there is a sisterly closeness between the two girls, there is also an unnatural distance that can’t be repaired. With their mother in prison for a big chunk of their lives, and their father (Peter MacNeill), who they love, but as he never had a voice in the original decision, he’s become distant, they’ve really only had each other to depend on. That transforms the secret into a mighty wedge buried at a core level between them.”

Indeed, the father, Jim Walker, serves a more utilitarian purpose in his daughters’ lives after their mother goes to prison. “He is every man,” MacNeill explained. “He’s just a father, a married man, with two daughters, a job and enjoying all the responsibilities that come along with that. That’s simply who he is. I think it’s what he depends on, the safety and security of being every man. These are really ordinary people that something happens to, and some of them aren’t well equipped to handle it properly.”

On a lighter note, the comedy in the film is quite specific. “The script fits levity into very dark material without undermining what’s important,” Boland observed. “It’s an off-beat, uncomfortable, weird, but also darkly funny. The moments of comedy and absurdity feel motivated because it’s the absurdities within the law that motivate critical actions in the story.”

For Grace Glowicki, Zoe is the family member who has been left out of the loop. She can only process the truth as she knows it, which is not the truth at all. She shares her father’s resentment, but for very different reasons because she’s the only one in the family reacting to this as a drinking-and-driving death. She has no option but to be angry that her mother chose to act so irresponsibly. “I only know that she left us,” explained Glowicki. “To me, it makes perfect sense that a kid whose mother goes to prison for close to a decade for killing someone, whose family is shattered, and then the mother is welcomed back, would instinctively try to reassemble the family - except none of the parts fit right.” Grace’s confusion is made worse when Valerie returns, behaving as if nothing out of the ordinary has

taken place. "Zoe goes from a place of ignorance to a place of knowledge. That's her journey and she can only work with clues she detects in the facial expressions of her family. They know something. She wants to talk about it so she can get through it. She wants to feel like she's part of the family."

* * *

Cardinals, is a slow, careful film that wrings out the unspoken devastation of a tragedy. "Throughout the film we see Val's reluctance to talk to Mark directly or to talk to her family about him," said Shipley. "That reluctance to discuss both the problems of the past and present become the driving force of conflict between the characters. By Val refusing to tell Mark the truth, and the whole family keeping Zoe in the dark, it sets them on a path to push for information on exactly what has been kept hidden in the first place. The difference in how they handle this situation largely depends on the information they have received. Having Zoe and Eleanor view Mark from a completely different perspective was important to show how a singular piece of information can be the difference between somebody fearing or sympathizing with someone, when the reality is it should be a combination of both."

BIOS

About the Cast

SHEILA MCCARTHY (Valerie Walker) A popular fixture on Canadian stages for four decades, Sheila McCarthy's most recent theatre credits include HALF WAY THERE (Foster Festival); THEREFORE CHOOSE LIFE (Harold Green Jewish Theatre); THE ARSONISTS (Canadian Stage); LOST IN YONKERS (Howard Green Jewish Theatre); the world premiere of MRS. PARLIAMENT'S NIGHT OUT (Neptune Theatre) and LOVE, LOSS & WHAT I WORE (Panasonic Theatre). A veteran of The Stratford Festival, Sheila headlined productions of ANYTHING GOES, SCHOOL FOR SCANDAL, THE IMAGINARY INVALID, GUYS & DOLLS, A MIDSUMMER NIGHT'S DREAM and THREE PENNY OPERA (Stratford). She is a two-time Dora Mavor Moore Award winner for her work in REALLY ROSIE (YPT) and LITTLE SHOP OF HORRORS (Crest Theatre).

Sheila played a leading role on "Little Mosque on the Prairie" as well as "Emily of New Moon" (for which she won the Best Actress Gemini Award twice). She has guest starred on countless episodic network shows including: "Conviction", "Orphan Black", "Saving Hope", "Murdoch Mysteries" and "Rookie Blue". She was featured on the hit ABC series "Picket Fences" as well as "Street Legal", "This Is Wonderland", "Sesame Street" [Gemini/best featured actress, 2000] and "A Nest of Singing Birds".

Sheila's film credits include *I've Heard the Mermaids Singing* [Genie Award/Best Actress, Charles Chaplin Award in Vevey, Switzerland and People's Choice Award/Cannes Film Festival, 1987], *Lotus Eaters* [Genie Award, Best Actress, 1994]. Other recent films include *The Wanting*, *Considering Love and Other Magic*, *Milton's Secret*, *Brace for Impact*, *Ice Girls*, *Algonquin*, *No Stranger Than Love*, *Antiviral*, *Breakfast with Scot*, *The Stone Angel*, *Die Hard 2*, *The Day After Tomorrow*, *Being Julia*, *Confessions of a Teenage Drama Queen*, *Rare Birds* and *Stepping Out*.

Sheila is an accomplished writer, producer, choreographer, director and teacher. She has trained at the University of Victoria and with the National Ballet School, as well as in NYC with Uta Hagen at HB Studio. She has taught at The National Theatre School, Humber College, at Stratford Shakespeare's Summer School, and has also mentored Stratford apprentices. Sheila has a number of scripts in development both for the stage and the screen.

NOAH REID (Mark Leokner) can currently be seen on CBC's hit series "Schitt's Creek" opposite Daniel Levy, Eugene Levy and Catherine O'Hara. He starred in the title role of the Free Form series "Kevin From Work". He also starred in the web turned television series "*Backpackers*" for CW and has appeared as a guest star on "House of Lies" (Showtime), "Cracked" (CBC), "Alphas", "Three Inches", (Syfy), "The Firm" (CBS), "Rookie Blue" (ABC/Global) as well as the ABC miniseries, "Titanic" written by Julian Fellowes.

Some recent film credits include: *People Hold On*, *Pride of Lions*, *Old Stock*, and *Score: A Hockey Musical*. On stage, Noah was featured in CREDITORS (Coal Mine Theatre) and performed both as musician and actor in A WOMAN IS A SECRET (Theatre Centre/Sidemart). He also starred in the Canadian premiere of George F. Walker's latest work DEAD METAPHOR (Mirvish/Canadian Rep) in Toronto. Other theatrical credits include RED (Neptune Theatre), JITTERS, PARFUMERIE (Soulpepper), THE TRESPASSERS, *THREE SISTERS*, *BARTHOLOMEW FAIR* (Stratford Festival). Reid portrayed Chip in Disney's BEAUTY AND THE BEAST, which ran in Toronto and on Broadway. He was also a recipient of the prestigious John Hirsch Award given to the most promising actor in the Stratford Festival (2009).

An actor since the age of eight, Reid was the original voice of 'Franklin' on the popular animated series "Franklin the Turtle". He went on to star in the television series "Strange Days at Blake Holsey High". Reid played the role of 'Darrell Fox' in "Terry", about Terry Fox's marathon of hope. Reid is a graduate of the National Theatre School of Canada (Montreal). Reid is classically trained in piano and casually plays the guitar and accordion. His original song, *People Hold On*, for the feature film of the same name, was nominated for Best Song at the 2016 Canadian

Screen Awards. His debut album, *Songs From A Broken Chair*, was released in 2016. Noah currently makes his home in Toronto.

PETER SPENCE (Jonah Pastekh) is an alumnus of the prestigious Circle in the Square theatre program in NYC and he began his professional acting career as Sydney Lowe in the CBC television series "Home Fires" which ran for four seasons from 1980 -1983. He has appeared in numerous films and television series since, including *The Bay Boy*, directed by Daniel Petrie; *Unfinished Business*, directed by Don Owen, for which he received a Genie nomination for Best Supporting Actor in a Feature Film; *One Week*, directed by Michael McGowan, and most recently *The History of Love*, directed by French film director Radu Mihaileanu. He is also known for the title role in "The Truth About Alex", a one hour drama for HBO which won multiple awards including a Gemini for Best Short Drama. In 2014 he appeared as 'Arthur Zimmer' in Grayson Moore's award winning short film *Running Season*, about a man who travels to P.E.I. to sell his father's house. Peter currently resides with his wife and daughter, Alex, the black cat, and Myrtle, their recently acquired Potcake dog, in Davisville Village in Toronto. In his spare time he enjoys artisanal soap making and occasionally quitting acting.

PETER MACNEILL (Tom Walker) Award-winning actor Peter MacNeill has had a successful career in both film and television. Feature film credits include David Cronenberg's film *A History of Violence* opposite Viggo Mortensen, Kevin Costner's feature *Open Range*, with Costner, Robert Duvall and Annette Bening, *The Stone Angel* with Ellen Burstyn and *Cinderella Man* with Russell Crowe. In 1997 he was presented with a Genie Award for Best Supporting Actor for his performance as 'Whiskey Mac' in Thom Fitzgerald's *The Hanging Garden*. Other big screen credits include *The Caveman's Valentine*, featuring Samuel L. Jackson, *Kit Kitteridge: American Girl* with Abigail Breslin, *Frequency* with Dennis Quaid, Simon Birch, based on the John Irving novel and David Cronenberg's *Crash*. Most recently he completed *First Round Down* directed by Brett & Jason Butler and *Regression* with Ethan Hawke and Emma Watson.

On television, MacNeill has no shortage of credits. This past year he was juggling series regular roles in "This Life" for CBC and "Good Witch" for Hallmark. He had a recurring role in the series "Rogue" for Direct TV and for four seasons played the patriarch of the Fitz empire in the series for HBO Canada "Call Me Fitz" alongside Jason Priestley, for which he was nominated for a Canadian Screen award for Best Supporting Actor. Other credits include "The Kennedys", a mini-series for The History Channel starring Greg Kinnear and Katie Holmes, the Canada-Germany mini-series "Sea Wolf" as Fat Louis alongside Neve Campbell and Tim Roth, and is also a recurring character on the Global/ABC series "Rookie Blue", co-created by Tassie Cameron and produced by eOne Entertainment. He appeared in and won a Gemini Award for the CBC biopic "Victor", based on the life of Olympic gold medalist Victor Davis. Other credits include the biopic "Celine", based on the life

of Celine Dion, "Defiance", "Suits" and "Haven", "Queer as Folk", "Framed" with Rob Lowe and Sam Neill, "My Own Country" with Marisa Tomei, "Storm of the Century" based on the novel by Steven King, as well as roles in "Being Erica", "Traders" and "PSI Factor" among others. In 2003, MacNeill was presented with a Gemini Award for his work on "The Eleventh Hour".

KATIE BOLAND (Eleanor Walker) Listed by Elle Canada and Playback, as "one to watch", Katie Boland also received the inaugural "TIFF Rising Star" award. In 2015, Katie was selected as one of the youngest Honourees of the Birks Telefilm Diamond Tribute to Women in Film. With over seventy credits to her name Katie shows no signs of slowing down. She was nominated four times in four years at the Young Artist Awards in L.A. and was nominated for a CSA for her episode of "The Listener". She won a CSA for Best Performance for the web-series, she wrote, produced, created and starred in "Long Story, Short". In 2007, Katie was nominated for a Leo award for her challenging starring role as a 16-year-old heroin addicted hooker in the feature film *Mount Pleasant*, and in 2009 she was nominated for a Leo award for Best Leading Actress in a Feature Film with her stunning portrayal of an autistic-savant in *Dancing Trees*. Recently, she has appeared in the critically acclaimed films *Ferocious*, *Gerontophila* and *The Master*, in addition to the romantic comedy *People Hold On*. Late last year, Katie was seen in the controversial, CSA-nominated *Fall*, and just this year appeared at TIFF in *Born to be Blue* with Ethan Hawke. Next, Katie will be seen in theatres in, *People Hold On*, *Hunter's Moon* and *Love of My Life*. She also has a recurring role on The CW's "Reign" and recently shot an episode of "Motive" for CTV.

In 2015, Katie produced the Bravo-Fact funded short film *Boxing*, which premiered at TIFF, played at VIFF and CUCALORUS and was a Sundance short select. Katie's web series "Long Story Short", which she wrote based on her collection of personal essays, was released on Hulu to rave reviews and acquired by Shaftesbury Films. It was also one of five series nominated for the Best Web Series Award at the Raindance Webfest in London, England, where Katie was again recently, as a panelist.

This past year has been a busy one for Katie. In 2015, along with her award-winning director mother, Gail Harvey, Katie has opened a production company called Straight Shooters and they presently have two series in development at CBC, one of which she co-created with Calum deHartog, and the second she co-created with Katie Ford. Katie also sold a television series about a serial killer that she wrote and created for EOne with acclaimed director/actor Gregory Smith. She also produced a documentary on famed singer Rickie Lee Jones, called *The Other Side of Desire*, that was directed by her mother, Gail Harvey, which premiered at the Raindance Film Festival to rave reviews.

Next, Katie will appear in the upcoming Shaw series “Joseph and Mary” with Kevin Sorbo. On the big screen, Katie can be seen in the critically acclaimed *Born to be Blue*, with Ethan Hawke, and the upcoming *Love of My Life* with Anna Chancellor and John Hannah. Katie just wrapped the project, *Never Saw It Coming*, which she is both producing and starring in. Katie is looking forward to another busy year between Toronto, New York and Los Angeles. In her spare time, she is completing her second novel, *Parts Unknown*, and writes a column for the Huffington Post called, What’s Actually Happening With People my Age.

GRACE GLOWICKI (Zoe Walker) began 2016 at the Sundance Film Festival, where her performance in Ben Petrie's *Her Friend Adam* won her a Sundance Special Jury Prize for Outstanding Performance. It screened across North America as part of the 2016 Sundance Short Film Tour and the 2016 TIFF Top Ten Tour. The film was awarded Vimeo's Best Comedy of 2016, and Grace was awarded NoBudge's 2016 Best Female Performance in a Narrative Short.

Grace then starred in Jason Jeffrey's *A Teachable Moment*, which played at the 2016 Tribeca Film Festival and was later bought by Canal Plus. In the summer, Grace starred in *Suck It Up*, a feature film directed by TIFF alumna Jordan Canning which just premiered at the 2017 Slamdance Film Festival. Grace was selected by The Toronto International Film Festival as one of the 2016 TIFF Rising Stars, and recently wrapped production on *Paper Year*, a feature film in which she had a supporting role opposite Eve Hewson.

About the Filmmakers

GRAYSON MOORE (Writer/Director) graduated Ryerson University's film program. He wrote the short films *Bridges and Dorsal*, as well as the recently completed virtual-reality narrative short *Deerbrook*. His directorial debut was his thesis film *Running Season*, which premiered at TIFF in 2014. *Running Season* was also selected for Slamdance, and won ‘Best Canadian Short’ at the Whistler Film Festival. Grayson also co-directed and wrote *Boxing* which premiered at TIFF in 2015. He’s currently adapting the novel *The Extinction Club* for Lumanity Productions (*Born to Be Blue*, *Stockholm*). *Cardinals* is his first feature film.

AIDAN SHIPLEY (Director) is a Toronto-based actor/director. Upon graduating from Ryerson University's film program in 2014, his thesis film, *Dorsal*, was awarded the A&E Short Filmmakers Award for best film by the National Screen Institute and was recently acquired by the CBC. He went on to co-write/direct the short film *Boxing*, which premiered at TIFF in 2015 where it was highlighted with eight other short films to be a part of the TIFF Short Cuts Remix Program. He recently co-directed his first feature, *Cardinals*, produced through Telefilm's Micro-budget production program and is currently producing the feature documentary *A Girl Named C*.

KRISTY NEVILLE (Producer) Since graduating from Ryerson University's School of Image Arts (2013), Kristy Neville has produced a number of acclaimed films that have premiered at festivals such as TIFF, Sundance, SXSW, Tribeca and Hot Docs. In 2016, Kristy was selected by Telefilm as one of three emerging producers to attend the Cannes Film Festival's Producer Workshop. The same year, she joined Matt Code as partner in Wildling Pictures, developing and producing projects for film and television in collaboration with some of Canada's most exciting new filmmakers.

This year the Wildling team will have three films premiering at the Toronto International Film Festival: *Cardinals*, the slow-burn thriller by first time feature filmmakers Grayson Moore and Aidan Shipley, *Mary Goes Round*, the debut feature from celebrated writer/director Molly McGlynn, and the short film, *Bickford Park*, written and directed by award-winning duo Linsey Stewart and Dane Clark.

Kristy began her career in post-production, cutting short films and music videos. In 2016, she worked with writer/director Luis De Filippis editing the short film *For Nonna Anna*, which will also premiere at the 2017 Toronto International Film Festival.

Last year two short films produced by Kristy, *Her Friend Adam* (Sundance, SXSW) and *A Teachable Moment* (Tribeca), were selected for Telefilm's Not Short On Talent, Cannes. *Her Friend Adam* went on to screen with the Sundance Film Festival Short Film Tour and won a Special Jury Prize at Sundance for Outstanding Performance by TIFF Rising Star, Grace Glowicki. The film was released online with Vimeo exceeding 300,000 views and featured on sites such as Short of the Week, NoBudge and The A.V. Club to rave reviews. It has earned a place on numerous top short film lists of 2016 including Vimeo, Vice, NoBudge, and Canada's Top Ten Film Festival.

Currently, Matt and Kristy serve as executive producers on Jasmin Mozaffari's debut feature, *Firecrackers*.

MARIANNA MARGARET (Producer) Raised in the sleepy suburbs of Toronto, Marianna Margaret's earliest endeavors in storytelling involved a miniDV cam documenting the beginnings of friends starting bands, skateboarding at strip malls and token pursuits in thrill-seeking on the shores of Ontario's cottage country. Four years at Ryerson University's School of Image arts led to producing Fantavious Fritz's *Paradise Falls* (TIFF '13, Best Canadian Short at Edmonton International Film Festival) alongside Ben Petrie in a short film exploring familiar themes and antics of suburban survival. Slated for release this year is her first feature *Cardinals* as well as a comedic short with frequent collaborator Matt Landry, *Re:Possessed Homes*, starring Natalie Lisinska.

KEVIN SAFFER (Executive Producer)

Born and raised in South Africa, entertainment has been the 'family business' for three generations. After moving to Canada in the late 80's with his parents and four older siblings, his interest in the arts and entertainment started to bloom. Kevin produced several short films, fashion shows and directed part of a national TV commercial before leaving high school to pursue a BFA in Film at York University. For the next decade Kevin worked on numerous feature films, cable movies and TV series before broadening his skillset in the advertising world. He spent the next few years producing for a number of major advertising agencies, and in late 2007 Kevin joined the TAXI network of agencies as Executive Producer/Director of Content Production.

After five years and numerous awards including a Gold Cyber Lion and a Gold Bessie, Kevin left TAXI in 2012 to build his own integrated production company... and TOUCHPOINT Films was born. Since its inception, TOUCHPOINT has produced dozens of TV Commercials, web content, and experiential projects for major national and international brands. His most recent long format projects include the award winning web-series (currently being adapted for US network TV) "Whatever, Linda", BravoFACT short film (and TIFF 2015 official selection) *Boxing*, as well as the lifestyle/doc TV series "Sweat The City" currently on ONE Channel in Canada, and two features slated for release in 2017, one of which, *Cardinals*, will screen at TIFF 2017.

MATT CODE (Executive Producer)

Matt Code is a producer for award-winning film, television and digital content, and graduate of the Canadian Film Centre, Film Program Producers' Lab. Most recently, he produced the upcoming *Mary Goes Round*, a first feature from writer/director, Molly McGlynn. The film will have its WORLD PREMIERE at the 2017 Toronto International Film Festival. It stars Aya Cash (FX Series, "You're the Worst") and has also been named one of "12 Films We Can't Wait to See in 2017" by NOW Magazine.

His last film, *3-WAY (Not Calling)* premiered at the 2016 Toronto International Film Festival. Code's films have played festivals internationally including TriBeCa, Hot Docs, Palm Springs and Santa Barbara.

Code is founder and partner in Wildling Pictures with fellow producer, Kristy Neville. The company is developing a slate of filmmaker-driven film and television projects for the international marketplace. In addition to *Mary Goes Round*, the company has the feature film *Cardinals* from Grayson Moore & Aidan Shipley and the short film *Bickford Park* from Linsey Stewart & Dane Clark at TIFF in 2017. Currently, they are serving as executive producers on Jasmine Mozaffari's first feature, *Firecrackers*.

Code also regularly serves as a line producer or production manager on domestic and foreign productions shooting in Canada. Most recently, he completed "How to Buy a Baby" a ten-part series for CBC Digital.

For Murmur Media, Code is currently producing the feature documentary *What Walaa Wants* from filmmaker Christy Garland, which is a co-production with two-time Oscar-nominated Final Cut For Real of Denmark and the National Film Board of Canada. Previously for Murmur, he was co-producer for *Cheer Up*, which premiered at the 2016 Hot Docs International Film Festival.

Previously for PDM Entertainment, Code co-produced the six-part mini-series, "The Best Laid Plans" (CBC-TV) and produced the companion web series "The Petes' Laid Plans" (CBC Digital). "The Best Laid Plans" was nominated for three 2014 DGC Awards, winning Best Mini-Series/Movie, and received three 2015 Canadian Screen Award nominations, winning Best Actor in a Dramatic Program (Jonas Chernick) and Best Director, Mini-Series/Movie (Peter Moss).

Code has juried for multiple film festivals and awards, is a member of the Canadian Media Producers Association and the Academy of Canadian Cinema and Television. He is based in Toronto, Ontario, Canada.

CHRIS BENNETT (Executive Producer)

Born in Ireland and raised in Victoria, B.C., Chris studied film production at Concordia University in Montreal. Since 2005, Chris has produced acclaimed feature films, shorts and documentaries that have traveled to festivals and sold around the world including Christy Garland's award-winning *The Bastard Sings the Sweetest Song*, Isaac Cravit's lauded festival crowd pleaser *Solo* and Jeremy Lalonde's *How To Plan An Orgy In A Small Town*. Chris is a graduate of the CFC's producer's lab and currently produces VR at Toronto's Secret Location.

JACKSON PARRELL (Director of Photography) is a Toronto based director of photography working in a broad range of genres and formats. Over the past few years he has lensed multiple narrative features, documentaries, television series, and award winning commercials. Recent credits include *Integral man* which screened at Hot Docs, and the Sick Kids Foundation campaign "Sick Isn't Weak" which was nominated for best commercial cinematography by the CSC.

THEA HOLLATZ (Production Designer) is a production designer and director who graduated Ryerson University's film program. She has designed numerous short films that have played at festivals worldwide, including Slamdance, twice at TIFF, and have won awards such as Whistler's 'Best Canadian Shortwork'. She has set decorated the feature films *Octavio is Dead*, directed by Sook-Yin Lee, and *22 Chaser*, directed by Rafal Sokolowski. In 2015, Thea designed her first feature

film, *Great Great Great*, directed by Adam Garnett Jones (*Firesong*, 2015), and she has since designed the Telefilm micro budget features *Cardinals*, which will premiere at TIFF in 2017, and the upcoming *Firecrackers* directed by Jasmin Mozaffari. Thea co-directed the music video for "Something More" by Toronto artist Ralph, and is currently in development on an animated short film called *Hot Flash*.

DANIEL HAACK (Editor) is a Toronto-based editor whose career has led him through documentary, music video, short film, and commercial work. *Cardinals* is his first feature film edit, but not his first time collaborating with Grayson Moore and Aidan Shipley. Daniel cut the pair's last short film *Boxing*, which was officially selected for TIFF 2015. Since then, Daniel edited *Lucy in My Eyes* with writer/director Megan Park, which won the Jury Prize for Narrative Short at the 2016 Austin Film Festival.

TODOR KOBAKOV (Composer) Blend the classically infused history of Eastern Europe with the experimental edge of Canadian indie rock and you have before you Todor Kobakov: composer, producer and missionary of genius gadgetry. Todor has 14 feature film scores to his credit, including *The Samaritan* (2012) - a dark thriller featuring Samuel L. Jackson for which Todor's work was praised by Variety Magazine ("Hollywood composers, take note"). Kobakov also scored *Cold Blooded*, a crime thriller that won the Audience Award at the 2012 Fantasia Film Festival. *The Husband*, (2013) directed by Bruce McDonald received critical acclaim at festivals worldwide and *Hellions*, also directed by Bruce McDonald made it's world premiere at Sundance this year (2015). Currently, you can hear Todor's brooding score to the Space/SyFy TV series "Bitten" which is now in it's third season.

A key player in Toronto's indie music scene, Todor has created transcendent string arrangements for the likes of Lights, Metric, Stars, Emily Haines, k-os, Dan Mangan, Lily Frost, Small Sins, Whitehorse and others. His recent collaboration was as orchestrator and conductor on Sarah Bareilles album, "The Blessed Unrest", nominated for a Grammy in 2014- 'Album of the Year', running against fellow artists, Daft Punk, Macklemore & Lewis, Kendrick Lamar, & Taylor Swift. Todor's solo piano album debut, *Pop Music*, was released in 2010 to glowing critical acclaim ("A piano stylist in the gorgeous, whimsical form of Erik Satie" - Globe and Mail). A modern take on classical form, *Pop Music* features collaborations with Emily Haines, and Tunde Adebimpe of TV on the Radio. Todor regularly collaborates with some of Canada's top artists, co-scoring *Closet Monster* with Maya Postepski (of the group Austra).

He also co-scored the feature films: *Born to Be Blue* (starring Ethan Hawke) and *The Steps*. All three films premiered at the 2015 Toronto International Film Festival. *Born to Be Blue* was awarded a CSA in 2017 - "Best Original Music for a Feature Film".

Todor currently composes the score to the hit CTV mini-series "Cardinal", which was just renewed for 2 more cycles, and recently scored the BET mini-series "Madiba". His latest feature film thriller, *Backstabbing For Beginners* (a Danish/Canadian co-production) is due for release later in 2017.