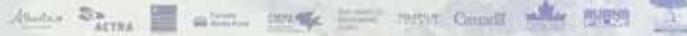


EVERYONE'S RUNNING FROM SOMETHING

A GARY BURNS FILM

MAN RUNNING

INDIECAN ENTERTAINMENT in association with GURNO FILM and FEDERGREEN ENTERTAINMENT presents "MAN RUNNING"
DIRECTED BY AVI FEDERGREEN WITH MULLY WALKINGTON COSTARS SEGHINE CLARKE BENEFER PAGE AND YULIE BRODTEIN WRITTEN BY DAERLENE KUTSHEV
EDITED BY MICHELLE BISHNEY PRODUCTION DESIGNER AMBER HEMPHRIS DIRECTOR OF PHOTOGRAPHY TIM RUTHERFORD EXECUTIVE PRODUCERS DARYL GURNO DIANNA DRUMMOND
EXECUTIVE PRODUCERS SCOTT BRUNING MATT FLEISCH PRODUCED BY PATRYK MACAUGHLEN PRODUCED BY MATEVJH WALKMAN
EXECUTIVE PRODUCERS AVI FEDERGREEN DARYL GURNO DIANNA DRUMMOND WRITTEN BY DIANNA DRUMMOND DIRECTED BY GARY BURNS



CANADIAN DISTRIBUTOR
Avi Federgreen
Indiecan Entertainment Inc.
info@indiecanent.com
416 898 3456
www.indiecanent.com

LOGLINE

A doctor runs in a grueling 24-hour, 100-mile ultra marathon over rugged mountain terrain as he avoids the fallout from a high pressure medical decision.

SHORT SYNOPSIS

A doctor runs in a grueling 24-hour, 100-mile ultra marathon over rugged mountain terrain as he avoids the fallout from a high pressure medical decision. Over the course of the race, as physical and mental exhaustion turns to fantasies and hallucinations, race-related dramas intertwine with the details of his current crisis. He's tormented by his decision to assist in the death of a terminally-ill teenager, against both the parents' wishes and the legal parameters of assisted suicide. Questions arise as to whether he was successful in helping his patient die, if he failed to fulfill his promise to her, or if the pressure has led to his mental breakdown.



SYNOPSIS

A young doctor runs in a grueling 24-hour, 100-mile ultra marathon over rugged mountain terrain as he avoids the fallout from a high pressure medical decision. Over the course of the race, as physical and mental exertion turns to exhaustion and hallucinations, race-related dramas intertwine with the details of his current crisis - he's tormented by his decision to assist in the death of a terminally ill teenager under his care, against both the parents' wishes and the legal parameters of assisted suicide. Questions arise as to whether he went through with assisting in his patient's death, if he failed in his promise to her, or if he was caught in the process. During the race the doctor imagines visits from his estranged wife, the patient's parents, and the patient herself, shedding light on his decision to help his patient die and the degree to which his own thoughts of suicide contributed to his actions.

DIRECTOR'S STATEMENT

Man Running is a drama that uses the unique setting of an ultra marathon, with all its associated mental and physical extremes, as the vehicle for the story of a doctor dealing with the moral and ethical complexity of assisted death for an underage patient. The protagonist is under investigation for his actions and he escapes the immediate fallout by driving overnight to compete in a running race taking place in the Rocky Mountains. Ultra marathons are run over great distances, and competitors run for twenty four hours, virtually non-stop. Under these extreme conditions mental faculties start to break down and it's under these stresses that Jim struggles with the crisis he finds himself in.

The main thrust of the film is Jim's struggle with a decision he's made - his assisting, or failure to assist, his young patient in her wish to end her life – and the associated guilt that accompanies his actions. The decision is further complicated by the fact that he suffers from depression and thoughts of suicide. During the race he daydreams about his own suicide and the question is raised: Was his professional action clouded by mental illness?



It's not until the end of the film that it's made clear that he was caught while trying to administer the drugs that would kill her. This failure to fulfill his promise to the patient combined with his own deteriorating mental state leads him to imagine taking his own life.

The structure of the script uses a non-linear pattern rather than traditional narrative to weave the story's various threads. The audience experiences his indecision and "what ifs" as he imagines different outcomes. The audience is also asked to question the veracity of his view of events, as on two occasions different versions of the same scene are repeated with different elements and outcomes – what is real and what is fantasy is called into question. As the race progresses, the doctor starts to hallucinate and he's visited by characters involved in the crisis - his wife, the patient's parents and the patient herself - and there's an unreal quality to these visitations which mirror his tortured, fragmented thoughts and feelings. All we really know is that "people are looking for him," possibly the

police regarding his young patient, and what transpires during the race is part of the tormented thoughts of a man put in a difficult ethical position. The audience is allowed to unravel the puzzle of the protagonist's thoughts as he works through possible scenarios – what could have been or might still take place.

Assisted suicide has recently become legal in Canada but it is not available to patients under the age of eighteen; Robyn is only fourteen. Robyn's parents also won't consider assisted death for their daughter based on their religious faith, and they have the last word on her care. Jim is in the middle of this struggle and Robyn wants Jim to step outside the law in order to help her. The film looks at this complex issue without taking a hard stand on either side of the debate. The parents still hold out hope for a medical miracle while their daughter is adamant she doesn't want to spend her last days suffering. The film is sympathetic to Robyn's wishes and her doctor's dilemma but we also feel for the parents who are faced with the prospect of losing their child.

The main character, Jim, suffers from depression and, as many studies have shown, men are the least likely to seek help, often keeping their inner struggles to themselves, even from their spouses and families. Recent studies by the Canadian Medical Association have shown that male doctors are even more at risk of suicide than the general population. Jim's estranged wife pushes him to talk to her and it's clear that his running is an attempt to escape his depression which is closely linked to the emotional stresses of his job. This film looks at the trauma doctors face when dealing with terminally ill patients and the associated stresses of considering assisted suicide. Jim's relationship to his strong-willed young patient has led him to cross the line from professional detachment to emotional attachment and he struggles to overcome it.

There are a couple of scenes in the film where Jim is drawn toward a distant stand of trees - as Jim goes for a run as Robyn is being prepped for surgery and when Jim lies on the ground with the Female Runner after their collision on the trail. The stand of tree can represent different things to different people. To me the poplars represent longing and a release from anxiety, a search for calm. At one point Jim arrives at the stand of trees and walks into it, he walks through the trees only to emerge at the other side where he again sees the same stand of trees in the distance. What he's searching for seems to be beyond his reach.



PRODUCTION NOTES

The biggest challenge in recreating an ultra marathon is staging the start of the race. These races are major productions involving many hundreds of runners and hundreds of supporters lining the starting line – this would have been a difficult task to reproduce with our budget. Luckily for the production team an existing race, the Grizzly Ultra, was taking place in Canmore Alberta during the planned production. The race organizers were generous enough to let us imbed our lead actors Gord Rand and Ivana Shein into the start of this ultra marathon which involved over five hundred runners as well as hundreds of spectators lining the starting line. This was the first day of production and it was a tense start to the shoot as we only had the one chance to capture the start. Complicating things Gord and Ivana had dialogue at the starting line, and after Gord and Ivana run for a hundred plus meters, in a throng of hundreds, Gord drops out of the race to compose himself as his character is in the middle of an emotional crisis. A hundred things could have gone wrong – what if someone trips in front of Gord or get's between the camera and Gord and Ivana, or an unsuspecting runner stops to see if Gord needs assistance? Patrick McLaughlin and his team did a great job of juggling the many variables and capturing this high pressure start to the shoot.

The ultra marathon fictionalized in **Man Running** is run over mountain terrain and we used the front range of the Rocky Mountains west of Calgary as the films setting. Besides the Grizzly Ultra which starts at the Nordic Center in Canmore, the production used locations in the Kananaskis, including the abandoned Fortress Mountain ski hill, Moose Mountain, Black Mountain at the boundary of Banff National park, as well as West Brag creek.

Running at high altitudes brings with it the risk of inclement weather. During the shoot which ran through the month of October into November the production faced a challenging mix of conditions. There was beautiful fall weather but there was also some inclement weather including a freak blizzard that brought with it gale force winds and close to a foot of snow.

Gord and Ivana found themselves running through some nasty weather and Milli Wilkinson playing a ghostly Robyn haunting Gord's character through his hallucinatory states was often required to be in the snowy forest at night in a hospital smock or pajamas. For the story, the best thing we could hope for was lousy weather – we didn't want rain but snow was a plus. When we wanted it to be lousy we got very lousy – and beautiful of course – there is some amazing sequences of running in snow or running in high wind. There's a scene where Gord is running near Black Mountain near the end of the film and the wind is gusting so strong you can feel Brian Shier, who is operating the camera behind Gord, being blown off course. It was also great that when the characters are talking at night you can see their breath because it's minus 15. I don't know of many films where you can see a snow flake land on a characters cheek and see it melt where it landed. Nature is a big part of the film – the wild weather can be seen as a reflection of Robyn's effect on Jim's psyche. It was meant feel wild and out of control. The weather- the wind especially is like another way Robyn is tormenting him. Lucky for the production when bucolic and melancholy was needed - the weather came through here as well. Through it all the cast never complained. Throughout the film Gord is running in shorts and a couple of light synthetic shirts – that's it.

The landscape is an important element in **Man Running**– it was important for the story to catch the details of the landscape – the bark on the trees, the grasses and undergrowth.

We had some luck with wildlife as well when a fox come onto set and stole a back pack – a prop in a scene right from under our noses while we were in the middle of shooting a night scene. We chased it and got the pack back but the fox kept coming around – just feet away at times. We got a shot of him/her hovering and the shot is in the film. At one point Jim hallucinates seeing Robyn is the forest– after he snaps out of it he sees the fox like it was the fox all along.

I lost the hearing in my left ear permanently a few years ago. I had a few operations on my ear in the same hospital featured in **Man Running**. The hospital is at the very southern edge of the city, and when I had my operations you could look south out the window and there was nothing but farmers fields - literally across the street and as far as the eye could see were snow covered fields – you could see coyote tracks in the snow feet from the front door. When we shot **Man Running** a few years had gone by but there was still almost nothing south of the hospital except one medical building and the new roads built to service the new communities that were coming. The script was written with this in mind. When Jim comes out of the hospital he literally runs a few hundred meters down a brand new road and into a canola field. The distance from this modern hospital to nature is a block and a half. Visually it is very striking. Of course the place is now filling up with new suburbs.

The stand of trees we used was in a field of canola about half a kilometer from the front

doors of the new hospital. The day we shot that footage we had a weird weather inversion and the chinook like arch hung over us for most of the day creating a kind of perpetual early morning look.

In the script Jim runs into the farmers field in front of the hospital. We were thinking of a wheat field or barley or some grassy field. It turns out the fields were canola which is like a tough little weed/ bush and when it's harvested the stubble is like sharp sticks. It is very hard to walk in never mind run through as it will cut your shins. We quickly figured out you have to be very careful where you run – you have to follow where the tractor wheels go. But



amazingly beautiful up close.

MUSIC

The score for **Man Running** was created and performed by Scott Monroe and Matt Flegel, two members of the band Preoccupations. The Preoccupations song Continental Shelf is also featured in the film. I was a fan of Viet Cong which was a previous incarnation of the band and I'd seen them perform at Sled Island. Ian Russell of Flemish Eye records lives in my neighbourhood and I contacted him about finding an Alberta based composer. I'd received a bit of heat for using Joey Santiago of the Pixies for my film *Radiant City* and thought, okay, I'll look closer to home this time. Ian suggested meeting up with Scott and Matt who were on my radar. The two were available and willing and I think the score they created was perfect for the film – it's minimal at times, which I really like, but the score also heats up and is rough and wild at times, especially when associated with Robyn's character. There are also compositions that contain some real emotional depth. I'm not a fan of overly manipulative soundtracks - I gravitate towards compositions that help nudge the audience somewhere without being heavy handed. It's a fine line and I think Scott and Matt were sensitive to this and did a great job.

FILMMAKERS



GARY BURNS - Writer/Director/Producer

Gary Burns' feature film credits include *The Suburbanators*, *Kitchen Party*, *waydowntown*, *A Problem with Fear*, and the feature documentaries *Radiant City*, and *The Future is Now!*. He has won numerous awards for his films including Best Canadian Feature Film at the 2000 Toronto International Film Festival for his urban comedy *waydowntown*. *Radiant City*, which he co-directed with CBC journalist Jim Brown, won the Genie for Best Documentary in 2007. His films have been presented at numerous international festivals including Sundance, Berlin and Rotterdam. His film *Kitchen Party* was included in the prestigious New Directors New Films at the museum of Modern Art in New York. In 2011 a retrospective of his films was presented at the Buenos Aires International Film Festival in Argentina. His most recent film is *Flexie! All The Same and All Different* (2015) about the prairie artist Levine Flexhaug.



DONNA BRUNSDALE - Writer/Producer

Donna Brunsdale is a filmmaker living in Calgary. She has a BFA from the University of Victoria and an MFA from York University. She has made several short films and one feature film, *Cheerful Tearful* (1998) which premiered at the Montreal World Film Festival. She has also collaborated with Gary Burns on his feature films, most notably as co-writer and actor on *A Problem With Fear*, which opened Perspective Canada at TIFF 2003 and the Panorama Special at Berlin International Film Festival 2004. Her most recent film is *Flexie! All The Same and All Different* (2015) about the prairie artist Levine Flexhaug.



AVI FEDERGREEN - Producer

Avi Federgreen's over twenty years of experience in the Canadian film industry includes over fifty films produced.

Federgreen's newly completed films, which are travelling around the film festival circuit include *Man Running* directed by Gary Burns, *Lifechanger* directed by Justin McConnell, and *Altered Skin* directed by Adnan Ahmed. Federgreen also is the creator of the Indiecan10K & Indiecan20K First Feature Initiatives that have now helped 8 first features get made in Canada including the NWT film *Elijah and the Rock Creature* directed by Jennifer Walden and the Northern Ontario film *Fugue* directed by Tomas Street..

Federgreen's other producing credits include *One Week*, *Still Mine*, *Kiss and Cry*, *Prisoner X*, *Score: A Hockey Musical*, *Relative Happiness*, *How To Plan An Orgy in A Small Town*, *Moon Point*, *I'm Yours*, *Hungry Hills*, *High Life*, *Leslie*, *My Name Is Evil* to name a few.

In November 2011, Federgreen opened his own film distribution and sales company INDIECAN ENTERTAINMENT. The company services not just up-and-coming Canadian and International filmmakers, but also those indies making films in a lower budget bracket who have otherwise virtually no chance to shine in a market of big studios, distributors and exhibitors.

CAST



GORD RAND - Jim

Gord is an actor, playwright and filmmaker. He has performed on stages around the world, from San Francisco to Rwanda, including 9 seasons at The Shaw Festival. Most recently, he played the title role in *Oedipus Rex* at The Stratford Festival and *Hamlet* for Necessary Angel at the Worldstage. He won a Dora Award for his portrayal of a naked Ukrainian plutonium dealer in Michael Healey's *The Innocent Eye Test* (Mirvish). He also toured the world with *Goodness* (Volcano Theatre), and appeared in *The Test* (The Company), *The Philanderer* (Shaw Festival) and *Abyss* (Tarragon). Recent screen appearances include: Ben in the upcoming movie *An Audience of Chairs* and The Man in Gary Burns' new film ***Man Running***, Abel in CBC's *Pure*, Detective Duko

in *Orphan Black* (CSA Nomination, ACTRA Award Nomination), as well as guest starring on *Ransom*, *Taken*, *Wynonna Earp*, *Cardinal*, *Durham County*, *Cracked*, *Killjoys* and was RSM Kelly in the ABC series *Combat Hospital*.

Gord recently completed his first feature documentary *Goodness* in Rwanda as well as garnering controversy and praise for his plays *Orgy in the Lighthouse*, *Pond Life*, and the recently published *The Trouble with Mr Adams* (Scirocco Dramax). He has just completed his next feature film - based on his 2005 hit play *Pond Life* - and is writing a new play - *The Recline of the American Empire* - with Storefront Theatre.



IVANA SHEIN - Woman Runner

Ivana Shein is a Canadian born writer/actress. As a performer, Ivana began her career in Canada when she appeared on the "Last Comic Standing" style TV talent competition show *Sketch Troop*. She would go on to appear at major comedy festivals including the celebrated *Just For Laughs Comedy Festival* in Montreal. Her one-woman show was subsequently picked up and directed by Emmy award winner Richard J. Lewis and performed at Comedy Central Stage in Los Angeles. Ivana made her feature film debut in Lucky McKee's cult horror classic *The Woods* with Patricia Clarkson. She then appeared in Mark Adam's award-winning film *Steel Toes* with David Strathairn and Andrew Walker. Big screen credits include Richard J. Lewis'

Oscar nominated *Barney's Version* with Paul Giamatti and Dustin Hoffman and McKee's *RED* with Brian Cox and Tom Sizemore, as well as Reed Morano's stunning meditation on grief *Meadowland* with Olivia Wilde, Luke Wilson and John Leguizamo. She returned to the horror genre in Mickey Keating's *Psychopaths* with Ashley Bell which premiered at Tribeca Film Festival. She just recently wrapped production on the feature film *Home Sweet Deadly Home* with Patty McCormack. Television credits include a recurring role on NBC's *Days Of Our Lives* and CBS's *Person of Interest* as well as CBC's *The Detectives*. She is also the lead in the sci-fi thriller *The Division* on Hulu.



MILLI WILKINSON - Robyn

Milli Wilkinson is a quintessential West Coast girl. Growing up in Vancouver, BC she used to see bears in the backyard of her first house and had to make a lot of noise when she went outside to play. Now at only 13 years-old, Milli has blossomed into a talented young actress who has amassed an extensive list of film and television credits in a short period of time including *The Twilight Saga: Breaking Dawn – Part 2*, ABC’s “*Once Upon A Time*”, and “*Once Upon a Time in Wonderland*”, TNT’s “*Proof*”, and Hulu’s “*Shut Eye*”. Milli can soon be seen as in David Tennant’s debut short *Amicae Micae Aeternum*, both set for release in 2018.





BURNS FILM LTD.

FEDERGREEN ENTERTAINMENT INC.

Telefilm Canada

Canadian Broadcasting Corporation

With

Gord Rand

Ivana Shein

Milli Wilkinson

Casting

Corrine Clarke, CSA

Jennifer Page, CSA

Sue Bristow

Music

Scott Munro

Matt Flegel

Director of Photography

Patrick McLaughlin

Executive Producer

Marvin Waxman

Producer

Avi Federgreen

Gary Burns

Donna Brunsdale

Written by

Donna Brunsdale

Gary Burns

Directed by

Gary Burns

MAN RUNNING

END CREDITS

CREDIT ROLL

CAST

| | |
|--------------------|-------------------|
| Jim | GORD RAND |
| Female Runner | IVANA SHEIN |
| Robyn | MILLI WILKINSON |
| Supervisor | TOM CAREY |
| Wife | SASHA BARRY |
| Vicky | LISA MOREAU |
| Nurse | LINDA KEE |
| Disoriented Runner | CAITLIN DAVIDSON |
| Male Runner | SCOTT OLYNEK |
| Patrick | ROB HAY |
| Volunteer | CRYSTAL CHAITAN |
| Runner #2 | BRADEN PAES |
| Nurse #2 | RYAN NORTHCOTT |
| Young Volunteer | MYKAYLA MACDONALD |
| Anesthesiologist | IFEOLUWA ABIOLA |

Produced With The Participation Of

Telefilm Canada
Canadian Broadcasting Corporation

Produced with the Assistance of

The Government of Alberta
Shot on location in Alberta, Canada

Alberta Media Fund

Canadian Media Fund

Canadian Film or Video Production Tax Credit

Harold Greenberg Fund

Made with the Generous Support of

ACTRA Alberta
CMPA



Production Manager AVI FEDERGREEN

Consulting Producer GEORGE BAPTIST

First Assistant Director ERIC DURNFORD

Production Designer AMBER HUMPHRIES
TIM RUTHERFORD

Extras Casting by SUE BRISTOW

"B" Camera Operator BRIEN SHIER
2nd Assistant Camera DAVID BURKINSHAW
DMT KEVIN DONG

Additional Camera MICHAEL KLEKAMP
Time Lapse Photography NOEL BEGIN

Key Grip CHRIS PHILIPOW

Art Dept. Assistant ROB ORECHOW
SHAWN BRONS

Costume Designer DARLENE KITCHEN

Assistant Costume Designer BLANKA KAUZOKI

Key Hair/Makeup NICOLE RICHEY
Key Hair/Makeup HOLLY HALL

Sound Recordist SEAN FELDSTEIN

Location Manager KEN NODA
Location PA DAN TREMBLAY

Medical Consultant KERRI TREHERNE, MD
IAN MACNAIRN, MD/PhD CANDIDATE

Tutor SARAH FINKBEINER
RYAN WILLOCKS

Production Accountant HEATHER ROSCORLA

Business Affairs KAREN PICKLES
JOSHUA DEMERS



Production Coordinator MARK COGAN
Production Office PA AERYN TWIDLE

Third Assistant Director DEREK JONES
Key Set PA RORY O'DWYER
Set Production Assistant STEPHAN SCHROEDER
MICHAEL NOBLE
RYAN HAYES

Craft / Catering / First Aid VANESSA WOODMAN
ALLISON CROTHERS

Animal Wrangler FLORENCE KRISKO

Transport Coordinator MURRAY O'SHEA
Driver DAVE ROBINSON
Production Trailer Driver KRISTA J. BURTON
MARY REIMERS
Daily Driver JACKLYN GOWIE

Location Security RYAN LOTZER

Stills Photographer NOEL BEGIN

Doctor DR. MARVIN WAXMAN
DR. KATHLEEN YOUNG

Editor GARY BURNS
DONNA BRUNSDALE

Post Production Supervisor AVI FEDERGREEN
Assistant Editor KEVIN DONG

Audio Sound Post Production Provided by:
Sound Supervisors PROPELLER STUDIOS INC.
BRENT PLANIDEN
FRANK LARATTA
PATRICK BUTLER

Re-recording Mixers MATT COFFEY
TYLER RAMBIE

Sound Design BRENT PLANIDEN
TYLER RAMBIE

Dialogue Editor JASON LAWRENCE
Sound FX Editors CHRIS FERGUSON
VIENNA KUNNAS

Foley THOMAS GEDDES
AIDAN LYTTON

Music Consultant IAN RUSSELL
FLEMISH EYE RECORDS

Additional Audio Recording NOEL BÉGIN

Picture Post-Production Services JUMP STUDIOS
Post Production Manager BRIAN VOS
Post Production Supervisor JENNIFER AVIS
Digital Effects / Titles & Credits BROCK ROBERTS
Senior Colourist JEFF AUGUST
Colourist NICK ZACHARKIW

Camera Equipment provided by BUTTERFLYTYPHOON PICTURES
INSPIRED IMAGE PICTURE COMPANY
Electrical & Grip Equipment provided by WILLIAM F. WHITE INTERNATIONAL

Production Legal Services BRENDA BLAKE LL.B.
Production Auditor RICK ELLIOT

Insurance Broker FRONT ROW INSURANCE BROKERS

Interim Financing by MARVIN WAXMAN

Script & Title Research Report by THE RIGHTS COMPANY
Clearances LINDA LOCKETT
KEVIN DONG

For Telefilm Canada
Lauren Davis
Karen Pare

For Canadian Broadcast Corporation

Sally Catto
General Manager of Programming, English Services

Helen Du Toit
Interim Senior Director of Breaking Barriers Film Fund, English Services

Mehernaz Lentin
Senior Director of Breaking Barriers Film Fund and Feature Film Pre-Licenses

SONG

"Continental Shelf"

Performed by Preoccupations

Written by Michael Brendan Wallace, Scott Munro, Michael James Flegel, Danny James
Christiansen

Published by Third Side Music o/b/o Secretly Canadian Publishing

SPECIAL THANKS TO

Grizzly Ultra Marathon
Tony Smith

South Health Campus / Alberta Health Services
James Finstad / Communications Director
Shelley Koch / Site Director

Richmond Road Diagnostic & Treatment Centre / Alberta Health Services
Sean McIntyre / Site Manager & ENT Clinic Manager

Brookfield Residential
Geoff Noble / Project Manager, Calgary Communities

Alberta Environment & Parks
Mike Thompson, Dan Adams, / Approvals

Kananaskis Country / Alberta Environment and Parks
Clay McKenzie / Special Events and Permit

City of Calgary
Calgary Economic Development

Sue Bristow

Shirley Vercruysse

Val Vista Ranch
John & Katrina Robinson

Donna Carlyle Ranch
Donna Carlyle

Canmore Nordic Centre Provincial Park

Stephanie Azam
Alan Bacchus
William Barron
Shiela Cruz
Dandy Computers
Helen Du Toit
Yuri Dolishny
John Galway
David Gardner
Doug Harness
Dean Hooker
Hyatt Stationery
Guy Lavallee
Brenda Leiberman
Amy Lennie
Gillian McKercher
Pasha Patriki
Lauren Saarimaki
Damian Schleifer
Trew Audio Toronto

SPECIAL THANKS TO

Henry Burns

Isabel Federgreen
Lily Federgreen
Rachel Federgreen
Alison Waxman
Joan Waxman

***THE PRODUCERS WISH TO THANK THE FOLLOWING COMPANIES FOR THEIR
GENENEROUS SUPPORT (upper and lower case)

William F White International

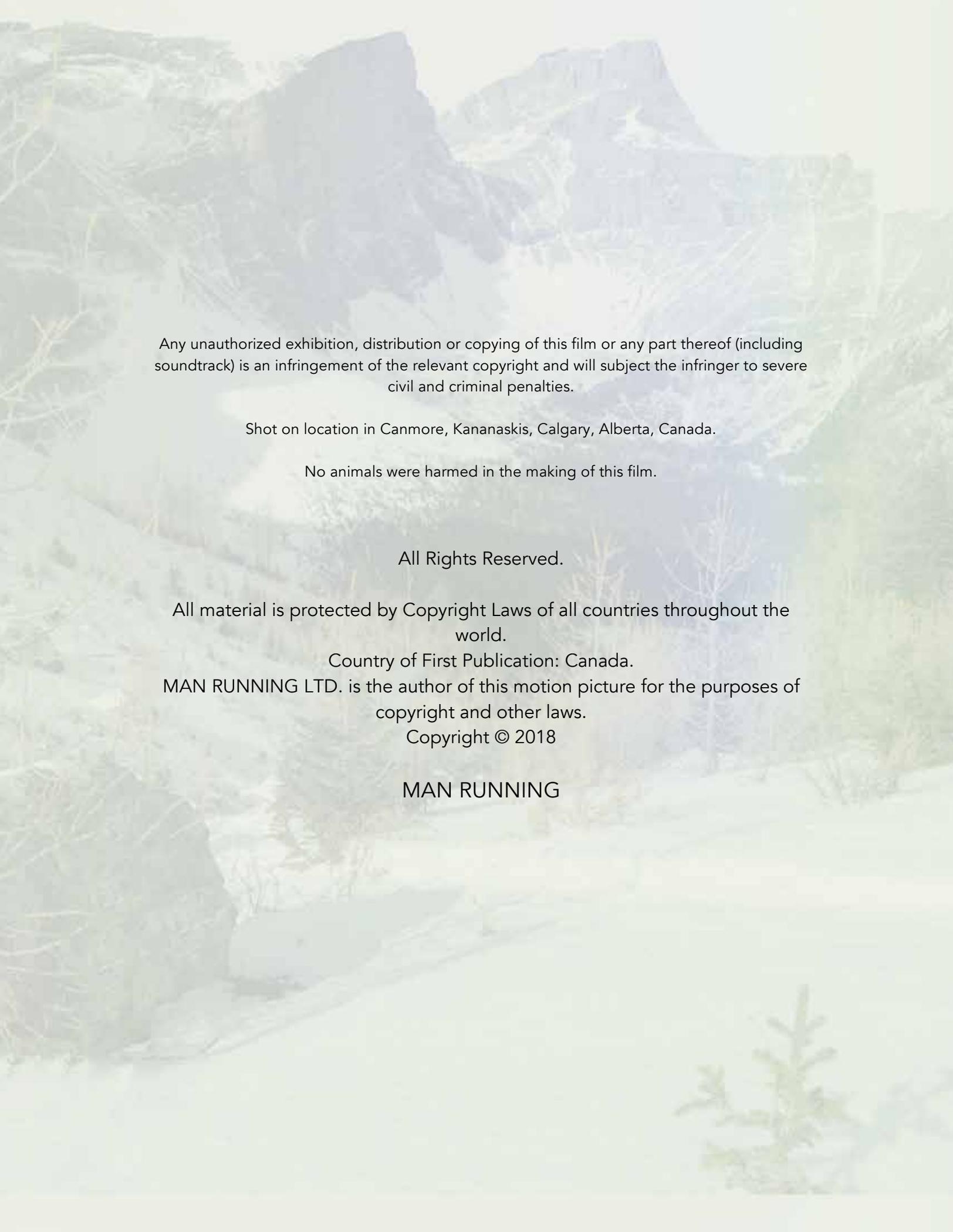
Inspired Image Toronto

BT Pix

Jump

Propellor

Man Running Ltd.



Any unauthorized exhibition, distribution or copying of this film or any part thereof (including soundtrack) is an infringement of the relevant copyright and will subject the infringer to severe civil and criminal penalties.

Shot on location in Canmore, Kananaskis, Calgary, Alberta, Canada.

No animals were harmed in the making of this film.

All Rights Reserved.

All material is protected by Copyright Laws of all countries throughout the world.

Country of First Publication: Canada.

MAN RUNNING LTD. is the author of this motion picture for the purposes of copyright and other laws.

Copyright © 2018

MAN RUNNING