

Mongrel Media

Presents

STILL



**A Film by Michael McGowan
(102 min., Canada, 2012)
Language: English**

Official Selection
Toronto International Film Festival 2012

Distribution

Publicity



1028 Queen Street West
Toronto, Ontario, Canada, M6J 1H6
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

High res stills may be downloaded from <http://www.mongrelmedia.com/press.html>

OVERVIEW

Two Academy Award nominees – James Cromwell (*Babe*) and Geneviève Bujold (*Anne of the Thousand Days*) – star in Michael McGowan’s *Still*, a heartfelt love story about an 89-year-old man who faces off against the government when he decides to build a final home for himself and his wife. Based on a true story and laced with wry humour, the film also features Rick Roberts (TV’s *Traders*), Julie Stewart (TV’s *Cold Squad*), Jonathan Potts (TV mini-series *The Kennedys*) and Campbell Scott (*One Week, Saint Ralph, Roger Dodger*).

The film centres on Craig Morrison (Cromwell) and Irene (Bujold) who live on the Fundy coast in St. Martins, New Brunswick. Married for over six decades, the couple has spent all that time in the same house. But with the structure needing serious repairs and with Irene showing signs of dementia, it’s only a matter of time before their home will be unsuitable. Craig has always provided for his family by working his land, and sees no reason to stop now. So he decides to build a new house himself, just the way his father, a shipbuilder, taught him.

But times have changed. Craig quickly gets on the wrong side of an overzealous government inspector, who finds just about everything unacceptable, including the unstamped wood that Craig has milled from his own trees. As Irene becomes increasingly ill – and amidst a series of stop-work orders – Craig races to finish the house. Hauled into court and facing jail, Craig takes a final stance.

Still was shot in Northern Ontario (Golden Valley, Arnstein, Port Loring and North Bay) and New Brunswick (St. Martins and Saint John).

The film marks the fifth feature written and directed by Michael McGowan (*Score: A Hockey Musical, One Week, Saint Ralph, My Dog Vincent*), who was inspired by a newspaper clipping of the story. It is a Mulmur Feed Co. Production, produced by McGowan, Jody Colero, Tamara Deverell and Avi Federgreen, and executive produced by Richard Hanet (*Score: A Hockey Musical, One Week*). Production design is by Deverell (*Score: A Hockey Musical, Bollywood/Hollywood*), costume design by Sarah Millman (*Trigger*), cinematography by Brendan Steacy (*Small Town Murders*) and music supervision by Jody Colero (*Take This Waltz, Score: A Hockey Musical*).

Still is released in Canada by Mongrel Media.

LOG LINE

Based on true events, *Still* is a heartfelt story about an 89-year-old New Brunswicker (James Cromwell) who faces jail time when the government tries to stop him from building a more suitable house for his wife (Geneviève Bujold) whose health is beginning to fade.

SHORT SYNOPSIS

Based on true events and laced with wry humour, *Still* is a heartfelt love story about an 89-year-old New Brunswicker (James Cromwell) who comes up against the system when he sets out to build a more suitable house for his wife (Geneviève Bujold) whose memory is starting to go. Although Craig Morrison is using the same methods his father, a shipbuilder, taught him, times have changed. Craig quickly gets on the wrong side of an overzealous government inspector, who finds just about everything unacceptable, including the unstamped wood Craig has milled from his own trees. As Irene becomes increasingly ill – and amidst a series of stop-work orders – Craig races to finish the house. Hauled into court and facing jail, Craig takes a final stance.

LONG SYNOPSIS

Laced with wry humour, *Still* is a heartfelt love story, based on a true events.

Craig Morrison (James Cromwell) is just a year shy of 90, when he's hauled into court to face a judge who says Craig's house has 26 violations against it. The Royal District Planning Commission is requesting that the house be bulldozed. When the judge asks Craig if he understands that he could go to jail – to the judge's surprise – Craig answers with a question, "Do you watch baseball, your honour?"

Flashback to two years earlier...

Craig is again discussing baseball, this time with his nine-year-old grandson Gavin (Ronan Rees). Craig tells Gavin about an autographed baseball he owns and is dismayed to discover that Gavin doesn't know who Babe Ruth is. Gavin counteracts with "Do you know who Drake is?"

Craig's wife Irene (Geneviève Bujold) laughs, looking pointedly at her husband, saying Gavin reminds her of someone she knows. Married for six decades, Craig and Irene have raised seven children. But whether Irene is teasing him about a former girlfriend or telling him to "take off your clothes, old man," it's obvious that the couple is very happy together, both physically and emotionally. But lately Irene has been showing signs of memory loss. Her increasing forgetfulness is becoming downright dangerous (a fire in the kitchen) and destructive (too much bleach in the laundry). Not only is Craig worried, so too are their son John (Rick Roberts) and daughter Ruth (Julie Stewart), who live nearby. But neither Craig nor Irene is going to listen to the children's talk about moving into town, let alone a retirement home.

But with their house needing serious repairs and the stairs becoming a challenge, it's only a matter of time before it will be unsuitable. Craig has always provided for his family by working his land, and sees no reason to stop now. But going into debt with a mortgage is out of the question. Craig won't sell off any of his 2,000 acres either. His land, like the baseball for which he was once offered \$40,000, brings him comfort. He just sleeps better knowing they are both there.

So Craig decides to build a new house himself, just the way his father, a shipbuilder, taught him. He even has the perfect spot on his own land, which overlooks the picturesque Bay of Fundy just outside St. Martins, New Brunswick. As Craig points out, on a clear day, you can see half the county. John and Ruth are concerned that it's all too much for their father. Craig's friend Chester (George R. Robertson) also tells Craig that times have changed and that Craig will need a permit. Chester tends to be a bit of a busybody, always poking his nose into Craig's business. But it turns out that Chester is right.

Craig quickly gets on the wrong side of an overzealous government inspector (Jonathan Potts), who finds just about everything unacceptable, including the unstamped wood Craig has milled from his own trees. Even with the help of his lawyer Gary Fulton (Campbell Scott), who has advised Craig for over 25 years, and his grandson Jeff (Zachary Bennett), who helps him draw up the plans, nothing seems to satisfy the inspector. As Irene becomes increasingly ill – and amidst a series of stop-work orders – Craig races to finish the house. With the stress beginning to take its toll, Craig gets two life-changing calls – one from Marty Klinkenberg of the Telegraph Journal, and another from Chester's wife (Barbara Gordon).

Then the court date arrives. Dressed in the same suit and tie he wears to funerals, Craig stands before the judge. “Do you watch baseball your honour?”

The judge replies...

ST. MARTINS, NEW BRUNSWICK

The village of St. Martins is a serene seaside community of 400 people on New Brunswick's Bay of Fundy coast. Settled in 1783, the village became a major shipbuilding community in which 500 sailing ships were built and launched to sail the world. The wealth of the shipbuilders has left a lasting architectural legacy in the grand homes throughout the village.

TELEGRAPH-JOURNAL ARTICLE

One man's battle for self-sufficiency

Source: Telegraph-Journal, by Marty Klinkenberg

Date: 29-Jul-2008

WEST QUACO - Craig Morrison stands in his front yard and admires the view that prompted him to start building a house on this little piece of paradise in West Quaco. On a clear day, he can see across the Bay of Fundy to Nova Scotia, and always the quiet beaches of St. Martins unfurl before his eyes.

Craig Morrison is self-sufficient enough to build his own home – but the local inspector won't let him, saying he's not following the building code.

"You can see the whole village," says Morrison, who farmed and lumbered and raised a family here. "This is about the best view in the whole darn place."

Behind him, a half-built bungalow sits, frozen in time. He started building it last summer, using spruce he cut with a chain saw, and milled by one of his sons.

By now, Morrison hoped to be living in the new, three-bedroom house, surrounded by family up and down the gravel, rural lane, but the provincial government ordered him to stop construction a few months ago because he was not following the National Building Code of Canada.

In the meantime, the 89-year-old and his wife of 61 years, Irene Elizabeth, are living down the road in the same modest home they have shared for a quarter of a century.

"I don't know where I stand right now," says Morrison, who has seven children, 14 grandchildren and four great-great grandchildren. "All I know is that I can't work



Craig Morrison is self-sufficient enough to build his own home – but the local inspector won't let him.

on my own house, and I feel bad about it.

"I've lived here all my life and have always had the freedom to do what I wanted, and it makes me feel bad that they are doing this to me. There is no need: It's my own house, and I'm building it with my own money and my own materials on my own land.

"To be honest, I thought I was doing great. It's 100 per cent better than the shack I'm living in now."

Only in the province of self-sufficiency could a man who is so self-sufficient be seen as a wild mustang that needs be reined in. For months, Morrison says, he was dogged and even photographed by a building inspector for the Royal District Planning Commission.

He says that man, Wayne Mercer, told him that the work he was doing was not up to the standards adopted by the province, that the lumber and windows he was using did not bear the proper safety stickers, that the basement floor that had recently been poured had to be removed, and that the door installed between the garage and house was illegal because it didn't automatically swing shut.

Morrison says Mercer eventually told him he had to stop working and, when he refused, took him to court. Reached this week at his office in Norton, Mercer politely referred questions to the Royal District Planning Commission's lawyer, Peter White.

In turn, White says the commission had no choice but to ask a judge to issue a stop-work order because Morrison ignored requests to comply with the building code and refused to co-operate with inspectors.

"Inspectors tried desperately to work with him and tried to make it as soft a landing for him as possible, but he only wants to do things his way," White says. "He ignored the opportunities given to him and sent this down a road we didn't want to go down.

"The last thing we would ever want to do is take an old man to court, but just because somebody is old and a good fella, that doesn't mean they don't have to comply. He wants to make his own trusses, cut his own lumber" — surely he must realize there are rules out there.

"There used to be a time when you could do what you wanted if you lived in the backwoods, but now there are safety regulations in place. We always look like the bad guy in situations like this, but all we are doing is trying to protect people."

For his part, Morrison says he has built barns, a sawmill and a handful of houses over the past 75 years, and has never had a single one fall down.

"There it is," he says, throwing open a garage door and beginning to give a tour of the house. Saws and hammers sit idle, sheetrock is stacked against a wall, the sweet smell of freshly cut lumber hangs in the air. "If anybody can tell me this is not good construction, I'll quit.

"I guess I've been doing this the wrong way my whole life."

A man who prides himself on having never had to work for anybody else, Morrison raised cattle and toiled in the woods to support his family. He is gentlemanly and soft-spoken – and has absolutely no doubt that the house now in government-ordered limbo is structurally sound. He sought advice from one of his sons, an engineer, and has great confidence in the workmanship done by his own hands.

"I thought I knew a little bit about this, but then a fella walked in here off the street and said I couldn't do this and couldn't do that, and that I didn't know what I was doing," Morrison says. "When somebody does that, it doesn't sit well."

Morrison acknowledges that he started building without a permit, but then applied for one, paying \$400, when asked. He counters that it is not him, but inspectors who are being persnickety.

"Some of the things I have been asked to do are just foolishness," he says. "Nobody would ever do them. I understand the need for a building code, but believe it should be looked at as more of a guideline than as gospel."

"I could understand if I was living in Toronto or Vancouver, where people are slapping up buildings, that I'd have to adhere by a strict code. But in a case like this, I think they can be a little more lenient. It's a matter of common sense."

"I'm not building a subdivision. I'm building my own house. I think if an inspector came in here and looked at the work I was doing in that context and evaluated it fair and square, they'd let me continue on."

Although neither he nor his wife are disabled, Morrison designed the house to be wheelchair accessible, in case there was ever that need. He left enough room in the garage for the pick-up truck that he drives and a workshop at the back.

"I'm never really going to retire," he says. "I can't be idle. I have to have something to do."

If he was allowed to resume construction soon, Morrison says, he would be able to be in his new home by fall.

But he isn't holding his breath.

"It looks to me like the government wants me to have to borrow money, go to the store to buy all sorts of stuff and get another mortgage that I'll be paying until I am gone," he says. "I'd like to say it doesn't bother me, but there is no damn need for that at all."

DIRECTOR'S NOTES by Michael McGowan

The script is based on a true event. Can you tell us how you came upon the story? And what it was about it that appealed to you?

I was working on a different script about the resilience of old age and a character who refused to go gently into that good night. At that point, I still hadn't cracked the story when I read an article about Craig and his struggles with the building department in the Globe and Mail. Thematically it was exactly what I had been trying to write for the past few months but it had the huge advantage of being true. The appeal was the man, who at 88, decided to build himself and his wife a new house. His self-reliance was as inspiring as his vision for the life he and Irene could still lead. That there was a natural foil in the building department inspector seemed dramatic. Because Craig was 91 and I didn't want to bother him, I called his lawyer, Gary Fulton, who let me know speaking with Craig would not be a problem. The next day I met with Craig and his family in New Brunswick. I wanted to get a sense of the man and was relieved that he was as charming and inspiring in real life as he came off in the article. An added bonus was that I discovered St. Martins and realised that the entire Bay of Fundy region would make an incredible backdrop for a story. Even in late-November, from the red clay cliffs to the covered bridges and village houses (many over 200 years old), the area felt cinematic.

When I met Craig, I explained what I was hoping to do with his story and found out more about his life. After meeting members of his family, Craig took me around in his truck and showed me his land, explained the history of the region, things he had built, areas he had logged, land he owned. Craig, a huge Blue Jays fan, even showed me a baseball that he personally had signed by Babe Ruth and Lou Gehrig when he was ten years old.

A couple of weeks later, I flew back and optioned the story. Throughout the process of writing, both Craig and his family were very helpful. Marty Klinkenberg, who wrote the original article in the Telegraph-Journal, and Gary Fulton, his lawyer, were also a big help in detailing the situation and struggles with the building department.

A highlight for me was shooting in New Brunswick and having Craig and James Cromwell meet. That there's a similarity of spirit and physicality was apparent to everyone. Even Marty Klinkenberg commented that he thought James Cromwell was the perfect casting choice.

Craig recently celebrated his 93rd birthday.

Can you describe the character Craig? And what did James Cromwell bring to the role?

Craig is a proud man who's looked after his wife and seven kids by working the land, by being self-reliant. He doesn't want to give up the land because it's integral to his well-being and a part of his identity. Craig is the kind of guy who knows everything, from how to build a road to how to build a house. There's an incredible independence of spirit that I found truly inspiring.

James Cromwell brought all of that and more to the role. When I first discussed the script with James, the level of attention he brought to every sentence of dialogue was astounding. He challenged everything he didn't understand, but only in a way that made the story much stronger. It was wonderful to have a true collaborator on set every day who wanted to make the best possible film. From working with chainsaws and tractors to collaborating on blocking, James was a major part of the filmmaking process behind the camera as well as in front of it. Though he's been around film sets all his life (his father was a Hollywood director), James doesn't bring any baggage with him. It's all about the work and ensuring that we're making the best possible decisions. Because James also has the range to play everything from beloved characters (Farmer Hoggett in *Babe*) to truly intimidating ones (Dudley Smith in *L.A. Confidential*), I knew that he'd be perfect to balance the different sides of Craig's personality. He seamlessly navigates the feelings Craig goes through as he watches Irene's health decline – anger, frustration, sadness, helplessness, tenderness and acceptance – yet he always returns to that gentle sense of humour that Craig and Irene share.

Can you also describe the character Irene? And what did Geneviève Bujold bring to the role?

The real Irene had slipped almost entirely into dementia when I met her. However, there was something radiant and beautiful about her being in the new house, having a view of the Bay of Fundy. She seemed content. Geneviève found a strength in the stillness in the character of Irene and used that as a point of departure for her performance. She stayed in character for much of the shoot and was meticulous in tracking Irene's decline. Geneviève felt strongly about appearing very natural. She virtually had no make-up and did her own hair. Because Geneviève does such interesting things as an actor, whether she's speaking or not, I often ran the scene much longer before calling "cut" because of the nuances she revealed about Irene non-verbally.

The film evokes both tears and laughter (thanks to the wry humour). How important is the humour to the story?

Craig Morrison has a great sense of humour. He has a wit and charm that I often associate with the East Coast. As such, I wanted to get that spirit and humour into the story. In my other films I have found juxtaposing humour with other emotions has worked quite well. Perhaps it's part of my Irish heritage – that you can laugh at a funeral.

What were the challenges of building a house from scratch for the film?

The biggest challenge was trying to fit the construction into our production schedule. Because we needed to build a house in a very short period of time, we debated whether or not to start with a completed house and remove sections or vice versa. Ultimately, to match the seasons better, we chose the latter. The challenge was to schedule both the needs of filming and the needs of the construction crew. Instead of trying to capture the entire building process, we focused on key stages and

interspersed them throughout the shooting schedule in order to give the builders time to assemble the house. Because much of the work was prefabricated at a shop nearby, the house went up very quickly. As an added bonus, our producer and production designer had a weekend place nearby – so, instead of tearing down the house, it now is on her land.

Have you had any experience in building a home?

I actually worked as a carpenter for a year and made furniture. When we built our family home in Mulmur (an hour's drive from Toronto), I acted as general contractor and did the carpentry on items like the stairs, built-in shelves and outside doors. That experience helped me understand what went into the building of Craig's house.

Why did you choose the title "Still"?

"Still" is a word that has multiple meanings that apply to the themes of the film. "Still" can mean striving, not giving up. I love the fact that at an age when most people are either dead or close to it, Craig still has the passion to build a house. He never let his age be an impediment. As such, he ends up being an inspiration. "Still" also means to make quiet. As Irene slides deeper into her dementia, her mind becomes quieter.

PRODUCTION DESIGNER'S NOTES by Tamara Deverell

What kind of look did you want for the home where Craig and Irene have lived for decades? And where did you find the props?

For the original farmhouse, we looked for something that felt charming and old but also tired and out-dated. Of course, it had to be big enough to accommodate the crew. We did a lot of aging and repainting to an old farmhouse that we found that suited our needs in terms of logistics – for the crew to work in, and size and shape for the story. The house needed to have a second story for a scene in which Irene falls down the stairs, for example. We dressed the house completely with a mix of local furniture and some of what was there. Some specialty items, such as the avocado washer and dryer from the '70s, as well as some of the east coast touches of lobster traps and small carved wooden boats, were trucked up from Toronto prop houses. Most of the dressing, however, came from local farmers and second-hand stores. We were in a relatively isolated area, nowhere near a large city centre, so set shopping was more like finding just the right sofa or chair or lamp from one of the locals... borrowing or renting from them. We became regulars at the second hand "Trash and Treasures." The dining table that Craig built came from a century farmhouse that my husband and I own with a couple of friends in the area (both of whom ended up working on the film). When I first read Michael's script, I knew we had to use that particular table as it was actually hand built and scarred with the markings of many generations of families and children.

Did you ever see photos of Craig and Irene’s original home?

I visited their original home and the new Craig Morrison house prior to our shoot during a scout in New Brunswick. The old house was in a pretty sad state as it had been left relatively unoccupied for a few years.

**What was involved in building the new house (which you did from scratch)?
Did you need a permit – as Craig did?**

The house was designed from scratch through many conversations and research that I did going back and forth with Michael. We had to plan the build in terms of stages, filming a portion and then shooting elsewhere to allow the carpenters time to build to the next stage. Much of the design work was done well in advance of the production. At the end of production, we had the house sledded to our property across a small highway and down a long gravel road to an excellent spot on our 170- acre farm. I was prepared to leave the house on the farmer’s field where we had built it, but it was actually in a harsh and uninhabitable part of a high point on his land with tremendous winds and weather. I don’t believe it would survive the winter seasons. We intend to insulate and finish it, for real (not just movie real), one day. We are way too off the road to worry about anything like permits... no Royal Commission there!

Was there any production design involved in the chicken coop or cow stalls?

The chicken coop was partially built and dressed into an existing garden shed. We sourced gentle chickens from the farm where we shot the cows (nothing was done there, cow barn was all as-is). We built the coops and chicken run and switched out the solid doors for screen. Avril Dishaw, Set Decorator and past chicken farmer, made this her special project... the show was like that, one in which you would be wearing many hats: chicken wrangler, coop supervisor, farmer and film technician.

What was your greatest challenge?

The greatest challenge was designing and building a house in the middle of almost nowhere with a capable crew. I had the good fortune that a close friend, and one of Toronto’s best Construction Coordinators, Marc Kuitenbrouwer, joined me in the capacity of Supervising Art Director to participate in and oversee the build. He knew the area and the people... brought up one film carpenter from Toronto and used local carpenters and young labourers to put the house together. Most of the wood was hand milled locally and the crew worked out of a farmer’s hunting cabin just below the house. A regular morning would start with getting the farmer’s cows off our wood, walls and trusses. They seemed to like licking the early morning dew from the wood and leaving us a few souvenir cow pies in the process.

What was your favourite thing?

My favourite thing was working with the local rural community – from farmers, to mill operators, to the local quilt guild ladies. They were all excited and intrigued by the filming process and they were incredibly accommodating and generous. We really became part of a community that I had been going to for years as a weekender,

but this was the first time I really got to know the people in the area... many characters, many stories!

COSTUME DESIGNER'S NOTES by Sarah Millman

Can you talk about the clothes (lots of plaid) that Craig wears?

We based Craig's clothing on images of the real Craig Morrison, a lumberman and farmer from small-town New Brunswick, as well as Aldon Moore, the farmer whose property we shot on in Golden Valley, Ontario. Aldon was actually Michael's chief inspiration. I hadn't met him yet, but Michael would describe him to me, and I saw a few images of him from the tech scouts of his farm. He'd be in the background of an image in a barn, in his navy blue work wear and rugged plaids. He's a very handsome guy, and easy to take inspiration from. I guess you'd call his style "salt of the earth."

From experience and research, I'd found that farmers tend to wear things that will protect them from the elements: wind, sun, rain, cold. They need their clothing to hold up while working a saw mill or chopping down trees or milking a cow or just moving around in the outdoors in general. For whatever reason, this means a lot of plaid, denim, and work wear: canvas, durable cottons, polyester blends, wools.

Both Craig Morrison and Aldon are older gentlemen, like the character of Craig, and both are men with great style. I also looked a lot at farmers and "people of the land" in the maritimes from the 1960s and 1970s – in particular the NFB film *Folk Art Found Me* about the Naugler brothers.

This was a time period when durable fabrics were still reasonably priced and in regular production, when work-wear meant function and quality. I think someone like Craig might have purchased a lot of his clothing back then and held onto it all these years later. If you look inside the label of some of the plaid jackets that Aldon wears now, you'd find that they are of vintage stock – from the '50s, '60s, and '70s. These are men who know how to make things last, who see no need to replace a jacket based on aesthetics alone.

The same mentality was applied to Craig wearing and re-wearing the same suit. Here is a man who built a house with his own hands because he had the knowledge and skill, but also because he wanted to stay out of debt. He isn't going to have a million suits for every occasion. He has one suit. For weddings, funerals, court cases. For everything that requires him to take off his beloved plaid. It had to be older looking, not at all fancy, no modern cuts.

That being said, it's not always easy to find "vintage" pieces for a man who is 6'7, so we did a combination of vintage and contemporary. A lot of Mark's Work Warehouse. Michael was very concerned with representing these people as they are – but without looking like caricatures. There was a lot of back and forth about the "right" type of plaid.

Can you talk about the clothes that Irene wears – and how they reflect the kind of woman she is?

Irene really only wears one costume throughout the entire film. Coming to this decision was organic and unique – it was Michael and Geneviève and I trying to honour who we thought Irene was. As Geneviève got deeper into the character, the more passionate she felt that Irene was motivated by a need for absolute comfort and familiarity, so we ran with it. As her memory deteriorated, Irene needed to feel in control of something in her life, and putting on the same thing every day was a part of that. Wearing her jacket both inside and outside was also Genevieve's idea – she thought Irene was a woman who hated to be cold.

Where did you get the clothes?

The clothes were a real mix of vintage, rentals, and work wear shops, like Mark's Work Wearhouse. There were also a lot of pieces from my own closet, as well as from the Assistant Costume Designer, Erinn Langille. We're both from Nova Scotia, and have a strong affinity for those wooly plaids.

Irene wears her string of pearls in every scene, except when she's in the hospital. How did this come about?

It was Geneviève's idea. She really knew her character, and her motivations. The pearls came off only at the hospital, because the doctors would have taken them off. Even though she really only had one costume, Geneviève and I would talk in her trailer for very long periods of time about what Irene would “do,” in terms of her clothing. She would wave me inside, and she'd sit and smoke, and say “You know, I was thinking...” and she would ask my opinion. We'd make the decision together. It felt like a huge privilege to be included in this intimate space. I have long admired Geneviève, so I adored these times together.

What was your favourite thing?

My favourite costume was probably a chambray shirt for James, because I thought he looked elegant, rugged and handsome in it. My favourite costume for Geneviève was probably her tiny, size 5 Blundstone boots that she wore with hiking socks and a lovely green silk skirt. I loved that silhouette on her. My favourite thing about the shoot? Golden Valley was breathtaking. We lived in a cabin on a lake! The Production Designer, Tamara, has a house up there with an outdoor pizza oven, as well as a wood burning sauna. How many people can say that after wrapping a hard day at work, they took a sauna and dip in the lake with their co-workers? It was hands-down, the best experience of my career in film. Thanks to Michael McGowan. It was magic.

What was your greatest challenge?

Probably the greatest challenge was finding pants and shirts that were long enough for Mr. Cromwell. At 6'7, things should have been custom for him, but our budget and time constraints made that difficult. We didn't even meet until the day before shooting, as both he and Geneviève live in California – and Michael was already on location in Golden Valley. So that was challenging I suppose. doing everything long-distance. But really, it all worked out in the end!

CINEMATOGRAPHER'S NOTES by Brendan Steacy, C.S.C.:**Can you talk about how the cinematography reflects the film's story?**

Because a part of this film deals with the difficulties and complications of being displaced at a certain time in one's life, I wanted to be really careful in dividing the colour palate and feel of the locations and moments into those which are familiar, and welcome, and those which are not. We tended towards warmth in the lighting and tones of Craig's town, home, and anything he was intimately familiar with (especially in moments shared with Irene). We veered fairly steeply in the other direction, however, for scenes in which Craig is meant to be completely out of his element – the courtroom, and the permit office being the two most radical and obvious places.

Were there any challenges to shooting in both Northern Ontario (which stands in for New Brunswick) and New Brunswick?

Where we wound up shooting in Ontario was a completely amazing strip of a small highway (made up of a few towns) that welcomed us in, and completely charmed the entire crew. The only real challenge was that there was no cell service, or internet to speak of anywhere near set, but everyone became quickly accustomed to it, and on some levels maybe even began to enjoy it.

Do you have a favourite scene that you shot? And why?

Probably my favourite scene to shoot was Craig getting his haircut by Irene in his new house. Because the house was actually built for the film, we had to shoot any scenes in which it appears chronologically, so by the time we got there we'd already shot the house at various stages of its completion and had all been on this journey with Craig. There was a really nice sense of relief and even pride to be in the house with them and know that they'd found a way to make it work despite everything.

MUSIC SUPERVISOR'S NOTES by Jody Colero:

What kind of direction did Michael give you about the music he wanted for the film? How was it achieved? And how does it reflect the title “Still”?

From the very inception of the project, Mike’s approach to the music was wide open, with a “let’s wait and see” attitude. That’s a refreshing change for music people. It allowed Mike and I to really focus on the role of the music for the film, without preconception. At the time Mike was writing the script, he was listening to Mumford & Sons (whose song is used during a funeral scene) quite a bit, and it informed a certain authenticity of sound that I felt was important to maintain with the score. As well, the movie takes place in a rural setting, on the East coast of Canada, so those influences needed to be addressed as well. Once we saw the kind of movie he’d really made, it was clear that we need a score that would reflect the intimacy and elegance of characters, and yes...the ‘stillness’ of the setting.

A friend of mine, Hugh Marsh, played me a few tracks from a new band he had formed called Three Metre Day, and from the moment I heard it, I knew it was simply the right sound for *Still*. The band’s sound is made from a curious concoction of violin, pump organ and guitar, and ethereal guitar effects. The combination infuses the Acadian sensibility without being corny, and gives us a very grounded pallet to work with.

Our main characters are in their late eighties, so any time we add music to their scenes it was an imperative that we captured their spirit and not play to the sympathetic note. Michelle Willis, Don Rooke, and Hugh Marsh are all accomplished players in their own right, but together they have created a score for us that we believe adds wonderful character to the story, and helps the audience really feel the moments, emotionally.

Do you have a favourite moment – music wise – in the film?

My favourite musical moment in the film is the scene where Geneviève and James are in two different parts of the house after arguing, and they both look down at their wedding rings. The music in that scene connects the two emotionally and allows us a glimpse into an entire life spent together and the depth of love and connection they share. It’s quite magical to me...heartbreaking, and at the same time, inspiring.

CAST BIOGRAPHIES

James Cromwell (Craig Morrison)

James Cromwell received a Best Supporting Actor Oscar nomination for his memorable performance as Farmer Hoggett in the international smash *Babe*. He went on to play the role in the hit sequel *Babe: Pig in the City*. Recently, he had a pivotal role in the Oscar winner *The Artist*. Other recent features include the charming family drama *Cowgirls n' Angels* (2012) and the legal drama *The Trials of Kate McCall* (2013). Cromwell is also appearing as a regular in Season 2 of the FX series *American Horror Story* and is guest starring in season 3 of the HBO series *Boardwalk Empire*.

Cromwell's other significant film work includes *The Longest Yard*, *I, Robot*, *Space Cowboys*, Frank Darabont's critically acclaimed *The Green Mile*, *The General's Daughter*, *Snow Falling on Cedars*, *The Bachelor*, *The Sum of All Fears*, *Star Trek: First Contact*, *The People vs. Larry Flynt*, DreamWorks SKG's *Spirit: Stallion of The Cimarron*, Stephen Frears's Oscar-nominated *The Queen*, *Becoming Jane*, *The Education of Little Tree*, *Secretariat*, *Spiderman Three*, and as Police Captain Dudley Smith in *L.A. Confidential*.

Cromwell was notably seen on the Fox hit series *24* as Phillip Bauer, playing Kiefer Sutherland (Jack Bauer)'s father. He earned multiple Emmy nominations for his work on the HBO original series *Six Feet Under*, the HBO movie *RKO 281* and the NBC drama series *ER*. His body of work encompasses dozens of miniseries and movies-of-the-week, including a starring role in TNT's *A Slight Case of Murder*, a cameo appearance in HBO's *Angels in America*, *West Wing*, *Picket Fences*, *Home Improvement*, *L.A. Law* and *Star Trek: The Next Generation*.

Cromwell has also performed in many revered plays, including *Hamlet*, *The Iceman Cometh*, *Devil's Disciple*, *All's Well That Ends Well*, *Beckett* and *Othello* in many of America's most distinguished theatres, including the South Coast Repertory, the Goodman Theatre, the Mark Taper Forum, the American Shakespeare Festival, Center Stage, the Long Wharf Theatre and the Old Globe. He recently played A. E. Houseman in the American premiere of Tom Stoppard's *The Invention of Love* at A.C.T. in San Francisco. Cromwell has directed at resident theatres across the country and was the founder and Artistic Director of his own company, Stage West, in Springfield, Massachusetts. He also co-directed a short film, which was shown at the London Film Festival.

Born in Los Angeles, Cromwell grew up in New York and Waterford, Connecticut, and studied at Carnegie Mellon University (then Carnegie Tech). His father, John Cromwell, an acclaimed actor and director, was one of the first presidents of the Screen Directors Guild. His mother, Kay Johnson, was a stage and film actress.

Geneviève Bujold (Irene Morrison)

Born in Montreal, Geneviève Bujold spent her first 12 school years in the city's strict Hochelaga Convent before entering Montreal's Conservatoire d'art dramatique/Conservatory of Dramatic Art, where she was trained in classical French theatre. Shortly before graduation, she was offered a part in a professional production of Beaumarchais's *The Barber of Seville*. In 1965, while on a theatrical tour in Paris with another Montreal company, Théâtre du Rideau Vert, French director Alain Renais cast her opposite Yves Montand in the film *La guerre est finie/The War is Over* (1966). She then made two other French films in quick succession: the Philippe de Broca cult classic *Le roi de coeur/King of Hearts* (1966) opposite Alan Bates and Louis Malle's *Le voleur* (1967) opposite Jean-Paul Belmondo.

Upon her return to Canada, she married film director Paul Almond in 1967, and starred in three of his films: *Isabel* (1968), *Act of the Heart* (1970) and *Journey* (1972), winning the Canadian Film Award (now the Genie Award) for best actress for the first two. The couple divorced in 1973, but worked again together in *Final Assignment* (1980) and *The Dance Goes On* (1992), the latter featuring their son, Matt Almond (born in 1968).

Two remarkable appearances introduced Bujold to American audiences – first as George Bernard Shaw's Saint Joan on television in 1967, which earned her an Emmy nomination, then as Anne Boleyn in her Hollywood debut role *Anne of the Thousand Days* (1969), which brought her a Golden Globe Award and an Oscar nomination. Bujold went on to star opposite some of Hollywood's greatest names, including Katherine Hepburn and Vanessa Redgrave in *The Trojan Women* (1971), Charlton Heston in *Earthquake* (1974), Robert Shaw in *Swashbuckler* (1976), James Caan in *Another Man, Another Chance* (1977), Michael Douglas in *Coma* (1978), Christopher Reeve in *Monsignor* (1982) and Clint Eastwood in *Tightrope* (1984). In the 1980s, she joined Alan Rudolph's film family for three movies, including the memorable *Choose Me* (1984).

Never forgetting her roots, Bujold has also starred in many Canadian films, among them Claude Jutra's *Kamouraska* (1973), for which she won her third Canadian Film Award. She also received a Genie Award for role in *Murder by Decree* (1979) and four Genie nominations for her roles in *Final Assignment* (1980), David Cronenberg's *Dead Ringers* (1988), Michel Brault's *Mon amie Max* (1994) and Don McKellar's *Last Night* (1998). Bujold's performance in the TV autumnal romance *A Paper Wedding* (1990) earned her a G meaux Award.

Bujold lives in Malibu, California with Dennis Hastings, her partner since 1977. Her second son, Emmanuel Bujold, was born in 1980.

Rick Roberts (John, the Morrisons' son)

A favourite with audiences for over two decades, Rick Roberts is arguably one of Canada's most versatile actors. Roberts first made a splash with a three-year stint on the TV series *Traders* (1996-1998), then moved on to the series *L.A. Doctors* (1998-1999) and *An American in Canada* (2002-2003). Just a few of his other credits are the TV movie *Sunshine Sketches of a Little Town*, and such TV series as *The Republic of Doyle* (CBC), *Murdoch Mysteries* (CTV), *Crash & Burn* (Showcase), *Haven* (SyFy), *Against the Wall* (NBC/Universal) and *This Is Wonderland* (CBC). He also starred in the TV miniseries *ZOS* (Whizbang Films), and the feature film *Phantom Punch* opposite Ving Rhames. A popular fixture on Canadian stages, he has appeared in productions at the Winter Garden, Tarragon, Citadel Theatre, Canadian Stage Company and Canstage – and made his Stratford debut in the title role of *Zastozzi* in 2010. As a writer, his plays include *Mimi* (co-written with Allan Cole and Melody Johnson), *Fish/Wife*, *The Entertainers*, Dora-nominated *Kite* – and the short film *The Birthday Cake*. He is a member of The Tarragon Theatre's Playwrights' Collective. A graduate of National Theatre School, Roberts makes his home in Toronto with his wife, actress Marjorie Campbell, and their two children.

Julie Stewart (Ruth, the Morrisons' daughter)

Julie Stewart is best known for playing Sergeant Ali McCormick on the TV series *Cold Squad*. During her seven years on the show, she received six Gemini nominations and won the award in 2002. She had previously been nominated for two other Geminis – in 1993 for her lead role in the drama *Letter from Francis* and in 1997 for her guest role in the series *North of 60*. Other television work includes seasons one and two of *This Is Wonderland* and six episodes of *The Border*. As a stage actor, she has appeared in many plays, among them *True Love Lies* (Factory Theatre), the one woman show *The Blonde, The Brunette and the Vengeful Redhead* (Thousand Island Playhouse), *Rune Arlidge* by Michael Healy (Tarragon Theatre), as well as *Trawlowney of the Wells*, *Man and Superman*, *Ubu Rex* and *The Bald Soprano* (all at the Shaw Festival). Born in Kingston, Ontario, she studied acting in Montreal at the National Theatre School. During her *Cold Squad* days, she divided her time between Vancouver, where the series was produced, and Toronto, where she makes her home and races sail boats with her husband, Jamie.

Campbell Scott (Gary Fulton, Craig Morrison's lawyer)

Campbell Scott is one of the most respected actors and directors in the independent film scene. The son of Canadian actress Colleen Dewhurst and Hollywood legend George C. Scott, he has starred in numerous indie favourites such as *Mrs. Parker and the Vicious Circle*, *Singles* and *The Spanish Prisoner*. In 2002, he won the Best Actor award from the National Board of Review for his work in *Roger Dodger*. Scott produced and directed *Big Night* with Stanley Tucci for which he shared the best new director prizes from both the New York Critics Circle and the Boston Society of Film Critics. For TV, he starred as Joseph Kennedy, Jr. in the mini-series *The Kennedys of Massachusetts*, appeared prominently on the second season of the hit series *Damages* and is currently on *Royal Pains*. Campbell has now appeared in three McGowan features: *Still*, *One Week* and *Saint Ralph*, garnering a 2004 Genie nomination for the latter.

Jonathan Potts (Rick Daigle, the government inspector)

Jonathan Potts graduated from Toronto's York University's theatre program in 1989 with a BFA (Hons.) and soon scored his first lead role in the CBC's blockbuster mini-series, *Conspiracy of Silence*. A huge hit in Canada, *Conspiracy* became an international hit when it was sold to the BBC in England and NBC in the U.S. Jonathan has since gone on to perform in over 70 film and television productions, including *Mr. Magorium's Wonder Emporium* with Dustin Hoffman and Natalie Portman, *Jason X* with Peter Mensah, *Cruel Intentions II* with Amy Adams, *The Color of Justice* with F. Murray Abraham, and *Deacons For Defense* with Forest Whitaker. Potts's film and television career has been augmented by an extensive voice-over career as well. In a span of 25 years, Potts has voiced well over 1,500 radio and television commercials and created characters for several cartoons, including Link in *The Legend of Zelda* and Troy in *Beverly Hill Teens*. Jonathan Potts and his wife Victoria have three children.

George R. Robertson (Chester Jones, Craig Morrison's busybody friend)

Canadian-born George R. Robertson has been a successful professional actor and writer since 1960. After completing studies at the Columbia University Graduate School of Business, he began his stage career in and around New York. In 1965, he co-starred in *Venus Is* on Broadway. Robertson then moved on to film and television work in Los Angeles, before returning to Toronto in 1972. He has appeared in over 70 feature films (including all six *Police Academy* hits), TV movies and TV episodic guest appearances. He has also been featured as a regular on five television series, including five seasons on CTV's award-winning *E.N.G.* He has written over a dozen dramatic shows and a popular comedy series for CBC Radio, as well as the widely sold and nominated CBC TV film, *The Dawson Patrol*. He has been twice nominated for ACTRA Awards: "Best Documentary Writer – Radio" and "Best Dramatic Writer – Television:" His first stage play, *Two Below*, became the first English Canadian play to be both translated and produced (as *Deux Sous Zero*) in Quebec. His new play *Whichever Comes First* is slated for a California production in 2013. In 2004, Robertson received the Academy of Canadian Cinema and Television's Humanitarian Award for his work on behalf of the World's Children.

Ronan Rees (Gavin, the Morrisons' 9-year-old grandson)

Ronan Rees is thrilled to make his feature film debut in *Still*. Rees began his career on stage at the age of three, when he appeared in *The Duchess of Malfi* at the legendary Stratford Theatre Festival. He had the opportunity to further this experience by again appearing on this stage in the production of *The Trojan Woman*. Rees has also appeared on *Doodlebops Rockin' Road Show*, as the voice of Kale on the CBC's radio drama *Afghanada* and in numerous commercials. As an avid golf fan, Rees enjoys both playing and following the sport. Other interests include hockey, swimming, soccer, painting/drawing and writing his own plays. He currently lives with his parents and two younger sisters in Stratford, Ontario.

Zachary Bennett (Craig' Morrissions' grandson Jeff)

Originally from London, Ontario, Zachary Bennett acting career began at the age five – and before he was ten. Bennett had built up an impressive list of credits, including a breakout performance in David French's *1949* at Toronto's Canadian Stage and an Emmy-nominated leading role in Sullivan Entertainment's *Looking for Miracles*. He went on to grow up as "Felix King" on the much-lauded Canadian TV series *The Road to Avonlea* (1990-1996). Following *Avonlea*, the role that defined him once and for all was his Genie-nominated portrayal of "Francis Waterson" in Colleen Murphy's psychological thriller *desire*. Subsequent highlights included CBS's *The Salem Witch Trials* (also starring his sisters Sophie and Mairon), *The Bay of Love and Sorrows* (Triptych Media), and CBC's *Shattered City: The Halifax Explosion* and *Everest*. Recent credits include guest starring roles on *Saving Hope* (CTV/NBC), *King* (Showcase) and *Murdoch Mysteries* (City/Shaftesbury) as well as appearances in *Flashpoint* (CTV/CBS), *Lost Girl* (Showcase) and *Covert Affairs* (USA Network). Bennett has just completed his first short film, which he wrote and directed. He also heads up the popular indie band *Tin Star Orphans*, a regular fixture in Toronto's music scene.

FILMMAKER BIOGRAPHIES

Michael McGowan (Producer/Writer/Director)

As a filmmaker, Toronto-born Michael McGowan is a multi-hyphenate, whose features include *Score: A Hockey Musical* (as producer, writer, director and lyricist), *One Week* (producer, writer and director) and *Saint Ralph* (writer and director). *Score: A Hockey Musical*, starring Olivia Newton-John, opened five major 2010 Canadian festivals (Toronto, Atlantic, Sudbury, Calgary and Edmonton) and screened as the Anniversary Gala at the Vancouver Film Festival. It went on to win the Best Fiction Feature Award at the Chicago International Movies and Music Festival. *One Week* (2008) took in \$1.3 million at the Canadian box office, won numerous festival awards and garnered Joshua Jackson a Genie Award for best actor. It was picked up in the U.S. by IFC and has sold internationally. *Saint Ralph* (2004) won an array of international prizes and was distributed in Canada, the U.S. and around the world, including major releases in Japan, Germany, France and South Korea. Winner of the WGC Canadian Screenwriting Award for Best Screenplay, the Directors Guild Award for Best Director, and nominated for five Genie Awards, including Best Feature Film, *Saint Ralph* created a box office sensation in Japan. It also won the Grand Prix at the Paris Film Festival, the Audience Award at the London Film Festival and the People's Choice Award for the Canadian Film Circuit. McGowan is also the creator and executive producer of the stop-motion animated children's TV series, *Henry's World*, which is broadcast in over 50 countries worldwide and has won a variety of awards, including the Alliance for Children and Television Award of Excellence. McGowan is the best-selling author of the Young Adult novel Newton and the Giant, published in 2003 by HarperCollins, and the sequel Newton and the Time Travel Machine, released in 2008.

Jody Colero (Producer/Music Supervisor)

Jody Colero is the owner and operator one of Canada's premiere music production companies, Silent Joe. Colero and his Toronto-based company have won every major craft award (Bessie Awards, Clios Awards, Gold Lion Cannes) for arrangement, sound design and composition. Colero was the music supervisor for such features as Michael McGowan's *Score: A Hockey Musical* (on which he was also executive producer), McGowan's *One Week*, Bruce McDonald's *Pontypool*, McDonald's *This Movie is Broken* (on which he was also co-producer) and Sarah Polley's *Take This Waltz*. TV music credits include *Being Erica*, *Lost Girl*, *Instant Star* and *Degrassi*, among many others. Other work has ranged from collaborations with Ravi Shankar and the Moscow Symphony to Placido Domingo to corporate campaigns for Molson "I Am Canadian" featuring the now infamous 'Rant' spot. The company under Colero's leadership has written, arranged or recorded for Ray Charles, Anne Murray, Bob Seger, Gordon Lightfoot, The National Ballet of Canada and The London Symphony Orchestra. Colero is also co-owner of a new Record Company "The Orange Record Label" and state of the art recording studio 'The Orange Lounge' located in the heart of downtown Toronto.

Avi Federgreen (Producer/Production Manager)

Avi Federgreen is a Toronto-based producer who was born and raised in Alberta. Boasting 18 years of experience in the Canadian film industry, Federgreen started in the locations department, and then quickly moved into production management, line producing, post supervision and producing. As a producer, his credits include Michael McGowan's *Score: A Hockey Musical* (opening film at TIFF 2010), Rob W. King's feature *Hungry Hills* (TIFF 2009), Scott Smith's documentary *As Slow As Possible* (Hot Docs 2008), Leonard Farlinger's *I'm Yours* (2011) and Anne Bradley's Canadian Film Centre short *Pudge* (TIFF 2008). He was co-producer on Michael McGowan's *One Week* (TIFF 2008 – \$1.3 million at the Canadian box office), Reg Harkema's *Leslie, My Name is Evil* (TIFF 2009) and Gary Yates's *High Life* (TIFF 2009). He also executive produced Sean Cisterna's *Moon Point* (2011)

Tamara Deverell (Producer/Production Designer)

Tamara Deverell's work as a production designer covers a wide range of periods and styles – from creating a 1950s-styled studio set replica of New York's famous Plaza Hotel for the television movies *Eloise at the Plaza* and *Eloise at Christmastime*, to recreating life as a Southern sharecropper for the television movie *Sounder*. As a production designer, her Canadian credits include Michael McGowan's *Score: A Hockey Musical*, Deepa Mehta's *Bollywood/Hollywood*, Dilip Mehta's *Cooking With Stella* and Laurie Lynd's *Breakfast with Scot*. Her recent design projects include the TV series *Suits* (USA Network), *Breakout Kings* (A & E) and *Happy Town* (ABC). Deverell has been awarded the Directors Guild of Canada's Team Award for a Family Feature twice (*Blizzard* in 2004, and *Breakfast with Scot* in 2008) and the DGC Team Award for a Children's Television Series (*Degrassi: The Next Generation* in 2001). *Still* marks her debut as producer.

Richard Hanet (Executive Producer)

Richard Hanet, a partner in the law firm Lewis Birnberg Hanet, LLP of Toronto, is a veteran entertainment lawyer with broad international experience in film and television financing, production and distribution, as well as a strong background in intellectual property law. Among other projects, he was an executive producer on Michael McGowan's features *Score: A Hockey Musical* and *One Week*. Prior to his work with Lewis Birnberg Hanet, LLP, Hanet was V.P. Business & Legal Affairs for Alliance Atlantis Communications Inc. of Toronto. In addition to his business and professional interests, in 2004 Richard was the lead instructor of Law 326 (Entertainment Law) at the Faculty of Law, Queen's University, Kingston, Ont. (2004) and has spoken at various other conferences and workshops.

Brendan Steacy, C.S.C. (Director of Photography)

Brendan Steacy's recent lensing credits include Ed Gass-Donnelly's *The Last Exorcism 2* (2012), Anita Doron's *The Lesser Blessed* (2012), Robert Wilson's *Repatriate* (2011) and Gass-Donnelly's *Small Town Murder Songs* (2011 CSC nomination for Best Theatrical Feature Cinematography). He has worked on a wide range of diverse projects, including the MTV movie *Made, The Movie* with director Samir Rehem, the Syfy's movie *Sand Serpents* with director Jeff Renfroe, the TV pilot *Sold*, the feature film *Harm's Way* and the docu-drama *The Underground*. Steacy's numerous short film credits include *The Answer Key*, which received a 2008 Genie nomination and won the 2008 Kodak Award for Best Canadian Short Cinematography at the Worldwide Short Film Festival. He shot the unique performance short entitled *Last Call* with Bravo!FACT, which garnered him a 2011 CSC award for Best Performance Cinematography. Steacy's commercial and music video work is hip, contemporary and visual. He won Best Music Video Cinematography at the 2010 CSC Awards for Julian Plenti, in addition to his 2009 CSC Award for his stunning images on the Shelby Lynne music video. Steacy was also nominated for three MMVA awards for Best Cinematography for his work on videos for Belly, Theory of a Deadman and Skye Sweetnam. His work on the Worldwide Short Film Festival and War Child campaigns have garnered him multiple Marketing, Bessie and Cannes Lions awards.

Roderick Degrades (Picture Editor)

Roderick Degrades has worked both as a picture editor and a sound editor for over 15 years. This extensive knowledge of both sides of the post equation has proven invaluable. Some of his past credits include picture editing Michael McGowan's *Score: A Hockey Musical* and *One Week*. He also edited *Victoria Day*, directed by acclaimed author David Bezmozgis (*Natasha And Other Stories*). It made its world premiere at the 2009 Sundance Film Festival in the World Dramatic Competition. His documentary work includes Michael McNamara's *Radio Revolution*, winner of the 2004 Gemini for Best History Documentary, and *100 Films and a Funeral* – a film chronicling the rise and fall of UK's PolyGram Films – for which he received the 2008 Gemini for Best Picture Editing in a Documentary Program or Series. His award-winning sound work includes Istvan Szabo's *Sunshine*, Menno Meyjes' *Max*, and Paul Gross's *Passchendaele*, all of which received the Genie for Best Sound Editing.

Sarah Millman (Costume Designer)

Sarah Gregg Millman is a costume designer, stylist, and visual artist based in Toronto, Canada. She began her career as a costume designer with Reg Harkema's critically acclaimed *Monkey Warfare*. She next designed costumes for Harkema's Manson Family period piece *Leslie, My Name is Evil*, Bruce McDonald's *Trigger*, and Leonard Farlinger's *I'm Yours*. Millman's latest projects are Anita Doron's *The Lesser Blessed*, and Bruce McDonald's *The Graduates*. Millman has also styled national ad campaigns, music videos, editorial pieces, and worked as a personal stylist for such illustrious actresses as Molly Parker and Karine Vanasse.

Millman attended both the Cooper Union in New York City and NSCAD University in Nova Scotia, where she graduated with an honours degree in Fine Art. She has exhibited her video art throughout Canada, the US, and Europe, won numerous grants, and has been reviewed in publications such as the New York Times, Artforum, and Art Papers Magazine.

MONGREL MEDIA presents
A MULMUR FEED CO. production

CREDITS

Written and Directed by
Michael McGowan

Producers
Michael McGowan
Avi Federgreen
Jody Colero
Tamara Deverell

Executive Producer
Richard Hanet

Director of Photography
Brendan Steacy, C.S.C.

Production Designer
Tamara Deverell

Editor
Roderick Deogrades

Original Score by
Hugh Marsh
Don Rooke
Michelle Willis

Costume Designer
Sarah Millman

Associate Producer
Nadia Tavazzani

Story Editor
Marguerite Pigott

Casting by
John Buchan, C.S.A.
Jason Knight, C.S.A.

CAST
(in order of appearance)

Craig Morrison	JAMES CROMWELL
Judge	CHUCK SHAMATA
Irene Morrison	GENEVIÈVE BUJOLD
Gavin	RONAN REES
Ruth	JULIE STEWART
John	RICK ROBERTS
Chester Jones	GEORGE R. ROBERTSON
Gus	HAWKSLEY WORKMAN
Food Terminal Employee	JOE PINGUE
Rick Daigle	JONATHAN POTTS
Jeff Leblanc	ZACHARY BENNETT
Margaret Jones	BARBARA GORDON
Gary Fulton	CAMPBELL SCOTT
Dr. Murphy	LEWIS HODGSON
Lawyer	KRISTIN SHEPHERD
Sheriff	CHRIS FARQUHAR
Marty Klinkenberg	VERLYN PLOWMAN
Announcer	RAY LANDRY

Filmed on location in
St. Martins, New Brunswick,
Saint John, New Brunswick
Northern Ontario

Based on the life of Craig Morrison

Consulting by
Craig Morrison

The Telegraph-Journal appears courtesy of
Brunswick News Inc.

MUSIC:

Music Supervisor
Jody Colero

Score recorded by
Don Rooke

Score mixed by
Nicholas Tjelios

Recorded at
The Ravine Toronto

Mixed at
The Cottage Guelph

Score performed by
Three Metre Day

Violins
Hugh Marsh

Guitars
Don Rooke

Pump Organ, Piano
Michelle Willis

“After The Storm”

Performed by Mumford & Sons

Written by Benjamin Walter David Lovett, Edward James Milton Dwane,
Marcus Oliver Johnstone Mumford and Winston Aubrey Aladar Marshall

Publishing Courtesy of Universal Music Publishing Group

Used Courtesy of Glassnote Records,
under license from Universal Music Canada Inc.

A VERY SPECIAL THANKS TO:

Craig and Irene Morrison
and the entire Morrison family

The communities of
St. Martins, NB
Golden Valley, Arnstein and Port Loring, ON
North Bay, ON

PRODUCED WITH THE PARTICPATION OF:

Telefilm Canada
Ontario Media Development Corporation
Northern Ontario Heritage Fund Corporation
Astral Harold Greenberg Fund
Mongrel Media

PRODUCED IN ASSOCIATION WITH:

The Movie Network
Movie Central
The Canadian Film or Video Production Tax Credit
Ontario Media Development Corporation