



LOVERS IN A **DANGEROUS** ⚡ TIME ⚡



Directed by May Charters & Mark Hug
Canada, Drama, Running Time 96mins

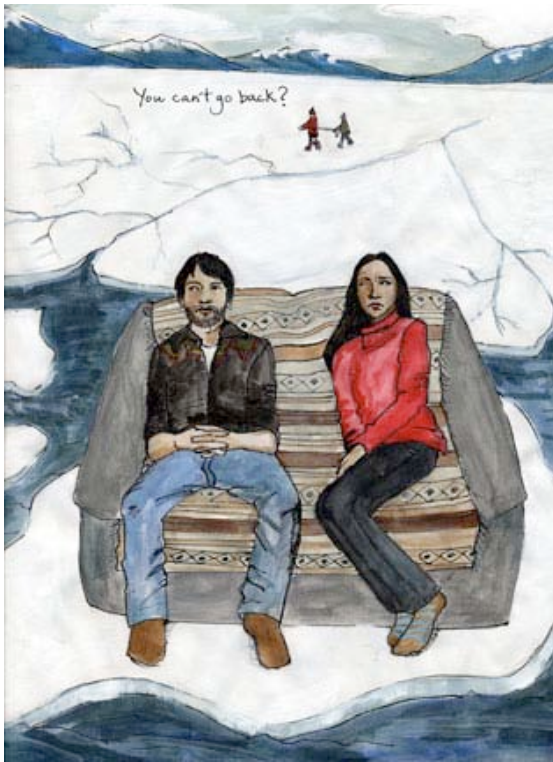
DISTRIBUTION

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SYNOPSIS

THE LONG AND SHORT OF IT



SHORT

It's a comedy about youthful regrets, a love story without consummation, a return to a home that was never forgotten. A story where boy meets girl, only they have known each other since they were two. It's a romance, Canadian style.

MEDIUM

A tale of small-town Canadian romance, the film follows a pair of childhood friends reunited at their high school reunion. Ten years after graduation Todd remains a local could-have-been, while Allison returns from the city and wonders what might have been. Fueled by hope, longing, and nostalgia they embark on a romantic, if illusory, adventure to recapture lost love and happiness.

Asking if it's possible to go home again, the film explores the poignant moment between youth and adulthood that can overwhelm those unwilling to let go, yet unsure how to move ahead.

LONG

Todd Timmins and Allison Adamson were each other's first friend. They shared a rather fond childhood as neighbors across an apple orchard from each other. They last saw each other on the final day of high school.

Ten years later, it's the eve of Todd and Allison's high school reunion. As Allison returns to the town of Creston, she quickly realizes that old classmates have long forgotten her as well. Todd on the other hand, wishes that everyone would forget about him and more specifically the success of his hockey star brother. So when they spot each other through the bustle of the reunion, they immediately cling to one other.

After a night of reminiscing and drunken debauchery, Allison discovers her childhood home is for rent and her and Todd begin a childish romance fueled by the elusive desire to feel like a kid again. However, while the apple orchard they grew up on has hardly changed they soon discover they have. Awkward moments discribing how they used to share a childhood bathtub proves to be confussing foreplay for these two.

Just as they think it might be possible to keep their little world to themselves, Todd's younger brother Bobby returns home for a break from his high profile life as a hockey star. The tension between the three of them boils over during a house boating trip down the lake. Todd's disappointment of his own failures next to his brothers' success is too much for him to handle. On top of that, Allison begins to re-open some events from her and Todd's past in order to possibly evolve their relationship beyond adolenesce, but it only proves that they feel more at ease with each other living in the past.

As things begin to crumble around them, adulthood rears it's unsympathetic head and they are forced to realize the painful reality of a disappearing youth. Ultimately, the fragile childhood friendship they have both found refuge in, becomes a testament of hope and a portrait of what it means to be a kid at heart.

CHARACTER SYNOPSIS

STARRING...



Todd Timmins (Mark Hug, Winner Best Actor – Maverick Awards 2009) is a small town glory boy turned delinquent could-have-been. Todd finds himself having really not gone anywhere but to a dilapidated shack at the edge of the apple orchard he grew up on. Once a local hockey hero, he now spends his time cruising on farm tractors, drinking beer and avoiding the fact that his younger brother Bobby, is off living the hockey star life he had dreamed of.



Allison Adamson (May Charters, nominated Best Actress – The Method Fest 2009 & Maverick Awards 2009) is a hopelessly nostalgic children's book illustrator with a thirst for escapism and a longing for childhood. She lives a world apart from the small town her and her family had long ago left behind. Bitter from pleasing publishers, she returns home with hope of filling a void that can only be realized when she sees her childhood orchard in spring bloom.

FEATURING...



Bobby “Superstar” Timmins (Mark Wiebe, Cold Blood, Sweet Karma) is Todd's younger hockey star brother. He is basically success in six-foot-four timebomb and tends to communicate with the same force he uses on the ice. When he returns home for the summer, he confidently sets out to mend the jealousy between him and his brother — one way or another



The rebel rousing folks of Creston Valley, including:

- Haberstock, the wise cracking, smart ass, local friend of Todd's.
- Yuri, local baker and part-time hockey coach.
- Wade, a perfect example of why you should never turn your back on a mountain goat.
- Mr. Knuble, the former high school teacher simply known as 'Dick'.
- Jack Timmin

FOLLOW...

Todd and Allison on their romantic yet dangerous journey from being reunited at their ten year high school reunion, to sorting out what it means to have shared a bathtub together at three, where raging brotherly feuds, teenage bush parties and childhood memories only delay their impending return to adulthood — but don't think they'll go without a fight.

THE ART FILM MEETS THE HOCKEY FILM

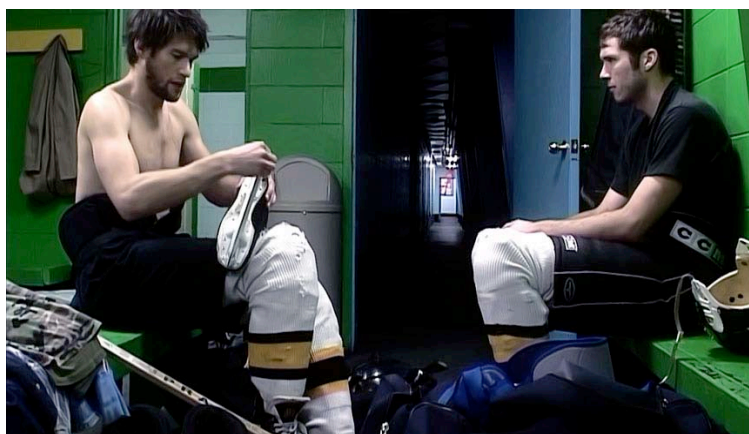
“ An undeniably lovely film: natural, gorgeously shot, haunting, funny and practically oozing with Canadiana ”

- ERIC VOLMERS **CALGARY HERALD**



“ This film tears away little pieces of your heart while making you blush and laugh out loud. It captures the pure essence of what it is to have dreamed, and to have loved, and to have lost. ”

- JULIA GILLMOR **EXPRESS**



“ Finally a date night movie **EVERYONE** on the date can enjoy! ...It has a rekindling love affair for the ladies and enough hockey references to make even Don Cherry blush...Love, hockey, beer, houseboat parties; need I say more? When it comes to Canadian cinema, this one's a gem ”

- ERIN F CALGARY INTERNATIONAL FILM FESTIVAL

“ A spare but poetic tale of laconic emotions and calm western Canadian farmland, as childhood friends try to make it as lovers ”

- ROSEMARY PONNEKANTI

THE NEWS TRIBUNE



“ I've seen the film and anyone who tends to despair for the future of narrative film (or just wants an enjoyable night at the movies) needs to see it as well. Where most modern movies lurch along from dull plot point to dull plot point, *Lovers in a Dangerous Time* finds its centre in the reality of people's feelings and lives and allows story to grow rather than creating it in a test tube. A heresy against Hollywood convention, certainly, but when the result is a charming and heartfelt film like this, who's to complain? ”

- ADRIAN BARNES

THE ROSSLAND
TELEGRAPH

TECHNICAL FACTS

Screening Formats:	DCP, HD CAM, Digiscreen Encoded, DigiBeta, DVCAM, DVD, Blu-Ray, ProRez HD file
Length:	96 minutes
Language:	English
Screen Ratio:	16:9
Sound:	Dolby 5.1 Surround, Stereo
Country/Year:	Canada, 2010
Theatrical Release:	Jan/2011
Rating:	PG (course language)

AWARDS

“The Maverick Award” at the Method Film Festival March 2009
“Best Canadian Feature Film” Jury Prize at the Okanagan International Film Festival, April 2009
“Best Feature Film” Jury Prize at the Port Townsend Film Festival, Sept 2009
“Official Opening Night Selection” Tacoma Film Festival, Oct 2009
“People’s Choice” Audience Award at The Calgary International Film Festival, Oct 2009
“Best Narrative Feature Film” at the Lakedance Film Festival, Nov 2009
“Best Lead Actor” Mark Hug - The Maverick Movie Awards, Dec 2009

FESTIVALS

The Method Film Festival – March 2009
Okanagan International Film Festival – April 2009
Hardacre Film Festival – August 2009
Washougal Film Festival – August 2009
SoCAL Film Festival – Sept 2009
Cinefest Sudbury (honorary selection) – Sept 2009
Napa Sonoma Film Festival – Sept 2009
Port Townsend Film Festival – Sept 2009
Calgary International Film Festival – Oct 2009
Tacoma Film Festival - Oct 2009
Tallgrass Film Festival – Oct 2009
Lakedance Film Festival – Nov 2009
Filmstock (UK) – Nov 2009
FilmNorth – Sept 2010

CONTACT / PRODUCER

Mark Hug & May Charters
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www.fruitstandloftfilms.com

OFFICIAL WEBSITE

www.inadangeroustime.com

LINKS

Check out our trailer on Youtube!
www.jbm-music.com www.imdb.com/title/tt1347170/
Join us on Facebook! Follow us on Twitter!

CREDITS

CAST

INTRODUCING: May Charters, Mark Hug and Mark Wiebe

SUPPORTING: Jon Haberstrock, Darren Gregory, Conrad Whittaker, Saskia Gould, Matthew Armitage, Makenna Terrill

WRITTEN AND DIRECTED BY

May Charters (CAN) & Mark Hug (CAN)

PRODUCERS

Mark Hug, May Charters and Robin Charters

EXECUTIVE PRODUCER

Rodney Charters (ASC,CSC)

CINEMATOGRAPHY

Robin Charters

ADDITIONAL CINEMATOGRAPHY

Rodney Charters (ASC, CSC),
Jay Herron, David Jenkins,
May Charters and Mark Hug

EDITING

May Charters & Mark Hug

SOUND DESIGNER

Robin Charters

SOUND MIXING

Art Wood Sound (Art Wood, Tyler Claridge)

MUSIC SUPERVISOR

Stacey Hug

DRAWINGS & ART DIRECTION

May Charters

MUSIC

JBM (aka Jesse B. Marchant)



FILMMAKERS | BIO-JOURNEY

MARK HUG & MAY CHARTERS

One could write a separate Bio for both Mark Hug & May Charters but this was a collaborative effort that was born out of the night Mark attended an acting class in Los Angeles.

Mark wore these thick wool stripped socks. He wore them even though they were itchy and hot as hell. He wore them because he suspected that a particular, yet unknown to him, girl, might take notice of such socks as a sort of an openness to mating. Of course, May noticed them and had a fond comment towards his mating socks (it's not that she had a foot fetish but rather a belief that a man could be summed up by the attention to such often overlooked details).



It happened that May was looking for people to sit for a series of portraits, Mark volunteered, May picked him to sit first and the next Sunday May arrived with paint, easel and canvas to Mark's apartment. Mark had been dabbling in Polaroid. That afternoon was the official start of Mark & May, a project that became known as Portraits and Polaroids. A project that had May paint portraits of 15 LA based actors while Mark captured the sittings by various forms of Polaroid; actor's projections of themselves in Acrylic and instant chemicals. They showed in the LA Gallery "Les Deux", and soon began their next project: a film. They knew little of the story but began recruiting like-minded souls to lead a charge back to Mark's childhood apple orchard. They brought a camera to Mark's ten year high school reunion and attempted some sort of short film/documentary, which served as an inspiration for a story, leading them to return in the summer to start filming a project that took them 5 years, 20,000 miles on the Jeep, 3 different working titles, 4 DP's, 2 sound men and a partridge in a pear tree. Actually, a Robin in an apple tree. Robin being May's younger brother, Robin Charters, technical genius and free spirit; the ribbon that helped wrap it all up.

They lived between LA and a storage area above Marks' parent's roadside fruitstand. They scouted Abercrombie and Fitch models for friend Bruce Weber to pay for the film and life in general. Life in general being the film, they lived through it and by it. The story was an education and inspiration for their own lives. They currently are brewing new projects, sharing time between Kootenay Lake, Port Hope, Los Angeles and whatever friend will take them in.

FILMOGRAPHY | MARK & MAY

2009 'Lovers in a Dangerous Time', Written and Directed by May Charters and Mark Hug, Narrative Feature, DV PAL, HD, 96mins

2010 'The Zamboni Sisters', Written and Directed by May Charters and Mark Hug, Web-Series, 9 episodes, HD Video, (in post-production).

BIOGRAPHY | MAY CHARTERS



As a child, May Charters would fall asleep to a sound that would not only shape her dreams, but her life. The sound was the click and reel of her father working till wee hours of the morning on a Steinbeck editing machine that shared her childhood bedroom. Born in Toronto, yet raised on movie sets all over the world by her filmmaking parents (Rodney Charters ASC, CSC and Gillian Charters), May received a unique education from the informal of assisting wardrobe on the set, to her formal education at Trinity College School, NY Film Academy, LAMDA and the Paris American Academy for Art (Sorbonne). After studying acting at LAMDA she trained with

various acting teachers in Toronto, NYC and LA. Such as Sears and Switzer, Caryn West and Julie Ariola. She also trained as a ballet and flamenco dancer, performing for companies with Timo Lozano, Esmeralda Enrique, Carla Luna, La Tati and Marc Aurelio. For her first feature length film, she joined forces with Mark Hug and together they single handedly wrote, produced, directed and starred in the international award winning feature "Lovers in a Dangerous Time". Whether as a filmmaker, flamenco dancer, actor, painter, photographer or anything that catches her passion; it seems May will always be creating stories to the dreamy rhythm of a Steinbeck.

FILMOGRAPHY | MAY CHARTERS

- 1999 Death of Past Director/Writer/Actor "Official selection Dance on Camera film festival" 2000, 16mm, 5mins
- 2001 The Spanish Dancer, Director/Writer/Actor "Official selection of Dance on Camera film festival" 2001, HD, 15mins
- 2003 Medina, Director/Writer Music video produced for BRAVOFACT!
- 2009 'Lovers in a Dangerous Time', Co-Writer/Director, Editor, Narrative Feature, DV PAL, HD, 96mins

BIOGRAPHY | MARK HUG



Born February 20, 1975, Mark was fondly raised on his family's apple orchard in Creston Valley, BC. He studied business at the University of Calgary and the University of Strathclyde in Glasgow, Scotland. After being discovered in a Calgary bar, Hug set out on an intercontinental modeling career that put him on catwalks and advertisements for such fashion houses as Versace, Calvin Klein, and Ralph Lauren. Intent on someday writing and directing Hug gave up modeling to focus on film. He trained acting with teachers Anthony Abeson (NYC) and Julie Ariola (LA). He wrote, produced and starred in the play 'Out the Other Way' (2001), which premiered in Los Angeles

at the Hudson Theatre. Meanwhile, he continued to work as a freelance Casting Director for photographer Bruce Weber, learning photography from one today's best photographers. Which lead to Mark's own photography exhibition; a collaboration project with May Charters called, 'Portraits & Polaroids' (Premiered 2002, La Deux Gallery, Los Angeles,). Charters and Hug then turned their collaboration to their first feature film, "Lovers in a Dangerous Time"(2009), a personal tale of small town Canadian romance that marked a return to Mark's childhood apple orchard.

BIOGRAPHY | EXECUTIVE PRODUCER RODNEY CHARTERS. ASC.CSC



An active member of the American Society of Cinematographers, Rodney grew up as the son of a small town photographer on the coast of New Zealand (New Plymouth). Rodney attended the prestigious Royal College of Art in London. He spent 15 years traveling the world shooting documentaries – in such exotic spots as 5 months in the jungles of South America and 4 months in the Soviet Union during the cold war. After Charters won a Canadian Genie for best cinematography he turned full time to Drama, working steadily on numerous TV Drama's, and several Feature Films over the past two

decades. Most recently Charters is the visionary DP behind the highly successful Award winning Fox series “24”; the cinematographer for all 6 seasons, including directing numerous episodes along the way. He is inspired by his wife Gillian, and 3 wonderful children: May, Jasmin, and Robin who are all devoted to the love of filmmaking.

BIOGRAPHY | CINEMATOGRAPHER | ROBIN CHARTERS



Robin Charters was born in Port Hope, Ontario, Canada, just hours after his mother and older sister (May) returned from a Tina Turner concert. Three months later he was crying in his stroller looking out over Tokyo Harbor, the wind having stolen his favorite pillow and blown it into the water, never to be seen again. From Japan he was off to Australia and then New Zealand where his father, Rodney was born. Eventually he traveled to Israel, and Slovakia where he lived for 6 months, then off to Italy to see the Statue of David, Scotland to see where his mum Gillian got her Scottish accent, London, and all over Europe before he even attended pre-school. After high school he sailed around the entire Pacific Ocean on a tall ship for a year. Robin was born a traveler and next to making movies, there is nothing that he would rather be doing. When Robin returned from the sea, he took over as Cinematographer, eventually became a Producer for Mark and May's film “Lovers in a Dangerous Time”. Currently, Robin is living in LA shooting /directing/producing and writing his own projects making commercials, music videos and reality TV.

FILMOGRAPHY | ROBIN CHARTERS

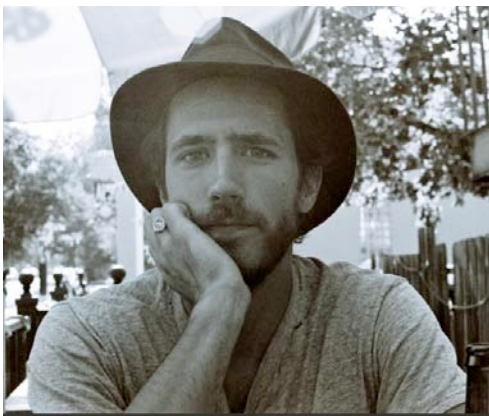
The Third Man (2001) short film, 5 mins B&W
“Tiger Team” (2007) TV series (camera operator)
New Kids on the Block: A Behind the Music Special (2008) (TV) (camera operator)
After School (2009) (post-production, producer, editor)
America's Toughest Bars (2008) (TV) (camera operator)
Lovers in a Dangerous Time (2009) 94mins HD
Doll House (2009) (TV) (HD technician)
Avatar (2012) (3D technician)

ORIGINAL MOTION PICTURE SOUNDTRACK

BY JBM

8 NEW TRACKS FROM JBM
INCLUDING A COVER OF BRUCE COCKBURN'S CLASSIC
LOVERS IN A DANGEROUS TIME

THE MUSIC

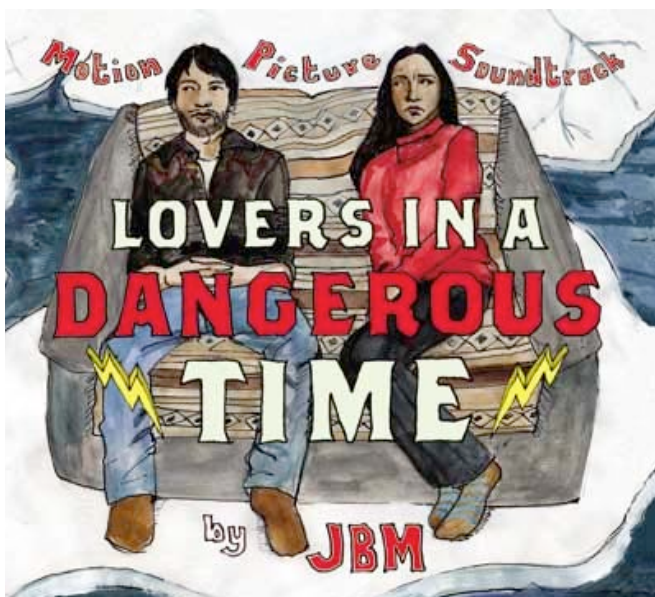


"JBM is the work of Jesse Brian Marchant, born in Montreal and currently residing in NYC. Marchant quietly released Not Even In July earlier this year and also did the soundtrack album for the movie Lovers In A Dangerous Time. Marchant's music is a haunting and beautiful collection of songs that bring to mind a little Jose Gonzalez, early Red House Painters and yes, even early-era James Taylor (you won't find any "Your Smiling Face" type songs on this one, though). Somber & reflective, intimate and at times gleefully hypnotic the album somehow manages to convey a subtle optimism that's heartfelt and world-wise. This is good stuff folks - a mostly acoustic ride, filled with gorgeous string arrangements and down-tempo melodies worthy of repeated visits."

- BRUCE PHILLY WXPB

"An evocatively bitter cinematic breeze whistles around the bare Montreal trees as ambiguous acoustic guitar lines and dense strings doused in longing and haunting grandeur stare at you through the frost, setting a definite mood of comfortable solemnity before even the first word is uttered...In Marchant it seems we've found ourselves a new star in every sense.

- AMERICANAU



PRESS QUESTIONS

(QUESTIONS MARK HUG & MAY CHARTERS HAVE BEEN ASKED...)

Q) What was it like being in both a relationship with one another and filming at the same time?

A) – “Interesting question... We have always been involved in artistic projects together. From the moment we met we were collaborating. We were collaborating before we let ourselves be involved romantically. We will be collaborating long after the romance is faded too.” - Mark

“It’s obviously a private thing to us but we can say that it gets muddy and intertwined. It takes a lot out of us but we also both get to feel the satisfaction and enjoyment together.” - May

Q) Was the story based on something that happened in your own lives?

A) - “There are elements that are inspired by our own lives. Write what you know, right? I grew up on the orchard we shot on and a lot of the characters and locations are dear to me. I would tell May a story about something we did in my youth and she would say that has to be part of the story. It became about how to inject the narrative into these old memories. So the story itself is complete fiction. The childhood friend across the orchard is completely made up, as is the conflict with the hockey star brother. We both had a longing for childhood and that was going on at the same time we were making the film. If either of us could have moved back into our childhood homes by ourselves we would have.” - Mark

Q) You two (Mark & May) wrote, directed, acted, produced, edited and even shot some scenes yourselves. With so many duties, how did you manage?

A) - “In hindsight it was the only way it would have worked for us. We had a process that only we understood time wise. Involving too many people would have been very frustrating to them and ultimately to us. Those that we involved from the beginning, we knew they were patient and we could trust them. Of course, it’s completely crazy making and at many times stretched us too thin. We didn’t do this film conventionally; we evolved the film through improv and discussions as actors. We let that guide us. When you write and act at the same time, you have to truly get inside the characters and really understand the story that you have already envisioned. The acting becomes a lot easier because you know all this so well. The directing was largely unspoken, we knew it when it was working and we knew it when it wasn’t, we didn’t have to tell each other (even though we did).” - May

“We would have liked to have had more help at times but there were advantages to the small crew. You don’t have the feeling of a ton of people standing around waiting for you to solve a situation. It’s more intimate and light. But when stress flared up it would largely be taken out on each other.” - Mark

Q) Why did you go it alone?

A) “Freedom and the ability to own our film outright. Freedom to make mistakes and be brilliant or not but really to become the filmmakers we are today because of it just being the two of us. Freedom to choose with whom we wanted to work with and not have things be dictated to us. It wasn’t always easy of course, but at least we made the choice ourselves to be truly independent.” - May

Q) What was it like working with both of your family members around and during filming?

A) – “Interesting to say the least. We both love our families and they were both hugely supportive and instrumental in the making of this film. We housed crew in my parent’s house and above their fruitstand during production. It was intense. When you get in deep with both family and something that is artistic, you get really messed up. By nature, you already want to make your family proud but when you involve them in your process you open a can of worms that is quite overwhelming. I think it made us all understand each other better but there is also a price to pay for that understanding. Is that creatively ambiguous enough?” - Mark

Q) What did you most enjoy about making this film?

A) - “The sense of completion. No matter if it’s getting the last take before the sun goes down. Or when an edit comes together.” - May

“Filmmaking is too massive of an undertaking to not enjoy all the little battles that one wins. On a project like this, sometimes months go by were nothing moves. You start beating yourself up. So, when something comes together, you appreciate how fragile it all is and if you don’t enjoy it, you’ll never make it through the year.” - Mark

Q) Least enjoy?

A) - "The times when it felt like nothing was ever going to be completed or ever come together. Or the question "When is the film going to be done?" and "Is it done yet?" - Mark

Q) How long did it take to make this film?

A) - "From first thought till completion it took nearly 6 years. It was about 5 years of combined production/post production." - May

Q) Follow up: Can you expand on what you went through in that time period?

A) - "We went through a hell of a lot. Looking back on it, it was like just the two of us were building a huge house while working two jobs and having no building permit. Part way through Robin joined us, so it was like three of us building this massive house on a steep slope. Meanwhile, we had jobs so we could continue to pay rent etc. The project became our lives. It was defiantly unconventional but we jumped in headfirst and that's the only way we knew how. You know what they say: Time flies when you're having fun." - May
"Good, Fast and Cheap; pick two. We picked good and cheap. So, it took a long time." - Mark

Q) The title of the film is also the title of a Bruce Cockburn song. What, if any, is the connection or inspiration around the title?

A) "From the beginning we had been inspired by both The Barenaked Ladies cover and the original song by Bruce Cockburn and used it while editing a sequence that happens at a ten-year high school reunion. We wanted to do a new cover of the song and have JBM do it. But the title and the lyrics always connected directly to the essence and levels in the story we were wanting to tell. Meanwhile, we kept playing with words to find the title. I think we came up with something like Lovers in a Childish Time and we both looked at each other and said why not Lovers in a Dangerous Time?" - Mark

Q) The music score/soundtrack plays an integral part of the film, how did you come about working with JBM?

A) - "From the very beginning we were inspired by music, we wrote to music and we shot with music in mind. We knew what we wanted; it was just a matter of finding the match. We were just about to give up when Jesse (JBM) rolled into our lives. He was cautious, even a little hesitant, but we showed him a cut of the film and he got it. His response to the film is evident in the way he poured his heart into the music. His music and lyrics drew out some beautiful things about the film that we had thought were lost or were too fragile to see." - May

Q) What is the film about?

A) - "It's about childhood and how we never quite want to let go of it. The main characters are childhood friends. Being around each other triggers all the regrets of aging, all the fears and pain they've held since youth and the longing to just escape from all of it. They are both going through all of this, yet they have feelings for each other, which further complicates their relationship." - May
"We like to think of Todd and Allison as being caught in the headlights of adulthood, unsure of which ditch to jump into." - Mark

Q) What does this film project mean to you, now that it is finished? (How does it feel to have something that you worked on for so long be out there?)

A) - "It feels a little scary, it's also a relief but overall we're proud. A friend always tells us that making an independent film is like having children. All of a sudden they are growing up and don't need you anymore. One, you are left thinking, "About time! I can have my life back!". Two, you're worried that they will fall down without your help. Yet in the end, you're proud to see them just going out and doing it. A film is a lot of work and a lot of heartache, we're just trying to let go of it and enjoy the ride." - May

Q) The Genre of this film is not in your typical Hollywood mold. What genre would you say Lovers in a Dangerous Time is?

A) - "We like to call it a Canadian love story, because the Canadian part is what frames it, makes it kind of funny and heart felt at the same time. Conventionally it falls in the Dramatic Comedy category, but simply, it's a love story. It will hopefully make you laugh because people do silly and foolish things when they are struggling with things they love, be it another person or a memory. In this film, the characters are wrestling with both the love of a memory and another person simultaneously." - May

LINKS TO SOME ARTICLES AND REVIEWS ON THE FILM

<http://calgaryfilmfestival.blogspot.com/2009/09/lovers-in-dangerous-time-finally-date.html>

<http://communities.canada.com/calgaryherald/blogs/onthescene/archive/2009/09/27/from-high-fashion-to-low-key-drama-former-u-of-c-student-and-male-model-co-directs-charming-debut.aspx>

PRODUCTION NOTES

WE ARE THE GODS OF FILMMAKING AND THIS IS THE STORY OF OUR BETRAYAL

The rear wheel wells were darn near touching the top of the tires as Mark and May loaded up film equipment into their Jeep Cherokee, “You’re not supposed to start this way!” interjected the filmmaking gods.

Were they actually disregarding the filmmaking gods?

Yes, in fact, they taunted Universal towers as they drove by heading north on the 101 freeway from LA; 1,600 miles to the great white north.

“But you don’t have a script!” yelled the god of screenwriting.

“It’s okay,” waved May, “we’ve got a long drive ahead, some good tunes, a laptop with 12 volt power and a mad, mad yearning to tell a story.”

Yes, Mark & May dove in. Like lovers do. They made the pilgrimage to the films’ location in Creston B.C., the hometown of co-director Mark Hug. The whole thing was as much an adventure then a project. An adventure back to his childhood orchard. An adventure of two filmmakers with a chip on their shoulder, the chip being 1/3” inch chip housed inside a PD-150 camera.

The film started when Mark was returning to his high school reunion, he invited May and she invited her camera. They attempted a short film, but they were unsatisfied, feeling they had a bigger story to tell. They returned to LA and started sketching a story. This is where they really started pissing off the film Gods. They had a handful of scenes, one of them taking place around a lakeside campfire, instead of finishing a script they headed up that summer, rented a colossal houseboat and tempted friends to join them on Kootenay lake for a week of partying and a “little” bit of filming. They drove the houseboat to a remote cove only accessible by boat, set up camp, cracked a cold one and started to discuss how this “event” might truthfully be told. They shot every night, filming improves and brainstorming until they all felt the scene was real.



The filmmaking gods interjected, “This all could have been easily captured in one night with a script and a proper film crew!” They were appalled at the choice of an old friend as the boom operator and an author as a cameraman.

“It was funnier this way, besides who wouldn’t want to drag out a location shoot on a Canadian lake in late July?” smiled Mark & May.

After two weeks of shooting they returned to LA with about the equivalent of 15 minutes of final film footage. The plan was to make some more money, write the next seasons’ event and return in the fall to shoot it.

“You sure don’t make it easy on yourselves, do you?” the gods shook they’re heads.

Mark and May challenged the gods, “Depends on how you look at it. Sure we disregarded the “one location” theory of independent film making, choosing instead to shoot wherever the story demanded. Sure we added an extra curve ball by having the story take place over all 4 seasons, but it’s the seasons that keep the shoots manageable. They allow us to go on the road to make money and also return to LA to write” (it should be noted that the gods didn’t buy this). Mark & May had a job scouting and casting for Abercrombie & Fitch courtesy of photographer and friend Bruce Weber. The perfect job for their master plan, it was intense but was freelance so it allowed

them time to return to shoot every season. This cycle would give them just enough energy, story material and money to complete the next seasons' shoot.

The two lived and breathed the film. It was unshakable, it was taking too long and doubt was looming. After burning through a few cinematographers, they recruited May's younger brother, Robin Charters. He was as passionate as them.

"Passion is trouble, don't you know?" stated the Gods. "It causes clashes in opinion to escalate fast, especially amongst siblings, lovers and friends. Filmmaking is hard enough without personal issues."

"You may be right," answered the now three defiant filmmakers, "but our passion and bond give us an approach that feels true."



Now with Robin sometimes manning both camera and sound they shrugged off the gods' warnings and pushed on. However, whenever the gods started to ignore them, they would do something that just rubbed the Gods the wrong way. They didn't import name actors, only Toronto actor Mark Wiebe (who plays Bobby Timmins) but even he was an old college friend. Instead they used local actors and Mark's friends. Instead of commanding the filmmaking process on these people, they would let them be and just slip the key actors into the already living and breathing moment. Actually any scene that called for

extras, they would try to create the real event with the real people. For example, - here is one that really annoyed the film gods (actually truth be told they kind of secretly liked it but refused to acknowledge it as a proper way of filming) - the ten year high school reunion scene. Instead of re-creating a reunion, they took an actual ten year school reunion (actually Mark's younger sisters'), convinced (actually begged) the Grad class representatives that it would be a good idea to let they're crew into the event with 4 cameras and 8 actors on radio mics.

"This is suicide," chuckled the production god. "Try to actually get more than one take off before dinner needs to be served". But it was a real life, live atmosphere serving as the natural background it is. The event served not only as a realistic background for the scene but helped the actors be in the moment.

The serving of dinner did prove to be a problem but the risk was worth it.

This was they're process in a nutshell. They had returned to Mark's hometown to film a story that has returning home as a theme. They spent hours in Mark's childhood orchard trying to wrap their heads around what childhood had to do with it all.

They continued like this for over a year then started editing. This is when the gods got a laugh, maybe not the last laugh, but a good "I told you so." laugh.

"Why didn't you stop us and make us write a script?!" Mark & May yelled at the heavens. The story was a little hidden at this moment, but it was there. The gods banished them from the kingdom, sending them to Mays' mother's house in Port Hope, Ontario to write that script. Mark & May knew what worked and what they loved. So, they wrote the script (sort of) and came up with a cut of the film that worked, it just had few blanks that needed to be shot. They then went back, again, and filmed some additional scenes and pick-up shots.

"You can't do that!" screamed the god of continuity.

"Oh, but we can!" exclaimed Mark, "I'll drive my friends and the town of Creston mad but the locations are available" May and Mark had taken some anti-aging creme early on in filming that was still holding on. Robin was meticulous with continuity.



By the end of the film, the filmmaking gods had thrown their arms in the air in bewilderment so many times they actually couldn't help but find themselves endeared towards the young filmmakers. "I see love in a lot of things here" said the God of Camera. "Love is filmmakers in silence as the sound guy records 30 seconds of room-tone after a long day of shooting." added the God of Sound.

For the most part audiences just see the end product of films. We don't get to experience the life of it. All films have lives, most are encapsulated where trailers comfort actors and the day is regarded as work. The life of this film was a little different. The life of it was a summer houseboat trip with old friends. It was a sister and brother carrying on a family tradition. It was a year of making a soundtrack with a new friend. It was standing in his childhood orchard waiting for the sun to rise. It was friends and lovers doing what they wanted to be doing not because of money but because they loved it and they wanted to make it their life.

"You better love it if it's going to take you five years from start to finish", laughed the filmmaking gods. It seemed like the last laugh but the gods actually started to cry. For Mark, May and Robin were discussing their next film...