



IndieCan Entertainment presents

A Lumanity production

In association with Gyro Park Productions and Vigilante Productions

SOLO

A film by Isaac Cravit

83 min.

Official Selection:

2013 Montreal World Film Festival

2013 Toronto After Dark Film Festival

2013 Edmonton Film Festival

Distributor Contact:

Avi Federgreen
Indiecan Entertainment Inc.
194 Glenholme Ave
Toronto, ON M6E 3C4
416-898-3456
avif@sympatico.ca

Press Contact:

Ryan Bruce Levey
v_f_c_rb@yahoo.ca

SOLO

Short Synopsis

Solo is a psychological thriller about a troubled 17 year old girl who is terrorized when she spends two nights alone on a remote island as part of her camp counselor initiation.

Medium Synopsis

Attempting to move past a family tragedy the summer previous, 17-year-old Gillian takes a job as a counselor at a remote summer camp. As part of her initiation, she must spend two nights by herself on the camp's island, an intimidating collision of rock and wilderness carved out of the lake, supposedly haunted by the ghost of a camper who disappeared suspiciously decades before.

When Gillian's 'solo' is interrupted by a local man responding to a distress call, what was meant to be a peaceful time alone in nature devolves into something disturbingly different. As her paranoia mounts, a horrifying secret is uprooted and Gillian finds herself in desperate fight to survive.

Long Synopsis

Summer camp is usually fun. Usually.

One year after the accidental drowning of her younger sister, Gillian, an anxious, guilt-ridden 17 year-old, takes a job at a summer camp up north. To fulfill her counselor initiation, Gillian agrees to spend two days and nights alone on a remote island, that according to camp legend is haunted by the ghost of a camper who went missing thirty years prior.

When a local fisherman named Ray shows up on the island, claiming he heard a girl crying for help, Gillian begins to question her safety. Her paranoia mounts when she searches the island and finds a girl's doll, and later the same night dreams that somebody enters her tent. But was it a dream?

The next morning, Gillian's fear reaches a boiling point after she's cruelly pranked by the camp owner's son, Marty. But more afraid than angry, she asks him to keep her company as she explores the forest. When they return to the area where she found the doll, this time they find an old tent, and inside it, dozens of disturbing pictures of girls from the camp. A closer examination of the photos reveals the same girl in every picture - Janie - the same girl who went missing thirty years ago.

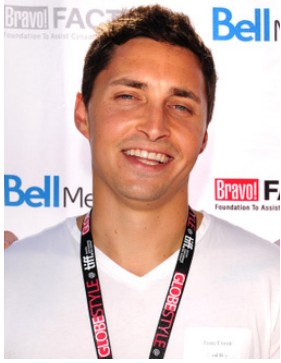
Gillian panics and impulsively radios for help, and wouldn't you know it, Ray responds again. When Marty and Ray go off together to investigate and Gillian is left alone again, a mystery begins to unravel. It turns out Ray was himself a counselor when the girl disappeared, and he's there to dig something up he buried years ago.

Now left with no way off the island, night descending, and Ray out to make sure she can never share his secrets, Gillian finds herself in a high-tension game of cat and mouse, with not only her own life on the line, but Marty's, too. She summons unknown courage and strength to suppress her fears and exploit the hostile environment to keep one step ahead of Ray, but he eventually captures her. That night, in an unforgettable fashion, Ray's motives are literally "unearthed" when he uses Gillian to re-create a sinister incident from the camp's history.

As the sun rises on the final morning of her solo, Gillian escapes alone after a violent climax in the water. Finally, she carries Marty to Ray's boat, severely wounded but still alive, and starts back in the direction of the camp from where we started.



ABOUT THE FILMMAKERS



Isaac Cravit (Writer/Director)

Isaac was born and raised in Toronto, where he is still based. He graduated with distinction from Concordia University where he studied Film Production and Creative Writing. He is the writer and director of three short films and one feature film. "Homeland Security" (2009) screened at LA Shorts, CFC Worldwide Short Film Festival and the Toronto International Film Festival. His subsequent films, "Living History" (2010) and "Good Boy" (2011) were both funded by Bravo!FACT and enjoyed their world premieres at TIFF. SOLO, funded in part by The Movie Network and Movie Central, is Isaac's first feature film. He is currently at work in development on a number of exciting feature projects. Previously, Isaac wrote and directed two award winning plays, "Our Wedding Table" (2005) and "Pull-out" (2006).



Chris Bennett (Producer)

Chris studied film production at Concordia University in Montreal and moved to Toronto in 2005. Since then, Chris has produced several acclaimed short films that have travelled to festivals around the world as well as producing and line producing several documentaries and TV series for Discovery Channel, OLN, and Global Television. Chris is a graduate of the CFC's producers' lab and is currently developing several feature films as well as documentaries. Chris recently produced Isaac Cravit's thriller SOLO and the feature doc The Bastard Sings the Sweetest Song, a co-production with the Danish Film Institute.



Robert Budreau (Producer)

Robert has written, directed and produced numerous films that have won awards and sold around the world. His feature, That Beautiful Somewhere, was nominated for a Genie Award and is currently available through Warner Brothers. He also produced the first ever Canadian-Colombian co-production entitled 'The Boss', which was a box-office hit internationally. Most recently he produced the thriller 'Solo' and the office comedy 'Cubicle Warriors'. Other films include; The Deaths of Chet Baker for IFC Films, Bravo and the CBC; Dry Whiskey for Alliance Showcase, executive produced by Fred Fuchs (Godfather III); and Judgment Call, which won Best Film on the Emmy-winning PBS series 'The Short List



ABOUT THE CAST

ANNIE CLARK is a young Canadian actress, born and raised in Toronto. She has been acting professionally for 7 years, and is best known for her leading role on Much Music's hit show, "Degrassi". She has appeared in other Canadian TV shows, such as: "The Listener", "How To be Indie", and "Overruled!", and leading roles in two upcoming features, SOLO, Teen Lust and Criminal Seduction.



DANIEL KASH trained at the Drama Centre in London, England and has performed in theatre and film on three continents. The son of Canadian Operatic Icon Maureen Forrester, Daniel has been nominated for Best Actor Gemini twice and Supporting Actor once. Daniel has a long filmography, including such films as Aliens, Exit Wounds, Casino Jack, Angela's Ashes and Lucky Number Slevin. He's appeared on many TV shows including Due South, The Firm, Alphas, and Less Than Kind and on stage in Macbeth and Arturo UI at the Stratford Festival, Streetcar Named Desire at the Crucible Theatre in Sheffield and many, many more. He most recently was seen in Mama produced by Guillermo Del Toro and starring Jessica Chastain and can be seen in the new TV series Copper and On The Road directed by Walter Salles.



RICHARD CLARKIN is a graduate of the National Theatre School and made his professional debut originating the role of Jacob in Salt Water Moon for the Tarragon Theatre. He has since appeared in numerous acclaimed theatre productions across Canada. Highlights include: Swollen Tongues, Festen and A Whistle in the Dark for Company Theatre; Half-Life and Eco Show for Necessary Angel; Scar in The Lion King at the Royal Alex for two years; Biff in the Death of a Salesman at the Royal Alex; The Merchant of Venice and King Lear for the Stratford Festival. Film credits include Solo, Molly Maxwell, Goon, Casino Jack, You are Here, Land of Dead, The Production Office, Finn's Girl and The Third Eye. Recent television guest appearances include The Firm, Lost Girl, The Listener, Republic of Doyle, Heartland, Murdoch Mysteries and Flashpoint.



ALYSSA CAPRIOTTI is a Toronto based actor, singer, dancer and student at Ryerson University, studying Psychology. She attended Davisville Public School where she discovered her love of the arts. She sang in the school choir, which led her to audition for the Toronto production of The Lion King, booking the role of Young Nala at the age of 9. She was also a member of the Junior Associates Program at The National Ballet School for several years. She then went on to attend Northern Secondary School where she participated in fashion shows and drama productions. Alyssa has appeared as guest roles on Flashpoint, Heartland, and Family Channel's Really Me and The Latest Buzz. As a lifelong fan of horror films, Alyssa is excited to appear as the role of Lacey in Solo, her first feature film.



STEVEN LOVE was born and raised outside of Vancouver, BC, and recently relocated to Toronto where he works in TV and film. Born into a film and TV family, Steven has been fortunate to spend a huge amount of time on film and TV sets since a very young age. Since childhood Steven's had a love of performing and in 2009 decided to dedicate his life to acting full time. Since childhood, performing was inevitable in his future. With natural ability as a charismatic performer, Steven has appeared in a number of TV shows, short and feature films.



CAST Q AND A

ANNIE CLARK

Q: Did you go to summer camp?

I went to Camp Couchiching for about 5 or 6 years. I loved camp!

Q: Do you scare easily?

Absolutely. I'm bad with jumpy-scary things. I can handle the psychological thrillers and creepy stuff, but not anything that jumps out at me.

Q: What was the scariest part of making Solo?

The scariest part about Solo wasn't even the subject matter necessarily because I always felt so comfortable and we were always having so much fun on set. I found that the scariest part was being the lead and being in almost every scene. It was a lot of pressure!

Q: You spent four years acting on a popular long-running television show (Degrassi). What was it like starring in a low-budget, independent film?

It was extremely different from Degrassi, but that's what I loved about it. It was so cool to have an experience like I'd never had before.

Filming Solo definitely made me want to do a lot more low-budget indies. The vibe of the set was so different, and I felt very much apart of the entire production process. I learned more about film from Solo than I have anywhere else.

Q: Your role in this film is physically demanding. You do a lot of running, jumping, falling, crawling and all kinds of fighting. How do you prepare for that stuff?

It wasn't too physically demanding. When watching the movie it might look like I'm constantly running around and fighting but we wouldn't shoot all that stuff on the same day. The fighting was fun and we had some stunt coordinators to help us with all of that. Most of the time the adrenaline would kick in and I wouldn't even be thinking about being tired!

Q: You have a large following that you actively engage with through social media like Twitter and Instagram. Why is that fan interaction important to you?

I think it's so important. I love that I can talk to my fans over twitter. It's so nice to hear their feedback directly and be able to instantly reply back.

I love posting behind-the-scenes pictures while I'm filming too, and being able to keep them posted about what I'm doing next.



DANIEL KASH

Q: You act in everything from high-budget hollywood films to low-budget indies and theater. How do you choose projects? Why Solo?

I refuse to cut myself off from being surprised. Who knows what will work out. Some fringe plays become Broadway hits and successful films, and some definite hits die a quick death. Solo is a kind of simple structured story who's premise would freak anyone out.....spending two nights alone on an island as a teenage girl to get certified as a counselor A great, simple idea with a director and producer who had passion, skill and humour.....Who the hell would turn that down?

Q: How did you approach playing a character like Ray?

There are many aspects of my own life that have not connected with the world as I expected and I think we all are "unfulfilled" creatures and we all remember and mythologise the past like a dream in which we are the main hero.

I can relate to that kind of thing where my early life was innocent and fantastic. Also, the one sadness of getting older is the constant theme of "is this all there is?" no matter how seemingly grand the moments are in our lives, so living in the past is something I do and can easily relate to.

Also, sin or doing something not so great or even horrible that defines ones character - somehow I can easily relate to by blowing up incidents or even thoughts in my head as a haunting torture.....and then the idea of covering it up for years and years is also something I think we all do to some degree. What is the lie in your head no one knows and probably never will?

These are the areas that I tried to concentrate on for Ray and his intense loneliness makes me feel for him, even though in many ways he doesn't deserve sympathy.

Q: You and Richard Clarkin have known each other a long time. What was it like doing a scene together?

Canadian actors are part of a rep company, a brotherhood, like-minded and filled with intense integrity and hard work and a simple desire to tell provocative stories as well as possible to try to change the world in a positive way. Linking up with Richard (who I so far had never acted with) was just a reminder to me of how good this brotherhood of actors and actresses is. I loved it and he is fantastic to work with, not to mention, his encyclopedic knowledge of the history of theatre, movies, music and books on which he could successfully go on a lecture tour. I was so happy to see Richard chosen for Solo and it also gave me increased faith in the director / producer team.

RICHARD CLARKIN

Q: Did you go to summer camp?

I never did do overnight summer camp growing up-always headed to the farm in PEI during holidays.

Q: What's it like working with first-time directors?

My experiences have been pretty great. My two most recent films, Solo and Molly Maxwell have been with first-time directors who have been very sharp, confident, and very supportive of the choices I've invested in my roles. It's can be a real pleasure to be part of a director's first film.

They've invested themselves so thoroughly in it and have chosen you to be one of the storytellers for their vision.

I found Isaac Cravit on Solo to be generous, thoughtful, open to ideas, and true to his ideas.

Q: You do a lot of work in the theater. Do you approach film acting in a different way?

I find the two mediums very different and yet ultimately you're looking for complexity, truth, risk, and fearlessness in all your work as an actor. I'm still learning as much as I can on a film set and how to translate some of the technical elements into a performance.



ALYSSA CAPRIOTTI

Q: Did you go to summer camp?

I didn't go to overnight summer camp, but I did go to dance camp when I was younger. I did have to endure listening to all my friends who did go to camp, talk about all their friends who I didn't know and fun times from their summers away at camp.

Q: Lacey and Gillian are old friends in the film. How did you and Annie Clark create that history? Did you know each other before this film?

Although Annie and I weren't friends before, we quickly discovered that we have a ton of mutual friends that we went to high school with and are still really good friends with today. I think that really helped us to start our relationship because we already knew so many of the same people and were probably at some point or another at the same parties throughout high school

Q: Is there something about the experience of making Solo that stands out to you?

Solo was the first movie that I ever got the chance to be a part of, so it meant a lot. The week that we were away was one of the best weeks of my life. It also stands out to me because the people that I met while shooting Solo are some of the nicest, hard working people, who I'm so happy to keep in touch with.

STEVEN LOVE

Q: You worked closely with two older, well-experienced character actors on this film in Daniel Kash and Richard Clarkin.

What did you learn from them?

Seeing how relaxed & confident those guys were was a lesson in itself. It helped for great improv. I remember when Daniel and I were talking in between takes, we were on the topic of what actors really have. And he said that all we really have is being in the moment. We can do as much prep and pump as much iron as we want, but if your not in the moment, then there's no scene! Just forced, unbelievable words being thrown at each other and somebody usually ends up with a black-eye!

Q: The cast and crew stayed at a camp up north during production. What was that experience like?

Well, I ended up bunking with some of the boys and man, did it ever get pretty rank! Beer cans, soiled boxers and a major lack of Old Spice!.. I felt right at home :) Haha nah it was great! Everyone had such a blast that to this day, a lot of us are still in contact. Being new to toronto, I felt so lucky to have fluked out and been part of a truly amazing cast and crew, many of which turned into dear friends. It was at that camp where we all bonded, shot the best scenes in my opinion & made some hilarious memories! It was a terrific experience!



FAQS

Q: What inspired you to make this film?

"I've always wanted to be a filmmaker. The first director I was ever aware of was Hitchcock, and like most people, I think he's the master of mystery and suspense. So I've always been a fan of thrillers and enjoy a kind of incremental, psychological fear over outright horror. Simply put, I wanted to make the kind of movie I like to watch.

To some degree the story was inspired by the way it would get made. I knew we wouldn't have a lot of time or money, and worked backwards to imagine a type of story we could tell with the resources we had, what setting it would take place in, how many characters there could be and so on. I wish I could say that it came from some deeply personal experience - because that always sounds great! - but I actually never went to camp, I'm not outdoorsy at all, I'm not getting over some tragedy and I'm not in therapy (as of writing this). But I think just the act of making a film is deeply personal. Those are all of my decisions on screen and in some way it's all one big expression of my opinion, or the opinions of the talented people I collaborated with. I think we were all inspired by the opportunity to do the thing that we love. It's a rare thing." – Isaac Cravit

Q: Where did you shoot the film and for how many days?

We shot the film in 16 days in August 2012, half in and around Toronto and half up in Algonquin Park. We used Rouge Park in Toronto to film all the stuff that was at Gillian's camp and Ray's tent. It actually worked really well and cut seamlessly with the Algonquin stuff. You'd never know there was a highway roaring by within a few hundred feet and a train blasting through every half hour or so! Our sound guy Jeff Magat was amazing at finding ways to drown that stuff out on the day and then the guys at Urban Post cleaned it up even more after the fact. Obviously shooting for 3 weeks only up north was the dream, but we couldn't afford it and had to make do. In hindsight some of those parameters might have helped us and forced us to be more creative, story wise and production wise.

Q: Where did the idea for Solo come from?

Solo grew out of a story Isaac heard from a friend around a fire one night. A girl she knew at summer camp returned from an uneventful overnight by herself (a "solo"), and a week later had her pictures from the trip developed. As she thumbed through them, she came across pictures she didn't remember taking, strange ones, like pictures of her tent, her clothing, her tampons. Eventually she reached a picture she knew she didn't take: A picture of herself asleep in her tent. Around the fire, we were all noticeably disturbed and uncomfortable. Isaac was inspired.

This was a story he wanted to know more about. Who's this girl? Who's taking pictures of her? What physical and psychological toll does being alone in the wilderness take on a seventeen-year-old girl? Now, that photo story isn't actually in the film, but it was the spark started the writing.

Q: Is this Isaac Cravit's first film?

This is Isaac Cravit's first feature film. –Isaac Cravit and producer Chris Bennett met in film school in Montreal and made three shorts together before Solo, all of which played TIFF and other festivals around the world.

Q: What's been the best screening so far?

The best screening so far was for the Toronto After Dark film festival at the Scotiabank Theatre. It was a big crowd full of very discerning, very enthusiastic genre fans. We had all of the actors there for the Q&A, so that was cool to catch up with them. It was like a camp reunion. We were thrilled to win the Audience Choice Silver award.

Q: What was it like working with relative newcomers and veteran actors?

My favourite moments in the film are the moments I never imagined, and most of them come from the actors. Every actor has their own process and needs something different from the director, so I was trying to respond to each of the actors individually, whether it was their first film or their fiftieth. I definitely gave Daniel the most space, though I'm not sure if that's because he's a veteran or because his role was nastier and I didn't want to interrupt while he was on his way someplace dark. In general, I think the younger actors paid close attention to the technique of Daniel and Richard. And I think everyone was blown away by Annie, daily.

Q: How did you end up with Annie Clark in the film?

Annie first came to our attention through our Casting Director, Marjorie Lecker. I wasn't familiar with her work on Degrassi, but knew she had a large fan base. She came in and read with us, twice in fact, totally game. The second audition was largely improvisation and she was just very intuitive and inventive. She could be very vulnerable or very strong - always very convincing. She's also strikingly beautiful but in a really healthy, authentic way. It was exciting to imagine her carrying the film and wow did she ever carry it.

FEARnet Movie Review: 'Solo'

Scott Weinberg

Tuesday, November 12, 2013

<http://www.fearnet.com/news/review/fearnet-movie-review-solo>

There's a big difference between "simple" and "simplistic," especially where indie horror films are concerned. There are countless rotten movies that have elaborate (or even clever) ideas, but hit the screen in very simplistic fashion. Conversely, there are calm, quiet, and unexpectedly compelling little thrillers like *Solo*, which don't boast a whole lot in the plot department, but use a simple premise to deliver a tight-fisted and intense little experience. And who needs all that extra story junk when simple works better?

Solo is about a young woman who is none too thrilled about heading off to be a counselor at a summer camp, but unhappy Gillian (an excellent Annie Clark) seems resigned to make the best of her hardships. Oh, but before she can actually join the staff, Gillian must spend two nights alone on an isolated and creepy (but allegedly safe) little island across the river. Writer/director Isaac Cravit lays down some low-key but effective character development with Annie, we quickly get a sense of her "moody, but for good reason" perspective, we get to the camp, and then the island -- and then, of course, some form of overt threat makes its presence known.

And that's where *Solo* becomes a sparse and effective survival thriller that (if you pay attention) also manages to work as a nifty little whodunit. (Hint: pay attention to Gillian's new boss back at the camp.) Yes, *Solo* is one of those dreaded(?) "slow-burn" indie thrillers, but one fails to see how that's a problem. If you want a slash & splat film, the virtual shelves are full of them. If, however, a well-made, low-budget indie film about a moody young woman who goes from troubled to lonely to terrified to resourcefully angry sounds interesting, *Solo* fits the bill nicely.

Those who approach *Solo* expecting a powerhouse horror film or a fast-paced desperate chase like *Deliverance* may not appreciate what Cravit and company have to offer, but as a mellow and gradually suspenseful thriller that pays more attention to restraint, location, and character than to predictable shocks, typical story beats, or unnecessary gore, frankly not a whole lot "action" takes place in *Solo*, but what's on the screen is rather quietly intense and engaging.

Rue Morgue: SOLO Review

October 30, 2013, Charlotte Stear

<http://www.rue-morgue.com/2013/10/toronto-after-dark-film-festival-big-bad-wolves-and-solo/>

It's not like we horror fans need more reasons to be scared of going into the woods, but then a film like *Solo* comes along and gives us a few more unsettling ideas to keep us up at night.

After arriving at a camp for her new summer job, Gillian (Annie Clark) learns she must perform a "solo" in order to guarantee her status as a camp counselor. The solo consists of spending two nights on an isolated island, where she must set up camp and survive in the wilderness. But when she learns the island is haunted by the ghost of a little girl who went missing there, the task gets harder and soon Gillian isn't sure if she really is alone.

Writer and director Isaac Cravit has successfully found a new, intense way to tell a story about something eerie happening in the woods. *Solo* is a claustrophobic, fun ride that boasts great performances, especially from Clark, who has a lot of alone time on screen. The story keeps you guessing until an intense finale that will give you second thoughts about any remote getaways you've been planning. This little Canadian film is one to be proud of.

CREDITS

Gillian **Annie Clark**

Ray **Daniel Kash**

Marty **Steven Love**

Fred **Richard Clarkin**

Lacey **Alyssa Capriotti**

Therapist **Sonia LaPlante**

Janie **Sarah Jean Emes**

Sister **Megann McCandless**

Crew

Written & Directed by Isaac Cravit

Producers Chris Bennett & Robert Budreau

Executive Producers Dan Shimmerman, Jacob Cohen,
Mark Gingras, John Laing & Tom Bjelic

Director of Photography Stephen Chung

Editor Adam Locke-Norton

Composer Todor Kobakove

Production Designer Roderik Mayne

Casting Marjorie Lecker CDC

Sound Design Scott Purdy

Colourist Hardave Grewal

Line Producer Ryan Reaney

1st AD David Jermyn

Hair & Makeup Kat Crisp

Gaffer Edwin Lau

Stills Photographer Diego Garcia

Production Sound Jeffery Magat

Post Production Sound & Picture Urban Post

FILMED IN THE CITY OF TORONTO - ROUGE PARK,
CAMP CAIRN - LAKE OF BAYS, and CAMP PATHFINDER - ALGONQUIN PROVINCIAL PARK