



END OF DAYS, INC. Press Kit

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ONLINE AND SOCIAL MEDIA LINKS

Website: <http://www.godfreyglobal.com/>

Trailer: <http://www.vimeo.com/127351282>

Facebook: <http://www.facebook.com/GodfreyGlobal>

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Janet Porter: [@janetgreenp](https://twitter.com/janetgreenp)

Paulino Nunes: [@paulinocmnunes](https://twitter.com/paulinocmnunes)

Sandy Kellerman (producer): [@SandyKellerman](https://twitter.com/SandyKellerman)

LOGLINE

A dark comedy with a supernatural spin about a group of laid-off workers at a mysterious company who are bribed into working one last night, only to discover that processing the last of their inventory may lead to cataclysmic consequences.

SHORT SYNOPSIS

It's the last day of business before Godfrey Global Inventory shuts down for good. The beleaguered employees at GGI – Janet, Jason, Misty, and Mort – have laboured for years without really understanding their mind-numbing work routine. The enigmatic Mr. Godfrey and his officious sister Esther promise the staff \$1 million each if they stay and work through the night to complete the company's remaining "unfinished business".

As the night wears on, the workers are forced to face the truth: processing the last of their inventory may lead to cataclysmic consequences.

LONG SYNOPSIS

Godfrey Global Inventory has been in business for over a century, but it's the very last day before the company shuts down for good. In this high-tech era, GGI has remained stubbornly untouched by technology for the last 50 years. Every room in the crumbling building feels like a basement and the few remaining employees are long past questioning their mind-numbing work routine.

Janet is polite and obedient and never rocks the boat, even though the height of her social life is taking care of her domineering Nana; Jason is a misguided go-getter who follows his self-help guru's advice by relentlessly kissing the boss's ass; Misty is a been-around-the-block good-time girl with materialistic desires but little purpose; Mort is a faithful employee looking for a moment to shine that has eluded him in the many years he has given to the company.

When the four of them are given envelopes by their employers, the mysterious Mr. Godfrey and his even stranger sister and assistant Esther, they find invitations to a party. Attendance is mandatory if they want their final paycheques.

It's clear that Mr. Godfrey and Esther know nothing of parties, and as they participate in a surreally awful game of "Duck, Duck, Goose," things come to a head when Mort finally loses it and demands his cheque. But when the number on the cheque is revealed to be \$1 million, the night takes yet another turn as Mr. Godfrey promises each of the remaining employees that amount if they stay to complete the company's "unfinished business."

As the night wears on, the workers are forced to face the truth: processing the last of their inventory may lead to cataclysmic consequences.

PRODUCTION NOTES

The noteworthy ensemble cast of the supernatural dark comedy *End of Days, Inc.* includes Mark O'Brien (*Republic of Doyle*), Carlyne Maraghi (*Picture Day*), Paul Sun-Hyung Lee (*Kim's Convenience*), Janet Porter (*The Listener*), Anna Ferguson (*Heartland*), Yulia Petrauskas (*Nikita*), and Paulino Nunes (*The Strain*) as Mr. Godfrey.

With the feature film *Sex After Kids* to her credit as a producer, and extensive short film experience, Jennifer Liao makes her feature directorial debut with *End of Days, Inc.* from a script by Christina Ray (*Ginger Snaps Back: The Beginning*). Liao and Sandy Kellerman (*Rosie Takes the Train*) produce. The creative team also includes director of photography Benjamin Lichty (*How to Change the World*), production designer David Orin Charles (*Meatballs*), editor John Nicholls (*Make It Pop*), composers Maria Molinari (*Freaky Stories*) and Rohan Staton (*Mutant X*), and costume designer Jenn Burton (*Skating to New York*).

Jennifer Liao was clear that the choice of story for her feature film directorial debut would be an unusual one. "I'm very interested in dark comedies and movies that blend elements from different genres." And she knew exactly which writer to approach to bring an idea to the page. "I've known Christina Ray for several years and I think her writing voice is really unique." Describing her sensibilities as "surreal and comedic," Ray pitched Liao an idea. "I read her pitch of the concept, and I literally said, 'Holy shit, I think we have to do this,'" recalls Liao.

Ray completed an outline, and then she and Liao began the development phase. Through the process of completing the script, Liao's admiration for Ray's talents continued to grow. "With each draft Christina sent me, I really loved how big the story was, but at the same time, how contained the story was. It's a very compact, character-driven story with some really outrageous, outlandish stakes." For her part, Ray appreciated Liao's willingness to trust her with the writing. "Jennifer came to me because she liked my writing, and she

just let me be a writer. That's a blessing that doesn't come very often." Ray continues, "She offered suggestions along the way that made the script better, stronger, but she didn't try to strip away my weird sense of humour, or the strange bits that run through the script, which was really nice."

According to Ray, the story is about "a collision of the mundane and the apocalyptic. The people who work at Godfrey Global have never questioned what the outcome of their work is, what the purpose of it is, and by the time they do realize, it's too late. It's like the T.S. Eliot poem *The Hollow Men*, 'This is the way the world ends, not with a bang but with a whimper.' It's that idea that we have to look at our small actions and consider their bigger repercussions. But it's also a comedy, so it's not as serious as I'm making it sound."

Ray's characters struck a chord with Liao. "The characters are used to acting out of fear and self-preservation. When they realize the end is upon them, they have to reassess their values and find new motivations."

With the screenplay completed, Liao approached her friend and past collaborator Sandy Kellerman to co-produce the film. "Sandy really believes in pushing herself and everybody else to aim higher, and for a film that, in terms of budget, is quite small, we've been able to put together a wonderful team of people, and have had the opportunity to shoot some really cool things," recalls Liao. "A lot of that is owing to Sandy's tenacity and her drive to help me make this film and, of course, for us to make the film together."

Kellerman's reaction was immediate. "The characters jumped out at me. They're so well-defined and individual." She was also drawn to the trace of optimism Ray threads through the story. "It's a dark script but I also see the hope in it," Kellerman says.

Liao invited David Orin Charles to come on board as the Production Designer. "David has an incredible eye. He's meticulous to a 'T' and really cares about the details. He was involved early on, so we could talk to him about the script and make adjustments to suit some of the ideas he had about the look of the film and how to achieve it."

Charles wasted no time in starting to ask the necessary questions to determine what would be required to translate the script's more unusual visual elements to the screen on an ultra-low budget. Of the workflow that makes up the workday at Godfrey Global Inventory, Charles says, "Jennifer knew where she wanted it to start, and where she wanted it to end. I asked, 'How do we get from here to there? What is the physical mechanism that gets us from one place to another?' Because it's those physical elements that I have to be concerned with in design."

With the gears turning on other aspects of the production, the filmmakers were ready to move on to the next phase - casting.

"I'm thrilled with the cast we've put together," says Liao. "Everybody in the cast is exceptional. They are true professionals and really game with this script. They brought all their creativity on board, definitely bringing ideas to the table, always wanting to make scenes better, and finding funny moments, finding emotional moments."

Most of the roles were cast through a traditional audition process. "I loved that I got to see people I wouldn't otherwise have gotten to see. Toronto is full of talented actors, and I'm grateful that everybody came out and showed us different sides of these characters," says Liao.

The earliest actors chosen were Mark O'Brien for the role of Jason, and for Janet, Carlyne Maraghi. "They are both really great at playing comedy, but in a way that is very real and grounded," says Liao. "That goes for all the cast. They really got to the essence of each of those characters. They can play the bigger, stranger things these characters have to play, but at the same time, they do so with such naturalism."

O'Brien describes Jason as "this go-getter guy, and I think he's a nice offset to the characters of Janet and Misty and Mort, who either hate working there, or kind of like

working there, but have no ambitions to get further ahead. Jason thinks he wants to be Godfrey.”

“Janet starts out being very eager to please, very sad that it’s her last day at work, and that she’s not going to see these people again,” offers Maraghi. “Over the course of the movie, Janet starts to find strength in herself to make actual decisions, which she has never done before. She becomes a new person by the end of the movie.”

Kellerman recalls Maraghi’s audition: “Carolyn had this vulnerability and likeability right off the bat. Because the story and the other characters are so dark, it’s really important to have people that we’re going to like. Carolyn was instantly likeable.”

“Paul Sun-Hyung Lee and Janet Porter are both actors that I’ve actually worked with before on previous projects. They are, of course, wonderfully talented, and also brought their own creative ideas to make the characters pop off the page,” says Liao.

Cast as Mort, Lee welcomed the opportunity to stretch his skills. “I’m not offered roles like this that often. And a chance to play somebody like Mort, who’s very repressed, and to do it with a British accent, which I’d never ever get a chance to do otherwise, is a boon. It’s an absolute joy.” For Janet Porter, playing Misty was an opportunity to create a different type of character. “Misty’s a groupie, a partier, she comes to work having not gone home. She comes to work with her encrusted mascara. It’s so not me, so it’s really fun to use that muscle, because I usually play the girl next door, the young mom.”

After a successful audition, Yulia Petrauskas won the role of night cleaner Oola. Petrauskas approached the character by first creating a backstory. “She obviously came from another country to make a better life. I don’t know if it’s an Eastern European stereotype, but she works the night shift cleaning, and for me, she has goals and dreams and aspirations to be her own businesswoman. The cleaning job does not define her.”

Liao also met Paulino Nunes who plays Mr. Godfrey, and Anna Ferguson who plays Esther through auditions. “Mr. Godfrey and Esther are our ‘big bads’ of the film, and these roles are unique because they’re not human beings. So, it was interesting to see them come in with a very clear take on these characters.”

Nunes and Ferguson had a lot to consider about their otherworldly characters. Nunes explains. “Because Mr. Godfrey’s not human, everything he does in a human form are things that he’s picked up by watching and learning, rather than things that are innate and biologically ingrained in him. Everything is just a little bit odd, a little bit off.” Ferguson sees Esther as “a combination of Cruella de Vil and Morticia in The Addams Family. She has a lot of fun. She bosses people around. She’s a little sadistic. It’s fun to play that!”

Nunes describes the relationship between this odd brother-sister pair. “We are basically like two hands folded together, working in unison. And we are understood to be twins, although she appears substantially older than I do, and we really look nothing alike. She’s quite often hovering right behind me, ready to support me in what I’m doing, but she has her own special functions.” Ferguson agrees: “He calls me his parrot on his shoulder, so I try not to have any space between us. I always ask, ‘When you walk across the room, are you going to start on your left foot?’ So, we’re in sync, like two sides of a coin. An evil coin.”

Liao credits her creative team for their support and ingenuity throughout the 15-day shoot. “Any on-set challenges were really helped by the fact that we had an incredible team of people working on this film with us. They often came up with solutions that worked better than our original ideas.”

The cast agrees. Nunes certainly appreciated that costume designer Jenn Burton chose specific pieces that helped him to build his character. “There’s a pocket watch which

informs the way I move, and the way that I speak, and that to me informs everything about who the character is." Liao adds, "Jenn brought ideas to the table right off the bat. Mr. Godfrey's outfit and Esther's outfit are both hand sewn by her. She pays attention to what it is specific to the character that makes them dress a certain way, or wear certain accessories. Jenn's fantastic."

Liao had very specific ideas about the look and feel of the film. Director of Photography Benjamin Lichty proved to be an ideal collaborator. "Benjamin is immensely talented at building great pictures. His indie experience means he's also an expert at stretching modest resources to do so. He has a great attitude, he's constantly presenting ideas and making sure that they support the story."

Kellerman is equally effusive about working with production designer David Orin Charles. "David, Jennifer, and Ben were all on the same page about the look of the film. Godfrey and Esther's offices reflect a certain formality, evidenced in the props and the set-ups. David's stamp is all over this film. Everywhere. There isn't a nook or cranny that isn't touched by him." Liao adds, "David has literally decades worth of experience working in our primary location and really understood what we needed. He also has a great can-do attitude, which was invaluable for our film."

Mark O'Brien speaks for his fellow cast members and the crew as he describes the experience of working with Liao. "Even when we're up against the clock and we need blood and we need stunts, Jennifer's consistently calm and generous and sweet. So it's such an easy atmosphere when you're working with a director like that." Carlyne Maraghi adds, "Jennifer's like the zen master of the whole shoot and she set this amazing tone. She's just so positive and she listens to what anybody has to say. If you have a different view of the scene or if you ask her questions, she really listens to you and works with you."

For all concerned, shooting *End of Days, Inc.* was a labour of love. Liao hopes audiences will be entertained but also empathize with the characters. "The very nature of the work

they're doing means that the characters have literally been working themselves further and further into obsolescence. If there's a message to be gained from this, it's that the thing that can keep us relevant in our own lives is our ability to recognize that even our most routine actions have consequences and to take ownership of those actions. Early or late, for better or for worse, these characters are forced to learn this lesson and find out what those consequences are in a major way."

ABOUT THE CAST

Mark O'Brien (Jason) is an award-winning actor/filmmaker from St. John's, Newfoundland currently co-starring on the AMC series *Halt and Catch Fire*. He previously spent six seasons on CBC's hit series *Republic of Doyle*, for which he has received 2 Canadian Comedy Award nominations for Best Male Television Performance. His career started with a major supporting role in the WWII miniseries *Above and Beyond*. He has since starred in the 2010 Sundance Film Festival selection *Grown Up Movie Star* as well as the wrestling indie *Beat Down*. On television, he recently guest-starred on NBC's *Hannibal* and has also appeared on *Murdoch Mysteries* and *Warehouse 13*.

As a filmmaker, his short film *Kathy* won the William F. White Award for Best Comedy at the Lakeshorts International Short Film Festival. Mark wrote, directed, edited and starred in *Better People*, which premiered at the 2012 Montreal World Film Festival and won Best Atlantic Short Film at the 2012 Atlantic Film Festival.

Mark also has extensive theatre experience in such shows as *Rope*, *Autobahn*, *Sex; The Rules of*, and *The Story of Bobby O'Malley*. Mark holds a Bachelor of Arts degree from Memorial University in Newfoundland.

Paulino Nunes (Mr. Godfrey) has spent the last two decades amassing nearly 150 credits in film, television and theatre. Based in Toronto, he has worked from coast to coast in

Canada as well as the United States and in international locales as diverse as New Zealand, Cuba, and Bosnia-Herzegovina.

He has established himself as one of the country's most versatile and dependable actors, as evidenced by the breadth of 'types' he's portrayed; from addiction-addled businessmen to gentle fathers to ruthless intelligence agents to farcical terrorists to peace-making political leaders.

Paulino has worked with such celebrated international artists as Jim Sheridan, John McTiernan, Susan Sarandon, Peter Bogdanovich, Don Cheadle, Jason Isaacs, Josh Lucas and Noah Wyle as well as Canadian luminaries Gordon Pinsent, Kenneth Welsh, David Wellington, Bruce McDonald, Ken Finkleman, and Eric McCormack among many others.

His film credits include *Traitor*, *The Husband*, *Get Rich or Die Tryin'*, *Rollerball*, and the recent features *The Calling* and *The Returned*. His television credits include regular roles on *The Firm*, *XIII: The Series*, *Cra\$h & Burn*, *ZOS: Zone of Separation*, *At the Hotel*, and Syfy Network's *Bitten*.

Fresh from completing her BFA in Theatre Performance at Concordia University, **Carolyn Maraghi** (Janet) was cast in Quebec's award-winning CBC series *Wataatow*, on which she co-starred for 3 seasons. Her other screen roles include guest star appearances on the series *The Listener*, *The Firm*, *Hemlock Grove*, the feature film *Picture Day* (TIFF 2012), the TV movies *At Risk* and *The Front*, and the comedy web series *The Penumbra*.

Carolyn also works in theatre and has appeared in *You Can't Take It With You* (Vancouver) and the Dora-nominated *The Leisure Society*, Neil LaBute's *Fat Pig*, and *The Melville Boys* (Toronto).

Paul Sun-Hyung Lee (Mort) is an award-winning actor, comedian, and playwright who lives in Toronto with his wife and two boys. Selected stage credits include: *Kim's*

Convenience (Soulpepper), *La Ronde* (Soulpepper), *Ali & Ali: The Deportation Hearings* (New World/Cahoots/Factory Theatre), and *The Monster Under the Bed* (LKTYP).

Paul has also appeared in numerous feature films, including *Robocop*, *The Echo*, *P2*, *Ice Princess*, and *Harriet the Spy*, and on the television shows *Almost Heroes*, *Warehouse 13*, *Alphas*, *Degrassi: The Next Generation*, and *Covert Affairs*, to name just a few. For two years and over hundreds of episodes, Paul starred as Randy Ko on Global's daily TV series *Train 48*.

Paul recently completed a two-year-long national tour of the hit play *Kim's Convenience*, playing the lead role of Appa to rave reviews on premiere mainstage theatres across Canada. The play is currently being adapted into a TV series for CBC. Paul has also garnered a number of prestigious award nominations for his stage work including two Dora Mavor Moore Award nominations (Toronto), a Betty Mitchell Award nomination (Calgary), and a Calgary Theatre Critics' Award nomination. He was the recipient of the Toronto Theatre Critics' Award for Best Actor in 2012.

Janet Porter (Misty) is a graduate of George Brown's Theatre Arts program. She has been a member of the Actors Repertory Company (ARC) theatre company since 2003, and was the Artistic Producer of the company from 2011-14. With ARC she appeared in the *The City*, *Family Stories: Belgrade*, and *The Sea*, and produced *Out at Sea* (Summerworks) and the critically-acclaimed *Bea*. Her other stage credits include: *The Last Days of Judas Iscariot*, *Gruesome Playground Injuries* (Birdland Theatre), *Assassins* (Birdland/TIFT/MTC), *Elora Gorge* (The Room/Summerworks), *The Swearing Jar* (6am Tango/Toronto Fringe), *Amadeus* and *Communicating Doors* (Magnus Theatre), and *Love's Labour's Lost* and *Macbeth* (Driftwood Theatre).

Janet's television credits include: *The Listener*, *Flashpoint*, *Saving Hope*, *Rookie Blue*, *Degrassi: The Next Generation*, *Murdoch Mysteries*, *Remedy*, and *Brainwashed*. She most recently completed roles in the feature films *Remember* (dir. Atom Egoyan), with Christopher

Plummer, and *Regression* (dir. Alejandro Amenábar), starring Ethan Hawke and Emma Watson.

Anna Ferguson (Esther) has been clowning all her life. Fortunately, she has been in a profession for 55 years that allows her to do so, most recently in *Scary Movie 4* and on *The Ron James Show* and *Just For Laughs*. She is best known today for playing the lighthearted Mrs. Bell on CBC's *Heartland*, and appeared memorably as Steve Tyler on *Single White Spenny*, directed by David Steinberg. During her career, Anna has also played such enduring characters as the Wicked Witch of the West on stage opposite Jennifer Dale and Michael Fletcher, and Mrs. Biggins on the internationally beloved *Road to Avonlea*.

Yulia Petrauskas (Oola) Since graduating from the Humber College Theatre program in 2008, Yulia has been working consistently in film and TV. Fresh out of school, she landed a role on the TV series *Breakout*, and has gone on to appear opposite Maggie Q (on *Nikita*), Piper Perabo (on *Covert Affairs*), Hugh Dillon (on *Flashpoint*), Adam Arkin (on *Breakout Kings*), and Yannick Bisson (on *Murdoch Mysteries*). Her background in competitive sports has played a major role in her work. Yulia performs many of her own stunts, and was invited back to *Nikita* as a stunt performer after acting in an action-packed role.

Yulia is also a filmmaker, and her recent short film/mockumentary *Da Kink in My Lair (A Day in the Life of a Dom)* has played numerous festivals and garnered her the Best Actress in a Short Film prize at the International Fetish Film Festival in Kiel, Germany.

ABOUT THE FILMMAKERS

Jennifer Liao (Director and Producer) wrote, directed, and produced the short films *Pride War*, *Person*, *A Tiny Prophecy*, *What You Eat* (Bravo!FACT / Ontario Arts Council), and *CEO* (Toronto Arts Council), and produced the Golden Sheaf Award-nominated short film *Family First* (Bravo!FACT). Collectively, they have screened at over twenty-five film festivals worldwide, including the CFC Worldwide Short Film Festival, Palm Springs

ShortFest, Detmold (Germany), Anchorage International, ReelWorld, Slow Food on Film (Italy), and Reel Asian. *What You Eat* has been broadcast on Bravo! Canada and Movieola and was licensed for Air Canada's in-flight entertainment players, and CEO was broadcast on the CBC.

Liao is a graduate of McGill University and was awarded the WIFT-T (Women in Film and Television - Toronto) CBC Business of Broadcasting Mentorship in 2007. She was also a writer on the social media storytelling project *Crushing It! A Social Media Love Story* (Story2.Oh), and directed behind-the-scenes videos for the IPF-supported web series *Ruby Skye P.I.* She most recently produced the ensemble comedy feature film *Sex After Kids*, which premiered at the Santa Barbara International Film Festival and was released theatrically across Canada, earning 7 nominations at the Canadian Comedy Awards, and prizes from Film North (Best Canadian Feature) and the Edmonton International Film Festival (Best Comedy). Jennifer was also an Irving Avrich Award recipient for the 2014 Toronto International Film Festival and is currently a Creative Consultant on Karen Walton's TV adaptation of Ian Hamilton's *Ava Lee* novels, in development at CBC with Strada Films. <http://www.jenniferliao.com/>

Sandy Kellerman (Producer) Formerly a classical animator at Disney Canada, Kellerman has moved on to a career as an actor, voice performer, and producer. She was the recipient of the "Women of Film" Award at the Action on Film Festival in Pasadena in 2009. Her long list of short film credits include the award-winning Bravo!FACT productions *The Audience*, with Patrick McKenna, *Continuity Problems*, with Jonas Chernick (one of Bravo!FACT's top 10 most-viewed shorts of 2012 and winner of Best Comedy Short at the Action on Film Festival), and the period gem *Rosie Takes The Train*, with Linda Kash, as well as *How To Marry A Mink*, with Graham Abbey, which she produced for Equinoxe Films. Kellerman is currently in development on a number of short and feature films, as well as a TV series.

Christina Ray's (Writer) feature screenplay *Royal Suckage* won the Grand Prize at the Austin Heart of Film Screenplay Competition, as well as the Cygnus Fellowship, which

brought her to Hollywood to workshop the script with actors including Lucy Liu, Jane Krakowski, Luke Perry, and Gil Bellows. After winning 3rd place in the New Century Writer Awards with the screenplay *Quadrangle*, Christina was subsequently named one of *Filmmaker Magazine's* 25 New Faces of Indie Film.

Christina's credits include *Ginger Snaps Back: The Beginning* and the TV series *XIII: The Series*, *Flashpoint*, *The Best Years* and *The Collector*. She is currently writing on the syndicated series *The Pinkertons* and has numerous projects in development.

Benjamin Lichty (Director of Photography) has shot over 100 short-form projects and 8 feature films as a cinematographer. His work has taken him around the world and has screened at countless film festivals internationally.

Previous to his work as a cinematographer, Ben graduated with a Bachelor of Fine Arts in Film Production from York University and worked for 5 years as a camera assistant for highly acclaimed cinematographers on Hollywood feature films. Ben was nominated for two awards in 2014 by the Canadian Society of Cinematographers and took home the prize for his work on the TV series *Brainwashed*. <http://www.benlichty.com/>

David Orin Charles (Production Designer) has been an acclaimed film production technician for more than 4 decades. Trained originally as a child actor on the stage, he soon shifted his focus behind the camera towards technical and design challenges. He was the production designer on the smash comedy *Meatballs* and has also worked on films as diverse as *Good Will Hunting*, *The Long Kiss Goodnight*, *Where the Truth Lies*, *Crash*, and the TV series *Copper* and *Reign*.

John Nicholls (Editor) is a Toronto-based picture editor that has worked on a variety of short films, promos, music videos, TV series, and feature films (3D, too!).

John has edited multiple Bravo!FACT short films for Red Sneakers Media and director Marc Roussel, *The Sweetest Hippopotamus* and *The Last Halloween*, as well as three feature

films, *Looking is the Original Sin* for director Gail Harvey, *Sex After Kids* for director Jeremy Lalonde, and *End of Days, Inc.* for director Jennifer Liao. John is a 2014 Editor Lab resident at the Canadian Film Centre.

Trained in the film scoring program at the University of Southern California, under renowned composers Elmer Bernstein, Ron Jones and Christopher Young, **Maria Molinari's** (Composer) credits include the hit animated series *Freaky Stories*, the Season 5 theme for the forensic series *Cold Blood*, and several independent films which have gone on to win awards and play at celebrated festivals including the Tribeca Film Festival and the CFC Worldwide Short Film Festival. Her most recent projects include the dark comedy *End of Days, Inc.* and the horror film *Hellbox*.

Maria has also composed for the concert stage, her works having been premiered by artists including acclaimed violinist Moshe Hammer, the Guelph Symphony Orchestra, and the Victoria Symphony Orchestra. She has contributed additional music to *Mutant X*, *Backyard Inventors* (W Network), and *Getting Along Famously* (starring Colin Mochrie and Debra McGrath). <http://www.mariamolinari.com/>

Rohan Staton (Composer) is a Canadian film/TV/media composer based in Toronto. His projects include the reality and lifestyle television series *Brides of Beverly Hills*, *Totally Tracked Down*, the Food Network's *Chef Off!*, and *Style by Jury*, to name but a few, the documentaries *Esther, Baby and Me* and *Relativity*, and additional underscore for *Relic Hunter*, *Mutant X*, *Getting Along Famously*, *Tracker*, *The War Next Door*, and the feature film *Men of Means*.

As a performer and guitarist, Rohan has performed with artists such as Juno nominees Divine Brown, July Black, Dione Taylor, and One, and on award shows, albums, film soundtracks, and TV series. Career highlights include live stage performances with funk guru George Clinton, The English Beat, Jevetta Steele, Ken Tobias, and High Marsh.

Jenn Burton (Costume Designer) Just a few years into her career, Jenn has worked in the costume departments of numerous short and feature films, including *The Mortal Instruments: City of Bones*, *Pompeii*, and the James Dean biopic *Life*. She was the assistant costume designer on the feature *Skating to New York*, and designed the short films *The Autumn Girl*, *Seven Years*, and *Rung*. *End of Days, Inc.* is her first feature film as head costume designer.

CREDITS

Cast	
Jason	Mark O'Brien
Janet	Carolyne Maraghi
Mort	Paul Sun-Hyung Lee
Misty	Janet Porter
Esther	Anna Ferguson
Oola	Yulia Petrauskas
and	
Mr. Godfrey	Paulino Nunes
Rico	Mark Robinson
Lloyd	Luis Fernandes
News Anchor	John Watson
Voice of Nana	Julie Lemieux
Donald	Whiskey
Various Voices	Karen Glave Martin Moreau Sarah Weatherwax Sandy Kellerman Jennifer Liao
Directed by	Jennifer Liao
Written by	Christina Ray
Produced by	Sandy Kellerman Jennifer Liao
Produced with the participation of	Telefilm Canada
Director of Photography	Benjamin Lichty
Production Designer	David Orin Charles
Editor	John Nicholls
Original Music by	Maria Molinari and Rohan Staton
Costume Designer	Jenn Burton
Associate Producers	David Orin Charles John Nicholls
1 st Assistant Director	Markian Saray
2 nd Assistant Director	Rebecca Gruihn

Gaffer/Key Grip	Justin Yaroski
1 st Assistant Camera	Andrea Cuda
Location Sound Mixer	Brian Newby
Boom Operator	Alex van der Meulen
Makeup Department Head	Traci Loader
Hair Department Head	Toni Mastropietro
Property Master	Craig Grant
Set Decorator	Rachel McParland
Best Boy	Ben Dundas
Swing	Mike Kostuk
Script Supervisor	Ryan Jakubek
Lead Production Assistant	Maty Grosman
Key Makeup Artist	Larissa Palaszczuk
Makeup Artist	Nina Stephen
Research and Sourcing	Gordon Barnes
Art Department Assistant	Lauren Chung
DMT	Josh Schonblum
Daily Makeup Artist	Aaren Perrier
Daily Art Department Assistant	Adam Clayton
Stills Photographer	Sophie Giraud
Daily Camera PA	Mary Strachan
Graphic Designer	Sean Scoffield
Unit Publicist	Karen Tyrell
EPK Videographer	Brock Hodgkinson
EPK Interviewer	Lisa Shamata
Stunt Coordinator	Chris Cordell

Stunt Double (Esther)	Marie-Eve Beckers
Stunt Double (Misty)	Alicia Turner
Stunt Double (Janet)	Ana Shepherd
Stunt Double (Mort)	Geoff Williams
Daily Production Assistants	Andrew Bell Kayleigh Book Matt Drew Alex Fitzpatrick Scott Klapak Eric Metzloff Jennyfer Sanchez
Daily Grips	Simona Analte Steven Bartello Evan Blacker Dexter Calleja Spencer Johnston Carolyn Penny Matt Schacter
Special Effects Prop Design and Construction	Warren Keillor
Special Effects Prop Builder	Luiza Dragonescu
Special Effects Prop Carpenter	Brian Lumley
Picture Post-Production by	Redlab Digital
Audio Post-Production by	Post City Sound Inc.
Colourist	Walt Biljan
Online Editor	Andy Hunter
DI Producer	Karen Kershaw
Project Manager	Mark Stevens
Sound Supervisor	Geoff Raffan
Dialogue Editor	Rob Hutchins
Re-recording Mixer	Allen Ormerod
ADR Recordists	Pino Halili Noam Shpiegler
Mixed at Post City Sound, Toronto	
Foley Artist	Ryan MacNeill

Foley Recordist	Steve Ejbick
Re-recording Assistant	Vladimir Borissov
VFX Artists	Doug Law Tara-Lynne Law

Additional music provided by Audio Network Canada

Stock media provided by
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Camera Equipment	SIM Digital
Lighting and Grip Equipment	William F. White International Inc.
Catering	Blazing Kitchen
Location Supplies and Services	Absolute Location Support Services MBX Electric Ltd.
Legal Services	Daniel J. Henry Behind the Scenes Services Inc.
Insurance	Unionville Insurance Brokers Accident on Set Workplace Safety and Insurance Board Front Row Insurance Brokers Inc.
Vehicles	Budget Rent-A-Car
Extra Special Thanks To	Ronauld G. Walton
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Dan St. Amour

Jana Abrams
Tim Barraball
William Barron
Karla Bobadilla
Shiela Cruz
David Dexter
Alexander Dumas
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Byron Martin
Melissa Morgan
Erin Phillips
Jonathan Robbins
Daniela Saioni
Damian Schleifer
Vanessa Smythe
Philip Stilman
Steve Swiatek
Nora Webster
Laela Weinzweig
Chris Whitby
Michael S.E. White

Jordana Aarons
Ian Alexander
Adam Balkin
Michael Beard
Hilary Book
Michelle Carey
Precious Chong
Nikki Cole
Shobini Ganagarajah
Courtney Graham
Paul Gratton
Billi Dee Knight

Stephanie Law
Agata Leskiewicz
Melanie Mavromaras
Chris Ross
Ray Sager
Richard Shepard
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