



INDIECAN  
ENTERTAINMENT INC.

presents

# THE SCORE



Running Time: 83:22 minutes  
Genre: Dramatic Musical  
Format: High Definition

## **PRESS KIT**

For Sales Information Contact:

**World Sales**

IndieCan Entertainment  
Avi Federgreen  
194 Glenholme Avenue  
Toronto, ON M6E 3C4  
T: 416.898.3456  
E: [info@indiecanent.com](mailto:info@indiecanent.com)



## SHORT SYNOPSIS

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**A groundbreaking musical drama about a scientist whose own genetic history threatens her career, her lab and her life.**

*“Are you ready to kick the ass genomic?”*

Dr. Lynn Magnusson is a brilliant geneticist racing to isolate a cancer-causing gene. All that's standing in her way is competition from a well funded French lab, a ticking biological clock that leads to a risky office romance, and her own fears that she might carry the same Huntington's gene that killed her mother. Based on the award-winning play by Electric Company Theatre, **The Score** explores the human elements and revolutionary implications of the rapidly advancing world of genetics and uses humour, music and dance to transform scientific ideas into universal themes of identity, freedom and creation.

## SYNOPSIS

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**The Score** tells the story of Dr. Lynn Magnusson, a woman at the helm of a cutting-edge but under-funded lab that is racing towards a significant discovery of genetics-based cancer research. In order to beat the odds at being the first to discover an elusive cancer trigger and maintain her funding, she contemplates sharing research and resources with a lab in Paris, headed by JP Martineau. Meanwhile she is being courted by Ameritech Pharmaceuticals, a multinational company that may be the answer to her lab's financial woes. The thought of joining forces creates dissension within her staff, as the researchers fear their work and recognition will be exploited. Ignoring their concerns, Magnusson forges ahead and furiously works to unlock the blueprint of the gene before her competitors.

**The Score** also juxtaposes the story of Dr. Magnusson with a musical composer whose studio is upstairs from the lab. Both are driven by great passion and determination. As Magnusson seek answers within her research, the composer strives to write a beautiful composition, seemingly driven by the events in Magnusson's own life. Ultimately his composition illustrates a metaphor between the genetic make-up of a human being and the notes of a musical score; if there is a note that is wrong, does it ruin the composition?

While Dr. Magnusson is singularly fixated on work and the success of the lab, she is simultaneously plagued by her own ticking biological clock. These two forces in her life soon collide when a torrid affair with Benny, her most promising young researcher results in an unplanned pregnancy. Until now Magnusson has ignored the possibility that she may have Huntington's disease, a hereditary progressive neurodegenerative disorder. Her mother's recent death plays upon her mind, yet she strives to put it behind her and ignore this potentially deadly note of her own genetic make-up. She has the ability in to test herself and



discover her fate, but so far has resisted. Now she must face her greatest fear-- her fate is at risk, but also that of her unborn child. Dr. Magnusson must face the music.

Throughout the film, images of the graceful and particular movements of a dancer in the composer's studio interweave Magnusson's story. As we see the onset of the disease beginning to affect Dr. Magnusson, the dancer's movements become more erratic, begging the question, that if we alter a gene, what happens to the body or "the composition?" Does it alter the sound of the music, or the nature of humanity? Things begin to go awry for this strong and brilliant woman. At the very moment that her pregnancy test proves positive, Dr. Magnusson's Paris counterpart announces their intention to publish their joint findings alone and take credit for the research. Her world is falling apart. **The Score** raises these ethical and moral issues surrounding the genetics industry and its effects on individuals. How does one deal with the fact that they might pass on a genetic disorder to their offspring? How do patents and ownership affect the industry and the public? When is it morally acceptable to withhold findings from the general public? How much will determinism play a role in the future of the human race?

Told with humour, music and dance, **The Score** transforms the scientific ideas explored in the world of the laboratory into universal themes of human identity, freedom and creation. **The Score** portrays themes of genetic determinism in a world of rapidly advancing science. It also examines the necessity for an active dialogue between the public and scientists in determining what ethical guidelines will dictate the ongoing exploration of this brave new world.



## ABOUT THE PRODUCTION

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### History

Originally created as a work for theatre, **The Score** was the product of a unique collaboration between the worlds of science and art. Commissioned by Dr. Michael Hayden at the Centre for Molecular Medicine and Therapeutics (CMMT) and the Human Genome Organization (HUGO) from Electric Company Theatre, the play premiered in Vancouver in April 2000. It played to packed houses during its two-week run and provided a forum for dialogue between scientists and the general public on the topic of genetic research and its surrounding issues. The Vancouver theatre production received five Jessie Richardson Theatre Awards:

- Outstanding Production
- Outstanding Original Script
- Outstanding Direction
- Outstanding Set Design
- Supporting Actor (Lois Anderson)

### Adapting the play for the Screen

In the spring of 2003, Screen Siren Pictures approached Electric Company to option one of their works of theatre for the screen. Producer Trish Dolman knew Electric Company Theatre and had been impressed by several of their plays, *“I really felt that their innovation on stage would work well for film and television.”* After discussions with Electric Company, Dolman and Producer Leah Mallen selected **The Score** as the most appropriate piece to adapt for the screen because of its universal themes and timely subject matter. That summer, the Producers brought the script to Robert Sherrin at CBC Television’s *Opening Night*, the preeminent broadcast slot in Canada dedicated to performing arts. Once Robert and CBC Executive Rae Hull saw Electric Company perform one of their original creations, *Brilliant! The Blinding Enlightenment of Nikola Tesla*, they were convinced of their talent. With development support from CBC, Telefilm and British Columbia Film, the Electric Company team of Kevin Kerr, Jonathon Young, Kim Collier and David Hudgins sat down to adapt their script into a screenplay in the fall of 2003, working with story editor Sioux Browning. Says Director Kim Collier, *“It’s always a great pleasure for us to come up with visual ideas. We thought it would be incredibly fun to transfer those impulses to film.”*

By February of 2004, Electric Company had come up with a complex screenplay layering the world of Dr. Magnusson with that of an imaginary narrator, the Composer, whose studio is upstairs from her lab. Added to these two characters were a number of other elements: trains, song and dance numbers, nightmare sequences and complex visual effects. *“The original play was cinematic in that we used screens to frame the stage. We focused the audience’s eye on one part of the stage through framing, using lighting to draw their attention to a certain thing—in film you use a camera,”* explained Collier.

Armed with the script, the Producers set about raising funds. With a license and facilities deal from CBC, and an advance from CBC International, Dolman and Mallen were successful in gaining the support of the Canadian Television Fund (CTF) and the Can West Independent Producers Fund (CWIP). Genome Canada, a national funding and



information resource relating to genomics and proteomics, had been a long-time supporter of the play and had requested that the company restage it for their genetics conferences on numerous occasions. Restaging **The Score** for one night is not an easy endeavour, so the idea of supporting a film version was an obvious choice for Genome Canada. They came on board to support the production.

### **Collaborating with ECT**

Electric Company Theatre has a unique and vital presence in the independent theatre scene of Vancouver. They create and produce original works with an emphasis on collective creation. Their projects are the result of collaborative writing with scripts being authored by the core members of the company and are the result of partnerships with community organizations, arts groups, businesses, government, schools and individuals. They work to reach across cultures, backgrounds, economics, and ideology to find the universal elements that connect all members of our community.

**The Score** is no exception. Remembers Producer Leah Mallen, *“In the spirit of Electric Company’s collaborative mandate we planned the development and pre-production process in a collective fashion with all members of the company writing the screenplay, working on the musical numbers and having input in casting, locations etc.”* Co-writers Kevin Kerr and Jonathon Young not only act in the film but also worked with Director Kim Collier as Co-Directors and were involved in all aspects of the film from inception through to delivery. DP Brian Johnson was involved during development giving feedback on the script. Kim Collier says, *“Bringing more minds together allows you to create something that is greater than the sum of the ‘one’. There is something special that can come out of collaboration that wouldn’t if you were solo.”*

### **Pre-production**

Preliminary pre-production began in August of 2004 with the hiring of casting director Coreen Mayers. A Vancouver-based casting veteran, Mayers had recently worked on two other musical films and brought an in-depth knowledge of acting, dance and musical talent to the table. The challenge was to find a strong female lead who could not only act, but who could sing and dance as well, to play the role of Dr. Lynn Magnusson. The role of the composer also required an actor who could play the piano. The search began for the leads and for the large twenty-six person cast of actors, singers and dancers in September.

Choreographer Crystal Pite had been brought on board earlier in the year to become an important collaborator and to choreograph the three music and dance numbers. She began working with Director Kim Collier in September and went into rehearsal with the actors in October. She recruited Andrea Hodge as the lead dancer who performs upstairs in the Composer’s studio.

The Producers hired Holly Redford as the Production Manager and moved into CBC’s Vancouver facilities in late September 2004 to begin the official crunch of preproduction. On a low budget, **The Score** was an ambitious film to shoot with a large cast, numerous locations including trains, the Skytrain, as well as a large interior set for Dr. Magnusson’s lab. The production office was opened in CBC’s Vancouver office.



Production Design is another key element to **The Score**, with a diverse set of locations and a studio genetics lab set to build. Numerous Production Designers applied for the job given its creative opportunities, but designer Matthew Budgeon was hired after he created a stunning portfolio of ideas for the film. After spending several days researching genetics labs, Budgeon's challenge was to design a film with very little money to be shot in numerous locations, and to build a large set. Given the busy activity at CBC's Vancouver studios, there was limited time to build the set; construction began in mid-October, only two weeks before principal photography.

One week before production, the lead role of Dr. Magnusson was still not cast. Members of Electric Company put forward the idea of their colleague from Studio 58, Jane Perry, an actress living in London who had performed at the Shaw Festival for a number of years, as a possibility. Perry went into a studio and recorded her audition, putting it up on an FTP site for the Producers and Directors to see. After seeing the audition, there was no doubt that she had nailed the part. The production was ready to go. Co-Director/Writer Kevin Kerr states, "*Jane emerged as an amazing anchoring force on set. Not only did she produce a fantastic performance, indulged the craziest notions, and worked tirelessly long days and nights, but she was also one of the gentlest, friendliest, engaging, and genuine people to be around*".

Kerr adds, "*We were really excited about working with Kevin McNulty as he's a friend in town, and a terrific actor who resonates with this great emotional warmth and honesty...he also actually played piano. He learned the pieces that the film's composer, Peter Allen created so that we could shoot his hands on the keys and not have to fake that he was playing or use a hand double which was simpler and more authentic.*"

## **Production**

With the film cast, crew hired, and set building underway, **The Score** went into production beginning with location shooting in order to give time for the set to be built. After the opening day shot at a curling rink, Kevin McNulty, who had been cast to play the role of The Composer, was up for three days at a location on Beatty Street chosen for his studio. Choreographer Crystal Pite was on set working with dancer Andrea Hodge and a group of dancers cast to be Magnusson's ancestors with Huntington's disease. Director Collier remembers, "*I was impressed with Crystal's ability to work under pressure. With very few rehearsals prior to shooting we were in the intensely demanding situation of creating choreography with the story structure between shots and rehearsing it onto the performer.*"

After complex negotiations with Translink and the Skytrain, the Producers were able to secure a Skytrain platform to shoot all of the Skytrain scenes. Due to the high cost however, the production was only able to secure eight hours overnight to film all the scenes. This required the production to be organized with military precision and to be as ready as possible prior to the time security gates were open. All the interior Skytrain scenes had to be filmed with green screen in order to "key in" moving backgrounds in post production.

After location shoots at UBC and Squamish were completed the production moved into CBC studios to film the rest of the scenes set in Dr. Magnusson's lab.



Shot in High Definition, *The Score* presented a variety of production challenges to achieve the visual effects while incorporating dance and musical elements. *“The 22 day shoot could not have been accomplished without the tireless efforts and uncompromising artistic vision of our DP Brian Johnson,”* comments Producer Trish Dolman. Director Collier agrees, *“I had no idea until we hit the set what a powerhouse of action, drive and uncompromising passion he could be. An incredible force who believes in and supports exploring the boundaries of narrative, style and genre as we do.”*

## **VFX**

In keeping with Electric Company’s tradition of on-stage visual and special effects, the screenplay for **The Score** contained several scenes that required visual effects, split screens and CGI to complete them. The Producers approached Visual Effects Supervisor Mark Benard and his post effects house, Lost Boys Studios to collaborate on **The Score** in the early part of 2004. He came on board because *“the content of the film stood out from the typical VFX fare and the production team was full of people from my past that I thought would be interesting to work with again.”* As part of the development process, the Producers shot a High Definition demo in order to troubleshoot some of the most technical scenes. This allowed the Producers, Directors and Benard to plan key scenes and set the look for the visual effects.

**The Score** has numerous visual effects scenes, particularly in the musical numbers. During *The Ladder of Love*, three handsome male couriers dance in front of two paintings that transform into sperm swarming around an egg. Benard describes the adventure of putting together this scene, *“Just as I was starting to think that the Mexican’s had all the great crazy ideas this came across my plate... Before I knew it I was animating 30+ sperm trying to impregnate an egg!”*

During the *Collaboration* musical sequence the character of JP Martineau pulls across a moving split screen, where the lab in France is pulled into Canada. The lab technicians pass data and information across the split screen from France into Canada, with the whole group ending up in a finale on the Canadian side. This required complex planning and collaboration between the production team, Benard, and DP Brian Johnson to create a green screen that would allow the French lab to be keyed in post-production.

Due to restrictions imposed by the Skytrain system, the production was unable to film on a moving train car, and thus had to film all of those sequences on a stationary car at a station with green screen covering the windows. Benard and his team later keyed in backgrounds to make the train appear to be moving.

Another complicated composite shot to create was a scene where Dr. Magnusson walks out of her lab and into an “icy expanse,” a fantasy white space where the composer is playing the piano in a barren icy landscape and a train pulls into the shot. Dr. Magnusson ends up boarding the train and entering her genetic counselor’s office. To achieve this scene required complex planning and shooting each of the elements separately. The composer was filmed playing the piano in his studio set lit with white light, while Dr. Magnusson walks into the shot. The train was filmed separately on location and then keyed into place. Benard then created an icy landscape horizon. He describes the challenges of creating the scene:



*“The Icy Expanse was very bright with lots of light bouncing around everywhere. The train element was dark and shadowy in the lower half so achieving a blend proved to be a lot of work. Many little “masks” had to be cut along the detailed undercarriage of the train so that the train could be removed from its original background and brought into the dream sequence. Removal of “Canadian Pacific and Royal Hudson - 25 Years” logos as well as the tree reflections from the train windows carried the greatest technical challenges... Ouch. It’s always the work that the audience doesn’t see that takes the most time!”*

## **Music Composition**

Music plays a key role in **The Score**. Not only is there a character upstairs from Magnusson’s lab who is composing “The Score” for her life on the piano, there are three musical numbers in the film that also were part of the original play. In order to tackle the complex demands of music composition for the film, the Producers hired veteran Vancouver composer Peter Allen. Peter had composed the score for Screen Siren’s previous production *Flower & Garnet*, and came on board in pre-production in order to pre-record and arrange the music for the three musical numbers.

The first number, *The Ladder of Love* is an R&B re-mix that represents Magnusson’s ticking biological clock. Originally written by Electric Company’s David Hudgins, Peter Allen worked with singer Warren Stanyer and musicians Anthony Anderson and Steve Smith to create a contemporary track that supported Crystal Pite’s hip hop choreography for three male courier dancers who put Magnusson into a tizzy.

The second song, *The Sound of Change*, was originally written by David Hudgins and Kevin Kerr (lyrics) and David’s father, Robert Hudgins (music). Actor JR Bourne (who plays Michael Stockholder) went into the studio prior to production to pre-record his vocal track. Composer Peter Allen then arranged the song with his new composition.

The third song and musical finale *Collaboration* was again originally written by Electric Company’s David Hudgins and Kevin Kerr. Lead actors Jonathon Young and Jane Perry came into the studio in pre-production to lay down vocal tracks to Allen’s composition while an ensemble was recorded during post-production.

Says Kim Collier, *“The Screen Siren Producers, Trish Dolman and Leah Mallen are wonderful to work for because their decisions are driven by creating good work in a healthy environment, not good work at all costs. I came to understand how huge it was that Screen Siren Pictures embarked on this project with Electric Company, and I thank them for being such fabulous dare devils, it has been fascinating to be immersed into this new medium – film”*.



## KEY CREW

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### **Kim Collier (Director/Co-writer)**

Kim Collier is one of the four founding Artistic Directors of Electric Company Theatre and works with the collective creating, directing, acting and producing. She began her theatre training in 1983 at the University of Victoria studying acting and stage management and went on to study physical theatre at Mime Unlimited School in Toronto. Kim continued her acting studies at the Professional Acting Training Program at Studio 58, graduating from there in 1994. She has participated in the World Stage Masters Directing Class. As a Director, she has received 3 Jessie Richardson Awards: the Ray Michal Award for Most Promising New Director and two Outstanding Direction Awards for Electric Company's *The Score* and *The One That Got Away*. Aside from her extensive directing work on Electric Company shows to date, Kim has also directed for Run Away Moon Theatre, Studio 58 and Western Canada Theatre Company. As an actress, she has worked on many exciting projects with Graphic Mime, Limelight Theatre, DanceArts, Vancouver Playhouse, National Arts Centre, Felix Culpa, Western Canada Theatre, Richmond Gateway Theatre, Touchstone Theatre and others. Her creation work has taken her from Canada's Yukon to Lagos, Nigeria and has generated some of her most fulfilling experiences. **The Score** is Kim's film directing debut.

### **David Hudgins (Co-writer/Actor)**

David Hudgins is a Jessie Award winning playwright, performer, sound and video designer. He is a Co-Artistic Director of the internationally acclaimed Electric Company Theatre collective in Vancouver, whose artists he met as a student at the prestigious Studio 58. He is currently the Associate Director at the same school. His wide range of abilities has made him a boon to the theatre community with recent forays into the film world. He continues to freelance as a professional performer, writer, designer, and administrator. David is a husband and a father. He loves wordplay and lyrics and is known for things he has named: the play "*Brilliant!*", the festivals Theatre Under the Gun, and Magnetic North to name a few.

### **Kevin Kerr (Co-writer/Co-director, Actor)**

Kevin Kerr is a Jessie Richardson Award winning playwright as well as a Director, actor and founding member and Co-Artistic Director of Electric Company Theatre, where he has co-authored and acted in many of their plays, including *Brilliant!* (Jessie Award – Original Script); *Flop*, *The Score* (Jessie Award – Original Script); *Donna Flor and Her Two Husbands*; and *The Fall*. He is the recipient of the Governor General's Literary Award for his play *Unity (1918)* premiered by Touchstone Theatre in Vancouver in the spring of 2001. Other plays by Kevin include *The Remittance Man*, a new work premiering this fall at Sunshine Theatre in Kelowna and the new Electric Company creation *Studies in Motion*, which will premiere during the PuSh International Performing Arts Festival in 2006. Originally from Kamloops, British Columbia, Kevin lives in Vancouver with his wife Marita.



### **Jonathon Young (Co-writer/Co-director/Benny)**

Jonathon Young is a three-time Jessie Richardson Award winning actor as well as a writer, designer and Co-Artistic Director of Electric Company Theatre. He has performed with the National Arts Centre, The Citadel, Vancouver Playhouse, The Arts Club, The Belfry Theatre, Touchstone, Bard on the Beach, and in almost every Electric Company production. He has extensive television acting credits including work on *DaVinci's Inquest*; *Taken*; *Stargate Atlantis*; *Life As We Know It*; and a recurring role on the new mini series *Terminal City*. He has appeared in several feature films including *Antitrust*; *Trixie*; *Firestorm*; and most recently the remake of John Carpenter's *The Fog*. In 2003, Jonathon wrote, co-designed and performed his one man Electric Company show *The Palace Grand*, at the Vancouver East Cultural Centre which garnered 3 Jessie Awards. He is a graduate of Studio 58 and lives in Vancouver with actor/director Kim Collier and their daughter Azra.

### **Trish Dolman (Producer)**

Producer/Director Trish Dolman is the founder of Screen Siren Pictures Inc. and has been working in film and television in Canada for twelve years. In 2001/2002 Trish produced the award-winning feature film *Flower & Garnet*, directed by Keith Behrman for CBC, TMN, Movie Central, Odeon Films and Alliance Atlantis. *Flower & Garnet* has screened at numerous international film festivals including Berlin (Panorama Special Section), Toronto, Vancouver, Montreal, Karlovy Vary, Pusan, and MOMA: Canadian Front. *Flower & Garnet* was released by Odeon films in Canada in 2003 and ran in Vancouver theatres for over eleven weeks. The film has won several awards including: the Claude Jutra Award for Best Direction of a First Feature Film at the 2003 Genie Awards, Grand Jury Prize for Narrative Feature at the Independent Film Festival of Boston, Best Canadian Feature Film at the Victoria Independent Film & Video Festival and Vancouver Critics' Circle Awards for Best Canadian Picture, Director and Actor, as well as seven British Columbia Film Industry Leo Awards.

She has produced and/or directed productions for AETN, BBC, CBC, CTV, Global, TVO, Movie Central, TMN, W, The Biography Channel, Discovery Channel, Vision TV, Knowledge Network, SCN, Odeon Films, Alliance Atlantis, Fireworks International and the National Film Board of Canada. Trish is also a documentary director. Her credits include: *Ice Girls*, a feature-length Canada-UK co-production for the BBC and CTV that was nominated for Best Sports Program at the Banff TV Festival and received 3 Leo awards; the BC Film / NFB "Picture This" documentary short *Exit Kingsway* and *Paul Watson: Eco-Pirate*, currently in development. Her television producing credits include: *Britannia Beach* for the NFB, TVO, SCN and the Knowledge Network, *The Friendship Village* for Vision and History (Executive Producer), *Drawing Out the Demons: A film about the Artist Attila Richard Lukacs* for Bravo! and TVO, *Girl Racers* (4x1 hour documentary series) for Global TV.

In 2003, Trish was the youngest ever winner of the Woman of the Year award from Women in Film and Video Vancouver. She was also honored as Veuve Clicquot Ponsardin La Grand Dame 2003 Woman of Distinction. She is on the board of the BC and national Canadian Film and Television Producer's Association (CFTPA) and the steering committee for DOCTalk. She is an active member of Women in Film and Video Vancouver (WIFVV), and is a volunteer for Lion's Bay Search and Rescue.



### **Leah Mallen (Producer)**

Leah Mallen has been producing in the film and television industry for several years. She joined Screen Siren Pictures as a Producer and partner in 2001. Leah has produced numerous films including *Exit Kingsway*, a short documentary directed by Trish Dolman for BC Film and the National Film Board of Canada, the short film *The Space Between* (2003), written and directed by Chad Lowe and starring Oscar® winner Hilary Swank which screened at the Toronto, Montreal and Vancouver, Tribeca, Palm Springs, and Cambridge Film Festivals. She was also the Producer for Genie-nominated Mark Sawers' short film *Lonesome Joe* (2002) for Canal+ and the Comedy Network, which has screened at the Toronto, Cambridge and Vancouver Film Festivals. Her first short film with Mark Sawers, Genie-nominated *Shoes Off!* (1999), won Best Short Film at the International Critics' Week at the Cannes Film Festival, along with screening at the Toronto, Montreal, Vancouver Film Festivals, as well as many other international festivals, and has been sold to broadcasters all over the world. Leah is currently in production on the feature length documentary *The Communist Joke Book* that she is co-producing with Alegria Pictures of France and is directed by notorious UK filmmaker Ben Lewis.

Leah attended the acclaimed Canadian Film Centre in 1999 as a Producer and studied Intensive Film and Directing at New York University. She earned an Honors Bachelor's degree in English and History from the University of Toronto in 1992.

### **Brian Johnson (Director of Photography)**

Born and raised on the prairies of Alberta, Brian left the farm at the tender age of seventeen in order to study communications at the University of Calgary. After completing his Bachelor of Arts he went on to study film in the BFA program at Simon Fraser University. Since then, Brian has received numerous awards and accolades for his work as a cinematographer and as a Director. His short films, including *Cascadia* and the half hour documentary *Water Witch*, have been broadcast and included in competition in numerous festivals such as the Clairmont-Ferrand International Short Film Festival. He has won numerous awards including a Leo and two Golden Sheaf awards for his work as a cinematographer. He has also shot a number of feature films including Bruce Spangler's *Protection*, Trent Carlson's *Delicate Art of Parking*, and Nathaniel Geary's *On the Corner*. Brian gets a more immediate creative fix as a member of the Truth Channel, an ongoing collective of musicians and experimental filmmakers working in the emerging forms of multimedia installation and performed cinema. He likes cookies and British racing green.

### **Peter Allen (Composer)**

Peter Allen is one of Canada's foremost composers of music for film and television, with over sixty feature films, short films and television programs to his credit. An active member of the Canadian Guild of Composers and of the Canadian Music Centre, Peter has had many pieces commissioned by the CBC and is also active in the jazz, rock and sacred music communities.



Because of his extensive experience in a wide variety of musical styles and settings, Peter has the ability and knowledge to create any kind of music or to combine styles together in new and interesting ways. Peter has an undergraduate degree in Music, Honours in Composition, from the University of Manitoba and pursued graduate studies in composition with Bruce Mather at McGill University. He also studied film scoring at UCLA, and was one of fourteen students chosen to participate in a special program, founded by Steven Spielberg at USC, for advanced study in film scoring, orchestration and conducting.

Peter lives in Vancouver, where his company Peter Allen Associates creates music for film and television in its state-of-the-art recording and playback facility. His credits include *Tales from the Crypt*; *Deep Evil*; *Flower & Garnet*; *Thralls*; and *11:11*.

### **Michael John Bateman (Editor)**

Michael John Bateman began his career as an assistant editor on such feature films as Blake Edwards' *The Pink Panther Strikes Again* (1976), Terry Gilliam's *Jabberwocky* (1977), Marcel Ophul's *The Memory of Justice* (1977), Peter Clifton and Joe Massot's *The Song remains the Same* (1976) and J. Lee Thompson's *The Greek Tycoon* (1978).

Michael was given his first job as editor on Andrew McLaglen's *Sahara* (1983), followed by John McTiernan's *Nomads* (1986). Moving from the U.K. to Los Angeles, he worked as post-production supervisor on *Babyboom* (1987) and *Spaceballs* (1987) and, as an editor, on the last half season of *LA Law*. Returning to the UK, he worked on numerous projects including the feature film *Murder Most Horrid* (1991) and the television series *Press Gang* and *My Good Friend*. After nearly twenty years abroad, Michael returned to Canada and has continued to edit as well as direct on series such as *Dead Man's Gun*, *Nothing Too Good For a Cowboy* and *The Immortal*. He has also edited independent feature films such as *Flower & Garnet*.

### **Matthew Budgeon (Production Designer)**

Matthew has been an Art Director for the past 10 years and a Production Designer for 5 years. He was the Art Director for several TV series: *Jake 2.0*; *The New Addams Family*; and *Just Cause*. Matthew got his start as a Production Designer in 2000 on the MTV series, *2gether*, and was also the Production Designer for European mini series *Miss Texas*; a Hallmark Hall of Fame Period Drama, *The Colt*; and *Out of Line*, a US feature film starring Jennifer Beals. In 2002 he was nominated for an Art Directors Guild of America award in the Production Design category, for a TV series pilot, *American Dreams*. Matthew received a BFA from the University of Calgary in 1994 and was recently the Designer for the feature *Dr. Doolittle 3* and the TV series *Godiva's*.

### **Lori Lozinski (Associate Producer)**

Lori Lozinski obtained a Marketing Degree from the Northern Alberta Institute of Technology in Edmonton, Alberta, and worked in the Telecommunications industry as a Project Manager for 5 years before attending the Vancouver Film School in 2002/2003. Upon graduation, Lori was awarded the CFTPA National Production Internship with



Screen Siren Pictures Inc. and was a Producers' Assistant for the 4 x 1 hour documentary series *Girl Racers*. In 2004, she received the BC Film Professional Internship that resulted in her Associate Producing the feature length drama **The Score** for CBC's Opening Night. Also that year, Lori produced the short dramatic film *My Old Man* that has screened at numerous festivals including the Toronto International Film Festival, Palm Springs International Festival of Short Films, and Leeds International Film Festival. Lori is currently developing several feature length dramas and documentaries through her company, Flicker Productions and has been accepted at the prestigious Canadian Film Centre as a Producer.

### **Crystal Pite (Choreographer)**

Crystal Pite began her dance career in 1988, with Ballet British Columbia in Vancouver. During her eight years as a dancer there, she performed in the works of many choreographers, including John Alleyne, Serge Bennathan, and William Forsythe.

Pite's choreographic debut was in 1990, at Ballet British Columbia's first choreographic workshop. Since then, she has created new works for Ballett Frankfurt, Les Ballets jazz de Montreal, Ballet British Columbia, the Alberta Ballet, Ballet Jorgen, and several independent dance artists. In 1995 she was presented with the Clifford E. Lee Award for Choreography and was choreographer in residence at the Banff Centre for the Arts. She has choreographed and performed in several films, including the feature film *One Night Stand*, directed by Mike Figgis.

In 1996, Pite joined Ballett Frankfurt in Germany under the directorship of William Forsythe, performing world-wide in works such as *Eidos:Telos*, *The Loss of Small Detail*, and *Endless House*. She was involved in the creation of Forsythe's CD-ROM, *Improvisation Technologies*, and has participated as both creator and performer in Forsythe's recent works. Ballett Frankfurt produced and presented two of Pite's creations; *Excerpts From a Future Work (2000)*, and *the duet Tales: New and Abridged (2001)* - a work she performed with Vancouver's Cori Caulfield.

In 2001, Pite returned to Canada where she formed her own company, Kidd Pivot, and continues to choreograph and perform in her own work. In 2005, Crystal received The Dance Centre Isadora award for outstanding contribution to dance in BC and Kidd Pivot was recently the recipient of the prestigious Alcan Performing Arts: Dance 2006 Award. Currently Crystal is collaborating again with Electric Company on *Studies in Motion*.

### **Mark Benard (Visual Effects)**

In 1996 Benard set up his first company, Solstice Digital Imaging, to work on MGM's feature film *Warriors of Virtue*; and the TV Series *The Outer Limits*. He formed a 50/50 partnership with Virgin Digital Studios in the spring of 1997, creating Lost Boys Studios. This alliance gave him the needed resources and international contacts to grow Lost Boys into the innovative company it is today. In 2000, Benard purchased back 100% of Virgin's shares.

Under Benard's supervision and leadership, Lost Boys Studios has won numerous international awards for commercials, game cinematics and short film, as well as Emmy and Gemini nominations for their work on MGM's TV series *Stargate SG-1*. In 2004



Benard won the Leo Award for Best Visual Effects for *The Snow Walker* feature.

Lost Boys was chosen Number 10 in the Business in Vancouver top 500 growth companies in 2002 and finalist in the BC Export Awards for Media and Entertainment the same year. Benard was chosen for BIV's Top 40 Under 40 in 2003.

In his years as a Visual Effects Supervisor and Producer Benard has been involved in techniques from time lapse photography, miniatures, flying rigs, greenscreen, 3D motion capture and motion control rigs to seamlessly integrate stunning visuals into countless stories. As a VFX Producer Benard is an integral part of the production team, designing, pre-planning and managing the VFX budget from the initial stages of a project.

Benard's film and TV credits include: *What the Bleep Do We Know?*, *Air Bud IV*, *Gene Roddenbury's Andromeda*, *Poltergeist* and *The Outer Limits*.



## KEY CAST

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### **Jane Perry (Dr. Lynn Magnusson)**

Jane has worked at various theatres across Canada including 5 years as a lead actress at The Shaw Festival in Niagara-on-the-Lake. As well as **The Score**, her film and TV credits include *The X-Files*, *Dead Man's Gun*, *Millennium*, *The Addams Family*, *Night Visions*, *Like Father Like Son*, *Our Guys*, and *The Perfect Body*. She is an experienced voice-over artist, and has performed in various radio plays and cartoons. Jane is currently living in the UK where she has performed in *Twelfth Night* at the Southwark Playhouse and in *Provinceworld*; a spoof documentary for the BBC. She is a graduate of Studio 58.

### **Jonathon Young (Benny)**

See above under Key Crew

### **Kevin McNulty (Composer)**

Mr. McNulty grew up in Rossland, B.C., studied music and acting at Washington State University and graduated from the prestigious acting program at Studio 58, Langara College in Vancouver. He spent two years at the Stratford Festival ('84,'85) and played most of the Vancouver stages in the late eighties. Since then, Mr. McNulty has focused his career on film and television in Vancouver, and has become a familiar face to television audiences. Mr. McNulty's recurring roles include, Agent Fuller in *The X Files*, Dr. Warner in *Stargate SG-1*, and Dr. Arnett in *Millennium*. Favourite roles include Anson's lisping father on *The Chris Isaak Show*, Stanley in the upcoming CTV series *Robson Arms*, The Preacher in CBC's *Cantata for the King*, Mayor MacDonald in *Reefer Madness*, and The Composer in Electric Company's film version of **The Score**. Mr. McNulty has had the pleasure of working with Katharine Hepburn (*Laura Lansing Slept Here* '88), Gene Hackman (*Narrow Margin* '90), Sidney Poitier (*A Good Day To Die* '95), Glenn Close (*Serving in Silence* '95), Richard Gere (*Intersection* '94), Goldie Hawn (*Bird on a Wire* '90), and William H. Macy (*Door to Door* '02).

### **Lois Anderson (Leslie)**

Lois Anderson graduated from UBC with a BFA in Acting and a BA in Honors English Literature. She has been working as an actress and circus performer both nationally and internationally for 15 years. She is a performer and co-founder of Cirque Poule, which was invited to the International Circus and Clown Festival Parade in Paris, France. She is an original member of The Leaky Heaven Circus for which she has co-written and performed in 6 shows. She also co-created and toured with Legs on the Wall, Australia in *Flying Blind* which was co-produced with Arts Club Theatre, Vancouver and Axis Mime, Vancouver, and The Belfry, Victoria. Lois toured extensively with Green Thumb Theatre in her early career - and received with the cast of *New Canadian Kid*, the Dublin Theatre Award for Outstanding Production for Young Audiences. She has also



performed with The Arts Club, The Playhouse Theatre Co. and at ATP in Calgary. She has received 5 Jessie Richardson Awards for acting with Newworld Theatre, The Playhouse Theatre, Solo Collective, and Electric Company. Lois performs on trapeze and tissue and is also mom to Anouska and Elena.

### **Diana Coatsworth (Heidi)**

Diana has performed professionally for over 10 years and has worked as a dancer, singer, improviser, actor, choreographer and assistant director in films and theatres around the world. She recently had a principal role in the Disney feature, *Confessions of a Teenage Drama Queen*. Selected theatre credits include four seasons at The Stratford Festival; International tour of *The Overcoat* with CanStage (performing in San Francisco in Fall 2005); lead roles such as: *Threepenny Opera* (Stratford), *Side by Side by Sondheim*, *Sylvia* (The Grand), *Joseph... Technicolor Dreamcoat* (Theatre Aquarius/ Stage West/ Drayton), *Beauty and the Beast* (Theatre Aquarius/ Huron Country Playhouse), *A Chorus Line* (Artpark), *Rocky Horror Picture Show* (Stage West), *I Love You, You're Perfect, Now Change* (Stage West/ Victoria Playhouse); featured singer with the Canadian Pops Orchestra. Diana has also had the privilege to perform in the Second City National Touring Company.

### **Alessandro Juliani (Tyler)**

Alessandro Juliani has been an accomplished actor, singer, sound designer and composer since he graduated from McGill University in Montreal with a Bachelor of Music in 1997. In January 2005 he appeared at the Citadel Theatre in the Canadian Premiere of Mary Zimmerman's *Metamorphoses*. His film and television credits include roles in **The Score**, *Dark Angel*, *Jeremiah*, *Taken*, *Stargate: SG-1*, *EarthSea*, Anne Marie Flemming's award-winning short *Blue Skies*, and as a series regular (Lt. Gaeta) on the Sci-Fi series *Battlestar Galactica*. In July 2004, he was proud to co-produce *The Bardathon* - a 13 play culmination of Savage God's Shakespeare Project, which involved an ensemble of over 200 actors, directors and theatre artists, all donating their time to benefit the Actors Fund of Canada and to fulfill his late father, John Juliani's vision to perform staged readings of the Bard's complete works. Currently he is composing music for productions of *Hamlet* and *Rosencrantz and Guildenstern Are Dead* for Bard on the Beach.

### **JR Bourne (Michael Stockholder)**

JR Bourne received The Film Critics Circle Award for Best Supporting Actor in a Canadian Feature in 2004 for his portrayal of the heroin addicted Cliffie in Nathaniel Geary's hugely successful *On The Corner*. Bourne just wrapped the lead role of Warner in David Christenson's newest feature *Six Figures*. He also will be seen working opposite Laura Linney in *The Exorcism of Emily Rose* for Lakeshore Entertainment. He's gearing up to promote CBC television's musical comedy **The Score** as well as Carl Bessai's feature film *Severed* for Brightlight Entertainment.

Bourne has also achieved considerable success as a regular performer on a number of television series. Most notably and internationally recognized as Martouf on MGM's



Stargate SG-1, he also recurred on Bravo's *Beggars and Choosers* and in David Steinberg's *Big Sound* as well as a recurring role on *Cold Squad*.

Previous feature credits include *The Favorite Game*, *Cover Story*, *Josie and the Pussycats*, the independent films *Sea*, *Jungleground* and *Exiles in Paradise* as well as leading roles on the made for television movies CTV's *Selling Innocence*, Lifetime Network's *Perfect Romance*, CBS's *Aftershock: Earthquake in New York City*, Showtime's *The Inspectors*, and ABC's *Futuresport*.

Bourne can also be seen as the smarmy lawyer in *13 Ghosts* opposite Tony Shalhoub in the Robert Zemeckis/Joel Silver's project for Warner Bros. He is currently shooting the feature *Everything's Gone Green* written by Douglas Coupland (Generation X, Shampoo Planet) and Directed by Paul Fox.

### **Tom Butler (JP Martineau)**

Tom grew up in Ottawa playing football and basketball in high school where he took theatre arts as a 'mickey mouse' course. He ended up being pretty good at acting and was encouraged to audition for the National Theatre School. He was selected to attend from over 600 applicants and graduated in 1974. Tom then "starved to death for three years" and since then has made a living at acting. As he says, he hasn't had a real job in 30 years. Originally Tom worked in theatre in Toronto with the likes of theatre legend George Luscombe. He cut his teeth in film and television at CBC on *The King of Kensington* with Al Waxman and *For the Record* (an award winning dramatic anthology series). In his first speaking role for television he had to wear a surgical mask. Tom has worked with Canadian stars Sara Polley (*Confidential* and *The Road to Avonlea*) Kiefer and Donald Sutherland (*Lakota*, *Bethune*). He recently acted in Douglas Copland's *Everything's Gone Green* and CBC's *Human Cargo*.

### **Suleka Matthew (Annette)**

Best known for her five years as Doctor Sunny Raman on CBC's *DaVinci's Inquest*, Suleka Mathew has worked extensively as a professional actress for 18 years in film, television and theatre. Recent appearances include NBC's *The West Wing*, and starring in the Sony Pictures Classic, *Touch of Pink*.



## CAST

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Jane Perry	Dr. Lynn Magnusson
Jonathon Young	Benny
Kevin McNulty	Composer
Lois Anderson	Leslie
Diana Coatsworth	Heidi
Alessandro Juliani	Tyler
JR Bourne	Michael Stockholder
Tom Butler	JP Martineau
Suleka Matthew	Annette

## CREW

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Kim Collier	Director/Writer
Trish Dolman	Producer
Leah Mallen	Producer
Kevin Kerr	Co-Director/Writer
Jonathon Young	Co-Director/Writer
David Hudgins	Writer
Holly Redford	Production Manager
Lori Lozinski	Associate Producer
Brian Johnson	Director of Photography
Peter Allen	Composer
Michael John Bateman	Editor
Mark Benard	Visual Effects



## COMPANY PROFILES

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### Screen Siren Pictures Inc.

Incorporated in 1997, Screen Siren Pictures is an active, growing independent film and television production company based in Vancouver, Canada that creates high-quality, award-winning, innovative documentaries and dramatic film and television. With a focus on international co-productions and partnerships, we bring energy, creativity and established local and international industry and financial relationships to all our projects.

In the course of our eight years in business, Screen Siren has produced for broadcasters such as AETN, BBC, Biography Channel, CBC, CTV, Bravo!, Corus, Global, Movie Central, TMN, TVO, W, Discovery Channel, Vision TV, Knowledge Network and SCN and has partnered with distributors such as the NFB, Moving Images, Odeon Films, Fireworks International and Alliance Atlantis. Screen Siren's debut feature film *Flower & Garnet* has played in film festivals around the world including Berlin and Toronto. Odeon Films theatrically released the film in Canada in March 2003 when it enjoyed an eleven-week run in Vancouver while playing in theatres across the country. The film has won many awards including the Telefilm Canada Award for Best Emerging Director from Western Canada (2002 Vancouver Film Festival); Claude Jutra Award for Best Direction of a First Feature Film (2003 Genie Awards); Best Film, Writer, Director, Lead Actor and Actress, Supporting Actor and Actress, and Music (2003 Leo Awards); Best Film, Director and Lead Actor (2003 Vancouver Film Critics' Circle Awards) and Grand Jury Prize for Narrative Feature (2004 Independent Film Festival of Boston). *Flower & Garnet* was released on DVD in November 2003.

Completed Screen Siren documentaries include: *Ice Girls* (Nominee, Rockie Award for Best Sports Program at Banff Television Festival; Best Sports Film, Director and Editor, 2003 Leo Awards); *Britannia Beach* (Nominee: Best Social/Political Documentary, 2002 Yorkton Film and Video Festival), the feature length Bravo! documentary *Drawing out the Demons*, about controversial Canadian artist Attila Richard Lukacs that had it's world premiere at the 2004 Hot Docs Canadian International Film Festival and *Girl Racers*, a 4 x 1 hour series for Global Television about North America's top female race car drivers. Also recently completed is *The Score*, a feature length musical adaptation of the award winning play by Vancouver's Electric Company Theatre, for CBC's Opening Night. Projects in development include: *Paul Watson: Eco Pirate*, about Greenpeace co-founder Paul Watson (in development with the Documentary Channel); *Campus Spies* (in development with History Television); *The Jizz Biz* (in development with CTV, Telefilm and BC Film); *Breaking Ranks* (in development with NFB), *Luna* (MOW in development with CTV, BC Film and Telefilm). It also has a full slate of feature films in development: Keith Behrman's second feature film, *Guided By Wire* (in development with CBC, BC Film, Telefilm and Movie Central); *Every Fifth House* by JC Chandor, (in development with Telefilm Canada); *Year of the Carnivore* by Sook-Yin Lee (in development with Movie Central, Telefilm and BC Film) and *Price of Voice*, a Canada/UK co-production (in development with Movie Central).

Screen Siren is managed by a partnership of two women. President and founder, Trish Dolman has been working in film and television for twelve years as an award-winning producer and documentary director. Having attended the acclaimed Canadian Film Centre and NYU, Producer Leah Mallen also joined the company in 2001 with a background in casting, production management and as the Producer of several award-winning short films.



As Screen Siren Pictures expands its operations and strengthens its reputation, we are committed to becoming a leader in the production of Canadian film and television.

## **Electric Company Theatre**

Electric Company is Kim Collier, David Hudgins, Kevin Kerr and Jonathon Young. A unique and vital presence in the independent theatre scene in Vancouver, the company strives to create life affirming, inspiring and provocative theatre. The members of Electric Company met while training at Vancouver's acclaimed Studio 58 acting school. They have been creating their original brand of physically based theatre since 1996. Collectively their talents and skills include: writing, direction, theatre design, education, touring and arts administration. The company writes and produces original works of theatre with an emphasis on collective creation. Through this process they aim to create a rewarding working environment for artists, where artists are encouraged to think outside their traditional roles. Their plays capitalize on the immediacy, imagination and magic of live theatre. To date they have created 8 full length original works including *Brilliant! The Blinding Enlightenment of Nikola Tesla* that has toured nationally and internationally including the Edinburgh Festival Fringe and will be next seen on the National Arts Centre stage in March 2006. Electric Company is currently creating their next theatrical work written by company member Kevin Kerr, called *Studies in Motion: the Hauntings of Eadweard Muybridge* that will premiere in January 2006 at the PuSh International Performing Arts Festival. Electric Company has garnered 55 Jessie Richardson nominations and has won 27 awards including 4 for Outstanding Original Production.

