

**Mongrel Media**

Presents

# OLIVER SHERMAN



A Film by Ryan Redford  
(82min., Canada, 2010)

Distribution



1028 Queen Street West  
Toronto, Ontario, Canada, M6J 1H6  
Tel: 416-516-9775 Fax: 416-516-0651  
E-mail: [info@mongrelmedia.com](mailto:info@mongrelmedia.com)  
[www.mongrelmedia.com](http://www.mongrelmedia.com)

Publicity

Bonne Smith  
Star PR  
Tel: 416-488-4436  
Fax: 416-488-8438  
E-mail: [starpr@sympatico.ca](mailto:starpr@sympatico.ca)

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

## Logline

Tensions arise when a veteran visits the home of the fellow soldier who saved his life back in the war.

## Short Synopsis

Feeling lost and disconnected, with no family of his own, veteran Sherman Oliver sets out to the countryside in search of the soldier who saved him back in the war. That man, Franklin Page, has long since moved on – to a wife, two children, and a reliable job in a quiet, rural town. Upon arriving, Sherman seems at first a harmless, if awkward, shell of a man. But as he inserts himself further into the Pages' lives, he reveals himself to be an angry, unstable individual prone to great jealousy and deep resentment. The stability Franklin worked so hard to establish is soon threatened, and the violence he believed he'd left behind in the war begins to re-emerge and cloud over both the household and the town itself.

## Long Synopsis

A first feature for award-winning writer/director Ryan Redford, *Oliver Sherman* assembles an impressive cast including Garret Dillahunt (*Winter's Bone, No Country For Old Men, Deadwood*), Molly Parker (*Deadwood, The Center of the World, Kissed*) and Donal Logue (*The Tao of Steve, Blade, Zodiac*).

Based on the short story *Veterans* by Rachel Ingalls, *Oliver Sherman* tells the story of Sherman Oliver (Dillahunt), a veteran who sets out in search of the soldier who saved him back in the war. That man, Franklin Page (Logue), has long since moved on – to a wife (Parker), two children, and a reliable job in a reliably safe and quiet rural town.

Upon arriving, Sherman seems at first a harmless, if awkward, shell of a man. But as he inserts himself further into the Pages' life, he reveals himself to be an angry, unstable individual prone to great jealousy and deep resentment. The stability Franklin has worked so hard to establish is soon threatened, and the violence he believed he'd left behind in the war begins to re-emerge and cloud over both the household and the town itself.

A contained, quietly powerful ensemble drama, *Oliver Sherman* is, at its simplest, the story of two men who've taken utterly different paths after the war. It's the story of a man who's managed to integrate himself back into society, and a man who has refused to relinquish the past and is baffled by societal norms. It's the story of a man who believes violence only has its place on the battlefield, and a man who believes it to be a perfectly acceptable solution to everyday problems. And, perhaps above all else, it is the story of two former battalion mates who, for all their apparent differences, are bound inextricably by a single act – a single, shared experience that, even these many years later, cannot be shaken.

The film was lensed by Antonio Calvache, ASC/AEC, best known for his work with Todd Field on the Academy-Award-nominated films *In the Bedroom* and *Little Children*. Paul Stephens and Eric Jordan of The Film Works produced. Mongrel Media handles distribution in Canada.

## Story

The story begins simply – with a man arriving by bus in a small, rural town. That man is Sherman Oliver. After suffering a head injury during battle, Sherman awoke in a hospital only to be told, mistakenly, that his name was “Oliver Sherman.” For months afterward he believed this to be his identity, a reversal acknowledged in the film’s title – a nod to both the normalcy the character can never seem to grasp, and the damage the war has done to his life. A life which is about to spill over into the lives of his saviour, Franklin Page, and Franklin’s wife Irene.

The central figure in this tale is played by the widely-respected actor Garret Dillahunt. “It’s called *Oliver Sherman* for a reason,” comments producer Paul Stephens. “He’s the centre of the piece, and it’s his values that pose the main challenge to the viewer. He went off to war, he killed people, and he has a complete lack of hypocrisy about this. We tend to think of those wars as being someone else’s business, someone else’s values. He thinks killing is killing, and there’s a kind of simplicity and integrity about his value system, despite the fact that he’s an extreme and asocial individual.”

Says writer/director Ryan Redford, “For me, it’s about this man – an anti-hero of sorts – who’s had all his social filters removed by trauma and now questions things in a brutally honest way: how do I start a real life, given my past? What is a real life? How do I get there, to that – a family and kids. How do I become a proper adult, a proper citizen in this world? It’s all so baffling to him, Sherman. It’s all so baffling to me, too. That said, the character doesn’t really want that normalcy. Yet he does. Yet he doesn’t. That’s his struggle. He thinks violence and carousing make for a perfectly valid existence, and by God, he is intent on dragging Franklin back into that way of life, one way or another.”

Yet another thematic layer is unveiled through the contrast between Sherman’s response to his experiences in the war compared to Franklin’s. Comments actor Donal Logue, “It’s a movie about the way that men carry certain types of psychological baggage. These two men have a fairly similar experience in war and yet one is physically, emotionally and psychologically devastated by it and the other has made an attempt to compartmentalize it and just move on.” Logue adds, “I’ve often wondered about how guys process their experiences coming from where they’ve come from. In this case one guy lives in his Jungian shadow and the other guy is just trying to keep his persona going and it’s interesting.”

While *Oliver Sherman* is undoubtedly topical, it is not at its core a political film. “I really tried to stay away of the politics of it all. As much as one can, anyway,” comments Redford. “My focus was the human, the emotional, the primal – hitting the gut, but in an earned and hopefully unique way. Among my greatest fears was to make ‘Another Iraq/Afghanistan Movie.’ And believe me, there were those who wanted this to become that. But I was aiming for something a bit harder to pin down, something more strange, mysterious, almost mythic. To that

end, we never mention which war these men fought in, or where exactly the story takes place. If the movie ends up speaking with any success to the current state of things, it probably does so because it's not *trying* to speak to the current state of things."

## Production Background

The process of bringing *Oliver Sherman* to camera was inspired, serendipitous, and moved with remarkable velocity.

“Many years ago I had read a script called *Bone*, which I thought was one of the best scripts I had read in a long time. I was really excited about it, until I discovered to my chagrin that the cover page was missing! I didn’t know who wrote it, I didn’t know how to contact them – it was incredibly frustrating,” says producer Paul Stephens.

Luckily, the writer of that script was later the recipient of the Writers Guild of Canada Jim Burt Award, given to the best unproduced Canadian screenplay of the year. In an announcement in *Playback Magazine*, Stephens discovered the name of the writer he had been searching for – Ryan Redford. Stephens contacted Redford immediately and the pair agreed to develop *Bone* together. As they continued their work on that project, Redford also began considering other options – namely, adaptation.

“I’d started reading short stories by the boatload, looking for something to rile me up,” shares Redford. “Eventually, I happened upon this one collection, *Times Like These* by Rachel Ingalls. A really wonderful, wildly-underappreciated writer. One story in particular caught my attention – not because it was a ready-made film or lent itself immediately to cinema, but because it had a relentless and ferocious forward motion to it, utilizing a very spare, minimalistic approach within a very mythic milieu. Which is all right up my alley, and very much in keeping with the kind of movies I want to make. So I dove in quickly, trying to find ways to dramatize the ideas and interiority of the short story, and trying to figure out how to make the thing my own.”

In January of 2009, Stephens optioned the story *Veterans*, and Redford went away to write the screenplay. “Inevitably, the movie and short story ended up being very different beasts,” comments Redford. “The short story leans a lot more toward slow-burning dread, while the movie – though very tense at points – leans more toward sadness, awkwardness, the tragic. The main character is more remote and harder to get a handle on in the short story; there’s a coldness and something we don’t ever quite connect with. While here I’ve tried to make him someone who – for all his foibles and threat – we can sympathize with: an endearing disaster, deeply unsettling yet still human.”

Not long after locking himself away to write, Redford presented Stephens with a first draft of the script for *Oliver Sherman*. “You know a script works really well when you can’t put it down,” says Stephens. “From start to finish I couldn’t put *Oliver Sherman* down and just about everybody’s reaction to it was the same. When we sent it to Molly Parker, she loved it. Garret Dillahunt phoned me the same day he got the script and said he wanted to do the film – people just loved Ryan’s writing.”

From January of 2009, when Redford began to pen the script, it took just shy of ten months to get the script complete, the project funded, and the film cast and crewed. “It’s unheard of,” says Stephens. “Most films take five years or more to get off the ground. But every person who has come across this script has loved it and so it just came together very easily. It was like it was destined to be.”

“I’m used to things taking forever, my own writing included,” says Redford. “And I’m admittedly leery of the whole romanticization of shotgun-style filmmaking. I’m leery of this movie being considered that, because despite the speed with which it came together, it’s not that at all. These days, there seems almost a competition to see who can rifle a project off more quickly, with the fewest resources. I’m not really interested in that approach. I’m not lo-fi. I’ve waited a long time to make my first feature the boring, old-fashioned way. And I’m very grateful that I’ve been able to do that here. It certainly came together in something a burst, but part of me hopes that that has allowed me less time to over-think things, and hopefully that’ll lend something organic to an otherwise pretty precisely-composed movie.”

The film was shot in and around North Bay throughout October and November of 2009, under wide, grey skies. “I’m a bit of a stickler when it comes to location, and I spent more than three months on the road scouting, scouring Northern Ontario,” says Redford. “In the end, we shot the majority of the movie, maybe eighty-percent, just outside of North Bay, in the municipality of Powassan. It’s a place that seems almost removed from the rest of the world – full of storybook landscapes and people living pretty simple, unhurried lives. It really is the kind location that allows a filmmaker to strip everything away. There’s so little out there that the seemingly smallest thing takes on great weight. And that’s the kind of filmmaking that I’ve always enjoyed the most: filmmaking in which every little detail – every shot, every cut, every glance, every gesture – means the world.”

## Casting

The process of casting the film was no less fortuitous than its development. The first role cast was Irene, a role that Redford had written with iconic Canadian star Molly Parker in mind.

“Molly has this inherent warmth that’s rarely exploited in her movies, and really should be exploited more,” comments Redford. “I knew that she was recently a mother herself, so I hoped that that would bring something to the role and it was definitely the case. Even on set, dealing with the kids, keeping them comfortable – it was mostly her. In addition to all that, she very obviously has a timeless, classic quality to her and this story is set in a very timeless, classic world. She fits right into that, slips into it so gracefully.”

Parker was attracted to the script and by the chance to work so intimately within a small ensemble. “This script is small in a certain kind of way, there’s only really three characters in it and the story is quite simple. I knew when I read it that if we could get really strong actors it could be great because it’s very much a character piece and it would be an amazing opportunity for me to work intimately and intensively with other actors,” says Parker. “I think it is a fascinating exercise in tension. It’s very suspenseful and sort of mysterious.”

Of her character Irene Page, Parker says, “My take on her is that she’s a powerful woman. She’s really centered in her femininity and her motherhood. I think of her as a mother bear. She’s a woman who is strong and sensible and intuitive, and she’s the first one to pick up on the fact that something’s not quite right about Sherman.”

Co-star Garret Dillahunt adds, “She’s in a real spot. How do you deal with someone like that? They’re not innately evil. He just can’t find his place in the world anymore. In a way it’s a real battle – Molly’s character and mine battling for Franklin’s soul. He’s really what we’re tugging over. And she has to win. She’s family.”

For the central role of Sherman Oliver, Redford had one actor in mind: Garret Dillahunt, who happened to be a recurring visitor to the show *Deadwood*, which Molly Parker had starred in through its three-season run. An admirer of Dillahunt’s, Parker offered to contact him on Redford’s behalf.

“Garret’s just an incredible actor,” says Parker. “He’s very skilled and beautiful to watch. I’ve seen him do so many different kinds of roles. In fact when we did *Deadwood*, he actually played two different characters on the show. He played a really rough sort of cowboy character in the first season who was killed off, but David Milch liked him so much that he brought him back as a different character in the second season. He is so skilled that he could actually play two different characters in one show and no one knew that it was the same actor.”

Dillahunt's ability to disappear into dual roles on *Deadwood* impressed Redford as well, but another role convinced him he would be the perfect choice for Sherman. "The movie that really sold me on him for this was *The Assassination of Jesse James*. His character's child-like naiveté mixed with the threat that this guy could take your head off at any moment. There's one scene in particular where Brad Pitt comes to kill Garret – they both know he's there to kill him but no one will admit to it – and Garret does essentially everything with his eyes. He just sits there in that chair and you know everything and then some. Rare is the actor who can do that, who's confident enough in his chops and his presence to do that – to be still. He's got a poetry about him, a melancholic edge and some uniquely terrifying thing that I thought would be really right for this movie."

Producer Paul Stephens completely supported Redford's desire to cast Dillahunt as their lead. "Garret is truly Sherman Oliver," comments Stephens. "He has this ability to both be totally charming and strangely explosive. He has those gentle blue eyes and you're just not sure what is going on behind them. He's absolutely perfect casting."

Dillahunt was attracted to both the script and the opportunity to work with Parker, with whom – despite their mutual appearances in *Deadwood* and *The Road* – he had never shared screen time. The character also posed challenges that appealed to him. Comments Dillahunt, "Sherman is a veteran who was wounded in the war and pulled from the field by Franklin. He's grateful for that, but like a lot of other soldiers he has a brain injury and he suffers from it. He's not as he used to be. So it's hard for the Pages to deal with him." Dillahunt continues, "This guy's not just some crazy, murderous thug. I think there's a lot of sympathy for Sherman, from both the characters and Ryan's vision of the film. He's not trying to be this way, he's just not socially skilled anymore."

To complete the triangle, the filmmakers approached Donal Logue, who had also been in projects with Dillahunt, but who, like Molly Parker, had yet to share screen time with him.

"Strangely enough, the Franklin role was the most challenging to cast," says Redford. "Casting an 'everyman' is tough – he has to be all things to all people, but without seeming bland. The warm, loveable husband to Irene; the father to their kids; the buddy to Sherman; and something private to himself. We had Molly and Garret in place, so it had to be someone who'd fit in with them, which is a tall order." Redford continues, "At some point fairly early on, Donal's name came up. Then it kept coming up, again and again. I asked the other actors what they thought of him and they were both admirers – he and Garret had recently been on the same show together. So I went to meet him. The first thing I noticed: he had a big beard he couldn't shave off because of TV obligations, which made me worry he was too physically different than what I'd initially imagined, which was a more clean-cut, straight-laced-looking guy. But, the next day, it struck me that it might actually be more interesting if the Franklin character

was the one who had let himself go and was now hiding behind a new look. And, well, wouldn't that just irritate Sherman all the more?"

Like his colleagues, Logue loved the script and jumped at the chance to work with Dillahunt and Parker. "I loved the writing because it's unflinching and unapologetic, and it addresses a lot of what I imagine to be a real life experience for veterans today." He adds, "I needed to have a job whose requirement was to sit and have a kind of long and emotional scene with another human being and just listen, and that's what we've been able to do. Molly and Garret are amazing actors that I have admired for a long time – it's an honour to do this work with them."

Regarding the character of Franklin, Logue says, "I think Franklin's a good guy. I hate to describe him so simply, but ultimately I do think he's a pretty altruistic man. He probably helps his neighbors, and he's a decent husband and a good father. As far as Sherman is concerned, despite their differences, they went through an experience together that has forged a bond between them that Franklin can't put aside. I feel for him because I understand what he's gone through and it's something that his wife can't really understand."

Producer Stephens was thrilled with the talent Redford's script was able to attract, a real coup for a first-time filmmaker. "We couldn't have dreamed of better casting for this film, and certainly going into casting a first feature, you are asking these actors to take a leap of faith to trust this young director. It's a testament to the strength of Ryan's writing and the clarity of his vision that these incredible talents came together on the project. The entire film rests on this triangle of characters, and I think it works beautifully with the three of them."

## Aesthetic

Ask anyone among the cast and crew of *Oliver Sherman* about what Ryan Redford is like as a director, and the consistent reply is that he has an impressively clear vision of what he wants and an aesthetic that inspires confidence within his team.

Producer Paul Stephens comments, “I think Ryan has been very clear about what he wants, and that is tough for a young director because there are so many forces pulling you in different directions on a film set. Obviously in low-budget filmmaking there are constraints and so he had to make some concessions. But he was strong on what he would not concede and that has been really critical for him and for the film.”

Star Molly Parker adds, “I think Ryan is one of the most talented new filmmakers in Canada. He has a very strong visual sensibility and he is very good at creating a sense of place and tone, which is a really hard thing to do. There’s so much shot on video and digital formats now that I think makes it too easy for young filmmakers to make films without learning some discipline. Ryan is the complete opposite of that. He has a very studied and intelligent approach to film and composition.”

Redford chose Spanish cinematographer Antonio Calvache – best known for his work with filmmaker Todd Field on *In the Bedroom* and *Little Children* – to help him realize the spare, restrained aesthetic he envisioned for the film.

“Antonio Calvache was Ryan’s first choice for cinematographer,” says producer Stephens. “Frankly, his cinematography in *Little Children* and *In the Bedroom* was completely in line with the aesthetic of *Oliver Sherman*, so despite the fact that he isn’t Canadian we pursued him.”

Says Redford, “Watching those movies, I could tell that Antonio had an openness to very formal, classical filmmaking. The ‘let’s-shoot-things-six-ways-to-Sunday-and-decide-later’ approach doesn’t interest me a whole lot. I prefer, as much as possible, to decide upon a specific composition and let things play out in that composition, and the work Antonio did on *In the Bedroom* and *Little Children* suggested he was both a proponent of that and very good at that.” Continues Redford, “What I liked, additionally, about the look of those movies – and what I thought was applicable to our movie – was the strange combination of very naturalistic lighting within highly-composed, austere framing. The end result of that combination is something almost lyrical, a kind of “heightened naturalism” – that became our mantra of sorts, ‘heightened naturalism.’”

Redford, who had directed several short films prior to *Oliver Sherman*, found the difference between the formats eye-opening. “I’d only done short films before this, and with shorts you can get away with bloody murder in terms of stylization and show-offiness. With a feature – a feature that’s reaching for any kind of

human quality, anyway – you can't show off or lean heavily on style for 90 minutes without it becoming distracting or annoying. Antonio was helpful in navigating the divide between simplicity and stylization, especially in terms of figuring out how to approach the more 'everyday' scenes. I find that an 'everyday' scene – like a family having a quiet dinner – is often far more challenging to design than an epic landscape shot or extravagant dolly move." Redford concludes, "The goal for us, constantly, was to remain spare and uncluttered without getting boring; to embrace simplicity while still conveying a distinct voice and feel."

That same minimalistic approach extended to the film's original score, composed by Benoît Charest, best known for his Academy-Award-nominated work on *The Triplets of Belleville*. Producer Paul Stephens and Redford, both impressed by Charest's recent work on Denis Villeneuve's *Polytechnique*, approached the composer.

"I thought *Polytechnique* was pretty relevant to what we were looking to do," says Redford. "That film's soundtrack was affecting, but in a very stark, non-manipulative way that didn't underline what was happening onscreen. It complemented, created a sense of mood and tone. We needed something that wouldn't telegraph what the audience should be feeling, but something that still made the audience feel *something* – some subtle sense of sadness and tension, simultaneously. Benoît got that completely."

Adds Redford, "There aren't that many music cues in the film, so the few there are needed to count. And the film has a very particular rhythm to it that the score had to fall in line with. It was pretty painstaking, detailed work. Though I suppose everything on the movie has been. Simplicity is hard and takes time because there's nothing to hide behind."

Redford sees music, cinematography, casting and writing as being unified and part of a singular, overall process. "I mean, that's my primary job as the director – to ensure that everything feels of the same world, the same universe. The music, the visuals, the acting, the sound design, the writing, you name it. They all have to coalesce. Which can be challenging, obviously, when money is involved, and weather, and a million other things that are out of your control or are conspiring against you. It's my job to protect the movie against all of that, to make sure every little detail gets its due and feels like it's part of the same film. And it's certainly helped that I've had some very talented, committed people by my side, fighting that fight with me, for the past year and a half we've spent on this project."

## Cast Biographies

### **Garret Dillahunt** (Sherman Oliver)

Garret is a rare actor who is both the quintessential leading man and a skilled character actor who can morph effortlessly from role to role.

Most recently seen co-starring in the *The Road* starring Viggo Mortensen and Charlize Theron, Dillahunt portrays the leader of the gang that terrorizes the son and father on their post apocalyptic journey. He recently added another villainous role to his resume as the bad guy in Wes Craven's feature *Last House on the Left*. He also had the distinction of being in the Coen Brothers Oscar-winning drama *No Country for Old Men* (Paramount Classics) opposite Tommy Lee Jones. Dillahunt portrayed a befuddled detective who worked with Jones and provided some much-needed comic relief in the film. He also added Warner Brothers' *The Assassination of Jesse James by the Coward Robert Ford* opposite Brad Pitt. Dillahunt portrayed Ed Miller, a James gang member--a simple, brutal but loyal man who suffers the wrath of his boss' paranoia.

Dillahunt is best known for his work on the critically acclaimed HBO series *Deadwood* where he portrayed two entirely different characters – the assassin Jack McCall and the complex and deadly Francis Wolcott. Recognizing Dillahunt's talent in his first incarnation, executive producer/writer David Milch created a second character for him. He also portrayed a very accessible Jesus Christ in the controversial NBC series *Book of Daniel* a few years ago. Dillahunt also starred as the Terminator in the Fox Broadcasting series *Terminator: The Sara Connor Chronicles* and co-starred in the HBO series *John From Cincinnati* from producer David Milch. He has had recurring roles on *ER*, USA Network's *The 4400* and most recently *F/X's Damages*. Previously, he garnered attention from the controversial Sundance Grand Jury prize-winning *The Believer*, and the Oscar-nominated short, *By Courier*.

Dillahunt has also guest starred in many TV series, most recently including *Lie To Me*, *Law & Order SVU*, *Criminal Minds* and many others.

He has an impressive theatrical resume as well, having performed extensively on and off Broadway, and at such respected theater companies as Steppenwolf, ACT San Francisco, Seattle Rep, Huntington Stage, Williamstown, and the Berkshire Theater Festival.

## **Donal Logue** (Franklin Page)

Donal Logue's versatility and talent makes him one of the most well-respected actors today. Born in Ottawa, Canada, Logue moved all over the United States, from the Boston area as an infant to various towns on the Mexican border. He returned to Boston to attend Harvard University, where he majored in Intellectual History and discovered his love for the performing arts. While in college, he appeared in over thirty plays, worked for two summers in the American Repertory Theatre's Harvard/Radcliffe Summer Stock Company, and spent a short time doing theatre in England. After graduating, Logue joined the Cornerstone Theatre Company, which developed community theatre in rural parts of the United States. From then on Logue dedicated himself to pursuing his passion for acting.

In his 20 plus years in the industry, Logue has starred in films such as, *The Tao of Steve*, the story of a larger-than-life, philosophizing lothario, which debuted at the Sundance Film Festival and won him a Special Jury Prize for Outstanding Performance. His other film credits include *Sneakers*, *Gettysburg*, *Blade*, *Runaway Bride*, *Reindeer Games*, *The Million Dollar Hotel*, *Comic Book Villains* with Michael Rapaport, *Confidence*, *Just Like Heaven*, and *The Groomsmen* with Ed Burns.

Recently, Donal co-starred in *Max Payne* with Mark Wahlberg, as well as *Charlie St. Cloud* with Zac Efron. He also appeared in *Zodiac*, directed by David Fincher, based on the Robert Graysmith books about the notorious Zodiac serial killer. Following the US release of *Zodiac*, he co-starred in Mark Steven Johnson's *Ghost Rider* with Nicolas Cage and Eva Mendes.

Logue made his directorial debut with the independent film *Tennis, Anyone?* which appeared at the US Comedy Arts Festival. He wrote, starred, and directed the film about two Hollywood has-beens who try and find meaning in their lives through a series of celebrity tennis tournaments.

In television, Logue joined the cast of the NBC series *Life*, about a former police officer who returns to the force after having been wrongly imprisoned for years. In 2007, he headlined the critically-lauded ABC comedy *The Knights of Prosperity*, in which a group of blue collar guys band together to plan a heist of Mick Jagger's New York City apartment. Prior to *Knights of Prosperity*, Logue starred in the Carsey-Warner produced show *Grounded for Life*, which aired for five seasons. He was also featured in a recurring role on *ER* as Sherry Stringfield's love interest.

Currently, Logue is in production on *Terriers*, a television series directed by Craig Brewer and Ted Griffin for FX.

Logue lives in Los Angeles and has two children.

## **Molly Parker** (Irene Page)

Molly Parker is an actress of fierce intelligence, strength and delicacy who consistently garners acclaim for her craft and her bold, diverse character choices. Most recently seen in the lead role on the CBS series *Swingtown*, set in 1970's suburbia and dealing with family life and the lure of couple swinging. The pilot was directed and the series produced by Alan Proulx of *Six Feet Under* fame.

Other recent credits include *The Road* by director John Hillcoat, opposite Viggo Mortensen and Charlize Theron. She did three seasons as Alma Garret on HBO's critically-heralded *Deadwood*, playing the former New York society woman who reinvents herself by working her claim, adopting an orphan girl, and falling for Seth Bullock (Timothy Olyphant.) She was seen with Ben Affleck, Adrien Brody, and Diane Lane in *Hollywoodland*, a drama about the mysterious death of George Reeves (television's 'Superman'). In Neil Labute's version of the cult classic *The Wicker Man*, Parker appears opposite Nicholas Cage and Ellen Burstyn as an island community teacher. Finally, she stars opposite Lukas Haas and Adam Scott in Matt Bissonnette's independent feature *Who Loves the Sun*, which centres on the rivalry between two reunited childhood friends who compete for the love of the same woman. Parker won the Best Actress award at the Beverly Hills Film Festival for her work in *Who Loves the Sun*.

Parker can be seen in Rodrigo Garcia's critically acclaimed *Nine Lives*, which topped numerous critics' best films of 2005 lists, and in a riveting performance as a drug addict in London trying to keep her kids in Gillies Mackinnon's *Pure*.

Her credits also include Wayne Wang's *Center of the World* (Independent Spirit Award nomination, Best Female Lead) opposite Peter Sarsgaard; the Golden Globe nominated drama *Sunshine*, in which she co-starred with Ralph Feinnes and Rachel Weisz; Keith Gordon's *Waking the Dead*, with Billy Crudup and Jennifer Connelly; Menno Meyjes *Max*, which filmed in Budapest, co-starring John Cusack; and Michael Winterbottom's acclaimed *Wonderland* which filmed in London and premiered in competition at the Cannes Films Festival.

Parker also starred in *Marion Bridge* and *Men With Brooms*, for which she received Genie Award nominations; *Looking for Leonard*, which she also Executive Produced; *Last Wedding* (Genie Award, Best Actress); *Rare Birds* with William Hurt; Jeremy Podeswa's *The Five Senses* with Mary Louise-Parker; and the Venice Film Festival entry *Suspicious River*. Parker made her feature film debut as an alluring necrophiliac in Lynne Stopkewich's stunning *Kissed*, for which she received a Genie Award for Best Actress.

Parker began a relationship with HBO when she appeared as Rabbi Ari on the award-winning series *Six Feet Under* and subsequently starred with Hilary Swank and Angelica Huston as a young suffragette in *Iron Jawed Angels*.

## Crew Biographies

### **Ryan Redford** (Writer/Director)

Born in Vancouver, Ryan Redford graduated from York University's film program in Toronto and received an apprenticeship in directing from the Academy of Canadian Cinema. He has written and directed six short films, which have screened at more than 50 international festivals and been broadcast on television stations including CBC, IFC Canada, Showcase and France3. His two most recent shorts, *Song of Wreckage* and *Lake*, both premiered at the Toronto International Film Festival, in 2003 and 2005, respectively. His screenplay *Bone* received Best Unproduced Screenplay at the 2007 Writers Guild of Canada Awards. *Oliver Sherman* is his first feature film.

### **Paul Stephens & Eric Jordan** (Producers)

The Film Works is an independent production company founded by partners Paul Stephens and Eric Jordan. The company has earned an outstanding reputation for entertaining, innovative, premium drama in both feature film and television.

The Film Works' feature film *Beowulf & Grendel*, is a powerful historical epic based on the poem, Beowulf, starring Gerard Butler and Stellan Skarsgård. This Canada-UK-Iceland co-production was released across Canada and the U.S. in 2006. The Film Works produced *Julie Walking Home* (Miranda Otto, William Fichtner), an international co-production from acclaimed writer-director Agnieszka Holland, which premiered at the Venice International Film Festival. The Film Works worked with Canadian director David Sutherland's to produce *Love, Sex and Eating The Bones* (Hill Harper), which won Best First Feature at the Toronto International Film Festival. Earlier features include the film adaptation of Rohinton Mistry's *Such a Long Journey* (Roshan Seth, Om Puri, Ranjit Chowdry), a Canada-UK co-production and multiple Genie Award winner, and two features by acclaimed writer-director Clement Virgo, *Love Come Down* (Larenz Tate, Sarah Polley, Deborah Cox) and *The Planet of Junior Brown* (Lynn Whitfield, Margot Kidder, Sarah Polley), which won the Grand Prize at the Urban World Film Festival in New York. Their first feature was *Ganesh: Ordinary Magic*, directed by Giles Walker, winner of the Grand Prize at the Frankfurt Kinderfest.

The Film Works started production in 1980 with *Spirit Bay*, the first North American television series with an all-Native cast, starring Graham Greene, Tantoo Cardinal and Gary Farmer. *Spirit Bay* was broadcast on networks around the world. The Film Works' first television movie, *Where the Spirit Lives*, produced for CBC and PBS American Playhouse, was also broadcast worldwide, winning more than twenty international awards, including the Gemini Award for

Best Television Movie. *Life With Billy* captured the TV Movie Prize at the San Francisco Film Festival. *The Arrow*, a mini-series starring Dan Aykroyd, won the Chrysler Award for the Most Popular Canadian TV Program, and six Gemini awards. *Cowboys and Indians: The Killing of JJ Harper*, starring Adam Beach, premiered on the CBC and Starz. Other outstanding TV credits include *Lyddie*, a family film for CBC and BBC, *On My Mind*, a children's series for international television, and the documentary series, *Working Animals*, for Discovery Channel.

Recent productions include the upcoming Agnieszka Holland film *Hidden*.

### **Antonio Calvache, ASC/AEC** (Cinematographer)

Antonio Calvache was born in Spain, where he received training as a filmmaker at the University of Madrid, as well as at T.A.I. (Taller de Artes Imaginarias) and I.O.R.T.V. (Instituto de Radio y Television). After completing his studies, Calvache launched his professional career as a Director of Photography by working on a wide variety of projects (short films, documentaries, commercials, and music videos), as well as twelve prime-time shows for the Spanish national network, Tele-5.

Calvache soon relocated to Los Angeles, where he attended the American Film Institute (A.F.I.), graduating with a M.F.A. in Cinematography under the mentorship of John Alonzo, ASC. He also attended the European Master Class at the Academy of Film and Drama in Budapest, led by Vilmos Zsigmond, ASC and Billy Williams, BSC.

Soon after graduation from the American Film Institute, Calvache teamed up with some of his A.F.I. directing fellows, including Garret Bennett (*Farwell to Henry*) and Todd Field (*In the Bedroom* and *Little Children*). These two last films earned a total of eight Academy Award Nominations as well as many critics awards.

Other award winning films he has shot include: *Broken Vessels* (L.A. Film Festival), *Prey for Rock and Roll* (Sundance Film Festival), and *La Suerte Dormida* (SEMINCI Film Festival). In addition to shooting features, Calvache has also worked extensively in commercials, both in the US and in Europe.

Calvache's work has been covered in the American Cinematographer Magazine, and in the International Cinematographers Guild Magazine. In a 2006 special issue, Variety named him one of the top "10 Cinematographers to watch."

### **Oleg Savytski** (Production Designer)

Oleg Savytski originally trained as an architect, only later discovering his passion for designing feature films and T.V. series. He was nominated for the DGC award in the Production Design category for *Weirdsville*, directed by Allan Moyle in 2007. Recently, Oleg completed 13 episodes of the TV series *The Bridge* for CTV.

Selected credits include: *Defendor*, *Aaron Stone* (pilot for Disney), *Hank and Mike*, *P2*, *The Poet*, *Odyssey 5*, *The Guardian*, *The Newsroom*, *A Lobster Tale*, *Violent Crime*, and *Thomas and the Magic Railroad*.

### **Lea Carlson** (Costume Designer)

Leah Carlson possesses a CV that reads like a Canadian film top ten list. Her many film credits include costume design for *Joe's So Mean to Josephine* for director Peter Wellington and starring Sarah Polley; the Cannes Films Festival selection *Last Night* for writer/director Don McKellar and starring McKellar and Sandra Oh; the cult hit *Ginger Snaps*; and Bruce McDonald's *Picture Claire* and the more recent *The Tracey Fragments* starring Ellen Page.

Her television credits include the television films *American Whiskey Bar*, *Love and Murder*, *Deadly Appearances*, *Heyday!* written and directed by national treasure Gordon Pinsent, and *The Robber Bride*, adapted from the Margaret Atwood novel of the same name. Carlson completed three seasons of the international critical hit series *Slings and Arrows* and has also contributed to CBC's *The Border*.

### **Matt Hannam** (Editor)

Matthew Hannam started his career in Winnipeg, where he completed degrees in both Film and Economics at the University of Winnipeg. While in Manitoba, he had the chance to work with many respected directors, including Sean Garrity, Gary Yates and Guy Maddin – he served as an additional editor on two Maddin films: *My Dad Is 100 Years Old* and *My Winnipeg* (winner of best Canadian feature at TIFF '07). Upon completing the Canadian Film Centre's Editor's Lab, Matthew remained in Toronto, where he had the chance to work as an editor on Bruce McDonald's *The Tracey Fragments*, which opened the Berlin Film Festival in 2007. He has continued to work with McDonald on projects such as *The Rawside of...* music documentary series (one of which he co-directed), *This Movie is Broken* (the Broken Social Scene concert film which premiered at SXSW this year) and *Trigger*. Other recent credits include Matt Bissonnette's *Passenger Side* (TIFF '09) and Don McKellar's *Phonecalls from Imaginary Lovers* series.

## **Benoît Charest (Composer)**

Benoît Charest was born in Montréal in 1964 to an English mother and a French-Canadian father. At the age of 13, Benoît developed a passion for the guitar and for learning The Beatles and Led Zeppelin by ear. Inevitably, he discovered jazz and at the age of 17 he decided to take private classes with Neil Smolar of Boston's Berkley School of Music. Smolar taught him the basics of harmony, which helped him master the playing of an instrument and understand music in general. During his university studies, Benoît made money playing with the best jazz men of Montreal. In 1991, he signed his first contract, writing music for the film *Montréal Retro*. Since then he has composed approximately 15 film soundtracks, most notably *The Triplets of Belleville*, for which he received a César and a Los Angeles Film Critics Association award, along with both Academy Award and Grammy nominations. Benoît has also composed music for television, theatre and roughly sixty commercials. Most recently, he wrote the soundtrack for Cordell Barker's comedy *Runaway*, and won a Jutra for his soundtrack to the controversial film *Polytechnique*, written and directed by acclaimed Quebecer Denis Villeneuve.

Head Credits

Mongrel Media Presents

A Film Works Production

**OLIVER SHERMAN**

Tail Credits

Garret Dillahunt

Molly Parker

Donal Logue

Written and Directed by

Ryan Redford

Based on the Short Story "Veterans" by

Rachel Ingalls

Produced by

Paul Stephens

Eric Jordan

Produced with the Participation of

Telefilm Canada

Mongrel Media

Astral Media/The Harold Greenberg Fund

The Ontario Media Development Corporation

Rogers Telefund

The Ontario Tax Credit

The Federal Tax Credit

The Northern Ontario Heritage Fund

The Northern Ontario Media Fund, Administered by Music and Film in Motion  
and The Nickel Basin Development Corporation

Casting by

John Buchan CSA

Jason Knight CSA

Director of Photography

Antonio Calvache ASC, AEC

Production Designer

Oleg Savytski

Costume Designer

Lea Carlson

Editor

Matthew Hannam

Original Score by

Benoît Charest

Cast

(In Order of Appearance)

Sherman Oliver

Franklin Page

Irene Page

Jacob Page

Baby Page

Raymond Saddler

Garret Dillahunt

Donal Logue

Molly Parker

Kaelan Meunier

Ava Corbeil

Marc Strange

Joan

Glen

Priest

Bartender

Check-Out Girl

Waitress

Fiona Highet

Duane Murray

Mark Carins

Verlyn Plowan

Marla J. Hayes

Kristin Shepherd

### Crew

1st Assistant Director

2nd Assistant Director

3rd Assistant Director

Trainee Assistant Director

Bruce Speyer

Stephen Belanger

Eric Boissonneault

Chelsea Solomon

Camera Operator

Steadicam Operator

1st Assistant Camera

2nd Assistant Camera

Camera Trainee

Stills Photographer

Doug Lawrance

Brad Hruboska

Rusty Deluce

Chris Mierzwinski

Jake Forsyth

Michael Gibson

Gaffer

Best Boy

Best Boy/Genny Op

Electric

Electric

Gabe DiChiara

Piotr Skowronski

Cactus Simer

Dave Jackson

Ryan McIntosh

Daily Electric

Nathaniel Parant

Daily Electric

Christian Andrews

Daily Electric

Dilip Patel

Daily Electric

Addison Wylie

Key Grip

Mark Mavrinac

Grip

Tyler Emms

Consulting Grip

Bob Harper

Grip Daily

Shawn Anderson

Grip Daily

Johnathan Richards

Art Director

Kimberley Zaharko

2nd Assistant Art Director

Laura Piche

2nd Assistant Prep. Art Director

Patrick Gilbert

Art Department Coordinator

Mina Shekarbani

Props Master

Simon Corton

Set Decorator

Bert Kirkham

Set Dresser

Peter Mihaichuk

Swing Dresser

Jackie Carter

Set Dec Swing

Sandra Black

Set Dec Swing

Lori Johnson

Set Dec Swing

James Griesser

Set Dec Swing

Jaimie Board

Assistant Costume Designer

Sarah Armstrong

On Set Wardrobe Supervisor

Heather Rautiainen

Wardrobe Truck Supervisor

Jenn Burton

Key Hair

Josie Stewart

Daily Hair

Amanda Rick

Key Make-Up

Traci Loader

Daily Make-Up

Tenille Shockey

Sound Mixer

Bissa Scekcic

Boom Operator

Lester Joliffe

Mentoring Line Producer

Deb Lefaive

Mentoring Production Manager

Mary Pantelidis

Production Manager

David Clement

Production Office Mentor

Helen Parkinson

Production Coordinator

Lieann Koivukoski

Assistant Prep. Production Coordinator

Jackie Carter

Production Assistant

Joanne Beaulieu

Daily PA

Scott Perry

Assistants to the Producers

Evan Jordan

Jenna Hamilton

Location Manager

A.J. Hordal

Assistant Location Manager

M.J. Gomes

Location PA

Brayden Xilon

Prep. Location Manager

Lilit "Hank" Malins

Location Scouts

Zachary Beckwith

|                              |                         |
|------------------------------|-------------------------|
|                              | John Shisko             |
| Script Supervisor            | Donna Gardon            |
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| Electronic Press Kit         | Hernan Morris           |
|                              | Adam Gray               |
|                              | Andrew Gray             |
| Background Casting Directors | Jim Calarco             |
|                              | Kate Adams              |
| Stand-Ins                    | Sean Morrison           |
|                              | Troy Burchart           |
|                              | Tracey Sloan            |
| Handle Double                | Richard Fekete          |
| Production Accountants       | Denise Beardmore        |
|                              | Jane Douglas            |
| Accounting PA                | Adam E. Day             |
|                              | Sarah Kelly             |
| Legal                        | Tony Duarte             |
| Insurance                    | Kirk Thompson,          |
|                              | Front Row Entertainment |
| Audit                        | Richard Warburton       |

|                          |                      |
|--------------------------|----------------------|
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| Head Carpenter           | Bill Hodgeman        |
| Carpenter                | Dan Hughes           |
| Carpenter                | Dwayne Johnston      |
| Carpenter                | Mark Micheriko       |
| Carpenter                | Ron Bellaire         |
| Labourer                 | Cole Fournier        |
| Key Scenic               | Kelly Leether        |
| Head Painter             | Denis Philion        |
| Painters                 | Meg Gooderham        |
|                          | Helen Musgrave       |
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| Co-Transport Captain     | Karen McDougall      |
| Co-Transport Captain     | Teri Stewart         |
| Unit Mover               | Carol Johnson        |
| Picture Car Driver       | Lee Alexander        |
| Bus Driver               | Jeff Chalkey         |
| Driver                   | Nancy Mackay         |
| Driver                   | Mario Cloutier       |
| Driver                   | Joe Palangio         |
| Driver                   | Stella Solomon       |
| Driver                   | Joe McHattie         |
| Honey Wagon Driver       | Brian Davey          |

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Dog Wrangler

Pando Stepanis,  
Olympus Dog Training  
Academy

Catering

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Cecil's Eatery  
Dave Coles

Craft

Colin Zakoor

Post-Production Supervisor

Matthew Hannam

Assistant Picture Editor

John Shisko

Digital FX Artist

Darren Wall

Sound Design & Re-Recording Supervisor

Daniel Pellerin DSP

Re-Recording Mixer & Additional Sound Editor

Matthew Chan

Sound Designer & Effects Editor

Dave Rose

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Assistant Dialogue Editor

Rob Hutchins

Picture Editing and Mixing Facilities

Theatre D Digital

Mixing Theatre Assistant

Neil Guise

Studio Co-Ordinator Theatre D Digital

Trisha Johns

Picture Editing Support Theatre D Digital

Carlos Herrera

Foley Artists

John Sievert

Stefan Fraticelli

Foley Recordists

Randy Wilson

Ron Malegers

Foley Recording Studio

JRS Productions

ADR Recordist/Mixer, Toronto

Daniel Cherkas

ADR Recordist/Mixer, Los Angeles

Matt Hovland

ADR Studio Co-Ordinator, Los Angeles

Nav Singh

ADR Recording Facilities  
Toronto

Lenz Entertainment,

Novastar Digital Sound  
Services, Los Angeles

Loop Group

Sandy Kellerman

Joel Rinzler

John Watson

Original Score Engineer/Mixer

Rodrigo Rubilar

Piano, Glass Harmonica, Wine Glasses and

Keyboard Performed by

Benoît Charest

Recorded at

Studio La Fournaise

Digital Intermediate by DELUXE | EFILM | TORONTO

Digital Intermediate Colourist

Chris Wallace

Digital Intermediate Producer

Peter Armstrong

Digital Intermediate Project Manager

Lee Hughes

Digital Intermediate Editor

Dave Muscat

Digital Opticals

Motassem Younes

Pietro Gallo

Eric Myles

Scan/Record Supervisor

Nick Paulozza

Scanning/Recording

Tom Mayclim

Tevor Pickard

Dust Busting

Alison Schouten

Meghan Werner

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Chris Dover

Telecine Assistant

Chris Blacklock

Video Data Centre Operators

Bernie Clayton

Mike Seeley

Ryan Logel

Manager, Dailies Operations

Gary Brown

Vice President Sales

Diane Cuthbert

## Music

"The Sky Is Crying"

"At Home Alone"

Written by Elmore James

Written and Produced by John Primer

Performed by Elmore James

Performed by John Primer

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On John Primer's CD "All Original"  
Record Label Blues House Productions  
[www.johnprimerblues.com](http://www.johnprimerblues.com)  
[www.blueshouseproductions.com](http://www.blueshouseproductions.com)

"You Don't Love Me"  
Written by Earl Hooker  
Performed by Earl Hooker  
Courtesy of Arhoolie Productions Inc.  
[www.arhoolie.com](http://www.arhoolie.com)  
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"Love Ain't a Play Thing"  
Written by Earl Hooker  
Performed by Earl Hooker  
Courtesy of Arhoolie Productions Inc.  
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On Behalf of Tradition Music (BMI)

"Doop-Do-De-Doop (A Doodlin' Song)"  
Written by Cy Coleman, Carolyn Leigh  
Performed by Blossom Dearie  
Courtesy of Avid Ltd.  
Crysalis Music on Behalf of  
Notable Music Company Inc.  
Used by Permission of Carwin Music Inc.

"Little White Duck"  
Written by Walt Whippo and Bernard  
Zaritzky  
Performed by Danny Kaye  
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"Happy Birthday"  
Based on the Song "Good Morning to All"

"The Strife Is O'er, the Battle Won"  
Performed by Steven Tharp

Written by Patty Hill & Mildred Hill

Courtesy of LAV Productions Inc

"Two Sleepy People"

"Mountains of the Heart"

Written by Hoagy Carmichael and Frank Loesser

Written by Dave Stamey

Used by Permission of Sony/ ATV Harmony (ASCAP)

Performed by Dave Stamey

Courtesy of HorseCamp Music

Performed by Johnny Hodges

Courtesy of UMG Recordings, Inc.

"Piano Sonata No. 8 in C Minor, Op. 13"

Under License from Universal Music Canada

Written by Ludwig van Beethoven

"We're in Love Again"

"Rare Moments"

Written by Norman Candler

Written by Jim Harbourg

Courtesy of Associated Production Music LLC

Courtesy of Associated Production Music LLC

Radio Courtesy of Moose FM and Exit 977

"Happy Days" Cartoon Footage by Ub Iwerks

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"1996 BDO Gold Cup - Men's Singles Final - Steve Beaton vs. Richie Burnett"

Footage Courtesy of Thought Equity Motion™

Photo: "Personnel of the Highland Light Infantry of Canada Eating

Dinner, Thaon, France, August 6, 1944"

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Photo: "Interior of North Bunkhouse (Relief Projects - No. 113),  
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Cathy Vezina  
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The Zoo Niteclub

### Special Thanks

Diane Cuthbert  
Doug Dales  
Aime Dimatteo  
John Galway  
Martin Harbury  
Patricia Jarosz  
Dennis Landry  
Tara Levesque  
Dan Lyon  
Jan Madlener  
Chelsa Mayhew  
Robin Mirsky-Daniels  
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and

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