

# REEL SUSPECTS

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## PATCH TOWN

A film by CRAIG GOODWILL

85 min, Canada, 2014, English, Colour, HD



### LOGLINE

After years in a loving home, Jon, a toy, was forgotten, deserted and betrayed by his adoptive mother. He returns to live a sad life as a worker on the line in a factory where hundreds of cabbage babies are born every day.

### SHORT SYNOPSIS

Jon is just another mindless laborer on an assembly line, but at no ordinary factory. Day after day he and his fellow drones harvest kids from cabbages – kids that will go on to become the beloved toys of little boys and girls in the land outside this dreadful factory. But when Jon discovers the awful secret that he and all the indentured workers are actually grown-up and discarded toys, he'll have to take on a villainous corporation to reunite with his long-lost mother, protect his newfound family, and finally find freedom.

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## LONG SYNOPSIS

Inspired by the award-winning short film of the same name, *Patch Town* tells the story of Jon, an abandoned toy who has lived a sad life as an oppressed worker at a factory where hundreds of cabbage babies are born. Work on the assembly line is a thankless task of shucking, picking, and processing new-borns to go out into the world and to their new adoptive mothers. Each new birth gradually takes its toll on Jon and he slips deeper into sadness, lamenting the days when life was good and he was loved.

Yuri, the evil child catcher who rules over Patch Town and the factory, discovers the baby that Jon and his wife, Mary, have stolen, which forces Jon to make the decision to escape the authoritarian city and find a safe home for his family.

Jon and his family manage to escape with the help of his new friend, Sly, who helps him find work in the big city as a seasonal holiday worker. With Sly's advice on the dos and don'ts of surviving in the human world, Jon builds a safe place for his family but it isn't enough. He wants to find his adoptive mother who abandoned him so long ago.

When Yuri finds out that Jon and his family have escaped, he sets out to kidnap the one person who will bring them back, his adoptive mother, Bethany. But things go awry when Bethany's daughter is kidnapped instead.

With newfound courage, Jon returns to Patch Town with his family to save his mother and her daughter, his new sister, and while doing so, rescues the other oppressed factory workers and sets them free. Suddenly faced with the opportunity to live with his adoptive mother, Jon must choose where his home and heart belong.

## DIRECTORS' STATEMENT

*Patch Town*. It is a dark comedy, adventure. Asked if he thought his first feature film directorial debut was ambitious Craig, replied "I'd rather die on a fence too high than live under one too low." He was not afraid to try something bold and shoot for the moon with this film, and he can confidently admit he believes he has successfully done that.

Recognizing that *Patch Town* is unlike anything else out there, Producer David Sparkes concurs and says, "We really wanted to push the limits. We like high concept, something that is interesting and that engages people of all ages."

The idea for *Patch Town* had been incubating for eight years before going to camera. It was born out of a conversation about where babies come from that Craig had on set with a script supervisor. In North American folklore the stork delivers babies but in Eastern European folklore, Babies are born in the cabbage patch. It was that idea that propelled Craig to explore the notion of Nostalgia and ponder the idea of abandonment and hope.

All along Craig's hope and intention was to make a feature film on the Patch Town story. He acknowledges that making the short film for BravoFACT! Helped to get the story out there and was the encouragement he needed to pursue making the feature. "It's such a crazy interesting story that

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we wanted to tell, that we needed to give it a sense of what the story was before we dove into it," he said about making the short first.

*Patch Town*, the short film, won the Director's Guild Award for Best Short in 2012 and screened at the Cannes Short Film Corner and premiered at the Toronto International Film Festival in September 2011, and went on to premiere at the Sarasota Film Festival and the Palm Springs International Film Festival.

The feature film has allowed Craig to explore the story and the characters and elaborate with more in-depth development.

While it's not often that actors get to reprise their role from a short film to a feature, but for Rob Ramsay, who played Jon in the short and who becomes the hero in the feature, it was a chance to examine the character's complexity a bit more. Although it wasn't difficult for Rob to bring back the character of Jon, he found this time around he could more closely relate to him, he says, "It's not hard to bring back the character. I really relate to him now in terms of finding out who he is and what he's searching for – home and family. I'm at a stage in my life where I'm thinking about the future and all that it could entail and where my career will take me. Trying to figure out who I am and where I want to be, which is exactly what is happening to Jon."

For actress Zoie Palmer, the short film offered her a chance to see the world of Patch Town ahead of stepping on set and into the role of Bethany. Seeing the director's vision and story on screen in advance is not common, as Zoie explains, "It almost never happens! When I watched it I was completely engaged by the bizarre world that I was drawn in right away. I wanted to know more about every character."

Re-casting some of the familiar faces from the short to the feature was not only an important thread to tie some footage from the short into the feature but also why change something that already works. Craig asked Julian, Rob and Ken Hall, who plays Kenny, to reprise their roles. On casting Julian, Craig says, "Our first cast was Julian. He's not only an incredibly talented individual but he also had the exact look for the child catch we were looking for."

As an industry veteran who has worked on big budget Hollywood tent pole films to micro-budget indie films and shorts, Julian makes it a point to work with emerging filmmakers. When the script landed in front of him, he knew *Patch Town* was a different kind of project.

He also recognized that Craig had a very specific vision and sensibility for the film, he says, "Craig's not emerging, he's here. There's a breath of vision and scope that you don't often see with an emerging voice. The shooting process has been very specific, very tight and he's always shooting to edit. If he's got what he needs, he moves on and doesn't waste footage. He has been very clear about how big he wants it, how orchestrated he wants it, sound and visually. There are not many films where you can come in, shoot for a day, and you go wow, there were elements of Stanley Kubrick, the Wizard of Oz and Disney movies from the 70s – not as a token reference but somebody who's absorbed these reference and using them creatively."

Rob auditioned for the role of Jon at a cold casting call for the short film. Craig saw something special in Rob as soon as he walked in the door, he suggests, "Rob is the new John Candy. I think the industry has been missing someone like that. We don't have many big men who have such a level of sincerity and sweetness about them. Truly, Rob brings a sweetness and levity to a very dark story.

For Rob Ramsay, the chance to work with Julian again has been one of the highlights of his career, he says, "Julian is one of the most brilliant and talented actors I've ever worked with. I idolize actors like him, they have over 150 credits and they work all the time. That's what I'd like to do."

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In the universe that Craig created, a world that Julian describes as “a wonderland that’s gone wrong with elements of pure wonder and magic; of a toy makers shop that has suddenly become oppressive and evil, of beautiful dolls and creations that start living under fear, of a western idea of fantasy and consumer bliss that can easily be twisted into oppression,” is in essence one that clearly demonstrates the balance of light and dark.

Not afraid to explore the dark shadows of the story or while shooting, Craig explains, “To truly explore darkness you need light and it’s in those moments of levity that give us our darkness. It’s the dark shadows that we’re really fascinated by – we want to see deep into them and what lives in them. But, we see our way through to moments of light and once we get to there it sheds light on everything dark that lived there.”

Even though Director of Photography, Guy Godfree, hadn’t done a feature film prior to *Patch Town*, Craig knew that he was the artist who could paint the picture that he had created in his mind. He says, “Guy did just that. We shot exactly how I visualized it in my head and that’s a wonderful experience. We realize that we have something special here and it looks absolutely beautiful.”

In Guy, Craig found a director of photography who was comfortable with shadows and darkness, which was crucial to the film, as Craig mentions, “the darkness is a character in this film, and so is the shadow. With Guy I was able to maintain this darkness. The key is not being afraid if someone’s line dips into darkness – they will come out to the light on the other end.”

It’s that ability to move through the spaces that was also important to production designer Matt Middleton, who also comes with Craig from the short film, and who remember being completely intrigued about the story when Craig first told him about it at a backyard barbeque over three years ago.

He didn’t have to look far for inspiration, Matt says, “We’re all big fans of movies like *City of Lost Children* and Terry Gilliam’s *Brazil*. But at the same time, while those were inspirations, we’re also very much into doing our own thing. Craig had a very specific vision. To capture the dark, grayness of the *Patch Town* world, we started looking at a lot of references, like Victorian orphanages and factories, and Russian posters and iconography. Once these things entered our mind, they began to form the basis and foundation for *Patch Town*.”

Creativity wasn’t constrained by budget, but locations were. Matt’s challenge was to take the skeletons of locations and create the idealized worlds of the toy maker’s workshop or the evil child catcher’s liar. With a set heavy film, the film had to maximize production value. When a location became available and fit in the indie production budget, Craig adapted the script slightly to fit the sets within the location.

For Craig it was about designing the frame and building layers. To achieve the layers, Matt put his efforts into a few specific areas and pieces to allow them to shine and draw the audience attention, that way it lets them focus on specific props while covering a lot of ground.

Matt’s key pieces included Gregor’s workshop and the baby conversion machine. By its design it laid the foundation for the magic that takes place in *Patch Town* where the babies are found in the forest and turned into dolls. Matt explains, “The baby conversion machine was made to look Victorian hand crafted. It’s powered by steam, gears and pulleys, and it’s got hand operator bellows with dials and switches.”

One of Matt’s favorite design elements was the Russian detailing throughout *Patch Town*, that are things which might be easily passed over. He provides the outhouse as an example; “we really

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wanted to strike some Russian character into the outhouse so we researched Russian architecture and woodworking and brought those finishing details to the exterior trim.” A sci-fi prop in the modern incarnation of Patch Town, the re-education machine, was another favorite piece of Matt’s. The machine sits on a person’s head, with flashing monitors and smoke coming out while wiping clean the memory of the person and brainwashing them. When a production films exterior shots in January in Toronto, a crew must expect the unpredictable weather. However, it’s as if the weather gods had the shooting schedule and just when the scene called for snow, it snowed, and when it called for the same snow several weeks later, it snowed the same kind of cinematic fluffy snow. A priceless production value that David calls serendipitous, acknowledging how very lucky they were that the weather gods were on their side.

In the same vein that a small budget didn’t inhibit creativity in production design, it also propelled the wardrobe to do the same. Lead by veteran costume designer, Georgina Yarhi, the costumes also had that same visual sensibility. Like Matt, Georgina worked on the short film so had laid the groundwork and tone for the feature.

“She’s been able to bring to the film a clear and consistent genius to how it all works,” said Craig of Georgina’s work. She understands that Bethany’s wardrobe of light, bright clothes in solid colours was required to counter the dark backgrounds and shadows in Patch Town. It is the way that the real world is bright; a brightness that is magnified through Jon’s perspective when he escapes from the somber world of Patch Town and experiences colour for the first time.

Georgina wasn’t confined to one particular time period. Although the real world was contemporary, the characters in Patch Town are not restricted to one style. This freedom allowed for Georgina to create costumes for the characters of Patch Town that are suspended in time.

## ABOUT THE CAST

**ZOIE PALMER** (Bethany) has become one of Canada’s most recognizable actors in the last couple of years, thanks much in part to her role of Dr. Lauren Lewis in the hit sci-fi series, *Lost Girl*, (Showcase). She has appeared in an array of television productions, notably starring as Ronald Reagan’s daughter, Patti, in *The Reagans*, the critically acclaimed MOW that was nominated for a slate of Emmy Awards and a Golden Globe. She also appeared in the Emmy Award-winning TV movie, *Out of the Ashes*, co-starring alongside Christine Lahti and Beau Bridges.

One of Zoie’s best-known roles is as Goth musician Patsy in the hit CTV series *Instant Star*. Palmer also garnered notice for her role as Coast Guard rescue swimmer Carly Grieg in the Global series, *The Guard*. She has guest starred on such shows as *The Listener* (CTV), *Call Me Fitz* (HBO Canada), *Bloodletting and Miraculous Cures* (TMN), *Murdoch Mysteries* (CBC), *King* (Showcase) and *Nikita* (CW). Zoie has starred in two acclaimed short films: *Snapshots for Henry*, which was nominated for a Genie Award as Best Live Action Short Drama, and was honoured with the Best Actor Award at the Baja California Film Festival for her performance in *Terminal Venus*, by Alexandre Franchi. In 2010 she landed a supporting role in M. Night Shyamalan’s thriller *Devil* and starred in *The Untitled Work* of Paul Shepard, for which she was nominated for an ACTRA award. She reunited with her co-star from *The Guard*, Ryan Robbins, in Jason Lapeyre’s crime thriller *Cold Blooded*, which won the Audience Choice Award at the Fantasia Film Fest in 2012. Zoie’s latest feature film, *Sex After Kids*, was the runner up for Audience Choice Award at the Santa Barbara Film Festival 2013.

Born and raised in Oxford, England, **JULIAN RICHINGS** (Yuri/Gregor) is one of Canada’s most versatile and unique stage and screen performers. Based in Toronto he has been a familiar presence in the Canadian entertainment industry for over two decades. He recently wrapped the next installment of

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the Superman series, *Superman: Man of Steel* directed by Zach Snyder, and coming up, is Jean-Pierre Jeunet's *The Selected Works of T.S. Spivet*. Other recent feature work includes *The Colony*; Bruce McDonald's *Hard Core Logo: Part 2*; Martin Donovan's directing debut *Collaborator*; and Percy Jackson: *The Lightning Thief*. Julian is also featured in George A. Romero's *Survival of the Dead*; the Serendipity feature *You Might as Well Live*, which made its debut at the Slamdance Festival in Utah; *The Timekeeper* (Perfect Circle Prod.); *Elegy* (MGM); *Shoot Em Up* (New Line Cinema); X-Men 3 (20th Century Fox); *Being Julia* (Serendipity Films); *Perseverance* (Darius Films); *Silence* (Universal Pictures); *My Life Without Me* (Lion's Gate); *CUBE* (Cube Libre); *The Red Violin* (Rhombus); and Stan Winston's *Wrong Turn*.

Of his numerous television credits, Julian has appeared on *Transporter* (HBO); *Murdoch Mysteries*; *Republic of Doyle* (CBC); *Todd and The Book of Pure Evil* (Space); *Bag of Bones* (A&E); and *Supernatural* (Warner Bros). A two-time Dora Mavor Moore Award winner, Julian is a fixture on the Toronto stage. He's appeared in the Art of Time Ensemble's production of *I send you this Cadmium Red* and before that, appeared in *The Misanthrope and Moliere* (Tarragon Theatre); *The Palace of the End* (Canadian Stage Co.); *The Sheep and the Whale* (Cahoots); and *The Last Romantics* (Necessary Angel); *The Piper* (Factory Theatre); *Shopping and F\*cking* (Dumaurier Theatre); and *Inexpressible Island* (Necessary Angel). Other stage credits include *Twelfth Night* and *A Doll's House* (Atlantic Theatre Company); *The Wars of the Roses* and *As You Like It* (Canadian Stage Co.); *Lion in the Streets* (Tarragon Theatre); *Elephant Man*; and *Amadeus* (Persephone Theatre).

Standing 6'4", **ROB RAMSAY** (Jon) started his career when he landed a role in *It's a Boy Girl Thing* and the American hit series, *Blue Mountain State* merging his two passions – football and acting. Born and raised in Toronto, Rob performed in countless community theatre plays and musicals, and has played for several football teams in his hometown. After high school, Rob studied dramatic arts at Acadia University while working on *Aaron Stone*, *The Jon Dore Show* and *Pure Pwnage*. He successfully graduated from Acadia University as the class Valedictorian, 2010. *Patch Town* is Rob's first lead role in a feature film.

**SURESH JOHN** (Sly) has appeared in nearly every Canadian series in the last while, including *Rookie Blue* (Global/ABC), *Dan for Mayor* (CTV), *InSecurity* (CBC), *The Border* (CBC), *Flashpoint* (CTV), *ReGenesis* (TMN) and *Wingin' It*. Most recently, he is a cast regular on the CBC hit comedy series as Mr. Malik, in *Mr. D*. His feature film credits include the recent indie feature *Stag*, and *The Love Guru*, *Bulletproof Monk* and *New York Minute*.

## ABOUT THE CREW

**CRAIG GOODWILL**'s career as a **writer/director** in film and television has been filled with unbelievable experiences, which have shaped his passion for film and the arts. He solidified his status as an emerging filmmaker-to-watch when his short film, *Patch Town*, won the Director's Guild of Canada Award for Best Short. The film premiered at the Toronto International Film Festival later that year in 2011 and was invited to be a part of the Festival de Cannes Short Corner Program in the spring of 2012. *Patch Town* also won the "Best in Show" category at Best Shorts Festival in Los Angeles, and had its US Premiere at the Palm Springs Film Festival.

Goodwill's passion for filmmaking and storytelling comes to life in his most recent work, *Artist: Unknown*, which recently won the CSC Award for Best Cinematography. It is a unique glimpse into the life of iconic artist Tom Thomson. As writer and director, his imagination and attention to detail

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weave together a multilayer experience that hits on all cylinders to provide audiences with truly unique cinematic experience.

His most recent film *The Spirit Game*, premiered at Cannes as part of the Telefilm “Not Short on Talent Program”. The film is based on the true story about the three infamous Fox sisters. It takes place in the mid-nineteenth century, when the sisters astonished the world with their ability to speak to the dead. But what began as a clever prank to gain fortune and fame, lead them to losing much more than they could have ever foretold. The film is Executive Produced by Michael Konyves and stars Liberty Ross, Charles Shaughnessy, Chantal Kreviazuk, Katie Boland and Kathryn Isabelle.

Goodwill began his film career as a producer/director's assistant on such notable Hollywood films as *Good Will Hunting*, *54*, *Driven*, *Superstar*, *Storm of the Century*, *Loser*, and more. Since, Goodwill has traveled the world from Haiti to India directing and producing for National Geographic, CBC, Alliance Atlantis, Bravo, and HGTV. He recently completed a feature documentary called *Godless*, which documents the rise of Atheism through modern times. He has worked as a producer/director with MuchMusic, Canada's music station, and has produced several high profile music videos for Universal Music. Goodwill was also the senior producer of the groundbreaking reality television series *U8TV: The Lofters*, demonstrating early on that he is a true media visionary. In addition, Craig has established himself with his award winning work as a commercial director/editor for Nike, Bank of America, and Nokia, to name a few.

While traveling the world to teach and document the struggles of today's youth, Goodwill has provided leadership skills training to those who lack opportunities. He has been their champion through his role as executive producer of Directors of Change, a program working with youth to produce documentaries about social issues, and founder of Mobile Jam Fest, MJF, which partnered with MSN, Nokia, Xbox and other brands to create the world's largest mobile youth creativity festival.

**Producer DAVID SPARKES** co-produced the highly successful short film *Patch Town*, which received the “Best Short Award” at the 2012 Directors Guild of Canada. The short was an official entry in the 2012 Cannes Film Festival Short Corner Program and Toronto International Film Festival in 2011.

David, along with Patch Town director, Craig Goodwill, has also produced the short film *The Spirit Game* starring Liberty Ross, Charles Shaughnessy, Chantal Kreviazuk, Katie Boland and Kathryn Isabelle, and Artist: Unknown. Adding to his credits, David was an Associate Producer with Andras Hamori (*Owning Mahowny*, David Cronenberg's *Crash*) on the dramatic feature *The Samaritan* starring Samuel L. Jackson.

David does not come to his role without understanding the many challenges associated with film and television production. His passion for films and film making are supported by a lengthy list of credits as a First Assistant Director on countless feature films including *When Dreams Take Flight*, *American Zombie*, *Where the Truth Lies*, and *Foolproof*, in addition to numerous television series *Queer as Folk* (seasons 2 through 5), *Bomb Girls*, *The Listener* and *Dan For Mayor*.

Named as Playback Magazine's Top Ten to Watch ('12) Patch Town **executive producer MARK MONTEFIORE** is a producer on Montefiore Films' feature, *Cas & Dylan*, starring Academy Award Winner Richard Dreyfuss (*Mr.Holland's Opus*, *Jaws*) and Tatiana Maslany (*Picture Day*, *Orphan Black*) and directed by Jason Priestley (90210). Montefiore has several award-winning films to his credit including his debut feature film, *Eating Buccaneers*, which was theatrically released in Canada, after having its US Premiere at the Chicago Just For Laughs Film Festival ('09).

Mark has also worked with Executive Producers Mark McKinney (*SNL*, *Kids In the Hall*) and Garry Campbell (*MadTV*) to produce The Comedy Network/Bell Media sketch series *Picnicface*, which won three Canadian Comedy Awards. A short film he produced, *The Armoire*, received an honorable mention at the Toronto International Film Festival 2009 and had its US Premiere at Sundance 2010.

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Mark is a graduate of the Canadian Film Centre's Producers Lab ('06), the Berlinale Talent Campus ('10), the CFC, Telefilm Canada/Just For Laughs' Comedy Lab ('10) and Trans-Atlantic Partners ('12).

**CHRISTOPHER BOND**, Patch Town **co-screenwriter**, is the writer/director who is best known as the co-creator and co-composer of the hit show, *Evil Dead, The Musical*. He has directed *Evil Dead* since 2002, including the show's US debut Off-Broadway (nominated for an Outer Critics Circle Award for Best New Musical) and its return to Canada at the Diesel Playhouse (Winner of the 2007 Dora Mavor Moore Audience Choice Award), which also received a Dora nomination for Outstanding Direction of a Musical. *Evil Dead the Musical* is now playing all over the world including productions in Korea, Japan, Spain and all over the US. Patch Town marks his second feature film collaboration with writing partner Trevor Martin. Their first feature *A Little Bit Zombie* starring Stephen McHattie & Shawn Roberts, won the Best Feature Film awards at the Canadian Film Festival and Fantaspoa Film Festival in Brazil and is currently being distributed by Anchor Bay Entertainment. Christopher will direct the stage version of George A. Romero's *Night of the Living Dead Live*, which he co-wrote with Trevor Martin & Dale Boyer.

Patch Town **co-screenwriter TREVOR MARTIN** is a performer and writer based out of Toronto. Writing credits include the feature *A Little Bit Zombie* (2012), co-written with Christopher Bond and directed by Casey Walker; and the stage play *Night of the Living Dead Live*, based on the George Romero classic and co-written with Christopher Bond and Dale Boyer. *Night of the Living Dead Live* premiered at Theatre Passe Muraille in Toronto in April 2013. Acting credits include *The Ron James Show*, *Flashpoint*, and *Warehouse 13*. He was also in the Toronto and Just For Laughs casts of *Evil Dead, the Musical!*

Originally from Nova Scotia, **GUY GODFREE** is a **cinematographer** who has worked around the world. Guy is a 12-year member of the International Cinematographers Guild, Local 667 and is a graduate of the American Film Institute Conservatory's Cinematography Program, in Los Angeles, CA. He was awarded the Eastman Kodak Gold Award for Excellence in Filmmaking for his Cinematography work on the film 'Revelations' in 2010. His cinematography credits include the 2011 Toronto International Film Festival selection *Frost*, which also received Best Canadian Short at the Edmonton International Film Festival, and *Ten for Grandpa*, which he also co-produced, premiered at the 2009 Sundance Film Festival and won the *Gold Hugo Award* at the Chicago International Film Festival.

Based in Toronto, **production designer MATT MIDDLETON** has established himself as a driven, creative force in the Film and Television Industry. Childhood passions for science, art, history and adventure led him to explore such diverse professions as stone sculptor, combat engineer and extreme sports professional before he discovered his true calling in entertainment design. In just over a decade he has risen from exploratory work in music videos and commercials to his current stature as a sought-after Set Designer for sci-fi blockbusters such as *Pacific Rim* and *Robocop* and as detail-oriented Art Director for complicated creative projects like CBC stop-motion animated series *What It's Like Being Alone*, rock'n'roll vampire film *Suck*, and historical docu-drama *My Father and the Man in Black*.

At the 2012 Director's Guild Awards he was nominated and won Best Short Film for his role as Production Designer *Patch Town*. His peers have also recognized him with nominations for a DGC Award for the feature *Splice* and an Art Directors Guild award for CIA miniseries *The Company*.

Matt has recently re-united with rising director Jonathan Williams, for his latest project, *The Portal* with Gemini Award-winning actress, Erin Karpluk. Elaborate costumes, props and settings were required to stage the comic romance that ensues when a dimension-jumping wizard takes a wrong

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turn and meets a beautiful girl in a modern travel agency. A feature-length adaptation is in development.

**Costume designer GEORGINA YARHI** has become well recognized as one of the top in her field with over 40 feature films and television movie credits. Having enjoyed great success in the television and film industry her extraordinary range has allowed her to move seamlessly from the period television such as, *The Golden Spider: The Nero Wolfe Mystery* starring Timothy Hutton, to modern day cult classic *The Boondock Saints II: All Saints Day* (Sony) with Billy Connolly and Peter Fonda.

*In Assault on Precinct 13* (Warner Bros.) she created the authentic look of the Detroit police force for Brian Dennehy and Ethan Hawke, as well as the gritty, yet professional civilian attire for Maria Bello, Laurence Fishburne and Gabriel Byrne. Among her other film credits are *Lucky Number Slevin* (Warner Bros.) with Bruce Willis and Stanley Tucci; *Wrong Turn* (Summit) with Eliza Dushku and Desmond Harrington; the fifties drama *Some Things That Stay* (Marvista) starring Katie Boland, and Sophie with John Rhys-Davies, Erica Durance and Deborah Kara Unger.

For *Deep In My Heart* Georgina mastered the subtleties that define an era, taking Anne Bancroft's character, Gerry Eileen Cummins, from 1959 to 1999. Her extensive work in TV movies include *Mayday* (CBS) with Aidan Quinn and Dean Cain; the Hallmark film *The Night Before Christmas* with Jennifer Beals; and for CMT, *Reel Love* with Burt Reynolds, LeAnne Rimes and Shawn Roberts.

Georgina was the costume designer on *Patch Town*, the award-winning short film, creating some of the film's most distinguished looks.

**SILVIO AMATO** , **composer**, Borrowing from the classical fairy tales he has scored like Peter Pan, Beauty and the Beast and The Happy Prince, Silvio's life has its own magical quality. When he was four years old his father brought home "a piece of furniture", a piano, to occupy an empty space in the family living room. This very piano became the center of the life of a self-taught, musically gifted child. The seemingly accidental first encounter with the piano set the stage for an almost whimsical life of musical achievement and recognition in his native Italy. From ballet to ice shows, from writing the scores for Italy's top grossing movies to catching the popular ear with a song that recently won the Italian version of American Idol, Silvio has composed the music that has captured the vibrancy of a romantic, and very cultured contemporary Italy. Recently, Silvio received one of his "highest" honors as he was commissioned by the Catholic Church to write an opera with the purpose of bringing together the musical themes of Catholicism, Judaism, and Islam. This challenge, with all of its historical significance, marks another bright spot in a very luminous career.

With a full staff in Milan to manage the business of his very prolific career, Silvio has embarked on what he calls his "new adventure". He has moved his entire family to Boston so he can be near his daughter while she attends college while, at the same time, he can enjoy and contribute to America. Silvio's ability to work simultaneously in two countries is made possible by his mastery of computer technology. His technical skills have served to enhance his creativeness as he has truly become a modern artist and, in every sense of the word, a "renaissance" man of today. Whether a project calls for a strict classical approach, with full orchestration or virtual, computer generated music, or a mix of the two, Silvio's musical and technical proficiency allows him to meet a client's taste and cost needs. His virtual symphonic scores represent the intersection of human and technical capability at the highest level and are perfectly timed for the efficiency driven new economy. It is this adaptability along with an uncharacteristic humility in the face boundless talent that places him in his own category and sets a new and welcome standard in a very competitive industry. By the age of nineteen

*Patch Town* **editor JEREMY LALONDE** had already won the Lighthouse Festival Theatre's Young Playwright's Award three times, in addition to having won an Award of Excellence and Outstanding

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Production award in the Sear's Drama Festival. Shifting focus from the theatre to film, Jeremy studied film and television at Niagara College (he would later return as a visiting professor) where he made his award-winning short film *Selfless, Cold, & Composed*.

In the summers between school years he co-founded the Ontario Visual Heritage Project an award winning documentary series that explores the history of Ontario. Though he has stepped away from it, the project continues to be produced and parts of it air on TVO. After moving Toronto, Jeremy has kept busy in the film and television industry working as an editor for films, *Bolly Double*, starring Sitara Hewitt, Saturday, starring Carlos Diaz and Tony Nappo, and television series including *Carlawood*, featuring Carla Collins and Ty Power Jr., as well as the Gemini award-winning *Princess*, *Wipeout Canada*, and *You Gotta Eat Here*. As the goal has always been to work on his own projects, Jeremy wrote and directed the award-winning short film *Mrs. & Mrs. Moosewood* followed up by his award-winning short film for *Bravo!*, *Hoff's New Direction*, before directing his first feature film, *The Untitled Work of Paul Shepard*. It has screened internationally at film festivals and was given a limited theatrical run in Canada, in addition to playing on Super Channel. In 2011 Jeremy was nominated for Best Director at the Canadian Comedy Awards, in addition to being recognized by the Toronto International Film Festival in 2010 with the Irving Avrich Award for Emerging Talent in Canadian Film. Jeremy's second feature *Sex After Kids* is currently on the film festival circuit and he is in development on a slate of television and feature film projects.

Directed by CRAIG GOODWILL

Screenplay by CHRISTOPHER BOND & TREVOR MARTIN and CRAIG GOODWILL

Produced by DAVID SPARKES and CRAIG GOODWILL

Executive Producers MARK MONTEFIORE and

ALFREDO CONTRERAS and STEVE KASZAS

Director of Photography GUY GODFREE

Production Designer MATT MIDDLETON

Costume Designer GEORGINA YARHI

Composer SILVIO AMATO

Edited by JEREMY LALONDE

Starring

ZOIE PALMER

JULIAN RICHINGS

ROB RAMSAY

SURESH JOHN

STEPHANIE PITSILADIS

KAYLA DI VENERE

ALAN C. PETERSON

SCOTT THOMPSON