

The Middle Man

A film by Bent Hamer

PRESS KIT

An official Norway-Canada-Germany CoProduction
BulBul Film – The Film Farm – Pandora Films

BULBUL FILM THE FILM FARM PANDORA FILM CO-PRODUCED WITH PROFILE PICTURES BY BENT HAMER
CAST: PÅL SVERRE HAGEN TUIVA NOVOTNY NINA ANDRESEN BORUD AKSEL HENNIE TROND FAUSA ALRVÅG KENNETH WELSH NICOLAS BRO AND DON MCKELLAR ROSSIF SUTHERLAND AND PAUL GROSS
DIRECTOR OF PHOTOGRAPHY: JOHN CHRISTIAN ROSENBLUND EXECUTIVE PRODUCERS: DIANA MAGNUS AND AMANDA LEE STREET EDITOR: ANDERS REFN EXECUTIVE PRODUCERS: STEVEN MUNRO PRODUCED BY: JONATHAN GOLDSMITH
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EXECUTIVE PRODUCERS: SIMONE URDL JAMIE MANNING JENNIFER WEISS REINHARD BRUNDIG NINA FRESE JACOB JAREK EXECUTIVE PRODUCERS: "SLUK" BY LARS SAABYE CHRISTENSEN DIRECTED BY BENT HAMER

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CAST

Frank..... Pål Sverre Hagen
Blenda..... Tuva Novotny
The Sheriff..... Paul Gross
The Doctor..... Don McKellar
The Pastor..... Nicolas Bro
Frank's Mother..... Nina Andresen Borud
Steve..... Rossif Sutherland
Bob Spencer..... Trond Fausa Aurvåg
Arthur Clintston..... Aksel Hennie
Martin Miller..... Kenneth Welsh
Mrs. Stout..... Sheila McCarthy

CREW

Writer/Director..... Bent Hamer
Based on the novel by..... Lars Saabye Christensen
Producers..... Bent Hamer
 Reinhard Brundig
 Simone Urdl
 Jacob Jarek
 Jamie Manning
 Nina Frese
 Jennifer Weiss
Director of Photography... John Christian Roselund (FNF)
Costume Designer..... Amanda Lee Street
Editor..... Anders Refn
Sound Designer/Mixer..... Steven Munro MPSE
Composer..... Jonathan Goldsmith
Line Producer..... Catho Bach Christensen
Production Managers..... Andrew Cullen
 Klaus Sungen
Canadian Casting..... John Buchan and Jason Knight
German Casting..... Susanne Ritter

SHORT SYNOPSIS

THE MIDDLE MAN is a darkly humorous social satire which takes place in a small town that is experiencing an epidemic of accidents and deaths. The town is run by “The Commission” - the Sheriff, the Doctor and the Pastor - who decide to hire a ‘Middle Man’ whose sole responsibility will be to inform the family when an unfortunate incident occurs. Frank Farrelli is a quiet, thoughtful man who proves perfect for the job. He takes his new role on with gusto and quickly becomes the town’s beacon of bad news. But the pressures of the job and a budding new romance overwhelm Frank. To ease his burden, he calls in a ‘favour’ that ends up in a horrifying yet oddly amusing murder.

LONG SYNOPSIS

THE MIDDLE MAN is a darkly humorous social satire. The story takes place in Karmack, a small town in the Midwest. Like a lot of towns in North America, and also in Europe, Karmack was a once-thriving city that is seeing the sad effects of a ruined economy and a declining population. The beauty of the town and surrounding landscape marred by disintegration. It is a town run by “The Commission” – the Sherriff, the Doctor and the Pastor – who do the best they can under the circumstances. But Karmack is experiencing an epidemic of accidents and deaths and the Commission needs some help, someone to inform the next-of-kin when an unfortunate incident occurs. They see no other option but to employ a ‘Middle Man’.

Frank Farrelli has lived in Karmack with his mother for his entire life. When the train stopped coming to Karmack a few years back, Frank lost his job with the railway company and he’s been looking for work ever since. His quiet, thoughtful nature, and dedication to his work, make him the perfect candidate to be the new town Middle Man, a job not for the faint of heart.

Frank takes his job on with gusto, becoming the town’s beacon of bad news. He continues living with his mother despite their unhealthy relationship, and because it’s just too easy. But when Frank meets Blenda through his new job, their love begins to blossom, and his life begins to move in a more positive direction.

Through a series of ill-fated coincidences, more accidents, and one terrible error made by the Commission, Frank finds himself at the end of his rope. He calls in a ‘favour’ that ends in a murder, the result of which are both horrifying and oddly amusing. When his mother accuses him of causing his father’s death when he was just a child, the question of what can be considered an ‘accident’ versus the nature of fate emerges as a theme that connects the overall story.

THE MIDDLE MAN is a timely film that explores ideas of place, identity, dignity and belonging in a world that is increasingly chaotic and confusing. This film is both an antidote and a reflection of our world today. Using humour and metaphors, Bent Hamer tells a story about the decline of an American town, and how even for a fatalist, things can sometimes work out. Told with love and compassion for his characters, human relationships take center-stage, and a poetic approach infuses a sense of hopefulness. Dark but funny, with a touch of love and a dash of hope.

THE MIDDLE MAN

Director's Statement

When the town of Karmack is experiencing a growing number of accidents and deaths, the need of someone to convey the painful messages to the relatives becomes unavoidable. Frank Farrelli, unemployed after he lost his job at the railway station and now living with his mother, is hired as Karmack's first official Middle Man. Frank takes his new job on with gusto, and soon he becomes the town's beacon of bad news.

The everyday struggle for dignity and place of the disillusioned inhabitants of Karmack makes this story quite dark, but it also represents something genuine and universally human. This is the present situation for a lot of people in Trump's America, but also for many people throughout Europe.

Karmack, an anywhere rustbelt town in today's world, with no jobs or future prospects to offer its residents, where the flames and the screaming sound from the dying steel plant are the last sign of activity. Every night a freight train passes through the closed down railway station, crossing the town with a lonely whistle without stopping. On the opposite side of town, the river is floating on its way to the ocean. Now and then drifting sailboats appear with no crew on board, touching the riverside and turning around and around, like a slow, sad waltz without a partner, before disappearing down the river. A whole fleet of empty, abandoned boats the well-heeled inhabitants upriver can no longer afford to keep, so they cut the moorings, report the boats missing and eventually collect the insurance money.

Most of the houses and their environments in the outskirts of Karmack, as well as some buildings and architecture downtown, give the impression of decay and disorder. To create some kind of balance and symmetry, we focus on one-direction light to clean up and simplify the down and out mise-en-scène. Fixed camera or smooth movements on dolly shots, few organic camera movements. A timeless feeling.

Little by little the characters expose their lives in this broken ecosystem when their stories now and then take unexpected turns that, when brought to a head, are rarely treated without humor. When Frank's mother accuses him of causing his father's death when he was only a kid, the question of what can be considered an accident versus the nature of fate emerges as a theme connected to the overall story.

And in the end, there may be a brighter future for Frank as he takes the rudder of one of the abandoned boats and does his best to navigate the dangerous waters leading to the ocean. Yet, he is still going with the flow, just like the rest of us.

About Bent Hamer & The Middle Man

When production began on THE MIDDLE MAN (the 8th feature from acclaimed Norwegian writer/director Bent Hamer) in the fall of 2019, a reality TV game show veteran was three years into his Presidency of the United States. Twitter had become a platform for discourse between political leaders. Increasingly across the Western world, the political landscape was becoming dramatically polarized, a war was being waged on journalism and objective facts and inequity in global economies continued to grow more profound.

While the film was in post-production a global pandemic began tearing across the globe and a majority of the world went into lockdown, further deepening the sense that the future was incredibly precarious. There was a feeling in the air that some kind of karmic reckoning was coming in response to mankind's subservience to the economic machine at the expense of the planet and humanity itself.

At such an unprecedented moment when the civilized world seems to have 'jumped the shark', who better to take a lens to the incredible inhumanity of late capitalism, than a Norwegian filmmaker known for absurd, darkly comic social commentary, Bent Hamer.

One of Norway's most noted art-house auteurs, Bent Hamer made his cinematic debut at the Cannes Film Festival Directors' Fortnight in 1995 with the film *Eggs*. He returned to Cannes repeatedly, with his 2003 international breakout *Kitchen Stories*, the 2005 English language debut *Factotum*, and the 2007 title *O' Horten*. Hamer has three times been Norway's submission for the Academy Awards.

Definition of Hamer's particular style of darkly-comic hyper-realism can be elusive. In the commentary about Hamer's work certain adjectives recur: absurd, deadpan, incisive. His films are known for establishing very human, relatable characters within banal yet absurd circumstances. In his debut feature *Eggs*, two 70-year-old brothers who have lived together their entire lives see their existence disrupted by the arrival of a heretofore unknown man-child son obsessed with birds. In the recent *1001 Grams*, a Norwegian scientist attends a seminar in Paris on the actual weight of a kilo, but finds it is her own measurement of disappointment, grief and, not least, love, that ends up on the scale. In *Kitchen Stories*, a scientist's job of observing an old cantankerous single man's kitchen habits is complicated by his growing friendship with him.

An Indie Wire review of 2014's *1001 Grams* noted the director's immaculate compositions, use of symmetry, and comically absurd lens, commenting that, "*Hamer's work is situated in a highly naturalistic realism bathed in such absurdity that it feels like fantasy.*" New York Times film critic Elvis Mitchell wrote of *Kitchen Stories* in 2004: "*Hamer's wry, uninflected, deadpan social comedy...points as straight and true as a compass fixed on magnetic north.*"

In 2015 New York Times critic A.O. Scott noted a consistent preoccupation in Hamer's work with unusual employment, "Hamer is notable for his deadpan visual wit and his interest in odd jobs. *Factotum*, his 2005 English-language feature starring Matt Dillon, followed its down-and-out protagonist (drawn from the writing of Charles Bukowski) through a series of unlikely employments. None were quite as peculiar as the work undertaken by the researchers in *Kitchen Stories*, who perched in lifeguard chairs in middle-class kitchens in the 1950s to observe the habits of single men."

A position of unlikely employment is again central to the story in THE MIDDLE MAN. Based on part of the novel *Sluk* by acclaimed Norwegian novelist Lars Saabye Christensen (*Beatles, The Half Brother*), THE

MIDDLE MAN looks to the midwest of Trump's USA through the eyes of an unemployed young man named Frank who at thirty still lives with his mother, in an unhealthy though comfortable arrangement.

They live in the anywhere USA town of Karmack, where many businesses are shuttered, the streetscape is rundown, and streetlights have been turned off to save money. The train that used to serve the city still passes through but no longer stops and abandoned sailboats drift down the river towards the ocean. The town has become plagued with strange accidents often causing death and the local town 'Commission' comprised of a Sheriff, a Pastor and a Doctor, decide to hire a 'Middle Man' to handle delivering all the bad news to loved ones.

Hamer, whose wife prompted him to read the book, was intrigued by the premise and liked the humour of the story, recognizing a similar sensibility to his films. *"The humour in the book is very dark, but also very human, which I liked, it's a poetic kind of humour,"* says Hamer. He points out that while the story is set in the American mid-west, the disenfranchisement of the working is pervasive throughout the western world: *"The situation in United States right now is one thing, but really people are struggling all over the world. There is a loss of hope for the future and something must be said about it - humour hopefully makes it bit easier to look at."*

The production brings together an international team of collaborators from Canada, Germany, Denmark and Norway. In addition to writing and directing Hamer also produces for his Norwegian company BulBul Films alongside Reinhard Brundig and Nina Frese of Germany's Pandora Film (*Only Lovers Left Alive, The Whale Rider*), and Simone Urdl and Jennifer Weiss of Canada's The Film Farm (*Guest of Honour, Away From Her*), together with producing collaborator Jamie Manning and Jacob Jarek of Denmark's Profile Pictures.

Existentialism & Odd jobs

The death of the small town is not a new theme, but in THE MIDDLE MAN and in the context of the twenty-first century and Trumpism, Hamer's interest in unusual occupations finds fulsome expression. THE MIDDLE MAN draws a line from occupation to identity gently suggesting how much human dignity is lost in capitalist systems.

"All these jobs are gone that used to be the center of these smaller, rural communities," adds Hamer. *"There is perhaps always something to do and a way to make money, but with some of these jobs especially in the Midwest, the work was central to the community's identity. A community's identity, a person's identity – these things aren't so easy to replace."*

While the words absurd, dark and comedic are raised often in describing Hamer's work, another defining aspect of the director's cinematic approach is the deeply humanistic and compassionate portrayal of his characters. As curious as his characters and situations may be, Hamer constantly argues for the innate dignity of the individual striving to find love, feel valued and define their place in the world.

Says producer Simone Urdl: *"Bent's films often have a socio-political undercurrent and they are unusual – and masterful – he is really a brilliant filmmaker. But what elevates the dark humour and absurdity, alongside his pristine cinematic approach, is that he makes films that are deeply humanistic and warm-hearted. In a society where the central operating structure is fundamentally inhumane – finding poetry and humanity in art is simply vital."*

Cast & Characters

Acclaimed Norwegian actor Pål Sverre Hagen - known internationally for his work in the 2012 Oscar and Golden Globe nominated *Kon-Tiki* - plays the central character of Frank the Middle Man. Hagen has worked with many leading Norwegian directors but had yet to work with Hamer. *“Bent Hamer is one of my personal favourites. He always creates his own worlds, makes up his own rules. You really get a feeling of an artist that looks at life in a unique way. He is deeply original, but his stories are universal. His brilliance lies in the details. He sees the extraordinary in the ordinary, the beauty of the mundane, and the fun in the boring.”*

In *THE MIDDLE MAN* Hagen found a story that was *“funny, sad, and beautiful – so weird and great.”* He says, *“Frank is the son of working—class parents. He’s lived in Karmack his whole life in spite of feeling that he might be made for something more, but has never managed to escape his circumstances or his town. I think he feels quite a sense of desperation – like the town he lives in has come to the end of the road. Getting the job of the Middle Man, despite being sometimes grim, feels strangely good to him.”*

The character of Frank personifies the fundamental human need for the dignity of work, as well as resilience in the face of an increasingly hopeless reality.

Producer Urdl comments, *“Pål plays this man whose life has been plagued by quite a bit of tragedy, but who remains incredibly sweet and human. He ends up in this job which gives him a renewed sense of dignity and tries in genuine earnest to do the right thing in these crazy circumstances. Pål brought such a masterful approach to the role – these deep emotions ripple across his face with such subtlety and conviction that you sense of how much is going on beneath the surface. He is a perfect actor for Bent in a way, his style is innately minimal and strictly honest, which is exactly what is required.”*

Frank is hired to be Karmack’s Middle Man by the town “Commission”, comprised of a Doctor, a Pastor, and a Sheriff. The Sheriff serves as a defacto leader and spokesperson for the small administrative three-headed band.

The filmmakers turned to the iconic Canadian star Paul Gross to step into the Sheriff’s boots. Recognizable across North America for his breakthrough role in the series *Due South* and the acclaimed *Slings & Arrows*, Gross is known as an imposing and strikingly masculine figure and as a master of deadpan delivery.

“Paul immediately comes across as a very confident person. He’s very funny and as dry as it gets,” says producer Urdl. *“But he also communicates kindness while seeming ominous – he’s an incredibly nuanced performer. I think Paul is brilliant in the role.”*

Gross was attracted to the script on first read. *“I thought it was utterly compelling and strangely hilarious. It wasn’t an intellectual response, just something that made sense to me in a way I could never articulate.”* He adds, *“I’d say it is a film about the general decay of the human condition and our gradual, collective acceptance of that decay. But it also retains a promise of hope.”*

“The Sheriff knows Karmack is falling to pieces but has no choice but to continue on and hope it will turn around. Like most of us he is struggling to apply normalcy to abnormal situations. In other words, he is completely lost but desperately trying to retain a sense of rational control.”

While the Sheriff struggles to understand the world around him through reason, and the occasional dose of cynicism, Frank meets someone else at the office of the Commission who interprets the world through more hopeful eyes – Blenda, the administrative assistant. Blenda helps Frank find his way in his new job, the two eventually forming a romantic bond. Despite the decay and depression surrounding everything and everyone in Karmack, Blenda somehow perseveres in her optimism. Acclaimed Norwegian actress Tuva Novotny - known for films including Simon Straho's *Day and Night*, *Borg vs McEnroe*, *Eat, Pray, Love*, and *The King's Choice* - plays Blenda.

"The part of Blenda is perhaps the most important component in the story," shares her co-star Hagen. *"In spite of her own difficult past she has remained strong and kept a sense of direction. Tuva is an amazing actor. She brings integrity, intelligence, mystery and fun to the part, and her sense of gravity as an artist makes Blenda the cornerstone she needs to be."*

As much as the film makes social commentary, it is also partly a love story and Frank's actions hinge on his growing feelings for Blenda. *"On one level, the movie is about a loser who takes things as they come, but when he falls for a woman he has to change his strategy and she changes Frank's life,"* says producer Reinhard Brundig.

From Novotny's point of view, the film is a story about persistence and human agency: *"It's about being stuck in your own reality but realizing you can change your given path. The film shows a community that has lost its engagement, but Blenda appears to still be curious and excited about the world, probably as a survival strategy."*

The visual world

For THE MIDDLE MAN, Hamer and his cinematographer John Cristian Rosenlund sought to establish a world in the process of disintegration, even while maintaining Hamer's minimalist and poetic visual aesthetic. The duo, who have worked together on four previous features – *1001 Grams*, *Home For Christmas*, *O' Horten*, and *Factotum* – looked to the Cohen brothers' *Fargo* as well as their previous work on *Factotum*, shot in Minnesota, as visual references.

THE MIDDLE MAN was shot in November of 2019 in a former steel town in Northern Ontario, Sault Ste Marie. Like so many factory towns across North America, Sault Ste Marie has seen much of the industry that sustained it moved elsewhere and it has struggled through economic depression. The dilapidated streetscapes the filmmakers were looking for were readily available and in late fall, bathed in bleak, grey light.

"We wanted to create a somewhat timeless feeling for the town of Karmack, its inhabitants, and the story of THE MIDDLE MAN," comments Hamer. *"The houses and buildings in the town are quite rundown and give quite a messy impression. In order to create some kind of order, balance, and symmetry in the chaos, we used primarily single-source lighting to clean up and simplify the mis-en-scene."*

In contrast, the interior sets, while equally shabby, feature a warm, rich palette, with a great deal of texture and detail, suggesting at the history of the community through its lived-in spaces.

"The theme of death runs through this film – death of people, of the economy, of culture – and Bent treats that visually, but in a beautiful way," says producer Urdl. *"Bent, John and our production designer Diana*

Magnus, worked very closely to create a rich visual palate for the interiors - a sumptuousness in the bleakness - which creates a nice visual contrast to the desaturated exteriors. All the spaces the characters inhabit are still beautiful though they're crumbling."

Director of Photography Rosenlund adds, *"I tried to bring a sense of hope with the lighting, but always with a dark edge and areas where you don't really see everything. Visual simplicity would describe the cinematic approach. All framing, lighting and camera movement is character-motivated – we don't move the camera unless absolutely necessary. Bent prefers medium and wide shots and we seldom use close ups. I tried to create respectful portraits of our characters and their circumstances within the frames."*

While THE MIDDLE MAN turns its lens towards a rather dark and existential question – where does hope lie for humanity in the face of increasingly inhuman circumstances? – at the heart of the movie there may also be the suggestion of an answer.

"The everyday struggle for dignity and sense of place for the residents of Karmarck make this story quite dark, but it also represents something genuine and universally human," says Hamer.

"The people in this town are surrounded by collapse and decay, in a world that disenfranchises people more and more all the time, and on a planet that is becoming increasingly uninhabitable. On the one hand, the film is about disintegration," adds Urdl. *"But on the other, it is also about hope and the amazing persistence of the human spirit despite everything. People still fall in love, they still seek forgiveness...it feels like the film is both a reflection on our times and an antidote."*

About the cast

Pål Sverre Hagen – Frank the "Middle Man"

After graduating from the National Academy of the Arts in Oslo in 2003 Pål Sverre Hagen has played major roles in both Scandinavian and International films, for which he has received several awards and accolades. He is perhaps best known for his roles in *Troubled Water*, *Kon-Tiki*, *In Order of Disappearance*, *Amundsen* and 2019 TV series *Exit*. He is also an award-winning stage actor.

Amongst his 2020 releases are drama comedy *Diana's Wedding*, *Halo of Stars* alongside Lily Collins, Holliday Grainger and Lukas Haas.

Hagen had his big breakthrough on screen with the acclaimed Norwegian feature film *Troubled Water* (2008) directed by Erik Poppe, for which he won the Kanon Award for Best Male Actor at Trondheim International Filmfestival. He garnered further critical acclaim for his performance in Pål Jackman's drama *The Storm in My Heart* (2009), for which he won the Kanon Award for Best Supporting Actor.

Hagen achieved world-wide recognition for portraying Thor Heyerdahl in the epic historical feature *Kon-Tiki* (2012) directed by Espen Sandberg and Joachim Rønning, about the 1947 Kon-Tiki expedition. He received an Amanda Award for his role and the film was nominated for an Academy Award and a Golden Globe Award.

In 2013 he starred in fantasy adventure *Ragnarok*. The year after, he starred in the role of the eccentric villain and crime lord “the Count” in the comedy action feature *In Order of Disappearance* (2014) alongside Stellan Skarsgård and Bruno Ganz for which he was awarded Best Actor, at Austin Fantastic Fest. He collaborated once again with Hans Petter Moland as the antagonist of the *Department Q: A Conspiracy of Faith* (2016). He also starred in Dutch drama *Beyond Sleep* (2016) by Boudewijn Koole and appeared in *What Happened to Monday* (2017) by Tommy Wirkola. He starred as Sonja Hennies husband in biopic *Sonja: The White Swan* (2018) by Anne Sewitsky.

Hagen has also starred in several TV series such as *Buzz Aldrin* (NRK, 2011), and the highly acclaimed drama series *Valkyrien* (NRK, 2017), for which he won the Golden Screen Award for Best Actor.

In 2019, Pål Sverre Hagen starred in the leading role of Roald Amundsen, the Arctic explorer in Espen Sandberg’s feature *Amundsen* (2019). He did his third film directed by Hans Petter Moland with *Out Stealing Horses* (2019) and television series *Exit* (2019) gathered fantastic reviews and was seen by a historic number of viewers.

Tuva Novotny - Blenda

Tuva Novotny is one of the most proliferate and successful actresses in the Nordics today. Born and raised in an artistic family, Novotny started exploring her creative side early through acting, singing and dancing.

A myriad of smaller TV roles led her to her first feature directed by Daniel Alfredson, *Tic Tac* (1997). Over the last 20 years, Novotny continued to build her career with well-chosen features such as Simon Staho’s *Day and Night*, opposite Julia Roberts in *Eat, Pray, Love*, in Oscar-nominated *The King’s Choice* and *War -* to mention just a few.

In 2017 Tuva Novotny appeared in *Borg vs McEnroe* and international audiences got to see her in *Annihilation* and *Indigo: Death Of An Author* in 2018. After taking part in a great number of TV projects, Novotny transitioned from actor to director during the shooting of one of Norway’s biggest TV successes, *Dag*.

In 2019, Novotny released two features: the brilliant and heart-breaking debut *Blind Spot* starring the Norwegian actress Pia Tjelta and her second directorial endeavor, *Britt Marie Was Here* starring Pernilla August. On the acting career side, Novotny appeared in Jonas Alexander Arnby’s *Suicide Tourist*, which premiered at the festival in Les Arcs.

Paul Gross – The Sheriff

Paul Gross is one of Canada’s most popular actors on stage and screen, internationally known for his role as Constable Benton Fraser on the multi award-winning drama series *Due South*. He was honoured with two Gemini Awards for Best Actor, and one Gemini Award for his writing on the series. Gross also received two Gemini Awards, for best performance by an actor in the critically acclaimed series *Slings & Arrows*.

Gross wrote, directed and starred in the movies *Hyena Road*, *Passchendaele* and *Men with Brooms*, which was the highest-grossing English-language Canadian film of the previous 20 years. *Passchendaele* was the highest grossing Canadian film of 2008 and won five Genie Awards, including Best Picture. He also starred in, co-wrote and produced the miniseries *H2O* as well as its sequel *The Trojan Horse*. Most recently Gross

has starred in *Tales of the City* for Netflix, with Olympia Dukakis and Laura Linney, reprising his role of Brian from the original PBS series and also starred in CBC's *Caught*.

On stage, Gross performed the title role in the Stratford Festival's of *Hamlet* to record-setting audiences. Mr. Gross appeared on Broadway in Noel Coward's *Private Lives* opposite Kim Cattrall (*Sex and the City*) which also experienced a sold-out engagement at the Royal Alex in Toronto and he starred in John Guare's *Are You There, McPhee?* at the McCarter Theatre at Princeton. Recently he performed onstage opposite his wife, Martha Burns, in *Domesticated*, by Bruce Norris, at Canadian Stage.

A recipient of the Governor General's Performing Arts Award and the Pierre Burton Award, he was appointed to the Order of Canada and also received the Earle Grey Award, a Lifetime Achievement Award, from the Academy of Canadian Cinema and Television.

Don McKellar – The Doctor

Don McKellar was born in Canada and has had a varied career as a writer, director and actor. He was the screenwriter of *Roadkill* and *Highway 61*, and co-writer of *Dance Me Outside*, the Genie Award-winning *Thirty-Two Short Films About Glenn Gould* and *The Red Violin* (he also appeared in the latter two). He received a Genie Award as Best Supporting Actor for his role in Atom Egoyan's *Exotica* and the Prix de la Jeunesse at Cannes for his directorial debut, *Last Night*, which he also wrote and starred in. He also wrote, directed and played the lead in his second film, *Childstar*.

His stage writing credits include the five plays he co-created with the Augusta Company and the book for the musical *The Drowsy Chaperone*, for which he won a Tony Award. He also wrote and starred in the CBC television series *Twitch City*. Other film and television appearances include David Cronenberg's *eXistenZ*, Atom Egoyan's *Where the Truth Lies* and the series *Slings and Arrows* for the Sundance Channel.

He collaborated on the film adaptation of Jose Saramago's Nobel Prize-winning novel *Blindness*. Directed by Fernando Mereilles, he also starred with Julianne Moore, Gael Garcia Bernal and Mark Ruffalo.

His recent work includes the Max Films feature *The Grand Seduction*, for which he won a DGC Award for Best Direction, and direction of *Through Black Spruce*. He has also directed and executive produced the CSA nominated series *Michael: Tuesday & Thursdays* for CBC and *Sensitive Skin* for TMN.

Nicolas Bro – The Pastor

Nicolas Bro graduated from The Danish National School of Performing Arts in 1998 and has played a number of appraised roles in films, on TV, and on stage. Nicolas Bro's remarkable talent for playing distinctive nuances makes him one of Europe's most sought after character actors.

Bro stars as Emmenthaler in Academy Award winner Anders Thomas Jensen's *Riders of Justice* (2020). Bro and Jensen have previously teamed up in *Men & Chicken* (2015), *Adam's Apples* (2005), *The Green Butchers* (2003), and *Election Night*, that won an Academy Award in 1999 for Best Short Film. In 2020 Bro also starred in CMORE's thriller series *Thin Ice*, a series where climate changes plays a central role.

In 2018 Bro appeared in the period drama series *The Alienist*, and as the neurotic Brandt in Christoffer Boe's *The Purity of Vengeance* (2018). Bro also worked with Boe on *Offscreen* (2006), for which he won a Bodil Award, *Sex, Drugs & Taxation* (2013), for which he won a Robert Award, and on the crime series

Warrior (2018). Bro played the neo-Nazi leader Tykke in *Brotherhood* (2009), which won both for Best Film and a Golden Butterfly at Rome Film Festival. He worked again with director Nicolo Donato on the WWII drama *Across the Waters* (2016).

On the small screen Bro has starred in Ole Bornedal's *1864* (2014), *The Bridge III* (2015), and in the family series *The Other World* (2016).

Bro worked with Lars von Trier in the 2013 *Nymphomaniac*. In 2011 Bro worked with Steven Spielberg, playing the German soldier and horse whisperer Friedrich in *War Horse*.

On stage Bro has played award-winning roles such as Hamlet, Don Juan, King Arthur, Macbeth, and Mephisto.

Nina Andresen-Borud – Frank's Mother

Classically trained in the U.K., Canadian-British actor Nina Andresen-Borud, in her near 30 years of experience in the entertainment industry, has played, directed, produced and taught a gallery of roles for theatre, television, musicals and film from Shakespeare to Ibsen and Sondheim to Minchin, in both England and Norway.

THE MIDDLE MAN is Nina's first english speaking film but her second time working together with Auteur Director Bent Hamer since playing Karin in his film *Hjem Til Jul* (B. Hamer, *Home For Christmas*, 2010).

Other Film and TV productions have included: *Torpedo* (dir. Trygve Diesen 2007), *The Snake Carrier* (dir. Martin Aspauhaug 2005), *Detektor* (dir. Pål Jackman, 2000), *Aberdeen* (dir. Hans Petter Moland 2000). Her theatre roles have included Lady Macbeth (*W.Shakespeare: Macbeth*), Hedda Gabler (*H.Ibsen: Hedda Gabler*), Amanda Wingfield (*T.Williams: The Glass Menagerie*), Miep Gies (*Goodrich&Hacket: Anne Frank's Diary*), Belle (*C.Dickens: A Christmas Carol*) Diane (*R.Prichard: Essex Girls*), Nicky (*J.Godber: Shakers Re-stirred*) amongst others.

Nina also fronts the British Norwegian Chamber of Commerce in Oslo as well as currently working to bring benefit to charity organisations including The Norwegian Church Aid (bringing aid globally wherever needed) and The Mats Zuccarello Foundation - No Child Left On The Sidelines (*Norwegian ambassadors of the global organisation Right To Play*). She also commits a dedicated portion of her time to teach children and young adults performing and visual arts.

Since moving from her native Calgary, Canada, Nina has settled in Norway, together with her husband, their two children, one dog, five guinea pigs, two hens and three goldfish.

Rossif Sutherland – Steve

Rossif Sutherland had his unexpected acting debut in a short film he directed while studying at Princeton University, after his lead actor was a no-show on the first day of shooting. Since then, he has built an impressive career in both film and television.

On the big screen, Sutherland was recently seen in Atom Egoyan's latest feature, *Guest of Honour*, which played at both Cannes and TIFF this year. Sutherland is often recognized for his dramatic roles including Paul Gross's wartime feature *Hyena Road* and *River*, directed by Jamie Dagg - both of which premiered at

TIFF in 2015. He also had lead and supporting roles in films such as the award-winning *Trench 11*, from director Leo Scherman; *Hellions*, directed by Bruce McDonald (Sundance 2015); *Big Muddy*, directed by Jefferson Moneo; *I'm Yours*, opposite Karine Vanasse; the crime comedy *High Life*, opposite Timothy Olyphant and Joe Anderson, for which he was nominated for a Genie Award; and the critically acclaimed Clement Virgo feature *Poor Boy's Game*, opposite Danny Glover, all of which premiered at the Toronto International Film Festival. Other film credits include: *Backstabbing For Beginners*, alongside Ben Kingsley and Theo James; *Edge of Winter*, with Joel Kinnaman; *Timeline*, a Paramount feature directed by Richard Donner; as well as the independent feature film *Red Doors*, directed by Georgia Lee.

For television, Sutherland was a lead in the hilarious French remake of the Amazon/Channel 4 hit British comedy series, *Catastrophe*. He had series regular roles in the period drama *Reign*, for The CW; as well as the crime drama *King*, for Showcase. Other TV credits include recurring guest spots on shows such as: *The Expanse* for Syfy; *Crossing Lines* for NBC; *Copper* for BBCA; *Covert Affairs* for USA; as well as guest spots on: *Flashpoint* for CBS and CTV; *Being Erica* and *Cracked* for CBC; and *Monk* for USA. Sutherland also had a pivotal recurring role in season 10 of NBC's hit series, *ER*. He recently wrapped a very dark role for the upcoming TV movie *Believe Me*, about the true story of the horrifying abduction of Lisa McVey and will be seen next in the CBC anthology series, *The Detectives*.

Other recent film projects include the WWI film, *Liberté: a Time To Spy*, for director Lydia Dean Pilcher; the film *Possessor*, for writer/director Brandon Cronenberg; and *The Retreat* for director Pat Mills.

Trond Fausa Aurvåg – Bob

Trond Fausa Aurvåg is a Norwegian actor, film director and poet. After graduating from the Norwegian National Academy of Theatre in 2001, he has acted at Oslo Nye Teater since 2001. Here he has acted in plays such as *Amadeus*, *Manndomsprøven* and *Tatt av kvinnen*. As a film actor he is best known for his leading roles in the films *The Crossing (Andreaskorset, 2004)* and *The Bothersome Man (Den brysomme mannen, 2006)* for which he won an Amanda Award for Best Actor. Aurvåg also won an Amanda in the same year for the short film he directed, *Alene menn sammen*.

Aurvåg gained international attention co-starring with Steven Van Zandt in the first Netflix original TV series *Lilyhammer*, playing Van Zandt's partner in crime. For this role he won a Golden Screen Award for Best Actor in 2014 as well as for the ongoing series Netflix series *Norseman (Vikingane)*, named one of the Best International Series of the Year in 2017 by the New York Times. Aurvåg previously worked with Bent Hamer on 2010's *Home For Christmas*.

Aksel Hennie – Arthur

Aksel Hennie is an award-winning Norwegian actor, director, and screenwriter. He is best known for his leading role in the Norwegian films *Headhunters* (2011) and 2008's *Max Manus: Man of War*, as well as for playing Tydeus in 2014's *Hercules*. He is also known for his supporting roles in Ridley Scott's *The Martian* (2015) and 2018's *The Cloverfield Paradox*.

Hennie is a graduate of the Norwegian National Academy of Theatre and has acted on stage at Teatret Vårt in *Molde* (2001–2002) and Oslo Nye Teater (since 2002), including roles in *Hamlet* and *Kvinnen Som Giffet Seg Med en Kalkun (The Woman Who Married a Turkey)*.

As a film actor, Hennie made his debut starring in the feature film *Jonny Vang* in 2003 and he won an Amanda Award for Best Actor for the role. That same year, he also acted in the films *Buddy* and

Ulvesommer. The next year, Hennie made his debut as a director and writer with the film, *Uno*, in which he also acted. Hennie won the Amanda Award for Best Direction for *Uno* in 2005; he was also among the nominees for Best Actor and Best Film that year.

Hennie is currently shooting *The Trip* for director Tommy Wirkola (*Hansel & Gretel: Witch Hunters*) co-starring opposite Noomi Rapace.

Kenneth Welsh – Martin Miller

Kenneth Welsh has had a long and fascinating career that started in Edmonton and led him to stages and studios across Canada and the U.S. and around the world. He starred in seven seasons at The Stratford Festival and twelve years and twenty plays on and off Broadway. Two of his favourites were premieres of *The Real Thing* directed by Mike Nicholls and *Frankie and Johnnie* in the Claire de Lune opposite Kathy Bates. Most recently Kenneth was featured in the AMC series *Lodge 49*. His first French-language feature *Il Pleuvait Des Oiseaux* premiered at TIFF 2019 to great acclaim.

Kenneth has won a total of five Canadian Screen awards and one ACTRA Award.

He was trained at the University of Alberta and the National Theatre School of Canada. He is the recipient of the Order of Canada and holds an honorary doctorate from his alma mater.

He is very proud to be the parent of Juno nominated singer/songwriter Devon Welsh.

Sheila McCarthy – Mrs. Stout

Sheila was born in Toronto and began her career at The Charlottetown Festival as a professional dancer when she was sixteen. She has spent four decades working across the country in every major theatre including Soulpepper, Stratford and Shaw Festivals and is the recipient of 2 Genie Awards as Best Actress in most notably *I've Heard the Mermaids Singing* which also won her the Charles Chaplin Award in Vevey, Switzerland and People's Choice award at the Cannes Film Festival. Her second Genie was the feature film *Lotus Eaters*. She has also been nominated and won 2 Gemini TV Awards for *Sesame Street* and *Emily Of New Moon* as well as 2 Dora Mavor Moore Awards for *Little Shoppe of Horrors* and *Really Rosie*.

Other TV and Film credits include *Die Hard 2*, *Stepping Out* with Liza Minnelli, *Being Julia*, *The Day After Tomorrow*, *Virtual Mom* [which she wrote and produced], *I Was A Teenage Drama Queen*, *Picket Fences*, *Little Mosque on the Prairie*, *Orphan Black*, *Isobel*, and *Martins Hagge* and *Night Shoot* both opposite Gordon Pinsent. She directed and choreographed *Sweet Charity*, *How To Succeed in Business Without Really Trying* and *Trapdoor* at Sheridan College. Recent work includes directing her first short film *Russet Season*, as well as starring in *Little Black Dress*, a film directed by daughter and producer Mackenzie Donaldson. *The Cardinals* (Official selection at TIFF 2017) also garnered her the 2018 ACTRA AWARD for Best Actress. Recent acting credits include: Guest starring role on *Star Trek: Discovery*, *Private Eyes* (opposite William Shatner), and a recurring arc on the hit Netflix show, *UMBRELLA ACADEMY*, and can be seen upcoming on *Baroness Von Sketch Show*.

Directing credits include *Brighten Beach Memoir* at the Harold Green Theatre, Norm Foster's *Lunenburg* in Orangeville, and most recently, a brand new musical of *Pinocchio* at Young Peoples Theatre. Most current feature films include *Happy Place*, *Christmas Club*, *Broken Heart Gallery*, and *Christmas 9 to 5*.

About The Filmmakers

Bent Hamer – Writer, Director, Producer BULBUL FILM

Norwegian director, writer, producer and owner of the film production company BulBul Film. After studying law at The University of Oslo he worked for some years as sailboat skipper abroad before he completed his education in Film Theory (uncompleted Doctoral Program) and Literature at the University of Stockholm, and in film making at Stockholms Filmskola. Bent's feature films include the award winning O'HORTEN, FACTOTUM, KITCHEN STORIES and EGGS which all had their international premiere at Cannes International Film Festival.

1001 GRAMS, O' HORTEN and KITCHEN STORIES were Norway's entry for The Academy Award.

Bent has served several film festival juries including Tokyo IFF, San Sebastian IFF, Sundance Institute/Sundance IFF and Karlovy Vary IFF.

In 2013 Bent was awarded the Norwegian Amanda Honorary Award for his complete work.

FILMOGRAPHY FEATURES

(2014) 1001 GRAM / 1001 GRAMS

Writer, director and producer. Produced by BulBul Film as.

(2010) HJEM TIL JUL / HOME FOR CHRISTMAS (85')

Writer, director and producer. Produced by BulBul Film as.

Screenplay based on Levi Henriksen's short story collection "Bare mjuke pakker under treet" / "Nothing but soft presents for Christmas".

(2007) O' HORTEN (90')

Writer, director and producer. Produced by BulBul Film as.

(2005) FACTOTUM (95')

Writer, director and producer. Produced by BulBul Film as and StarkSales Inc. Co-written/co-produced with Jim Stark. Screenplay based on the novel Factotum by Charles Bukowski.

(2003) SALMER FRA KJØKKENET / KITCHEN STORIES (95')

Writer, director and producer. Produced by BulBul Film as. Written in co-operation with Jörgen Bergmark.

(1998) EN DAG TIL I SOLEN / WATER EASY REACH (95') Writer and director. Produced by BulBul Film as.

(1995) EGGS (85')

Writer and director. Produced by BulBul Film as.

Reinhard Brundig – Producer PANDORA FILM

A highly respected and proven international film producer, in 1977 Reinhard Brundig and Karl Baumgartner founded the first art-house cinema in Frankfurt: the Harmonie Kino.

In 1982, as a consequence of recognizing a lack in International art-house films in German cinemas they formed the PANDORA FILM Distribution bringing out films such as *Nostalghia* by Andrej Tarkovsky and *The Piano* by Jane Campion.

In addition to distributing, PANDORA soon started to contribute to film productions and PANDORA FILM Production was founded. Their first films *Underground* by Emir Kusturica and *Dead Man* by Jim Jarmusch were highly awarded, the former winning the Palm D'Or at the Cannes Film Festival, the latter winning the European Film Award for best non-European production.

Over many decades, Reinhard Brundig has steadily worked as producer on acclaimed international co-productions such as *Winged Migration* by Jacques Perrin (1998), *The Man Without A Past* by Aki Kaurismäki (2002) and *Whale Rider* by Niki Caro (2002).

In 2017 Brundig worked on *The Other Side of Hope* by Aki Kaurismäki which screened successfully on the international film festival circuit and won the Silver Bear for best directing at Berlinale. Other recent credits include Jim Jarmusch's *Only Lovers Left Alive* and *Mia and The White Lion*.

Nina Frese – Producer Pandora Film

Nina joined Pandora Film in 2014 after over a decade experience in feature film and documentary. Pandora Film co-founder Reinhard Brundig hired her to oversee project development and manage the German side of international co-productions, of all of his projects (such as *The other Side of Hope* by Aki Kaurismäki. Since 2017, she also develops and co-produces her own projects through the company, such as *Proxima* by Alice Winocour (2019 San Sebastian IFF Special Jury Prize & Toronto IFF Special Mention).

An alumna of Media Business School and EAVE, she worked and lived in Germany, UK, France and for over a decade in Spain. From 2008 to 2013, defying the economic crisis, she ran Flux Film in Sevilla. There, she produced successful short films and documentaries including a Spanish Academy Award GOYA nomination, as well as developing a number of feature films and working as a consultant for production companies, institutions and film festivals.

Since early 2020, she also develops projects for Match Factory Productions and Pola Pandora. Current projects include *Man and Dog* by Stefan Constantinescu and *Memory of Water* by Saara Saarela.

Simone Urdl & Jennifer Weiss – Producers THE FILM FARM

Simone Urdl and Jennifer Weiss have been producing award-winning films for almost 20 years. They are the founding partners of the Toronto-based production company THE FILM FARM. Together they have built a reputation for creating original, director-driven films with integrity and vision including such acclaimed films as the Academy Award© nominated/Golden Globe winning *Away From Her* (d: Sarah Polley) starring Julie Christie ; Brian De Palma's *Redacted*, winner of the Silver Bear at the Venice Film Festival; and Atom Egoyan's *Adoration* starring Scott Speedman and Arsinée Khanjian, and *The Captive*

starring Ryan Reynolds and Rosario Dawson, both of which premiered in Official Competition at the Cannes Film Festival.

They are the Co-Producers of *Chloe* starring Julianne Moore, Liam Neeson and Amanda Seyfried, produced with The Montecito Picture Company and Studio Canal. Their last film, Egoyan's *Guest Of Honour* starring David Thewlis, Laysla De Oliveira and Luke Wilson, had its world premiere in Competition at Venice, 2019. They are currently in post-production on two films: Bent Hamer's *THE MIDDLE MAN*, a Norway, Canada and Germany coproduction starring Pål Sverre Hagen, Tuva Novotny, Don McKellar, Rossif Sutherland and Paul Gross, and *The Last Letter From Your Lover*, based on the book by Jojo Moyes, directed by Augustine Frizzell and starring Felicity Jones, Callum Turner, Joe Alwyn, Nabhaan Rizwan and Shailene Woodley, produced with Graham Broadbent and Pete Czernin of Blueprint pictures and with Studio Canal and Netflix.

Jamie Manning – Producer THE FILM FARM

Jamie Manning recently produced Darlene Naponse's TIFF Official Selection and imagineNATIVE Audience Choice award-winner *Falls Around Her*, starring Tantoo Cardinal. Previous to this, he produced Sook-Yin Lee's *Octavio is Dead!*, starring Sarah Gadon and Rosanna Arquette. Most recently, Jamie was an associate producer on Atom Egoyan's *Guest of Honour*, starring David Thewlis and Luke Wilson, which world premiered in competition for the Golden Lion at the 2019 Venice Film Festival. In 2020 he also produced Bent Hamer's *THE MIDDLE MAN*, starring Pål Sverre Hagen, Paul Gross, and Tuva Novotny, which is set for a 2021 bow. His slate of upcoming productions includes Gail Maurice's *Rosie*, and Darlene Naponse's *Aki*, both heading into production in early 2021, as well as projects in development with Sherren Lee, Will Bowes, Arshile Egoyan, and Dara Van Dusen.

Jacob Jarek – Producer PROFILE PICTURES

Jacob Jarek is a graduate from the National Film School of Denmark. Simultaneously with starting up Profile Pictures, Jacob was a co-producer on Nicolas Winding Refn's "Only God Forgives" (2013 – Cannes main competition) and line produced Jonas Arnbj's feature "When Animals Dream" (2014) which premiered in the Cannes Critic's Week. Through Profile Pictures he has co-produced Grímur Hákonarson's "The Rams" (2015) which won the Cannes Un Certain Regard and was sold worldwide, produced Ali Abbasi's feature film "Shelley" (2016) which world premiered at Berlinale Panorama in 2016, as well as numerous other features. Jacob's recent producer credit includes the third season the acclaimed TV show "Follow the Money" and the epic fantasy-adventure film "Valhalla" by Fenar Ahmad which came out late 2019. Jacob's upcoming productions consist of the new film by Ali Abbasi ("Border"), which is in preproduction, and Christian Tafdrup's ("Parents") new film "Speak no Evil" which is in post-production. He is also an executive producer on HBO's first Danish original TV show "Kamikaze" which is produced by his partner Ditte Milsted at Profile Pictures. Jacob is an alumnus of the 2013 Inside Pictures programme.

John Christian Roselund - Cinematographer

John Christian Roselund is a leading Norwegian cinematographer known for his work with directors including Erik Poppe, Harald Zwart, Per-Olav Sørensen, Bent Hamer, Martin Campbell, Thaddeus O'Sullivan, Erik Skjoldbjerg, Jens Lien, Marius Holst, Morten Tyldum, Ole Christian Madsen and Roar Uthaug.

Roselund began his film career early, when at the age of 16, he started as a sound recordist, and later cinematographer on documentaries, mainly for the international oil industry, (such as BP, Amoco, Statoil and ELF), shooting on oil rigs in the North Sea and at Spitsbergen, mainly on 16 and 35mm film.

John moved to Oslo at the age of 21 and made his living by directing and shooting music videos and commercials, and by assisting Director/Cinematographer Odd Geir Sæther (*Edvard Munch, Inland Empire*) as focus puller and sound editor on award-winning commercials. At the age of 29, he landed his first feature as Director of Photography.

Roselund has received more than 20 film awards and nominations for his cinematography for and 5 of his films have been Norway's official submission to the Academy Awards. He has won an Amanda, a Norwegian Film Critics Association award, The Golden Clapperboard, two Kodak "Camera Man of the Year" awards "The Aamot Statuette" (one of the highest ranking awards in the film industry, Norway), and FNF / The Norwegian Society of Cinematographers honorary Award for 2017.

Diana Magnus – Production Designer

Emmy-nominated production designer, Diana Magnus, is a detail driven artist with 20 years of experience building complex worlds for film and television. Schooled in architecture and art in Paris, London and New York City, her passionate eye comes with deep artistic knowledge and the ability to key into and elevate the visionary threads of a project. She has worked with award-winning International directors Bent Hamer, Vincenzo Natali, Jeremy Podeswa, Danishka Esterhazy, and Darlene Naponse and has premiered two feature films at TIFF and VIFF in 2018, *Falls Around Her* and *Level 16*.

In addition to her work on THE MIDDLE MAN, Magnus contributed design work to the recent Leigh Whannell feature *The Invisible Man*.

Amanda Lee Street – Costume designer

Amanda Street is an award-winning costume designer based in Canada. She is a versatile designer whose resume includes projects in film, television, theatre, commercials, music videos and styling. Her work has spanned projects both contemporary and historical and has included films shot nationally and internationally.

A deep interest in understanding story and character drives Amanda's aesthetic. Through collaboration, she translates abstract ideas into carefully crafted characters to help express a narrative visually. She enjoys working on projects that are challenging, engaging and visually captivating. Her goal is to create poetic imagery that tells a story of its own.

Many of the projects to which she has contributed have been selected for and received awards from various festivals including Cannes Film Festival and the Toronto International Film Festival. She was awarded *Best Costume Design* for the feature *Buckout Road* from the World Music and Independent Film Festival in 2018; was part of costumes team for the television series *Bad Blood* as well as the feature *Indian Horse*, both of which were nominated for *CAFTCAD Awards for Best Costume Design* in 2019. Other recent projects include *The Silencing*, starring Nikolaj Coster-Waldau and *Lakewood* starring Naomi Watts.

Anders Refn – Editor

Anders Refn is an acclaimed Danish editor and director whose professional career spans five decades of feature film, television, and documentary work. He is best known for his work with director Lars Von Trier and edited the Academy Award-nominated *Breaking The Waves*, and the controversial *Antichrist*.

Refn recently edited the Sally Potter feature *The Party* and also previously edited Potter's *Ginger & Rosa*.

The editor is also known for his work on *Max Manus: Man of War* and he previously edited *1001 Grams* for Bent Hamer.

Jonathan Goldsmith - Composer

Since the early 1980s, Jonathan Goldsmith has written and produced music for over a hundred media productions, including feature films *Take This Waltz* and *Away From Her* (from writer/director Sarah Polley), and *Casino Jack*, television series *Titanic*, *Sex Traffic* and *Sensitive Skin*, and documentaries including *Stories We Tell*.

With a knack for sensitive and inventive scores that becomes an integral part of the storytelling, Jonathan's music has earned him numerous award wins and nominations from the Gemini Awards, Canadian Screen Awards, BAFTA Awards and Genie Awards. Jonathan is a versatile composer with wide-ranging musical sensibilities as heard in films ranging from intimate dramas and quirky comedies to science fiction adventures and fantasy movies.

Jonathan is also member of the intergalactic cabaret orchestra *Nick Buzz* and a founding member of the musicians collective *Art Of Time Ensemble*, for whom he regularly composes and arranges. Jonathan has produced albums for artists including Bruce Cockburn, Jane Siberry and Bob & Doug Mckenzie and has been nominated for the Juno 'Producer Of The Year' Award three times.

Steve Munro – Sound Designer and Mixer

Steve Munro MPSE, began making films and experimenting with sound at a very early age. Making his first film in grade school. He studied Motion Pictures at Ryerson in Toronto. With over 135 credits to his name, he has been responsible for the sound design on many of Canada's finest feature films and documentaries. He has worked with a myriad of directors and producers from around the globe, including Atom Egoyan, Bruce MacDonald, Don McKellar, Aisling Walsh, Paul Shrader and now Bent Hamer. He has been recognized at home and abroad for his sound work being honoured with awards from the Academy of Canadian Cinema, Hot Docs, Yorkton, MPSE, FESPACO and the Directors Guild of Canada. Steve continues to work in the industry and teaches sound for film in the Cinema & Media Arts department, School of Arts, Media, Performance & Design at York University and has lectured on the subject both here and abroad. He has been invited to speak at prestigious The School of Sound Symposium in London England. Steve is a member of the MPSE and a past member of the executive board of the Directors Guild of Canada.