

PRESS KIT & NOTES

PYEWACKET



OFFICIAL SELECTION

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TORONTO INTERNATIONAL
FILM FESTIVAL 2017

A film by
Adam MacDonald

Starring

LAURIE HOLDEN

NICOLE MUNOZ

CHLOE ROSE

ERIC OSBORNE

JAMES MCGOWAN

Runtime: 87 min

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JoBro Productions and Just Believe Productions present

in association with TAJJ Media and Cave Painting Pictures

PYEWACKET

Directed and written by ADAM MACDONALD

Produced by JONATHAN BRONFMAN and VICTORIA SANCHEZ-MANDRYK

Executive Producers JEFFREY SACKMAN and JOE SISTO

Co-Producer ANDREW BRONFMAN

Director of Photography CHRISTIAN BIELZ

Costume Designer KENDRA TERPENNING

Production Designer DAMIAN ZUCH

Edited by MAUREEN GRANT

Composer LEE MALIA

PYEWACKET SYNOPSIS

Short version

A frustrated, angst-ridden teenage girl awakens something in the woods when she naively performs an occult ritual to evoke a witch to kill her mother.

Longer version

PYEWACKET follows the story of Leah, a teenage girl who is forced to move to a house in the woods by her unstable mother after the painful passing of her father. Feeling trapped and hopeless, Leah turns to Black Magic to release her anger. She naively performs an occult ritual found in a book on her bedroom shelf to evoke the spirit of a witch to kill her mother. Stricken by guilt, Leah desperately tries to reverse the spell, but soon realizes she has awoken something in the woods, and nothing can prepare Leah for the terror she has unleashed.

PRODUCTION NOTES

ADAM MACDONALD'S PYEWACKET

Inspiration for a story can come from just about anywhere and for writer-director Adam MacDonald the idea for this psychological thriller emerged while he was reading the biography of Hollywood legend, William Friedkin, the Academy Award-winning director of *The French Connection*, as well as of *The Exorcist*, and most recently of *Killer Joe*. It was then that Adam was reminded that Friedkin had directed *The Guardian*, which inspired him to watch it again. And it was while Adam was watching the film that he heard the name Pyewacket and an idea was born.

"I remember how powerful that name was when I heard it and it just filled me," Adam recalled, "So where do my ideas come from? I feel like I'm an open vessel for ideas to come to me, just letting it happen. With this film, it just hit me. After I watched *The Guardian*, I went into my son's room and just stood in it. And then I started seeing Leah right away, and the ideas started coming fast." With the help of a little meditation and time listening to Norwegian black metal music, Adam found the twist in the ending he needed to finish the script.

Adam is a lifelong fan of the psychological thriller-horror genre. “I saw *Evil Dead* as a child and I was terrified but I loved the feeling. And then I saw *The Shining* and I became obsessed with the genre because I loved the feeling it gave me. I found it transcended a boring life and I was drawn to it,” he said.

But, for a filmmaker to be able to capture the genuine feeling of fear and get the audience to experience that same feeling that Adam did when he watched those iconic films isn't an easy thing to do. For Adam the challenge was made easier by focusing on a concept that became the underlying theme. It's the concept that ‘fear is anxiety aroused by ambiguity.’

It's in the same way his debut feature, the critically-acclaimed horror *Backcountry*, is a story based in reality with real people dealing with an event that could actually happen but with one unknown factor. In *Backcountry* the audience knows there is going to be a bear attack but how it's going to happen or when it's going to happen is unknown and unpredictable, in other words, it's ambiguous. And that's where the fear of a bear attack anxiety meets ambiguity.

In *Pyewacket* Adam explores black magic and admits that he's unsure if he believes in it or not, but as he explained going back to the theme, “It's the ambiguity of if I find terrifying. The occult gives us that feeling of swimming in the ocean. We don't know if there's a shark in the water. Maybe there is, maybe there isn't. Some people have had experiences where they've seen a shark fin, but others haven't seen it and

don't know that it could be there. That's what I wanted to explore." In essence, it's about what you don't know you don't know.

But Adam also knows that in the end, there isn't an easy go-to formula or secret to building the sense of fear in storytelling. Adam explained from the Sault Ste. Marie set, "It's got to come from me, from my own fears. I reflect on what scares me to death."

While Adam stayed firmly rooted in that concept of 'anxiety through ambiguity,' he created a tone of the film that combines several elements, "The tone is somber and dark and kind of serious but does have levity at time. It's takes you on a creepy journey from the perspective of Leah throughout the movie from the beginning to the end. In the end, it's a simple story of a young girl who evokes an evil force that changes her life forever and she doesn't understand how serious those forces can be."

What does Adam want people to take away from the film, "My goal is to do my best and make one of if not the scariest movie that deals with black magic. I guarantee that I will do my best because I care about the audience," explained Adam. "And, my goal is that when someone sees this movie they're going to be - if that's real, if black magic is real, I'm not touching it with a ten foot pole. Or, if they have a Ouija board, they'll go home and burn it."

ABOUT THE MUSIC IN PYEWACKET

Adam is as passionate about music as he is about filmmaking, admitting, “Music is truly the pulse in my life.” It is no surprise then that to Adam music is one of the most important elements of a film, especially in the horror-thriller genre. “Nothing can bring an image to life more than the right piece of music. Look no further than *Psycho*, *Jaws* and *It Follows*, for examples,” he said. And this is why music plays a big role in *Pyewacket*.

While he was working on *Backcountry* he listened to the British metal band Bring Me The Horizon and found that the power of the band’s music motivated him through the grueling shooting days out in the wilderness. The music stuck to his bones so much so that he simply had to have one of the songs on the *Backcountry* soundtrack. He explained, “I was particularly struck when I came across one of their songs – Memorial. It’s a beautiful, ethereal instrumental piece that’s juxtaposed to everything else on the album. I got goose bumps when I heard it and I knew that it would be the perfect piece of music to be in *Backcountry*.” Luckily the band approved and the song now lives in the film.

That led to Adam making a connection on social media with Bring Me The Horizon guitarist, Lee Malia. When Adam learned that Lee was the primary songwriter on Memorial and he knew that he had to work with him on an upcoming film. Fast-forward to today and Lee now has his first credit as a composer under his belt and Adam couldn’t be more thrilled that that film is *Pyewacket*.

“Lee’s pieces of music for the film are truly amazing, full of atmosphere and texture that elevates the film. He is an extraordinary talent and I feel blessed to be working with him on his first feature film as a composer,” Adam said.

It comes as no surprise that while working on *Pyewacket* Adam also listened to music and a lot of it. This time his bands of choice were Him, I Killed The Prom Queen, Rey Pila, Ministry, Smashing Pumpkins, Lords of the New Church, Sisters of Mercy and Prayers.

He also encouraged Nicole Munoz to listen to music he thought her character Leah would be into. The playlist included bands with Gothic undertones, including some from the 80s, like Dark Wave, and some Black Metal. Perhaps inspired by Adam’s passion for music and its influence on the film, Nicole took a step in her character’s shoes and went to a Black Metal concert to see and experience music through her character’s eyes. Needless to say, Adam was impressed.

PYEWACKET WITH LAURIE HOLDEN & NICOLE MUNOZ

It’s not every filmmaker who can say that Oliver Stone played a part in the casting of his film, but Adam can; albeit it was a very small role but nevertheless a significant one, one that Oliver Stone knows nothing about but it makes for a fun, memorable story.

As the story goes, Adam had arranged to meet Laurie Holden (*The Walking Dead*) by way of an introduction through his producer Victoria whose friend Bruno Rosato, a casting director out of Montreal, happened to be in Toronto at an event with Laurie. Adam had made plans to meet Laurie at the Ritz-Carlton in Toronto during the Toronto International Film Festival. Bruno gave Adam one clear instruction about the meeting – get a seat before she arrives.

It seemed like a simple enough instruction except for the fact that it was TIFF and finding a seat at the bar at the Ritz-Carlton is like trying to find a parking space at the mall during the holiday rush. So, when Adam arrived early it was no surprise that all the seats were taken. But then, as if on cue, he looked across the room and a seat was opening up – the one where Oliver Stone had been sitting in only a second earlier.

Adam explained the highly anxious, exhilarating and fortuitous moment, “I’m about to talk to my first choice for this film and I’m freaking out. She was going to arrive in five minutes and I couldn’t find a seat. Everyone is crammed in there. And then I see Oliver Stone sitting across the room at a table having a drink. And I swear, just on cue, he gets up off his chair and I bee lined for him. We had a brief chat and I thought that was perfect, so I took his seat. I took Oliver Stone’s seat to have my meeting with Laurie Holden! I guess I got that added little confidence when I sat down. He’s a great master director that I’m very fond of and he’s one of my

favourites. I admit it, I was star struck but I had to focus on the business at hand. It was so cool.”

Perhaps there was something auspicious about that particular chair as his meeting with Laurie went really well, so well that what was meant to be a quick 20-minute coffee turned into an hours long chat. Laurie recalled how the meeting surprised her in a good way, “I not only liked him as a human, but after four hours we were kind of finishing each other’s sentences. Creatively, we looked at the world the same way too.”

It did take some persuading on Adam’s part, however, to take the four-hour coffee from a great conversation to then convincing Laurie to accept the role of Mrs. Reyes. Adam had an ace up his sleeve. He explained, “I asked her to watch *Backcountry* before she read the script for *Pyewacket* so she can see how I would approach the material.”

Admittedly, Laurie was a little reluctant to accept the role at first as she wasn’t particularly keen on doing a horror film at the time but, because the conversation went so well, she agreed to watch *Backcountry* and take it from there. She recalled, “I went home and watched *Backcountry* and I was really knocked out. I love how he held the suspense – I mean the bear attack speaks for itself in cinematography. I can’t believe that he did it on that budget for that amount of days. Everything – the cinematography, the storytelling, the way he held the suspense, the way there were

so many opportunities for him to use clichés but never fell into that trap. I thought, this guy is really gifted and then I read the script for *Pyewacket* and I couldn't put it down. I loved the script. It was one of those things where as I read it I heard my voice and saw myself in this character right off the get go. In a way I felt like I was reading a really good book and it kind of scared the hell out of me."

That was praise that any director would want to hear from the person who was his first choice for the role. From the beginning Adam had Laurie in mind for the role while he was writing the script. There was a scene in *The Walking Dead* that stuck with Adam. He explained the moment he knew that he wanted Laurie for the role, "Laurie did a scene where her sister dies in front of her and I never forgot the impact of her emotion because she went deeper than she needed to as an actor. She gave her soul for that moment. I never forgot it so when I wrote the script I kept seeing her in the role. I knew I needed that caliber of an actor to elevate the material."

During a quiet moment on set, Laurie shared a story about a phone call she had with Adam just before filming began and it reflects her sentiments on why the script stuck to her ribs, "I called him before we started shooting and I said, please don't take this the wrong way, but I'm proud of you. It's a weird thing to say because we're so close to the same age, but there's this one scene on the couch with my daughter and I'm talking about the day she was born and all the things that my husband did that day. Every word is so bang on right. I remember my mother telling me about when I was born and I just couldn't believe that he did it, that he captured that moment. I didn't

want to sound condescending and he didn't take it that way. But I was so proud of him as a human spirit that he understood the human condition and got women like that."

Finding Leah came about in a more traditional way with the help of veteran casting director, Stephanie Gorin. Finding a young actress to carry the role was vital to the film, so vital that it caused a few sleepless nights for Adam. As Adam said, "She's the focal point of the whole movie as it's really her perspective so I was scared that we weren't going to find the right actor. I had sleepless nights because I knew that if the cabin didn't work or the lead actor didn't work, we didn't have a movie."

But that's where Stephanie Gorin came in with her vast knowledge of the talent pool in Canada. She provided Adam with a list of top talent she thought would be great for the role and Nicole Munoz was in that group. Adam reviewed the audition tapes and Nicole's stood out from the rest. He remarked, "I needed emotion in the film and Nicole's reading of the part made me cry and I knew that we had found Leah. She was just right for the role, you could feel it."

Just days into production it was clear that Adam's instincts were right. While filming it was evident that Nicole embraced the role of Leah and truly stepped into the part. From behind the monitor, Adam commented, "She's just knocking it out of the park and I couldn't be happier," he added, "We're so lucky to have her and Laurie."

Likewise, Nicole and Laurie reciprocate the sentiment of admiration. An actor's eye from behind the camera helps the actors in front of it and Adam's extensive career as an actor didn't go unnoticed by Laurie and Nicole. As Nicole explained during a break in filming, "Adam is an actor's director and it's so amazing to be working with him. He's so supportive on set. Intense scene after intense scene, he's right there with you. He follows the camera, he's breathing with you in the scene. For me the most important thing in a director is having someone that I can trust and lean on and talk to when I need, and that's Adam."

Laurie echoed the same opinion and felt genuinely supported, "He's great because he is and has been an actor and he understands all of the terrors that we have. It's one thing for a director to say play, it's another thing to really let you play. I totally honour every word that he wrote because he wrote a brilliant script but he also created this safety to try this, try that. So we could kind of go off on tangents and maybe they'll make it in the movie, maybe they won't, but we get to explore all this really interesting behavior and find happy accidents, which I love," she said.

The key to a successful film about a mother-daughter relationship is the believability of the relationship. Laurie and Nicole navigated this wonderfully by spending time together prior to filming and hanging out on their days off.

"We bonded in Toronto before we came up here to Sault Ste. Marie and all I can say is that she's a good little soul and she's very authentic. There's a lot of trust and we

hang out on our days off. She's just so easy to be around and there's something very energizing about working with her," said Laurie about Nicole, and lightheartedly added; "I call her my little peanut if I'm not calling her my little murderer."

It was evident that Nicole enjoyed her time working with Laurie and saw it as an opportunity to also learn from someone with her enormous experience. Nicole explained, "Laurie is incredible and just became like my mother on set. I've learned a lot from her and she's really incredible and generous and uplifting. She's patient and kind - I could go on forever. I'm so lucky that she's playing my mom in this movie because this movie wouldn't be the same without her."

ABOUT THE CAST OF PYEWACKET

Laurie Holden (Mrs. Reyes) is best known to audiences as Andrea in the hit AMC drama series *The Walking Dead*. However, Laurie's big acting break came much earlier in her career, starring with Vanessa Redgrave in the critically acclaimed TNT mini-series *Young Catherine*. Since that auspicious beginning, she has appeared in several groundbreaking television series, including seminal roles on FOX's *The X-Files*, FX's *The Shield*, and currently FX's *The Americans*.

Holden's big screen debut found her starring alongside Jim Carrey in Frank Darabont's *The Majestic*. The 1950's period piece earned Holden critical acclaim and a place on Entertainment Weekly's "100 Most Creative People in Entertainment" list

and Variety's "Ten Actors To Watch" list. Laurie entered the comic book world when she co-starred opposite Michael Chiklis in Fox's *Fantastic Four* and then ventured into the gamer genre with her starring role as the iconic Cybil Bennett opposite Sean Bean in Christophe Gans' cult horror classic *Silent Hill*. She also starred with Thomas Jane and Marcia Gay Harden in Stephen King's sci-fi thriller *The Mist* and in the Farrelly Brothers' *Dumb and Dumber To* with Jim Carrey and Jeff Daniels. She will soon be seen in Adam MacDonald's Pyewacket with Nicole Munoz and will be voicing the role of "Dakota" in the animated feature *Arctic Justice: Thunder Squad*.

In 2011, Holden received two Best Supporting Actress nominations for her work on *The Walking Dead*: one from Spike TV's Scream Awards and another from the Academy of Science Fiction, Fantasy and Horror Films' Saturn Awards. She won the Saturn Award for Best Supporting Actress for *The Walking Dead* in 2013. Earlier in her career, she also received a Best Actress nomination from the Genie Awards (Canada's equivalent to the Emmys) for her guest-starring role on the Canadian comedy hit *Due South*.

In 2014, Holden executive produced her first motion picture: Rebecca Johnson's critically acclaimed film *Honeytrap*, which garnered a nomination at the London Film Festival, received U.S. distribution through Ava DuVernay's film collective ARRAY, and can currently be streamed on Netflix. Laurie is also an Executive Producer on *The Time of Their Lives* (Bright Pictures/Daryl Prince Productions) starring Dame Joan

Collins, Pauline Collins, Franco Nero, and Joely Richardson. The film will be distributed by Universal in most world markets in 2017.

Holden is also a human rights activist, and dedicates much of her time and effort to enriching and protecting the lives of women and children victimized by the sex trade. Through her philanthropic work with Operation Underground Railroad (O.U.R.) a non-profit organization dedicated to eradicating modern day slavery, she volunteered in the field in Cartagena, Colombia with O.U.R. on a mission that helped liberate 55 young sex slaves and brought down notorious sex trafficker Marcus Bronschidle. The successful sting operation was featured on ABC's *Nightline* and is the subject of an upcoming documentary entitled *The Abolitionists*. Holden serves on the Board of Alamas Collaborative Arts, a Zimbabwean dramatic arts collaborative. She also actively supports HomeFromHome, a South African non-profit NGO that provides shelter and education for orphans infected and afflicted by HIV.

NICOLE MUNOZ (Leah Reyes) is a Vancouver born and raised actress. She is a veteran of the film & television industry, starting her career at the age of four. With over ten years of experience, Nicole has over 40 film and TV credits to her name including features *Pathfinder*, and *Fantastic Four*, with credits from *Defiance*, *Once Upon a Time*, *Defying Gravity* and *Supernatural* on her extensive résumé.

Nicole is not only a talented actress, but also a gifted dancer and started her love affair with dance as a child. She has honed her skills in jazz, hip-hop, ballet and contemporary. Nicole's skills have made her a three-year Canadian representative for the Los Angeles International Convention, Dance Excellence and winner of "Best Partnering" at the New York City Dance Alliance. Her success in dance has helped with her acting career as well, leading her to the starring role in the dance film *Center Stage: On Pointe* by Director X.

A young star on the rise, **CHLOE ROSE** (Janice) has been acting since she was 14 years old. Her first job was a series regular role on the hit TV series *Degrassi: The Next Generation* where she played "Katie" for two seasons before graduating from the show and high school simultaneously.

Other television credits include guest spots on *Cracked* for CBC, *Lost Girl* for Syfy, and a recurring guest spot on *Rookie Blue* for Global and ABC. Chloe had the great fortune to work with Anita Doron on her feature film *The Lesser Blessed* opposite Benjamin Bratt, which screened at the Toronto International Film Festival in 2012. She also had a supporting role in the Lifetime movie *Breakdown at 17* and a guest spot on the web series *Dark Net* produced by Vincenzo Natali and Copperheart.

Chloe played a supporting role in the independent feature film *Unearthing* and guest spots on two series on the Syfy network, *Killjoys* and *Dark Matter*. Her short film *Sly*

Clad directed by Michael Seater premiered at Cannes in 2014. Chloe also starred in the Bruce McDonald feature *Hellions*, which debuted at Sundance in 2015 and was an Official Selection at TIFF '15. In 2016 she played opposite Catherine Keener in the adaptation of Carol Shields's *Unless*.

ERIC OSBORNE (Aaron) is an actor, musician and singer whose television debut as Miles in the 13th season on the hit series, *Degrassi: The Next Generation* garnered him a Young Artists Award and most recently at 2017 ACTRA Award nomination. He has also appeared in short films *Crazy House* and *If a Bird Cannot Sing* as well as *Cynosure*, which he is also credited with co-composing the soundtrack. In his school days, Eric performed various theatre productions including *Charlie and the Chocolate Factory*, where he played Willie Wonka, and *The Jungle Book*, where he stepped into the role of Mowgli. Eric is passionate about music and enjoys playing with his band Eleanor Shore, which performs at local establishments and festivals.

Nominated for both the 2008 Gemini and Monte Carlo Television Festival Award for Best Performance by an Actor in a Continuing Leading Dramatic Role for *The Border*,

JAMES MCGOWAN (Rowen Dove) is proof positive that sometimes, you can and should give up your day job.

At 18, while in college in Montreal, McGowan took part in a student theatre

production and decided that acting wasn't for him. He went on to obtain his degree in Communications at Concordia University. After graduating, he joined the Communications Department at McGill University. There, a student director encouraged McGowan to try out for her production. Not only was he cast, he fell in love with theatre. At 33, he decided to give up his day job, move to Toronto and pursue his passion.

McGowan has worked with some of our most creative directors including Don McBrearty (*Unstable*) John Fawcett (*1-800-Missing*), David Wu (*Plague City: SARS in Toronto*), Peter Rowe (*The Best Bad Thing*) and the Emmy Award-winning Michael Jorgensen (*MayDay*). His episodic credits include *Bitten*, *Republic of Doyle*, *Bomb Girls*, *La Femme Nikita* and *Rent-a Goalie*.

No stranger to co-stars, McGowan appeared with Hilary Duff, Heather Locklear and Chris Noth in *The Perfect Man* and will be seen in the upcoming *All The Good Ones Are Married* starring opposite Darryl Hannah for Lifetime.

ABOUT THE CREW OF PYEWACKET

In 2015, Montreal-born **ADAM MACDONALD** (Writer-Director) was named on the Top Ten Canadians to Watch by The Globe and Mail. His directorial works include three short films: *Sombre Zombie* (2005), *Killer Killer* (2007), and *In the Dominican*

(2010). His feature length debut, *Backcountry* (2015) had its World Premiere at the Toronto International Film Festival, where it was represented by Cinetic Media and bought by IFC.

His first short, *Sombre Zombie* was produced with a grant from the Bravo! Network. Canada's renowned filmmaker Bruce McDonald (*Hard Core Logo*) mentored Adam during his creative process. Upon completion the film aired on Bravo! and also screened in several festivals, including the very popular Fantasia and Nashville Film Festivals.

His third short film, *In the Dominican*, was selected for seven festivals in 2010 receiving a nomination for 'Best International Short Film' at the Barebones Film Festival; three nominations including 'Best Short Film' at the Treasure Coast International Film Festival, and an 'Award of Merit' at the Los Angeles Cinema Festival of Hollywood.

Building upon his shorts, Adam wrote and directed *Backcountry*. Upon its TIFF World Premiere, the film received rave reviews. *Backcountry* has been "Certified Fresh" by Rotten Tomatoes, with an 88% Fresh Rating. Among the outlets praising it were The New York Times, Los Angeles Times, RogerEbert.com, Variety, The Hollywood Reporter, Vulture, and Salon. Fangoria proclaimed it "The best Canadian horror film in ages."

Backcountry reached #1 on iTunes Horror in the United States, Canada, Australia, Germany, Italy, Austria, Denmark, Switzerland, Spain, and Saudi Arabia, as well as #3 in the UK. The film held most of these positions for weeks. As of now it is one of IFC's top grossing films of 2015. *Backcountry* has been featured in over 25 Best of Horror lists including Ain't It Cool News, The Dallas Observer, Dread Central, Bloody Disgusting, and Fangoria.

Besides his filmmaking Adam is also an accomplished actor, with over 40 credits to his name. Currently, Adam's favourite film is Hong-jin Na's *The Chaser*. He continues to love boxing as well as pop culture and music from the Eighties. Adam lives in Toronto with his wife and son.

JONATHAN BRONFMAN (Producer) is a Toronto-based film producer and entrepreneur. He is the founder of JoBro Productions & Film Finance, a company that specializes in the development, financing and production of feature film and television projects.

Jonathan's recent productions include *Patti Cake\$*, which made it's world premiere at the Sundance Film Festival in 2017; *The Witch*, winner of the Best Director Award at the Sundance Film Festival in 2015; *Race*, the Jesse Owens biopic; *Indignation*, which premiered at the Sundance Film Festival in 2016; and *Bang Bang Baby*, winner of the

Best Canadian First Feature Award at the Toronto International Film Festival in 2014 and Best Picture at the Santa Barbara International Film Festival in 2015.

Two Lovers and a Bear, directed by Oscar nominee Kim Nguyen, and *Mean Dreams*, a coming-of-age thriller, premiered in the Director's Fortnight section at the Cannes Film Festival in 2016. Jonathon's latest projects include Robert Budreau's *Stockholm* with Ethan Hawke, and *Get Over It*, which is slated to shoot in summer 2017.

Prior to starting his production and financing companies, Jonathan worked for several years alongside Canadian producer Martin Katz. Jonathan received his Bachelor of Commerce from the Desautels Faculty of Management at McGill University.

VICTORIA SANCHEZ-MANDRYK (Producer) launched her producing career when she decided she wanted to turn her favourite childhood book, Wait Till Helen Comes by Mary Downing Hahn, into a film. She optioned and adapted the book, and developed and produced it along with Caramel Films. She also secured a cameo appearance by the author in the film starring Sophie Nélisse, Maria Bello, and Callum Keith Rennie.

Victoria has also produced several shorts and music videos and coordinated the Genie-nominated, micro-budget indie feature film, *3 Saisons*, which won several

awards including the Golden Palm Award at the Beverly Hills International Film Festival. Her additional short film producing credits include The Theatre Bizarre anthology's *The Accident* and *Vision Stains*, and *Fantastic Bus*, which was selected for the Cannes Films Festival in 2012. Victoria is in development on another Mary Downing Hahn book adaptation, and the McKinnon Brothers' first feature film based on the Kin Fables Trilogy, *KIN FABLES; THE STOLEN CHILD*.

Victoria's introduction into the film and television industry came by way of her passion for acting. Her extensive acting career began upon her graduation from the Professional Theatre School at John Abbott College when she landed the lead role on the popular French TV series *Watatatow*. Her impressive résumé includes appearance on over 40 English and French Canadian TV series, films, and video games including *Student Bodies* and *Wolf Girl*. She was just awarded Outstanding Video Game Performance at the ACTRA 2017 awards, and most recently she played Beatrice in CBC's *This Life*, Maggie in CBC's crime drama *Bellevue* alongside Anna Paquin, and also landed one of the few female parts in the new Jack Ryan series alongside John Krasinski. She also makes an appearance as the Teacher in *Pyewacket*.

Victoria was born in Canary Islands, Spain to a Polish dancer, and a Spanish-Dominican documentary filmmaker. She has called Montreal home since 1983.

JEFFREY SACKMAN (Executive Producer) is an industry leader in the filmed entertainment world with over 25 years in the business. As Founder, President and Chief Executive Officer of ThinkFilm, Jeff was involved with every aspect of the company's growth and development, culminating in a sale of the company in 2006. Since leaving ThinkFilm in 2008, Jeff has embarked on an entrepreneurial career as business consultant, occasional distributor, producer, and executive producer on over 40 films. Jeff is a founder of Hollywood Suite, a television business comprising 4 HD Movie Channels. He produced or executive produced films such as *Two Lovers & a Bear*, *The Grand Seduction*, *Penthouse North*, *The Art of the Steal*, *Sacrifice*, and *Wrecked*. He sits on various boards and acts as a consultant to variety of production and distribution entities.

Prior to founding ThinkFilm, Jeff was the President of Lions Gate Films for six years. Jeff successfully led Lions Gate into the crucial and highly competitive U.S. market, a first for a Canadian based entity. He structured and negotiated rarely available output arrangements with Universal Studios, Home Box Office and Bravo; created and grew three profitable video companies; and executive produced nearly fifty films, including *Buffalo 66* and *American Psycho*.

Jeff has an MBA from Syracuse University and is a member of the Academy of Motion Pictures Arts & Sciences, and the Young Presidents Organization.

JOE SISTO (Executive Producer) is not only a producer and screenwriter, but also a media and entertainment lawyer. He has counseled and represented major Hollywood studios, independent producers, distributors, private and institutional financiers, talent agents, actors, writers, directors, authors and musicians, among many others. He recently executive produced *The Masked Saint* (2016, starring Diahann Carroll) and *4-Minute Mile* (2014, starring Kim Basinger) and is currently executive producing *American Hostage* (2018, to be directed by John Moore, *A Good Day to Die Hard*).

His writings on various entertainment industry issues have been published in numerous reputable publications including Entertainment & Sports Lawyer; Filmmaker Magazine; Entertainment, Publishing and the Arts Handbook; and The Lawyer's Weekly. He has spoken at major industry-related conferences including the Banff World Television Festival and International Publishers Association Copyright Symposium.

Joe graduated from McGill University Law School with distinction where he obtained both Bachelor of Laws and Bachelor of Civil Law degrees. He has been credited as production counsel, consultant producer, and executive producer on over 65 feature film, television, and video productions, and has been consulted on dozens more.

ANDREW BRONFMAN (Co-Producer) is a Toronto-based producer who began working at JoBro Productions in October of 2015. His recent productions include *The Void*, which premiered at Fantastic Fest 2016, *The Other Half*, from director Joey Klein, that premiered at SXSW 2016, and *Two Lovers and a Bear*, directed by the acclaimed Kim Nguyen, that premiered at Cannes 2016.

Prior to working at JoBro, Andrew worked for several producers on various shows such as *The Secret Life of Marilyn Monroe* and *ShadowHunters*. Andrew received his Bachelor of Arts from McGill University before attending the conservatory program at the New York Film Academy. In addition to *Pyewacket*, his upcoming productions include *Holiday Joy* starring Bailee Madison.

From feature films to social issue documentaries to commercials, **CHRISTIAN BIELZ** (Director of Photography) has been shooting worldwide for over 15 years. He's a collaborator at heart, and works tirelessly to achieve a vision for every project, embracing new perspectives and creative challenges.

Christian's accolades include a Latin Grammy for Best Music Video (Alex Cuba's 'ERES TU'), Best Canadian Feature Film at Toronto After Dark Film Festival (Tricia Lee's *Silent Retreat*), 1st Place Commercial for 'SONY PLAYSTATION - Fueled by Imagination' (MOFILM), and Best Canadian Feature Documentary at Hot Docs for Hubert Davis's *Invisible City*.

Pyewacket is his second feature with Adam MacDonald. Christian's other recent projects include CBC documentary *Road to Mercy* (dir. Nadine Pequenezza), and Bravofact short film *AFK_* (dir. Tyler Hynes).

Vancouver-born **KENDRA TERPENNING** (Costume Designer) holds a Bachelor of Fine Arts from the University of Victoria, where she specialized in theatre design. Kendra made the leap to working full time in film in 2014. In addition to *Pyewacket*, her other recent costume design feature film credits include *Don't Talk to Irene* (dir. Pat Mills), *Kiss and Cry* (dir. Sean Cisterna), *Another Wolfcop* (dir. Lowell Dean), *Love's Complicated* (dir. Jerry Ciccoritti), and *The Devout* (dir. Connor Gaston), which won Best Feature at the 2016 Leo Awards. Now based in Toronto, Kendra divides her time between Vancouver and Toronto.

DAMIAN ZUCH (Production Designer) is co-owner (with Tina Tsai) of Toronto-based custom prop and set shop Deville's Workshop, founded in 2009. Damian has art directed or designed a number of television shows (*Undercover High*, *Extreme Babysitting*, *Destination Fear*), feature films (*Hellions*, *Ivory Tower*), music videos and commercials.

MAUREEN GRANT (Editor) is a film and television editor based in Toronto. With a background in Visual Art as well as Film Production, she brings a strong creative sensibility to the stories she helps craft.

Since her residency at the Canadian Film Centre Editors Lab, she has been nominated for two Canadian Cinema Editors Awards, for the short film *Still*, and for Ingrid Veninger's feature film *He Hated Pigeons*. It recently won the Special Jury Prize at the image + nation film festival "for its portrayal of grief, which says so much in saying so little."

The short *Your Mother and I* premiered at TIFF; it was shortlisted for Best Short at the BFI London Film Festival, and won Best British Short Film at the London Short Film Festival. The web series, *That's My DJ* Season 2, of which she edited 5 episodes, recently won Best Editing at the Independent Television Festival (ITVFest).

In addition to *Pyewacket*, Maureen also recently edited the dark comedy *Pretend We're Friends*.

LEE MALIA (Composer) is the guitarist for Bring Me The Horizon, a British rock band from Sheffield, UK. *Pyewacket* is his first role as film composer. Bring Me The Horizon is currently on tour with their fifth album *That's The Spirit*.

CAST OF *PYEWACKET*

Leah Deves	NICOLE MUÑOZ
Mrs. Deves	LAURIE HOLDEN
Janice	CHLOE BOSE
Aaron	EDIC OSRODNE
Douglas Deves	JAMES MCCOWAN
Bob	DOMEO CADEDE
Pyewacket	BIANCA MELCHIOD
Teacher	VICTORIA SANCHEZ
Detective	NETI WITTELV

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