

THE CAPTOR



PRODUCTION NOTES

Starring **Ethan Hawke**, **Noomi Rapace**, and **Mark Strong**

Written and Directed by **Robert Budreau**

Run Time: 92mins approx

PRODUCTION INFORMATION

Entertainment One and Sierra/Affinity, presents the true crime psychological drama, **THE CAPTOR**, starring Ethan Hawke (*Boyhood*, *Training Day*), Noomi Rapace (*The Girl With The Dragon Tattoo*, *Prometheus*) and Mark Strong (*The Kingsmen*, *The Imitation Game*). **THE CAPTOR** is written and directed by Robert Budreau (*Born To Be Blue*) and is produced by Darius Films, Lumanity, JoBro Productions and Chimney Group

THE CAPTOR is based on the absurd but true story of a 1973 bank heist and hostage crisis documented in the 1974 *New Yorker* article “The Bank Drama” by Daniel Lang. The film follows Lars Nystrom, (Hawke) who dons a disguise to raid a central Stockholm bank. He then takes hostages in order to spring his pal Gunnar (Strong) from prison. One of the hostages includes Bianca (Rapace), a wife and mother of two. Negotiations with detectives hits a wall when (at the request of the Prime Minister) the police refuse to let Lars leave in a getaway car with the hostages. As hours turn into days, Lars alternates between threatening the hostages and making them feel comfortable and secure. The hostages develop an uneasy relationship with their captor, which is particularly complex for Bianca, who develops a strong bond with Lars as she witnesses his caring nature. This connection gave rise to the psychological phenomenon known as “Stockholm syndrome”.

THE CAPTOR is produced by Nicholas Tabarrok via his Darius Films banner (*The Art of the Steal, Defendor*), Jonathan Bronfman via his JoBro Productions banner (*The Witch, Pyewacket, Race*), Budreau through his Lumanity Films banner (*Born to be Blue*) and Fredrik Zander on behalf of Chimney Group. Scott Aversano and Will Russell-Shapiro are executive producing along with Jason Blum via Blumhouse Productions. William Santor, John Hills and Andrew Chang-Sang are also executive producing for financier Productivity Media. Additional executive producers are Christina Kubacki, Patrick Roy, Lowell Cauffiel and Jon Mankel Cinematographer Brendan Steacy (*Alias Grace*), editor Richard Comeau (*Polytechnique, War Witch*), production designer Aidan Leroux (*Born To Be Blue*), costume designer Lea Carlson (*Room*) and composer Steve London (*Born To Be Blue*) complete the creative team.

Sierra/Affinity is handling international sales of the film in all media around the world. Entertainment One and Les Films Séville will directly distribute the film throughout Canada and Québec.

ABOUT THE ABSURD BUT TRUE REAL LIFE EVENT

In August 1973 Jan-Erik Olsson took over the Sveriges Kreditbank in Stockholm where he and Clark Olofsson held four hostages for six days. During this time, the Swedish government wouldn't allow Olsson to leave the bank with the hostages. Daniel Lang wrote an article in the *New Yorker* called “The Bank Drama” which was published on November 25, 1974 about this strange and darkly comic event where the hostages bonded with their captors and turned against the authorities. , This lead psychologists to identify the phenomena as the Stockholm Syndrome.

“Before this film, I wasn't aware that the term ‘Stockholm Syndrome’ came from this event. I knew that it had its origins in Stockholm but I thought the Patty Hearst incident, which happened in 1974 was really what put it on the map,” recalls writer/director/producer Robert Budreau. “What really attracted me to this story was the mix of dark comedy with intense psychological drama. Many of the things that actually happened are unbelievably absurd and I welcomed the challenge of

creating an unorthodox hostage caper film which goes against certain genre expectations. I was also attracted to the politics of the world in 1973 were that of a conservative America under Nixon coming out of Vietnam but Sweden was still very social-democratic. So the politics are slightly reminiscent of what they are today – there’s a certain paranoid 1970s feeling to today’s Trump era.”

“I remember seeing a documentary when I was a teenager on the bank heist in Sweden,” recalls Swedish actress Noomi Rapace. “There was always a myth around it and around what happened in the vault. There were always different stories that came out of it. Its something that all Swedes are very aware of.”

Adds Mark Strong: “Its fascinating to know that in 1973 there was a situation in a particular country where these guys who were holding people hostage were more like the people they were holding hostage than the people who were so-called trying to save the hostages.”

ABOUT THE STORY

Writer/director Robert Budreau became interested in the story of the 1973 Swedish bank heist and was captivated by certain themes. “For me, doing this film was a way to explore some of the themes that I’ve been exploring in a lot of my films. Lars is this damaged soul. The real life bank robber in the *New Yorker* article, on which the script is based, is described as a tender brute. Being able to capture this duality of character is what really sucked me in,” says Budreau. “The idea of making an elevated genre film which has some of the conventions of the bank heist and a thriller but at the end of the day is really a character study and a subversive love story about a crazy, comical criminal and a conservative, married mother and wife – not to mention a psychological drama. This is what really excites me. When I read about all the insane things that actually happened - the robber donned a ridiculous disguise; he made the cops sing songs and he sang songs himself; he played 70s music on the radio; he asked for a Ford Mustang getaway car; he was able to directly call the Prime Minister of Sweden; he got the hostages tampons and put nooses on them after the cops drilled through the floor; he had sex in the vault with one of the hostages, the list goes on – I could never have invented this stuff. Truth really is stranger than fiction and the odd challenge here was making this unbelievable truth both real and meaningful.”

Budreau had the fortunate opportunity of using these bizarre facts from the *New Yorker* article as a form of research but also spent time in Stockholm going through police reports, the police archives and police museum. He got his hands on photos, documents, and police transcripts from the heist to aid him in writing the script. Ultimately, however, he wanted to make sure he was steering away from a straight documentary – the goal was always to make a darkly comic true-crime thriller.

“Like all real-life adaptations, we combined some characters and changed some names but ultimately all the key plot points of the film are as they were in the actual incident. But we wanted to focus and compress time. The real event took place over six days and in the film it’s over three days. Hopefully some of the choices we’ve made make the story more universal. Even though it’s originally called *Stockholm*, it’s important that the story feels universal, covering larger situations,” notes Budreau.

“Robert Budreau and I had just finished the Chet Baker film *Born To Be Blue* and we had a great time on that. This seemed like a fun way for us to build on a good working relationship,” says Ethan Hawke. “When I read the script, it felt like a string of fire crackers so my hope is the finished film will feel the same way – you won’t have time to think about it too much until it’s over.”

ABOUT THE CHARACTERS

LARS NYSTROM (Ethan Hawke)

Robert Budreau and Ethan Hawke worked together on *Born To Be Blue* so Hawke came to mind for the writer/director to play the lead role of Lars. “Because I’d developed a relationship with Ethan from the last film, I brought this to him. I sent him the *New Yorker* article as I was beginning to write the script, just to put it on his radar. The project ended up coming together very quickly. I sent him a script and he really responded to the character,” recalls Budreau.

“When you’ve been doing this for a while you look for a character you haven’t played before – something that’s going to be challenging,” notes Hawke. “I don’t understand this person – so my brain gets intrigued to play him, to figure out what makes him tick. He’s a great character in a totally weird world.”

“We came up with our own version of this character,” says Budreau. “I wanted Ethan to bring parts of himself into it and also parts of the real life character into it. We talked a lot about the Americanization of it and the Swedishness and what the balance would be. A lot of the character is about disguise, wearing this mask, peeling back the layers, pretending he’s one guy then pretending he’s another guy. So it’s a bit complicated in terms of who he really is and what he really wants.”

“He’s a volatile character. I’ve got to pull off some major mood swings to play him,” says Hawke of his character, Lars. “I think about how scary I can be but still be someone who people are interested in watching. But if he’s not scary enough does the whole thing become too comic? I always imagined Lars’ favorite movie to be *Easy Rider* – you can see this even with the costume. He wants to look like Dennis Hopper, dress like Peter Fonda and talk like Jack Nicholson.”

“Ethan has been able to bring a lot of comedy and lightness to the part. It’s a pretty insane and quirky story and Ethan has been really good at tapping into that

craziness,” says Budreau of Hawke. “Lars idolizes Americana so he’s hodgepoded together this vision of what he should be like. It’s both goofy and ridiculous but also earnest and endearing. Ethan is so good at striking the balance between scary and tender.”

Because Budreau and Hawke worked so closely and so well on *Born To Be Blue*, both a trust and a shorthand developed between them. “The great thing about having worked with Robert recently is that I know the way his brain works and he knows the way that mine works. He trusts me to play and I trust him to keep us from getting lost,” says Hawke. “One person’s job is to dance out there on the edge of what makes sense and the other person’s job is to watch and make sure you stay on target. We have a lot of fun doing that.”

Adds Budreau; “The great thing about Ethan is that not only is he a great performer but also a great guy to work with in terms of the process. In an ideal world you want to enjoy what you do and enjoy the process. He really does that and makes everybody enjoy themselves.”

BIANCA LIND (Noomi Rapace)

Not only did Budreau enjoy working with Hawke, but his co-stars, Noomi Rapace and Mark Strong experienced a wonderful working relationship with the actor as well. “I trust Ethan – I adore him and love working with him. It’s a fun working relationship and it’s very easy. We trust each other,” notes Rapace.

“We had to cut straight to making the audience believe that we’ve known each other for years and years so it was very important that we got on,” adds Strong. “Luckily I think he’s great. I love his work, all the choices that he’s made and I also love the down time that we have together. I bounced a lot of questions about this movie off him and I trust him. In every scene we’ve had I’ve never felt like I have to compete or win the acting cup. It’s not about that – it’s about the teamwork and telling the story. You can do that when you’re doing it with people you like.”

Budreau has always been a fan of Rapace’s and thought the part of Bianca would be an interesting role for her. “We’ve seen Noomi play tough, spunky, edgy characters and I was really excited about playing against that completely – playing her as very conservative and gentle,” says Budreau. “Part of her arc is to find herself and find an inner strength. It’s been great to see Noomi play that subtext.”

“When I read this script I knew I wanted to do it. I’ve been wanting to work with Ethan for a very long time so Ethan combined with this material was a dream,” says Rapace. “Bianca is a very interesting woman. She’s old school – she works in a bank, she has two kids, and she’s quite shy. She’s like a brave nerd. The way she comes to life in this story is like an awakening. I think this is a love story and one that has a positive effect on her. It’s an awakening. When she’s on the other side she’ll see the world with different eyes. So even though it’s a trauma it’s also a birth. It’s the birth of Bianca.”

Continues Rapace: “Bianca has a certain bravery to her that is very unique. She goes on with this plan to get shot, which is really scary for her but she does it to save the group. She wants to be brave for her captor as well. She’s one of the most intriguing and complicated character’s I’ve played.”

“Noomi has a potent mind. She has strong feelings on what she thinks is fake, dumb, smart or interesting. She elevates everything she touches. She always surprises me. Throughout the whole movie, she always has an idea for a scene that I didn’t expect,” says Hawke of his co-star.

Adds Strong; “Noomi and I live near each other in London. Working with her has been great from a personal level because I’ve had the opportunity to work with a friend. It’s quite a delicate relationship that you form with other actors – you have to get to know each other very quickly. On all of these levels she’s been really fascinating and interesting to work with.”

Being a Swede, Rapace was also valuable in the way that she was able to act as a guide to all things Sweden. “Noomi has been fantastic in this movie. And because she’s Swedish, she’s been our tour guide through the world of Sweden and has taken ownership in helping us define the Swedishness of it all – accent, approach, mentality and culture,” notes Budreau.

Budreau had always been a fan of Mark Strong’s but it was seeing him in London on the stage in Arthur Miller’s ‘A View From The Bridge’ that really made Strong stand out in the writer/director’s mind. “It was one of the best stage performances I’ve ever seen in my life,” recalls Budreau. “In this movie, Mark brings a great intensity. He very much is able to play the straight guy against Ethan’s character.”

“He’s a complicated character because he has a deal with the police. He’s released from prison by Lars, who has taken hostages in order to get him released. So he’s grateful to him for that but then you realize that Lars is incredibly unreliable and not accomplished as a criminal. He makes random choices that aren’t helpful. Because of this Gunnar is constantly having to evaluate where he stands vis-à-vis Lars,” notes Strong. “We came up with a big brother feeling to that relationship. Gunnar has to tolerate Lars but at the same time he needs him. Having said that he’s also made a deal with the police. So throughout the film there is a balance to be struck between how much he’s thinking about his freedom via the deal with the police and how much he’s thinking about freedom with Lars. It’s a win-win situation for him.”

GUNNAR SORENSSON (Mark Strong)

“I met Mark on *Sherlock Holmes* years ago and I’ve been wanting to work with him ever since,” says Rapace. “Mark is never predictable – I never know what’s going to come out. The way he plays Gunnar is beautiful to watch. He’s frightening but also charming and funny. He plays the character in a way that you don’t really know what’s going on in his head.”

“Mark seems like someone I must have worked with 100 times already,” adds Hawke. “In general, he’s just an incredibly thorough person. He knows what he’s doing and is a lot of fun to work with.”

In the end, Budreau was extremely pleased with the casting for *THE CAPTOR*. “For me, the most important thing is casting so I try to cast as well as I can. I’ve been really happy and surprised by the casting on this film - not only Ethan, Noomi, and Mark, but a lot of the other characters as well. I feel lucky in finding this roster of people that really sit into the world and work well together.”

The Visual Approach

To achieve the desired, classic look for *THE CAPTOR*, the production team enlisted the help of Cinematographer Brendan Steacy, who Budreau has known for years but had not found the opportunity to work with before this film.

Budreau and Steacy worked together to achieve an air reminiscent of the tone and feel of the 1970s. “We are using some Super Speed lenses and tried to create a limited pallet which are indicative of the 1970s. We chose 1970s spherical lenses,” explains Budreau. “We are also taking a more classic approach. One approach for these types of thrillers is to go hand-held and gritty. I’ve gone against that and tried to create a more classical design, which will hopefully work in balancing the tone of the film. It has humour and psychological drama along with all the heist elements and the thriller elements. It’s been a bit of a balancing act.”

The Location

The bulk of the film was shot at Liuna Station – a revitalized 1930s train station that is now used for events in Hamilton, Ontario. Budreau worked with production designer Aidan Leroux to make sure it had the look and feel of a 1970s, grand Swedish bank reminiscent of the Sveriges Kreditbank in Stockholm, where the real event took place.

“This location was chosen primarily because it had the scope and size of the lobby that we wanted. It also had the color pallet – a beige-brown 1970s look and feel. It had a certain amount of light that we liked and also an exterior square which we needed,” explains Budreau. “The one thing that was missing was a staircase so we had the production designer, Aidan Leroux, build a staircase. He did a really great job of constructing the world of the lobby and matching it to the other location where the vault and the back rooms on the second floor are. He connected the two spaces really well.”

The Costumes

In terms of costumes for the film, Budreau and costume designer Lea Carlson wanted it to be as authentic and naturalistic as possible.

“Lea has done a great job with the wardrobe and unifying the pallet in conjunction with the production designer and cinematographer. They all worked together to try and create this 1970s pallete,” says Budreau. “Because this is a story that only takes place over a few days, most of the characters only wear one thing. So we took a lot of time to make sure we picked the best, most iconic wardrobe for each character to define them. Ethan, Noomi, and Mark all had very strong opinions about how to define their characters through their wardrobe. That was a big part of the pre-production process.”

“Lars was a composite of classic late 1960's and early 1970's Americana,” states Carlson. “Ethan and I discussed the idea that Lars' character was created by someone who went and saw *Easy Rider* and other American movies from the late 1960's and then didn't quite remember the details correctly - a kind of odd composite of Peter Fonda, Dennis Hopper and Jack Nicholson all rolled into one, with aspects of both swagger and vulnerability.”

“For Bianca's character it was important for us to feel, at the beginning of the film, that she was a symbol of a well ordered Swedish society - tasteful, conservative and very proper,” recalls Carlson. “One of the most important things that we discussed was that her costume had to be designed so that it could devolve. Even though there was one look for the whole film, it had to have a flexibility and could transition from being very well put together to really breaking down.”

“Bianca's look and the shape of her skirt and the jacket made me move in a totally different way,” notes Rapace. “The costume always helps me find the character and I feel is an extension of the character. In a movie like this when you're trapped in one costume the whole time, its even more important. We had a very easy and fun process. The costume designer is fantastic.”

“The Gunnar character was the one look that was actually inspired by the actual character that it was based on; Clarke Olafsson,” says Carlson. “In the images of the hostage taking, Clarke is wearing a typical 1970's sweater and an old pair of bellbottoms and some runners. As Gunnar's character comes straight from jail he has to look completely natural but he still has to look cool.”

“Half the fun of doing a film like this, based in the 1970s, is that you get to make some amazing costume and hair choices,” says Strong. “The jeans I get to wear are phenomenal – they really take you back to that time.”

The Soundtrack

Budreau made the choice to include several Bob Dylan songs in the script that Lars sings. “The music is one way to connect Lars to this idolization of American culture,” notes Budreau. “For me personally, Bob Dylan has always been an inspirational guiding light so its always great if I can find a way to get him into a movie. It's also a great way to define the time and the characters.”

Adds Hawk; “Dylan fits perfectly for somebody longing for Americana. Lars would definitely listen to Bob Dylan.”

“There’s a sense of exploration in all of the characters in this movie – they’re all kind of finding themselves as a result of what’s going on,” says Strong. “I think there is a link there in terms of the flavor of Dylan. The wild, eccentric, poetic beauty of his music emulates the flavor of the movie.”

COMPLETE SOUNDTRACK LISTING

- 1 - “New Morning” by Bob Dylan
- 2 - “Sonata in E Minor” by Steven Staryk Orchestra
- 3 - “Get Back To The West Side” by Steam Machine
- 4 - “Tonight I’ll Be Staying Here With You” by Bob Dylan
- 5 - “Going Home” by Sebastian
- 6 - “Get What You Need” by Target
- 7 - “Tomorrow Is A Long Time” by Bob Dylan
- 8 - “Function Underground” by We The People
- 9 - “To Be Alone With You” by Bob Dylan
- 10 - “Cheaters Can’t Win” by Margaret Lewis with Grace Tennessee
- 11 - “I’ll Take Care Of You” by Bobby Bland
- 12 - “Tomorrow Is A Long Time” by Bob Dylan (end titles)

The Score

Composer Steve London described the challenges he faced in capturing the unique tone of the story as follows:

“Composing the score for THE CAPTOR was a unique challenge, stemming from the delicate balance between light and dark that needed to be maintained and developed throughout the entire film. There needed to be a slightly small, contained feel to the score to try and reflect the close quarters the characters are being forced into (ie. the robbery in general and ultimately, the vault). There needed to be a reflection of the warping of a traditional romantic development as Bianca and Lars boom attracted to each other despite the fact she’s his prisoner and he is threatening to kill her. This becomes the sound of the Stockholm Syndrome - a low, dissonance, sometimes distorted which gradually develops into a low throbbing pulse toward the end of the film. And finally, there was the absurdity of the whole robbery - this larger-than-life character who although armed and dangerous, is insecure and often inept.”

The end result was a small string ensemble of violas, cellos and double-basses - no violins - and two bass clarinets. The traditional orchestral layout was modified to have them set up more like a rock band than an orchestra. This allowed for being able to play with the E-major+minor tonality as well as some polyrhythmic elements between the left and right sides while the basses keep time in the centre. Also, a

small string quartet was recorded separately for some of the most contained, intimate moments but also to add another layer to the string rhythms. Separately, electric guitar, analog synthesizer and electric double-bass were recorded and processed, often being added to glass harmonica and bowed vibraphone to become the developing “syndrome” of the Stockholm syndrome.”

ABOUT THE CAST

ETHAN HAWKE (Lars Nystrom)

"Gather ye rosebuds while ye may," is a phrase a young Ethan Hawke took to heart while filming *Dead Poets Society*, the Academy Award-winning drama that launched his career as an actor. Thirty years and several Tony® and Oscar® nominations later, he has emerged a multifaceted artist, challenging himself as a novelist, screenwriter, and director.

Hawke recently wrapped production on *Blaze*, a drama he co-wrote and directed about the life of country western musician Blaze Foley. The film is based on the memoir [Living in the Woods in a Tree](#) by Foley's life-long love Sybil Rosen, who served as co-writer with Hawke. *Blaze* is being produced by Hawke and his wife Ryan for their Under The Influence banner, and reunites Hawke with *Born to be Blue* producer Jake Seal, and long-time collaborator John Sloss (*Boyhood*) from Cinetic Media. In addition to *Blaze*, Hawke recently finished shooting Paul Schrader's thriller *First Reformed*, in which he plays the lead opposite Amanda Seyfried.

Hawke can next be seen on the big screen in *Maudie* opposite Sally Hawkins, which premiered at the 2016 Toronto International Film Festival and was released in June by Sony Pictures Classics. Based on a true story, the film is an unlikely romance in which the reclusive Everett Lewis (Hawke) hires a fragile yet determined woman named Maud to be his housekeeper. *Maudie* charts Everett's efforts to protect himself from being hurt, Maudie's deep and abiding love for this difficult man and her surprising rise to fame as a folk painter.

Upcoming, Hawke is set to star in Robert Budreau's *The Captor* opposite Noomi Rapace. The film is based on the true story of the 1973 bank heist and hostage crisis in Stockholm and is currently in production. Additionally, Hawke will star alongside Rose Byrne and Chris O'Dowd in the Judd Apatow produced romantic comedy JULIET, NAKED based on the best-selling novel of the same name. The film is slated to begin production in the summer of 2017 with Jesse Peretz directing.

In 2016 alone, Hawke starred in five films, most notably of which was Robert Budreau's *Born to Be Blue*, for which he received rave reviews out of the Toronto Film Festival for his depiction of legendary jazz trumpeter Chet Baker. IFC released the film on March 25, 2016. Hawke's film *Maggie's Plan*, a comedy in which he stars opposite Greta Gerwig and Julianne Moore, also premiered at last year's Toronto

Film Festival, and was released by Sony Pictures Classics on May 20, 2016. Hawke also starred in *The Magnificent Seven*, directed by Antoine Fuqua. The MGM remake of the iconic film also stars Denzel Washington, Chris Pratt, and Peter Sarsgaard. The film made its world premiere at the 2016 Toronto International Film Festival as the opening night film, and Sony released the film on September 23, 2016. Additionally, he was also seen in Noah Buschel's *The Phenom*, which was released in June 2016, and Ti West's *In a Valley of Violence*, which premiered at the 2016 SXSW Film Festival, and opened nationwide on October 21, 2016.

Furthermore, Hawke's graphic novel, "Indeh," with illustrator Greg Ruth, was published by Grand Central Publishing on June 7, 2016. "Indeh" captures the narrative of two nations at war who strive to find peace and forgiveness in a time of great upheaval. It debuted at #1 on the New York Times Bestseller List for Hardcover Graphic Novels.

Hawke made his documentary directorial debut with *Seymour: An Introduction*, which premiered at the 2014 Telluride Film Festival and later played internationally at the Toronto International Film Festival. The project follows the life of the legendary pianist and piano teacher Seymour Bernstein. IFC released the film on March 13, 2015.

Hawke has collaborated with filmmaker Richard Linklater on multiple occasions, including *Fast Food Nation*; *Waking Life*; *The Newton Boys* and *Tape*. Their most recent collaboration, *Boyhood*, premiered at the 2014 Sundance Film Festival and was released by IFC on July 11, 2014. Hawke starred alongside Patricia Arquette and Ellar Coltrane in the critically acclaimed film that was shot intermittently over 12 years chronicling the life of a child from age 6-18. For his performance, Ethan received Academy Award, Screen Actors Guild (SAG) Award, Golden Globe Award, BAFTA Award, Film Independent Spirit Award, Critics' Choice Film Award, and Gotham Independent Spirit Award nominations for Best Supporting Actor.

Marking another one of their celebrated projects, Hawke starred opposite Julie Delpy in the critically acclaimed film *Before Sunrise* and its two sequels *Before Sunset* and *Before Midnight*. The trio co-wrote the screenplays for *Before Sunset* and *Before Midnight* and received Academy Award and Independent Spirit Award nominations for both scripts. Hawke, Linklater and Delpy were honored with the Louis XIII Genius Award for achievement in cinematic works for the "Before" films at the BFCA Critics Choice Awards.

Tapping into the pop culture zeitgeist with Ben Stiller's 1994 comedy *Reality Bites*, Hawke has starred in over fifty films, including; *Good Kill*; *Predestination*; *The Purge*; *Explorers*; *White Fang*; *Gattaca*; *Great Expectations*; *Hamlet*; *What Doesn't Kill You*; *Brooklyn's Finest*; *Sinister*; and *Before The Devil Knows You're Dead*. Hawke received Academy Award and Screen Actors Guild Supporting Actor nominations for his work in Antoine Fuqua's *Training Day*, opposite Denzel Washington.

Behind the lens, Hawke made his directorial debut in 2001 with his drama *Chelsea Walls*. The film tells five stories set in a single day at the Chelsea Hotel and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson, and Steve Zahn. Additionally, he directed Josh Hamilton in the short film *Straight to One*, a story of a couple, young and in love, living in the Chelsea Hotel.

In late 2015, Hawke released his first children's book "Rules for a Knight" through Knopf, which features illustrations by his wife, Ryan Hawke. "Rules for a Knight," a New York Times best-seller, is framed as a long-lost document, recently found and republished by Hawke, a distant relative of the knight, Sir Thomas Lemuel Hawke. In addition to his work as a novelist, in April 2009, Hawke wrote an in-depth and celebrated profile of icon Kris Kristofferson for Rolling Stone. In 2002, his second novel, *Ash Wednesday*, was published by Knopf and was chosen for Bloomsbury's contemporary classics series. In 1996, Hawke wrote his first novel, *The Hottest State*, published by Little Brown and now in its nineteenth printing. In his sophomore directorial endeavor, Hawke adapted for the screen and directed the on-screen version of *The Hottest State* and also directed a music video for the film, featuring Lisa Loeb.

At the age of twenty-one, Hawke founded the Malaparte Theater Co., which remained open for more than five years giving young artists a home to develop their craft. The next year, in 1992, Hawke made his Broadway debut in "The Seagull." Additionally, he has appeared in "Henry IV" alongside Richard Easton on Broadway; "Buried Child" (Steppenwolf); "Hurlyburly," for which he earned a Lucille Lortel Award Nomination for Outstanding Lead Actor and Drama League Award Nomination for Distinguished Performance (The New Group); Tom Stoppard's "The Coast of Utopia," for which he was honored with a Tony Award nomination for Best Featured Actor in a Play and Drama League Award nomination for Distinguished Performance (Lincoln Center); the inaugural season of The Bridge Project's double billings of "The Cherry Orchard" and "A Winter's Tale," which garnered Hawke a Drama Desk Award Nomination for Outstanding Featured Actor in a Play (Brooklyn Academy of Music and The Old Vic); and "Blood From A Stone" (The New Group) which earned him a 2011 Obie Award for Performance. In 2007, Hawke made his Off-Broadway directing debut with the world premiere of Jonathan Marc Sherman's dark comedy, "Things We Want". In 2010, Hawke directed Sam Shepard's "A Lie of the Mind," for which he received a Drama Desk Nomination for Outstanding Director of a Play as well as recognition in the New York Times and The New Yorker top ten lists of the leading theatre productions in 2010. In 2012, he starred in Chekov's "Ivanov" for the Classic Stage Company. In 2013, he directed and starred in "Clive," a stage adaptation of Bertolt Brecht's "Baal," by Jonathan Marc Sherman (The New Group), and completed a successful run of Lincoln Center Theatre's production of "Macbeth" in the title role.

NOOMI RAPACE (Bianca Lind)

Noomi captured the eyes of the international entertainment community with her commanding, unnerving and critically acclaimed portrayal of Lisbeth Salander in the

film adaptations of Stieg Larsson's *Millennium Trilogy: The Girl With The Dragon Tattoo, The Girl Who Played With Fire, and The Girl Who Kicked The Hornet's Nest.*

Upcoming, Rapace will be seen starring in Tommy Wirkola's *What Happened to Monday?*, with Willem Dafoe and Glenn Close. This film is set in the future and in a world where families are limited to one child due to overpopulation and follows a set of septuplets (all played by Rapace) who must avoid being put discovered by the government. Netflix will release the film August 18, 2017. She also has Mikael Hafstrom's thriller *Unlocked*, opposite Michael Douglas and Orlando Bloom. The film follows one of the CIA's top interrogators, 'Alice Racine' (Rapace), whose career was sidelined when she failed to unlock a prisoner in time to save the lives of dozens of innocent people from a terrorist attack in Paris. Now leading a quiet life as a caseworker, 'Alice' is unexpectedly called back into action when the CIA apprehends a suspect believed to have direct knowledge of another imminent attack. Alice successfully unlocks the suspect, but before she can fully convey the recovered intelligence to her superiors, she gets a call from her superior that heightens her suspicions. Quickly realizing she's been duped, she narrowly escapes, and finds herself on the run. Grasping that the CIA has been deeply compromised, Alice turns to the few people she can trust as she seeks out the responsible parties and races against the clock to prevent a deadly biological attack on the citizens of London. Lionsgate will release the film September 1, 2017. Following that, she will be seen co-starring in David Ayer's fantasy realm film *Bright*, alongside Will Smith and Joel Edgerton. The grounded cop procedural is set in a world populated not only with humans but also fantastical mythical creatures. The story follows a human cop (Smith) who is forced to work with an Orc (Edgerton) to find a weapon everyone is prepared to kill for. Netflix is set to debut the film December 8, 2017.

Rapace will soon begin lensing Vicky Jewson's "Close," based on the true story of hardened female bodyguard Jacquie Davis. The film follows 'Sam' (Rapace), the world's toughest female bodyguard, used to war zones and tasked with protecting high profile targets for terrorism and assassination. The film follows a the counter-terrorist expert and is assigned the job of protecting Zoe, a young and very rich heiress — a babysitting job that she is ill-prepared for - but a violent attempted kidnapping forces the two to go on the run. Prior to this, Rapace completed lensing on Robert Budreau's thriller *Stockholm*, co-starring opposite Ethan Hawke. The film is based on the 1973 bank heist and hostage crisis in Stockholm that was documented in the 1974 *New Yorker* article "The Bank Drama" written by Daniel Lang. Hostages bonded with their captors and turned against the authorities, giving rise to the psychological phenomenon known as "Stockholm syndrome."

In 2018, Rapace will film Michael Mann's *Ferrari*, opposite Hugh Jackman. The film takes place in 1957 and follows 'Enzo Ferrari' (Jackman) and estranged wife 'Linda Ferrari' (Rapace) through their fiery relationship at a time when passion, failure, success and death and life all collided in Ferrari's battle for supremacy against rival Maserati.

Rapace began her acting career at the age of seven, in Iceland's *In the Shadow of the Raven*. She has since gone to appear in over twenty films and television shows. In 2007, she made her mark on the big screen with a breakthrough performance in the 2007 Danish film, *Daisy Diamond*. In the film, Rapace portrays a troubled teen-mother who leaves her home to pursue a dream, ultimately failing and having a breakdown with fatal consequences. For her performance, she was honored with the Bodil Award (Denmark) and a Robert Award for Best Actress (Denmark).

She garnered high praise for her breakthrough performance in *The Girl with the Dragon Tattoo*, the first installment of the Millennium Trilogy. She won the Best Actress Guldbagge Award (Sweden) and the Best Actress International Jupiter Award (Germany) in addition to being nominated for an Orange British Academy Film Award for Lead Actress and a Best Actress European Film Award for her role. Rapace garnered subsequent praise for her performances in the second and third installments, *The Girl Who Played With Fire*, and *The Girl Who Kicked The Hornet's Nest*.

Additional film credits include Ridley Scott's *Alien: Covenant* alongside Michael Fassbender and Katherine Waterston; Steven Shainberg's sci-fi adventure thriller *Rupture*, alongside Peter Stormare and Kerry Bishe; Daniel Espinosa's film adaptation of the critically acclaimed Tom Rob Smith novel, *Child 44* opposite Tom Hardy, Gary Oldman, Joel Kinnaman and Jason Clarke; Michaël R. Roskam's crime-drama *The Drop* alongside Tom Hardy and James Gandolfini; Niels Arden Oplev's *Dead Man Down* in which she reunited with director and starred opposite Colin Farrell; Guy Ritchie's sequel, *Sherlock Holmes: A Game of Shadows*, opposite Robert Downey Jr. and Jude Law; as well as Brian De Palma's *Passion*, alongside Rachel McAdams and Karoline Herfurth.

Notably, in 2011, Rapace starred in Pernilla August's directorial debut of the Swedish film *Beyond* (Svinalägorna), which won the Venice Film Festival Critic's Week prize as well as the Nordic Council Film Prize, and additionally, for which Rapace received a Guldbagge Best Actress' Award for her performance. That same year, Rapace was starred in Pål Sletaune's Norwegian thriller *Babycall*, for which she received the Best Actress honor at the Rome Film Festival.

MARK STRONG (Gunnar Sorensson)

One of today's most compelling and charismatic actors, Mark Strong will soon be seen in Matthew Vaughn's *Kingsman: The Golden Circle* and Toa Fraser's *6 Days*.

Moviegoers have seen him in notable collaborations over the years with directors Guy Ritchie, on *Sherlock Holmes*, *RocknRolla*, and *Revolver*; Ridley Scott, on *Robin Hood* and *Body of Lies*, for which he received a London Film Critics Circle Award nomination; and Matthew Vaughn, on *Kingsman: The Secret Service*, *Kick-Ass* and *Stardust*.

Mr. Strong's other films include Mark Elijah Rosenberg's *Approaching the Unknown*, Richie Smyth's *Jadotville*, John Madden's *Miss Sloane* with Jessica Chastain, Mortem Tyldum's *The Imitation Game*, Jorge Dorado's *Anna*, Nae Caranfil's *Closer to the Moon*, Eran Creevy's *Welcome to the Punch*, Nick Murphy's *Blood*, Jean-Jacques Annaud's *Black Gold*, Andrew Stanton's *John Carter*, Tomas Alfredson's *Tinker Tailor Soldier Spy* with Gary Oldman and Colin Firth, Peter Weir's *The Way Back*, with Jim Sturgess; John Michael McDonagh's *The Guard*, with Brendan Gleeson and Don Cheadle; Martin Campbell's *Green Lantern*, opposite Ryan Reynolds; Jean-Marc Vallée's *The Young Victoria*, opposite Emily Blunt; Pete Travis' *Endgame*; Vicente Amorim's *Good*, with Viggo Mortensen; Danny Boyle's *Sunshine*; Stephen Gaghan's *Syriana* with George Clooney; Roman Polanski's *Oliver Twist*; Kevin Reynolds' *Tristan + Isolde*; Thomas Vinterberg's *It's All About Love*; Mike Figgis' *Hotel*; David Evans' *Fever Pitch*; István Szabó's *Sunshine* (1999); and, also for Focus Features, Bharat Nalluri's *Miss Pettigrew Lives for a Day* and Kevin Macdonald's *The Eagle*.

He was a BAFTA Award nominee for his performance in *The Long Firm*, and also won the Broadcast Press Guild Award for Best Actor. His other telefilm and miniseries credits include *Nosferatu*, *Our Friends in the North*, directed by Simon Cellan Jones and Stuart Urban; Adrian Shergold's *Low Winter Sun* (which won the BAFTA [Scotland] Award for Best Drama – he recently recreated the role in the US) and *Births, Marriages and Deaths*; Pete Travis' *The Jury*, *Henry VIII*; David Drury's *Trust*; Diarmuid Lawrence's *Emma*, opposite Kate Beckinsale; Roger Michell's *The Buddha of Suburbia*; Danny Boyle's *Screenplay* episode "Not Even God Is Wise Enough;" and, opposite Helen Mirren for directors David Drury and Tom Hooper, respectively, *Prime Suspect 3* and *Prime Suspect 6*.

Mr. Strong has also performed in radio and stage plays, most recently appearing in the Young Vic's critically acclaimed *A View From the Bridge* which also transferred to the West End and is currently running on Broadway. For his performance, he received both the Olivier Award and Critics' Circle Award for Best Actor. He was an Olivier Award nominee for his performance in Sam Mendes' Donmar Warehouse staging of *Twelfth Night* (which he played in repertory with *Uncle Vanya*). U.K. audiences have seen him perform with the Royal Shakespeare Company, in Danny Boyle's staging of *Hess is Dead*, among other productions; with the National Theatre, in four productions for Richard Eyre, David Thacker's *Death of a Salesman*, and Patrick Marber's *Closer*, among other shows; at the Royal Court, in Lindsay Posner's production of *The Treatment* and Hettie MacDonald's staging of *Thickness of Skin*; and Peter Gill's New Ambassadors production of *Speed-the-Plow*.

BEA SANTOS (Klara)

Bea Santos is of the sixth generation of her family to be born and raised in Huntsville, Ontario. Her father, a hobby actor and mother, a painter from Madrid, both encouraged her from a young age to foster a love of culture and art.

Bea decided she would become an actress at 4 years old when she acted in her first of 21 community plays. Her love of performing continued throughout high school

and she went on to act in theatre at McGill University in Montreal where she majored in English Literature and Art History. After graduation she moved to Toronto to pursue acting professionally.

One of her first projects of note included playing the lead in the Bravofact short *Iris*, in which she played a teen struggling to express herself while living with aspergers' syndrome. The film went on to screen at Telefilm's Short Film Corner at Cannes and due to its high YouTube view count it also screened on the Movie Network. In 2014, she booked her first major role as the female lead in the German-Canadian Co-production *Coconut Hero*. Last year she lead two feature films: the Shaftesbury/Smokebomb sci-fi thriller *Darken* and the indie *Darker Than Night* in which she played a blind woman faced with a nightmarish event. Bea is currently recurring as ambitious reporter Louise Cherry on *Murdoch Mysteries* on CBC.

So far this year she also played the lead role in the TV movie *A Very Country Christmas*. Other recent credits include the *Girlfriend Experience*, a scene with Elizabeth Moss in a *Handmaid's Tale* and a scene with Jason Sudekis and Ed Harris in Mark Raso's film *Kodachrome*.

CHRISTOPHER HEYERDAHL (Mattsson)

An award-winning Canadian actor, Christopher Heyerdahl is known internationally for his powerful performances in film, theatre, and television having just worked with David Mackenzie on *Damnation* for UCP, Rowan Joffe's *Tin Star* for Sky Atlantic and the feature film sequel to *Sicario: Soldado*. Other film credits include: Dr. William Pepper in *Eadweard*, Simon in *The Calling* and as H.P. Lovecraft in the Gemini® (Canadian equivalent to Emmy®) award-winning *Out Of Mind: The Stories Of H.P. Lovecraft*. Fluent in French, he has also starred in *Le Dernier Tunnel*, *Cadavres*, and *La Loi Du Cochon*.^[1]_{SEP}

Heyerdahl has an impressive list of television credits including series regular roles ranging from *Hell On Wheels* to *True Blood* and guest starring on shows from *Gotham* to *Girlfriends Guide To Divorce*. He also co-starred in Steven Spielberg's Emmy® and Golden Globe® Award-winning mini-series *Into the West*.^[1]_{SEP}

On stage Heyerdahl has a long list of theatre credits including *Love's Labour's Lost*, *The Changeling*, *The Grand Inquisitor* (Stratford Shakespeare Festival), *The Glace Bay Miners' Museum*, *The Last Comedy*, *Le Making of De Macbeth* and *Savage/Love*, to name a few. Christopher enjoys travelling with his wife, taking in the arts, ocean swimming and mountain skiing. He supports charities including MSF, SPCA, and Plan Canada's: Because I'm a Girl.

MARK RENDALL (Elov)

Mark Rendall was born in 1988 in Toronto, Canada. At the age of 10 landed the role of "Spider" in Cameron Macintosh's Touring Musical Production of *Oliver*, as well as understudy for the character "Oliver".

Since his theatrical debut, he has gone on to perform in a long list of lead and supporting roles in both film, and television. Titles include: *30 Days of Night*, *My One and Only*, *Charlie Bartlett*, *The Exploding Girl*, *Hannibal*, *Transporter The Series*, *History of Love*, *Versailles*, and many more. Mark is also known in the voice over world for his performance as “Arthur” the aardvark in the animated series of the same name.

IAN MATTHEWS (Halsten Vinter)

Ian Matthews was born in Calgary, Alberta, Canada. He spent formative years growing up in Budapest, Hungary, and Chattanooga, Tennessee and did not turn to professional acting until his late thirties. His major film credits include David Cronenberg’s critically acclaimed *A History of Violence*, Palme d’Or winning director Laurent Cantet’s *Foxfire*, and the Atom Agoyan thriller *The Captive* (Cannes 2014 Competition). His many television credits include major recurring and guest star roles on *Killjoys*, *Dark Matter*, *Incorporated*, *Bitten*, *Saving Hope* and *Orphan Black*, as well as his critically acclaimed turn as Darko in *Gangland Undercover*, an original dramatic series chronicling the underworld activities of the infamous outlaw biker gang, the Vagos. Ian will be featured in the upcoming films *State Like Sleep*, with Katherine Waterston, *Kin*, with James Franco, and *Deathwish*, with Bruce Willis and directed by Eli Roth. He makes his home with his family in Toronto, Canada.

ABOUT THE FILMMAKERS

ROBERT BUDREAU (Writer/Director/Producer)

Robert is an award-winning director, writer and producer at Lumanity Productions based in Toronto and Los Angeles. His latest feature *Born To Be Blue* about jazz legend Chet Baker, stars Ethan Hawke and was released by IFC Films and Eone. It earned rave reviews and won multiple Canadian Screen Awards. Budreau also received a DGC Award nomination for *Born To Be Blue*. His debut feature *That Beautiful Somewhere* starring Roy Dupuis was nominated for a Genie Award and won top prizes at film festivals around the world.

NICHOLAS TABARROK (Producer)

Nicholas Tabarrok is a prolific film and television producer whose company, Darius Films, has offices in Los Angeles and Toronto.

Since 1998, he has produced over twenty feature films that have received both commercial and critical success. Many of them have premiered at the world’s top film festivals: *The Life and Hard Times of Guy Terrifico* (Toronto International Film Festival, SXSW), *Hank and Mike* (Karlovy Vary 2007), *Surviving Crooked Lake* (Slamdance 2008), *Weirdsville* (Toronto International Film Festival and opening night gala of the Slamdance and Raindance Film Festivals), *Coopers' Christmas*, starring Samantha Bee, Jason Jones, and Dave Foley (Toronto International Film Festival 2008), and *Defendor* (Toronto International Film Festival 2009).

The Art of the Steal, starring Kurt Russell, Matt Dillon, Jay Baruchel and Terence Stamp, premiered at TIFF 2013 with a Gala Presentation and was distributed by Radius-TWC and Sony Pictures. *The Calling*, starring Susan Sarandon, Ellen Burstyn, Donald Sutherland and Topher Grace was released by Sony Pictures in September 2014.

In 2015, Sony Pictures released *The Intruders*, starring Miranda Cosgrove, Donal Logue, Austin Butler, and Tom Sizemore. In addition, *Man Vs.*, starring Chris Diamantopoulos, premiered at the Sci-Fi-London Film Festival in May 2015.

Most recently, Nicholas has produced two highly anticipated feature films: *The Padre*, starring Tim Roth, Nick Nolte, and Luis Guzmán as well as *The Captor*.

Nicholas also produces television; the adult animated series, *Fugget About It*, has completed three seasons and is entering a fourth. Nicholas has several other television projects currently in development with networks and studios including the historical drama *The Lords of Opium* with Oscar-winner Paul Haggis as Executive Producer for HBO Canada and the BBC.

He is a proud member of the Producer's Guild of America, the Academy of Television Arts and Sciences, the British Academy of Film and Television Arts, and the Academy of Canadian Cinema and Television.

Nicholas was honored by Variety Magazine as one the "Top Ten Producers to Watch" in 2008.

JONATHAN BRONFMAN (Producer)

Jonathan Bronfman 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.

Recent productions include *Patti Cake\$*, which made its 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. *Pyewacket* is currently in postproduction and *Get Over It* is slated to shoot in August 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.

BRENDAN STEACY (Director of Photography)

Variety is a driving force for Brendan Steacy's work, not only in the eclectic character of his portfolio, but in the emotive range he applies to each of his projects. He is intrigued by visual and emotional peaks and valleys, particularly when the story allows movement between emotional levity and darkness.

Brendan's body of work includes a number of impressive film projects, with a growing quantity of accolades to match. Brendan recently completed the thriller *The Intruders*, starring Miranda Cosgrove, Donal Logue, and Tom Sizemore, and was directed by Adam Massey. Prior to that Brendan shot the *The Last Exorcism 2* with director Ed Gass-Donnelly, produced by Arcade Pictures/CBS Films and starring Ashley Bell, opened wide in North America in March 2013. He lensed the feature *The Lesser Blessed*, with director Anita Doron and First Generation Films, which earned him a CSC nomination for Best Theatrical Feature Cinematography; the feature *Still Mine*, with director Michael McGowan and the Mulmur Feed Company, distributed by Samuel Goldwyn Films, and starring Academy Award nominated actor James Cromwell; and *You Bury Your Own*, with director Rob Wilson and Samaritan Entertainment. Both *The Lesser Blessed* and *Still Mine* premiered last year at the Toronto International Film Festival. Recently, Brendan received a Canadian Screen Award nomination for Achievement in Cinematography for his visual work on *Still Mine*.

His feature film, *Small Town Murder Songs* starring Peter Stormare and Jill Hennessy, with director Ed Gass-Donnelly and produced by Resolute Films, premiered at the prestigious Toronto International Film Festival and garnered Brendan a CSC nomination for Best Theatrical Feature Cinematography. He has also worked on a wide range of television projects and is a sought-after commercial cinematographer.

Brendan's commercial and music video work is hip, contemporary and visual and has been recognized with numerous awards.

RICHARD COMEAU (Editor)

Richard Comeau has been editing feature films for over thirty years. Projects like "War Witch", "Polytechnique" or "The Pillars of the Earth" have garnered awards and nominations at the Oscars, the Golden Globes, and throughout the world in major film festivals like TIFF, Cannes, or Berlin. Richard himself has won numerous awards for best achievement in editing. He's worked with some of the finest filmmakers in Quebec, like Denis Villeneuve, Philippe Falardeau, Kim Nguyen, and Louise Archambault.

AIDAN LEROUX (Production Designer)

Production Designer Aidan Leroux came to film and television production design with a B.A. in Philosophy and Literature and a Bachelor of Architecture from the University of Toronto. Other degrees include: a Graduate Design Diploma from the Architectural Association in London, and a Masters of Science from Columbia University.

His first feature length project, the Rhombus film *Stormy Weather: The Music of Harold Arlen*, won the 2003 Gemini Award for Best Production Design. He is the winner of the inaugural Canadian Screen Award - Best Production Design for TV (*Bomb Girls*, 2013) and shared the Directors' Guild of Canada Team Award for *Booky and the Secret Santa* (2007). From 2006-2017 Aidan has been nominated for 14 DGC awards in the Production Design and Team Achievement categories as well as a Gemini and a Genie. In 2017 Aidan was nominated for two Canadian Screen Awards and received a DGC Award for Best Production Design for *Born to be Blue*.

LEA CARLSON (Costume Designer)

Lea Carlson is an award-winning costume and production designer. Recently completed feature films are *The Grizzlies*, *Shimmer Lake*, *Goon 2*, and the Oscar nominated *Room*. She designed costumes for Sarah Polley's *Take this Waltz*, and production designed Polley's feature documentary *The Dark Room*.

She is a four-time Gemini nominee and one time CSA nominee: two seasons of *Twitch City* (1995, 1996) directed by Bruce McDonald, *Heyday!* (2006) directed by Gordon Pinsent and *Slings & Arrows* (2003), directed by Peter Wellington, and a one time CSA award nominee for *The Colony*, directed by Jeff Renfroe.

She was the first recipient of the 2011 Virginia and Myrtle Cooper Award for costume design. *Kin* is her 4th project working with No Trace Camping.

STEVE LONDON (Composer)

Steve studied composition and conducting with Canada's music elite at **Queen's University**: John Burge, Marjan Mozetich and Kristi Allik. Afterward, he received an AS certificate from the world-renowned 'Scoring for Motion Pictures & Television' program at the **University of Southern California**. The opportunity to study in L.A. with such composers as Elmer Bernstein and Jerry Goldsmith was integral to his development as a composer. He also gained invaluable experience working as a score coordinator with Christopher Young on such films as 'Unforgettable' (MGM), 'Head Above Water' (New Line Cinema), and 'Copycat' (Warner Bros.).

Steve scored the powerful documentary, *Chau, Beyond the Lines* which received a 2016 **Oscar Nomination** for "Best Documentary (Short Subject)". He also co-scored *Born To Be Blue* (the re-imagined Chet Baker bio-pic starring **Ethan Hawke**) which won the 2017 Canadian Screen Award – "Best Original Music for a

Feature Film”. The film premiered at the 2015 Toronto International Film Festival and saw a worldwide release in March of 2016.