

Les Films **SÉVILLE** Pictures

**Presents**

# REAL TIME

**Starring Randy Quaid  
And Jay Baruchel**

**Written and directed by Randall Cole**

Running Time: 77 Minutes

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### **Short Synopsis**

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### **Synopsis**

REAL TIME is about a hit man (Randy Quaid) who gives a compulsive gambler (Jay Baruchel) one hour to live. The movie takes place in real time and its ultimate subject is what we do with the time we have in this world.

The film begins when Andy, a hyperactive compulsive gambler, is plucked off the street by the calm yet imposing Reuban. Reuban tells Andy that he's been dispatched to kill him. Andy doesn't believe him at first. He figures it's just another one of Reuban's scare tactics to get him to pay off his gambling debt. After a few punches to the head and a gun held to his face, Andy finally gets it. Reuban is really going to kill him – but not before Andy gets an hour to do whatever he'd like before he dies.

Reuban is a little surprised when Andy chooses to spend his hour looking for a hooker, seeking revenge on a former boss and trying to find his old Playdough barber shop toy at Grandma's. But as we move closer to the deadline, we see there is more to Andy than we first thought and Reuban turns out to have a secret or two of his own.

REAL TIME is produced by January Films, Devonshire Productions and APB Pictures. The film is financed by Serendipity Point Films, Telefilm Canada, Corus Entertainment, Astral Media, Ontario Media Development Corporation and Rogers Telefund. Maximum Films will distribute the film in Canada and act as worldwide sales agent.

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# REAL:TIME

## About the production

Writer and director Randall Cole wrote ten pages of the film's screenplay before putting it away in his desk drawer for a year. When Cole went back to the story, he explains, "I changed it from one day to real time—à la *High Noon*. The idea was born out of the concept of giving someone a day to live and then I fell in love with the real time concept – seeing the actual seconds tick off in front of us." 'Real time' is of course a term used to describe a project wherein the events depicted take place entirely within the span of time that lasts from the beginning of the depiction to the end. "In the spirit of doing a real time script I actually sat down and tried to write it in real time. Told myself I would try to write the whole script in one fast sitting. My two month old son was taking a nap. I thought it would be nice to have a new script before he woke up. I kind of knew it was unrealistic but it actually worked for about twenty minutes – then I got kind of dizzy. But I found myself going back and writing big chunks of it in individual sittings. Had a draft about ten days later. I needed to do some major editing after that, but it took its basic form over a short period of time."

Cole's REAL TIME begins at 1:47pm. It is the story of an Aussie hit man named Reuban (played by Randy Quaid) who gives an old acquaintance named Andy (played by Jay Baruchel) a little more than one hour to live - Reuban, contracted to kill Andy because of the young man's gambling debt, has a previous engagement at 3:00pm and he doesn't intend on being late.

The picture is Cole's follow-up to the 2002 docudrama *19 Months*, a comedy produced as part of the Canadian Film Centre's Feature Film Project. He wrote and directed both. "In some ways I think it's easier [to write and direct your own script] – I've got a handle on what I've written," Cole explained with a wide grin. "The writer's life is a lot of sitting in your office imagining what the film will look like."

"It's a great advantage whenever the writer and director are the same person because you really have the vision of the person that you're helping to enhance and support," states producer Julia Rosenberg.

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*High Noon*—1952 Oscar winning Western directed by Fred Zinnemann, which transpired virtually in real-time.

When asked about the ‘real time’ challenge in his writing/directing duality, Cole offered, “the writing part is a marathon (or in this case the rewriting part was a marathon) and the directing is a sprint. Sometimes it takes years to write a screenplay and to develop and finance the project but when principal photography begins, it’s a dash to the finish line and you try not to collapse along the way.”

It was at the Canadian Film Centre in 1998/99 that Randall Cole, in the writers’ program, met Paula Devonshire (Devonshire Productions) who was part of the producers’ program. They became friends and a few years later, in late 2004, Cole sent Devonshire the REAL TIME script. Not long after, they teamed with Julia Rosenberg (January Films) and the three worked on the project for another year before joining forces with Ari Lantos (APB Pictures) in late 2006. Devonshire, Lantos and Rosenberg produced the film.

The independent film had a low budget and a 17-day shooting schedule. “The creative aspects of this film make it appealing regardless of budget. It really works as an indie film because it’s in line with the characters and the theme of the movie,” explained producer Ari Lantos. It was shot on super16mm film entirely on location in and around Hamilton, Ontario in March 2007. “The landscape here suits the down-and-dirty feel we wanted and the city had everything we were looking for in terms of background. It really suited the micro road movie feel we wanted.” shared director Randall Cole.

### **Casting—A One-Two Punch**

“The characters of Reuban and Andy grew out of the situation. They’re not based on anyone I know in particular—if anything, they’re probably two very extreme versions of myself,” Cole shared frankly.

Because the dynamic of the two characters and their short time together is the focus of the film, casting a duo with chemistry was essential. “The first person we sent the script to was Jay Baruchel for the role of Andy,” explained Rosenberg. “He read it and said yes immediately so we knew we were on the right track.” At the time, the filmmakers had recently seen Baruchel in David Ray’s film *Fetching Cody* and all thought of him for the role of Andy. “Jay was perfect for the role. Because Andy is such an interesting character—one that isn’t always likeable—we needed someone who had a boyish charm and likeability. Someone who could bring out the same thing in Andy – Jay as Andy can win you over despite all of the horrible things he does” shared Devonshire. “Jay simply has a natural impatience about him that makes him funny and gives him nice sort of edge but he brings a certain vulnerability to his performance that allows you to still like him through it all,” added Cole.

When Lantos joined the project, Baruchel was already in place. “We were very fortunate to find ourselves with an actor who fell in love with the script. When we landed Randy Quaid as Reuban, we were thrilled. It really globalizes the project, opening it up to a whole world of people that know him from his other work—his comedic roles, his Oscar

nominated role and award winning dramatic performances. I think we're really lucky to have such wonderful talent," opined Lantos. "Randy Quaid is one of those few actors who delivers laughs but can make you cry," said Rosenberg. "And his character specifically delivers that. He is an incredible screen actor. His face delivers so much. I can see a complex dynamic of emotions playing across his face all the time. Having him as part of REAL TIME has been a real dream. The chemistry between Randy and Jay is wonderful." Cole added, "For me, I had to try and forget about him being Randy Quaid. Forget that he's been the best part of some of my favorite movies. I had to or I'd be too self-conscious to give decent direction. Luckily Randy disappears so fully into the character, after about a day, he just became Reuban to me."

### **Reuban and Andy**

**ANDY** is a twenty-something chain-smoking gambler who owes the local lender \$68,000 in accumulated debt. He's on his way to the track—convinced his luck will change—when **REUBAN**, an old acquaintance, "encourages" him to get into his car. Andy knows he's in trouble but is totally surprised when Reuban tells him he has been contracted to kill him but will give Andy one more hour to live. An hour which Reuban hopes Andy will use wisely.

Jay Baruchel's agent sent him the script and he read it immediately. "Whenever I read a script I really like, it's like when I meet a girl I really like – I get butterflies in my stomach and I say to myself 'There's no way the part/the girl isn't already taken,'" shared Baruchel with a laugh. "I really wanted the part. I love this character. It's my sensibility."

"The best moment in any movie is one that is tragic and comic in the same beat and this movie is that in 80 minutes. Many of the funniest moments in the movie are also the saddest and darkest and angriest which I think really elevates it, giving it a certain gravity," said Baruchel. "Jay has been a professional actor for a long time given his age, and his craft is astounding. He gets the story beats and delivers on them and he brings complexity to the role. His innate sense of comic timing and imagination for comedy are tremendous. Jay, like Randy Quaid, is an actor who is hysterically funny but can also hit those dramatic moments with credibility and great power," remarked Rosenberg.

Randy Quaid read the script and knew he wanted to create this character. "I was sent Randall Cole's *19 Months* and thought that it was extremely funny and well done. I thought this director knows how to tell the story with the camera through human detail that sometimes is passed over. And like other great directors I have worked with, Randall has the ability to combine pathos with comedy," said Quaid. "What drew me to the character of Reuben is the fact that he is real. This hit man is a determined killer, yet paternal. He has to convey brute force with compassion and I've always enjoyed playing characters with this kind of duality. I find humor comes from grim situations and reality and exploring the little details of human suffering and tragedy," the actor shared.

Reuban is a man who is looking back on his life through Andy's eyes. He also sees Andy as a young man who could have had his entire life ahead of him and hates to think he's wasting all of it. Their relationship dates from when Andy was a young kid and this lends

their dynamic a family feeling that has to mix with the dynamic of hit man and his target. Baruchel and Quaid spent day after day together on this film. Baruchel joked “Randy and I have no choice but to get along – it’s just the two of us in a car all day.” They did indeed spend hours seated next to each other in a Lincoln Town Car—and enjoyed the company. “I had the pleasure of listening too many of their conversations as I sat in the camera truck between takes,” said Cole. “At times, Randy would be talking about working with Hal Ashby or Marlon Brando or Jay would be talking about working with Clint Eastwood or Judd Apatow so I’d just try and soak it up. I felt really lucky to work with actors who’d had those great experiences.”

“I think Randy’s amazing,” said Baruchel. “He is really charismatic and has a gravitas to him. Randy is smart, disarming, no ego, and patient and has an incredible work ethic. I just love acting with him.” Quaid shared a similar admiration for Baruchel. “Jay is a brilliant young actor,” said Quaid. “Everything he does in front of the camera is lively and robust. He’s a creative and spontaneous kind of actor. He’s infectious. I like playing against him. The contrast in our acting styles makes for a good chemistry balance between us. We’re having a great time together.”

### **Luck**

**noun** **1** success or failure apparently brought by chance. **2** chance considered as a force causing success or failure. **3** good fortune.

**verb** informal **1 (luck into/upon)** chance to find or acquire. **2 (luck out)** N. Amer. succeed due to good luck.

*Oxford English Dictionary*

REAL TIME takes us on a journey through the final hour of Andy’s life. The journey itself is as significant as the destination. At the end, Andy is to be killed for the debt he has incurred gambling—at the track, on scratch-and-win tickets, you name it. “He knows better but is content to live life in that myopic band-aid way of just dealing with whatever is immediately in front of you,” tells Baruchel. And his refusal to see the folly of his ways is both frustrating and saddening to Reuban. He’s used to just forcing people to see things his way but that doesn’t really work with Andy. “Reuben is in a crisis point of his life,” said Quaid. “He really needs Andy to see things from his point of view – he needs to feel justified and redeemed before he can pull the trigger.”

For producer Julia Rosenberg, the film “talks about how we live with the choices we make. It suggests, with great humor, different ideas about luck but everyone will make up their own mind in the end.” Lantos adds: “it’s not just about good luck or bad luck it’s about making intelligent choices.”

Although writer/director Randall Cole denies there might be a moral to his story, all of the filmmakers agreed that luck was on their side. “REAL TIME has been such a pleasure to work on because so many people were interested in telling the story based on the script. We’ve had great luck on this film to attract so many great people—both cast and crew—and to have really supportive financiers on board. It’s been a true collaboration of independent filmmakers,” closed producer Paula Devonshire.



## Cast and Filmmaker Biographies

### Cast

#### **RANDY QUAID (Reuban)**

A charismatic talent, whose breakout role opposite Jack Nicholson in *The Last Detail* earned him Academy Award, BAFTA and Golden Globe Award nominations at age 21, Randy Quaid has gone on to craft a diverse career in the entertainment industry. Earning a Golden Globe for his brash yet nuanced performance as “Lyndon Johnson” (*LBJ: The Early Years*), he has also been nominated for two other Golden Globes (the most recent for his portrayal of “Col. Tom Parker” in the 2005 telefilm *Elvis*) as well as a BAFTA, SAG Award and Independent Spirit Award. From famous dominant Southern men to European aristocracy, Quaid has proven himself equally facile in comedy and drama, becoming a magnetic force to watch on any screen.

Recently garnering royal reviews as “King Carlos IV” opposite Javier Bardem and Stellan Skarsgard in Milos Formans *Goya’s Ghosts*, Quaid will be seen next in the opening night film of the Slamdance Film Festival, Randall Cole’s comedic drama *Real Time*. Quaid began his film career in Peter Bogdanovich’s *The Last Picture Show*, going on to appear in such 1970s films as *What’s Up, Doc?*, *Paper Moon*, *The Missouri Breaks*, *Bound for Glory* and *Midnight Express*, in which Quaid delivers one of his most memorable performances. The following decade brought such film works as *The Long Riders*, Harold Ramosis *National Lampoon’s Vacation*, Hal Ashbys *The Slugger’s Wife*, *Fool for Love*, *Parents* and *National Lampoon’s Christmas Vacation*, among others. During the 1990s he continued to act in both studio and independent works such as *Days of Thunder*, *The Paper*, *Bye Bye Love*, *Last Dance*, *Independence Day*, *Kingpin* (as the 16-year-old Amish farm boy Ishmael), *Vegas Vacation* and *Hard Rain*. Recently Quaid has brought his talents to *Not Another Teen Movie*, *Milwaukee*, *Minnesota*, *Brokeback Mountain* and *The Ice Harvest*, which he made the UK’s list of the “Top 10 Best Mob Bosses.”

A staple on television as well, Quaid’s prolific small-screen credits include an early role as Lenny in *Of Mice and Men*, Mitch Mitchell in the 1984 remake of *A Streetcar Named Desire*, the monster himself in the 1992 TNT telefilm *Frankenstein*, Randy Weaver in *The Siege at Ruby Ridge* with Laura Dern and work in such episodic series as Robert Altman’s *Gun Series*, the critically acclaimed David Kelley series *The Brotherhood of Poland*, *New Hampshire* and his Golden Globe nominated role as the colonel in *Elvis*.

Quaid’s powerful stage performances include starring roles in works by Sam Shepard including *True West* and the political comedy *God of Hell* where he and Tim Roth co-starred; as well as Shakespeare in the Park’s *The Golem* as The Golem.

## **JAY BARUCHEL (Andy)**

Before his debut as the star of the critically acclaimed FOX series, “Undeclared,” Jay Baruchel was relatively new to American audiences. However, roles in a string of films since, including the Academy Award winning movie *Million Dollar Baby* opposite Clint Eastwood, Hillary Swank and Morgan Freeman have helped cement Jay’s place as a rising star in Hollywood. Baruchel reunited with *Undeclared* creator Judd Apatow last summer in Universal Pictures smash hit *Knocked Up* opposite Seth Rogen and Katherine Heigl. He also starred opposite Rose Byrne in the Canadian indie *Pushing Up Daisies* as well as *Real Time* opposite Randy Quaid.

Baruchel will next be seen in *Fanboys* for the Weinstein Company, in which four guys from the Midwest drive across the country to honor the wish of their dying friend: to watch *Star Wars: Episode I -- The Phantom Menace* at George Lucas' Skywalker Ranch. He recently completed shooting the much talked about DreamWorks comedy *Tropic Thunder* opposite Ben Stiller, Robert Downey Jr. and Jack Black.

Other feature film credits include *I'm Reed Fish* co-starring Alexis Bledel, which premiered at the 2006 Tribeca Film Festival as well as the Canadian independent film *Fetching Cody* which premiered at the 2005 Toronto Film Festival.

Baruchel began acting at age twelve when he landed a job on the Nickelodeon hit television series “Are You Afraid of the Dark?”, transforming what was to be a one-time guest appearance into a recurring role. The role was a springboard for his career, leading to his first Canadian series, “My Hometown.”

The Canadian-born actor has since appeared in a number of feature films including *Nemesis Game*, *Rules of Attraction* and in the memorable role of Vic Munoz, the obsessed Led Zeppelin fan in *Almost Famous*. He also starred in the CBS sitcom “The Stones” from “Will & Grace” creators Max Mutchnick David Kohan, opposite Lindsay Sloane and Robert Klein.

Baruchel recently fulfilled his dream and directed a short film entitled *Edgar & Jane* which he also wrote, produced and shot in Montreal. Baruchel currently resides in Montreal and is an avid hockey and soccer fan.

## Filmmakers

### **RANDALL COLE (Writer/Director)**

Randall Cole's first feature film, *19 Months*, debuted at the Vancouver International Film Festival and there followed invitations to play at major festivals in Montreal, Madrid, Philadelphia, Boston, Sedona and Calgary. The film was bought by ThinkFilm! and released theatrically in May, 2004 to critical acclaim.

Cole spent the previous decade studying film at Concordia University in Montreal and at Norman Jewison's prestigious Canadian Film Centre. During that period he also wrote and directed several short films, worked as an assistant film editor, and did story coverage and story editing on hundreds of scripts.

Cole currently has a number of feature projects in various stages of development.

### **JULIA ROSENBERG (Producer)**

As Head of Production and Development at Serendipity Point Films, Julia Rosenberg guided the production and development of several notable feature films. She is the Co-Producer of *Being Julia* (2003), directed by Istvan Szabo starring Annette Bening; the Canadian box-office hit, *Men With Brooms* (2002), directed by and starring Paul Gross; and Bruce McDonald's *Picture Claire* (2001). Additionally, Rosenberg was Associate Producer on Norman Jewison's *The Statement* (2003), Atom Egoyan's *Ararat* (2002) and Istvan Szabo's award-winning *Sunshine* (2000). Rosenberg was the Producer of the first season of the Serendipity Point/Barna Alper co-venture "G-Spot" (2004), a television series starring Brigitte Bako; Associate Producer of Atom Egoyan's *Where The Truth Lies* (2005), starring Kevin Bacon, Colin Firth and Allison Lohman; Executive Producer of Clement Virgo's *Lie With Me* (2005); and Co Producer of Jeremy Podeswa's *Fugitive Pieces* (2007) (produced by Serendipity Point Films).

After a decade of independent production in Montreal and another decade of feature film production in Toronto, Rosenberg launched January Films, a boutique production company in 2005.

January Films' slate encompasses feature, documentary and television projects. The company's first documentary release is Bryan Friedman's theatrical documentary *The Bodybuilder and I*, produced by January Films and the National Film Board of Canada in association with TVOntario and The Documentary Channel (Julia Rosenberg – Producer). The film was awarded Best Canadian Feature Documentary at Hot Docs 2007, North America's largest documentary festival, conference and market where it had its World Premiere.

Drawing on her relationships at home and abroad, Rosenberg is producing with both Canadian and international talent and financing.

### **PAULA DEVONSHIRE (Producer)**

Paula Devonshire is the president of Devonshire Productions Inc. Born and raised in Toronto, Paula began her film career in post production working in television on series such as *Due South* and *La Femme Nikita*. Paula attended the Canadian Film Centre's Producer's Lab in 1998 where she teamed up with fellow alumni and subsequently line produced the award winning dramatic feature *Treed Murray* (2001) written and directed by Bill Phillips (Foolproof) and the comedy fantasy feature film *Nothing* (2003) from noted sci-fi director Vincenzo Natali (Cube).

She was the in-house production supervisor at Copper Heart Entertainment from 2002-2004 where she produced her debut feature films *Ginger Snaps: Unleashed* and *Ginger Snaps: The Beginning*, sequels to the critically acclaimed independent feature *Ginger Snaps* (2001). While at Copper Heart Paula was also involved in the production of the Oscar winning animated film *Ryan*.

Paula is currently working with writer/director Merlin Dervisevic in conjunction with Force Four Entertainment in Vancouver in development on the television series *Involuntary Muscles*. Dervisevic and Devonshire produced the pilot for *Muscles* in the fall of 2006.

Paula was also the co-producer on George Romero's current horror masterpiece, *Diary of the Dead*. Most recently Paula was Supervising Producer on the highly acclaimed mini-series *Guns* which will air on television in fall 2008.

Devonshire Productions is currently developing the feature projects *Potentially Fantastic* and *Three Fine Boys* and the television project *Involuntary Muscles*.

### **ARI LANTOS (Producer)**

In his childhood, Ari Lantos spent countless hours on the sets of his father's film and television productions. The son of award-winning Canadian film producer Robert Lantos and actress Jennifer Dale, he grew up surrounded by many of the motion picture industry's leaders. After graduating from McGill University in 2003 Lantos began his career in film working in distribution at Alliance Atlantis MPD. Shortly thereafter he made the leap from distribution to production and co-produced the acclaimed short film *The Waldo Cumberbund Story*, which premiered at the Toronto International Film Festival in 2004, and followed with TV sales in Canada and the United States.

In October 2005, Lantos joined forces with long-time friends Pete Soltesz and Brian Mosoff to form APB Pictures. Since then, APB Pictures has produced the Bravo!FACT short film *Trip* and is in development with Telefilm Canada on the feature film *Left at La Rocca*.

*Real Time* is Lantos' first feature-length film production.

### **RUDOLF BLAHACEK (Director of Photography)**

With a career spanning over two decades, cinematographer Rudolf Blahacek is one of Canada's busiest DPs, with feature film credits including Igor Virovac's *The Lodger*, Sky Gilbert's *My Summer Vacation*, Edmond Chan's *Garage*, Peter Lynch's *The Herd* and Daniel MacIvor's feature films *Wilby Wonderful* and *Past Perfect*.

Blahacek was nominated for a Gemini award for best cinematography for his work on the television movie *Death and the Maiden* starring Tom McCamus. Additional television credits include the Lifetime/Universal series "Angela's Eyes" and movie *Cyber Seduction: His Secret Life*, A&E and Alliance Atlantis' "The Heist", CBS's "The Pilot's Wife", Disney's "Tru Confessions", USA Network's "Devil's Pass" and "Do Or Die", Showtime's "Crown Heights" and Rhombus Media's miniseries "Slings and Arrows". Currently, Blahacek is filming the series "ReGenesis".

### **RUPERT LAZARUS (Production Designer)**

A graduate from the Chelsea School of Art, Production Designer Rupert Lazarus was born and educated in London, England, where he began his career before moving to Canada in the late 90's.

Since then, Lazarus has worked on such diverse projects as George Romero's upcoming horror film *Diary of the Dead*, Darius Films' *World At War*, Michael Mabbott's faux documentary *The Life and Hard Times of Guy Terrifico*, James Toback's *Harvard Man*, where he designed detailed environments to emphasize the character driven narrative, Ken Girotti's *Hangman* and the Platinum Films projects *Fall* and *Silver Man* among others.

Lazarus' television credits include CBC's "Guns", directed by Sudz Sutherland, Disney's pilot "Skyrunners", directed by Ralph Hemecker, Paramount's *Mayday*, *Danger Beneath the Sea*, directed by Jon Cassar, where his studio-built attack class submarine earned him a Director's Guild of Canada nomination for Outstanding Production Design. Other credits include the series "The Jane Show" for Global Television, "Ace Lightning" - where he created a down-on-its luck carnival, and "Body and Soul", where he brought to life a hospital and wellness centre.

Production design goes beyond the visual and physical setting of a story and Lazarus' goal is to bring depth to the characters and spaces they occupy. Through a combination of colour, texture, back-story and creative instinct, he strives to cultivate a comprehensive milieu. To see images of his sets and for more information about Lazarus' go to his website at [www.rupertlazarus.com](http://www.rupertlazarus.com).

### **MICHAEL PACEK (Editor)**

Michael Pacek has been a picture editor in film and television for 25 years, working on over two dozen productions in The United States, Canada and Europe.

His credits include Norman Jewison's *Other Peoples' Money*, Roger Spottiswoode's *Spinning Boris*, Paul Shapiro's *Plain Truth* and *Beach Girls*, Dan Petrie Sr.'s *Walter and*

*Henry*, Vic Sarin's *Sea People* and *Left Behind*, and Bruce McDonald's *Highway '61*, *Picture Claire*, and *Dance Me Outside*—the latter for which Pacek won two Genie Awards for Best Picture and Best Sound Editing. Pacek's most recent project took him to South Africa for the edgy, medical drama *Jozi-H*.

A graduate in film studies from Ryerson University, Pacek was the first “Editor In Residence” at The Canadian Film Centre. He is an accomplished sailor and lives in Toronto.

### **ALEX KAVANAGH (Costume Designer)**

Alex Kavanagh has been designing costumes for film and television since 1997. Her recent credits include *George A. Romero's Diary of the Dead* which premiered at the Toronto International Film Festival, Allan Moyle's *Wierdsville*, and Martin Gero's romantic comedy *Young People Fucking*.

Alex designed the costumes for the very successful horror films *Saw II* and *Saw III*, directed by Darren L. Bousman, George A. Romero's *Land of the Dead* as well as *Ginger Snaps II*, and *III*. She also designed the costumes for Gregory MacKenzie's undead romantic comedy *Camille* starring Sienna Miller and James Franco.

Comfortable with any genre of film, television, or theatre Kavanagh enjoys a creative challenge utilizing her theatre training at the Dalhousie University Costume Studies program from which she graduated in 1992. She has just finished designing the costumes for Darren L. Bousman's futuristic horror rock opera *Repo! The Genetic Opera*, and is currently designing the costumes for Vincenzo Natali's science fiction thriller *Splice* starring Adrien Brody and Sarah Polley.

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**UNIT PRODUCTION MANAGER  
JONATHAN WALKER**

**FIRST ASSISTANT DIRECTOR  
BOB WARWICK**

**ASSOCIATE PRODUCER  
TYLER LEVINE**

**CAST**

**Reuban  
Andy  
Grandma  
Prostitute  
Donny  
Kwan**

**RANDY QUAID  
JAY BARUCHEL  
JAYNE EASTWOOD  
LUCY FILIPPONE  
JEFF PUSTIL  
ELLA CHAN**

**Stunt Coordinator**

**CHRISTOPHER CORDELL  
JOEL HARRIS**

**Stunt Reuban  
Stunt Andy**

**RANDY BUTCHER  
CHRIS CORDELL**

**Produced with the participation of  
Telefilm Canada  
Corus Entertainment Inc. through Movie Central  
Astral Media The Harold Greenberg Fund  
Ontario Media Development Corporation  
Rogers Telefund**





**The Harold Greenberg Fund  
Le Fonds Harold Greenberg**



**Second Assistant Director  
Third Assistant Director**

**MICHAL PAGE  
BEAU FERRIS**

**Art Director  
Set Decorator  
Set Dressers**

**DEIRDRE HUGHES  
JUSTIN CRAIG  
TED GRAHAM  
MARC LOUGHEED**

**Property Master**

**RAE CROMBIE**

**First Assistant Camera  
Second Assistant Camera  
Camera Trainees**

**SCOTT COWAN  
YEHOR POPOV  
ALLAN KELLY  
CHRISTOPHER CHEUNG**

**Still Photographer**

**SOPHIE GIRAUD  
KEN WORONER**

**Sound Mixer  
Boom Operator**

**HERWIG GAYER  
BOB ROUSE**

**Script Supervisor**

**LISA MARIE BURLING**

**Gaffer  
Best Boy  
Electrics**

**DAVID GIBBONS  
ROB MATASSA  
JAMES NEILL  
ROB SWAN**

**Key Grip  
Best Boy Grip**

**DARREN BOYCE  
ANTHONY POLICE**

<b>Grips</b>	<b>JACKSTUDZIENNY KENNETH HUFF KOSTYA GURLESKY TED GRAHAM</b>
<b>Set Supervisor Breakdown Artist</b>	<b>PETER WEBSTER KAREN EPPSTADT</b>
<b>Key Make-up and Hair</b>	<b>ANA SORYS</b>
<b>Location Manager Assistant Location Manager</b>	<b>PHILIP SPURVEY DAN FEDDERN</b>
<b>Transportation Coordinator Transportation Captain Picture Car Captain</b>	<b>JEFF STEINBERG DAVID STETSON JOHN MCINTYRE RONALD STANDEN ROSALIND CALLAHAN ALEX LAFRAMBOISE MIKE O'HARA DAVE ROWSELL RONALD STANDEN</b>
<b>Drivers</b>	
<b>Genny Operator</b>	<b>CACTUS SIMSER RANDY BROWN FRANK HARDIN CHARLIE O'KEEFE</b>
<b>Special Effects Supervisor Special Effects Key</b>	<b>MARK AHEE MICHEL GAGNON</b>
<b>Animal Wrangler</b>	<b>JACKIE PARKIN</b>
<b>Casting Associate</b>	<b>MILLIE THOM</b>
<b>BG Casting</b>	<b>NANCY BOTTING HARRISON</b>
<b>Production Accountant First Assistant Accountant</b>	<b>KIM KILLAM DENISE TAYLOR-RAWLINS</b>
<b>Production Coordinator Assistant Prod. Coordinator Office Production Assistant Set Production Assistant</b>	<b>AMY CUTHBERTSON DAVID WILSON MARC LOUGHEED DUFF PARKER</b>
<b>Unit Publicists</b>	<b>WENDY SAFFER</b>

Caterer Craft Service Craft Server	LISA GHIONE RANCHO RELAXO FOCUSED ON FOODS STEVE FITZPATRICK JOHN PATENAUE HEATHER STRONG
On-Set Medic	PANNO THERAPEUTIC
"B" Camera Operators	DINO LAURENZA DAVE SHERIDAN
"B" Camera First Assistants	ANDREW MEDICKY JIM SAYSANA
Story Consultants	KEN CHUBB JAMES LUSCOMBE
Post Production Supervisor	RACHEL SUTHERLAND
First Assistant Editor	JOHN CAMERON
VFX Birds By	CRUSH INC.
Avid Suite Provided by	TATTERSALL SOUND AND PICTURE
Sound Editing and Design by Supervising Sound Editor Dialogue Editors	TATTERSALL SOUND AND PICTURE DAVID MCCALLUM KATHY CHOI BRENT PICKETT DALE SHELDRAKE
ADR Editors	KATHY CHOI BRUCE NYZNIK
Sound Effects Editors	BRENT PICKETT DAVID ROSE
Assistant Sound Editor	DAVID CAPORALE
Dolby Sound Consultant	PAUL SACCO
POST-PRODUCTION FACILITY	DELUXE POST PRODUCTION - TORONTO
Sales Executive Sound Operations Manager Sound Project Manager Project Manager Dailies Colorist Telecine Sync Operator	RUSS ROBERTSON ROBERTA BRATTI CHRISTIAN CARRUTHERS JOHN BARDSWICH RYAN RUSKY JEFF HOCKEN

Digital Intermediate	DELUXE/EFILM/TORONTO
DI Producer	NICK IANNELLI
DI Project Manager	TAVIA CHARLTON
DI Colorist	MILA PATRIKI
DI Editor/Opticals	DAVE MUSCAT
Scan/Record Operators	NICK PAULOZZA
	TREVOR LEWIS
Dust Busters	ROB MCDONALD
	SARA TESOLIN
Re-recording Mixers	STEPH CARRIER
	MIKE "HANK" WORONIUK
Mix Assistant	COLIN MCLELLAN
	JASON PERREIRA
ADR Recordist	MATTHEW MCKENZIE
Foley Artist	STEVE BAINE
Foley Assistant	GINA WARK
Foley Recordist	PETER PERSAUD
For Serendipity Point Films	
VP of Business & Legal Affairs	MARK MUSSELMAN
VP of Finance	AIDA TANNYAN
Assistants to Mr. Lantos	MICHELLE TADDEI
	AMANDA WHITIS
Production Assistants	BEN MURRAY
	DANIELA BURCEA
Post-Production Accountants	MADELEINE WAZANA
	CATHERINE CURRIE
Canadian Production Auditor	JOE IACONO -
	WEISBORD, DEL GAUDIO, IACONO
Legal Services	HEENAN BLAIKIE LLP - TORONTO
Insurance Services Provided by	JONES BROWN INC. – TORONTO
Payroll Service Company	EP CANADA
Script Clearances	MARSHALL-PLUMB RESEARCH
	HAYLEY MARNOCH
Security	CONCEPT FILM SUPPORT SERVICES
Completion Bond Provided by	FILM FINANCES CANADA (1998) LTD.

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Grip and Electric Equipment by  
Camera Cars Supplied by  
Camera Car Driver**

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PS PRODUCTION SERVICES  
WILLIAM F. WHITES  
BILLY HONG**

**“EX-SEX” webisode of Twentysomething TV provided courtesy of Jill Clark and Lucky Friday Productions Inc.**

**www.twentysomethingtv.com  
“Strange Tales of the Flesh”  
Provided courtesy of  
Barna-Alper Productions Inc.**

### **SONGS**

**“Since Birth”  
Performed by Triznian  
Written by Mark Roye  
Courtesy of CMP Productions**

**“One of Us is Dead”  
Performed by The Earlies  
Written by John Mark Lapham/  
Giles Hatton/Christian Madden  
Published by Universal Music Publishing  
Courtesy of Secretly Canadian Records**

**“The Cigarette”  
Written and Performed by  
Jake Wilkinson  
Courtesy of Jake Wilkinson**

**“What Time Is it”  
Performed by The Jive 5  
Written by Bob Feldman,  
Richard Gottehrer, Jerry Goldstein  
Published by EMI Grove Park Music Inc (BMI)  
Courtesy of Collectables Records  
By arrangement with  
Nola Leone/Ace Music Services, LLC**

**“Goodbye-Farewell”  
Performed by Abraham’s Children  
Written by Vincenzo Donato Bertucci  
Published by Black White Music (Canada)/  
Musical Friends Publ Co Ltd.  
Courtesy of BNOrecondingUSA**

**“One Fine Morning”  
Performed by Lighthouse  
Written by Skip Prokop  
Courtesy of Ole**

**“Sweet City Woman”  
Performed by The Stampeters  
Written by Rich Dodson  
Published by Peermusic Canada Inc.  
Courtesy of Unidisc Music Inc**

**“Fly at Night”  
Performed by Chilliwack  
Written by William Henderson/Ross Turney  
Published by Mushtunes/  
Some Sung Songs Publishing/  
Sunfish Music/Sony/  
ATV Music Publishing (Canada)  
Courtesy of Bill Henderson**

**“Two for the Show”  
Performed by Trooper  
Written by Raymon Wayne McGuire  
Published by Ranbach Music/Sony/  
ATV Songs LLC  
Courtesy of Universal Music Canada**

**“Gynmopedie #1”  
Performed by Mary Kenedi  
Written by Eric Satie  
Produced by Steve Koven  
Piano provided by  
Robert Lowrey’s Piano Experts**

**"Without You"**

Performed by Harry Nilsson  
Written by Pete Ham and Tom Evans  
Publishing by Bug Music LTD.  
(PRS) administered by Bug  
Courtesy of SONY BMG Music (Canada) Inc.

**"Scared"**

Performed by The Tragically Hip  
Written by J. Fay, G. Downie, R. Baker,  
G. Sinclair, and P. Langlois  
Published by Little Smoke Music/  
Southern Music Pub. Co. Canada Ltd.  
Courtesy of Universal Music Canada

**Score Musicians**

Keyboards, electric, acoustic,  
bass guitar, glockenspiel, drums  
Violin  
Cello  
Trumpet

**JIM GUTHRIE**  
**OWEN PALLETT**  
**MIKE OLSEN**  
**SARAH MCELCHERAN**

**SHOT ON LOCATION IN HAMILTON, ONTARIO, CANADA  
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**Canada**

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LINDA FERGUSON - TORONTO FILM STUDIOS  
ELYSE FRIEDMAN  
MAX FRIEDMAN-COLE  
JOHN GALWAY  
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LAWRENCE NICHOLS  
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ALEX ROSS  
JIM RUSSELL  
DAMIAN SCHLEIFER**

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PS PRODUCTION SERVICES  
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RUSS ROBERTSON  
ROBERT VARGA  
PENNY WAITIER  
JANE TATTERSALL  
DAVID MCCALLUM  
PETER GIBSON



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