EXPERIMENTAL FOREST FILMS | CHRISTIE STREET CREATIVE | THUNDERBIRD RELEASING PRESENT

Never Steady, Never Still



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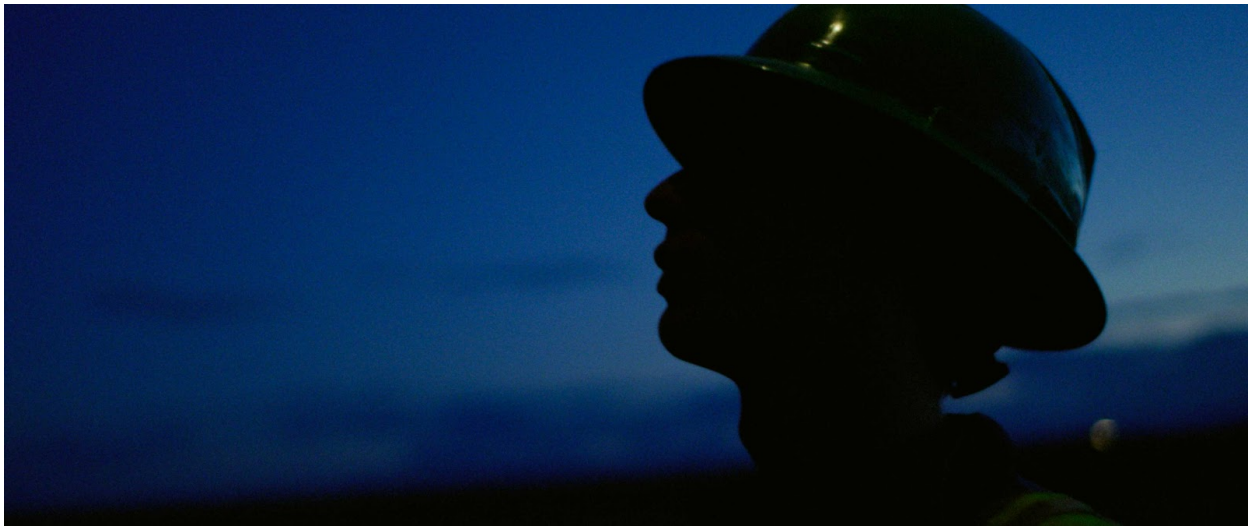
Toronto International Film Festival 2017

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Film still with Theodore Pellerin as Jamie

SYNOPSIS

The feature film debut of writer/director Kathleen Hepburn, NEVER STEADY, NEVER STILL is a tender and heartbreaking story of a physically disabled mother and discontent son - each alienated from their world and struggling to manage in the face of grief, guilt and chronic disease. The film is set in the rugged and unforgiving rural north of British Columbia, Canada and the story spans an entire year in the lives of the characters. Having lived with Parkinson's disease for almost two decades, JUDY (Shirley Henderson) is faced with the heightened challenges of daily life when her husband and caregiver dies of a sudden heart attack on their isolated property on the shores of Stuart Lake. Meanwhile, her teenage son JAMIE (Théodore Pellerin), pushed by his father to get a job on the oil fields, is terrified by the idea of filling his shoes at too young an age, and grappling with the daunting task of becoming a man in world that has no apparent room for weakness.

CAST

Shirley Henderson, Théodore Pellerin, Nicholas Campbell, Mary Galloway, Lorne Cardinal, Jared Abrahamson, Jonathan Whitesell

CREW

Writer/Director: Kathleen Hepburn

Producers: Tyler Hagan, James Brown

Director of Photography: Norm Li, csc

Editor: Simone Smith

Music by: Ben Fox

Production Design: Liz Cairns, Sophie Jarvis

DIRECTOR'S STATEMENT

NEVER STEADY, NEVER STILL is a film that examines the tension between the enduring strength of the human spirit, and the overwhelming fear of never being enough. The script initially began for me as an attempt to understand, and give voice to, my mother's own struggle with degenerative brain disease; as she was diagnosed with Parkinson's over twenty four years ago now, when she was still in her forties.

Parkinson's is such an outward facing disease in that it draws attention to itself physically, changing the way in which the person's body interacts with the world, and thus changing the way in which the world interacts with them. Coming to terms with appearing weak, appearing breakable, can be incredibly frustrating for those dealing with the disease, as frustrating at times as the weakness itself. For the character of Judy, this disease has imposed on her a fragility that causes her family to treat her with a care she has not asked and does not want to admit she needs. Ironically, it is her husband's body that ultimately fails, leaving Judy to survive alone.

Just as it has been for the character of Jamie, the disease and my mother's battle with it, has been a quiet but ever present part of my life for almost as long as I can remember, leaving me with an acute but somewhat unconscious awareness of mortality from a very young age. She has always been the one to be protected, despite her incredible strength and determination and, as a result, my sister and I have not always allowed her to be our mother - to care for us physically or emotionally. Though, at the tender age of 18 he may not know it, for Jamie, this self-imposed lack of emotional shelter, exacerbated by the death of his father, is crippling.

Their story emerged out of a desire to lay bare all that remains unsaid, the way we fail in so many ways to express ourselves, not because we don't want to, but because we simply don't know how or even what we want to express. Jamie's struggle is less clear than his mother's but it is also more painful in its murkiness. He is simply lost - searching for a lifeline - trying desperately to find his way in the shadow of his father and the uncertainty of his future.

The emergence of the character of Kaly represents for each a lifeline, a gentle human connection without the burden of history and shared heartache. Through her strength they are able to escape their own fears. But what finally brings them together is the shared admission of the overwhelming guilt they both feel for having failed, in their minds, to be what the other needs. Only after facing this shame can they embrace their capacity to love and be cared for by one another.



Film still of Shirley Henderson as Judy

NEVER STEADY, NEVER STILL // THE CAST

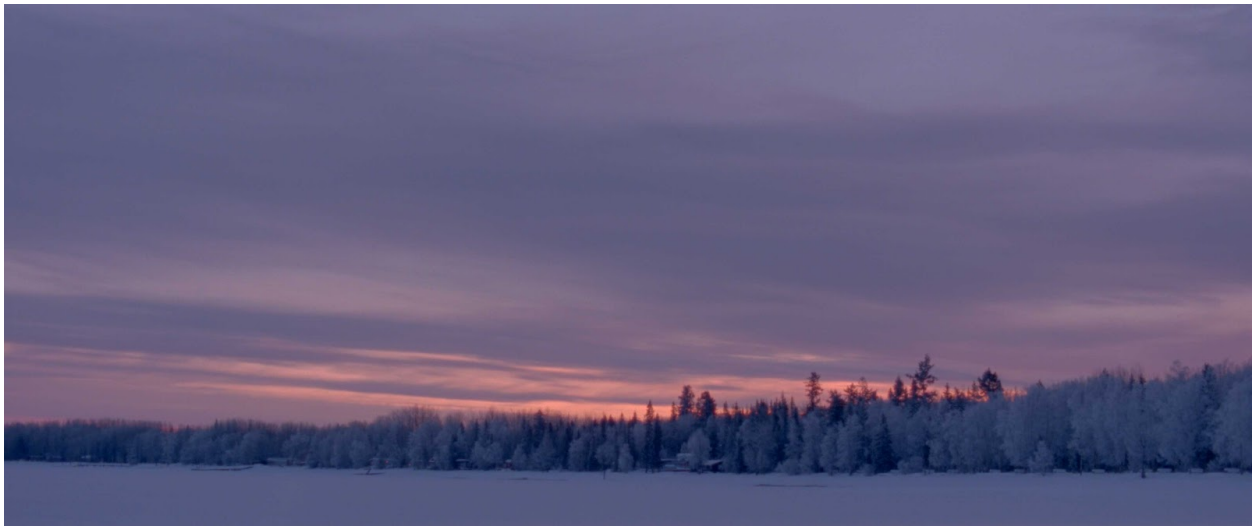
Shirley Henderson was our first choice for the role of JUDY from early on in the development of the project. There are so few actresses out there who have the amazing gift of appearing both dangerously fragile and incredibly resilient all at once, which was something we recognized in Shirley with so many of her previous films (particularly Michael Winterbottom's EVERYDAY and Netflix's SOUTHCLIFFE). We knew there was no better person for this role. Being a Canadian indie and first feature film, however, we didn't expect to be able to work with an actor the calibre of Shirley. So, when we offered her the role, we couldn't believe our luck when she said yes. Shirley is the type of actor who is in it for the long haul. She has both an astounding natural ability, and a tremendous breadth of experience. She works with an incredible generosity and calm, and was incredibly dedicated to the project and most importantly to the truth of her character. She had her work cut out for her with this role, having to prepare for both the physical and language challenges that Parkinson's presents, not to mention the Canadian accent. The split shoot proved an even greater challenge as it required her to keep up with her physical and psychological preparation over the months between our two seasonal shoots.

Théodore Pellerin was another remarkable find for us. Only eighteen years of age during production, Théodore was, and still is, a young man of incredible emotional intelligence. We needed someone who could bring to the role an understated vulnerability, who could portray JAMIE with honesty and tenderness, and Théodore delivered beyond our wildest expectations. It is such a joy to see a scene play out on set with performers and suddenly become more than what was written, not just brought to life, but complicated in a way that enriches the story in an unspoken way. This was how it was working with both Théodore and Shirley. Due to our budget restrictions, we had only a couple of rehearsal days together before our first shoot, but in the time we had, Thédore, Shirley, and Kathleen drove out to the remote set that would be their home together, walked along the frozen lake and tried to imagine what that life would be.

We first saw Mary Galloway in Adam Garnet Jones' FIRE SONG a couple of years previous, and immediately took notice. Her character in that film was quite different from KALY, though, so we were uncertain if the role would fit - until being there with her in the audition room. What's incredible about Mary is the sincerity with which she commits to her character. There is no judgement, there is no performance, there is just understanding. Coming from a small reserve town herself, Mary knew the character of KALY intimately from the get go. Working with her was such a joy, as she brought her lines to life with such ease, and such a spark of life, that every scene felt as if it was unfolding for the first time before our eyes entirely unscripted. It was such a gift to have her in this role.

As a veteran Canadian television star, Nicholas Campbell was a bit of a legend at the Prince George airport, as was Lorne Cardinal. It was a joy to see the excitement from the community around these two, and they seemed to give us credibility in the minds of many locals. But what drew Kathleen to Nicholas in the first place was his voice. Growing up in Vancouver, Da Vinci's Inquest was a home-town success story, and, probably to this day, remains the strongest show to come out of this city since. Since she was a teenager watching that show, Nicholas' voice always stuck with Kathleen for its specificity and raw naturalism. "I remember thinking even back then *he just seems so real*. When it came time to cast the character of ED, Nicholas was always at the forefront of my mind because to me he embodies the kind of specificity that is lacking from so many Canadian dramas. I was honored to have the chance to work with him."

Kathleen also had another very special cast member in mind from early on. "My favourite cast member of course though, was indeed my own mother, who plays opposite Shirley in a small role at her Parkinson's support group. Having her in this film was important, not only for her to feel involved in something that was in essence taking over my life for several years, but for me to feel I was asking the world to see her the way I do, which is as someone with a great strength to be admired, with a certain cheeky charm. I was hesitant to allow her to see her lines in advance, as I wanted the scene to showcase the difficulties with speech that Parkinson's brings, and I knew she would practice hiding those difficulties if I let her rehearse. In the end I gave them to her, and she did practice and said them almost perfectly on the day, to my selfish frustration, but she wanted the world to see her as capable, so I can't blame her for that."



Film still from Fort St. James, BC

NEVER STEADY, NEVER STILL // LOCATION STORY

Shooting on 35mm twelve hours north of Vancouver in the dead of winter, with no running water, trailers, or cell phone service was no small undertaking for a low budget feature such as this. But luckily or not, we were just naive enough to make it work. The people we met in these small communities were extraordinarily generous to us, sheltering our cast in their health centres on the Binche reserve, loaning us boats, trucks, dogs and wifi satellites-- putting up with the noisy generators, overly bright lights and late night invasion of their town. Two very generous drillers in Alberta even went as far as allowing us to drill fifteen feet into the ground on their property just in time for magic hour. We managed to survive on the goodwill of those we met and the dedicated energy of our phenomenal cast and crew.

The film was shot in twenty one days, over two distinct seasons, entirely on location in northern BC in the towns of Fort St. James and Fort St. John, as well as in the small Indigenous community of Binche Keyoh. The rig set was filmed in the scenic farmland of Turner Valley, AB and at the Northern Lights College Fort St. John campus.

The primary location of Stuart Lake, in Fort St. James, BC has a personal significance to the director, whose grandfather built his family cabin on the lake almost seventy years ago on the same bay in which we shot many of our exterior scenes. Her mother's family grew up in Prince George and has strong ties to the fort, having spent many summers and endless hours on the massive lake.

The characters and the nuanced language of the film are very much inspired by rural BC communities such as this one. There is a rich abundance of knowledge that exists in towns like these, an ease of language, a dialect that rolls of your tongue, and a kind of understated tenderness in almost every interaction. But the landscape and lifestyle can also be quite harsh, and unforgiving. Lives have been lost to the lake and gang violence is prevalent in the towns. Those more rural reserve communities, such as one of the locations we shot on, exist on a boil

water advisory and have extremely limited access to the outside world, forced to compete with massive logging trucks on narrow and ice covered roads to reach their schools or medical centres. These towns are a vital and culturally vibrant part of country, but their needs are often overshadowed by the needs of our urban centres.

It was important to us to showcase this duality in the photography of the film, allowing the viewer to experience the simultaneous beauty and pain of the world around them -- be it the cold sunrise on the fracking rig, or the vastness of the frozen lake where Ed's body lay. We wanted to showcase the landscape, and our relationship to it, as equally complex as the people who inhabit it.



Film still from Fort St. John, BC



Film still of Theodore Pellerin as Jamie

NEVER STEADY, NEVER STILL // BUILDING THE TONE

CINEMATOGRAPHY by Norm Li, csc

Never Steady, Never Still's story, characters, and locations had so much emotion and texture. With the film spanning both spring and winter, we had to find methodologies to express how varying landscapes and characters juxtaposed to one another. A rule of thumb we followed was that landscapes had to be locked off and performances had to be handheld. This was to contrast how nature continues to exist and is completely independent of the emotional journey each of the characters face.

Much of the film is implicit in subtext and meaning, and both Kathleen and I had to find subtle ways to express these ideas visually through pacing and cinematography. We had a very controlled lens choice. Most of the film was shot on 27mm and 40mm Cooke S4i spherical lenses. The 27mm was generally for following handheld so that we felt like we were with the character. The 40mm was for accented moments allowing the audience to quietly peer into the headspace of each character. Also, for many scenes in the film, we also shot from a 3/4 back angle as this was non-intrusive and the actors would feel less aware of the camera.

Lastly, we felt that the the only medium to shoot Never Steady, Never Still was on 35mm film as it was able to timelessly capture all the nuances of each performance and showcase the stunning locations. Shooting film really forced us to make each take precious and to really plan our angles precisely, giving each shot a meaning. Because of celluloid, we were able to create the atmosphere of the film flawlessly.

PRODUCTION DESIGN by Sophie Jarvis & Elizabeth Cairns

Our approach for the visual language of *Never Steady, Never Still* was grounded in a realism that was drawn from Kathleen's memories and relationship to the land, alongside our responses to the script. We were inspired by the evocative landscapes and textures of northern British Columbia, and by their thematic ties to Judy and Jamie's world. We wanted to capture a sense of the fragility in the visual concept, by using materials that were, as much as possible, fragmented, fragile and transparent.

Subtle colour gradients, such as those that appear in the terrain in the area, were integrated into the palette as much as possible, reflecting a gradual yet distinct contrast between beginning and end, parallel to the lives of the characters. We wanted to work with the idea of a life carved out of the terrain, and a blurred division between interior and exterior spaces.

The script is rich in detail and subtext, and we were fortunate to have lots of pre-production to discuss it in depth with Kathleen. We created a timeline for the main house location, one that reflected the seasonal shifts alongside Judy's condition. The home morphs into a site of danger as Judy struggles to care for herself. We drew on a number of Shirley's photographs to layer in the home, to bring a sense of Judy's youth and life before Ed into the home.

We wanted to create spaces where objects mattered - objects that were bought and gifted over the years and accrued, faded. This wasn't a world of disposable artifacts but a place where people hang onto things for a while longer than usual, where things were fixed or were put aside until they could be. We considered their home a character in itself, as it undergoes change with the characters more than any other location in the film as Judy's condition worsens through the film. Shooting on 35mm and collaborating with Norm was another joy on this project. Film brings a unique energy to set, and helps align priorities. After the winter shoot, our team was hit with painful nostalgia, remedied by the knowledge that we were all going back up north again in the spring. It was wonderful to come full circle and see familiar spaces in a new season, and to revisit the story fresh with new discoveries.

EDITING by Simone Smith

I first met Kathleen at the Canadian Film Centre in 2014, and was immediately drawn to the delicate and powerful sensibility of her work. While there, we worked together on an early proof-of-concept teaser for the film. 6 months later, we were editing the short film version, which would go on to premiere at TIFF. By the time we were working on the feature, we were on our third iteration of this story and the characters. While they all had common themes, it was advantageous to have so many opportunities to try and explore all the possibilities within the narrative.

I think our biggest goal in the editing of the film was to keep everything as honest as possible - every line delivery, every shot, every sound, were all selected with great care. We never wanted

to lean in to heavy dramatics, as it would undercut the authenticity of these characters and their struggles. I lived with Kathleen and Tyler for the process of cutting the film, and therefore lived in the process the entire time. Our days wouldn't really begin or end. The experience would fluidly move between being at the computer, actively working on the edit, to discussing and meditating on it, to sometimes dreaming about it. While this all-encompassing approach might not work for all projects, for this one, it just felt right.

From the technical side, we had to create our post workflow on the fly. Working with one of the earliest models of the Cintel film scanner, there weren't really any standard practices in place. We wound up finding a middle ground between film and digital workflows. We scanned the 35mm film at 4k, which then became our master media and was used for the final conform.

THE SCORE by Ben Fox

When I was reading the script and thinking about the music, I kept coming back to the notion of "home" and the shifting meaning it has for both Judy and Jamie as their story progresses. So I developed a theme that was intended to balance a sense of comfort and love with a palpable feeling of imperfection and a sense of impermanence.

I've always looked at the landscapes and locations in the film as characters of their own. One main goal for me was to give voice to those natural elements and the significance they hold for Judy and Jamie.

Kathleen and I talked a lot about the palate of the score, and that we wanted to aim for something less traditional and a bit more elemental. So I spent time building themes from electric and lap steel guitar that I'd record to 4-track cassette, degrade and manipulate, then record back in. The original instruments are unrecognizable, and the process gives you this delicate, imperfect result that really felt right for the film. That technique became the foundation for much of the score.

I approached the rest of the instrumentation with a similar goal of bringing an air of uncertainty to the music – like time-stretching organic sounds into unrecognizable soundscapes, or using fluttering cello harmonics to add a frailty to the main theme. I see this film as a balancing act between fragility and resilience, and I wanted the score to reflect that.

NEVER STEADY, NEVER STILL // BIOS

Shirley Henderson as JUDY

Shirley Henderson is a multi award-winning actress, whose film and television career has made her a household name throughout the UK and across the world.

Shirley has starred in many television dramas, most notably in Channel 4's SOUTHCLIFFE for which she won the Scottish BAFTA award for Best Actress. She also played a lead role in the critically acclaimed JAMAICA INN for the BBC and Sally Wainwright's multi award-winning series HAPPY VALLEY.

Her other television credits include THE TAMING OF THE SHREW for the BBC, MAY CONTAIN NUTS for Tiger Aspect, DIRTY FILTHY LOVE for ITV and TREASURE ISLAND for Benbow Films. She has also starred in DR WHO for the BBC, WEDDING BELLES for Channel 4 and the BAFTA winning CHARLES II: THE POWER AND THE PASSION for the BBC.

Shirley has a well-established film career spanning over two decades. She is perhaps most well known for her role as Moaning Myrtle in the HARRY POTTER franchise and for her role as Bridget Jones' chardonnay-swilling sidekick, Jude, in the BRIDGET JONES franchise.

Shirley is well known for her role alongside James McAvoy in FILTH, where she was nominated for the BIFA's Best Supporting Actress award. She also starred in Michael Winterbottom's critically acclaimed EVERYDAY alongside John Simm and won multiple awards for Juliet McKoen's FROZEN. Shirley has a wealth of film credits including Danny Boyle's TRAINSPOTTING, Michael Winterbottom's 24 HOUR PARTY PEOPLE, Shane Meadows ONCE UPON A TIME IN THE MIDLANDS, Deva Palmier's FISHY and Frank Van Passel's VILLA DES ROSES. She won multiple awards for her role in Don Coutts' AMERICAN COUSINS and also for Lone Sherfig's black comedy WILBUR (WANTS TO KILL HIMSELF).

In 2016, Shirley played alongside Celyn Jones and Elijah Wood in the Dylan Thomas inspired SET FIRE TO THE STARS. She also played a lead role in Matteo Garrone's epic fantasy, THE TALE OF TALES alongside Toby Jones, Vincent Cassel and Salma Hayek. Most recently Shirley has been seen playing opposite Tilda Swinton in the Bong Joon-ho Netflix feature OKJA and Kathleen Hepburn's NEVER STEADY, NEVER STILL.

Shirley is about to open GIRL FROM THE NORTH COUNTRY at the Old Vic Theatre.

Theodore Pellerin as JAMIE

Théodore Pellerin is a promising young actor that knows, by his talent, how to move the public, as much in film, on television and soon, on stage.

In 2013, Théodore gets his first contract in television with Sammy Azoulay's role in **30 vies,** show produced by Fabienne Larouche. He then participates in various television productions such as **La Théorie du K.O., 19-2** and of course, the very popular youth program airing on Vrak.TV, **Med**. On the big screen, Théodore plays in numerous short films like Sigismond sans image, presented at the Cannes Festival in 2016. He also gets directed by Philippe Lesage in **Les Démons**, André Turpin in **Endorphine**, Samuel Matteau in **SQUAT**, Xavier Dolan in **Juste la fin du monde** et Kathleen Hepburn in **Never Steady, Never Still**. Théodore played in **Chien de garde**, feature film directed by Sophie Dupuis. He also starred in Jason Stone's movie **First Light,** playing Sean Terrel's part. Recently, he got on a professional stage for the first time, in La Licorne's 2016-2017 season in the play **Yen**, produced by Lab 87. This summer, Théodore will shoot once again with Philippe Lesage in the feature film **Genèse**, playing the part of Guillaume.

Mary Galloway as KALY

Mary Galloway's love for storytelling was first honed in 2010 when she attended a 2 year, full-time, intensive acting program where she was also introduced to writing. After graduation, Mary began to write her own stories and she launched her production company Bright Shadow Productions Inc. (BSP). BSP's first short film, Ariel Unraveling, was awarded BravoFACT and Creative BC awards. Mary wrote, produced and starred in the film.

In 2015 the Toronto International Film Festival (among others) welcomed Mary for her lead role of Tara in the award-winning dramatic feature film Fire Song. She has been nominated for a Leo Award - Best Supporting Female for the role of Tara. Last year Mary was very excited to make her directorial debut with her next short film Unintentional Mother. The Kevin Spacey Foundation selected Ms.Galloway as the first Canadian Filmmaker to receive the Artist of Choice Award to make the film. Recently, Mary was appointed a representative from UBCP to join the ACTRA National Diversity Committee. Galloway proudly represents the Aboriginal and female communities and stands as a strong ally to the LGBTQ2+ communities advocating for equality and inclusivity. In June 2016 the Women In Film and TV - Vancouver Spotlight Awards presented Mary with the Newcomer Award and in August the Whistler Film Festival awarded her with the Talent To Watch Award. In early 2017 Mary relocated to Los Angeles to expand her film career, both in-front of and behind the lens. More Information at marygalloway.com

Nicholas Campbell as ED

Nicholas Campbell's considerable credits range from playing "Shorty McAdoo" in the CBC mini-series The Englishman's Boy to "Sporty Lewis" in the Ron Howard film *Cinderella Man* opposite Russell Crowe, Renee Zellweger and Paul Giamatti. He also had a hilarious turn in the critically acclaimed Canadian Feature "Siblings" and guest starred in the CBC mini-series "The Tommy Douglas Story". Campbell has won multiple Gemini Awards for Best Performance by an Actor in a continuing leading dramatic role for his portrayal of modern-day Renaissance man, Domenic DaVinci, in Canada's most popular series, *Da Vinci's Inquest*. He has been heaped with accolades for his creation of the title role in the critically acclaimed series. He was also voted Canada's hands-down favourite male dramatic star in a TV Guide reader poll, and the only Canadian star to make the Top 5 dramatic actors list in a TV Times' readers' poll. His over 40 starring film and television credits include series leads on *Diamonds* and *The Insiders* and a recurring role on *Street Legal*. His television credits also include the role of Bobby Kennedy in *Hoover vs. The Kennedys* (Gemini Nomination for Best Actor in a Miniseries), *Going Home* (Nominated for BAFTA Award - Britain), and *The Valour and the Horror*.

Most recently, Nicholas Campbell can be seen in hit series such as *XIII*, *Republic of Doyle*, *Haven*, *Heartland*, and *Less Than Kind* (to add to his already impressive credits on *Flashpoint*, *Murdoch Mysteries* and *The Border*). He was also seen in the critically acclaimed theatrical production, *Festen*, at the Berkeley Street Theatre. Recent film and television credits include lead or guest starring roles in *Shoot The Messenger, Rookie Blue, The Girlfriend Experience, Black Mirror, Orphan Black, Hard Rock Medical, Rocky Road, Algonquin, Haven*. Nicholas remains one of Canada's best loved and most in demand actors.

Kathleen Hepburn - Writer / Director

Kathleen Hepburn is a Vancouver born writer and director who holds an MFA in Creative Writing, and a BFA in Film Production from the Universities of Guelph and Simon Fraser respectively, and is a graduate of the Canadian Film Centre's Writer's Lab. Her debut feature, NEVER STEADY, NEVER STILL is a film that exposes the tenderness that exists within struggle, and our ineffable connection to the landscape around us. Her most recent short film of the same name was included in TIFF's Canada's Top Ten, and was awarded Leo's for Best Dramatic Short and Best Direction, and Most Promising Canadian Director at VIFF 2015.

Tyler Hagan - Producer

Tyler Hagan is a Canadian-Métis filmmaker based in Vancouver, B.C. His producing credits include NEVER STEADY, NEVER STILL (2017), and the shorts NO WORDS CAME DOWN (2011), JIMBO (2013), NEVER STEADY, NEVER STILL (2015). All three shorts premiered at the Toronto International Film Festival and two of which have been selected by TIFF for Canada's Top Ten. His directorial work has shown at Berlinale and includes work with the NFB,

CBC, and the Museum of Anthropology. He is currently a Master's candidate in History at the University of British Columbia and received his BFA in Film from Simon Fraser University.

James Brown - Producer
James Brown is a film and television Producer based in Vancouver. Previous works include the TIFF selections Sisters&Brothers (2010), and the short film Never Steady, Never Still (2015). Never Steady, Never Still was also selected to TIFF's Top Ten Program in 2015. Further film producing credits include the features Down River (2013) starring Helen Shaver and Bad City (2015) and short film The Future Perfect (2015) starring Zachary Quinto and Robert Baker.

Along with Never Steady, Never Still's world premiere at TIFF this year, James is also the Executive Producer of another TIFF 2017 world premiere - Luk Luk'i - written and directed by Wayne Wapeemukwa.

For television, he has produced the 1st season of the animated series Chuck's Choice for DHX Media and YTV.

Norm Li, csc - Cinematographer
Norm is a full member of the Canadian Society of Cinematographers and is currently based out of Vancouver, BC. His work has garnered international recognition, numerous nominations and awards for best cinematography and has been screened at TIFF, Cannes, Tribeca, Busan, Fantastic Fest, Sitges, Atlantic, Whistler, as well as many other film festivals around the world.

He has lensed features with such actors as Donald Sutherland, Joel Kinnamen, Christian Slater, Selma Blair, Djimon Honsou, Norman Reedus, etc and has travelled abroad for feature and commercial work to countries such as Italy, France, Spain, Dominican Republic, Hong Kong, China, Mexico, and the United States.

His cinematography is generally recognized for being expressive, tonal, natural, and minimalist.

Simone Smith - Editor
Simone Smith is a Toronto-based freelance editor. She got her start in commercial post-production on campaigns for large national clients. In 2013 Smith edited her first feature, EVERYDAY IS LIKE SUNDAY (Pavan Moondi, director). In 2014 she attended the Canadian Film Centre's Editor's Lab and has since edited her second feature ADAMS TESTAMENT (Rafael Kalamat & Jason Barbeck, directors), as well as successful short films NEVER STEADY NEVER STILL, TIFF 2015, Canada's Top Ten 2015 (Kathleen Hepburn, director) and BENJAMIN, TIFF 2015 (Sherren Lee, director). In 2016 she will edit the feature length version of NEVER STEADY NEVER STILL, and SUCK IT UP, a new film from Jordan Canning.

Ben Fox - Composer
BEN FOX is a composer for film & television, guitarist, songwriter, and music producer. In 2014 he was selected as one of three composers-in-residence for the Canadian Film Centre's Slaight Music Residency, chaired by Oscar-winning composer Mychael Danna.

An alumnus of the Canadian Children's Opera Company, Fox studied violin and guitar before turning his attention to rock and pop music. Over a six-year career as songwriter, guitarist, and frontman of Toronto rock band Dinosaur Bones, Fox has toured internationally, sharing the stage with the likes of Broken Social Scene, Arkells, and City & Colour. Dinosaur Bones' latest album Shaky Dream (Dine Alone Records) was produced by Grammy Award-winning producer John Congleton (St. Vincent, Modest Mouse).

As a multi-instrumentalist with a passion for innovative music production, Ben Fox brings a modern sensibility to film composition. His work has been featured in films selected for the Toronto International Film Festival, Vancouver International Film Festival, Tribeca Film Festival, L.A. Shorts Fest, and Seattle International Film Festival, among others. Recent credits include Boxing (dir. Aidan Shipley, Grayson Moore TIFF 2015), and A Teachable Moment (dir. Jason Jeffrey Tribeca 2016).

Liz Cairns - Production Designer
Liz is a filmmaker from Vancouver, BC. Her short films have played at festivals internationally and her experimental work has screened in various galleries. In 2015, she was invited to participate in the Berlinale Talents program at the Berlin International Film Festival. Liz works alongside filmmaker Sophie Jarvis as one half of Two Scenography, a production design studio. In 2016, they production designed Kathleen Hepburn's feature, Never Steady, Never Still starring Shirley Henderson, Nicholas Campbell and Theodore Pellerin.

Sophie Jarvis - Production Designer
Sophie Jarvis is a Vancouver-based writer and director whose award-winning films have screened internationally. She earned a BFA for Film Production at Simon Fraser University, and had the honour of participating in the 2013 Berlinale Talents program. She and collaborator Liz Cairns are partners in Two Scenography, a production design studio founded in 2013.

Carol Whiteman - Executive Producer
A two-time Governor General's Award nominee and multiple industry award winner for promoting women's equality in Canada's screen industry, Carol is one of the co-creators of the Women In the Director's Chair (WIDC) program and a founding member of Creative Women Workshops Association. Carol has helped to shape the WIDC program over the last 20 years, facilitating workshop sessions, following up with alumnae directors to help them achieve their goals, and working closely with the industry to secure resources for WIDC and for the WIDC Feature Film Award. Carol has produced over 150 short films through the WIDC program, and

plays an executive producing role for the WIDC Feature Film Award which has supported the completion of multiple award-winning projects since 2009, with many more in the pipeline.

Lori Lozinski - Executive Producer
Lori Lozinski is an award-winning filmmaker based in Vancouver, BC and the President of Violator Films Inc, an independent production company that has been telling maverick stories since 2007. She is currently Producing the feature film *Once There Was a Winter* by Ana Valine and Executive Producing *Never Steady Never Still* by Kathleen Hepburn. Other credits include *Sheltered Life* (2008), *Scout & The Gumboot Kids* (2015), *The Embargo Project* (2015) *Intemperance* (2014), *Bihttos* (2015), and *Packages from Planet X* (2014). She is an alumnus of Norman Jewison's Canadian Film Centre, the 2016 Trans Atlantic Partners, the 2012 Women In The Director's Chair and the 2009 Rotterdam Lab.

Experimental Forest Films
Experimental Forest Films is an award-winning Vancouver based film production company run by Kathleen Hepburn and Tyler Hagan. Their work, ranging from fictional features, documentary, experimental and art films, includes Hepburn's feature debut *Never Steady, Never Still,* the NFB interactive documentary *Similkameen Crossroads* by Hagan, as well as work with the CBC, and the Museum of Anthropology. Their films have played at TIFF, Berlinale, VIFF, and many more festivals worldwide. *Never Steady, Never Still* is slated for release in late 2017 with Thunderbird Releasing.

Christie Street Creative
Christie Street Creative is a Vancouver based production company dedicated to innovative and original screen-based storytelling. Recent projects include Kathleen Hepburn's debut feature NEVER STEADY, NEVER STILL world premiering at TIFF 2017, and THE FUTURE PERFECT (2015), a short form science fiction love story starring Zachary Quinto and Robert Baker which screened at over 50 film festivals worldwide including Fantasia and Palm Springs Shortfest.

Thunderbird Releasing
Thunderbird Releasing is an all-rights film distribution company based in London. Canadian media group Thunderbird Entertainment, who are Executive Producing the upcoming BLADE RUNNER 2049, acquired established UK indie Soda Pictures in 2015, relaunching it this year as Thunderbird Releasing.

Releases this year include TONI ERDMANN, as well as A QUIET PASSION, MY LIFE AS A COURGETTE, I AM NOT MADAME BOVARY, A MAN CALLED OVE, LAND OF MINE, UNA, BRIMSTONE and the documentary DAVID LYNCH: THE ART LIFE.