

**Jumbo Dynamo Pictures
Presents**

Edison & Leo



INFINITY
FEATURES

Cast

George T. Edison
Leo
Zella
Captain Samuel Edison
Batchelor
Toni / Nirena
Faraday
Lotte
Young Leo
Young Faraday
Ute
Helka
Braken-Carl
Robot Children
Gokul
Young Zella

POWERS BOOTHE
GREGORY SMITH
CARLY POPE
JAY BRAZEAU
SCOTT MCNEIL
JACQUELINE SAMUDA
BEN COTTON
VENUS TERZO
QUINN LORD
AIDEN DRUMMOND
CARMEN MOORE
ASHLEY MICHAELS
BRIAN DRUMMOND
ASHLEIGH BALL
COLIN MURDOCK
CLAIRE RENAUD

Key Crew

Directed by
Produced By

Producer
Written by

Story by
Executive Producer

Co-Producer

Director of Photography

Technical Director
Edited by
Production Designer
Original Music by
Casting by

NEIL BURNS
DEAN ENGLISH
KAREN POWELL
DAVID VALLEAU
GEORGE TOLES
DAEGAN FRYKLIND
GEORGE TOLES
WILLIAM VINCE
MARC STEPHENSON
BRIAN JOHNSON
JEAN-LUC DINSDALE
JOE FITZPATRICK
ERIK WHITTAKER
MICHAEL PLOWMAN
DAWN HERSHEY, C.S.A.
And
CINDY AKERS RABSON

ONE LINER

A magnetic, amoral and womanizing genius inventor's world threatens to fly apart at the seams after his son, who has electricity crackling through his veins due to an accident in his father's laboratory, discovers that his father had an unwitting hand in both his mother's early demise and his electrical ailment.

SYNOPSIS

In your typical family, the father is not a magnetic, amoral and womanizing genius, the deceased mother is not immortalized by a forty foot metallic replica, the youngest son does not have electricity literally crackling through his veins, and the older son - together with his robotic wiener dog Pickle - does not pledge to overthrow the entire family order. The Edison family, however, is far from typical...

George T. Edison is a man obsessed with progress and invention, and the conquest of all knowledge that the world has to offer. So complete is his obsession that it allows him to lie to himself, his family, and to justify his own destructive, yet entertaining, behavior. When his youngest son Leo, himself a victim of his father's inventions, meets his first love Zella, she challenges him to discover the truth about himself and his father. Leo, who has an electrical charge constantly running through his veins due to a tragic accident in his Dad's laboratory, must learn to control the power inside of him and then confront a truly 'larger than life' father.

Shot in Stop Motion animation, "Edison and Leo" is a wildly emotional and sumptuous 'fairytale-gone-wrong' about inventor George T Edison, his electrified son Leo and one fully charged coming of age story.

ABOUT THE FILM

THE SCRIPT

The road to the finished version of 'Edison and Leo' has been a very long and all-encompassing one starting from the moment Producer Dean English committed to the script in 2002, until its completion in 2008. English received the script from screenwriter George Toles in 1998 and immediately loved it, but knew that to properly realize the richness of the world George Toles had created; the film's budget would be far too high to make the project viable. As Dean English says about first reading the script, "Upon finishing the script, I clearly remember asking myself 'just where did this imagination come from?'. It is an amazing exercise in creativity but how could I possibly do this!"

Several years passed until 2002 when George contacted Dean again with the script. English, whose enthusiasm was still intact, came to the realization that one way to be true to the creative vision while keeping the production costs reasonable would be to shoot the film in stop motion animation. He immediately optioned the script and brought partner Karen Powell on board to help realize the project. As George Toles said on the decision to shoot in stop motion, "I loved the notion of writing a world as large and extravagant as possible and then letting other people worry about how such a thing is going to be realized without compromise and cutbacks. When the idea of shooting stop motion came up, it only took about one night to convince myself it was a wonderfully cunning and audacious solution. There never had been a stop motion feature made in Canada, and when the word benchmark floated into my head I never had another worried thought."

'Edison and Leo' is the first stop motion feature filmed in Canada, and as a result the team had to use a lot of creativity and innovation to achieve the uniquely rich look and feel of this film. Shot over 8 months in an old native residential school in the small town of Mission, BC, the production had 13 shooting stages set up with as many as 11 stages shooting simultaneously. Using a blend of modern 35mm Cannon 5D digital cameras and old manual Nikon lenses from the 1970's, each of the 181,537 frames shot were fed through fiber optic cable to a pair of 10 terabyte servers. All of the editing could then be done in house, and on the

fly, giving the team very quick access to the work they were doing. This complicated network had to be built from scratch, and Technical Director Jean-Luc Dinsdale was up for the task. He created a number of applications that married the many different systems together and provided a smooth running process (most of the time) for the duration of the photography.

The shoot was not without its share of problems, most of which came to light early in the production. One issue that was discovered early on was that using the house power, used for the lights and other equipment, was not a steady and consistent current. This would have been fine for shooting real time footage, but when 10 seconds of film can take all day, tiny fluctuations in the power supply can wreak havoc with the final look of the shot. The only way to ensure a steady light source was to bring in a generator to power the sets. Another issue was the stability of the set floors, and how the sets reacted to temperature fluctuations throughout the course of the day. Large portions of the sets were built in an old gym, with an old hardwood floor that had plenty of give. Crew had to be extra careful while navigating the maze of miniature sets so as their footsteps didn't move anything set up for an all day shot.



SHOOTING IN MISSION BC

The team needed to find a suitable shooting studio for the production. As the production would take the better part of a year, a long-term facility that was affordable and could possibly house our out of town animators was key. The production fortunately found the ex-residential school, St Mary's in Mission BC. The school is located on land owned by several local BC First Nations Bands and was administered by the Sto:lo Nation. The school was quickly converted into a modern shooting facility by running miles of fiber-optic cable throughout the building and connecting all of the cutting edge animation stations with the central server and storage hub. The school gym and chapel became the main shooting stages and provided ample space for the multiple sets. The School provides not only a full sized industrial kitchen but also a dorm space where out of town workers can could stay and live for the duration of the

shoot. While not in a bustling metropolis, St Mary's school was located in a beautiful part of the Fraser valley backing right on the original Franciscan Mission, the namesake of the town. For many of the Toronto animators it was a welcome respite from the big city where most animation studios are located.

St Mary's unfortunately has a sordid history as it was one of the first residential schools for aboriginal children in Canada. While the school has been closed for some time it is still considered a legacy from a black mark in Canadian history. While working at the school, however, more than a few of the Sto:lo nation were happy to see the building used for other means. On several occasions, co-producer Marc Stephenson recalls elders from the community looking on at the work with some sense of satisfaction that the building could be used "for something good."

THE DYNAMOCAP - AKA) "THE HOME-MADE MOTION CONTROL ROBOT"

One of the more difficult challenges facing a stop motion production is the ability to move the camera during shooting. The most basic of cameras moves in live action is a difficult exercise in stop motion. Any moves by the camera must be made in a controlled and exceptionally smooth manner. While some of these moves can be accomplished with a sliding camera base, more complicated movements need a computer controlled motion control system. Since these are very expensive machines that are generally only used for short periods of time on live action shows, the production needed access to motion control hardware for the entirety of the shoot. It would be up to technical director Jean-luc Dinsdale to help construct four homemade motion control systems.

The brainpower would come from a non-traditional source. Robin Coope and John Nakane, both UBC PhD grads in Engineering and Physics respectively, would team up with Software engineer Paul Burns and metal fabrication wizard Jugoslav Kitanovic. Given the parameters of the needs of the production, the team slowly designed and constructed a working motion control system via extensive testing, long nights, and all this in between marking assignments.

Using off the shelf robotic systems combined with custom made water cut gears, the motion controls systems slowly came together over a five-month period. This would turn out to be quite a milestone for any stop motion feature: having four, hand-made, adaptive motion control systems available. The independent animated feature finally had all the gear of high-end studio picture. Although not without their quirks, the systems would be utilized heavily throughout the show and gave the production the flexibility required to produce high quality shots in the film.



CONSTRUCTING EDISON'S WORLD

The countless models, sets and puppets used in 'Edison and Leo' were all built from scratch in 1/6th scale. Production Designer Erik Whittaker and his team spent hours creating Edison's world, starting by scouring second hand and junk stores for old film projectors and other machines, deconstructing them, and the reconstructing them into Edison's lab and many oddball inventions.

Every piece of the compound had to be built from scratch; all the furniture, the props, the clothing, the stage coach, even Edison's hall of treasures had to be created in 1/6th scale. Erik on the process of creating Edison's world, "We had to build every single thing at 1/6th scale, it's a lot of work. Luckily we can find stuff and adapt it, you know, parts and garbage and junk, because we're not quite something with as big a budget as a big American production, so we've had to kind of improvise. For a while it was complicated, but you find your groove and your crew and you rely on people to make smart decisions and stuff happens."



PUPPET DESIGN

Rich Forgues did the design of the puppets, with the final design done for Edison by Kelly Armstrong. The characters went through many revisions and incarnations with each 'approved' design assisting in the creation of a vibrant world. The metal skeletons for the puppets were built in Hamilton, Ontario, by MFX manufacturing, before being shipped to B.C. to be married to their foam latex bodies that were built in the studio. Once the puppet's bodies and heads were created, it fell to the costume department to finish the look, creating hundreds of tiny period outfits, jewelry and hats. Throughout the process, old world craft and cutting edge technology were used hand in hand to create the sumptuous inhabitants of the world that is Pickerton Park.



THE ANIMATION PROCESS

In order for the animator to properly do their job, they need an animatic of the entire film. The animatic is effectively the film drawn out into storyboards. Every shot in the film is drawn on individual panels and these panels will show where the various characters are positioned, what movements they have, and what lines they will be saying. With the actors voices recorded before this starts, the animatic marries the dialogue and the desired action together to provide a clear tool for the animators to see how to realize each scene. The animators then bring their own creativity to play as they bring these puppets to life.



Bios-Cast

Powers Boothe - George T Edison

Powers Boothe has an extensive list of feature film credits including *Navy Diver* opposite Cuba Gooding Jr. and Robert DeNiro; Bill Paxton's directorial debut *Fidelity*; Oliver Stone's films *U-Turn* with Sean Penn and Nick Nolte and *Nixon* with Anthony Hopkins; *Blue Sky* with Jessica Lange and Tommy Lee Jones and *Tombstone* opposite Kurt Russell and Val Kilmer. Other film credits include *Sudden Death*, *Rapid Fire*, *Extreme Prejudice*, *The Emerald Forrest*, *Red Dawn*, and *Southern Comfort*.

Boothe garnered an Emmy award for Best Actor for his portrayal of Reverend Jim Jones in the television movie *Guyana Tragedy: The Story of Jim Jones*. He has starred in numerous other television productions including USA Network's original mini-series *Atilla The Hun*, the mini-series *Joan of Arc* opposite Leelee Sobieski; *The Spree* with Jennifer Beals; *Dalva* with Farrah Fawcett; and the mini-series *True Women* with Dana Delaney and Angelina Jolie. Boothe played the lead in the television movie *By Dawn's Early Light* with Rebecca DeMornay and James Earl Jones. Boothe also starred as Phillip Marlowe in the HBO series *Phillip Marlowe, Private Eye*.

These performances are accompanied by a solid background in the theater. In 1972, Boothe received his MFA from Southern Methodist University and became a resident actor at the Oregon Shakespeare Company. Two years later, he made his New York stage debut in the Lincoln Center production of *Richard III*. Boothe's career breakthrough came with a starring role on Broadway in James McClure's critically acclaimed one-act comedy, *Lone Star*.

Born and raised on a farm in Texas, Boothe now resides in Los Angeles, where he raises racing quarterhorses and resides with his family.

Gregory Smith - Leo Edison

Canadian born actor Gregory Smith has turned the industry upside down with his passionate performances, securing his place in the upper tier of Hollywood's hottest young actors. He is best known for his work on the WB's critically acclaimed show *Everwood*, which came to an emotional close after four magnificent seasons. Gregory played "Ephram Brown," opposite Treat Williams as his father, in the story of a family who moves to Colorado after the mother's death.

In 2007, Gregory starred in the epic Sci-Fi fantasy *The Seeker: The Dark is Rising* for the new Fox-Walden venture. Based on the best-selling novel by Susan Cooper, it is the story of a boy whose life is turned around when he learns he is the last of a group of immortal warriors who have dedicated their lives to fighting the dark forces. He plays the teen's older brother, an edgy rebel who questions authority.

Gregory could also be seen last year in Richard Attenborough's romantic drama *Closing the Ring*, which premiered at the 2007 Toronto Film Festival. He stars alongside Shirley MacLaine, Christopher Plummer and Mischa Barton. The story follows a young man searching for the owner of a ring lost by a World War II bomber pilot.

In 2005, Gregory starred in the critically acclaimed independent film *Nearing Grace*, which premiered at the Los Angeles Film Festival. He starred opposite Jordana Brewster, Ashley Johnson and David Morse.

Gregory has worked with some of Hollywood's biggest names, starring opposite Colin Farrell in the Warner Bros. film *American Outlaws*, and opposite Mel Gibson and Heath Ledger in Columbia/Tristar's *The Patriot*. His work in the Dreamworks film *Small Soldiers* earned him high praise from

director Joe Dante. He began his film career at the age of six and built up a lengthy resume with such films as *Leaping Leprechaun* and *Spellbreaker: Leaping Leprechaun 2*, *The Adventures of Captain Zoom in Outer Space*, and starring roles opposite Richard Dreyfuss in *Krippendorf's Tribe* and opposite John Hurt in the independent film *The Climb*.

Last year, Gregory voiced the role of "Leo" in the stop-motion animated feature film *Edison and Leo* for director Neil Burns. Gregory most recently finished production on the event mini series *Guns* for the CBC in which he stars opposite Colm Feore and Elisha Cuthbert. He is currently shooting the independent film *IN MY POCKET* for writer/director David Lisle Johnson. Gregory currently resides in Los Angeles.

Carly Pope - Zella

Carly Pope first achieved stardom playing the pivotal character of Samantha in *Popular*, the WB's dramatic series about high school. She received a Leo Award for her work on the Canadian series *The Collector* and won critical praise for her irrepressible comedic performance in the television movie *This Time Around*. She was most recently seen opposite Al Pacino and Matthew McConaughey in the Universal suspense thriller *Two for the Money*.

While still in high school, the Vancouver native began landing film and television roles in such productions as Susan Seidelman's *A Cooler Climate* opposite Sally Field and the Paramount release *Snow Day* with Chevy Chase. Following her role in "Popular", Pope accumulated several other film and television credits. She gave a moving performance as a heroin addict in the ABC television movie *Trapped in a Purple Haze* and appeared opposite Leelee Sobieski in the feature film *The Glass House*.

Ms. Pope now splits her time between Vancouver and Los Angeles. She stars in the upcoming independent features, *The Itty Bitty Titty Committee*, and *Young People Fucking*, and plays a recurring role on the upcoming season of, *24*.

BIOGRAPHIES: CREW

DEAN ENGLISH - Producer

Dean English is a partner in Perfect Circle Productions, a Vancouver based Production Company that works in both live action and stop-motion animation feature films. English's feature film credits include *Kissed* (Samuel Goldwyn), *Lilith On Top* (Global), *Flower and Garnet* (Odeon), *Looking For Leonard* (Mongrel Media), *Falling Angels* (Seville) and *Gwar*. Collectively these films have been programmed in the world's most prominent international festivals -- including Toronto, Berlin and Cannes -- while winning awards and nominations from such bodies as the Genies and the Grammys®.

Recently produced projects include *Edison and Leo* (TVA Films), Canada's first stop-motion animated feature, and *The Timekeeper* (Chrystal Films), celebrated Quebec director Louis Bélanger's first foray into English language cinema.

KAREN POWELL - Producer

Karen Powell develops finances and produces feature length films and television series as a partner in Perfect Circle Productions. She has over 15 years experience as an executive producer, producer and business affairs executive in the film and television industry, and has provided a full range of services to both indigenous and service productions.

Karen has held positions in business affairs at prominent BC-based production companies, involving general corporate and strategic issues as well as production of numerous films and television series, overseeing all business affairs from development to distribution. Karen is a past board member of Vancouver Women In Film and Video, and a past president of the Entertainment Law Section of the BC Branch of the Canadian Bar Association. Currently, Perfect Circle is in post-production on *Edison & Leo* and *The Timekeeper*.

Karen's previous credits include associate producer of *Hard Core Logo* and *Kitchen Party*, co-producer of *Tail Lights Fade*, executive producer and producer of *Various Positions* (winner of the 2002 prix de Montreal) executive producer of the multi award winning *On The Corner*, and executive producer of *The Cabin Movie*, that premiered in

competition at the Toronto International Film Festival 2005, As well, Karen has executive produced the animated television series *Something Else*, and provided executive services on such series as *Being Ian*, *Yakkity Yak*, *What About Mimi*, *D'Myna Leagues*, *Yvon of the Yukon*, *Magician's House*, *The Adventures of Shirley Holmes*, and *Madison*.

DAVE VALLEAU - Producer

Dave Valleau graduated with a bachelor of science from the University of British Columbia in 1999. Valleau joined Infinity Features' business affairs department in 2000. Working in Canada and Germany, Valleau has developed a specialty in international and Canadian co-production and guarantee structures. Valleau also traveled to the United Kingdom to co-produce Roger Spottiswoode's *Ripley Underground* (Lionsgate), starring Willem Dafoe, Barry Pepper and Alan Cumming.

Valleau was associate producer on the critically and financially acclaimed *Capote* (Sony) where he was responsible for raising the Canadian financing of the project. Valleau was an executive producer on the psychological thriller, *Shattered* (Icon), starring Pierce Brosnan and Maria Bello, serving as an integral part of the film's development, financing and physical production. Over recent months, Valleau was paramount in negotiating the acquisition of worldwide rights to the sci-fi thriller film *Push*, which he is executive producing, by Summit Pictures on behalf of infinity.

Valleau continues to establish himself as an internationally successful producer with wide-ranging technical knowledge and experience in all aspects of feature film production, including development, financing, pre-production, production, post-production and distribution. Currently working with the development team on several feature films, he is producing a slate of projects in various stages of development and pre-production. Valleau recently worked as production supervisor on the historical Scottish drama *Stone of Destiny*, and is currently producing *Edison and Leo*, Canada's first stop motion animated feature film, as well as executive producing Paul McGuigan's thriller *Push*, as well as Terry Gilliam's fantasy tale, *The Imaginarium of Dr. Parnassus*, starring Heath Ledger.

MARC STEPHENSON - Co-Producer

Marc began his career in the film and television industry while living in Winnipeg, Manitoba. After working in a variety of positions including locations, production management and event organization, he produced his first feature film in 1999, *HEATER*. Starring Gary Farmer (*Dead Man*) and Stephen Ouimette (*Slings and Arrows*), the award winning film showed at festivals around the world including Sundance (2000).

Stephenson continued to work as a line producer (*USA Networks*) until his move to Vancouver in the summer of 2000. Working as an investment analyst at the federal film funding agency, Telefilm Canada, he dove head first into the independent film community. After completing his contract, Marc joined the ON THE CORNER team to finance and complete the feature film in the spring of 2003. The critically acclaimed feature played to strong reviews across the country, was chosen as one of Canada's top 10 films (Toronto film Festival group) and won the top prizes at the Vancouver and Valencia Film Festivals.

Marc's recent work includes the line producing the Spike TV Series *THE NEW REN AND STIMPY SHOW*, business affairs duties at Front Street Pictures, teaching film financing at the University of British Columbia and co-producing Canada's first stop motion Feature, *EDISON AND LEO*. He is currently pursuing several independent projects including a Fringe Festival play adaptation, *THE F-WORD*.

NEIL BURNS - Director

Neil Burns is a Toronto based animator and director. He was born in Edmonton and studied fine art at the Nova Scotia College of Art and Design in Halifax, and the Emily Carr College of Art and Design in Vancouver. Neil's first animated short is 1991's *Fettered*, which was followed by 1997's *Grace Eternal*, which won the Award of Merit at the Chicago International Film Festival. Neil has also worked in advertising and has been awarded an Art Directors Club Award as well as a Broadcast Design Award in recognition of this work. In 2008, his short film *The Nose* is also being released as well as *Edison and Leo*, his first feature film.

GEORGE TOLES-Writer

George Toles is Distinguished Professor of English and Film at the University of Manitoba in Winnipeg. He has also been Guy Maddin's screenwriting collaborator for more than twenty years. Recent credits include the City of Toronto Award-winning *My Winnipeg*, *Brand Upon the Brain!*, and *The Saddest Music in the World*. He has published a highly regarded collection of film essays, *A House Made of Light*, and his pieces on film, literature, and theatre have appeared in a wide range of academic and popular journals. Finally, George has been a theatre director (professional and university productions) since the mid-seventies.

DAEGAN FRYKLIND -Writer

Daegan Fryklind decided to make the move from production executive to writer a few years ago and hasn't looked back since.

Currently she is a Co-Producer and Writer on *THE SESSION* for CBC and executive consultant and writer on the Global drama *THE GUARD*. This year will also see the production of the feature film *EDISON & LEO*, which she co-wrote. Most recently she was Co-Producer and writer for the CBC dramedy *JPOD* and was a writer and story editor on the quirky hit CTV series *ROBSON ARMS*. She was story editor and writer on season one of Global's *FALCON BEACH*. She got her start in dramatic television working on the popular CTV show *COLD SQUAD*. Prior to that she wrote animated television for YTV, Studio B, Family Channel and Teletoon.

BRIAN JOHNSON - Director of Photography

Raised on the plains around Calgary, Alberta, Brian left the farm at the tender age of 17 to study communications at the University of Calgary. After completing his Bachelor of Arts he went on to study film in the BFA program at Simon Fraser University. Brian has received numerous awards for his work as a cinematographer and a director. His short films, including *Cascadia* and the half hour documentary *Water Witch* have been included in competition in numerous festivals such as Clairmont-Ferrand International Short Film Festival. He has won two Golden Sheaf awards and a Leo for his work as a cinematographer, and has shot a number of feature films including *on the corner* and *The Delicate Art of Parking*.

JOE FITZPATRICK - Editor

Joe Began working in television in 1980 after graduating from the film production program at Algonquin College in Ottawa, his first job was as an Editor for the CBC's biographical film unit headed by Patrick Watson. During his time with the CBC, Joe also worked as a teacher's assistant in the Journalism Department at Charelton University.

In 1989, Joe moved west to Vancouver, and diversified his career from just the editing department, delving into Effects, and Sound on various projects. In 2000 Joe received his first producing credit on *Dark Water*, a psychological drama shot in Vancouver. Other editing projects include Danny Antonucci's *Ed, Edd n Eddy* an award winning series for the Cartoon Network in the States. *Walking After Midnight* a docu-drama series for the Space Channel and *Trekking In The Wild* for Sextant Entertainment.

In 2003 Joe produced, co-directed and edited a one hour documentary entitled *A Psychedelic Snapshot the story of Karl Ferris* the photographer and art director of Jimi Hendrix. Joe's credits also include picture editing and post production supervision on the one hour documentary *FEST*, the comedy pilot *Daingerfield*, two independent features films, *Sister Blue* and *11:11 The Gate* as well as the HD sci-fi mini series *The 4400* for Universal Television. In late November of 2006 he completed senior editor duties on the 52 part flash animated series *SKUNK FU: The Way of The Panda* for the BBC and Cartoon Network, and worked on the French/Irish co-production of the animated feature film *BRENDAN & THE SECRET KELLS* as editorial advisor. The work was carried out during a nine month period in Kilkenny, Ireland. In 2008 Joe completed editing the animatic on the stop motion animated feature film, *EDISON & LEO* produced by Dean English for Jumbo Dynamo Pictures.

JEAN LUC DINSDALE-Technical Director

Technical Director Jean-Luc Dinsdale is a Vancouver-based Visual Effects Supervisor with over ten years experience specializing in the visual effects field, and a total of nineteen years working in the film industry. With a strong background in photography and cinematography, an impressive

technological background, and a natural eye for beauty, Jean-Luc is able to fully pursue his passion: to enhance and propel film narrative through the art and science of visual effects and emerging digital technologies.

Jean-Luc's credits include *Fido*, Disney's *The Santa Clause 2* and *Air Buddies*, Stephen King's *Kingdom Hospital*, *Stargate SG-1*, and *The X-Files*.

ERIK WHITTAKER-Production Designer

Erik Whittaker was brought up in the Berkeley California of the 60s and 70s and is now a bit disappointed to find that the world is not a utopia. With a B.A. in Art History from U.B.C., he did his M.A. in Design at UC Berkeley with grandiose schemes to re-purpose the 200 ft. smoke stack of San Francisco's old Hamm's Brewery building into a periscopic camera obscura and the soon to be defunct East Span of the San Francisco Bay Bridge into a park with mixed housing and business between the upper and lower decks.

Erik is now living in Vancouver Canada pursuing various creative work including various design and commercial sculpting contracts. Having once run a small film studio in Vancouver's Downtown Eastside, Erik has been a 'jack of all trades' in film work - including having been nominated for a Gemini for his cinematography as well as professional experience in production design, writing, directing and acting. He is currently in development on his own feature *Franklinstein*.

PROFILE: PERFECT CIRCLE

Perfect Circle is a Vancouver based Production Company that focuses on the creative and innovative, both in story and medium. The most recently completed projects include "Edison and Leo", Canada's first stop-motion animated feature, and "The Timekeeper", celebrated Quebec director Louis Bélanger's first foray into English language.

Partners Dean English and Karen Powell's feature film credits include *Kissed*, *Lilith On Top*, *Flower and Garnet*, *Looking For Leonard*, *Falling Angels*, *Various Positions*, *On The Corner*, *The Cabin Movie* and *Gwar*. Collectively these films have been programmed in the world's most prominent international festivals -- including Toronto, Berlin and

Cannes -- while winning awards and nominations from such bodies as the Genies and the Grammys.

The principals of Perfect Circle have successfully closed over \$100,000,000 worth of financing for over 35 productions, including more than 10 treaty co-productions. Combined, the principals of Perfect Circle have over thirty years experience producing feature films and television

PROFILE: INFINITY FEATURES

INFINITY FEATURES is a writer-director based production company that has various producers packaging and developing high creative content feature films for the theatrical marketplace. Infinity brings together some of the industry's most critically acclaimed and established directors, writers, and creative talent. Infinity most notably achieved international acclaim in 2006 for its Oscar winning film, CAPOTE, which garnered five Academy nominations and one win, best actor Philip Seymour Hoffman.

INFINITY FEATURES has a succession of celebrated credits such as SAVED!, THE SNOW WALKER, the box office comedy, JUST FRIENDS and drama-thriller SHATTERED. Now in post-production is EDISON AND LEO, the first Canadian stop-motion animated feature and PUSH, a sci-fi thriller directed by Paul McGuigan starring Chris Evans, Camilla Belle, Dakota Fanning and Djimon Hounsou.

Infinity recently completed the drama SLEEPWALKING (which premiered this year at Sundance), with Oscar winner Charlize Theron, Nick Stahl, AnnaSophia Robb, Dennis Hopper and Woody Harrelson and the Scottish drama STONE OF DESTINY, written and directed by Charlie Martin Smith.

Infinity is currently shooting Terry Gilliam's adventure fantasy, THE IMAGINARIUM OF DR. PARNASSUS on location in London and Vancouver. The film stars Christopher Plummer, Tom Waits, Verne Troyer, Andrew Garfield, Lily Cole and the late Heath Ledger, who has been replaced by stars Johnny Depp, Colin Farrell and Jude Law.

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