

ANTIVIRAL

PRESS KIT

ANTIVIRAL

PRESS KIT CONTENTS

Short Synopsis.....	2
Long Synopsis.....	2
Production Notes.....	5
CAST BIOGRAPHIES.....	11
Caleb Landry Jones	
Sarah Gadon	
Malcolm McDowell	
Nicholas Campbell	
Douglas Smith	
Wendy Crewson	
Sheila McCarthy	
CREATIVE TEAM BIOGRAPHIES.....	16
Brandon Cronenberg writer/director	
Niv Fichman, producer	
Andrea Raffaghello, line producer	
Karim Hussain, director of photography	
Arvinder Grewal, production designer	
PRODUCTION COMPANY PROFILE.....	20
Rhombus Media Inc.	

ANTIVIRAL SHORT SYNOPSIS

Syd March is an employee at a clinic that sells injections of live viruses harvested from sick celebrities to obsessed fans. Biological communion – for a price. Syd also supplies illegal samples of these viruses to piracy groups, smuggling them from the clinic in his own body. When he becomes infected with the disease that kills super sensation Hannah Geist, Syd becomes a target for collectors and rabid fans. He must unravel the mystery surrounding her death before he suffers the same fate.

ANTIVIRAL LONG SYNOPSIS

Syd March serves the public's obsessive desire for real intimacy with their idols.

He is an employee at *The Lucas Clinic* - a company that sells injections of live viruses harvested from sick celebrities to obsessed fans. The clinic buys any strain - the common cold to herpes simplex - from big-name celebrities to headline grabbing murderers. It is Syd's job to inject these viruses into paying customers. Biological communion – for a price.

To maintain control over their products, the clinic copy-protects these viruses. With the use of a sophisticated interface machine known as a ReadyFace Console, the viruses are altered to be non-contagious.

Syd has a sideline. He's a pirate. After reversing the copy-protection program, he smuggles live viruses out of the clinic in his own body. Through Arvid, owner of the Astral Bodies Meat Shop, Syd sells the samples on the black market.

But, self-infected illnesses have begun to take their toll. Constantly sick, Syd is losing his edge. Other pirates are getting the one-up on him and beating him to the market with new contagions. Competition from his colleagues at the clinic? Topp, Mercer or Derek? Or someone from rival company *Vole & Tesser*?

When the beautiful young celebrity Hannah Geist comes to town carrying an unusual disease for sale, the clinic dispatches Syd to Hannah's hotel to collect a blood sample. A professional desire to be the first to get this new product to the public mixed with a personal fascination for Hannah drives Syd to secretly inject some of her blood into his arm.

But something goes very wrong. Her illness takes hold of his body quickly and violently. He hallucinates and loses consciousness. When he comes to, celebrity media is blaring the breaking news that Hannah is dead. It takes only moments

for Syd to realize that her virus, running rampant in his system, will kill him too. Syd is now a target for collectors anxious for the suddenly-famous, rare disease. News travels fast. Set up by his black market contact, Syd is mugged for samples of his blood and skin.

Weakened and confused, Syd is confronted by two men who force him into a SUV and drive him to Hannah Geist's country estate. It is there that he learns that Hannah's death is a cover story. She is very ill but she is alive. Her manager, Dev, and her physician, Dr. Abendroth, believe her infection was an assassination attempt. They fear another attack and suspect an employee of the Lucas clinic.

Returning to work, Syd learns that his colleague Derek is facing charges and his boss suspects everyone of commercial espionage. To make matters worse, *Vole & Tesser* has now taken a keen interest in his blood. While the celebrity world is entranced by Hannah Geist's 'funeral', Syd discovers proof that *Vole & Tesser* has tampered with viruses, harvested from Hannah, which were once unique to his clinic.

And then, Syd is abducted. He awakens in a windowless, harshly lit cubic room under video surveillance, surrounded by photos of Hannah. A disembodied male voice suggests that Hannah's millions of fans have suffered a narrative gap between her life and her funeral. But, by observing Syd's deterioration from the same illness, their loss can be eased. Syd's body is breaking down, convulsed with pain and vomiting blood. Time loses meaning as days fade together. Attendants come in and out, taking samples, coaxing him to cooperate. And then, in a state of utter disrepair, Syd sees an opening. Brandishing a syringe of his toxic blood as a weapon, he escapes from the room and discovers that he is in the office halls of rival clinic *Vole & Tesser*. Threatening guards and clients by spitting blood at them, Syd stumbles out of the building. He has learned what he must do to save his life.

With the support of Hannah's manager, Syd strikes a deal with *Vole & Tesser* – a deal which will allow the company to thrive and also allow Syd to re-unite with Hannah.

PRODUCTION NOTES

THE GENESIS OF *ANTIVIRAL*

During his first year as a film student at Ryerson University, the 24-year-old Brandon Cronenberg developed a serious case of the flu. The illness proved to be the perfect Petri dish for the incubation of *Antiviral*. “During a feverish dream, I became obsessed with the physicality of illness, by the fact that what was infecting my body and my cells had come from someone else,” the director recalls. “It’s a weirdly intimate connection. I began to understand how someone, like an ardent fan, might see this kind of connection to the object of their fascination as desirable. The intimacy of that link seemed like a good platform to explore celebrity obsession. These ideas were the basis for a script that was my first year school project. In my fourth year, a scene from that script became my short *Broken Tulips*.”

“I was very impressed with the short,” explains producer Niv Fichman. “When Brandon said that he wanted to make it into a feature, I said ‘If you can write the screenplay, we’ll make the film.’ I want to work with first-time directors because I’m excited by new voices in cinema¹. But, it’s scary. It’s one thing to sit in a room working through dialogue and structure. It’s quite another to lead a crew of actors and artists as they realize your vision. From the first day on set, Brandon looked like he’d been directing film all his life.”

Fichman’s trick with first time directors is simple: surround them with excellent collaborators who are sympathetic to the material.

Cronenberg’s assistant director Rob Cotterill, producer of *Hobo with a Shotgun* initially turned down the project. Then he read the script. “It was so good I was willing to leave Halifax to shoot in Toronto.” Production Designer Arv Grewal (*Cosmopolis*, *Resident Evil: After Life*) was “sold after I read the first 20 pages of the script.” Director of photography Karim Hussain (*Hobo With A Shotgun*) says quite simply “It’s the most original concept I’ve read in years.”

And, the *Antiviral* cast agrees. “I love to work with first time directors,” Malcolm MacDowell explains. “We must support first time directors and this first time director wrote a wonderful script.”

“I read the script on a flight between the Venice and Toronto film festivals while I was promoting *A Dangerous Method*,” says Sarah Gadon. “I was very impressed by the writing.”

¹ Rhombus Media produced the genre hit *Hobo with a Shot Gun*, Jason Eisener’s debut feature and the soon-to-be-released *The Boy who Smells Like Fish* which is Analeine Cal y Mayor’s first feature.

“We’ve gone through over 30 drafts to get to the final feature script, so the work has evolved a great deal,” Cronenberg states. “The ideas were all there but it took a while to find the plot which is really a classic detective story. The mystery allows the audience a point of entry into the film. They discover information along with the protagonist.

“*Antiviral* didn’t start as a genre film. It was meant to be a slightly heightened version of present day Toronto. But during production it evolved into a film with strong sci-fi and horror components.

“Also, Caleb Landry Jones is an extremely courageous actor and was willing to transform his body, his face in ways that a lesser performer might have shied away from. We simply had to take advantage of his creativity.”

DESIGNING ANTIVIRAL

Director Brandon Cronenberg and his director of photography Karim Hussain (*Hobo with a Shotgun*) spent months mapping out the visual style of the film. “I wanted a white on white set design so that any colour – the colour of blood, the colour of our video clips and stills – would really pop,” explains the director. “I also wanted balanced and architecturally harmonious frames within which chaos could be contained.”

“Brandon has a very clear idea of mise en scene,” says Hussain. “The script is one of the most original sci-fi concepts I’ve read in years. We developed a concept for every scene - static tableau, hand-held or dolly. But the film willed itself in a different direction. Caleb brought a kind of German expressionism to the role, a level of theatricality which was like performance art. The film just became darker.

“There is very little CGI in *Antiviral*. The ReadyFace Console, for example, was inspired by Francis Bacon and created with children’s magnifiers bought at dollar store.”

“I don’t know that I can identify a film that influenced us strongly,” Cronenberg reflects. “We did talk a lot about *Dogtooth* and some of the interesting Romanian films which have been released recently but, no, there is no direct reference point.”

“The film evolved through practical limitations and fabulous surprises,” the director concurs. “We started with a number of fairly rigid rules of what we would and wouldn’t do but we broke those rules. Caleb’s face is so interesting that shying away from close-ups became a silly self-imposed restriction. We ignored it. We were never going to have yellow light. But, in the hotel room where we

shot the scene of Syd taking a blood sample from Hannah Geist, the light was yellow and we couldn't change it. So, we didn't."

"It's a rare movie where so much information takes place on screens within the frame," Hussain continues. "Sub-plots are hidden in plain sight. Much of Sarah Gadon's work was done in prep. Her presence on screen is enormous but she spent little time on set."

"Hannah Geist is a key presence in *Antiviral*," notes production designer Arv Grewal. "The film opens with Syd sitting in front of a 12 by 20 foot billboard of her. He's dwarfed by it. Her image is everywhere through out the film – in Syd's apartment, in the butcher shop, in the clinic. Every video clip is of Hannah. She is everywhere."

"The reaction of the crew to the White Room, where Hannah's image dominates the four walls was fascinating. I think it provided Caleb with a great deal to act with and against."

"I worked with Brandon's sister, photographer Caitlin Cronenberg creating the iconic billboard images of the celebrity Hannah," Gadon explains. "We also shot television clips and 'news coverage'. This allowed me distance between the image of the woman and the woman herself. Still, it's surreal to walk into a room where all four walls are covered with huge blow-ups of your airbrushed face. I tried not to absorb any of that because it's so bizarre and had nothing to do with my character. I've worked with major celebrities - Robert Pattinson, Keira Knightley, Viggo Mortensen. It's amazing how much work goes into constructing a public persona to protect the real person."

THE ACTORS and THEIR ROLES

"Protagonist Syd March is in almost every frame of the film," producer Niv Fichman comments. "Initially, I admit, I feared Caleb Landry Jones was too young to carry the project. I was spectacularly wrong. I've never been more blown away than I was when I saw Caleb in those first rushes. He's an amazing talent."

"As written, Syd March is in his early 30s," says director Cronenberg. "But when we saw Caleb, who's 21, it was obvious he was extremely exciting on screen. I wanted to work with him. He overflows with ideas for absolutely everything."

"Syd is kidnapped, choked, beaten, left for dead," says the young actor. "His blood is the ultimate weapon against those who want to harm him. By the end of a shooting day, I'm worn out and it's a very enjoyable feeling. It's nice to go home exhausted because I know I've contributed and I look forward to the physicality again the next day. My father was a construction worker. He knew about hard

work. This film was very easy to get lost in. Just being present with Brandon on set was a beautiful thing.”

From the minute he was cast, Caleb threw himself into the world of “celebrity” reading nothing but fan and gossip magazines, fixing his television dial on shows like *Jersey Shore* and *Real Housewives of Los Angeles*. When he caught a cold, he eschewed vitamin C and bed rest for cigarettes and late nights. Caleb was using his illness for Syd. And, when Syd started walking with a cane, Caleb limped hunched over a cane whether he was on set or off. “I wanted to do something noir, something where the character lived completely in his head. *Antiviral* is exactly what I want to be doing at this time.”

“Caleb is a wonderful young actor who’s very intense about his work,” notes Malcolm MacDowell. “He’s a very talented boy and, with *Antiviral*, he’s been given a great chance to do something very vulnerable and charming.”

“*A Clockwork Orange* changed my life. Until I saw that film I didn’t realize what acting could be. You never want to copy someone but I’ve been influenced by MacDowell ever since I started acting. And now I’m working with Malcolm MacDowell,” Landry shakes his head in disbelief. “I was also blown away by Conrad Veidt in *The Man who Laughs* and Bogart in *In a Lonely Place*. Brandon suggested *4 Months, 3 Weeks and 2 Days* which is a very powerful film.”

“I didn’t see myself as Hannah Geist,” says Sarah Gadon. “I wanted to play Levine. I tried to talk Brandon into letting me play the part that went to James Cade. Hannah’s role in society is iconic and that was a deterrent for me. I’m intimidated by the voyeurism of the lens. I asked Brandon why he didn’t hire a model, someone comfortable with objectification. He said was that it was critical for Hannah display a vulnerable, human quality. I really wanted to work with Brandon, so finally I said ‘OK, I guess I can do this’.”

“Sarah as Levine is an interesting idea,” Cronenberg concedes. “Much of Hannah’s presence in the film comes from video clips and portraits. We see her as a deity. But then there is the real Hannah, the woman not the idol. Only a great actor can pull off that public/private dichotomy. I couldn’t let her play Levine.”

“I’m not a method actor but relationship dynamics and how they’re formed are really important to me,” Gadon continues. “During preproduction, Brandon asked if I wanted to meet Caleb. But, I didn’t want to know him while we were forming ideas of each other independently. We didn’t talk to each other off set. We blocked scenes, processed hair and make-up separately. And we brought all that tension and curiosity about each other to the camera. One day, we spent eight hours filming a scene where my eyes are covered by a mask. I learned about Caleb by listening to him breathe. Now, who’s obsessed with who?” she laughs.

“I was very nervous before that scene. It had to be perfect. I didn’t know Sarah,” Caleb explains. “I had never seen any of her work so I wasn’t tainted in any way. For me she was Hannah Geist.”

“I like the science fiction genre because it’s rather magical, dangerous and scary,” comments Malcolm MacDowell. “It erects no boundaries. We can use our imaginations to create anything. And, science fiction often attempts to ask the most basic human question: where do we come from? The most interesting scripts, even *A Clockwork Orange*, contain sc-fi aspects. And, I think it’s quite touching that the doctor is waylaid by this lovely girl, Hannah.”

“I was working on the Rhombus production *The Boy Who Smells Like Fish*, and many of the crew were moving on to *Antiviral*,” remembers Douglas Smith. Once I read the script I started harassing my colleagues to let me play Edward. I was mesmerized by the character Brandon created; he’s not like any one I’ve played. Edward is a romantic. I think he’s a beautiful soul.”

OUR CELEBRITY CULTURE

“Right before *X-MEN: First Class* was released, I thought ‘I’ve fucked myself’. I can never again sit in a corner and be completely ignored,” remembers Caleb Landry Jones. “Brandon came up with a genius way to explain this creepy reality of celebrity.

“This film has changed way I look at celebrity obsession. In L.A., you frequently hear the kinds of discussions echoed in *Antiviral*. People see you in a film and they think they can see right through you, that they know you. Anytime you’re honest with someone, they have some piece of you and you can never take it back. The private lives of performers are none of our business. I don’t know why society needs to know.”

“Brandon says this is not a cautionary tale or a prediction,” reports Douglas Smith, “It is a caricature of today. Celebrity culture/worship is not the near future. It’s now. The people on Jersey Shore, Paris Hilton, Lindsay Lohan – we are certainly at the point where people are famous for being famous.”

“I started in England, before paparazzi, when stage actors commanded respect,” says Malcolm MacDowell. “These poor kids today. We’re all guilty. I have been known to pick up the Inquirer while I’m waiting at the checkout. It’s staggering to me, but we’re not too far away from world depicted in *Antiviral*. Have you ever been to a Star trek convention? I’m the guy who killed Captain Kirk. I can tell you, they’re wild.”

MAKING A FIRST FEATURE

“I was in a state of panic for the entire shoot,” confesses Brandon Cronenberg. “Making features is much more intense than making shorts but then a lot of my family is in the business so I’m familiar with the structure of filmmaking. I thought people might be weird about me getting behind the camera, given my dad’s career. But, people seem all right about my making films. And, I’m naturally reclusive so being in position where I’m working with a group of 60 people for 12 hours a day has been a big shock to my system.”

“Brandon’s process is very much like David’s,” comments Sarah Gadon who worked with the older Cronenberg on *A Dangerous Method* and *Cosmopolis*. “Neither one of them does read-throughs or rehearsals. Brandon directs from a place of no ego, like David. Often, first time directors feel great deal of pressure. I was impressed by stillness and calm Brandon brought to his work.”

“It’s a special thing to be in a director’s first film,” says Douglas Smith. “But, then, you wouldn’t know it’s Brandon’s first feature. He conducts himself in a confident, clear manner and yet he’s open to things going in ways he hadn’t expected. *Antiviral* is one of the least stressful sets I’ve ever worked on. Why isn’t movie making always this simple?”

“It’s simple,” Matt Watts, who plays Syd’s colleague Mercer, concurs. “Brandon is a real director.”

CAST BIOGRAPHIES

CALEB LANDRY JONES

Syd March

Born and raised in Dallas, Texas, 21-year-old Caleb Landry Jones is in the vanguard of emerging young actors. He co-starred opposite James MacAvoy, Michael Fassbender, Jennifer Lawrence and Nicholas Hoult in the blockbuster *X-Men: First Class*. Caleb stars opposite Mark Wahlberg, Kate Beckinsale, Giovanni Ribisi and Ben Foster in Universal's *Contraband*, the English language remake of the 2008 Icelandic film *Reykjavic-Rotterdam*. Among his other film credits are *Summer Song*, a New York Times praised performance in *The Last Exorcism* and the Coen Brothers' *No Country For Old Men*.

As the male lead in Neil Jordan's new film *Byzantium* opposite Saoirse Ronan, Gemma Arterton and Sam Riley, Caleb plays a young man dying of leukemia and struggling with his mortality.

Caleb was featured in the "Young Hollywood" issues of both *VMAN* and *Teen Vogue*.

SARAH GADON

Hannah Geist

In 2010, the luminous Sarah Gadon had the privilege of working with three legendary filmmakers. She was featured in Jim Sheridan's *Dream House* starring Daniel Craig, Naomi Watts and Rachel Weisz. For David Cronenberg, she played Emma Jung in *A Dangerous Method* starring Keira Knightley, Viggo Mortensen and Michael Fassbender. In Mary Harron's horror film *The Moth Diaries*, she co-starred with Scott Speedman. David Cronenberg cast Sarah in *Cosmopolis* starring Robert Pattinson and Juliette Binoche. The film will have its world premiere at Cannes 2012.

Sarah's recent television credits include *World Without End*, an international co-production based on Ken Follett's novel, *Murdoch Mysteries* (2009-2011), *Happy Town* (2010), *Being Erica* (2010) and *The Border* (2008-2009).

When not on set, Sarah is working towards her degree in Cinema Studies from the University of Toronto.

MALCOLM MCDOWELL

Dr. Abendroth

Malcolm McDowell is arguably among the most dynamic and inventive of world-class actors, yet also one capable of immense charm, humor and poignancy.

McDowell has created a gallery of iconographic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson's prize-winning sensation *If...*

His place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in *A Clockwork Orange*, when McDowell himself conceived the idea for Mick Travis' further adventures in Anderson's Candide-like masterpiece, *O Lucky Man!*, and when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Wells in *Time After Time*.

Those legendary roles are among the ones that have endured with legions of filmgoers while new adherents have been won over by his tyrannical Soran (who destroys Capt. Kirk) in *Star Trek: Generations*; his Machiavellian Mr. Roarke in *Fantasy Island* and his comically pompous professor Steve Pynchon in the critically hailed CBS television series, *Pearl*, starring opposite Rhea Perlman. For his motion picture work, the American Cinemateque honored him with a retrospective in June 2001, highlighted by showings of his electrifying performances in two major works. The first is Paul McGuigan's *Gangster No. 1*, in which McDowell and Paul Bettany portray the consumed, driven title character and which affords McDowell the chance to create a character both on screen and through nuanced voice-over. The second is Russian director Karen Chakhnazarov's acclaimed and rarely seen *Assassin of the Tsar*, which Vincent Canby called "a remarkable mystical and psychological exploration of the murder of the Romanov family". About McDowell's performance as the conflicted Yurovsky, the man who carried out the crime, The New York Times said, "Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill."

McDowell's distinctive motion picture characterizations include: Richard Lester's *Royal Flash*, Paul Schrader's *Cat People*, Rachel Talalay's *Tank Girl*, Joseph Losey's *Figures in a Landscape*, Bryan Forbes' *The Raging Moon* and the Chaplinesque studio boss in Blake Edwards' *Sunset*.

His film credits are further highlighted by his compellingly sinister *Caligula*; the brilliant literary editor Maxwell Perkins in Martin Ritt's *Cross Creek*; his cameo in Robert Altman's *The Player*, and his final incarnation of Mick Travis in *Britannia Hospital*, the third film in Anderson's trilogy marking the disintegration of British culture. McDowell's film work also includes *Bobby Jones: Stroke of Genius*, *In Good Company*, *I Spy*, Robert Altman's *The Company*, Robert Downey Sr.'s *Hugo Pool* with Sean Penn, Robert Downey Jr. and Cathy Moriarty; *Just Visiting*, *Mr. Magoo*, Hugh Hudson's *My Life So Far*, *Blue Thunder*, Neil Marshall's *Doomsday* in 2007, Rob Zombie's *Halloween I & II*, and the voice of villain, Dr. Calic, in Disney's 2008 box office hit *Bolt*.

Malcolm featured in the Oscar- winning silent film *The Artist*. In 2012, he will be seen in Amy Heckerling's *Vamps* with Sigourney Weaver and Alicia Silverstone and *Silent Hill 2*.

On television, McDowell has continued having recurring appearances as Terence on the hit HBO series *Entourage*, as Linderman on NBC's *Heroes*, and as Bret Stiles on the hit show *The Mentalist*. In summer of 2011, Malcolm starred in his own show, TNT's newest series *Franklin & Bash*, as Stanton Infeld. *Franklin & Bash's* debut success and high ratings, sent the show into a second season pick-up.

NICHOLAS CAMPBELL

Dorian

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. He 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. 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*. More recently, Nicholas Campbell has been seen in hit series such as *XIII*, *Republic of Doyle*, *Haven*, *Heartland*, and *Less Than Kind* adding to his already impressive credits on *Flashpoint*, *Murdoch Mysteries* and *The Border*.

DOUGLAS SMITH

Edward Porris

Douglas Smith is best known for his starring role as Ben Henrickson on HBO's critically acclaimed series *Big Love*, starring Bill Paxton and Jeanne Tripplehorn. He has also starred in the indie film *Remember the Daze*, opposite Amber Heard, Leighton Meester and Lyndsy Fonseca, MGM's *Sleepover*, opposite Alexa Vega and Jane Lynch, Brett Ratner's *Santa's Slay*, opposite Emilie de Ravin, and the horror film *Hangman's Curse*, opposite Leighton Meester.

The exciting young actor stars in the soon-to-be-released feature *The Boy Who Smells Like Fish* opposite Zoe Kravitz. Douglas is also starring in the new *Percy Jackson* movie, *Percy Jackson: Sea of Monsters*, currently in production in

Vancouver. As well as managing a full acting slate, Douglas is currently developing feature film scripts.

WENDY CREWSON

Mira Tesser

One of Canada's premier actresses, Wendy Crewson has garnered critical and popular acclaim, as well as multiple awards, for her extensive body of work in film and television.

Her filmography features over 100 titles, including her most recent credits the indie feature *A Beginner's Guide to Endings*; Sarah Polley's *Away From Her*; the made-for-TV movie *The Robber Bride*; Renny Harlin's action thriller *The Covenant* and the family adventure *Eight Below*.

Crewson's many credits also include her Gemini-nominated performance in the television drama *Sex Traffic*, Gemini-winning performances in *At the End of the Day: The Sue Rodriguez Story*, *The Many Trials of One Jane Doe* and *The Man Who Lost Himself*. She played in *Twelve Mile Road*, opposite Tom Selleck: the title role in the Shaftesbury wheel of movies *Criminal Instinct: The Joanne Kilbourne Mysteries*, for which she was also Gemini-nominated and the role of Dr. Anne Packard in multiple episodes of the hit drama series *24* with Kiefer Sutherland.

A few of her big screen credits include *The Santa Clause* opposite Tim Allen, Wolfgang Peterson's *Air Force One* opposite Harrison Ford, *A Home At The End Of The World*, with Colin Farrell and Sissy Spacek; *The Clearing* with Robert Redford; Eduardo Ponti's *Between Strangers* with Sophia Loren; *The Last Brickmaker In America* with Sidney Poitier, *Bi-Centennial Man* with Robin Williams and *The Sixth Day* with Arnold Schwarzenegger. Crewson is also featured in the upcoming film *The Vow* with Rachel McAdams and Channing Tatum and *Beginners Guide To Endings* which was a 2010 Toronto Film Festival selection also starring Harvey Keitel. Most recently, Crewson played Mary Botha in the Winnie Mandela biopic *Winnie* shot in South Africa alongside Jennifer Hudson and Terrance Howard.

SHEILA McCARTHY

Dev Harvey

Sheila McCarthy is a Genie Award-winning actress in the classic Canadian films *I've Heard the Mermaids Singing* and *The Lotus Eaters*, McCarthy has appeared in the recent films *Being Julia*, *Confessions of a Teenage Drama Queen*, *The Day After Tomorrow* and Sook-Yin Lee's *Year of the Carnivore*.

Currently a lead in CBC's hit series *Little Mosque on the Prairie*, Sheila McCarthy shines on the screen and stage with many credits including *Die Hard 2*, *Disney's*

Paradise, and *I Was a Rat*, *Roxana*, *Picket Fences*, *Wonderland* and *Road to Avonlea*. In Stratford, McCarthy played 'Sally Bowles' in *Cabaret* and 'Helena' in *A Midsummer Night's Dream*. McCarthy also wrote, produced and acted in *Virtual Mom*. She received Best Actress Gemini Awards for her roles in *Emily of New Moon* and *Sesame Street*. Sheila McCarthy is also a supporter of Canadian Feed the Children.

CREATIVE TEAM BIOGRAPHIES

BRANDON CRONENBERG

Writer/Director

Antiviral is Brandon Cronenberg's debut feature film. His previous short films *The Camera and Christopher Merk* and *Broken Tulips* have done very well on the film festival scene. *The Camera and Christopher Merk* had its premiere at the 2010 Toronto International Film Festival, followed by screenings at the 2010 Cinéfest Sudbury Film Festival and the 2010 New Hampshire Film Festival. *Broken Tulips* had its premiere at the 2008 Toronto International Film Festival's Student Film Showcase, followed by screenings at Air Canada's 2008 enRoute Student Film Festival and the 2009 Toronto International Film Festival's Sprockets Festival. *Broken Tulips* won awards for Best Director through the enRoute Student Film Festival and the HSBC Filmmaker Award for Best Screenplay.

NIV FICHMAN

Producer

Niv Fichman's body of work is a rich compilation of feature films, documentaries, performing arts films and series television. His dedication to excellence is reflected in the awards his projects have garnered: an Oscar, seven Emmys, numerous Genies and Geminis, Golden Pragues as well as a Golden Rose of Montreux and a Prix Italia. He has 30 years experience and over 200 projects to his name.

The breadth of his talent, skill and taste is evident in the diversity of his most recent projects. *Hobo With A Shotgun* (2011) starring Rutger Hauer, exploded onto the scene premiering the Sundance Festival's midnight section. Fernando Meirelles' adaptation of Nobel Laureate Jose Saramago's *Blindness*, written by Don McKellar and starring Julianne Moore, Mark Ruffalo, Danny Glover, and Gael Garcia Bernal opened the 2008 Cannes Film Festival. Paul Gross' World War I romantic epic *Passchendaele* was the top grossing Canadian film of 2008 and received the Best Picture Genie.

This year as well as *Antiviral*, he produced the critically acclaimed television series *Michael: Tuesdays & Thursdays* and the feature *The Boy Who Smells Like Fish*.

Fichman has previously produced renowned directors such as François Girard, Olivier Assayas, Guy Maddin, Don McKellar, Peter Mettler, Peter Wellington, Kevin McMahon, Marc Evans, as well as his partners at Rhombus Media Larry Weinstein and Barbara Willis Sweete. Feature films include *The Red Violin*, *Thirty-Two Short Films about Glenn Gould*, *Last Night*, *The Saddest Music In*

The World, Clean, Snowcake and *Silk*. Selected television projects include *Slings & Arrows*, *Yo-Yo Ma: Inspired By Bach*, *September Songs: The Music of Kurt Weill* and *Le Dortoir*.

In June 2007, Niv Fichman was named the Canadian Producer of the Year by the CFTPA.

ANDREA RAFFAGHELLO

Line Producer

Witches and wars, starships and shotguns, Andrea Raffaghello has written and produced some of the most engaging and engrossing films and television for a wide variety of audiences.

Families have been delighted by the television movies *The Good Witch's Garden* and *The Good Witch's Gift* which he produced for Hallmark. With the feature *Breakaway*, starring Russell Peters and Rob Lowe, Raffaghello took on two of the most celebrated definitions of Canada – hockey and multiculturalism.

His projects with a somewhat darker view of the world include the cult hit *Hobo With A Shotgun* (2011) starring Rutger Hauer and the television series *Lexx: The Dark Zone*. Raffaghello took on true darkness with the Gemini-nominated series *ZOS: Zone of Separation* (2008); a TMN 8-part drama focusing on the struggles of peacekeepers to enforce a U.N. brokered ceasefire in the Balkans.

Among his other television credits are the CBC series *11 Cameras*, exploring the impact of the digital world on human relationships and *Turn The Beat Around* (2010), an MTV movie celebrating disco.

His writing credits include *Top Cops* for CBS, *Goosebumps* for Fox and *11 Cameras*.

Raffaghello's experience and talent as a producer have proved invaluable to first time directors: Jason Eisener - *Hobo With a Shotgun*, Analeine Cal y Mayor - *The Boy Who Smells Like Fish* and Brandon Cronenberg – *Antiviral*.

KARIM HUSSAIN

Director of Photography

Karim Hussain is a director of photography, director and writer specializing in genre and art house cinema. His first feature *Subconscious Cruelty* (director of photography, director, writer) went to camera when he was just 19-years-old. It premiered six and a half years later (October 2000) to sold-out crowds at Spain's prestigious Sitges International Film Festival.

In 2003, his second feature, *Ascension* (director of photography, director, writer), starring Marie Josée Croze, won the New Visions Award at Sitges. The same year, his short film *The City Without Windows* (director of photography, co-director, co-writer) was nominated for a Jutra Award and played over 40 international film festivals including Toronto, Rotterdam and San Sebastian.

Hussain again donned the three hats of director of photography, director and writer in 2006 with *La Belle Bête* (*The Beautiful Beast*). The adaptation of Marie-Claire Blais' classic novel starred Caroline Dhavernas, Marc-André Grondin and Carole Laure and screened at festivals including Mar Del Plata, Sitges and Stockholm. Hussain also co-wrote Nacho Cerda's *The Abandoned* in 2006. Following its premiere in the Midnight Madness section of the Toronto International Film Festival, the film had a 1000-print-release through Lions Gate in the United States.

Currently, Hussain works full time as a director of photography. His recent projects include Gilles Paquet-Brenner's *Walled In* (2009), starring Mischa Barton and Cameron Bright and Olivier Abbou's *Territories* (2010), a political horror film that won the Best Thriller Award at the Brussels Fantasy Film Festival, and opened to excellent reviews in its French theatrical release and UK release.

Within the past year, he shot *Hobo With A Shotgun* (2011), the cult sensation directed by Jason Eisener, starring Rutger Hauer, that premiered at the Sundance Film Festival; Olivier Abbou's feature TV movie *Yes We Can* (2011), a French-South African-German co-production shot in Cape Town for ARTE and Jovanka Vuckovic's short film *The Captured Bird* (2012), executive-produced by Guillermo Del Toro.

The Theatre Bizarre (2011) is an anthology horror feature for which he shot episodes for Richard Stanley, Douglas Buck and one that he photographed and directed himself. The film premiered to sold out crowds and rave reviews at the Fantasia Film Festival in Montreal, followed by packed screenings at such festivals as Sitges, Frightfest, L'étrange Festival as well as a prestigious US opening at New York's Lincoln Center Halloween series.

ARVINDER GREWAL

Production Designer

Some of the world's most fascinating actors and creative directors have moved through the beautiful and disturbing environments designed by Arvinder Grewal.

Robert Pattinson, Paul Giamatti and Juliette Binoche wandered through his version of Manhattan in David Cronenberg's *Cosmopolis* (2011). For Paul W.S. Anderson's 3D feature *Resident Evil: After Life*, Greywal turned Los Angeles into a nasty trap for Alice (Milla Jovovich). He gave a possessed cheerleader with a killer smile a place to charm the boys in Karyn Kusama's *Jennifer's Body* (2010)

and created a haven for a delusional guy (Ryan Gosling) and his kind of doll in *Lars and the Real Girl* (2007).

An aging cop (Bruce Willis) and his charge (Mos Def) took an eerie walk down his very mean streets in Richard Donner's *16 Blocks* (2006) and, as the living dead took over the world, Grewal created a safe haven for the last humans in George A. Romero's *Land of the Living Dead* (2005).

Grewal was the art director of *The Pacifier*, *Dawn of the Dead*, *Godsend*, *Bulletproof Monk*, David Cronenberg's *Spider* (2003, Director's Guild of Canada Team Award, Genie nomination Best Art Direction), Kathryn Bigelow's *K-11: The Widowmaker*, *Exit Wounds*, *Finding Forrester* and Showtime's *A Slight Case of Murder*.

Born in Bombay, India, Grewal immigrated to Canada with his family when he was 13-years-old. After graduating from the University of Waterloo with a Bachelor of Environmental Studies and a Bachelor of Architecture, he spent a period running his own architecture firm before entering the film industry on *Lulu* as an art apprentice. He moved rapidly through the ranks, working as the art director on Bruce McCulloch's *Dog Park* and Frank Pierson's *Dirty Pictures* (*Golden Globe - Best Motion Picture made for TV, 2000*) after honing his craft as first assistant art director on such features as *American Psycho*, *eXistenZ*, *Dirty Work* and *Mimic*.

He spent 2007 creating six blocks of New York City as a permanent set for the Nu Image studios in Sofia, Bulgaria.

PRODUCTION COMPANY PROFILE

RHOMBUS MEDIA INC.

Rhombus Media is an internationally renowned producer of theatrical feature films, TV drama, documentaries and performing arts programmes. Since its inception in 1979, the company released over 200 productions. Rhombus films and programmes received literally hundreds of awards, including numerous Genies, Geminis, Emmys, Golden Pragues and an Oscar. Some of the company's more notable theatrical projects include *The Red Violin* (Academy Award winner for Best Original score), *Last Night*, *The Saddest Music in the World*, *Clean*, *Snowcake*, *Silk*, and more recently Fernando Meirelles' *Blindness* and Paul Gross' *Passchendaele*. Rhombus' latest release, *Hobo with a Shotgun*, had its world premiere at The Sundance Film Festival in January 2011 and has since been acclaimed by young audiences everywhere. The company is currently completing post-production on two films – Analeine Cal y Mayor's *The Boy Who Smells Like Fish* and Brandon Cronenberg's *Antiviral*, which will have its world premiere in Un Certain Regard at the Cannes Film Festival May 2012. Also in May 2012, production will begin on *An Enemy*, a new film by Academy Award nominated Denis Villeneuve adapted from Nobel laureate Jose Saramago's *The Double* and starring Jake Gyllenhaal.

www.rhombusmedia.com