



A71 ENTERTAINMENT INC.
PRESENTS A
SCYTHIA FILMS AND PHENOMENAL FILMS PRODUCTION

THE HUSBAND

STARRING MAXWELL MCCABE-LOKOS.
WITH SARAH ALLEN . AUGUST DIEHL . STEPHEN MCHATTIE
WRITTEN BY KELLY HARMS & MAXWELL MCCABE-LOKOS
DIRECTED BY BRUCE MCDONALD
PRODUCED BY DANIEL BECKERMAN & CHER HAWRYSH

**#10 of 15 on Cameron Bailey's Mission List of independent films at TIFF
that he believes fulfill TIFF's mission: to transform the way people see the
world through film.**

"For showing the power of impotent male rage. For delivering a standout
performance by Maxwell McCabe-Lokos. For peppering a stark story of betrayal
with glorious slashes of pure colour and light." - **Cameron Bailey**

Distribution: A71 Entertainment Inc +1 416 778 5571 screenings@agency71.com
Publicity: Red Eye Media, Suzanne Cheriton 1 416 805 6744 suzanne@redeyemedia.ca
www.facebook.com/thehusbandmovie

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ABOUT THE FILM

Twenty-five years since Canada's favourite rebel filmmaker, Bruce McDonald, began his filmmaking career with the cult classic *Roadkill*, he debuts **THE HUSBAND** where it all began, the Toronto International Film Festival.

While not a road movie, **THE HUSBAND** sees McDonald returning to his storytelling roots with an Odyssean everyman story about the most universal of quests – to do the right thing instead of the easy thing and to overcome heartbreak and humiliation in love.

A raw and openhearted drama about a man named Henry left to care for his infant son when his wife is imprisoned for cheating on him with a minor, **THE HUSBAND** takes an uncompromisingly honest look at a character rendered utterly humiliated by the person he loves. As Henry struggles to continue on with the day-to-day responsibilities of changing diapers and making it into the office, he attempts to remedy his grief with erratic and self-destructive distractions until he hits the inevitable bottom and must face what his life has become.

THE HUSBAND stars **Maxwell McCabe-Lokos** (*The Tracey Fragments*, *Lars and the Real Girl*, *Mouth to Mouth*), **Sarah Allen** (*On The Road*, "Human Trafficking"), **August Diehl** (*Salt*, *Inglorious Bastards*, *The Counterfeiters*, *Mouth to Mouth*), and **Stephen McHattie** ("XIII," *Pontypool*, *A History of Violence*). **Bruce McDonald** directs from a script by **McCabe-Lokos and Kelly Harms**.

THE HUSBAND reunites McDonald and McCabe-Lokos who first met on the 2007 award-winning *The Tracey Fragments*, in which McCabe-Lokos co-starred with Ellen Page.

THE HUSBAND is produced by Daniel Bekerman (*Edwin Boyd*, *You Are Here*) and Cher Hawrysh (*The Colony*, *Fierce Light*) – both of whom are inaugural participants in the Toronto International Film Festival's TIFF STUDIO. Cinematography is by Daniel Grant (*Hotel Congress*, *How To Rid Your Lover Of A Negative Emotion Caused By You*), editing by Duff Smith (*Hard Core Logo 2*, *You Are Here*), production design by Andy Berry (*Love Letter From An Open Grave*, *The Last Hit Man*), and costume design by Sarah Millman (*Still*, *Trigger*).

THE HUSBAND is a Scythia Films and Phenomenal Films production with financial support from Telefilm Canada, OMDC and SuperChannel.

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THE STORY

After post-modern explorations with films such as *The Tracey Fragments*, *This Movie Is Broken*, and *Hard Core Logo 2*, Canada's favourite rogue filmmaker, Bruce McDonald, returns to his storytelling routes with an Odyssean everyman story about the most universal of quests – the quest to grow up, to do the right thing instead of the easy thing, to overcome heartbreak and humiliation.

While not a road movie, there is something reminiscent in THE HUSBAND of McDonald's earliest films in the way it uses simple and classical storytelling - a protagonist on a quest - to explore humanity. In this film, instead of being on the road physically searching, our hero Henry's journey is to find the strength to choose what he wants in impossible circumstances.

"What attracted me to this script was its design," comments McDonald. "It has a great simplicity and clarity. We meet our lead character, Henry, learn his circumstances, and then follow him as he stumbles and flails around the issue of what to do about his wife and his rage about what she did to him – which he channels through the act of essentially stalking the boy she betrayed him with. It's very clear where he starts and where he's going, and we're just watching him go there. There is something very elegant in that simplicity."

The film opens on Henry, changing a tire on his car at the side of the road. Not a conventional leading man, Henry is wiry, bald, he drives a pedestrian car and wears nondescript clothes. As he drives along the highway, the camera reveals dark circles under his eyes that betray a heavy weariness, and in the back seat Henry has a baby.

As the narrative unfolds, we come to discover that Henry and his 18-month old son Charlie are on their way to visit mom Alyssa, a teacher, in prison where she is doing time for having sex with an underage student – a 14-year old boy. Henry was cuckolded by a child – and has been left to raise his young son alone, devastated by the betrayal and humiliated by the circumstances. From this point on the story follows Henry as he struggles to reclaim his sense of manhood, to recover from heartbreak, and to decide if despite all public opinion, which would have him never speak to Alyssa again, he should take her back when her prison sentence is up.

Movies about fidelity, even movies about female teachers having affairs with teenage students, are not new. But up until now these stories have commonly explored the vantage point of the female – why she did it, what society feels about it, and what the aftermath will be for her. In THE HUSBAND Bruce McDonald and screenwriter (and star) Maxwell McCabe-Lokos examine the cost of betrayal on the husband, particularly the shame of having been cheated on with what amounts to a child, as well as the

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pressure to walk away, when the fact of the matter is, that Henry desperately loves his wife and child and doesn't want to lose them.

The script is co-written by actor/writer/director Kelly Harms (*Picture Claire, Fairytales and Pornography*) and McCabe-Lokos, both of whom had starred in previous Bruce McDonald films – Harms in *Picture Claire* and McCabe-Lokos in *The Tracey Fragments*. The pair brought the script to McDonald, who shared it with producers Daniel Beckerman and Cher Hawrysh, who immediately responded to the originality of the material.

“There have been films that have explored infidelity from every vantage point,” comments Beckerman, who worked with McDonald on *The Tracey Fragments*, “But I have never seen a story that looks at a man who has been betrayed in this way – who's been emasculated to this degree. It's a rare and brave area to delve into.”

Hawrysh adds, “When I read the script I was really moved by the sensitivity of the material. The story begins not with the sensational headline worthy act of Henry's wife sleeping with a student, but much after the fact. After the melodrama, when you're left with all the real life mess and complexity.”

Beckerman continues, “We instinctively saw, in the marriage of this story, with Max's talent as a performer and Bruce's restraint and naturalistic directing style, the potential for film that could be really moving, that could tell a really profound story about coming of age and masculinity in a very modern way.”

MILLENNIAL MAN MUST GROW UP

THE HUSBAND looks at growing up through a distinctly contemporary lens as it examines coming of age not through the story of a teenager or even a young man in his twenties, but through the story of a thirty-something married man with a job in advertising and a 16-month old son.

Positioned on the threshold of Generation X and the Millennials, Henry exhibits the characteristic disenchantment and narcissism of a generation raised to feel entitled to happiness and self-actualization often at the cost of anything permanent.

“We live in the century of the self,” says McDonald. “It is the 21st century disease. There's a generation here that have been taught from the very beginning ‘you are important, you are special, you deserve all the fucking “things” that individuals can have’. Now we're living with the results of that. We change jobs more often, change spouses more often, and have lost all sense of submitting oneself to a larger whole.”

Adds McCabe-Lokos, “Henry and Claire are a couple who went through their twenties having a lot of fun together, they love each other, they entered their 30's and likely got pregnant by accident, without really contemplating how much you have to put yourself

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aside to raise a child. They probably experienced a huge amount of shell shock once their baby came along. Then this huge crisis happened and they have no compass whatsoever to guide them through it.”

“So the Henry we meet at the start of the film is this man-child who’s sleeping on the couch in his underwear, beer bottles strewn all around him. He’s largely relying on his nanny to raise his son while he flails and does all the pissy things that you’d expect from a much younger man confronted with a big problem – drinking with his buddies, arguing with his co-workers about being sell-outs, subsisting on a diet of pizza and beer - and not dealing with his issues in any real way. Ultimately what it comes down to is that he has to deal with his shit and then move on. He has to grow up - not in the way of getting a job or a car, or something that signifies adulthood - but in the real sense of making a tough choice in the face of a lot of scrutiny, and it’s a choice that will define who he’s going to be.”

DRIVEN CRAZY BY A KID

The catalyst of Henry’s descent into volatility is an accidental sighting of Colin, the boy his wife slept with. Seeing Colin for the first time since the trial triggers a simmering rage within Henry that he’s long suppressed. The anger awakens Henry from the numb stupor he’s been living in and he begins stalking Colin, looking for answers to what went wrong, and becoming increasingly addicted to the high he gets from his anger.

“When Henry sees Colin he actually gets a boost – the boost is his rage, at Colin, at Alyssa, at himself – but it’s a boost nonetheless. And each time he sees this kid it sort of triggers a manic episode,” says McCabe-Lokos. “He starts to think he can get a handle on his life and then makes some kind of manic bad decision, but soon the high dwindles away into frustration and more anger and withdrawal. Then he has to go back and see the boy again. But each time he sees him the length of the high gets shorter.”

“In chasing Colin, Henry continues to cycle away from dealing with his own issues, his questions of why and how his wife could do that to him and their son, where his culpability lies, his fears of being judged as less than a man, his powerful love for Alyssa, and an underlying desire to do right by his son and save his family. He’s like a drug addict and it seems inevitable that he’ll spiral down to the bottom before he can really become the man he wants to be.”

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MAXWELL MCCABE-LOKOS AS HENRY

In addition to co-writing the screenplay, McCabe-Lokos also portrays Henry, a role that Harm's envisioned for him after seeing *The Tracey Fragments*.

While Henry is written as a very unfortunate, though well meaning, thirty-something with a Peter Pan complex, McCabe-Lokos inhabits the role with a soulful likeability and a brand of masculinity reminiscent of some of modern cinema's most iconic anti-heroes – like Steve Buscemi, John Turturro, and Tim Blake Nelson. As with those actors, McCabe-Lokos has a down and out, hardened exterior that belies his gentle vulnerability and intelligence. And like the aforementioned actors, McCabe-Lokos has to this point stood out in supporting character roles in films like McDonalds *The Tracey Fragments* and indie success *Mouth to Mouth*, building an impressive reputation and critical following along the way.

Producer Beckerman describes McCabe-Lokos: "Max is a bundle of anachronisms. He's utterly disempowered but you can see he has inner strength. He's a physically small guy but you get a feeling from looking at him that he would never back down from a fight. He's impetuous but intelligent. He has a real wily, rough around the edges exterior, while it is so clear that he's also very gentle hearted. All these qualities manifest themselves in Henry."

Jim Jarmusch said of Buscemi, "Steve is the little guy. In the characters he plays and in his own life, he's representing that part in us all that's not on top of the world."

Similarly, in the role of Henry, McCabe-Lokos externalizes a vulnerability and self-doubt that's universally relatable and he becomes the entry point into a story about an extreme experience. Comments McDonald, "Henry's a character who could become difficult to take if he wasn't played by the right person. He's relentlessly cynical and he basically does every wrong thing before he finds the strength to get over his bullshit. With Max in the role, Henry becomes someone we can connect with and really admire. There's something sad and touching in his eyes, that shines through. The character is a classic anti-hero – he gets hammered and is often an asshole – but here's a guy who wants to work it through and who loves his wife. I totally admire that in a character."

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SARAH ALLEN AS ALYSSA, AUGUST DIEHL AS RUSTY, AND STEPHEN McHATTIE AS ARMAND

McCabe-Lokos' performance is met by equally bracing performances by Sarah Allen as his wife, Alyssa, August Diehl as his friend, Rusty, and Stephen McHattie as Henry's father-in-law, Armand.

Allen had previously worked with producer Beckerman on the critically successful short film *How To Rid Your Lover of a Negative Emotion Caused By You*, and brought her to McDonald and McCabe-Lokos' attention already convinced of her abilities. "Sarah has a really unique, beautiful quality that's a little hard to describe," he comments. "I mean, she's incredibly talented, her acting is quite ingenuous - there's something truly luminous about her."

McDonald continues, "Finding an actress who could be forgiven by both Henry and the audience could have been a huge mountain to climb - we were so fortunate that Dan already knew her and put her forward. She IS that girl that you can never get over and that you can forgive any sin."

For Allen, Alyssa's actions, like Henry's, can also be seen through a generational lens: "Alyssa is like a lot of thirty-somethings. She's intelligent, creative, sensitive, but couldn't figure out exactly what she wanted to do with her life. She was told for so long that she was entitled to the world, that she became overwhelmed by opportunity. She has a pretty wicked sense of humour and irony that she's shared with Henry over the years, but her ability to laugh things off became a crutch. When she's faced with serious challenges in her life - the loss of her mother and then her own transition into motherhood - she gets lost."

"The biggest challenge for me was to assure the audience that Alyssa and Henry belong together," Allen adds. "That she's a good person, despite her actions, and that she deserves to be a mother to Charlie and a wife to Henry. The only way for me to approach that was to never have a doubt in my own mind. Despite what happened, Alyssa absolutely loves Henry. They're like appendages to each other - there's my arm, there's my leg, there's my Henry."

As Alyssa's release from prison looms, Henry has two guiding male figures sitting on his proverbial shoulders offering him suggestions as to which way to go. On the one hand he has Rusty, played by acclaimed German actor August Diehl, a close friend of McCabe-Lokos' going back to when they starred in *Mouth to Mouth* together in 2005. Rusty represents the more popular view on the situation, which is that Alyssa's actions are unforgivable and Henry needs to leave her behind. He's also a reflection of the culture that Henry is coming from, a grown man who still clings to the freedom of youth.

Diehl remarks, "Rusty is a good friend to Henry but he also represents a version of masculinity and a level of maturity that Henry needs to grow out of. He really wants to help Henry, but most of what he does is take him out to drink and shake it off."

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“But Rusty is actually a more complex character than he seems on the surface,” McDonald adds. “Beyond trying to get Henry out having fun he also wants to stop Henry from getting into trouble with Colin. He has an interesting moral compass - he may not be the most advanced guy but he has a very firm grip on what he thinks is right and wrong. August brought real gravitas to the part, which brings all that stuff out – like the scene in the car when Rusty confronts Henry about stalking Colin. It’s fantastic.”

Armand, Henry’s father-in-law, who pushes Henry to man up and save his family, counterbalances Rusty’s “Peter Pan”. The archetypal hard-assed father figure, the role is played with the gruff authority characteristic of Stephen McHattie performances. However McHattie also portrays a man driven by a deep emotional commitment to his family, including Henry, whom he clearly cares for.

“Stephen turned out to be a bit of a revelation in this role,” says producer Hawrysh. “He brings a weight to the part that really helps ground a lot of the action, but he also imbued the character with a gentle vulnerability. Though in the beginning he seems like a very straightforward version of an old school Dad, Armand comes full circle to be a man who is struggling along with Henry to understand why Alyssa did what she did.”

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IN CONVERSATION WITH BRUCE MCDONALD AND MAX MCCABE-LOKOS

The Story

Maxwell McCabe (M): The idea came from Kelly Harms, who had this one liner idea for a movie about a guy whose wife cheats on him with a minor that then follows that guy and his story as opposed to the woman's story. And as we started talking, it evolved to also look at what we saw as a contemporary everyman who is in his mid-to-late thirties but hasn't fully grown up yet – it seemed to us like growing up is something that happens later and later now.

Bruce McDonald (B): Absolutely. We live in a very selfish time – an “it's all about me time” – the simple notion that a guy of this time wants to choose something bigger than himself, and his struggle is to be able to get to the point where he can do that, it struck me as having a lot of integrity and being very modern.

(M): It's about a guy who's looking for a solution to a problem that doesn't have a simple solution. He's trying all these band-aid remedies to fix a problem that is essentially un-fixable - it's a problem that he has to choose to get over. Quitting your job is not going to be the solution to that and fucking some girl is not going to be the solution to that, or drinking with your buddy, or beating up a kid. It's just a decision to move past a certain point. The obstacle for Henry is that he has spent his life not dealing with anything and now, he just needs to really, you know, grow the fuck up.

Personal connections

(M): There aren't direct personal connections for me in the details of the story – I don't have a wife or kids – but I'm 34 years old and I make work for myself but I don't have you know real plan. I'm still behaving essentially the way I was ten years ago. I think that there are a lot of people like that. There's sort of this late maturity that arrives for people in their mid thirties. Like we all fucked around in our twenties until they were over and then all of a sudden you're in your thirties and you're like ‘well what about all of those formative adult years?’ A lot of...Henry's angst comes from that and I can relate to that.

(B): I am married and Henry's just a married guy working through a problem – it is more extreme than some problems – but I think anyone who's been in a long-term relationship can relate to being faced with the choice of whether to cut and run or stay and fight. I love that he wants to stay and work it through and that he gets hammered and does all the wrong things and runs blindly at the problem, but has his heart in the right place. What's amazing to me is that in this seemingly cynical and really unhappy guy there is so much heart.

It's about the relationship and how to fix a relationship that's really broken. And you go through all of those questions. Do I want to fix it? And if I do, how do I fix it? And can it

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be fixed at all? And maybe the relationship isn't the problem. Maybe it's me, maybe it's her, maybe it's him. All of those questions that everybody asks. All that to say that the script really seemed true. It seemed like a true and a funny and entertaining and well-designed adventure of an everyman. If the script had come to me without Max attached, it might have been another story though – it could be an impossible part to cast – but Max, beyond being so talented, has this kind of unique charisma, I thought wow, this going to work.

Collaboration

(M): It's funny, from the draft you first read to what it is now, it's quite different.

(B): Yeah, same melody. It's just a little shaping...distilling.

(M): Bruce really helped make everything essential. You did a lot of cutting things down into their essential parts and putting in action where there needed to be action, reframing scenes to make them more visually interesting. And tightening up the timeline.

(B): I've always been fortunate to have the writer on set. I began with Don McKellar, who wrote our first couple of movies, I've always been happy to have the writer on set with me along the way. It's such a blessing to have someone to remind me when my head gets tied up with things like "we've got the get this fuckin' shot by lunch", or if the original intention of something is getting lost. Max was there as a kind of second eyes on performance and we would sort of talk about how the scene was originally written and intended and sometimes we'd be surprised about things going off in a new direction we liked, or sometimes we'd want to bring it back.

Max, being an actor and having experience on set, I think knows that the shooting is another draft of the script and the editing is yet another draft. As a writer, he had a great understanding of the production and what gets you to production. And then you look for happy accidents and things that will add life to what you have sketched out. And a great writer will also embrace the new, as well as protect the foundations of that script.

(M): It's a distilling process really. Bruce and I share an aesthetic that favours saying less, and once visuals come into what's on the page we found there were things that didn't need to be said. That keeps going through the edit until hopefully you are left with the purest expression of what you're trying to say with the visuals and the text complementing each other, not repeating each other.

(B): It is a true collaboration in that sense - we are kind of like song-writing partners.

(M): It's like when the costume designer came in with Henry's shoes, these big, ridiculously white new running trainers. They say a million things about Henry, about how he's so fucking distracted by everything else that he completely disregards the fact

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that he's wearing these big white mall-walkers. He's one of those guys at that point in his life - he gets up and puts on the first thing he sees on the floor - the last thing he's thinking about is how he looks. They show that he's given up to a certain extent on so much.

(B): The shoes are brilliant! It's like in *Driven* - Ryan Gosling's jacket with the scorpion on it - that's the fucking genius jacket. Or James Dean's red jacket in *Rebel Without a Cause*. It's those little details that make the character complete. Like Max said, maybe there was a line of dialogue that said something about Henry haven't given up on his appearance, and once you're on set you realize that it's very clear visually and we can pare back on dialogue.

Indie discipline

(M): Something I think Bruce and I have in common that makes it work is an approach that has the appearance of improvisation, the appearance of being loose, but is very rigorous and controlled. An assumption about indie filmmaking or even music making that irritates me is that it isn't planned - but I think we both like to have certain precise boundaries and a foundation and to find the freedom within that. And it is a big misapprehension about Bruce - that he is so laid back on set - which he is, but the reason why is that he has planned everything and in fact the years of experience behind him that allow him to have the confidence to run a set with a gentle hand.

(B): Well, the reason you can be relaxed on set is that you've done the fucking homework. You have to know where you're going that day. There is maybe an assumption that in indie film there isn't discipline - but the opposite is true - you really have to think about how to create your images, because there is no time to just go in there and shoot coverage of whatever and then put it together in the edit. It makes me think of what you told me about making that album.

(M): When I was in a band, we did one record where we gave ourselves really rigid boundaries. Like there's only going to be one guitar in every song, no one overdubs with guitars. We boxed ourselves in - it's actually a kind of fascistic approach to creativity - so you're forced to make things work. It's kind of like a budget. You know, in a low budget movie you have to still shoot 90 minutes. You still have to make a feature film, but with so much less than what you have on other things. But within those strict boundaries it's kind of liberating.

(B): The flip side of that is being able to do things you can't do with big crews, like we got the Santa Claus Parade and Honest Ed's. I've shot bigger films and TV where I couldn't get that stuff because the crew and the units were too big. Those details that we were able to get bring so much texture to the movie.

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(M): With the Santa Claus Parade we actually just decided the day before to go out and get that. It was amazing that with the crew we had and the camera we had, which doesn't require a big lighting package, that we could just go out and grab that.

References & inspirations

(B): I started with this idea of watching and hunting. It makes me think of *The Conversation* a little bit - and some other movies where it's all about observing. There's a movie called *Red Road* from Scotland that has a woman pursuing someone. We talked about a couple of those movies, about a person who is an unhealthily obsessed with someone else. That was one of the cinematic excitements for me because unlike just dialogue, it's about music and performance, there's a specific opportunity for a kind of camera work - it's a classic kind of cinematic trope.

Something else we looked at was typography as a way of exploring the identity of the movie. Max shares my fascination with simplicity and graphics and how that can be transcribed onscreen. We would look at movie posters and there was a movie poster for a comedy that was just a guy's face. We both responded to that simplicity, something not baroque or complex or cluttered. You can take that visual approach when you trust in the script and your actors. When you don't trust in the script and your actors you want to do handstands - bring in the dolly and the fucking swooping crane. But this script works.

Going back to that original design of a man is obsessed with someone that he's going to follow and observe - that's the movie. The melody was clear - I just have to not get in the way.

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CAST

Maxwell McCabe-Lokos – Henry

Maxwell McCabe-Lokos has been working in the arts since the mid nineteen-nineties. He was formally trained in music theory, piano, and choral for nine years at St. Michael's Choir School in Toronto. After graduating he began to use his training in a less formal setting, namely starting a band he would lead to international critical acclaim over the next decade. From the age of eighteen Maxwell fronted THE DEADLY SNAKES. He not only managed the band but also undertook a large part of the songwriting duties and almost all musical arrangements. The band recorded and released four records over ten years, the last two produced by McCabe-Lokos himself. Their fourth record, *Porcella*, was shortlisted for the esteemed Polaris Music Prize in 2006, but ironically, at the height of their popularity, the band broke up before the winner was even announced.

While still with the band, McCabe-Lokos began acting in 2003, first in television and eventually moving into film. Recognized for his innovative work in critically acclaimed films such as *Lars and the Real Girl*, *The Tracy Fragments*, and *Mouth to Mouth*, Maxwell showed a specific talent as a character actor; always playing against type and with a noted originality.

Since 2009 McCabe-Lokos has been honing his skills as a scriptwriter and filmmaker. In addition to the script for THE HUSBAND he has written several short films, including *Paris 1919*, which he also directed.

Sarah Allen – Alyssa

Sarah Allen was raised in Nelson, BC and completed the acting program at the National Theatre School of Canada. Early credits include supporting roles along side Mira Sorvino and Donald Sutherland in *Human Trafficking*, and Johnny Depp in the Stephen King thriller SECRET WINDOW. She was the lead of the ambitious CBC medical drama, *Jozi-H*, which was set and shot in Johannesburg, South Africa. Other credits include recurring roles on *Nikita*, *Little Mosque on the Prairie*, *Murdoch Mysteries* and critically acclaimed SyFy series *Being Human*. Sarah is a graduate of the Actor's Conservatory at the Canadian Film Centre and was named one Canada's "RISING STARS" at the Toronto International Film Festival.

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August Diehl – Rusty

August Diehl is regarded as one of Germany's best young actor's, both in film and theatre. He has won dozens of German and international awards, including the 'European Shooting Star' of the Berlin International Film Festival and the DIVA Award as 'actor of the year' in 2005. Among the films that secured his reputation are Hand Christian Schmid's *Distant Lights*, Achim von Borrie's *Love In Thoughts*, and Volker Schlöndorff's *The Ninth Day*. *The Counterfeiter's* marks the second time that Diehl worked with director Ruzowitzky.

Stephen McHattie - Armand

Stephen McHattie has been seen in *The Watchmen* for Warner Brothers, which reunited him with Zach Snyder who directed him in the international blockbuster *300*. He had a significant presence in 2012 directed by Roland Emmerich. McHattie's latest film projects are *Meetings with a Young Poet*, *Wolves* with Jason Momoa, and *Haunter* with Abigail Breslin (dir. Vincenzo Natali).

Other films credits include *Immortals* (dir. by Tarsem Singh), *Score: The Musical* which opened the Toronto International Film Festival in 2010, *Poor Boy's Game* with Danny Glover (dir. Clement Virgo), and *The Time Keeper* opposite Roy Dupuis, for which McHattie received a Jutra nomination. He starred with Dupuis as the legendary hockey coach "Dick Irvin" in *The Rocket: The Maurice Richard Story*, a performance for which he earned Canada's 2007 Genie Award for his outstanding performance.

A veteran of over 50 films and over 100 television projects, McHattie's feature performances include the inquisitor in Darren Aronofsky's *The Fountain*; *A History of Violence* opposite Viggo Mortensen, directed by David Cronenberg; *The Lazarus Child*, with Andy Garcia; *Secretary* opposite Maggie Gyllenhaal, dir. Steven Shainberg. Other memorable turns include *Twist*, *Geronimo* (dir. Walter Hill), *Belizaire the Cajun*, *Gray Lady Down*, *Beverly Hills Cop III*, and *The Dark*. McHattie stars in *Pontypool*, a feature directed by Bruce MacDonald, which premiered at the Toronto International Film Festival September 2008 and earned him a Genie award nomination for Best Lead Actor.

McHattie's latest television ventures include a recurring role on the series *Haven* for Syfy and *Happy Town* for ABC. He has five major mini series: *Moby Dick* opposite William Hurt and *Diamonds* with James Purefoy. He also stars in *The Summit*, an international thriller with Christopher Plummer, and Bruce Greenwood; *XIII*, for NBC with Stephen Dorff and Val Kilmer and *Guns* for CBC with Elisha Cuthbert and Colm Feore. His other major credits include *Killer Wave*, *Would Be Kings*, *The Trojan Horse*, four *Jesse Stone* telefilms for CBS with Tom Selleck and *Absolution*. McHattie received the 1995 Gemini Award for Best Actor in a telefilm for *Life with Billy* (CBC). He was a series regular on *Cold Squad*, *Emily of New Moon* (CBC), *Beauty and the Beast*, and *Scene of the Crime* (CBS). Other memorable television performances include *Fringe*, X-

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Files, Seinfeld, Law and Order, as well as telefilms *Centennial* and the title role in NBC's *James Dean*. He was nominated for a Gemini for a starring role on the television series *Murdoch Mysteries*.

McHattie made his Broadway debut in *The American Dream* in 1968 and was a member of the legendary Phoenix Theater as well as the famous Circle in the Square repertory. He received an Obie Award for *Mensch Meier* and Drama and the Drama Desk nomination for *Ghetto* at the Manhattan Theatre Club.

Jodi Balfour – Claire

Born and raised in South Africa, Jodi spent her early youth working in Cape Town's burgeoning theatre and television industry. In 2009 she graduated with a BA in Theatre and Performance from the University of Cape Town. It did not take long for people to take notice of this talent. Upon graduating Jodi landed a supporting role in the BAFTA nominated BBCmini-series *The Sinking Of The Laconia*. Jodi officially had the film bug and brought it with her to Vancouver in 2010. Since her arrival she has been an actress in demand, having worked on such acclaimed projects as Syfy's *Sanctuary*, The CW's *Supernatural*, Director Shunji Iwai's *Vampire* and The Hub's *R.L. Stine's The Haunting Hour*.

Most recently Jodi landed the coveted lead role as Gladys Witham in the much anticipated WWII series *Bomb Girls*. Since its release *Bomb Girls* has proved to be one of Canada's highest rated shows, averaging an impressive 1.4 million viewers.

When she is not acting, Jodi applies her creativity to co-owning Nelson the Seagull, a gem of a coffee shop that focuses on organic coffees and incredible fresh breads.

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CREW

Bruce McDonald – Director

One of Canada's pre-eminent cult filmmakers, Bruce McDonald is infamous for his comment that he'd buy "a big chunk of hash" with the money he won at the Toronto International Film Festival for his debut feature *Roadkill*. Anyone who's seen one of his films knows he wasn't joking.

Roadkill was followed by the other two films in his Road Trilogy, *Hard Core Logo* and *Highway 61*. In between executive producing and directing the television series *Twitch City* and directing shows like *Queer as Folk*, *Degrassi: The Next Generation*, and *Less Than Kind*, McDonald also directed the films *Dance Me Outside*, *Picture Claire*, *Claire's Hat*, *The Love Crime of Gillian Guess*, *The Tracey Fragments*, *Pontypool*, *This Movie Is Broken*, *Trigger*, *Hard Core Logo II*, and the feature documentary *Music From the Big House*.

Maxwell McCabe-Lokos – Writer (see cast bio)

Daniel Beckerman – Producer

Daniel Bekerman is a Toronto based producer with a broad base of experience, which includes creative development, financing and service producing.

He produced the meta-detective story *You Are Here*, which won the Toronto Film Critics Association Jay Scott Award and opened theatrically in 2011, co-produced *Citizen Gangster* starring Scott Speedman, which won the best Canadian first feature award at TIFF 2011 and had a theatrical release in 2012. Completed films set for 2013 releases include *The Pin*, a WWII set love story, *The Husband*, a dark comedy directed by Bruce McDonald starring Maxwell McCabe-Lokos and *Inglorious Basterd's* August Diehl. Projects currently being packaged include *Bang Bang Baby*, a musical directed by Cannes Residency alumni Jeffrey St. Jules, *Beyond Apollo*, a sci-fi starring Bill Pullman and Ali Larter and *The Witch*, a co-production with New York based Parts and Labour. He is currently financing *In The Lost Lands*, which is based on a book by Game of Thrones author George RR Martin.

Daniel's line producing and production managing credits include *Red Lights* starring Robert De Niro, Sigourney Weaver and Cillian Murphy, *Foxfire* directed by Oscar nominee and Palme d'Or winner Laurent Cantet, *The Whistleblower*, starring Rachel Weisz and *Defendor* starring Woody Harrelson.

Daniel was one of 12 producers selected for TIFF Studio in 2012, and has recently

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participated in the Berlinale Talent Campus, TIFF Producer's Lab and the Rotterdam Producer's Lab.

Cher Hawrysh – Producer

Award-winning producer Cher Hawrysh has played a key-role in the production of 100's of hours of independent, studio, and network productions.

Career highlights include working directly with Master of Horror, Stephen King, on *Kingdom Hospital* and running the grassroots campaign and self-distribution of Velcrow Ripper's feature documentary *Scared Sacred* in 2005. She was a co-producer on the post-apocalyptic sci-fi *The Colony* directed by Jeff Renfroe, starring Kevin Zegers, Laurence Fishburne and Bill Paxton; released by eOne in the spring of 2013.

Her feature documentary credits include Genie Award-winning filmmaker Velcrow Ripper's *Scared Sacred*, and *Fierce Light*. The global documentaries featured interviews with the Dali Lama, Archbishop Desmond Tutu, and Thich Nhat Hanh; and played festivals, theatrically and on television around the globe. Official festival selections include, TIFF, IDFA and HOT DOCS. The Toronto International Film Festival awarded *Scared Sacred* a special jury prize and *Fierce Light* received a Special Jury Prize and Audience Award at the Vancouver International Film Festival.

In addition to her strong creative background, Cher is a sought after business affairs professional who acts as a consultant on the financing and business of independent films in the U.S. and Canada.

Cher is an alumnus of the inaugural TIFF Studio program, Trans Atlantic Partners (TAP) International Co-Production training program, the Canadian Film Centre (CFC), the UCLA Professional Program in Producing, and the WIFT-Schulich School of Business Media Leadership Program. Through her company Phenomenal Films, Cher is committed to producing unique independent films for a global audience.

Daniel Grant – Director of Photography

Raised in Halifax, Nova Scotia, Gemini-nominated cinematographer Daniel Grant developed an interest in image-making at a young age through still photography.

Upon graduating from the film studies program at Ryerson University, he was awarded 1st Prize for Student Cinematography in Canada by the Canadian Society of Cinematographers (CSC). Since then he has accumulated a wide variety of credits as a cinematographer on over sixty short films, documentaries, and several feature films, including Bruce McDonald's upcoming *The Husband* and Canada's first live-action 3D feature, *Dead Before Dawn 3D*. His work has been shown at festivals around the world, such as the Berlinale, Sundance, Slamdance, and the Toronto International Film Festival.

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The CSC has recognized him again with nominations for his work on the drama *Hangnail*, and this year he won best docudrama cinematography for the documentary *The Real Inglorious Basterds*.

Andy Berry – Production Designer

Andrew is a Gemini Award-nominated Production Designer with over fifteen years experience in film, television and theatre design.

His recent television credits include *Panic Button* for Bell Media, *Perfect Storms* for History Channel and *Forecast:Disaster* for National Geographic. Other television projects include the award-winning Discovery Channel series *Breakout* and *Aftermath*, the CSA Award-winning *Last Great War Heroes* for History and BBC, the popular *Junk Raiders II* for Discovery and the original *Paranormal Witness* for SyFy and Space.

Andrew's film experience covers a broad range of genres from drama to horror to comedy. Selected credits include *Time Bomb* with Jake Busey, *Silent but Deadly* with Jason Mewes, *.45* with Milla Jovovich, and *Pontypool* with Stephen McHattie. Through his career Andrew has had the privilege of working with some of the best contemporary filmmakers working today including Atom Egoyan, Bruce McDonald and Hubert Davis.

Sarah Millman – Costume Designer

Sarah Gregg Millman's costume design and styling practice are informed by her background in visual art and film criticism. She aims to strike a balance between timeless simplicity and risk-taking free spiritedness – resulting in a body of work that is modern-thinking, unique, and lasting.

As a fashion stylist and consultant, Millman assists clients with their everyday image, fashion editorials, and public appearances for television programs, film premieres, and awards shows. A collaborator at heart, Millman has designed ten feature films - including *Monkey Warfare*, *Still Mine*, and *Molly Maxwell* - worked with Oscar-nominated actors, styled national ad campaigns, commercials, and music videos.

Millman attended both the Cooper Union in New York City and NSCAD University in Nova Scotia, where she graduated with an honours degree in Fine Art. She has exhibited throughout Canada, the US, and Europe, won numerous grants, and has been reviewed in publications such as the New York Times, artforum, and Art Papers magazine.

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Duff Smith – Editor

Duff is an editor living in Toronto. He studied religion at Concordia University in Montreal and moved to Toronto after his degree to begin working in film.

He has had the good fortune of working with many new filmmakers on interesting projects, including Daniel Cockburn's *You Are Here*.

In 2008, he began editing for Bruce McDonald and has since worked with McDonald on several projects. His work has screened at film festivals around the world including Locarno, Tiff and Rotterdam.

In addition to feature films, Duff has worked in television, editing Patricia Rozema's *Michael: Tuesdays and Thursdays* and McDonald's doc series *Yonge Street: Rock and Roll Stories*.

THE HUSBAND is Duff's most recent collaboration with Bruce McDonald.