

a **Radke Films & True West Films** production

# EVERYTHING'S GONE GREEN

the first feature film  
written by **Douglas Coupland**

directed by Paul Fox

starring **Paulo Costanzo,**  
**Steph Song** and **JR Bourne**

RT – 95 mins

[www.everythingsgonegreen.com](http://www.everythingsgonegreen.com)

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## **CAST AND CREW**

<b>Ryan</b>	<b>Paulo Costanzo</b>
<b>Ming</b>	<b>Steph Song</b>
<b>Bryce</b>	<b>JR Bourne</b>
Alan	Aidan Devine
Ryan's Mom	Susan Hogan
Ryan's Dad	Tom Butler
Kevin	Peter Kelamis
Spike	Gordon Michael Woolvett
Heather	Katharine Isabelle
Granny	Chiu-Lin Tam
Surjinder	Camyar Chai
Marcia	Tara Wilson
Linda	Jennifer Kitchen
Wendy	Alexus Dumont
Mr. Connor	Don Thompson
Mr. Ho	Chang Tseng
Rory	Mark Gibbon
Winners Receptionist	Melanie Blackwell
Ms. Hamada	Kit Koon
Biker	Steven Cree Molison
Fired Winners Employee	Terry Weaver
<b>Directed by</b>	<b>Paul Fox</b>
<b>Written by</b>	<b>Douglas Coupland</b>
<b>Producers</b>	<b>Chris Nanos</b>
	<b>Elizabeth Yake</b>
	<b>Henrik Meyer</b>
<b>Executive Producers</b>	<b>Scott Mackenzie</b>
	<b>Dan Lyon</b>
	<b>Michael Baker</b>
	<b>Morris Ruskin</b>
<b>Cinematography by</b>	<b>David Frazee</b>
<b>Production Designer</b>	<b>Peter Andringa</b>
Set Decorator	Matt Versteeg
Costume Designer	Sheila White
Key Make-Up Artist	Alla Kornilov
Key Hair Stylist	Jeannie Chow
Casting by	Corrine Clark – Vancouver
	Jennifer Page
<b>Editor</b>	<b>Gareth C. Scales</b>
Line Producer	Ken Lawson
1st Assistant Director	Patricia Walden
2nd Assistant Director	Michelle Fitzpatrick
Post Production Supervisor	Craig Wallace
Music Supervisor	David Hayman of Vapor Music Group

## SYNOPSIS

**"EVERYTHING'S GONE GREEN is about when you get older and you feel certain doors closing very quickly on you. It deals with that feeling of now or never." says Douglas Coupland**

In what is a sly comment on the times since his first publication of "Generation X" over a decade ago, **EVERYTHING'S GONE GREEN** is the first story from popular writer Douglas Coupland written specifically for the screen.

Ryan, late-twenties and not getting any younger, is tempted into a money-laundering scheme but struggles with his ill-gotten gains while trying to find happiness.

In this comedy, Ryan tries hard not to try hard but is surrounded by over-achievers. His hippie friend has gone capitalistic in a not-so-legal way. His older brother has always been capitalistic in a legal if not-so-ethical way. His father, after losing his job and his faith in the system, has found profitable promise outside of the establishment. Even the woman he desires is comfortable to be cared for by a big-time car thief.

As Douglas Coupland has done in the past, new questions are raised about the times in which we live. Is it possible to just drift into the new century? Are the middle-class facing extinction? When is "enough" enough? And is there any hope that not everyone wants to be a millionaire.

## **ABOUT THE PRODUCTION**

When **Radke Films**, an established production company for television commercials, decided to delve into the world of film and create a feature film production division, one of the philosophies they set out was to not just open their doors and wade through the scripts that come in, but rather to approach people with whom they would like to work with -- and not even necessarily screenwriters but of individuals who had proven themselves in other creative fields.

Their thinking was to look under rocks where maybe other production companies had neglected to explore. Also the work had to be new; concepts and ideas brought forth specifically for the screen.

**Douglas Coupland** was undoubtedly one of those people.

"It all started by simply calling up Douglas, introducing myself and asking if he had written a screenplay. He said yes and a couple of days later, I received the script." says first-time feature producer **Chris Nanos**. And that script of course was **EVERYTHING'S GONE GREEN**.

As for a director, Radke Films own expertise from working with international directors was vast and so they proceed to mine their contacts, shortlist and interview a range of directors from around the world;. In this process, it was suggested that they include a director that had gone through the Canadian Film Centre, namely **Paul Fox**.

Throughout several meetings at the production office, when Paul was asked what he thought about the project and what his approach would be which in turn was exactly what the producers were looking for. "Finally Scott and I turned to each other and agreed that Paul Fox was the one," says producer Chris Nanos of the deciding meeting with executive producer **Scott Mackenzie**.

"Paul Fox relayed back to us an approach of handling the humour that dissipate Douglas' own unique tone," continues Nanos, "but simply make it three-dimensional and create visually for the first time '**the world of Douglas Coupland**' even if it didn't exist."

"Paul Fox is an intelligent director. It was Paul Fox that gave the instruction for the visual tone of the film by summing it up as 'a skewed reality'." says Nanos. It was this type of thinking and handling of the material that was a draw for the talented cast and crew to work with Paul Fox.

One of those talented people that came onboard was producer **Elizabeth Yake** from **True West Films**. Since the screenplay called for the film to be shot unashamedly in Vancouver, finding a like-minded production partner based in that location was essential. "I was impressed with Elizabeth's involvement with her previous feature **IT'S ALL GONE PETE TONG** and I remember after seeing it, thinking that I wished I produced the movie myself." says Nanos. It was Elizabeth's energy for the material that connected with the production to seeing it realized.

The direction of the music came from the editor **Gareth C. Scales**. In fact, Gareth lobbied for the editor's position by pitching the producers with a handmade burned cd of music as his own perspective and sensibility of the material. Chris Nanos explains "because Paul Fox was an editor himself, we needed to find someone that would be challenging, bring their own concepts and ideas to the film. Gareth was spirited and had the understanding of the type of storytelling we wanted to go after. He fit perfectly into the design of the project." Most of the music that appears in the film was on that initial cd.

## **ABOUT THE CAST**

### **PAULO COSTANZO - Ryan**

Paulo Costanzo made his big screen debut as 'Rubin' in the Todd Phillips/Dreamworks comedy ROAD TRIP. From there, he went on to play 'Alexander Cabot III', the light-brained friend and manager of the fictitious pop-rock band in the movie JOSIE AND THE PUSSYCATS. More roles followed, including Troy in GYPSY 83, opposite Josh Hartnett in 40 DAY AND 40 NIGHTS for Miramax, as 'Stu' opposite Alicia Silverstone and Woody Harrelson in the independent film SCORCHED and as 'Laurie' in the Gary Burns comedy A PROBLEM WITH FEAR.

However, despite his many and varied roles in film, Paulo is probably best known for his recent work on the NBC sitcom JOEY in which he appeared as a series lead/ regular opposite Matt LeBlanc and Drea DeMatteo. Of his performance in the series Zap2it's TV columnist Amy Amatangelo commented "the real surprise is Paulo Costanzo who is great as Joey's nephew Michael, a rocket scientist who still lives at home with his overprotective mother and doesn't have any luck with the ladies."

### **STEPH SONG - Ming**

Starring in a phenomenal 9 television series and 3 features in just three years, Steph Song's sitcom ACHAR! (Mediacorp Television) was a winner at the 2005 New York Festivals for Best International Situation Comedy, second only to NBC's FRASIER.

This year, she has been voted by Asian FHM readers polled on line as "The Sexiest Women in the World 2006", with Kiera Knightley holding the number 1 spot in UK and Europe. She is also named as one of the "10 People to Watch Out For" in Canada by Playback, Canada's leading Film and TV business newspaper.

Most recently, Steph has been busy working on Bravo's dramedy series GODIVA'S, CBC's DRAGON BOYS and starring opposite Jet Li in the film ROGUE due for release in 2007.

### **JR BOURNE - Bryce**

JR Bourne received accolades for his stunning performance in the lead role of the feature SIX FIGURES. The film premiered to critical acclaim at the 2005 Toronto International Film Festival. The Film Festival followed the World premiere of the # 1 movie in North America during its first few weeks, EXORCISM OF EMILY ROSE.

Bourne then went on to premiere his films THE SCORE, THE ZERO SUM and SEVERED at the Vancouver and Whistler International Film Festivals.

JR received a Leo nomination and The Film Critics Circle Award for Best Supporting Actor in a Canadian Feature in 2004 for ON THE CORNER

He has achieved considerable success as a regular performer on a number of television series most notably on MGM's STARGATE SG-1, Bravo's BEGGARS AND CHOOSERS, BIG SOUND and just finished out the season recurring on GODIVA'S.

He recently wrapped Douglas Buck's feature SISTERS with Chloe Sevigny and Stephen Rea.

## **ABOUT THE FILMMAKERS**

### **PAUL FOX - director**

Paul Fox is an accomplished film and television director with a professional array of impressive, award winning feature films, music videos, short films, and television productions to his credit.

Upon graduating from New York's School of Visual Arts, Paul's thesis film LAST ROUND UP won several international awards, was invited to the Sundance Film Festival, and secured Paul a "First Look" deal at New Line Cinema in New York.

Paul was then chosen to participate in the Director's Lab program at Norman Jewison's prestigious Canadian Film Centre. During that time Paul also directed music videos and commercials for Toronto's Revolver Films.

While nurturing his film career, Paul has honed his craft directing episodic television, including episodes of such high-profile series as COLD SQUAD, SHOW ME YOURS and DEGRASSI: THE NEXT GENERATION.

Paul's 2002 short film REUNION garnered international acclaim, playing in festivals around the world.

In 2005 Paul's first feature-length film, the psychological thriller THE DARK HOURS was released to critical acclaim and garnered numerous awards at international festivals. **EVERYTHING'S GONE GREEN** is his second feature. Paul is currently in development on several new projects, including THE MYSTERIES OF ICE FISHING from his own script.

### **DOUGLAS COUPLAND - screenwriter**

Douglas Coupland is Canadian, born on a Canadian Air Force base near Baden-Baden, Germany, on December 30, 1961. In 1965 his family moved to Vancouver, Canada, where he continues to live and work.

Coupland has studied art and design in Vancouver, Canada, Milan, Italy and Sapporo, Japan. His first novel, Generation X, was published in March of 1991. Since then he has published nine novels and several non-fiction books in 35 languages and most countries on earth.

He has written and performed for the Royal Shakespeare Company in Stratford, England, and in 2001 resumed his practice as a visual artist, with exhibitions in spaces in North America, Europe and Asia.

The year 2006 marks the premiere of the feature film **EVERYTHING'S GONE GREEN**, his first story written specifically for the screen and not adapted from any previous work.

## **ABOUT THE FILMMAKERS**

### **RADKE FILMS - Chris Nanos, producer**

In short, Radke Films is a 13 year old commercial production company that initiated its Features & Special Projects division in 2001. Radke Films has a worldwide reputation for high-quality commercial productions.

It was only natural to extend into the entertainment industry. Headed by producer Chris Nanos, the Features & Special Projects division of Radke Films is in the business of film & television development and production.

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### **TRUE WEST FILMS - Elizabeth Yake & Henrik Meyer, producers**

True West Films (TWF) produced IT'S ALL GONE PETE TONG, a Canada/UK co-production, which won Best Canadian Film Award at the 2004 Toronto International Film Festival and was voted as one of Canada's Top Ten Films for 2004. After successful releases in the US, Canada and the UK, it was nominated for 8 Genie Awards including Best Motion Picture in 2006.

TWF is based in Vancouver and was founded by Elizabeth Yake in 2002. Previously, Elizabeth produced 7 award-winning films with her Toronto-based company Subjective Eye, including Colleen Murphy's DESIRE. Henrik Meyer joined TWF in 2004 after working as a producer in Germany for over 12 years. His last German production was Margarethe von Trotta's ROSENSTRASSE, one of the Top Five 2004 Foreign-Language Films in the USA and Best Actress Award Winner at the Venice International Film Festival 2003.

### **True West Films**

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### **EXECUTIVE PRODUCERS:**

Scott Mackenzie, Radke Films  
Michael Baker

Dan Lyon, Dandelion Entertainment Ventures  
Morris Ruskin, Shoreline Entertainment

## **ABOUT THE FILMMAKERS**

### **DAVID FRAZEE - director of photography**

David Frazee has been a Director of Photography for over 20 years on movies, series and MOWs. He has recently finished Lifetime's highest rated original movie ABOUT A GIRL and was the DOP on Gemini winning movies 100 DAYS IN THE JUNGLE, THE SHELDON KENNEDY STORY and MILGARD. Other recent credits include the critically acclaimed DAVINCI'S INQUEST and he is currently working on CBC's new series INTELLIGENCE.

### **PETER ANDRINGA - production designer**

Peter Andringa had been involved with many projects as production designer throughout his career to date, including reality TV series CANADA'S NEXT TOP MODEL, Hallmark Entertainment's FINAL DAYS OF PLANET EARTH (as art director), and feature films OBSESSION (David Winkler, dir.), CONFESSIONS OF A SOCIOPATHIC SOCIAL CLIMBER (Dana Lustig, dir.), CHESTNUT (Robert Vince, dir.), SPYMATE (Robert Vince, dir.) and AIR BUD SPIKES BACK (Mike Southon, dir.).

In addition to production design, Peter has experience in art direction and possesses a strong background in graphic design, set design/drafting and modelmaking/sketching/rendering, working with such clients as Lenny Kravitz, Wendy's Hamburgers, CityTV/Muchmusic and MTV (New York). His work has been featured in such publications as International Design, New York, Design Exchange Report, Toronto, TIME, New York, Western Living, Vancouver and Gentlemen's Quarterly.

### **GARETH C. SCALES - editor**

Gareth Scales attended Emily Carr Institute of Art and Design and graduated in 1999 with a Major in Film and Video. Since then, he has been working in post-production in Vancouver, Toronto and Montréal. Beginning his career editing numerous award-winning short films and documentaries, Gareth was the additional editor on the feature film THE DELICATE ART OF PARKING (Winner - Best Canadian Feature: 2003 Montreal World Film Festival) and an editor on the first and second seasons of ALIENATED, the CHUM television series. Since completing the Editor's Lab in the Alliance Atlantis film resident's program at the Canadian Film Centre, in addition to EVERYTHING'S GONE GREEN, he has edited the mockumentary THE LIFE AND HARD TIMES OF GUY TERRIFICO for Odean Films, and two seasons of CBC's television series THE TOURNAMENT, for which he recently won a Gemini Award.

## NOTES FROM PRODUCTION DESIGNER PETER ANDRINGA

From the moment that I first read the script for **EVERYTHING'S GONE GREEN** I knew that this would be unlike any other Vancouver movie I had worked on in the past.

What separates this film from other more typical projects that come through Vancouver is the sense of playfulness it possess; it's not so much trapped in the logical reality of the world, or going through great expense to ensure that the viewer believes what they are seeing. In the past I have seen this self-consciousness taken to such a level that cripples any flow of creativity whatsoever. Fortunately, the script for this film encouraged the opposite.

Upon meeting with **Paul Fox** (director) and discussing what kind of a film we would like to make out of this fantastic script, we were both very excited. Of all the movies we discussed, **THE GRADUATE** seemed to come up over and over, probably because it has served as a model for so many other modern comedies such as Wes Anderson's **RUSHMORE**, **THE ROYAL TENENBAUMS** and **THE LIFE AQUATIC WITH STEVE ZISSOU**. We are presented with a situation where the protagonist is a confused, melancholic character who is dumbfounded by the broad and surreal life and characters around him. This approach seems to work best in a static, snapshot type of framework, one where the audience can experience the strange significance of every detail in the life of our main character.

We looked at a lot of still photography and we especially appreciated the eerie stillness of works by Vancouver photographer's Jeff Wall, Stan Douglas, etc. Their works are moments in time, where you seem to be aware of everything you see. Of course, if you look at aspects of their work long enough they begin to not make sense anymore, perfectly paralleling what is happening to Ryan in the film.

Along with **David Frazee** (director of photography), we started to compose our shots after photographs that we really connected to (which turned out to be many). We drew from photographers like Diane Arbus, Stephen Shore, William Eggleston, Mitch Epstein and basically anyone who could capture what at first seems to be a mundane snapshot of the past, but turns out to reveal so much more upon contemplation. The heavy photography influence also ties into Ryan's work as a photographer in the film.

As a designer, I am always charged with the task of adding dimension and back-story to our characters. We have to look into the lives of these people and build a history and atmosphere that supports their presence in the film. Because Paul and I were great lovers of epic and melodramatic cinema, we wanted to maintain that big screen feel, where everything seemed to have a meaning, even if it didn't - it just seemed to add to the comedy.

## **NOTES FROM DIRECTOR PAUL FOX**

### ***ON HIS APPROACH TO AND THE FEEL OF THE FILM:***

The key to approaching this story was in defining the style of humour, which I felt needed to be very dry and, for the most part, realistically performed. Although many situations in the movie verge on the absurd, I wanted them to be depicted believably in order to maximize their comic effect.

I also wanted to suggest Ryan's uneasy relationship to the world visually, with composition; he often appears pushed aside or weighed down by negative space in the frame. Sometimes I placed him at the bottom of the screen, with an unusual amount of headroom, so that he would appear "burdened" by the empty frame above him. The slightly off-kilter reality created by these skewed compositions was accentuated further by the frequent use of wider lenses.

The city of Vancouver also plays a major 'character' in the film, so a lot of effort was put into finding the perfect locations. Much of the set design was inspired by Doug's own art. In fact, certain pieces (like the sculpture of co-joined fishing bobbers and the plastic-wrapped stacking chairs) are replicas of Doug's own artwork. The totem poles, detergent bottle lamps, and Pocky chocolate boxes seen throughout the film are likewise nods to Doug's own fixations.

Our key objective was to maintain Doug's voice and style, which is very distinct, while adapting it to work in a different medium, narrative film. It was important to find that balance; it needed to work as a movie, but still feel like Doug. Once we went to camera, Doug really stepped back and let the filmmakers do their thing. I think he enjoyed coming to set and watching his words come to life like that; it was a new experience for him. It made me very nervous at first, until he told me that stepping on set felt like stepping into his own head. Which was, I thought, a great stamp of approval!

It was also important that Ryan's photography have a consistency of style and vision, as well as an inherent 'humanity,' so we enlisted Vancouver photographer **Lincoln Clarkes** (best known for "Heroines," his portraits of women on Vancouver's Downtown East Side) to be Ryan's 'eyes,' and take these pictures for us. The photographs appear on Ryan's apartment walls, as well as in the montages of lottery "Winners," and add enormously to the visual fabric of the movie.

### ***ON MUSIC:***

The approach to using music in the film was to forego a traditional score in favour of songs by bands that we figured Ryan might listen to. For this, we turned to the Canadian indie scene, and pulled together an amazing selection of tunes by artists including **Jason Colette, Black Mountain, Sloan, The Golden Dogs, The Deadly Snakes, The Meligrove Band** and **The Fembots**.

### ***ON CASTING THE LEADS:***

**Paulo Costanzo** is an actor I'd seen in several films where he'd be playing 'the best friend' or 'the roommate' and be the most compelling guy on the screen. He was always funny but you could also see the wheels turning; there was an intelligence there that was really important for the character of Ryan. He needed to do much more than just deliver the jokes. I thought Paulo would be great and he surpassed my expectations.

**Steph Song** is already a big star in Singapore, where she had a hit comedy show called ACHAR! which we managed to get our hands on while we were casting, and thought she had tremendous presence. Steph in person is a lot like the character of Ming; she's very smart, hip, and funny (although Steph's own sense of humour is a little raunchier). And she's from Saskatoon!

## **NOTES FROM SCREENWRITER DOUGLAS COUPLAND**

Part of growing up in Vancouver in the 1970s, 1980s and into the 1990s was always seeing Vancouver in movies disguised as either Seattle or Portland ...or if the producers really wanted to stretch things, LA. It was like Vancouver wasn't good enough or something. So I decided to write EVERYTHING'S GONE GREEN so that Vancouver wasn't just the setting for the story—Vancouver was part of the story.

Vancouver has a number of unique characteristics which, living in the city, we're all very used to. But to outsiders, Vancouver can seem like a theme park: Asian cultures, grow-ops, pot culture, real estate craziness, film and TV, computer games— all together it's intense. How could you not want to write about all this?

Writing for film was an eye opener for me. For nearly two decades people have been saying to me, "Doug, your work is so visual," and I thought they were being polite and just trying to think of something to say. After having gone through EVERYTHING'S GONE GREEN, I've come to learn that visual thinking is, in a scientific sense, extremely rare. I just assumed everyone thought about the world the way I did, and now, I guess not. And to write screenplays requires visual thinking, so I lucked out that way. And the thing with visual cues is, you don't even have to over-describe a scene, because if you do that, then the art director will feel like you're infringing on his or her turf... so as I screenwriter I get to be visual and lazy, too. What a gig!

Another issue I've had to deal with for fifteen years is the "yes, he can write books, but can he write for film?" Anyone who knows my books knows how much I like dialogue, but nobody's ever been sure if it films well. And now we know that my dialogue works wonderfully (I think so!) on film so that's one particular meeting I'll never have to have again. And the thing about film dialogue is that I get to write the words and then the actors— if they're good —bring something else to the words— and in this sense, too, I lucked out with the cast.

As a screenwriter, the thing you can't make happen, no matter how good the dialogue, is chemistry. The best lovey-dovey scene on earth will tank if the principals don't click. There's this one scene where Paulo Costanzo and Steph Song are at a party and they lock eyes and it's SO sexy. And then there's another magical scene where they're underneath a tree looking out at the ocean, and it's like falling in love for the first time. And speaking of falling in love for the first time, that's pretty much what happened with me and film in this movie. I'm now in love with film— who says it gets harder to fall in love as you get older?

## THE SOUNDTRACK

American music label **Lakeshore Records** has come onboard to release the soundtrack for EVERYTHING'S GONE GREEN. This is the first time **Lakeshore Records** picked up a soundtrack for a Canadian film.

**David Hayman of Vapor Music Group**, the music supervisor for the film says "The entire film was scored using album tracks by some of the most highly respected indie artists in the world. This collection of artists represents the emerging independent movement which is clearly the spirit of EVERYTHING'S GONE GREEN." All the music on the soundtrack and used in the film comes from Canada.

Lakeshore Record's releases include: THE LAST KISS, CRANK, LITTLE MISS SUNSHINE, HALF NELSON, NAPOLEON DYNAMITE, MR & MRS SMITH, SHE'S THE MAN and UNDERWORLD EVOLUTION.

### **ALL THE MUSIC THAT APPEARS IN THE FILM:**

Black Mountain – "No Satisfaction"  
 Sloan – "Everything You've Done Wrong"  
 Jason Collett – "Fire" and "Hangover Days"  
 Valley of the Giants – "Whaling Tale"  
 The Golden Dogs – "Birdsong"  
 The Holograms – "Je Besoin De Toi"  
 The Clayton/Scott Group – "January"  
 Paul Reddick – "Dog Catcher" and "Big Not Small"  
 Final Fantasy – "The CN Tower Belongs To The Dead"  
 Do Make Say Think – "Le'espalace"  
 Sweatshop Union – "Come Back"  
 Rob The Viking – "Battle Axe Intro"  
 Raised By Swans – "Violet Light"  
 Andre Ethier – "Little Saddy"  
 Circlesquare – "97 And 02"  
 Caribou – "Skunks"  
 Hawaii – "Break You"  
 Project O – "R Hour"  
 King Cosmos – "Island Girl"  
 Kevin Mackenzie – "Workout On The TV"  
 The Meligrove Band – "Monkey Mask"  
 The Fembots – "Small Town Murder Scene"  
 The Deadly Snakes – "Sweet Sixteen" and "I Gotta Plan (For Saturday Night)"

#### Soundtrack contact:

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