



Happy Place

directed by HELEN SHAVER
written by PAMELA MALA SINHA

SIENNA

Happy Place

CBC FILMS IN ASSOCIATION WITH **PACIFIC NORTHWEST PICTURES** PRESENT A **SIENNA FILMS** PRODUCTION
IN ASSOCIATION WITH **HELEN SHAVER "HAPPY PLACE" CLARK BACKO MARIE-EVE PERRON TARA ROSLING LIISA REPO-MARTELL**
PAMELA MALA SINHA WITH **SHEILA McCARTHY** AND **MARY WALSH** CASTING BY **ROBIN COOK, CDC**
COSTUME DESIGNER **BERNADETTE CROFT** MUSIC COMPOSED BY **JUSTIN SMALL OHAD BENCHETRIT**
EDITORS **SIMONE SMITH CSC TAD SEABORN** PRODUCTION DESIGNER **MARION PON** CINEMATOGRAPHY **JACKSON PARRELL**
EXECUTIVE PRODUCERS **HELEN SHAVER MARK SLONE** PRODUCERS **ELISE COUSINEAU ANDREW NICHOLAS McCANN SMITH**
PRODUCED BY **JENNIFER KAWAJA JULIA SERENY** BASED ON THE PLAY BY **PAMELA MALA SINHA** WRITTEN BY **PAMELA MALA SINHA**
DIRECTED BY **HELEN SHAVER**

PRODUCED WITH THE PARTICIPATION OF **TELEFILM CANADA** **NORTHERN ONTARIO HERITAGE FUND CORPORATION** **CBC FILMS** **ONTARIO CREATES**



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Synopsis

Happy Place explores the time a group of women spend together in an in-patient care facility. The women have only one thing in common: they have *all* attempted suicide. Samira's (Backo) attempt stems from PTSD after a violent sexual assault several years earlier, and her fellow residents - sophisticated Celine (Perron), ribald Mildred (Walsh), guarded Rosemary (Sinha), vulnerable Nina (Repo-Martell), and competitive Joyce (McCarthy) - have personal stories that intersect with her own. Trying to lead them all to some form of healing is psychiatrist Louise (Rosling), who holds the centre of this diverse and kinetic group. Some of the women will leave the safety of the clinic, for better or worse, and others will stay, hopefully learning to find a way to exist alongside their pain.

Happy Place is a film about community, survival and most of all love.



Director's Statement

How do you find your HAPPY PLACE when you've woken up in the 'wrong life'?

Where do you begin? While the details and circumstance of this piece are autobiographical to the writer, the question is universal.

When I first read Pamela Sinha's **Happy Place** four years ago, I saw the film in my mind's eye. I felt it. I resonated with it. While my life experience does not mirror Samira's, I felt a deep recognition of the questions it asks and the truth it tells.

Each of us have experienced a traumatic moment, one we spend our lifetime, consciously or unconsciously, in reaction to. Moving towards or trying to forget. The struggle to overcome, to re-find our Self.

I know the journey from darkness to light. And I knew this was a film I had to make. Meeting Pamela and learning that the inciting incidents of Samira's story are rooted in her own personal experience was deeply moving and confirmed my commitment.

Happy Place is a cry from the heart, It speaks truth to an experience both incredibly specific and frighteningly familiar. It is a poem. Emotion recollected in tranquility. Pamela and I recognized the poet in each other, and chose to trust each other and so began this journey.

We enter the world of **Happy Place** with Samira and move with her through her intimate, heroic journey to the center of the storm. There she finds her Self, frozen in the moment when she shattered. The moment she cannot forget.

There are wounds that never heal. There are truths we must walk beside for the rest of our lives. Our film is, at its core, about moving forward after trauma. About taking the first step. There is no 'happily ever after' here, and there is no 'cure'. But there is the first small step, the lighting of a tiny pilot light in Samira that will ask her over and over again to choose life.

Happy Place is a human, honest, and ultimately uplifting piece that gives us the opportunity to open the door, draw back the curtain and experience those things women share only with each other.

– Helen Shaver

A Note about our Story

{Art provides one with} 'the imaginative ability to see strange people – those who are oppressed by humiliation, cruelty and pain – as fellow sufferers'

--Richard Rorty, Philosopher

Happy Place is a portrait of our world through the metaphor of an in-patient care facility. Because our society rarely validates the suffering of women who have experienced sexual and psychological abuse or who are burdened by depression, women who struggle with these problems often lose hope and become suicidal – sometimes ending up in a place like the one in this story.

The film is inspired by my stay in a similar facility where I was treated for PTSD. While Samira's story is based on my own, I wanted to go beyond my personal experience and explore the clinic as a microcosm for the world outside its walls. I hoped to give the audience the feeling of what it is like to live inside the minds of these women; addressing the idea that we are not so different from each other, though our circumstances may be.

This is not simply a film about women in crisis. It is an account of how people who have experienced debilitating trauma can help or hinder each other and about how, in spite of their suffering, they can sometimes make each other feel less alone or show each other - and perhaps even themselves - how they might belong in the world.

– Pamela Mala Sinha



Production Notes

THE LOCATION – Over 90% of **Happy Place** takes place in just one location, a private mental health clinic, which becomes a character in the film in its own right. As such, finding the right shooting location was crucial. Director Helen Shaver and the producers scoured every possible location in Northern Ontario that could possibly play the role, visiting upwards of 50 potential locations and looking at hundreds more in Ontario Creates' locations library, but finding nothing that had the presence and character they needed. They almost gave up their search until by chance they saw online an 18,000 sq. ft. lake house sitting on over 40 acres. On Lake Rosseau, one of the most coveted waterfront properties in all of Muskoka, and approximately 200km north of Toronto, it was the perfect location.

Production on **Happy Place** was originally slated to begin on April 29th, 2019. However, in the days leading up to the start of shooting the area received record rain falls, resulting in elevated water levels and flooding all over the region – washing out production's only access road to the location. With the local municipality restricting all access to the location, production had no choice but to evoke a rare force majeure, shutting down production until it was safe to access the location. With some quick thinking from production that involved working with the city and hiring a construction crew to rebuild the surrounding road (at production's expense), two days later on May 1st shooting could finally begin. No stranger to severe weather, the producers of **Happy Place** had just wrapped the final season of **Cardinal** (BellMedia) during one of the worst winters on record in North Bay, without any delays.

THE HOME – With 15 bedrooms and 11 bathrooms and long dramatic hallways, production was able to make use of every inch of the lakehouse available to them. In addition to the amazing rooms featured in the film, the bedrooms served as hair and makeup processing and greenrooms for the cast. The additional bedrooms made it possible for the producers and cinematographer to sleep on-site, allowing them to be in the world of the film 24/7. The kitchen served as **Happy Place's** *video village* and a sort of central command, where director, producers and cast would gather to discuss the shooting and plan out the day around the large kitchen island. The heated six-car garage served as a lunchroom for the cast and crew. Best of all was the boathouse - director Helen Shaver's personal quarters during the shoot. At the end of a long day of shooting, Helen would retreat to the boat house atop Lake Rousseau and unwind on the deck overlooking the water.

Production Notes (cont'd)

THE STAGE PLAY – Pamela Mala Sinha’s playwriting debut, the one-woman autobiographical play *CRASH*, premiered in 2012 at Toronto’s Theatre Passe Muraille. It received rave reviews and won several Dora Mavor Moore Awards including ‘Outstanding New Play’ that year. Sienna Films producer Jennifer Kawaja, on the recommendation of a friend, saw a later remount of the play and started a conversation with Pamela about potentially working together. When Pamela completed work on her second play, *Happy Place*, she invited Jennifer and producing partner Julia Sereny to a staged reading. They were immediately taken by the story and began to work with Pamela on adapting her stage play for the screen. In 2015, *HAPPY PLACE* had its World Premiere; produced by Toronto’s Soupepper Theatre at the Young Centre for the Performing Arts. *CRASH* has since toured across Canada and in 2016 to New York’s Signature Theatre, while *HAPPY PLACE* has enjoyed new productions at Winnipeg’s Prairie Theatre Exchange and Touchstone Theatre in Vancouver since its premiere.

THE CASTING – The producers and director were thrilled to cast **Happy Place** with an incredible group of respected actors along with one very quickly rising star in the role of ‘Samira’ - the heart and soul of **Happy Place**. Not an easy role to cast, director Helen Shaver and Sienna producers Julia Sereny and Jennifer Kawaja were fortunate to find their ‘Samira’ in the incredibly bold and courageous Clark Backo. Clark has been building her body of work in Canada with roles in *Designated Survivor*, *Wynonna Earp*, *Letterkenny*, *The Handmaid’s Tale*, *The Hot Zone* and *Supernatural*, catching the attention of a few key players in the US with one of Hollywood’s most powerful agencies, CAA (Creative Artist Agency) recently signing her on for representation. *Happy Place* was Clark’s first starring feature film role, and she was more than ready for the challenge. Always prepared for many twists and turns that would happen on long shoot days during an aggressive shooting schedule, Clark brought startling honesty and depth to every scene she was in, making the character of ‘Samira’ all her own.



Production Notes (cont'd)

SUPPORTING CAST – Complementing Clark, the rest of the cast in **Happy Place** are a veritable who's who of Canadian entertainment.

In the role of “Mildred” is the incredibly talented Mary Walsh. Mary had just been awarded the prestigious Earle Grey Award (lifetime achievement award for television acting) at the 2019 Canadian Screen Awards. Best known as a tour de force comedian in shows from Codco to *THIS HOUR HAS 22 MINUTES*, Mary is also a producer and writer, and relished the rare opportunity to dive solely into the dramatic role of “Mildred”.

Veteran stage, film and television actor Sheila McCarthy jumped at the opportunity to play the role of “Joyce.” From her iconic turn as Polly in Patricia Rozema’s *I’VE HEARD THE MERMAIDS SINGING* to Agnes in *THE UMBRELLA ACADEMY*, a role beloved by an entirely new generation of television watchers, Sheila has done it all. Sheila is Canadian stage royalty, having performed for over 40 years on virtually every major stage across Canada.

As the only actor to reprise her stage role in the film, as the deeply vulnerable “Nina” from the Soulpepper production, Liisa Repo-Martell is also a well-respected stage and screen actor. Liisa is one of the few actors around who can boast sharing a stage with Keanu Reeves, playing “Ophelia” opposite Reeves’s *HAMLET*. Liisa’s other iconic stage performances include roles in *KING LEAR* (Stratford), *UNCLE VANYA* (Soulpepper), *FORESTS* (Tarragon) and *SEEDS, ETERNAL HYDRA* and *I, CLAUDIA* (Crow’s Theatre) and her screen work includes *LARS AND THE REAL GIRL* and *TOUCH OF PINK* as well as some of Canada’s most successful television series.

For the role of “Celine,” producers and Helen were eager to feature some of the amazing talent working in Quebec, and Montreal-based actor and writer Marie-Ève Perron fit the bill perfectly. Marie-Ève is one of the busiest actors working in Quebec, and has also found much success working in France, with leading roles in hit series *LES SIMONE* and *UNITÉ 9* as well as a recently celebrated stage turn as Phyllis in *THE SHOPLIFTERS* (Centaur Theatre).

For therapist “Louise”, director Shaver needed an actress with incredible empathy and gravity. She found that performer in Tara Rosling, yet another Canadian actress with a venerable reputation on stage and screens both big and small. Rosling has spent two seasons at Stratford and eleven at Shaw Festival, where highlights have included *ST. JOAN*, *THE HEIRESS*, *LAST WINDERMERE’S FAN*, *TWELFTH NIGHT*, and many more.

And lastly, actor and screenwriter Pamela Mala Sinha played double duty once again, this time playing the role of “Rosemary” after originating “Celine” for the stage. Pamela is still recognized by fans from her years on the hit NBC series *E.R.* as “Amira”, as well as for her incredible stage work, most notably as “Helen of Troy” in Margaret Atwood’s *THE PENELOPIAD*, “Grace” in John Mighton’s *THE LITTLE YEARS*, and in her own Dora-award winning solo show, *CRASH*.

Production Notes (cont'd)

THE LOOK OF HAPPY PLACE - Lighting is key for any feature, and the producers, Helen and the Director of Photography Jackson Parrell made the decision to approach the film au natural. And in fact, the lighting in **Happy Place** is almost exclusively natural, using practicals to enhance the location's available light. Thankfully, production was shooting in later spring with longer days, which worked to their advantage. That said, locations are much harder to light compared with a controlled studio. Remarks Parrell, "with a location, especially in a naturally lit situation places, you are entirely at the whim of mother nature. Weather, clouds, rain, sun, sunrise, sunset. Sometimes you get lovely surprises on location, sun breaks through some clouds and works with the scene, fog in the morning."

The strong creative relationship Helen and Jackson had from working together in television allowed Jackson the freedom to light the scenes in the way that made the most sense from a technical point of view. Comments Jackson, "Helen always has an idea of how she wants scenes to play and also the lensing of those scenes. Helen is absolutely brilliant to work with. She's a great collaborator and knows what she wants but is also very practical."





Clark Backo - Samira

Born in Montreal, Quebec and raised in Toronto, Ontario, Clark Backo delved into the world of acting when she began at Ryerson University. She grew up immersed in her academic life, dance and modeling, but it was her father's persistent storytelling throughout her childhood that would eventually pull her into the acting industry.

Clark has had the pleasure of working on projects such as *DESIGNATED SURVIVOR*, *WYNONNA EARP*, *LETTERKENNY*, *THE HANDMAID'S TALE*, *THE HOT ZONE*, and *SUPERNATURAL*. Clark's hobbies include Pilates and reading.

Clark is managed by Julia Schneider at Ambition and Fatmata Kamara at CAA. *HAPPY PLACE* is her first leading role in a feature.

Mary Walsh - Mildred

Mary Walsh created and starred in *THIS HOUR HAS 22 MINUTES*, CBC's wildly popular take on current affairs. The series earned her many of her numerous Gemini awards and showcased her dynamic range of characters, including the flagrantly outspoken 'Marg Delahunty'.

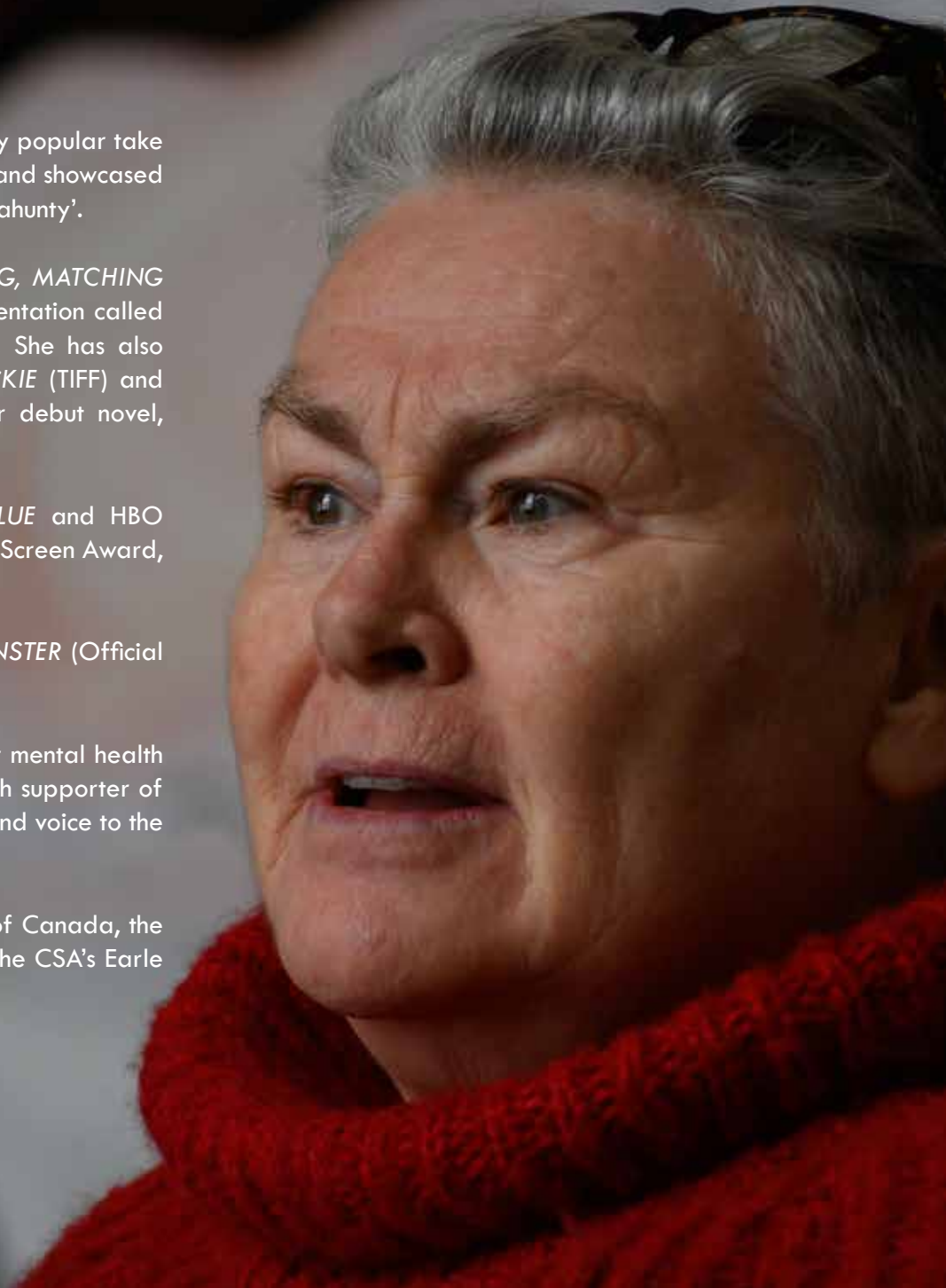
Walsh wrote, produced and starred in the Gemini award winning *HATCHING, MATCHING AND DISPATCHING*, which returned to CBC in 2017 as a feature length presentation called *A CHRISTMAS FURY*, with Walsh and the original cast reprising their roles. She has also been nominated for two Genies for her performances in feature films *CRACKIE* (TIFF) and *NEW WATERFORD GIRL* (TIFF, Sundance, Berlin). In 2017 she released her debut novel, Canadian best-seller, *CRYING FOR THE MOON*.

Walsh's recent TV credits include CBC's *LITTLE DOG*, Global's *ROOKIE BLUE* and HBO Canada's *SENSITIVE SKIN*, for which she was nominated for a 2017 Canadian Screen Award, and numerous guest appearances on *THIS HOUR HAS 22 MINUTES*.

Select feature film credits include *THE GRAND SEDUCTION* and *CLOSET MONSTER* (Official selections at TIFF 2014 and 2015, respectively), and *MAMBO ITALIANO*.

Outside of the film, TV and theatre world, Mary is an outspoken advocate for mental health and addiction awareness as a spokesperson for Bell Let's Talk. She is a staunch supporter of the Wabano Centre for Aboriginal Health in Ottawa, and also lends her time and voice to the CNIB, St. Joseph's Hospital and CAMH.

Among her many awards and doctorates, Mary is the recipient of the Order of Canada, the Governor General's Lifetime Achievement Award in the Performing Arts, and the CSA's Earle Grey Award for lifetime achievement in television acting.



A close-up portrait of Sheila McCarthy, an older woman with short, wavy, light-colored hair. She has a serious expression and is looking directly at the camera. She is wearing a light-colored collared shirt under a grey jacket. The background is dark and out of focus.

Sheila McCarthy - Joyce

Sheila was born in Toronto and began her career at The Charlottetown Festival as a professional dancer when she was sixteen. She has spent four decades working across the country in every major theatre including Soulpepper, Stratford and Shaw festivals and is the recipient of two Genie Awards as Best Actress in *I'VE HEARD THE MERMAIDS SINGING*, which also won her the Charles Chaplin Award in Vevey, Switzerland and People's Choice award at the Cannes Film Festival. Her second Genie was for her performance in the feature film *LOTUS EATERS*.

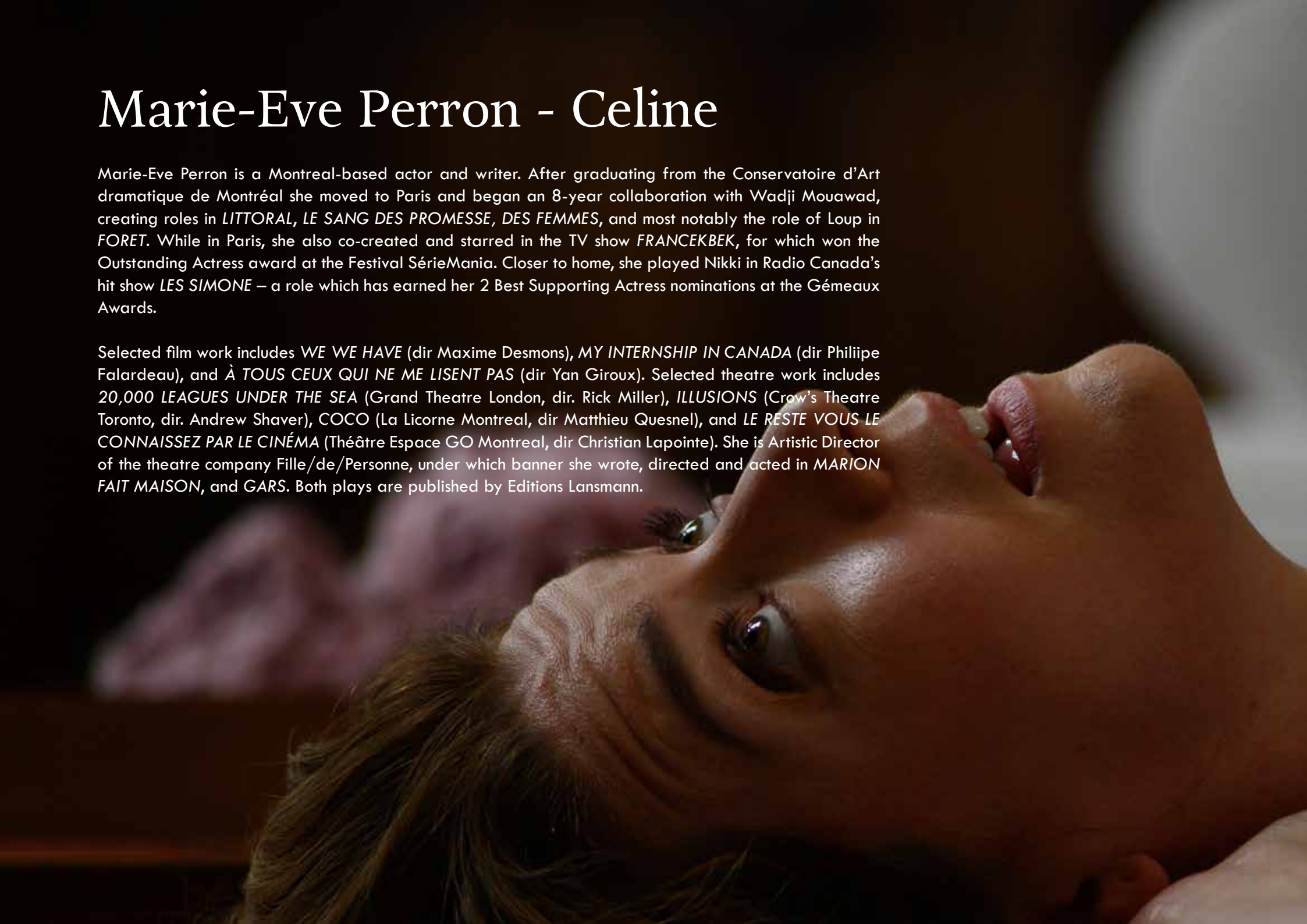
Sheila has also won two Gemini Awards, for *SESAME STREET* and *EMILY OF NEW MOON*, as well as two Dora Mavor Moore Awards for *LITTLE SHOPPE OF HORRORS* and *REALLY ROSIE*. Other TV and film credits include *DIE HARD 2*, *STEPPING OUT* with Liza Minnelli, *BEING JULIA*, *THE DAY AFTER TOMORROW*, *VIRTUAL MOM* [which she wrote and produced], *I WAS A TEENAGE DRAMA QUEEN*, *PICKET FENCES*, *LITTLE MOSQUE ON THE PRAIRIE*, *ORPHAN BLACK*, *ISOBEL*, and *MARTINS HAGGE AND NIGHT SHOOT*, both opposite Gordon Pinsent. She directed and choreographed *SWEET CHARITY*, *HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING*, and *TRAPDOOR* at Sheridan College.

Recent work includes directing her first short film *RUSSET SEASON*, as well as starring in *LITTLE BLACK DRESS*, a film directed by daughter and producer Mackenzie Donaldson. Film *THE CARDINALS* won her the 2018 ACTRA AWARD for best actress. She has a starring role on CBS All Access *STAR TREK* this season. Directing credits include *BRIGHTEN BEACH MEMOIR* at the Harold Green Theatre this past summer and Norm Foster's *LUNENBURG* in Orangeville. She also just guest starred opposite William Shatner on the TV series *PRIVATE EYES*. She will direct a brand-new musical of *PINOCCHIO* this fall at Young Peoples' Theatre and can be seen on the hit Netflix show called *UMBRELLA ACADEMY* playing Agnes, the donut waitress.

Marie-Eve Perron - Celine

Marie-Eve Perron is a Montreal-based actor and writer. After graduating from the Conservatoire d'Art dramatique de Montréal she moved to Paris and began an 8-year collaboration with Wadji Mouawad, creating roles in *LITTORAL*, *LE SANG DES PROMESSE*, *DES FEMMES*, and most notably the role of Loup in *FORET*. While in Paris, she also co-created and starred in the TV show *FRANCEKBEK*, for which won the Outstanding Actress award at the Festival SérieMania. Closer to home, she played Nikki in Radio Canada's hit show *LES SIMONE* – a role which has earned her 2 Best Supporting Actress nominations at the Géméaux Awards.

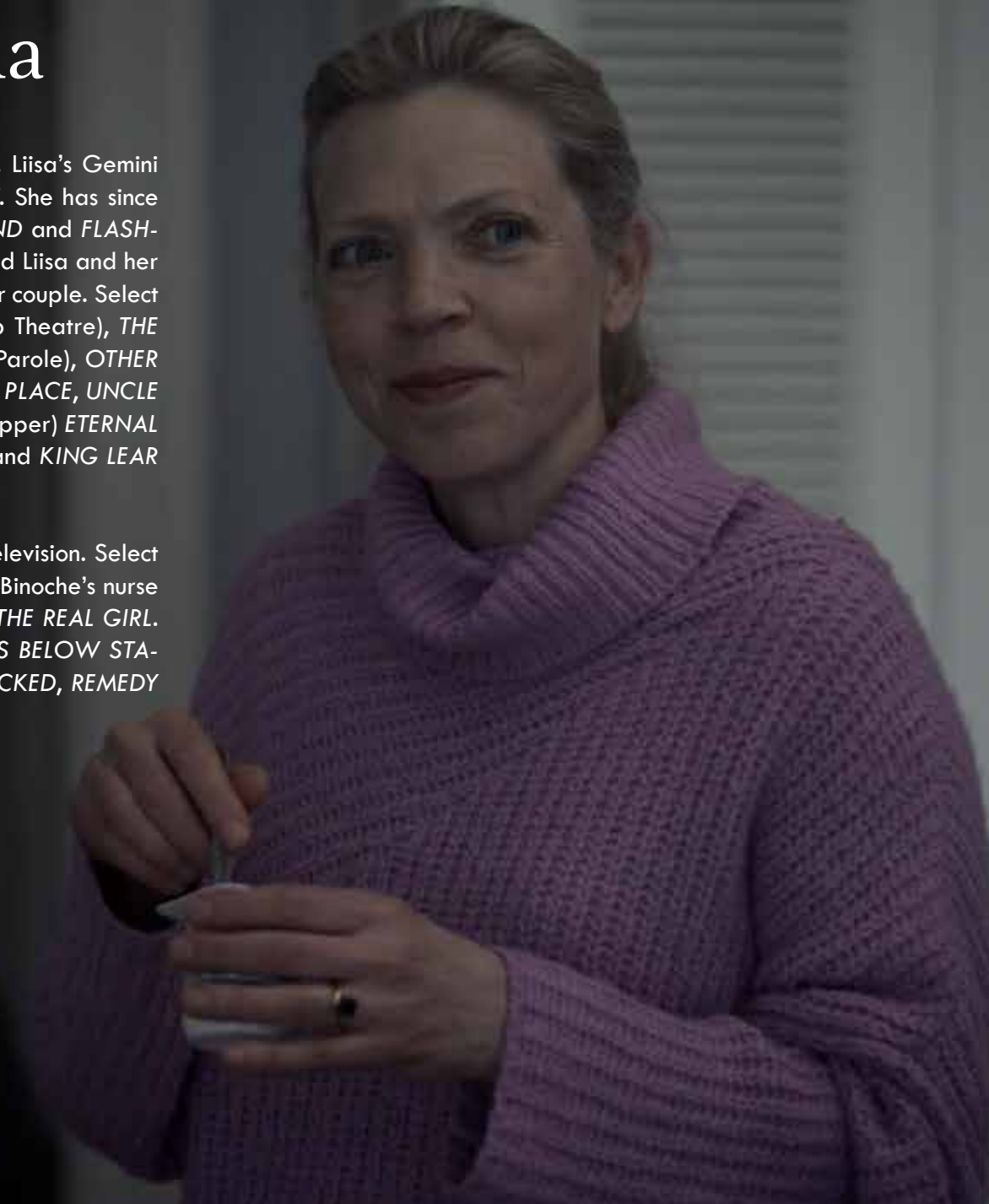
Selected film work includes *WE WE HAVE* (dir Maxime Desmons), *MY INTERNSHIP IN CANADA* (dir Philippe Falardeau), and *À TOUS CEUX QUI NE ME LISENT PAS* (dir Yan Giroux). Selected theatre work includes *20,000 LEAGUES UNDER THE SEA* (Grand Theatre London, dir. Rick Miller), *ILLUSIONS* (Crow's Theatre Toronto, dir. Andrew Shaver), *COCO* (La Licorne Montreal, dir Matthieu Quesnel), and *LE RESTE VOUS LE CONNAISSEZ PAR LE CINÉMA* (Théâtre Espace GO Montreal, dir Christian Lapointe). She is Artistic Director of the theatre company Fille/de/Personne, under which banner she wrote, directed and acted in *MARION FAIT MAISON*, and *GARS*. Both plays are published by Editions Lansmann.



Liisa Repo-Martell - Nina

Liisa Repo-Martell is a Gemini award winning Canadian actress and artist. Liisa's Gemini award was for her 1998 performance in *NIGHTS BELOW STATION STREET*. She has since had two other Gemini nominations for appearances in *THIS IS WONDERLAND* and *FLASH-POINT*. Liisa has worked extensively in theatre. In fact, the National Post called Liisa and her husband, actor and theatre-director Chris Abraham, the Toronto theatre power couple. Select theatre productions include *WHAT A YOUNG WIFE OUGHT TO KNOW* (2b Theatre), *THE BOY IN THE MOON* (Crows' Theatre), *THE WATERSHED AND SEEDS* (Porte Parole), *OTHER DESERT CITIES* (The Citadel Theatre), *CREDITORS* (Coalmine Theatre), *HAPPY PLACE*, *UNCLE VANYA*, *ANTIGONE*, *THE LESSON*, *SCHOOL FOR WIVES*, *TOP GIRLS* (Soulpepper) *ETERNAL HYDRA* (Crow's Theatre) *MIDSUMMER NIGHT'S DREAM* (Stratford Festival) and *KING LEAR* (Stratford Festival).

While theatre is Liisa's first love, she will from time to time work in film and television. Select feature film credits include *THE ENGLISH PATIENT*, where she played Juliette Binoche's nurse friend, the role of 'Faith' in Clint Eastwood's *UNFORGIVEN*, and *LARS AND THE REAL GIRL*. Additional television credits include, *LIVES OF GIRLS AND WOMEN*, *NIGHTS BELOW STATION STREET*, *JESSE STONE: NIGHT PASSAGE*, *MURDOCH MYSTERIES*, *CRACKED*, *REMEDY* and *SAVING HOPE*.



Tara Rosling - Louise

Tara Rosling can be seen playing Esther Miller in the first two seasons of *IMPULSE* on YouTube Red.

Tara grew up on the East Side of Vancouver and the small towns of the British Columbia interior. After finishing High School at Lord Byng Secondary, she received a scholarship to pursue acting at York University, where she graduated with a BFA in Acting. Straight out of school, Rosling began working regularly on Toronto-based episodics, features, *MOW*'s and Canadian indie films, as well as doing voice work.

With her continued desire to perform on stage, Tara self-produced Daniel McIvor's one-person show, *SEE BOB RUN*. The success of this endeavor resulted in the first of five Dora Mavor Moore Award nominations for outstanding performance by an actress (she has won twice). A steady stream of work in the Toronto indie theatre scene followed. With her reputation as one of Toronto's most talented performers, it was time to tackle the classical repertoire. Tara has spent two seasons with The Stratford Festival and eleven seasons with The Shaw Festival, where highlights have included *ST JOAN*, *THE HEIRESS*, *LAST WINDERMERE'S FAN*, *TWELFTH NIGHT*, and many more.

Tara lives in Niagara on the Lake with her husband, daughter, two cats in the yard and, at last count, seven fish. She is currently preparing for her Grade 6 Royal Conservatory Piano Exam.





Pamela Mala Sinha - Rosemary

Pamela Mala Sinha is an award-winning Canadian actress (*ER*, *HUFF*, *THE NEWSROOM*) and writer. A multiple Dora nominee for her work on stage. Selected credits include: *THE ORCHARD*, *AFTER CHEKOV* (Shaw Festival), Margaret Atwood's *THE PENELOPIAD*, *NIGHTWOOD THEATRE*, *THE LITTLE YEARS* (Tarragon Theatre). Pamela has also been a series regular on Globals' *TRADERS*, *THE NEWSROOM* (International Emmy Nomination), had a recurring role on NBC's *ER* for several seasons, and counts HBO's *HUFF*, *LIVE FROM BAGHDAD* and *THIS HOUR HAS 22 MINUTES*, *ROOKIE BLUE* and the feature *BREAKAWAY* as some of her many credits.



Helen Shaver - Director/EP

Helen Shaver comes to Happy Place with a legacy of countless hours both behind and in front of the camera including *WESTWORLD*, *SNOWPIERCER*, *ORPHAN BLACK*, *13 REASONS WHY*, *VIKINGS*, *ANNE WITH AN E*, and *SNEAKY PETE*, all on the list of 'most watched' international series. Helen has received multiple nominations and awards for both directing and acting - Emmy, CSA, Etrogg, Genie, Gemini, DGC, Ace, Theatre World Award, Bronze Leopard, and the Win Award. In 2000, Helen's television movie *SUMMER'S END* (Showtime) garnered multiple Emmy nominations including best director, writer and actor - both James Earl Jones and the film took home statues.

Pamela Mala Sinha - Writer

Pamela Mala Sinha is an award-winning Canadian actress (*ER*, *HUFF*, *THE NEWSROOM*) and writer. Pamela was the recipient of Canada's prestigious Dora Mavor Moore Awards for Outstanding New Play (playwright) and Outstanding Lead Actress for her solo debut play, *CRASH*. Her second play *HAPPY PLACE* premiered to critical acclaim in Toronto in 2015 at Soulpepper, followed by a sold out runs in Vancouver and Winnipeg. Her third play, *NEW*, a commission from Soulpepper Theatre, debuts at Soulpepper and Royal Manitoba Theatre Centre in 2020 and is the inspiration for her limited series *NEARVANA*, currently in development with CBC, produced by Sienna Films and Flimshow Inc.

Sienna Films - Producer

Helmed by Jennifer Kawaja and Julia Sereny, Sienna Films is one of Canada's preeminent scripted content companies.

Sienna built their reputation as producers of quality, independent content on feature films including breakout comedy *NEW WATERFORD GIRL* (Alliance; TIFF/Sundance), *TOUCH OF PINK*, starring Kyle McLachlan (Sony Pictures Classics; Sundance), *HOW SHE MOVE*, starring Rutina Wesley (Paramount Vantage/MTV Films/Sundance), Carol Shields adaptation *UNLESS*, starring Catherine Keener, and *SWEETNESS IN THE BELLY*, based on the novel by Camilla Gibb, with director Zeresenay Mehari, starring Dakota Fanning, Wunmi Mosaku and Yahya Abdul-Mateen II, which premiered at TIFF 2019. Upcoming is Helen Shaver's first feature film *HAPPY PLACE* (*WESTWORLD*, *HANDMAID'S TALE*) based on the award-winning play *HAPPY PLACE* by Pamela Mala Sinha.

Currently in post-production is *TRICKSTER*, a 6 x 1 hour television series for CBC based on the bestselling trilogy by Eden Robison. Serialized crime series *CARDINAL*, starring Billy Campbell and Karine Vanasse, is entering its fourth season in 2020 on global platforms including CTV, Hulu, BBC4, Canal+ and NBC Universal. Recently completed *RANSOM*, a co-production between Canada and Hungary with eONE for CBS and Global has been sold in over 100 territories. Previous television includes Afghanistan-set limited series *COMBAT HOSPITAL* (Global/ABC/Sony Int'l) starring Elias Koteas (*THE KILLING*, *ZODIAC*) and Michelle Borth (*HAWAII 5-0*); Julian Fellowes-penned mini-series *TITANIC* (ITV/Global/ABC); television movie *ONE DEAD INDIAN* (Bell Media, winner of three Gemini Awards); and mini-series *DIAMONDS* (CBC/ABC) starring Derek Jacobi, James Purefoy, Nicholas Pinnock and Judy Davis.



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