



**TORONTO INTERNATIONAL FILM FESTIVAL 2008
VANCOUVER INTERNATIONAL FILM FESTIVAL
CINEMA DI ROMA – ALICE NELLA CITTA – COMPETITION
AUDIENCE AWARD BEST FILM – POSSIBLE WORLDS - SYDNEY, AUSTRALIA
SLAMDANCE 2009**

“luminous and lyrical”

“A gorgeous soundtrack”

“lovely and poetic”

“impressively unaffected performances”

“gem of a movie”

“Before Sunrise crossed with Juno”

ONLY

PRESS KIT

Canada, 2008
English, 74 minutes
HD, Colour, Stereo

Production Company: pUNK Films
Contact: Ingrid Veninger
49 Pears Avenue, Toronto, Ontario M5R 1S9
t. 416-737-9939 punkfilms@gmail.com

Sales Agent: Horizon Motion Pictures
President, Rob Straight
Suite 407 - 1250 Homer Street, Vancouver, B.C. V6B 1C6
t. 604-632-1707 c. 604-417-6531 rstraight@horizonmotionpictures.com
www.horizonmotionpictures.com

www.onlythemovie.com



ONE LINE SYNOPSIS

ONLY tells the story of one day shared between a young boy and girl.

SYNOPSIS

Daniel lives in a motel, managed by his parents, in northern Ontario. People come, people go, Daniel hardly notices. Until one day a girl arrives and changes his world.

ONLY is a glimpse into the heightened impressions and dreams of two unlikely 12-year-olds. Over the course of a single day, they venture on a journey, exploring deep secrets, dark fears, and first love in a pure and powerful meeting of young hearts and minds.

LONG SYNOPSIS

DANIEL (12) wakes up in a motel room, 'showers' in the pool, half-heartedly does his chores, then spends the rest of his day wandering through the vast, empty northern Ontario landscape, where his parents DOUG and ZOE own a small motel. Along the way he meets his friends Terry (16) and Luke (13), who pressure him to steal a bottle of whiskey for a party. Daniel reluctantly agrees.

The next morning, as Daniel does his rounds, a married couple have a ballistic argument in the parking lot. KAREN drives off, leaving husband NEAL and Daughter VERA (13) in the dust. Later, while Daniel is playing basketball, Vera awkwardly approaches him, asking if he'd like to go somewhere, anywhere... 'Let's get out of here'. She seems weird, but Daniel agrees, reluctantly.

Vera reveals that her family is moving from Thunder Bay to Brampton so her Dad can work at a 'big company' in Toronto. Underneath a lurking grid of power lines, Vera wonders what will happen when the world runs out of water and oil. Daniel says we'll figure out how to 'drink our own pee'.

On a train bridge, Daniel's mother is looking for him. Back at the motel, Vera's father is trying to make the best of a bad situation. Meanwhile, Daniel and Vera ask each other what their 3 wishes would be. Daniel wants omniscience, super strength and the ability to 'draw awesome graphic novels'. Vera wants safety, 'unlimited, automatic safety'. A train horn sounds in the distance.

Daniel and Vera sneak into the motel's supply room and pick up some key food items to sustain them. In the playground, Vera reads Daniel's palm. She says his palm shows him having 2 kids, to which Daniel scoffs. Now Vera starts spilling her family secrets. Her dad had a vasectomy to help her mom have sex with him



more, but it didn't work. The whole subject grosses Daniel out, and they race into the woods.

Vera gets a frantic call from her father, who emotionally guilt trips her into coming back. Daniel challenges Vera, saying she can rebel, but Vera confesses that her dad won't get himself back together without her. Heading in the wrong direction, Daniel and Vera come upon a massive stone ruin in the middle of the forest. Vera spontaneously recites an improvised poem, and Daniel is impressed. She sits down beside him and with all the excitement, falls asleep on his shoulder. Not willing to wake her up, Daniel falls asleep too.

When Vera answers her cell phone, her father is furious on the other end. Her mother is back, 'we're leaving in fifteen minutes!' The sad reality sinks into Daniel and Vera as they reluctantly leave the ruins.

Walking back along the train tracks, Vera suddenly decides she wants to run away. She starts running along the tracks to 'catch the train'. Daniel chases, yelling 'there is no train!', but Vera continues - until finally the reality of her situation crashes down. She screams, 'I hate my life!' Daniel is silent. He reaches out his hand. She takes his hand and he pulls her up. They embrace. She holds onto him for a long time.

Returning to the motel, Daniel and Vera pass by all the places they've been. But it's all over too soon. Back at the playground, Daniel and Vera can barely look at each other. He doesn't want her to leave - she offers her phone number, but Daniel says if he can't see her 'it'll just be dumb'. Another awkward moment, and they say goodbye, Vera turns away to go down the hill. Daniel watches her go.

"Wait! I want your number." Vera returns, beaming, and writes her number on his arm. Then they stand, awkward, laughing, waiting for the inevitable moment. They lean in together... and share their first kiss. Vera is ecstatic as she backs away. Daniel is melting as he watches her leave. Vera gets to her family's waiting van and piles in amid accusations and anger. The van pulls out and drives away. Daniel watches for a long time - and then, remembering the day and all that's happened between them... he smiles.



INTERVIEW WITH INGRID VENINGER – Writer, Director, Producer, Actor.

1) Why did you want to tell this story? I wanted to capture the impression of a time. That cusp time. Gaining independence. Separating from parents. Branching out, but still innocent somehow.

2) Why is this film is dedicated to your parents? When I was 12 my father managed a motel in northern Ontario. In fact, it's the same motel where we shot ONLY. I got into a lot of mischief because I was bored. It was a really hard time for my parents, and a pretty lonely time for me. I didn't have a lot of friends. I would see people at the motel and I would dream up stories about where they were coming from and where they were going. And I would imagine that one day I would meet a friend – someone to share adventures with. Many of those imaginary stories formed the foundation for ONLY. I guess it's dedicated to my parents because they always believed in me.

3) What qualities do you most admire in people? Loyalty. Fearlessness. Empathy.

4) Why did you make this film with Simon? Have a look at my Diary notes.

5) What was it like to work with your son as the lead? I have so much respect for him as an actor. He keeps every 'Take' alive. He never repeats himself. He doesn't anticipate. He takes direction but trusts his instincts. He is not just being himself in this film, he is *acting* and it's seamless. I know because I see him every single day. He is a thousand times more grounded than I was at 12.

6) What was your experience of acting in the film? I love acting. And I love the combination of acting and producing, or acting and directing – it creates a balance in me.

7) What was your first acting job? It was a Bell Canada commercial with Megan Follows. I was 11. That was almost 30 years ago! Combined, I think Simon and I have over 50 years of production experience. That's a lot of years.

8) What are the pros and cons of a totally independent shoot? This is a huge question. If I wanted to answer fully it would take me a few hours. The obvious Pro and Con is: Freedom vs. Money. It's a balancing act. Ultimately, I am happy working under 1M. I would just love more money to pay my cast and crew.

9) If you could have 3 people in the world see this film... who would they be? Do I get to talk to them afterwards? I hope so. P.T. Anderson, Bjork, Thom Yorke. And the Coen Brothers. Yeah, I know that's five.



INTERVIEW WITH SIMON REYNOLDS - Writer, Director, Producer, Actor.

1) What qualities to you most respect in people? Kindness, Integrity, Reliability.

2) How did you meet Ingrid? Ingrid and I first met as fledgling actors on the set of a TV show called 'Friday the 13th'. It was a show about magical objects wreaking havoc with people's lives. Ingrid played the girl who found a magic mirror which made all who looked into it fall madly in love with her. I played a cruel bully who came under her spell. She pushed my head into a band saw. That's how we met and we've been friends ever since.

3) How did you get involved in ONLY? Ingrid and I have been developing projects together for years. She produced my first two short films, and we were tossing around a couple of my feature scripts looking for the right thing. Ingrid had this idea from her life and a desire to tell it in cinematic terms. She'd worked out the basic story and asked me to come on a trip to the motel. The story was so good that it just clicked from there.

4) What was the process of co-directing with Ingrid? Very intuitive. I was struck by how little friction there was. We kind of just picked up wherever the other left off. Sometimes we called out 'Action' simultaneously. The great thing is we both had this other head to bounce everything off of. You know, sometimes you'd see a take and you'd think "That was it!" but you weren't sure - then one look at each other and you'd know without a doubt.

5) Where did you find your two lead kids? Jacob was on from the start. He's Ingrid's son. We'd both worked with him on our previous projects and knew how great he would be in this role. I didn't hear Jacob read until our first auditions for Vera. As soon as he said the lines, I knew we had the perfect Daniel.

Vera was more difficult to find. We saw a lot of actresses - good actresses - girls with a lot of performance chops and experience. We brought Elena in on an instinct - not really sure what we'd get, but kind of interested to see what a non-actress might bring. She has a very unique personality. She was shaky, but interesting. So in the callbacks we brought her in again along with our top 4 girls.

She was less shaky and more interesting. After that session Ingrid and I looked at each other and said – she's Vera.

6) Was it difficult for you to act in the film? Why? Yes. I find it hard to wear both hats. As a director, I am not so subjectively invested in an individual character's plight, but more engaged in the bigger picture of how these characters reflect off each other. But to do your best work, an actor has to be



100 % involved in the concerns and reality of the character in that moment. There can't be the same kind of objectivity, otherwise there is something contrived about that performance. Maybe this works for some people. Polanski seems to be able to do it. Mel Gibson, maybe. I don't know. It's not the ideal for me. But Ingrid did such a great job of directing me into some unexpected places with Neal, that in the end I was happy with my performance.

7) How did you find the music that's in the film? Ingrid found all the music. She had these great CDs from her friend Jacob Wren full of all the greatest stuff you've never heard of. She picked out 11 tracks and we were listening to them from the beginning. We got all of her first choices in the final film.

8) Describe your first kiss. Wow. Lauren Barkwell. I had my first massive crush on her. Somehow we ended up one afternoon in her best friend's bed, fully clothed, under the covers. That cheesy song "Love Is In The Air" was playing, and her friend kept pulling the covers down over our heads and laughing, but in between we were exploring our first kisses together. Heavenly.

9) What moment do you remember most from the shoot? Too many to count. No one moment rises above the rest, but I do remember being awestruck a couple of times by the sheer beauty of what we were doing and how close we all were. Standing by the side of a highway in the middle of the night for Jacob's bottle-throwing, walking through the deep forest in silence, finishing our day at the ruin. Oh yeah, and Elena's poem. That blew me away.

10) If you could have any 3 people in the world see ONLY... who would they be? My mother, now passed away. Anthony Lane, the greatest film critic I've ever read. Steven Spielberg.

11) Your last acting gig? Daniel Dickenson, Director of the Secret Service on the new SciFi show "Warehouse 13." A cross between X-Files and Raiders of the Lost Ark.

12) What are else are you working on? More screenplays. A supernatural thriller called DUAL, about a man whose life is thrown into turmoil after he meets his double. A whimsical comedy called STURFAN, about a man that goes in search of his 'inner child' – and ends up kind of accidentally manifesting 'it' in the real, physical world. Also an untitled project set in the 80's – a tragedy about a boy who betrays his own childhood.



FILMMAKER BIOS

INGRID VENINGER BIOGRAPHY Born in Bratislava, and raised in Canada, Ingrid Veninger is a Producer with numerous award-winning credits to her name. In 1991, she produced the Gemini nominated performance-documentary **STANDARDS** with Jeremy Podeswa featuring Sarah McLachlan, Holly Cole and Molly Johnson. Since then, she has worked as a producer with Jane Siberry, Jacob Wren, Julia Kwan, Alexandra Rockingham Gill, Charles Officer, Anais Granofsky, Boris Mojsovski, Simon Reynolds and Peter Mettler (**PICTURE OF LIGHT**, and Genie Award Winner, **GAMBLING, GODS AND LSD**).

After graduating from Norman Jewison's Canadian Film Centre, which culminated in the award-winning short, **THREE SISTERS ON MOON LAKE** (TIFF, Sundance, Hawaii), Ingrid joined with Anais Granofsky to form pUNK FILMS INC. Together they have collaborated on three features: **HAVE MERCY** (TMN, CityTV), **ON THEIR KNEES** (winner of three Black Film and Video Network Awards, TIFF, Dist: THINKFilm) and the retro-future-gothic-THINKFilm – International Dist: Shoreline Entertainment). Another close collaborator is romance **THE LIMB SALESMAN** (TIFF, Goteborg, Sarasota, Vladivostok, Cdn. Dist: Charles Officer with whom Ingrid has produced and co-directed **URDA/BONE** a lyrical short filmed in Austria and Germany (The New York Film Festival, Hawaii, TIFF Film Circuit-sold to CBC and SHOWCASE/IFC), **HOTEL VLADIVOSTOK** (featuring filmmakers and cast from all over the world) and **MAMA**, both recently shot in Russia.

Current undertakings include: Producing Peter Mettler's **END OF TIME** (co-production Swiss/CDN with The National Film Board of Canada), Charles Officer's first dramatic feature entitled, **NURSE.FIGHTER.BOY** (starring Clark Johnson-THE WIRE) produced in participation with the CFC Feature Film Project (World Premiere TIFF '08) - www.nursefighterboy.ca; Co-directing and Producing **THE DIARY OF LAURA'S TWIN** with Anais Granofsky based on the book by Kathy Kacer, and a pUNK Films feature co-directed with Simon Reynolds entitled **ONLY** (World Premiere TIFF '08, Cinema di Roma – Alice Nella Citta - in Competition). www.olythemovie.com

SIMON REYNOLDS BIOGRAPHY Born and raised in and around Toronto, Canada, Simon Reynolds began acting at the age of 11 and has since played over 100 roles in feature films and television. He has had experience in all facets of filmmaking on over 20 sets, culminating in 2004 in the creation of **WHITE LIGHT**, his first short film as writer and director, with Ingrid Veninger producing. **White Light** was selected for the Victoria Film Festival and was programmed at the Commonwealth Film Festival in the UK for "7 Films About The Meaning Of Life." Simon and Ingrid teamed up again in 2006 for the pitch-black comedy **URIAH**, starring Greg Bryk. **Uriah** premiered at the Whistler Film Festival and was programmed at the Sarasota Film Festival, and led to an invitation to the 2006 TIFF Talent Lab, where Simon was mentored by Sally Potter, Michael Ondaatje and Don McKellar. In 2007, Simon won an Ontario Arts Council production grant to direct **GITCH**, written by Mark Vandeven and produced by Jeff Vanderwal. In 2008, Simon teamed up with Ingrid Veninger again to produce, write and direct their first joint feature film effort – **ONLY**.



Toronto 2008 | *Only*

Indiewire Tom Hall <http://blogs.indiewire.com/twhalliii/archives/018449.html>

Ingrid Veninger and Simon Reynolds' *Only*, the story of a 12-hour romance between two tweens who meet at a rural Canadian motel, was my surprise of the festival; a small, independently made feature that is full of heart. This is a sweet, modest movie, and its success is built upon the performances of its two young leads, Jacob Switzer, who plays the lonely, vibrant Daniel and Elena Hudgins Lyle as Vera, a daughter negotiating her parents' rapidly failing marriage and her own hopeful, poetic outlook on life. Daniel and Vera are both at the age where childhood experiences have not fully prepared them for the onrushing emotions and situations of adulthood, when new feelings of attraction and responsibility are tempered by confusion and an inability to articulate the depth of just what it is happening inside of them. It's a difficult time to be sure, but for these lonely souls, strength comes from finding hope in a kindred spirit, in realizing that there is someone else in the world who understands, who cares.

Daniel spends his lonely days helping his parents manage the family motel. He's not the most dedicated of employees (he sleeps in empty rooms, helps strip the bedding, tends to make a mess of things), but he is respectful enough of his parents' wishes to want to do the right thing. After witnessing a violent argument between Vera's parents, he follows the girl into the motel pool and the two soon become friends. Since they're both looking to get away from the tedium of the adult world, Daniel offers to show Vera around the area. It's a lovely but empty place; the local kids hang out among the pumps at the local gas station, unpopulated roads seem to dead end into gray skies, snow falls slowly among the trees, and the forest holds a few secrets that demand exploration. Against the natural beauty of the Canadian winter, things warm up slowly between Daniel and Vera as each tests the waters of friendship with questions and answers, proclamations and personal secrets revealed. As Vera's deadline to leave town approaches, emotions seem to intensify until, the engine running, Vera and Daniel share a first kiss and we the knowledge that this encounter will never be repeated.

Veninger and Reynolds are wise enough to stay out of the way of these two performances, both of which are absolutely honest and alive with small moments of pure authenticity; a bad joke here, a look of embarrassment there, Switzer and Hudgins Lyle are allowed to simply *be* teenagers and they shine despite the responsibility of carrying the entire film on their young shoulders. Both actors are at ease with the material, and the film never feels improvised nor stilted; This is a movie that is in perfect harmony with its performers who are, in turn, absolutely certain of the material. There are some excellent choices made, including what must be the first scene ever cut with a score of dueling iPod headphones. The use of the iPod is great, especially in the scenes when the two teens' music blends together in our ears, the cacophony of clashing songs underscoring their confused emotions but also foreshadowing the young couple's eventual union in a single kiss.

The film is by no means perfect (Veninger and Reynolds provide comic relief as the adult parents of both children to mixed effect), but it gets so many things right and does so without a single superfluous shot or gesture that you can't help but fall in love with the movie, with these characters. We've all felt the blush of first love, but how many of us remember the vulnerability of that moment? Who could articulate that feeling today, that rush of blood to your cheeks, the conflict between fear of the unknown and desire? As Daniel and Vera draw closer together, they navigate each step of the way, each emotion, with clarity, warmth, humor and an emotional realism that is a delight to watch. I hope programmers in America take the time to catch up with this little gem of a movie and that *Only* finds its way to audiences everywhere.



TORONTO INTERNATIONAL FILM FESTIVAL 2008 PROGRAMME NOTES

Twelve-year-old Daniel (Jacob Switzer) has a lot of time on his hands. His parents are consumed with running their motel in a small Northern Ontario town. And although Daniel is supposed to be helping out by changing the bedding in the rooms, something always seems to distract or divert him. Most of the time, he's to be found crashing in one of the rooms, breaking stuff or trying to avoid the kids from town, who see Daniel as a means of getting booze for their parties. On one surreptitious trip to the pool, he is startled by the sight of someone floating face down. That someone is Vera (Elena Hudgins Lyle), a girl his own age whose parents are going through a nasty separation. Like Daniel, Vera's basically left to her own devices.

Ingrid Veninger and Simon Reynolds's *ONLY* is a luminous and lyrical study of tween ennui and loneliness that's beautifully observed. Its unadorned and unaffected approach to the problems its principals face and how they relate to the outside world is disarmingly genuine, accepting its characters on their own terms and presenting them in their own language.

Unlike their elders, Daniel and Vera aren't obsessed by quotidian concerns and, as they wander the motel grounds and the surrounding area, they discuss what's truly important to them. Their conversations are both touchingly direct and evasive; it takes them a long time to face what's really bothering them – their rather remote relationships with their parents. It is indicative of the respect and understanding Reynolds and Veninger have for their characters that they allow them the space and time to work their way toward these issues and risk confiding in one another.

Films focusing on children are sometimes adult fantasies about what childhood was like, imposing subsequent experience and reading events through this filter. *ONLY* does the exact opposite. Suffused with a sense of transience that perfectly suits Daniel and Vera's lack of certainty, it captures their mindset perfectly in a forthright, lovely and poetic manner.

Steve Gravestock



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“Before Sunrise crossed with Juno... This movie is a dandelion, a firefly, a first kiss, something real that warms you with a gorgeous soundtrack.” *IMDB, Greg Bryk*

“First-time feature filmmakers Veninger and Reynolds have a firm grasp on finding the magic in life's mundane details.” *Janis Cole, NOW Magazine. *** (3 out of 4).*

“*ONLY* is a luminous and lyrical study of tween ennui... Suffused with a sense of transience that perfectly suits Daniel and Vera's lack of certainty, [ONLY] captures their mindset perfectly in a forthright, lovely and poetic manner.” *Steve Gravestock, Toronto International Film Festival Programmer*

“... the kids respond with impressively unaffected performances. They truly seem to be listening to each other.” *Adam Nayman, EYE Magazine. **** (4 out of 5)*

“We've all felt the blush of first love, but how many of us remember the vulnerability of that moment? Who could articulate that feeling today, that rush of blood to your cheeks, the conflict between fear of the unknown and desire? I hope programmers in America take the time to catch up with this little gem of a movie and that *Only* finds its way to audiences everywhere.” *Tom Hall, IndieWire, The Back Row Manifesto.*

“A deceptively simple film about two lonely, near-pubescent kids stuck in a snowy nowhere town, *Only* gently unfolds to become a deft – and blunt – exploration of the anxious yet romantic world of teens.” *R.M. Vaughan, The Globe and Mail.*

“An extraordinary example [of independent cinema], presented in the section Alice nella città of the Roma International Film Festival... a very innocent, poetic and powerful love story about friendship. There are no words to describe the naturalness with which the two actors interact... Jacob Switzer is a slouching and sensitive Daniel, scrutinizing with the eye of an experienced elder, while newcomer Elena Hudgins Lyle develops a character with great introspective courage.” *Erminio Fischetti, Iniziativa, Roma*

“Only is 1) not “little” but authentically tiny; 2) not “indie” but authentically independent; and 3) almost entirely cliché-free. No small feat for a film pitched within the ever-swelling, ever-tiresome subgenre known as “the coming of age drama”... Only tingles with some very grown-up emotions, chiefly that back-of-the-throat nostalgia for a time and place you’ll never get back to, and didn’t necessarily appreciate the first time around. *Adam Nayman, POV Magazine, Canada*

“This beautiful, natural little film didn't just remind me of being twelve. I actually had some kind of physical chemical reaction and felt twelve again.” *movingkatiedid.blogspot.com, Sydney, Australia*

FOR FULL REVIEWS GO TO: www.onlythemovie.com



A PRE-PRODUCTION DIARY by Ingrid Veninger

11/11/07 – I want to direct a feature film that will be ready for TIFF consideration in May 2008. That gives me 6 months. I start brainstorming on ideas that can fit into my limited time-frame, and non-existent budget. That's how ONLY is born.

11/20/07 – Simon and I meet on the Danforth to discuss his feature script DUAL. I have known Simon since we were teenagers. We were both child actors. I was on a show called AIRWAVES around the same time that he was on a show called CHECK IT OUT. I remember we always wanted to work together. We got our first chance on a feature to be directed by Jean Beaudin starring Genevieve Bujold, Alan Bates and Frederic Forrest but the financing fell through and the movie never happened. Our next opportunity was FRIDAY THE 13TH, THE SERIES. It happened. We had fun working together and became friends. Then, we lost touch. I moved away from acting and towards producing by optioning Margaret Atwood's CAT'S EYE in 1989. Simon and I finally met up again on the set of Daniel Petrie's final film WILD IRIS starring Gena Rowlands and Laura Linney. Simon told me he was writing. I read some of his work and was impressed. So, I offered to produce his first two short films, WHITE LIGHT ('04) and URIAH ('06). Cut to present day, I meet with Simon to discuss his feature script, DUAL. But in the back of my mind I am thinking... 'I want to make ONLY and maybe Simon will want to join me'.

11/24/07 – I'm wrapping NURSE.FIGHTER.BOY, a feature I produced and co-wrote with Charles Officer. Simon meets me for lunch at the Production Office. We sit on the patio and I pitch him my idea. Something simple. Something pure. No paperwork. Small Cast. Small Crew. I want to see how low I can go and still make a standout feature film. He is wildly enthusiastic and I feel inspired.

12/14/07 – Simon and I meet at my house and I pitch him the idea for ONLY. The shape is clear in my mind. A solid beginning, middle and end. I draw a graph... a map of the movie. Everything takes place over the course of one day. The story was inspired by my time up north in the late-70's. My parents had just emigrated from Czechoslovakia. My father (an established architect) got a job managing a motel/tavern complex just south of Parry Sound off Highway 400. My mother was working in Toronto and we'd drive north every weekend rain or shine. I spent every weekend and all my holidays at the motel from the age of 8-12 and it was the loneliest (most boring) time of my life. My parents were always working. I was an only child. I helped clean the motel rooms and pool. I worked the switchboard and sang 'Tie a Yellow Ribbon 'Round the Old Oak Tree' and 'Hava Nagila' to accordion accompaniment on Friday nights. But mostly, my time was spent dreaming up adventures and making up stories.

12/22/07 – Simon and I drive north to see if the motel still exists. It does! Well, it has changed a bit. Expanded. It's a 'Quality Inn' now. But the original '60's bungalow style motel is intact and the tavern still has some of the original fixtures. If we secure this location I know we have a movie. We meet with the owner, Ankur Sharma. We want to shoot in March, over March break. But we need his help. We ask for 5 things: 1) Accommodation for our Cast and Crew for 15 nights – 6 rooms for free. 2) One Meal per day for our Cast and Crew – for free. 3) Full access to shooting around the motel and tavern, Interior and Exterior. In exchange we offer him an Executive Producer credit. He says he will really consider it. His two concerns are: 1) March is still high snowmobile



season and it's not the best time for free food and free rooms. 2) He is opening a Hotel in New Delhi and may not be around in March. But, he likes my personal story and thinks it would be fun for his staff to be involved in making a movie. Simon and I choose to stay optimistic and start writing the script.

Over the next two weeks the script flows between Simon and I. He writes a few scenes and passes the script to me; I pick-up where he leaves off, and so on... We don't always agree. There are definitely some intense debates over structure, dialogue, and character. I often have some new ideas that take Simon a minute to embrace, but we always find our way to the same page. I am still working on NURSE.FIGHTER.BOY everyday, but am writing ONLY every night. And I'm happy.

12/26/08 – I organize a small research group. Five of Jacob's friends come over and we talk. We talk about wishes, dreams, school, life, war, death, fears, friends, girls, boys. I ask them questions. Simon comes and listens and watches. This session becomes an important part of our script development.

12/29/07 – I start working on a budget. If Ankur comes through 100% I know we can shoot ONLY for \$5,000 CDN. If Ankur charges us for rooms and dinner it will likely be double. But Simon and I vow to press on, no matter what. We decide to split the costs 50/50 and we agree to co-write, and co-direct and co-produce ONLY.

01/02/08 – With a preliminary draft of the screenplay we turn our attention to casting. I'm writing the role of Daniel with my son, Jacob Switzer, in mind. I love working with him. I trust his instincts as an actor. Jacob is 12 years old, exactly the right age for this role, between a kid and a teen. Simon cast Jacob in URIAH, where he played Greg Bryk's son. Jeremy Podeswa cast him in a short film when he was five. I have worked with him on 4 of my previous films. He was the lead in THE BUNNY PROJECT, when he was eight. THE LIMB SALESMAN (9 yrs. old). He did a voiceover for MAMA and HOTEL VLADIVOSTOK (10 yrs. old). Charles Officer cast him in NURSE.FIGHTER.BOY (11 yrs. old) and I want him to play the lead in ONLY before he hits 13. Simon agrees. So, we ask Jacob if he will play the part of Daniel. He shrugs and says, 'ok'.

01/07/08 – I meet with casting director Marissa Richmond and she agrees to help us find our co-lead girl. While completing post-production on NURSE.FIGHTER.BOY in the day, I am meeting with Simon and developing Production Schedules and Budgets and Writing during the night. The truth is we always keep writing, writing, writing... by the time we hit production we've done at least 40 drafts of ONLY. We argue passionately over every detail, but mostly we laugh. We laugh a lot. And I feel so happy to have a friend as deeply invested in this project as I am.

01/11/08 – Simon and I drive north to meet with Ankur. We get 1 ½ out of 3. No free food. A *discount* on the rooms. But full access for shooting. We are ecstatic. We honor our offer to give him an Executive Producer credit and he is happy. Our movie is going to happen! We have to charge a bit more to our credit cards, but who cares. We get to shoot a movie, the way we imagined it. No script approvals. No cast approvals. No process. Good. Fast. Cheap. Usually you have to pick two out of the three. We want all three. Simon and I start scouting locations. We block scenes and take pictures and re-write the script (again) to be location specific. In two full days of scouting we find almost



every location, except the Ruins. Someone tells us about some Ruins on the other side of a ghost town. We find nothing, but our car gets stuck on a road (which turns out to be a snowmobile trail) and we're stranded for hours with no cell phone reception, frigid cold and a rapidly darkening sky. Both Simon and I stay calm ... a good sign for venturing into production together.

1/14/08 – Isabel Gomez-Moriana offers us a space to cast at the CFC production office and we're grateful. Every penny saved is going on the screen. Marissa, our Casting Director, lines up a session with over 27 girls to audition for Vera. Jacob reads with every single one of them. We see some excellent young actresses, but my mind goes to a girl from Jacob's grade 7 class. I saw her do yoga postures in the middle of the classroom one day, and I want her to read for the role.

1/15/08 – I craft a production schedule for ONLY and meet with my wise, loyal, trusted friend Steve Solomos. He was instrumental in having Charles and I re-think our choice to cast an 8-year-old for the role of Ciel in NURSE.FIGHTER.BOY (due to the intense time constraints in working with children under 12). His advice was golden. Now, with ONLY he offers his 24P camera and makes a call to PS Production Services to get our gear, gratis. Our complete gear list includes: 2 x full apple boxes, 3xgrip stands, 6xsand bags, 3x25' AC, 2x50' AC, 2xhousehold dimmers, 2xfurniture blankets, 1x4x4 floppy flag, 1x24x26 black flag.

1/19/08 – Simon and I head north again. We explore the train tracks, the woods, the hydro towers, the lake. And then someone tells us there are Ruins on Parry Island. En route we discover a swing bridge and make a mental note to write a new scene set on the bridge and then... 'Lo and behold we find the Ruins! They're perfect... everything we imagined. We meet with Pazhe Rice, who has her finger on the pulse of everything to do with the Reservation, and she generously grants us a shooting permit. Similarly, we meet with Wally Gognavec, owner of the 'Gas Bar', and he agrees to let us shoot a scene there. All of our locations are secured. Next, we visit the Reserve School and invite the middle school kids to be background actors. Many of them are excited to participate. We budget for 25 lunches.

1/21/08 – I have dinner with York Professor and filmmaker Amnon Buchbinder. I tell him about ONLY and he offers me valuable names and numbers of recent York Grads as potential DP's, Sound Recordists and Editors. My plan is to have a crew of 6, plus me and Simon filling in the gaps. 1 x DP. 1 x Sound Recordist. 1 x Boom Operator. 1 x Production Assistant. 1 x Editor. And my mom, who has done Craft Service on almost every film I have ever made.

1/23/08 – Simon and I start our Crew meetings. We meet with over 12 DP's. 11 Editors. And 1 Sound Recordist (luckily she is awesome). Every meeting takes almost an hour. We are offering \$100 FLAT for the Whole Shoot. Favored Nations. Everyone gets the same. We're upfront with that and people are still interested. When I tell my partner, bassist/record producer, John Switzer, that people are willing to join us for \$100 flat, he shakes his head, 'unbelievable'. My NURSE.FIGHTER.BOY duties mount and the juggle remains relatively smooth. We screen the Rough Cut of NURSE.FIGHTER.BOY to the CFC and they like it. Everything is moving forward.



1/24/08 – Simon’s partner, Rosario Kerekes, is a stylist and agrees to cut Jacob’s hair for the film. His hair is long, way past his shoulders. He wants it shorter with bangs. Meanwhile, Simon and I pour over the casting tapes and decide to callback 5 girls, including the girl from Jacob’s class, Elena Hudgins Lyle.

1/25/08 – My mind turns to music for ONLY. I have the idea of hearing music through the kids’ headphones. So, almost all of the music in ONLY is source. I meet with my friend Jacob Wren. I had produced 2 of his short films, SO BEAUTIFUL and CONVICTION. We went into the CFC Resident Program together in 2000, and he cast me in one of his plays called RECENT EXPERIENCES, which toured the world for 7 years and brought me to Montreal, Australia, Hong Kong, Vienna, Bonn, Frankfurt, Brussels, Belfast, Den Haag, Berlin, and Los Angeles. He’s primarily a theatre director, but also a musician who has a deft ear for great indie music. He sends me 23 CD’s and I quickly decide on the music for ONLY. Simon and I divide the wish list and start approaches bands in Canada, UK, USA and Sweden.

1/26/08 – We have our callback auditions. Jacob reads with our top 5 girls. They are asked to prepare a new scene and be ready to improvise. This session will decide if we are going union or non-union. Elena comes in to audition last. I ask her to sing a song using whatever words pop into her head. She sings the most random song we’ve ever heard and moves to the top of our list. I don’t expect a lot of improvisation in ONLY but I want the kids to feel natural and uncensored.

1/28/08 – NURSE.FIGHTER.BOY heads into Fine Cut. I screen versions with Charles and Editor, James Blokland and offer my notes. Unexpectedly, my dad suffers a mild stroke and goes to the hospital in Collingwood for 24 hour monitoring.

1/29/08 – My daughter, Hallie Switzer, plays 3 songs with her experimental/folk duo WEE GOLDEN at the Mod Club, headlined by Zaki Ibrahim. I’m proud. Afterwards, I ask Hallie if I can use a WEE GOLDEN song in ONLY. She shrugs and says, ‘ok’.

1/30/08 – NURSE.FIGHTER.BOY screens for the investors, TMN, Telefilm Canada, The Harold Greenberg FUND and CFC. The comments are constructive. Everyone is on side with the direction of the movie. This is a massive relief. My dad is okay and goes home. My mom stays attentive. I realize that I really want to make ONLY for my mom and dad. They represent such fearlessness from their move to Canada in the late 60’s and every choice they have made since. They have stuck together through the best and worst of times. I hope they like ONLY.

2/4/08 – Crew interviews continue in earnest. We never stop developing the script. I keep honing the budget and schedule. Tonight, there is a coffee house concert at Jacob’s school, the Alan Howard Waldorf School. Every student from grade 6 to grade 8 has to perform. Jacob is part of a band and sings 2 songs. Elena gets up and sings U2’s ‘One Love’ acapella. I almost cry and feel sure she is our Vera. She has never acted before. Simon and I plan to meet with her one last time to discuss the script, and process, and determine if she’s ready for the intensity and repetition of shooting a movie.

2/8/08 – We decide on our crew. DOP - Ian Anderson. Editor - Aren Hansen. Sound Recordist - Rachelle Audet. Boom Operator - Emiliano Paternostro. Simon meets a



budding filmmaker, Scott Buchanan, and asks if he wants to come aboard as Production Assistant. He can drive and has his own car. Perfect. Our crew is locked. 5 People strong, plus me and Simon.

2/7/08 – We have a final meeting with Elena. She and Jacob have been in the same class for two years. They are familiar and comfortable with one another. Her parents trust me. The only downside is that she was going to write the Grade 7 class play, but the teacher feels that doing the movie *and* the writing the play will be too much pressure. Elena chooses the movie. The class teacher is supportive. We plan to have three rehearsals. Elena and I shake hands. She will get \$100 for the movie like everyone else.

2/9/08 – Simon and I head north again, but this time with our DP, Ian Anderson. We walk him through all the locations and he's excited. We talk about how Simon and I plan to work together as directors. Simon might stay closer to the camera and I'll stay closer to the actors. But we'll also switch off. The aim is to work as instinctively as possible. No rules. And if we disagree we plan to do it *both* ways. No harm in that. We know we have the same movie in mind.

2/11/09 – Simon and I make thank-you calls to all the crew we interviewed and I phone all the agents representing the girls who auditioned. Our final casting decisions are Terry, Luke and the parents of Daniel and Vera. Now, that we are a non-union shoot our choices are more limited. Marissa Richmond puts out a breakdown for the parent roles. I comb Jacob and Hallie's friends for potential Lukes and Terrys.

2/12/09 – NURSE.FIGHTER.BOY is still going strong as I gear up to prepare the 20+ deliverables required by the Bond Company and CFC. Charles and I meet with Clark Johnson to give him an update on how the edit is shaping. Clark remains as supportive as ever. NURSE.FIGHTER.BOY is Charles' first feature film and Clark has had his back the whole way. Clark Johnson is One-of-a-kind.

2/13/09 – A friend of Hallie's, Ryland Tomlinson, and a classmate of Jacob's, Christopher Sutherland, audition for Terry and Luke. We run through the scenes a few times. Jacob reads with them. They both do a great job, and we offer them the roles.

2/15/09 – Simon and I do a full day of auditions for the parents. I read with all the men. Simon reads with all the women. There are some passionate people. But no one is right. In the end, Simon and I agree to play the roles ourselves. ONLY is about the kids. The day unfolds essentially from Daniel's perspective. The parents are on the periphery. I imagine the parents similar to the role of adults in Charlie Brown. I want Simon to play Doug AND Neal. He's nervous about being behind the camera and in front. I have done it several times (URDA/BONE, HOTEL VLADIVOSTOK, THE LIMB SALESMAN) and I love the combination of being on the inside and outside at the same time. Finally, he agrees. The producer in me is happy (simplified logistics-less cost, transport, accommodation). The writer in me is really happy (tons of flexibility to explore new avenues and re-write scenes). The director in me is excited because I get to direct Simon (I think he is a really good actor). The actor in me is confident because I know that Simon and I will play off each other, and we'll have fun, and we haven't had a chance to act together for over 20 years!



2/19/08 – The NURSE.FIGHTER.BOY Fine Cut screens for the Investors. Not everyone is thrilled with this cut. That is fine with me, because it gives us freedom to leap forward with the Picture Lock. Finalizing the music is of concern, so I turn the heat up on executing the mounds of licensing paperwork. With ONLY our music is moving smoothly. Given the limitations of our budget we cannot get rights for the world, in perpetuity, for all media invented on earth or on any other planet to be inhabited by human beings until the end of time... so, we secure ‘festival rights’ with an option to secure all rights if/when we get sales interest.

2/21/08 – Simon and I head north again. We start getting more specific with our locations. We further tune and polish the script. And we begin to plot a shot list to act as a springboard for ideas. We do some camera tests and are happy with the results. We settle on shooting standard def. with a finish on HD. Our Boom Operator/Sound Editor offers his 24P camera (for free). We consider shooting with two cameras for a minute, but in the end decide to use one camera for shooting, and the other for uploading our DV footage.

2/23/08 – We have our first rehearsal with Jacob and Elena. We work on the first 30 pages of the script. I start to think about their wardrobe. Essentially, they each have one outfit for the whole movie. I consider the colors, patterns, warmth, comfort, and inner layers (to be peeled away on warm days). The rehearsal is great and they promise to have the first 30 pages memorized by next weekend.

2/24/08 – I want to do another draft of the script. Simon is skeptical. He sends me a long email defending the script as it is. He praises scenes and doesn’t want them to change. I promise him ‘they won’t get worse’. He shows the script to his agent, who really likes it. I show the script to Charles Officer, who likes it too and that means a lot because I know it’s huge for him to support me making this movie, while NURSE.FIGHTER.BOY is approaching picture lock. The encouragement is great, but I want to keep digging. So, I spend the week doing another pass.

3/1/08 – We have our second ONLY rehearsal. The kids did memorize the first 30 pages but don’t flinch when I tell them there’s a new draft. Thankfully, they like the changes. And Simon likes them too. I present Jacob and Elena with their wardrobe. Jacob is not thrilled with his hat. But, of course, it’s not *his* hat, it’s Daniel’s.

3/3/08 – The ONLY pre-production intensifies. Our editor, Aren Hansen, will be up north with us for the entire shoot. He will assemble the footage everyday. The DP, Simon and I will screen and evaluate the material every night. Once we wrap, Aren and I will work on the edit and aim to picture lock in 5 weeks. I’m getting excited.

3/5/08 – The CFC is aware of ONLY. They know the shoot is approaching. They know I have to make it (I really have no choice in the matter – some films just insist on getting made, you know?) And they are supportive. They trust that I won’t let any balls drop on NURSE.FIGHTER.BOY. And I won’t.

3/6/08 – As a one-person art department, I craft a props and sets chart. My mother agrees to help me. A big-ticket item is the basketball net. My mom buys one and plans to build it with my dad, on location. It turns out to be way more complicated than expected.



The instructions are awful and half the tools needed to put it together are 'not included'. They manage to get it up anyway. She emails me a picture and it's perfect.

3/10/08 – This week is a blur of crazy logistics and tasks. Everything always explodes just before production. The plan is for everyone to drive north on Friday March 14th. Our first day of Shooting is Saturday March 15th. Fifteen Shooting Days.

3/13/08 – 7pm, Final Production meeting at my house. 6:55pm I receive a phone call from my mom. My dad has just been admitted for an emergency Triple Bypass. Wham! My mom is strong on the phone but breaks when she says, "I don't think I can do your movie". The crew is sitting on my couch. Simon shows up full of enthusiastic energy. I order a pizza and share the news of my father. My bones say he is going to be okay. My gut says we stick with the plan and start shooting in two days. If something terrible happens, I deal with it... IF it comes. My heart says we make ONLY as planned. But without my mom. I'm a bit shaken for sure. Aren, our editor, suggests that maybe his girlfriend, Reva Quam, might be willing to make food. She's a costume designer, but loves to cook and is free these next two weeks. My fingers are crossed. Her food is delicious and her energy is exactly what we'll need. I hope she says, yes. I make a wish at 11:11pm. Aren calls. Reva will do it. Deep breath.

3/14/08 – Jacob and I go to see my dad in the hospital. His surgery is delayed by 48 hours. They put him on blood thinners. His eyes seem far away and I get nervous, but after a while his eyes fill in and he brightens. He even cracks a few jokes. I know he's going to be okay. I head to Parry Sound with Jacob. The crew arrives on time.

3/15/08 – Call time is 08:00am. We gather in the lobby and dive into what we do. Make movies with all our heart. This one is for my mom and dad.

UPDATE:

ONLY has its World Premiere at the Toronto International Film Festival '08
Followed by Cinefest, Sudbury and The Vancouver International Film Festival.

European Premiere: Cinema di Roma – Alice Nella Citta. In Competition. ONLY receives an ovation from an audience of 1000 children and is the only Canadian Film to screen in Rome '08.

US Premiere: Slamdance 2009.



INTERVIEW WITH JACOB SWITZER (Daniel)

1) How did you get into acting? I did a short film that my mom directed when I was eight. That was my first real acting job. It was called THE BUNNY PROJECT. It was part of ON THE FLY. She had 24 hours to shoot and edit. It was fun. It played at Sprockets International Film Festival. I have done 7 films since then, but ONLY is definitely my biggest role.

2) What is the story of ONLY about? It's about a boy at a motel and he meets a girl and they spend one day together and they tell each other stuff they've never told anybody else.

3) What did you like most about acting in ONLY? I really like to be able to improvise. After we did a lot of takes and my mom and Simon were happy, then we would get to do one for us, a 'free Take'. And we could improvise. That's where I thought up stuff like 'Narco Polo' and 'Narc Narc Man Saves the Day'.

4) What was the hardest part of being in this movie? Having to memorize new lines sometimes the night before we shot the scene.

5) What was it like to be directed by your mom? It was fine. Sometimes I felt like she was being a bit harder on me than Elena, but I also felt more comfortable with her at the same time.

6) What is your favorite scene in ONLY? I really like at the beginning when I am walking away from the motel and the music starts playing and the title ONLY come up beside me. It gets me excited for the movie.

7) How close are you to the character you play in ONLY? How are you different? The role is quite close to me, but I don't live in a motel, my parents don't smoke, I've never had a dog, I'm not an only child, and my friends don't pressure me like the bullies in ONLY, but otherwise Daniel and I are quite similar.

8) You're in another movie called NURSE.FIGHTER.BOY directed by Charles Officer. How does it feel to be in two feature films this year? When I heard the news, I was so happy. I almost couldn't believe it. I mean two feature films in the Toronto International Film Festival... That's pretty cool.

9) What do you like most about acting? I love playing someone I'm not. It builds character.

10) What are you doing next? I'm co-directing and co-writing and acting in a short film with my friend, for our grade 8 project at school called O.D.D., and I'm in an upcoming Soulpepper play called, A CHRISTMAS CAROL. I'm playing Peter Cratchit.



INTERVIEW WITH ELENA HUDGINS LYLE (Vera)

1) ONLY is your first movie and your first time acting. Was the experience what you imagined? I imagined a very grey, stormy, white world. All very dull, with only our iPods to entertain us, and long hours of work. *But* a swimming pool. And in the middle of it all, Jacob and I would be acting out this heartfelt story... As the date got closer, I decided I didn't know what to expect.

2) What was the best part about making ONLY? Oh no, what a question. Probably the friendships we had. YOU ROCK 'ONLY' CREW + JACOB!

3) What was the hardest part about making ONLY? The cold! The snow melting in our hair (mine and Jacob's), the hot packs falling out of our mittens.

4) Jacob is in your class at school. What was it like acting in a movie with him? Before the shoot, I thought I knew Jacob pretty well. No I didn't! Now we have lots of memories to share. Yeah, it was kind of weird, thinking, 'That guy's in my class!' He is a good actor, so the actual shooting went well. Jacob has a lot of jokes up his sleeve... just like in ONLY, so I had to watch out.

5) You made this movie during March break. What was it like going back to school after the shoot? Did you feel different? Did your friends treat you any different? It was *really* hard switching back into school mode. *Every* time I was alone in my room I'd wish I was back in Parry Sound, walking in the deep snow or eating in the motel restaurant with Jacob. It was the most fun thing ever, the experience of a lifetime, then suddenly you have to catch up on homework! My friends were actually really good about it. They asked what it was like, how much work we had to do, and of course 'Did you kiss?' but they seemed relaxed, even proud of us.

6) What was it like to do the kissing scene? I was, honestly, excited. At the same time, I was really self-conscious. This is an important moment between two special friends who might never see each other again... What if I screw up? The first take I missed my mark and kissed Jacob on the nose... he was like 'You kissed my *nose!*' The next time I did no better and I was informed by Jacob that I was 'going to break his nose off'.

7) If you could have any 3 people see ONLY in the whole world. Who would they be? Dead or alive? Maybe my Great-Grandma Lily, who I never met. Bono. And my old class teacher, in Gr.5.

8) What kind of people do you think will like ONLY? I think the people who will understand it most are artsy, passionate adults, but more importantly, kids my age who take movies seriously. I think, in fifty years there will be a History of Film Festival and ONLY will be in it.



9) What 3 qualities do you most admire in a person? Lack of Self-pity, Honesty, Courage to make a fool of yourself and not care.

10) Do you believe everything happens for a reason? I think so. I also believe, though, that you can change your destiny. So even though something's going to happen for a reason, you can stop it from happening. Does that make sense?

11) You play the character, Vera. How are you the same as Vera? How are you different? Vera and I both would rather live in a world with only books than movies. We both would love to be writers... and I believe in souls as much as she does. Oh, and I did actually tell Jacob once or twice that wishing for a thousand more wishes was 'cheap'. Differences: Vera and I listen to different music, I am, let's say, more talkative than she is, and I do *not* have such creepy dreams, and I'm not moving to Brampton!

12) Do you think you would like to do more acting? Why? I would love to act more. ONLY was a really great experience. I really love acting, setting a story in motion, living it. That's my big reason for being open to acting again.

13) Do you think art is important? Why? You ask good questions! Art is like nature. A creation that means something. With art we are trying to discover ourselves, and our world. With no art, we wouldn't be human.

15) What are you 3 favorite films? Across the Universe, U2-3D, Monty Python and the Holy Grail.



INTERVIEW WITH IAN ANDERSON – Director of Photography

1) How did you get this job? I had worked on a number of projects for the CFC in November of 2007. When Ingrid asked for recommendations, they suggested my name. Then, I met Ingrid at a party and I was contacted for an interview. About two weeks later, I got the job.

2) Do you believe in destiny? It's hard to say, but I do think that people sometimes happen to be in the right place at the right time. I think timing is everything. I suppose things do have a way of happening for a reason.

3) Was the shoot what you expected? The shoot was somewhat what I had expected. I knew that it was going to be very fast paced, due to the fact that I had very little lighting and grip gear. We wanted to keep Takes to a minimum for the sake of performance, and we had a busy 15 day schedule. I did expect brutal winter conditions, but we were blessed with beautiful sunny days for all but one day.

4) What was it like working with two directors? Working with two directors was definitely an interesting experience. I think the 3 of us (Ingrid, Simon and myself) were really on the same page right from the start regarding the look we wanted for the film and how we wanted to use the camera, so that made it really easy to execute on the day. We also developed a great open rapport on set that made it easy for us all to bounce ideas off one another, and I enjoyed the occasions where I had to incorporate ideas that came from *both* Simon and Ingrid to create something that could not have come from having only one director.

5) Was the finished film what you expected? I really enjoyed the script, so I had high hopes for the finished piece, but I didn't anticipate how great the kids performances would be, so that really pushed it to higher level. I also think that Aren Hansen made some really great cutting choices that I never would have thought of as I was shooting.

6) Describe your first kiss? I'm still waiting, but I just know it'll be a special moment for me.



INTERVIEW WITH AREN HANSEN – Editor

1) What made you want this job? I truly felt like it was going to be one of those experiences that I'd think back on with fondness for the rest of my life. I was right. From the start, the script and the people involved were all lovely.

2) Did you find it beneficial to be editing on location? Why? Editing on location allowed me to take on a collaborative role earlier than I would have otherwise. I was able to show the directors how their film was turning out... in almost real time. This informed a lot of the film. Entire scenes were created, modified or removed based on what we discussed after our nightly screenings.

3) Describe the editing process? Editing took us about 1 1/2 months. 2 weeks of this was on location and the remainder back in Toronto.

On location, I assembled each days footage and did a nightly screening for the directors and dp. Notes were made, long discussions and planning would take place. Ingrid would then re-write and re-schedule. It was very fluid. Significant story changes were made because of this ability to immediately see the film take shape. By the end of the shoot, we had a film... a very rough film.

I really wanted to start the next stage of the process focusing on the structure of the film, before getting too much into performance. Both of the directors were actors, so I knew that we were going to be fine in that area. I printed off photos from each scene, which we put up on bunch of boards all over the room. We were able to move these around as we discussed the story structure. We experimented, went back and forth and sideways and back again. Eventually, all of the pieces began to click into place. The weaker scenes fell away and we were were left with a beautiful and simple story.

During the final few weeks, we screened the film three times at various stages to get some outside perspective and to utilize our smart friends for the benefit of the film. Ingrid and I went through every moment of every performance and poured through the film on our way to locked picture. Simon would come at specific moments in the process to offer objectivity. We finished the day before we delivered the picture to the Online.

4) Describe your first kiss? New Year's Eve, Grade 10. I was at some random house party. A highly intoxicated girl pulled me downstairs and we made out.

5) If you could have any 3 people see ONLY. Who would they be? My mother and two sisters. They'd probably be the most excited.



CAST BIOS

JACOB SWITZER as DANIEL

Jacob Switzer first starred in THE BUNNY PROJECT (Sprockets International Film Festival) when he was eight-years-old. At the Toronto International Film Festival '08 Jacob appeared in the feature film NURSE.FIGHTER.BOY as well as ONLY. Currently, Jacob is playing Peter Cratchit in the Souleppper production of A CHRISTMAS CAROL in Toronto. Upcoming, Jacob is starring in a short film O.D.D. to be presented for his grade 8 project at the Alan Howard Waldorf School. His passions include: Basketball, Red Hot Chili Peppers (the band), Watching movies. His current favorite films are: Iron Man, Stand by Me, Across the Universe.

ELENA HUDGINS LYLE as VERA

Elena Hudgins Lyle is in the same grade 8 class as Jacob at the Alan Howard Waldorf School. ONLY marks Elena's acting debut. Her passions include: Writing, Travelling and U2. ONLY marks her acting debut.

CREW BIOS

IAN ANDERSON: DIRECTOR OF PHOTOGRAPHY

Ian's entry into the film world began as a camera assistant on features such as Cinderella Man, New York Minute, Godsend and Men With Brooms. Since 2005, Ian has worked as a cinematographer on numerous dramatic and commercial productions. His commercial credits include clients such as the **Royal Bank of Canada** and **Kids Help Phone**. Ian has shot several short film projects, among which, **Mordu**, a poetic ensemble piece by emerging director Lucie Page, premiered in the UK as a part of the Cambridge International Film Festival. **ONLY** is Ian's first feature film, and his first collaboration with Ingrid and Simon.

AREN HANSEN: EDITOR

Aren Hansen grew up in Vancouver, spending most of his time making music and films; Terry Gilliam and Jimmy Page were his storytellers of choice. He studied audio engineering and 3D animation before setting off on a trip around the Middle East at 20. He returned, picked up the camera again, and immediately won Vancouver's 24-Hour Film Contest. He spent the next few years working as a freelance editor with many great Vancouver directors before joining Gemini-Award-Winning director Tony Papa at Avanti Pictures for three years.

Aren moved to Toronto in 2006 to attend the Canadian Film Centre's advanced Editors' Lab training program, where he edited two 35mm short films, **Night** and **Song of Solomon**, the latter of which just finished screening at NY's Tribeca Film Festival. This past year, the short film, **White Vans**, which he wrote, directed and edited, screened at a dozen festivals around the world, including Hot Docs, the Vancouver International Film Festival, Cinequest and Atlantic Film Festival.



MARISSA RICHMOND: CASTING DIRECTOR

Marissa Richmond is currently the Casting Director on the CBS/CTV series **Flashpoint** and beginning casting the second season of the highly acclaimed TMN/Global Television series **Durham County**. Durham County is the most recent Back Alley Films production Marissa has the pleasure of working on; having also cast their anthology series of female erotica **BLISS**, the hip hop dramatic series **DROP THE BEAT** as well as the critically acclaimed award winning series **STRAIGHT UP**. Marissa also cast **LOVE, SEX & EATING THE BONES**, directed by Sudz Sutherland. Other highlights include entering her ninth season as Casting Director-in Residence at the Canadian Film Centre. Some of her acclaimed features and shorts for the CFC include **Cursing Hanley**, directed by Kelly Harms, **Big Girl**, directed by Renuka Jeyapalan and **19 MONTHS**, directed by Randall Cole. She was also the casting director on a number of movies for television including **AFTER THE HARVEST**, directed by Jeremy Podeswa, and **LUCKY GIRL**, directed by John Fawcett, **SCORN**, directed by Sturla Gunnarsson and **MURDER MOST LIKELY**, directed by Alex Chapple. Marissa also did the original casting on the CBC series **TOM STONE**, the espionage mini-series **COVER ME**, the internationally acclaimed series **DUE SOUTH**.

EMILIANO (EMI) PATERNOSTRO: BOOM OPERATOR/SOUND EDITOR

At 23 years old, Emi is both well into and just beginning his career in sound. Studying under Steve Munro at York University, Emi has edited and mixed numerous shorts, but **ONLY** is his first feature-length endeavor as Sound Editor. Originally asked to come on board as a location recordist, he passed that along to a more skilled former classmate, Rachelle Audet, and stayed on as Boom Operator. During the two weeks in Parry Sound, he constantly pestered Ingrid and Simon to let him have a hand in the post phase, which he considers his true passion. He was elated when they signed him on as the sound editor. A challenge to complete with limited resources, he is happy to have the chance to work on such a fulfilling project and is proud with both the final product and the process it took to get there. He hopes to continue designing and mixing great Canadian films in the future.

REVA QUAM: CATERING

Reva Quam divides her time working as a Costume Designer for film, theatre and dance and as a Producer for **Famous Films**. Inspired by photography, nature and architecture, Reva delights in exploring character and story through her strong visual aesthetic. She holds a BFA in Costume Design from UBC. Her most recent film, **White Vans** screened at Hot Docs and at a variety of film festivals. **ONLY** is her first vegan catering gig.
www.revaquam.com, www.famousfilms.net



ONLY: PRODUCTION LUNCH MENU

Homemade from scratch by Reva Quam.

Organic. Green (No Plastic).

Cooked for Cast and Crew using a 2-burner Hot Plate.

Saturday, March 15: Tomato sauce with penne, spring mix salad with cucumber, radish and balsamic vinaigrette, garlic bread.

Sunday, March 16: Hummus, avocado and tomato sandwiches, carrot soup.

Monday, March 17: Black bean tofu with broccoli and brown rice, asian slaw and cookies.

Tuesday, March 18: Motel Tavern lunch – Exception Day.

Wednesday, March 19: Corn chowder, avocado, lemon feta and tomato sandwiches, cookies.

Thursday, March 20: Falafel, quinoa tabouleh, chocolate-coconut pudding (made from scratch!).

Friday, March 21: Cheese sandwiches with tapenade, lentil soup.

Saturday, March 22: Cajun bowls (cajun spiced tofu, brown rice, avocado, cheese, salsa).

Sunday, March 23: Chilli, garlic bread, strawberry shortcake.

Monday, March 24: Greek lentil soup, hummus and avocado bagel sandwiches.

Tuesday, March 25: Red curry with rice noodles, green salad.

Wednesday, March 26: Borscht, boursin, lettuce and radish open face sandwiches.

Thursday, March 27: Burritos, tortilla chips, tomato, cucumber and fennel salad.

Friday, March 28: Polenta with tomato sauce and parmesan, spring mix with apples, pumpkin seeds and balsamic vinaigrette, marble cake with ganache and strawberries.

Saturday, March 29: Butternut squash soup, celebration cake, lots of snacks.



FINAL CREDITS

ONLY

Introducing

Jacob Switzer as Daniel

and

Elena Hudgins Lyle as Vera

Story by Ingrid Veninger

Written, Produced and Directed by

Ingrid Veninger and Simon Reynolds

Executive Produced by

Ankur Sharma

Director of Photography Ian Anderson

Editor Aren Hansen

Casting Director Marissa Richmond

Catering Reva Quam

Production Assistant Scott Buchanan

Sound Recordist Rachelle Audet

Boom Operator/Sound Editor Emiliano Paternostro

Assistant Sound Editor Brandon Lane

Re-recording Mixer Martin Lee

Online Editors Paul Hili, Andrew Mandziuk

Cast

Jacob Switzer as Daniel

Elena Hudgins Lyle as Vera

Ingrid Veninger as Zoe and Karen

Simon Reynolds as Doug and Neal

Ryland John Tomlinson as Terry

Christopher Sutherland as Luke

Tim Turner as The Cook



**Dedicated to Frank and Helen Veninger
For all the Motel Years**

MUSIC

“Shooting Star”

Performed by the Bebop Cowboys
Featuring Russell deCarle (vocals)
From the album “Canadian Dance Hall”
Music by Steve Briggs (SOCAN) © 2006
Lyrics by Russell deCarle (SOCAN)
Produced by Steve Briggs www.bebopcowboys.com

“Sorry”

Performed by Laura Repo & The Blue Healers
From the album “A Charmed Life”
Written by Laura Repo and Bruce Lynn
Produced by John Switzer © Published by repogirl records 2004

"It Is The Law"

Performed by The Envelopes
From the album "Demon"
Music and Lyrics by The Envelopes
Published by Emergence Music/Chrysalis Music France
Licensed from Brille Records © 2006 www.brillerecords.com

"This Better Be Good"

Performed by Joanne Mackell and The Paradise Rangers
From the album "Brand New Lonesome"
Music and Lyrics by Joanne Mackell © 2008
Produced by Joanne Mackell
Recorded and Mixed by John Switzer www.joannemackell.com

"Ramontana"

Performed by Ecstatic Sunshine
From the album "Freckle Wars"
Written by Matthew Papich and Dustin Wong
Published by Ecstatic sunshine
Licensed from Carpark Records
© 2006 Carpark Records www.carparkrecords.com

“Emerald Forest”

Performed by Blackblack
Written, arranged and produced by Blackblack
Taken from EP2 www.blackblack.music.com



“The Hat”

Performed by Laura Repo & The Blue Healers
From the album “A Charmed Life”
Music and Lyrics by Laura Repo
Featuring Steve Briggs (Mandolin)
Produced by John Switzer © Published by repogirl records 2004

"Head Spins"

Written and Performed by High Places
From the album "03/07 - 09/07"
© 2007 High Places
Courtesy of Thrill Jockey Records and High Places www.thrilljockey.com

"Don't Pass On Me"

Performed by Woods
From the album "At Rear House" on Shrimper Records
Written by Jeremy Earl
C&P 2007 Woodsist music (ASCAP)

“New Kalimba”

Performed by Wee Golden
Written by Hallie Switzer and Kai Kahdijah Cohen-Magobenny
Recorded by John Switzer © 2007 Wee Golden Music

"Horseriding Song"

Performed by My Two Toms
Written, arranged and produced
by Tom Cops and Tom Stubbs
Published by Mole In The Ground Records
Licensed from www.mytwotoms.co.uk
Taken from the "Field Recordings and Two" Album
Available on Mole In The Ground MITG006
© 2006 My Two Toms www.moleintheground.co.uk

"Wet and Rusting"

Performed by Menomena
Written by Brent Knopf, Justin Harris, and Daniel Seim Jr.
Courtesy of Barsuk Records
By arrangement with Bank Robber Music

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