



CFC FEATURE FILM PROJECT PRESENTS
AN ELEVEN THIRTEEN PRODUCTION
IN ASSOCIATION WITH pUNK FILMS + CANE SUGAR FILMWORKS

NURSE.FIGHTER.BOY

2008_CANADA_93 MINUTES_ENGLISH_COLOUR_35MM_1:85_DOLBY DIGITAL

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NOTE: HIGH-RES STILL IMAGES ARE AVAILABLE FOR DOWNLOAD AT WWW.NURSEFIGHTERBOY.CA

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ABOUT CFC (Canadian Film Centre) AND CFC FEATURE FILM PROJECT: CFC is Canada's largest institution for advanced training in film, television and new media. A leader in the rapidly changing entertainment landscape, the CFC is committed to promoting and investing in Canada's diverse talent; providing exhibition, financial, and distribution opportunities for top creative content leaders from coast to coast. CFC Feature Film Project (FFP) is a comprehensive, development and production focused mentorship program, for up and coming Canadian feature filmmakers, providing 100% of the financing and mentorship needed for the successful development, production and marketing of dramatic feature films. NURSE.FIGHTER.BOY is the 17th CFC Feature Film Project.

ONE LINE SYNOPSIS

NURSE.FIGHTER.BOY is an urban love story about the soul of a mother, the heart of a fighter, and the faith of a child.

ONE PARAGRAPH SYNOPSIS

JUDE is a single mother who descends from a long line of Jamaican caregivers. SILENCE is a 'past his prime' boxer who fights illegally to survive. CIEL is a boy who delves into music, conjuring dreams for his mother. During the last week of summer, a late-night brawl finds the fighter in the nurse's care causing their three fates to be forever entwined.

ONE PAGE SYNOPSIS

NURSE.FIGHTER.BOY is the story of three archetypal characters, the nurturer, the warrior and the child.

JUDE is a nurse and single mother living with Sickle Cell Anemia. She works nights at the City Hospital to provide for her 12-year-old son, and dreams of returning home to Zion, (St. Elizabeth, Jamaica).

SILENCE is a fighter, intent on trusting no one. As a child, he was raised in a world bent on violence. When the untimely death of his trainer and father figure hits him, Silence struggles to understand what he's fighting for. After a messy late-night brawl, Silence goes to the hospital for care. There he meets Jude who dresses his wound. Their connection is unspoken, but palpable.

CIEL is a boy, wise beyond his years. He knows when his mother feels "bad inside" although she tries not to show it. Taking matters into his own hands, Ciel secretly casts a spell with his red handkerchief, "healing moon, faith and power, protect my mother this very hour". Unknowingly, his incantation triggers a series of encounters between his mother and Silence.

Passionately, the Fighter begins to fall in love with the Nurse. Tentatively, the Nurse begins to trust her heart. Wondrously, the Boy's incantations conjure a potent love for his mother, and a protector for himself.

TIFF 08'

PROGRAMME NOTES BY JESSE WENTE

Award-winning Toronto filmmaker Charles Officer returns to the Festival with his poetic debut feature *Nurse. Fighter. Boy*. Twelve-year-old Ciel (Daniel J. Gordon) immerses himself in a world of magic in order to protect his mother Jude (Karen LeBlanc), a nurse at the City Hospital who herself is ill with sickle-cell anemia. The nurse meets the fighter Silence (Clark Johnson) when he needs stitches after an underground brawl. A solitary, imposing figure, Silence is shaken by the death of his fatherly trainer, an event that forces him to take on new responsibilities. Determined to find a protector for both himself and his mother, Ciel casts a spell in hopes of uniting the warrior with the nurse, thus leading to a series of magical encounters between Jude and Silence.

Nurse.Fighter.Boy is a rich exploration of the connections between the healer, the warrior and the child of its title. Officer, whose short film *Short Hymn, Silent War* received a Special Jury Citation at the Festival in 2002, directs with both assurance and daring. He uses a rich colour palette for his characters – red for the mother, yellow for the fighter and green for the boy – and touches upon themes of faith and destiny while remaining unabashedly romantic. The subtle narrative is carried by exquisite performances, with Johnson and LeBlanc using their physical presences to convey as much emotion as the spare dialogue. But the revelation is Gordon, who lends Ciel a depth and wisdom that belies his age and experience.

Officer's film expands the possibilities of urban storytelling in Canadian cinema, reaffirming the importance of the city within the country's cultural landscape. Officer connects the diversity of the metropolis with that of Canada's filmic past, recalling the earlier works of directors as diverse as Atom Egoyan and Gilles Carle. Personal and heartfelt, *Nurse.Fighter.Boy* is a unique and lyrical movie that confirms Officer's status as one of Canada's visionary young filmmakers.

THE STORY

It started in 2003 when long-time friends and collaborators Charles Officer and Ingrid Veninger had a conversation about the kinds of films they were interested in creating. “I told Ingrid about a couple of ideas I was working on and when I spoke of NURSE.FIGHTER.BOY she immediately said she wanted to produce”.

“My mom was a nurse and the black men in my world were all deemed as fighters”, recalls Officer. “So I thought of this detached man, who is finally affected by love... People describe love in all kinds of ways, but I think the involuntary part of love is magical. With cinema, especially black cinema, I hardly see any magic. So I really wanted to create a character that kind of resembled me... when I was young, I was interested in magic; I always wanted a tough guy to be my dad, I wanted a superhero to look after my mom”.

Veninger connected with the characters’ desires. “I was born in Slovakia and moved to Canada with my parents when I was two. Growing up, I watched them fight to be accepted and to rebuild their lives. The idea of yearning for family, or home, and feeling displaced is something I can identify with,” says Veninger.

After a couple of years of writing, receiving development loans from Telefilm Canada and The Harold Greenberg FUND, Officer and Veninger applied to the CFC Feature Film Project in order to further develop the screenplay as a writing team, and get NURSE.FIGHTER.BOY produced. Their application was successful. “Writing a script is really where it all happens. Ingrid challenged me on many different levels,” says Officer of his creative partner.

Sickle Cell Anemia is a disease that Officer feels is far too common and yet receives very little awareness. “People feel very alone with this specific disease”, says Officer. “My sister has Sickle Cell Anemia. She was told she would not live past thirty. That kind of information can have a very bizarre effect on your psyche. So when she was edging up to her 30th birthday, she decided she wanted to have a child. Everyone thought she was crazy, that she was putting her life in jeopardy. I really stuck by her – she didn’t actually expect to survive it. I understood she wanted to leave a part of herself behind. She did survive – then she had to learn how to look after her son”.

NURSE.FIGHTER.BOY is about faith, love, and destiny. “In our current climate of war and fear, our movie is a timeless story about trust and knowing that the people you love, never really go away,” says Veninger. “I want to show people of a different cultural background in Toronto, Canada, in the place where I was born”, says Officer. “I want to make a hopeful, but real film that deals with death and humanity. I want to humanize some black people. That’s what I really want to do – it’s my mission. I hope that this is the first step in doing that”.

THE PRODUCTION

NURSE.FIGHTER.BOY was shot over 23 days in Toronto. All the camera-work was virtually hand-held, “Steve Cosens is a genius. We did get *one* day with a steadicam in the alleyway and two exterior nights with a leelium balloon – those were big splurges – otherwise no genny and no film lights. We shot HD. In post, we did a DI and finished on 35mm. We wrote a production manifesto and we tried to stick to it”, says Veninger.

The crew was small for a feature film. Officer says, “20 strong and mighty people came out everyday”. Veninger adds, “Production in Toronto exploded following the ACTRA strike. Everyone was competing for crew – there were over 33 shoots happening in the city”. Recalls Officer, “We secured all our own locations, no transport department, no script supervisor, Ingrid held down props, did the laundry and was the 2nd AD”. “And there’s other stuff I had to do that we won’t go into,” laughs Veninger.

Making the shift from writer to director on his first feature film was a challenge for Officer. “It’s insane because I can pick at least five scenes that I’ve spent over a year writing, and when it comes down to shooting them, I might have an hour,” says Officer. Veninger relates her perspective, being both writer and producer. “The relationship between Charles and I changed from the way we worked together as writers. Now, as producer, I was the person who was responsible for keeping to schedule and staying on budget, and he was the person who was trying to break free of the restraints of those parameters. The thing that kept us on course was that Charles trusted that I would never make a choice that would hurt the film, and I trusted that he was only making choices to make the film better”. “Most importantly we both knew that we were making the *same* movie,” adds Officer. Veninger agrees, “In the end, we never went over-time, in fact we even came in one day *under*-schedule, and we managed to shoot 52 hours of fantastic material – if we didn’t respect each other it would have been very difficult”.

EXCERPT FROM ON SET INTERVIEW WITH INGRID AND CHARLES.

INGRID: Magic is getting the day done on time.

CHARLES: Yes, magic is getting the day done on time.

INGRID: Magic is securing our dream cast for this movie.

CHARLES: Yes. I think magic has manifest because we cultivated so many dreams and ideas in making this film.

INGRID: Magic is preserving the kernel of soul that a project is born with... all the way through the madness of production, into post-production...

CHARLES: ...and ultimately to an audience.

INTERVIEW: WRITER~DIRECTOR CHARLES OFFICER

How did you get into filmmaking?

I got into filmmaking by way of my first experience in an acting class. The instructor, Jacqueline McClintock suggested that I apply to the Neighbourhood Playhouse School of Theatre in New York City. My instructor Ron Stetson said, "You all have a better chance of becoming Brain surgeons than making a living as an actor". So, that summer I wrote my first short, "When Morning Comes".

What inspired NURSE.FIGHTER.BOY?

NURSE.FIGHTER.BOY was inspired by my culturally diverse, blue collar neighbourhood in Toronto's east end... the cycle of absent fathers and heroes in my community... my mother and 3 sisters who raised me, and most of all my one sister Hannah, who has struggled with Sickle Cell Anemia her entire life.

When did you come up with the idea for NURSE.FIGHTER.BOY?

The idea came out of the recurring themes going through my body at the time... the women caretakers, the men who fight everyone and everything around them and the children who are left to fend for themselves. I was called 'Boy' a lot growing up... sometimes 'Charlie Boy' or 'Lickle Boy'. It wasn't until the summer of 2003 that I told Ingrid the rough idea en route to Burningman, and that's when the story started to develop into a screenplay.

Music plays a key role in the movie... where did you find all the music?

I found the music from the collection of artists I have found over the years. Through friends, family and stumbling on discoveries. The original music was created with Composer John Welsman guiding the way. The experience became a family affair with performers such as my mother, father, uncle, close family friends and Ingrid's daughter Hallie Switzer.

How does your collaboration with Ingrid Veninger work?

Nurse.Fighter.Boy was the most intense project we've worked on together. We have traveled most of the world and have made upwards of four films, many having an improvisational, experimental approach. We work organically and intuitively. Our collaborations together have been 6 years in the making and we've cultivated a lot of trust.

Why did you choose to work with the Canadian Film Centre?

I don't know of anywhere in the world that offers the kind of support to emerging filmmakers like the CFC. Ingrid and I are both alumni, so we understood the CFC and felt that working with them would be a good fit for this film.

What do you like most about directing?

I love dreaming of visual sequences.
The exchange of human truths.
The challenge of orchestrating art that imitates life.

What is your greatest fear?

A broken heart. If I pass away before my mother, that would break my heart.

Are there any moments that stand out most from the shoot?

When my father came to set and finally got to see what I do.

Describe the editing process?

Intensely wonderful. Every cut became an obsession for me. Editing was a constant exercise of re-discovering and clarifying my intentions.

INTERVIEW: WRITER~DIRECTOR CHARLES OFFICER

Who are the filmmakers you admire... why?

1. Vittorio De Sica, who was an actor and director committed to social awareness through cinema. He made films about people for the people.
2. Wong Kar Wai because he has a bold cinematic imagination. He reveals his soul from his specific cultural vantage point. His visions of love speak to me in a very special way.
3. Spike Lee because there is no filmmaker as prolific as he is. He has created a black cinema archive like no other in the world.

Who are the role models/mentors in your life?

My mother, Ionie Officer. My non-biological big brother, Garey Adams. My best girl, Ingrid Veninger. My friends, Steve Cosens and Peter Mettler. They all live by a code of 'truth'. They are souls roaming the planet who I believe are ahead of their time. I so admire them.

Do we have a responsibility to the children and youth of today?

I do. You do. We all do. It doesn't make sense to me that there is so much violence, murder and mayhem cultivated on this planet, while millions of children look on.

If you could have three wishes, what would they be?

That we would love our neighbours as we love ourselves.
That money was not the road we took to achieve happiness.
That all weapons were banned from the universe.

If you could have any 3 people see NURSE.FIGHTER.BOY - who would they be?

Oprah Winfrey.
Wong Kar Wai.
Nelson Mandela

What does love feel like?

Give me a minute, yeah?...

FILMMAKERS

WRITER/DIRECTOR: CHARLES OFFICER studied visual art at Cambridge and communication design at OCAD. He worked as a graphic designer before attending the Neighborhood Playhouse in New York City. Since then, he has appeared in stage, film and television productions. This fall, Charles will be starring in the Soulpepper production of A RAISIN IN THE SUN. Officer's debut short, "When Morning Comes" premiered at the 2000 Toronto Int'l Film Festival to wide acclaim. In 2001, he completed the Directors Lab at the Canadian Film Centre and premiered his second film, "Short Hymn_Silent War" at TIFF 2002, where he received a Special Jury Citation for Best Canadian Short. The film screened at Sundance and was nominated for a Genie Award in 2004. A music video for K'naan "Strugglin" and television pilot "Hotel Babylon" followed. In 2006, "Hotel Vladivostok" and "Everything is Love + Fear" was co-created with Ingrid Veninger as part of an international collaboration, shot on location in Russia. In 2007, the 57th Berlinale Film Festival selected "Nurse.Fighter.Boy" to participate in the 'Sparkling Tales' writers lab, moderated by acclaimed film producer Fred Roos. Currently, Officer is developing a documentary on Harry Jerome, in collaboration with the National Film Board of Canada. NURSE.FIGHTER.BOY is Officer's first feature length film.

WRITER/PRODUCER: INGRID VENINGER was born in Bratislava, raised in Canada, and is a Producer-Director-Writer-Actor 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 Anais Granofsky (THE LIMB SALESMAN), Jacob Wren, Julia Kwan, Alexandra Rockingham Gill, Boris Mojsovski, Peter Horvath, Simon Reynolds and Peter Mettler (PICTURE OF LIGHT, GAMBLING, GODS AND LSD). After graduating from the CFC in 2001, which culminated in the award-winning short, THREE SISTERS ON MOON LAKE (TIFF, Sundance, Hawaii), Ingrid formed pUNK FILMS INC. with a commitment to making filmmaker driven features. NURSE.FIGHTER.BOY is Ingrid's fourth collaboration with filmmaker Charles Officer, other titles include URDA/BONE. (Presented with DISTANT by Nuri Bilge Ceylan at the New York Film Festival '05), HOTEL VLADIVOSTOK and MAMA both filmed in Russia. Her latest pUNK venture is the feature film entitled: ONLY.

CAST

NURSE: KAREN LeBLANC remembers being both excited and nervous when she auditioned, “I thought, all I have to do is be as honest as the words on the page. I read with Ingrid and when I left I was so moved... I cried all the way home... I’ve had ways of covering the rawness, the insecurities, the fear, and now I’m trying not to cover it up... that can be scary”.

BIO: KAREN LeBLANC is a multi-talented performer from Canada whose credits range from film to television and stage. She appeared in the film “Short For Nothing,” as well as many critically acclaimed television projects. Her extensive list of credits include: Regensis, Make It Happen, Runaway, Playmakers, Knights Of South Bronx, Secret Santa, Kevin Hill, This Is Wonderland, Chasing Cain, Mutant X and Soul Food. Karen is also an accomplished singer and stage actor having appeared in lead roles in Outrageous, Rent and Legends in Concert. As well, she has entertained audiences all around the world as “Tina Turner”.

FIGHTER: CLARK JOHNSON is a strong supporter of indie ‘labors of love’ having worked on four features with producer, Ingrid Veninger. “Clark’s generosity and commitment is rare”, says Veninger. Officer agrees, “Clark was in the middle of finishing the fifth season of THE WIRE and he was on our movie almost everyday. We would wrap Sunday morning at 5am and he was on a plane to Baltimore. The next day, he was flying back to be on our set for 8am on Tuesday morning – that’s commitment”. When asked why he does it, Johnson says, “This is what we do. We all come here everyday because we love making movies. If people respond to our work, they respond to it, but we do this because we have to”.

BIO: CLARK JOHNSON. With over 100 acting credits and 40 directing credits to his name, Johnson has directed the pilot, and subsequent episodes, of HBO’s hit series THE WIRE, including the series finale. Now in its fifth season, Clark Johnson is also lead actor on THE WIRE. After earning acting nominations for RUDE (Genie) and E.N.G. (Gemini), he became a household face as Det. Meldrick Lewis on HOMICIDE: LIFE ON THE STREET. In past years his attention has turned to directing (S.W.A.T., THE SENTINEL), garnering him an Emmy Nomination for Outstanding Directing on THE SHIELD (pilot).

BOY: DANIEL J. GORDON. The character of Ciel was originally written as an 8-year-old. “When Daniel walked in the door,” says Veninger, “he was like a beacon, his smile lit the room. Charles and I looked at each other and said, ‘okay, that’s him – that’s Ciel’. Preparing for his first feature film, Gordon took his work seriously. “I think about the script everyday. I think about what Ciel says and run it through my mind over and over so that I can get into the way Ciel sees things”. In terms of relating to his character, Gordon says, “I am pretty happy generally and I have a lot of energy, but Ciel is more low-key”.

BIO: DANIEL J. GORDON is one of Toronto’s most promising young talents. His film and television credits include: Mr. Magorium’s Wonder Emporium, Jump, ‘Da Kink In My Hair. Gordon is also fond of the stage, participating in such theatre productions as Holes and Souleppper’s Our Town.

HORACE: WALTER BORDEN. Written as an 80-year-old black man, Officer and Veninger set out to find the right person who could bring this significant character to life. They found WALTER BORDEN who Officer describes as “more than just an actor. He brings years of craft and life to everything he does. I was so honored to work with this man – I felt such respect for his process and his thoughts.” Being a mentor to many people in real life, Borden understood the character, “Horace is the trainer/mentor for Silence and has been with him for most of his life,” says Borden. “He is the person that Silence eventually models himself after, but as is usually the case with any mentor, the person being mentored has to go through a tremendous change before they realize that all they have been taught really does have a value. That’s the beautiful thing about the story between Horace and Silence. I think people will be able to resonate with this.” Borden was also extremely impressed by the story and by the team behind the story. “When Charles explained the story to me, I thought it was so universal. Then when Ingrid and Charles explained more about the process, about what it was taking to do this work, I thought their dedication was incredible,” says Borden. “I really have found this to be the most satisfying, pleasurable film experience that I have every had – ever. There is a unified and collective desire to do something meaningful.”

BIO: a legendary Canadian talent on screen, stage and radio. Selected film and television credits include: The Event, Platinum, Feast for All Saints, One Heart Broken Into Song, Our Daily Bread, God’s Trombones, and Tratuffe. Walter is no stranger to the stage participating in many theatre productions including: Orpheus Descending, The Duchess of Malfi, Harlem Duet, Edward II, Cat On A Hot Tin Roof, Macbeth, King Henry VII, Midsummer Night’s Dream, and The Piano Lesson. Walter’s radio credits for CBC Radio include: Whydah Falls, Sam Langford, L’Histoire du Soldat, and Gideon’s Blues. In addition Walter has won many awards including: Theatrical Achievement Award, African Heritage Award, Lifetime Achievement and Artistic Excellence Award, Queen Elizabeth II Golden Jubilee medal, African-Nova Scotian Music Association Heritage Award, Dr. Martin Luther King Jr. Achievement Award and the Portia White Prize.

COLLABORATORS

EXECUTIVE PRODUCER: JUSTINE WHYTE entered the film industry in 1988, working at Cinephile Limited, a distribution and world sales company specializing in new Canadian and foreign talent (Bruce McDonald, Atom Egoyan, Patricia Rozema, Guy Maddin, Jenny Livingston and Whit Stillman). Justine's involvement with The CFC's Feature Film Project began in 1992 when she project managed its first five features: BLOOD & DONUTS, RUDE, HOUSE, SHOEMAKER and CUBE. In 1997, she assumed the roles of Executive Director and Executive in Charge of Production for the feature films, CLUTCH, TOO MUCH SEX, THE UNCLES, THE ART OF WOO, KHALED, 19 MONTHS, FAIRYTALES & PORNOGRAPHY, HORSIE'S RETREAT, SHOW ME, THE DARK HOURS and SIBLINGS. She has been involved with each of these films in overseeing all aspects of each production, from development of the script and budgeting stages, through to distribution and world sales.

CINEMATOGRAPHY: STEVE COSENS is one of Canada's busiest talents who embodies a distinct style and poetic vision. Some of the many films on his resume include: The Tracey Fragments, Snow Cake, sexLife, Whiskey Echo, River Man, and The Dark Hours.

PRODUCTION DESIGN: DIANA ABBATANGELO has Production Designed various film productions including: Young People F*cking, Big Girl" (winner of TIFF's 2005 Best Canadian Short Film), 19 Months, The Limb Salesman. And music videos for K'naan, Chantal Kreviazuk, Xzibit, Kardinal Offishall (winner of the 2006 MMVA's Best Video for "Everyday Rudebwoy"), and many others.

EDITOR: JAMES BLOKLAND brings over 20 years of filmmaking experience to NURSE.FIGHTER.BOY, his first dramatic feature film. Blokland edited the dramatic featurette "Hotel Vladivostok" for pUNK Films, and cut several dramatic shorts including: alt.rec.death, Mama and Will. He also served as consulting editor on the dramatic feature 'Post Concussion', winner of the Taos Festival Grand prize.

ORIGINAL MUSIC: JOHN WELSMAN is a composer, producer and arranger of music for television and film. Scoring highlights include the television series Road To Avonlea, television movies include: Stolen Miracle, Murder Most Likely, Borrowed Hearts. Documentary films scored include: James Cameron and Simcha Jacobovici's, The Lost Tomb Of Jesus, and David Suzuki's The Sacred Balance. A twelve-time Gemini Award nominee for his work, John was awarded the 1990, 1992, 1995 and 1996 Gemini Awards for 'Best Original Score for a Series' for Road To Avonlea, as well as the 1994 Gemini Award for 'Best Original Score for a Program or Mini-Series' for The Bellringer.

NURSE.FIGHTER.BOY MANIFESTO

As created by Charles Officer and Ingrid Veninger on August 21, 2007

NURSE.FIGHTER.BOY is not a DOGMA film. This is a cinematic message for all of Canada. In the spirit of Independent filmmaking, we would like you to join us in telling an urban love story that is rooted in a social reality. Our desire is to:

01. Combine visual and audio experimentation to create acutely original cinema.
02. Work from the inside out. Allow the story to guide all answers.
03. Create the opposite of glossy studio filmmaking.
04. Challenge conventional industry formulas with an Independent rigor, truthfully.
05. Encourage a collective responsibility to find creative solutions. Wholistic working.
06. Boldness is Genius. Let's astonish ourselves.
07. Explore techniques that are resourceful, direct, spare, functional, simple, honest and contemporary.
08. Build an environment that allows the Performers to tell the truth at all times.
09. Cultivate purity and specificity of intention through lighting, production design and wardrobe.
10. Develop space for the photography to be free, to find magic. Realism is filtered through a delicate sensitivity.
11. Mind the balance of essential elements: Sound, Picture, Design, Money, Time, Performance, Vision. Alignment is key.
12. Commit to flexibility, discovery and transcendence.
13. Unknown. Let's risk it.

FULL CREDITS

CFC FEATURE FILM PROJECT PRESENTS
AN ELEVEN THIRTEEN PRODUCTION
IN ASSOCIATION WITH pUNK FILMS + CANE~SUGAR FILMWORKS

NURSE.FIGHTER.BOY

STORY BY
CHARLES OFFICER

SCREENPLAY BY
CHARLES OFFICER + INGRID VENINGER

DIRECTED BY
CHARLES OFFICER

PRODUCED BY
INGRID VENINGER

EXECUTIVE PRODUCED BY
JUSTINE WHYTE

STARRING
CLARK JOHNSON

KAREN LeBLANC

DANIEL J. GORDON

AND
WALTER BORDEN
AS HORACE

CINEMATOGRAPHY
STEVE COSENS CSC

PRODUCTION DESIGN
DIANA ABBATANGELO

EDITOR
JAMES BLOKLAND

ORIGINAL MUSIC
JOHN WELSMAN

MUSIC SUPERVISOR
DAVE GUENETTE

SUPERVISING SOUND EDITOR
GARRETT KERR

COSTUME DESIGN
SARAH ARMSTRONG

KEY MAKE-UP AND HAIR
ROXANNE DeNOBREGA

CASTING
JENNY LEWIS C.D.C. + SARA KAY C.D.C.

PRODUCED WITH THE PARTICIPATION OF
Telefilm Canada, CFC, The Movie Network, Astral Media The Harold Greenberg Fund,
and Cineplex Entertainment LP



An Astral Media Network



DEVELOPMENT OF THIS FILM THROUGH THE CFC FEATURE FILM PROJECT
MADE POSSIBLE WITH THE PARTICIPATION OF



FOR THE CFC FEATURE FILM PROJECT

EXECUTIVE DIRECTOR SLAWKO KLYMKIW
DIRECTOR JUSTINE WHYTE
PRODUCER MENTOR GREG KLYMKIW
DIRECTOR MENTOR JOHN PAIZS
STORY EDITOR MENTOR MAUREEN DOREY
EDITOR MENTOR DAVID WHARNSBY
PROGRAM MANAGER ERIN BURKE
PROGRAM COORDINATOR ALAN BACCHUS

EXECUTIVE IN CHARGE OF PRODUCTION ERIN BURKE
PRODUCTION SUPERVISOR JENNIFER MULLIE

CAST

SILENCE CLARK JOHNSON
JUDE KAREN LeBLANC
CIEL DANIEL J. GORDON
HORACE WALTER BORDEN
YARDIE DAVID COLLINS
CROCKER CHRIS JOHNSON
RUTH NDIDI ONUKWULU
HANNAH SAMANTHA SOMER WILSON
EVA ELIZABETH SAUNDERS
ROY MARTIN VILLAFANA
KANDAE ARAYA MENGESHA
ARIA TAHLIEL HAWTHORNE
RUDY MICHAEL DEREK McWILLIAMS
SAUL JACCOB BODANIS-RHULE
JUNIOR SAL SCOZZARI
OTIS DENNIS MIRKOVIC
JACOB JACOB SWITZER
SHAWN MILES SEWARD
DR. CHIN PAUL SUN-HYUNG LEE
BENSON LEWIS SHOMARI DOWNER
REFEREE PAUL KITSOS
INTERN KIM ROBERTS
EXODUS BOXERS ZOLT DARANYI JR.
RICHARD ESCUDERO
KAINEN CORRIDAN-KHAN
ZION ELDERS IONIE OFFICER
THELMA C. THOMPSON
LURLINE LUCAS

UNIT PRODUCTION MANAGER GINA FOWLER

1ST ASSISTANT DIRECTOR DAVID C. SPARKES

3RD ASSISTANT DIRECTOR KYLE ADAM WHALEY

ASSISTANT COSTUME DESIGNER JEANNETTE LINTON

ASSISTANT MAKE-UP AND HAIR MELISSA FINCH

PRODUCTION SOUND MIXER TIMOTHY R. LUE

BOOM OPERATOR DEREK OXLEY

BOOM OPERATORS DAILY ALEXANDER SHAPCOTT
KRISTIAN DELCHEV

GAFFER EDUARDO SARMIENTO JR.

BEST BOY ELECTRICS CAVAN CAMPBELL
ANYA SHOR

KEY GRIP ROBERT NEAPETUNG

BEST BOY GRIPS JAMES KLOPKO
ALEX "ZEEK" CYWINK
RINA CAMARDA

GRIP ELECTRIC SWING FELICIA SIMS
DANIEL GRANT
BOB MALLEN

1ST ASSISTANT CAMERA MARK STEVENSON

2ND ASSISTANT CAMERA MARK NICHOLS

1ST ASSISTANT CAMERA DAILY ERIN BURKE

ALLEYWAY STEADICAM® CARL SAVAGE

STUNT COORDINATOR PAUL RAPOVSKI

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PERCUSSIONISTS

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KWANZA MIZWANI, KENNETH SLATER

KEYBOARDS, GUITARS, PROGRAMMING

JOHN WELSMAN

SCORE RECORDED BY

JEFF WOLPERT AT KICK AUDIO

SCORE MIXED BY

JEFF WOLPERT AT DESERT FISH

"ROLL JORDAN ROLL"
(Traditional)

PERFORMERS: IONIE OFFICER, TYRA FRANCIS,
BEVERLY BARNES, IVILLE WRIGHT, OSWALD MILLER,
HENRY OFFICER, BERT OFFICER
PERCUSSIONISTS: NATION CHEONG, KWANZA MIZWANI,
KENNETH SLATER

"SHE SPIRIT FANCIES"

(T. MOLEKANE, P. CHIBANGA, T. PAULO, D. BERGMAN)
WRITTEN BY TUMI AND THE VOLUME
LYRICS BY TUMI MOLEKANE
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"LET THE DRUMMER KICK"

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(Live Version)

WRITTEN BY TERRY CALLIER
P1999 - TAKEN FROM THE TERRY CALLIER ALBUM "ALIVE"
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NOEL ELLIS "MEMORIES"

WRITTEN BY ANTHONY HIBBERTS
WEST KING MUSIC (JAMPAC)
FROM THE COMPILATION
JAMAICA TO TORONTO: SOUL FUNK & REGGAE 1967-1974
COMPILED BY KEVIN HOWES
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"THIS MAY BE THE LAST TIME"

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THE SHEIKS "ETERNAL LOVE"

WRITTEN BY VAL BENT
FROM THE COMPILATION
JAMAICA TO TORONTO: SOUL FUNK & REGGAE 1967-1974
COMPILED BY KEVIN HOWES
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"ONE WAY"
(The Maytones)

WRITTEN BY VERNON BUCKLEY
LYRICS BY VERNON BUCKLEY
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"OH LOVE"

CHERIE CAMP, JOHN WELSMAN
PERFORMED BY ZAKI IBRAHIM WITH HALLIE SWITZER
PUBLISHED BY AVAILABLE SPACE MUSIC (SOCAN)
(ZAKI IBRAHIM APPEARS COURTESY OF IQRA MUSIC)

"SOOBAX"

(KEINAN WARSAME/GERALD EATON/BRIAN WEST)
MAWGA DAWG/WORLDWIDE WEST/DUSTY FOOT MUSIC/
SONY/ATV MUSIC PUBLISHING CANADA
PRODUCED BY TRACK & FIELD
RECORDED AT:
METALWORKS & OASIS STUDIOS - TORONTO, CANADA
RECORDED BY DENNIS TOUGAS, STEVE CHAHLEY AND FIELD
MIXED BY BRAD HAENEL
CLAY GUITAR BY FIELD
PERCUSSION BY DANIEL STONE
PROGRAMMING BY TRACK & FIELD

"OF WAR, WATER AND HUNGER"

(B. MOLEKANE)
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LYRICS BY BOITUMELO 'TUMI' MOLEKANE
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PERFORMED BY BRIGHTBLACK MORNING LIGHT
WRITTEN BY NAYBOB SHINEYWATER
PUBLISHED BY POTION OF WILDERNESS
COURTESY OF MATADOR RECORDS

"ALL ANGELS GATHER ROUND YOU"
(Traditional)

PERFORMED BY IONIE OFFICER,
TYRA FRANCIS, BEVERLY BARNES

"ZION"

JOHN WELSMAN, WALEED ABDULHAMID
PERFORMED BY WALEED ABDULHAMID WITH DANIEL J. GORDON
PUBLISHED BY AVAILABLE SPACE MUSIC (SOCAN)

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