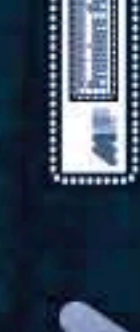
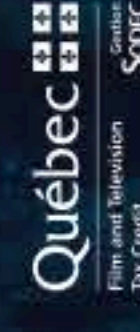
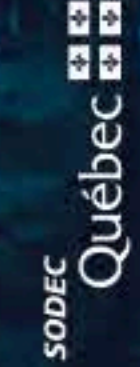


EARLY WINTER

IN MY END IS MY BEGINNING

A FILM BY
MICHAEL ROWE

POSSIBLES MEDIA & FRESHWATER PICTURES WITH THE PARTICIPATION OF SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES - QUÉBEC
TELEFILM CANADA SCREEN QUEENSLAND SCREEN AUSTRALIA IN ASSOCIATION WITH MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND PRESENT
A MICHAEL ROWE FILM - EARLY WINTER PAUL DOUCET SUZANNE CLEMENT
DIRECTOR OF PHOTOGRAPHY NICOLAS CANNICIONI / EDITOR GEOFF LAMB / PRODUCTION DESIGNER PIERRE ALLARD / ORIGINAL MUSIC BY AMY BASTOW / COSTUME DESIGNER ALEXANDRA SAWICKI / SOUND DESIGNER SIMON HICKS /
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SYNOPSIS

David, a man in his forties, lives a predictable life with his wife Maya and their two children. To please his wife with the latest gadgets, he works solitary shift work, days and nights, as a janitor in a retirement home. But when he begins to suspect that Maya is having an affair, he starts to lose ground, his past threatening to smash everything in his path.

CANADA / AUSTRALIA 2015 — 96 MIN — COLOR

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MICHAEL ROWE ABOUT EARLY WINTER

Couple and love

I think that Western society is stuck in a kind of prolonged adolescence in so many senses, and I think that one of the main carrots that hangs in front of people everywhere is love in the sense of “falling and being in love”. This kind of altered, psychological, chemical brain state, which is a kind of drug. It’s an amazing thing, it’s really great, but the nuts and bolts of everyday living under one roof together for 15-20 years is much less glamorous, much more tiring, and I think it’s a struggle that is not so much explored in cinema because there’s a strong streak of escapism in commercial cinema.

Happiness

At the end of the day, happiness and living well don't have a lot to do with circumstances, but rather with knowing how to be happy and how to interact with the people around you. I think we often get trapped in these emotional cycles... These are issues I try to explore in Early Winter.

The long take philosophy

It was the first time I worked with a non-Mexican crew and non-Mexican actors, and everybody was quite freaked out by the long take, the style of the film. We finished the first take, and I said: ‘Alright, we’ve got it. Let’s move on.’ And there was a silence for, like, four seconds. Everybody looked at each other and somebody said: ‘You’re not going to do coverage?’ I said no, and there was another silence. And then someone said: ‘Okaaaaay. Whoa.’

Actors

I really like working with actors. I believe that you can tell the story through good acting. I kind of go in a little bit naked in that sense. I don’t generally use music. I don’t do internal cuts within a scene – that lets me focus on the actors, it lets them do their work and allows me to do the kind of work I want to do. Of course, it’s risky; it comes with its share of challenges for editing. Sometimes you don’t get all the incredible things happening in the same take. But I think really good acting can get you a lot in terms of emotional results, and if something is well-written and well-acted, you can get anything. It gives you enormous freedom to do things that way. As a scriptwriter and director, it’s so wonderful and enriching to build a narrative together with two people who have also been building and structuring characters for 20 years, and are experts at it. The whole idea of coming onto a set with a prescriptive script and telling the actor : ‘walk this way, turn around, scratch your head.’ I have no idea why anyone would want to do that.

Winter in Canada

What really interests me in the world is the complexities of human interaction and human relationships. When I started to think about writing a story with Canadian characters, I spoke with some good friends of mine in Canada about winter and the emotional effects of being closed up. I think the seasons have a very strong effect on a relationship, so I was interested in exploring a relationship breakdown or crisis, as it’s intensified by the isolation that winter brings on. And also, my own themes, which I always explore: immigration and the isolation of characters out of their context, trying to emotionally survive in environments that aren’t their own. So it was a combination of those two things.





MICHAEL ROWE **WRITER, DIRECTOR.**

Born in 1971 at Ballarat (Australia), film director and screenwriter Michael Rowe studied English post-colonial literature at La Trobe University in Melbourne. His artistic career first began as a poet, winning the Melbourne Fringe Festival Poetry Prize. He then moved to theatre and wrote three plays. In 1994, at the age of 23, he traveled to Mexico and made it his adoptive home. In 1998, while in Mexico, he began a career as a journalist while studying screenwriting at a Vicente Leñero workshop. In 2005, one of his first scripts, *Naturaleza Muertas* won at the Instituto Mexicano de Cinematografía. In 2006, he directed his first short film, *CACAHUATES*. *SILENCIO* followed in 2007. Though English is his native language, the bulk of his film work is done in Spanish. In 2010, Rowe directed *AÑO BISIESTO* (*LEAP YEAR*), which garnered him the *Caméra d'Or* prize for Best First Film at the Cannes Film Festival.

His follow-up film, *MANTO ACUIFERO* (*THE WELL*) premiered at the Rome Film Festival in 2013.

In 2013, it was announced that Rowe was working on his English feature debut, *EARLY WINTER*, starring Paul Doucet and Suzanne Clément, and slated for production in Montreal. The film is a co-production between Quebec production house, Possibles Média (Serge Noël) and Australia's Freshwater Pictures (Trish Lake).

PAUL DOUCET

Over the past 20 years, Paul Doucet has multiplied attendances in theater, television and films, performing many diverse parts both in English and French.

On the big screen, after having featured in many films, he earned a nomination for Best supporting role as Rémi in *LES 3 P'TITS COCHONS* by Patrick Huard at the 2008 Jutra.

He also played in *NOÉMIE : LE SECRET* by Frédéric d'Amours; in *FUNKYTOWN* by Daniel Roby and more recently, in *LA GARDE* by Sylvain Archambault, *EXIL* by Charles-Olivier Michaud.

In 2015, you will see him in *GUIBORD S'EN VA-T'EN GUERRE* by Philippe Falardeau and *EARLY WINTER* by Michael Rowe.





SUZANNE CLÉMENT

Suzanne Clément garnered international attention in 2012 when she won the Un Certain Regard - Best Actress award at Cannes for her role in Xavier Dolan's LAURENCE ANYWAYS. Clément played in two other films by Xavier Dolan : I KILLED MY MOTHER and his latest, MOMMY. For her rich portrayal of the mysterious 'Kyla' in MOMMY, Clément has received numerous nominations and wins.

Suzanne Clément just completed her second film with director, Philippe Falardeau; GUIBORD S'EN VA-T-EN GUERRE, and recently wrapped two films in Canada and France, simultaneously; EARLY WINTER (in English) by Michael Rowe; and TAULARDES, by Audrey Estrougo.

Other credits include: Luc Picard's L'AUDITION; Fernand Dansereau's LA BRUNANTE; Philippe Falardeau's IT'S NOT ME, I SWEAR!; Stefan Miljevic's AMSTERDAM; and Jean-Jacques Zilbermann's A LA VIE.

PRODUCTION

POSSIBLES MÉDIA — CANADA SERGE NOËL

Operating in Montreal since 2007, Possibles Média is the production arm of producer Serge Noël, who has produced six theatrical feature or television series in the last ten years. His last two feature productions have respectively won Best Canadian film (CLOUDS OVER THE CITY) and the Special Jury Prize (MISSING VICTOR PELLERIN) at the Festival du Nouveau Cinéma in Montréal. He also worked on the feature coproduction France/Canada FATIMA by Philippe Faucon which was unveiled in the Directors' Fortnight at Cannes 2015. Possibles Média aims to produce nationally and internationally relevant drama, deep-seated in the complexities of contemporary societies. Possibles Média is mostly dedicated to director-driven films and trans-media work.

FRESHWATER PICTURES — AUSTRALIA TRISH LAKE

Independent Producer and former ABC Television journalist Trish Lake specializes in feature films and documentaries. Trish is the managing director of Freshwater Pictures, based in Brisbane, Australia. Her credits include FRACKMAN, a feature documentary selected for Good Pitch and released theatrically in Australia through the cinema-on-demand web platform, TUGG; SHOW ME THE MAGIC, seen in cinemas and on ABCTV; MY AMERICA, selected for competition at Sydney Film Festival and recently released by Film Buff in the US; THE BURNING SEASON, selected for competition at Tribeca Film Festival, and a winner of Best Documentary at the Australian IF Awards; RARE CHICKEN RESCUE a previous winner of Best Documentary at Sydney Film Festival, and the feature film SUBDIVISION, directed by Sue Brooks and distributed by Walt Disney Studios and Denmark's LevelK.

PRODUCED WITH THE PARTICIPATION OF

SODEC
Téléfilm Canada

Co-financed by and Produced with the Assistance of Screen Queensland

Financed with the Assistance of Film and Television Tax Credit - Gestion SODEC

Financed with the Assistance of Screen Australia

Produced with the financial assistance of the
Melbourne International Film Festival (MIFF) Premiere Fund
An initiative of the State Government of Victoria, Australia
Executive Producer: Mark Woods

Financed with the Assistance of Canadian Film or Video Production Tax Credit

Rest Home is an Official Canada/Australia Co-production

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Possibles Média II Inc, Freshwater Productions Pty Ltd, Téléfilm Canada, Screen Queensland Pty Ltd, Filmfest Limited.

CAST

David	Paul Doucet
Maya	Suzanne Clément
Lucille	Micheline Lanctôt
Dominique	Lise Martin
Alexandre	Alexandre Marine
Sergei	Michel Riendeau
Ivan	Ambrosio de Luca
Julie	Céline Bonnier
Jean-François	Didier Lucien
Henriette	Jane Gilchrist
André	Maxime Laferrière
Support Group	Antonio Bavaro
	Alain E. Cadieux
Normand	Bill Corday
Grégoire	Charles Licha
Residents	Jean Guimond
	Raymond Boudreau

CREDITS

Directed by	Michael Rowe
Original Screenplay by	Michael Rowe
Producer Canada	Serge Noël
Producer Australia	Trish Lake
Executive Producer Australia	Richard Cohen
Co-producer Australia	Dan Lake
Story and Dialogue Consultant	Peter Haynes
Director of Photography	Nicolas Canniccioni
Production Designer	Pierre Allard
Costume Designer	Alexandra Sawicki
Editor	Geoff Lamb
Editor Consultant	Élisabeth Olga Tremblay

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