

DIEGO KLATTENHOFF

CHARLOTTE SULLIVAN

# RADIUS

THE TRUTH COMES FULL CIRCLE...



FESTIVAL  
DE CINÉMA DE  
LA VILLE DE  
QUÉBEC

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OFFICIAL SELECTION 2017

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A FILM BY CAROLINE LABRÈCHE AND STEVE LÉONARD

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STARRING DIEGO KLATTENHOFF CHARLOTTE SULLIVAN AND BRETT DONAHUE DIRECTOR OF PHOTOGRAPHY SIMON VILLENEUVE ART DIRECTION MARYAM DECTER COSTUME DESIGNER LORI STEFANIUK MUSIC BENJOT CHAPEST EDITOR STEVE LÉONARD SOUND RECORDIST DINO SCHAVONE SOUND ENGINEERING AND DESIGN SYLVAIN BELLEMARE  
VISUAL EFFECTS SUPERVISOR JEAN-FRANÇOIS Y JAFAZ EXECUTIVE PRODUCERS STEPHANIE TREPANIER PATRICK EYMALD SHAYED BERENSON ANDRUK WHISSELL FRANÇOIS SIMARD YDANIKARL WHISSELL DIEGO KLATTENHOFF GLEB DAJOST CATHERINE DUMONCEAUX BETSY HAMLIN  
PRODUCED WITH THE PARTICIPATION OF TELEFILM CANADA - MANITOBA FILM & VIDEO PRODUCTION TAX CREDIT - QUÉBEC FILM AND TELEVISION TAX CREDIT, GESTION SOCOC - CANADIAN FILM OR VIDEO TAX CREDIT - MANITOBA FILM & MUSIC  
PRODUCED AND DELIVERED WITH THE PARTICIPATION OF SUPER CHANNEL WRITTEN AND DIRECTED BY CAROLINE LABRÈCHE AND STEVE LÉONARD PRODUCED BY ANNE-MARIE BÉGINAS, BENJOT BEAULIEU AND JEAN DU TOIT

EMA films

Peripatetic Pictures

TELEFILM  
CANADA

Manitoba  
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Support: DCP  
Running time: 91 minutes  
Format: 16:9  
Sound: 5.1 Surround  
Language: English



STARRING DIEGO KLATTENHOFF CHARLOTTE SULLIVAN AND BRETT DONAHUE

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COSTUME DESIGNER LORI STEFANIUK MUSIC BENOIT CHAREST EDITOR STEEVE LÉONARD  
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DIEGO KLATTENHOFF GILES DAoust CATHERINE DUMONCEAUX BETSY HAMLIN

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## SYNOPSIS

Liam (Diego Klattenhoff) wakes from a car crash at the bottom of a ditch with no memory of who he is. As he makes his way into town, he discovers that anyone who comes within a 50-foot radius of him dies instantly. Out of options, he tries to live in seclusion to protect others, until one day, his murderous power seems to subside... with the arrival of a woman (Charlotte Sullivan) who says she was in the crash with him. She too is suffering from amnesia and looking for answers. Together they embark on a journey to uncover who they really are...



# CAROLINE LABRÈCHE & STEEVE LÉONARD, WRITERS & DIRECTORS

## DIRECTORS' BIOS

Caroline Labrèche & Steeve Léonard graduated film school together and immediately started writing, producing and directing their own short films. Despite low-budgets, their shorts have thrived on the festival circuit – making waves at home and abroad.

In 2009, their self-financed feature SANS DESSEIN (LOST CAUSE) premiered to a sold-out audience at Montreal's Fantasia International Film Festival, where it won the much-coveted Audience Award for Best Quebec-made feature film.

The success of SANS DESSEIN has led to various projects, including the as-of-yet unproduced feature LA PILULE (with veteran producer Nicole Robert of Go Films), as well as RADIUS (EMAfilms), which will have its world premiere at the Fantasia International Film Festival.

Caroline & Steeve are currently writing their next project and looking forward to cementing their reputation as imaginative, genre-oriented writer-directors.



***What does your working relationship look like, seeing that you are two people sharing the director credit? Do you split tasks (i.e. Coen Brothers)?***

**Steeve Léonard:** There's really nothing defined, it's like two people who've been dancing the tango for twenty years – it just sort of happens. If we had to define it, we'd say that I work a bit more with the actors, and Caroline hangs back with the DP to make sure the shot is what we had in mind. When we actually start shooting, we'll do one or two takes, then talk to make sure we both like what we see – which we almost always do.

**Caroline Labrèche:** If there are some variants one of us wants to try, we just knock those out quick. The key, of course, is to prepare as much as possible. We do the shot-lists together, we discuss everything beforehand: having written the screenplay together is a big help, in the sense that we already know the intention of each scene.

***When you first started looking for producers and financing to make this film, you must have had expectations, can you tell us if any part of it happened as you imagined it, and which part was your biggest surprise?***

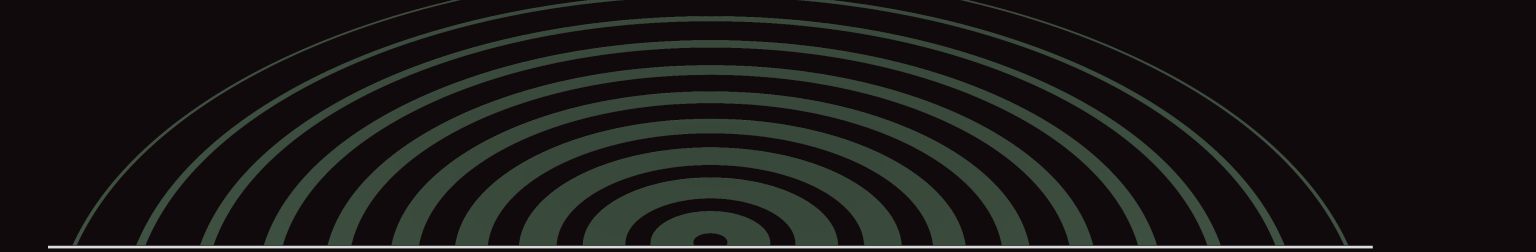
**SL:** We started writing RADIUS in 2006, so let's just say the movie existed in our minds for a very long time. It changed a lot over the years, and every version of it has stayed in our imagination to this day. We literally have 2-3 different movies called RADIUS that live inside us all the time. It's funny because, you never truly get rid of those, they're always with you.

**CL:** As far as expectations, we were writing it with a "this thing is going to be produced by J.J. Abrams" mentality! As time goes by you realize that it won't be the case, and you see other movies with budgets around \$2 million, and you start to understand a few things. Anyway, by the time we hooked up with EMAfilms we kind of knew what to expect in terms of budget.

**SL:** That being said, we still ended up only doing about 50% of what we really wanted to do. Ultimately, the audience doesn't realize it – everything is there, the movie flows, the actors are great – and in the end, it's the story that counts. The story is everything.

***How did you tackle the challenges of low budget filmmaking - when you had to decide or were asked to cut down or change an aspect of the film?***

**CL:** We've always worked with low budgets. Our first feature, LOST CAUSE, cost only \$15,000 Canadian! So, let's just say we know how to stretch a buck. That being said, when you hit lunch time every day and you look at what's left to do today, it's always "what is absolutely essential to tell the story?" If you don't get to do that fancy camera move, can you manage to find a way to get the same emotion or plot point across? If the answer is yes, well then, scrap it. And we were okay with that – we knew that coming in.



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***Can you speak about some of the films or filmmakers that influenced you while writing or directing RADIUS?***

**SL:** The film that had the biggest impact for us was Park Chan-wook's *OLDBOY*. When the movie ended, we thought: "that was crazy -- we should make something like this!" In the beginning of the writing process, *Radius* was going to be a sci-fi version of *OLDBOY*! But as anybody will tell you, sometimes the script goes on tangents by itself and you just follow these twists and turns.

If anything, the idea for Liam's curse-power was something I'd read online about a Superman comic from the 1980s. There was this plot about Superman being secluded above Earth, and he couldn't approach Lois Lane or else she'd die – something like that.

Anyway, that sparked the idea that Liam can't get close to anyone and in early versions of the script, he stayed hidden from people a lot longer – we really played up the isolation. Later on, when the script took shape, we took inspiration from David Fincher's *THE GIRL WITH THE DRAGON TATTOO* and the *BREAKING BAD* series.

**CL:** We weren't trying to emulate anything or anyone's style in particular, and even in directing – I mean, we are movie geeks, that's for sure – but when it comes to the actual shooting process, we don't get into things like "holy crap, let's do this Spielberg shot, or this Sergio Leone shot".

**SL:** Well... maybe just a little (laughs).

***How was the casting process? How did you finally decide on Diego and Charlotte?***

**CL:** In all honesty, the casting process was the most stressful part of the whole movie, probably for everyone – producers and distributors alike. It's a long process: making lists, checking availabilities, making offers... In the end, EMAfilms decided to do an open casting call and then we'd just pick from the most talented actors. It's out of that process that came the casting of Diego Klattenhoff and Charlotte Sullivan.

**SL:** We knew of Diego from his work on *HOMELAND*, but more importantly, when we saw his audition (among many), we just sat there, slack-jawed and then it was like: "this guy is Liam, he just is". We picked Charlotte the following day, based on her audition as well. In the audition, she did two versions of the scenes she was reading, which was extremely helpful for us – we could really see her range and her talent, and also, her instincts as an actress. Ultimately, they signed on to star in the movie only four days before shooting began. So yeah... stressful process! But in the end, we love their work on the movie and we now can't even imagine anyone else playing these roles!

***The film was shot in Manitoba, what was it about those locations that appealed to you?***

**CL:** Southern Manitoba is flat. Really flat. And it's got vistas that go on forever. It was a good place to shoot because we wanted to do a lot of wide shots, more so in the first act, because we wanted to make people feel the "distance" around Liam. For those who don't know, Manitoba's motto is "Friendly Manitoba", which turned out well for us. On such a small shoot, we as directors had to do things like scout for locations ourselves and if it weren't for the friendliness of the people down there, I don't think we would've gotten the locations we had!

***Music, sound and visual effects were an important part of the post-production process, can you speak of your relationship with musician Benoit Charest (Oscar nominated for his music on THE TRIPLETES OF BELLEVILLE, sound designer Sylvain Bellemare (Oscar winner for his sound work on ARRIVAL), and visual effects producer Jean-François Ferland (ALCHEMY 24)?***

**SL:** We had worked before with JF Ferland, and we knew that he and his team were going to be able to deliver not only what we needed, but add their own artistic input to the mix. They did an awesome job with the limited resources they were given. With the type of budget and schedule we had, we didn't always have time to shoot VFX elements or background plates; it was often "as is" and ALCHEMY 24 had to work doubly hard to get some shots done! As for Oscar-nominated composer Benoit Charest, the first time we met him we didn't know what to make of him; he was very quiet, serious-looking and very tall! Turns out, he's a total joker – just like us. He likes to tell random jokes and he's great to get along with. He really listened to what we had to say and it turned out to be a very collaborative experience. It's a tough score to peg down – there's a lot of different moods in there and if you pay attention, we don't recycle music more than once or twice in the entire film! For a low budget film, that's a feat unto itself!

**CL:** Working with Sylvain Bellemare was the same; and he's such a mellow guy. Even when he was flying back and forth from the Oscars and we were under the gun with the mix schedule, he never once raised his voice or complained. He's a rock! A talented rock.



# DIEGO KLATTENHOFF, *LIAM*

## BIOGRAPHY

Diego Klattenhoff's latest project is the starring role in the sci-fi film *RADIUS* with Charlotte Sullivan, directed by Caroline Labrèche and Steeve Léonard. He was the lead of the psychological thriller *LAVENDER*, directed by Ed Gass-Donnelly (*SMALL TOWN MURDER SONGS*) alongside Abbie Cornish, Dermot Mulroney and Justin Long. He also has a notable roles in Guillermo Del Toro's *PACIFIC RIM*. Prior to that, Klattenhoff received standout reviews for his performance in Sundance 2010's U.S. Dramatic Competition entry, *THE DRY LAND* that also starred America Ferrera, Wilmer Valderama, Jason Ritter and Melissa Leo.

Klattenhoff, however, is perhaps best known for his television work. On NBC/SONY's *THE BLACKIST*, He plays 'Donald Ressler' alongside James Spader, and Megan Boone. On the critically acclaimed show *HOMELAND*, he played 'Michael Faber', where he was nominated as a part of the best ensemble cast for the Screen Actors Guild Awards in 2013.

He was 'Mike Callahan' opposite Taylor Shilling in the NBC series, *MERCY*. He had a recurring role on TNT's series *FALLING SKIES*, as well a recurring role on ABC TV Studios/CBS' series *CRIMINAL MINDS: SUSPECT BEHAVIOR*.

Other credits include: a supporting role in the Gregor Jordan film, *THE INFORMERS*, adapted by Bret Easton Ellis, the lead role in the JJ Abrams/HBO drama pilot *ANATOMY OF HOPE* and many guest appearances including *24*, *ER* and a recurring role on *MEN IN TREES*.





# CHARLOTTE SULLIVAN, JANE DOE/ROSE

## BIOGRAPHY

Charlotte Sullivan is a multi-faceted Canadian actress who is best known for her roles in *ROOKIE BLUE* and *CHICAGO FIRE*.

In *EDWIN BOYD: CITIZEN GANGSTER*, Sullivan played 'Mary Mitchell'. Her performance in the film garnered her a Genie Nomination for Outstanding Performance by an Actress in a Supporting Role.

Sullivan recently wrapped a recurring guest role on NBC's *CHICAGO FIRE* playing 'Anna,' a leukemia patient who finds out Severide (Taylor Kinney) is a bone marrow match. She is also has a supporting role in Lifetime's new original scripted show, *MARY KILLS PEOPLE*, where she plays 'Nicole Mitchell.'

No stranger to the small screen, she is highly recognized for her series regular role as 'Gail Peck' in NBC's cop-drama *ROOKIE BLUE*, *SAVING HOPE* and as 'Marilyn Monroe' in the controversial mini-series *THE KENNEDY'S*.

Although a Toronto-native, Sullivan likes to call Los Angeles her home with fellow Canadian actor/director Peter Stebbings. Her priority is to be a great mom for her young daughter. Having overcome postpartum depression, Sullivan aims to speak/spread awareness of depression. Sullivan is also an outspoken activist and humanitarian, advocating against and spreading awareness of the famine plaguing residents of South Sudan.



# ANNE-MARIE GÉLINAS

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**PRODUCER**

EMAFilms produces stories that appeal to an international film audience that will inspire and entertain. With vision and creative drive, Anne-Marie Gélinas, the founder and producer, works with innovative and ambitious writers and directors from around the world.

In 2015, *TURBO KID*, a Canada-New Zealand coproduction, written and directed by the RKSS collective, premiered at the 2015 Sundance Film Festival and has since participated in over 50 festivals, garnering more than 15 prizes, including the Audience Award at SXSW and a Quebec Cinema Gala Award for Best Make up. The film, distributed in the USA by EPIC Pictures Group, in the UK by Lionsgate-UK, in Australia by Transmission and sold in 13 other territories, it also won Best International Film at the 2016 Saturn Awards.

Anne-Marie Gélinas also produced Hélène Choquette's 2015 documentary *A DOG'S LIFE*, which premiered at the Vancouver International Film Festival, played at the Festival du Nouveau Cinema in Montreal, at the One World human rights festival in Prague and was selected in competition in Hot Docs 2016.

Another project that same year was Raphaël Nadjari's *NIGHT SONG*, a France-Canada coproduction, which had its March premiere in Montreal and opened in theaters in Europe in April 2016.

In 2012, the EMAFilms production, *MARS & AVRIL* by Martin Villeneuve premiered at Karlovy Vary. It also played at several festivals including the Mumbai, Whistler and Mill Valley Film Festivals. The film received 5 nominations at the Canadian Screen Awards and 4 nominations at the Quebec Cinema Awards in 2013. After much critical acclaim, Martin was invited to give a Ted Talk on the creative process.

# JEAN DU TOIT

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**PRODUCER**

In 2001, Jean's first role as producer was on a mock-doc for The Comedy Network on the life-threatening dangers of reading; *READING: THE SILENT KILLER*.

Since then she has produced television series, features and slightly more serious documentaries, such as a recent co-production with Norway on the South Sami people, e titled *THE WHISPERERS*, nominated for Nordic children's movie of the year at the 58th Nordic film festival.

Jean has served as producer on two Guy Maddin features, and spent over two months on the edge of Hudson Bay production managing seven camera teams, filming life in Polar Bear Town, Churchill, Canada. Jean continues to pursue projects that are unique, but more importantly; involve interesting people.

# BENOIT BEAULIEU

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**PRODUCER**

Benoit Beaulieu started his career as a producer on Martin Villeneuve's *MARS & AVRIL* in 2012, and then partnered up with Anne-Marie Gélinas to produce *TURBO KID*, which had its world premiere at the 2015 Sundance Film Festival. In the fall of 2014, the dynamic duo produced the French film *NIGHT SONG*, directed by Raphaël Nadjari, on which Benoit was also the Director of Photography - as he still pursues his first passion. With his work on *MARS & AVRIL* and Mamoru Oshii's *THE LAST DRUID : GARN WARS*, it is clear that Beaulieu is a producer and a cinematographer to watch out for.

# SIMON VILLENEUVE

**DIRECTOR OF PHOTOGRAPHY**

From Wendake, Québec, Simon Villeneuve entered the television and cinema industry in 2005 as a director of photography. As a DOP, Simon worked on more than a 90 music videos, 75 commercials and corporate videos, 2 fiction features, 20 short films and more than 175 web series episodes. In 2017, RADIUS the second feature length Simon shot as a DOP, will come out in theaters and he will start shooting the second season of the TV series LÂCHER PRISE for Radio-Canada.

# SYLVAIN BELLEMARE

**SOUND EDITOR**

Sylvain Bellemare is a Canadian sound editor and sound designer, best known internationally as the supervising sound editor of ARRIVAL (2016), for which he won the Academy Award for Best Sound Editing and the BAFTA Award for Best Sound (shared with Claude La Haye and Bernard Gariépy Strobl). He is also known for SOFT SHELL MAN (2001), IT'S NOT ME, I SWEAR! (2008), INCENDIES (2010), MONSIEUR LAZHAR (2011), GABRIELLE (2013) and ENDORPHINE (2015). He frequently works with the Quebec filmmakers Philippe Falardeau and Denis Villeneuve.

# BENOÎT CHAREST

**COMPOSER**

Benoît Charest is a Canadian guitarist and film score composer from Quebec. He is best known for the soundtrack of the animated film LES TRIPLETTES DE BELLEVILLE (2003), for which he won a César Award for Best Music Written for a Film, as well as a Los Angeles Film Critics Association Award for Best Music. The song « Belleville Rendez-vous », in particular, earned him an Academy Award nomination as well as a Grammy Award nomination.





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