



kardia

a su rynard film



Can you die of a broken heart?

ALCINA PICTURES AND TELEFILM CANADA PRESENT A SU RYNARD FILM "KARDIA"

MIMI KUZYK PETER STEBBINGS KRISTIN BOOTH ARIEL WALLER DONNA GOODHAND STEPHEN LOBO EMMA CAMPBELL CASTING JENNY LEWIS c.d.c. COSTUME DESIGNER JOANNA SYROKOMLA
MUSIC PHILIP STRONG AND LAUREL MACDONALD PRODUCTION DESIGNER AIDAN LEROUX EDITOR MICHELE FRANCIS DIRECTOR OF PHOTOGRAPHY KIM DERKO c.s.c. CO-PRODUCER LARISSA GIROUX PRODUCED BY PAUL BARKIN WRITTEN AND DIRECTED BY SU RYNARD

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CANADA 2005 / 35MM / COLOR / 1.85:1 / DOLBY DIGITAL / 84 MINUTES

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1 ATLANTIC AVENUE, SUITE 100 TORONTO, ON CANADA M6K 3E7
T. +1 416 364 3777 F. +1 416 364 7123 INFO@KARDIATHEFILM.COM

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KARDIA

Is to know with ones heart to know the truth?

SHORT SYNOPSIS

Kardia weaves fable, fiction, science and metaphor to tell the story of Hope, a pathologist who embarks on an unusual journey of reconciliation. Hope discovers that the experimental heart operation she underwent as a child has mysteriously linked her life with another. To unlock the secret of her past, Hope revisits the curious tale of her childhood and explores the landscape of love, loss and the human heart.

LONG SYNOPSIS

Kardia is the story of a Hope, a pathologist who seeks the truth of her past. Her story begins in the brief instant that her heart stops. With a photograph as her only artifact, she sets out to unravel the mystery of her past.

Kardia weaves together Hope's present day work in the science lab with the bittersweet tale of her childhood. As a young girl with a colourful imagination, Hope constructs an enchanting world for herself, her war pilot Dad, and her Scottish caregiver Florrie. This world is much more bearable for Hope than the reality she ultimately faces.

As an adult working in a modern day laboratory, Hope explores the inner workings of the human heart, as well as its more mythical associations. The lab is also the place of a tenuous love story between two young people that Hope observes from a distance.

Hope comes to understand that the heart surgery she underwent as a child has inexplicably linked her life with another – and it is the outcome of this operation that unlocks the secret of her past. Her journey is an enigmatic one that is only fully understood in its final moments, when Hope reconciles what she believes, with the truth she discovers.



SU RYNARD

WRITER / DIRECTOR

Su Rynard is an innovative, award-winning filmmaker who has earned international acclaim for her films and video art.

Her films (Strands, The Day Jesus Melted, Eight Men Called Eugene, Big Deal So What) have screened at film festivals such as the Toronto International Film Festival, Rotterdam International Film Festival, and the Sarajevo International Film Festival.

Her video's (Bear, Bug Girl, Absence, Signal) have been presented at festivals including the Media Forum at the Moscow International Film Festival, the 11TH Biennial of Moving Images, Geneva and the International Media art Biennale in Wroclaw, Poland. Her work has also been screened in galleries including The National Gallery of Canada and The Museum of Modern Art in New York.

Regardless of the medium or genre, Rynard's work shares an understated sense of humour, a personal vision, and a poetic use of visual language.

Su Rynard is a graduate of the Ontario College of Art and a 1996 director resident at the Canadian Film Centre. She has also participated in arts residencies at Yaddo in upstate New York and The Banff Centre. Su Rynard currently lives and works in Toronto.

KARDIA – 2005. 85 min.

Award: Alfred P. Sloan Feature Film Prize, Hamptons International Film Festival

BEAR – 2004. 10 min.

BUG GIRL – 2003. 6 min.

Award: Creative Vision Award, Earth Dance Film Festival

DREAM MACHINE - 2000. 76 min.

THE DAY JESUS MELTED – 1999. 3 min.

STRANDS – 1997. 23 min.

Award: Silver Award, Worldfest Houston

EIGHT MEN CALLED EUGENE – 1996. 12 min.

BIG DEAL SO WHAT – 1995. 25 min.

SIGNAL – 1993. 3 min.

Award: Best Editing, Mediawave Festival, Best Short, Cabbagetown Film and Video Festival

SEXUAL HEALING – 1995. 26 min.

Nomination: M. Joan Chalmers Documentarian Award for Film & Video

WHAT WANTS TO BE SPOKEN, WHAT REMAINS TO BE SAID – Drama 1992. 25 min.

1932 – 1988. 9 min.

WITHIN DIALOGUE (SILENCE) – 1987. 5 min.

ABSENCE – 1986. 5 min.



PAUL BARKIN

PRODUCER

A graduate of the University of Western Ontario, Paul began his film career in Vancouver before turning to producing in 1996 when he attended the Producer's Lab at the Canadian Film Centre. At the CFC, Paul produced the award winning short film NIGHT OF THE LIVING directed by fellow resident Andrew Currie (FIDO, MILE ZERO).

It was also at the CFC that Paul first collaborated with writer/ director Su Rynard, fostering a long-standing relationship that would lead to producing Su's first feature, KARDIA.

A champion of director driven films, Paul has produced films for some of Canada's top directing talents through his company Alcina Pictures. Selected credits include Jake Fry's THE FENCE, FRIDAY NIGHT by Paul Fox (EVERYTHING'S GONE GREEN, THE DARK HOURS), THE GREEN by Paul Carriere (CROSS AND BONES), BESO NOCTURNO, PERFECT, and SONNY BY DAWN by Boris Rodriguez and Bill Robertson's (THE EVENTS LEADING UP TO MY DEATH) second feature film APARTMENT HUNTING which won critical acclaim for its soundtrack by Canadian music legend Mary Margaret O'Hara.

Continuing to bring unique talents and stories to the screen, Paul initiated the re-release of Peter Lynch's National Film Board of Canada cult documentary PROJECT GRIZZLY on DVD in 2004 and is releasing Elza Kephart's comedy/horror GRAVEYARD ALIVE: A ZOMBIE NURSE IN LOVE, currently making its Canadian theatrical run.

Upcoming projects include executive producing veteran indie director Bruce MacDonald's (ROADKILL, HIGHWAY 61, HARD CORE LOGO) newest feature THE TRACEY FRAGMENTS set to shoot in Winnipeg in Winter 2006, and the feature comedy SMASHED, with Nova Scotia-based filmmaker, screenwriter and playwright Michael Melski (TOUCH 'N GO, HOCKEY MOM HOCKEY DAD) shooting in Halifax spring 2006.



LARISSA GIROUX

CO-PRODUCER

After receiving a degree in Communication Studies from Concordia University, Larissa began working at Toronto talent agency Oscars Abrams Zimel, and later began casting feature films and television series such as SEVEN TIMES LUCKY, HARVARD MAN, BLIZZARD, MONK, PLATINUM and PLAYMAKERS.

Intent on a comprehensive understanding of the film industry, she moved into development positions with several independent producers and participated in the CFTPA International Mentorship Program with Alcina Pictures.

Larissa attended the Canadian Film Centre's 2003 Producers Lab, where she produced the short film WHITE OUT premiering at the 2004 Toronto International Film Festival and won Best Direction and Best Cinematography at the 2005 Leo Awards.

Re-joining Alcina Pictures in 2004, Larissa was a producer on the CHUM Television movie SONNY BY DAWN as well as KARDIA. Through her company, Intrepid Film Arts, Larissa is developing the feature film BANG BANG BABY with 2005 Cannes Cinefondation Director Resident Jeffrey St. Jules (THE SADNESS OF JOHNSON JOE JANGLES).



KIM DERKO, CSC DIRECTOR OF PHOTOGRAPHY

Kim Derko is a graduate of Emily Carr College of Art and Design where her focus was Art History & Colour Theory. Following her studies Kim began her career as Director of Photography on various commercials and music videos. With over 15 years experience Kim has numerous independent films under her belt including her collaboration with renowned director John Greyson on the LAW OF ENCLOSURES, Sienna Films I, CLAUDIA as well as the Barna-Alper series SHOW ME YOURS. Kim won the 2004 Gemini Award for Best Cinematography YOUKALI HOTEL.

AIDAN LEROUX PRODUCTION DESIGNER

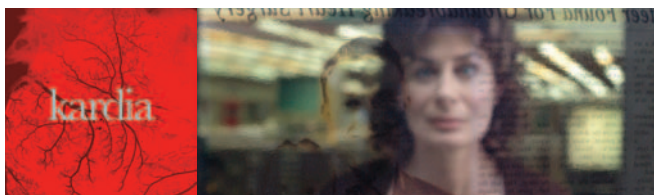
Aidan Leroux received degrees in both architecture and philosophy from the University of Toronto as well as a Masters of Science from Columbia University. As Assistant Professor in the Faculty of Architecture, Aidan explored the relationship between architecture, perception and different media environments.

Aidan's first feature length project as production designer on Rhombus Media's STORMY WEATHER: THE MUSIC OF HAROLD ARLEN won a Gemini Award for Best Production Design. Aidan later designed Sienna Film's I CLAUDIA, Paul Fox's THE DARK HOURS, as well as Media Headquarter's screen adaptation of Douglas Coupland's book SOUVENIR'S OF CANADA.

MICHELE FRANCIS EDITOR

Michele Francis grew up in Ottawa, then moved to Vancouver to receive a Degree in 20th Century History from the University of British Columbia. After spending two years teaching English in Hiroshima, Japan, she went on to study film at the University of Bristol. She then worked in London, England, as a Researcher, Assistant Editor and Editor on various feature films, shorts, and television series.

Michele returned to Toronto to continue her career in film editing, working with Susan Shipton on Atom Egoyan's FELICIA'S JOURNEY, ARARAT and directing the documentary THE MAKING OF ARARAT. Her editing credits include, DRAGONWHEEL, WHY DON'T YOU DANCE, BAR LIFE, as well as the MARGARET ATWOOD and CAROL SHIELDS STORIES series. Michele recently wrote and directed the short film for CBC's Reflections entitled UNDO.



JOANNA SYROKOLMA

COSTUME DESIGNER

Enhancing the feature *Kardia* through the weavings of wardrobe palettes from the 1950's, 60's, and modern day was an enticing challenge that Toronto born Joanna Syrokomla was eager to take on. Having studied in Paris, France and a graduate from Ryerson University's Theatre School Joanna has a continued desire to contribute to independent films and television projects.

Feature films include *.45* (Milla Jovovich, Stephen Dorff), *TWIST* (Nick Stahl, Gary Farmer), *THE DARK HOURS* (Kate Greenhouse, Aidan Devine), *FANCY DANCING* (Jason Priestley, Ewen Bremner, Dave Foley), *CENTURY HOTEL* (Colm Feore, Mia Kirshner, Tom McCamus) and *WISH YOU WERE DEAD* (Cary Elwes, Mary Steenburgen, Christopher Lloyd). Television credits include OMNI's *METROPIA*; CBC's *LE MOZART NOIR*, and *YEAR OF THE LION*.

PHILIP STRONG

COMPOSER

In 1990, Philip Strong commenced a two-year Sound Design internship at the Banff Centre of the Arts. There he experimented with multi-speaker systems and collaborated with artists to produce audio composition for experimental videos, films, and multi-media performance. At the Banff Centre, Phil was introduced to plunderphonia, audio reverse engineering and composition for Dance.

Phil then moved to Toronto to continue developing music and soundscapes for various independent film, video and theatre producers and dance companies. Since 1999, he has been the composer and sound designer for Christopher House and Toronto Dance Theatre. In 2000, Strong collaborated on a "13.1" surround composition/construction for the multiscreen video installation, *Stress*, by Bruce Mau. This piece debuted at the Austrian Museum of Applied Arts (MAK) and continues to be exhibited internationally.

His 2003 collaboration with Laurel MacDonald on the score for Moze Mossanen's *YEAR OF THE LION* earned a Gemini Award for Best Original Musical Score. More recently, Phil generated a combined sound design and musical score for Ali Kazimi's film, *CONTINUOUS JOURNEY*.

Philip is also an instructor at the Audio Recording Academy in Toronto.



MIMI KUZYK

HOPE

The year prior to her starring role in KARDIA, Mimi Kuzyk completed five feature films including Miramax's THE HUMAN STAIN based on the novel by Philip Roth, starring Anthony Hopkins and Nicole Kidman; FINAL CUT opposite Robin Williams and Jim Caveziel, and THE DAY AFTER TOMORROW with Dennis Quaid and Jake Gyllenhaal; THE LAST SIGN starring Andie MacDowell; and A DIFFERENT LOYALTY, a romantic drama starring Sharon Stone and Rupert Everett.

Her extensive body of film work also includes Chris Philpott's feature, FAIRYTALES AND PORNOGRAPHY; Lea Pool's LOST AND DELIRIOUS, which earned Mimi a Genie nomination for Best Supporting Actress; THE DEFENDERS with Beau Bridges; WAKING THE DEAD with Hal Holbrook; STRANGE JUSTICE with Mandy Patinkin; and, one of her personal favorites, MY DATE WITH THE PRESIDENT'S DAUGHTER, in which she played the first lady to Dabney Coleman's president.

On television, Mimi was well recognized for her role as "Detective Patsy Mayo" on HILL STREET BLUES and as Jimmy Smits' love interest on L.A. LAW. Her performances in the CBC drama LITTLE CRIMINALS, and in BLUE MURDER earned her Gemini nominations for Best Supporting Actress.



PETER STEBBINGS

DAD

Peter Stebbings has made his living in the Canadian film and television industry for over a decade. He is best known for his title role in *THE LIMB SALESMAN*, directed by Anais Gronofsky; the lead role of 'Marcus Alexander' in the Showtime series *JEREMIAH*; series lead Kevin Sharp in the teen series *MADISON* and as Paul Deeds the shrewd investment banker in the final two seasons of *TRADERS*.

He has worked with film directors Mina Shum on *DRIVE SHE SAID*, Bruce McDonald *PICTURE CLAIRE* and Kathryn Bigelow *K-19: THE WIDOWMAKER*. He has been nominated on three separate occasions for a Gemini Award.

Currently, Peter is keeping busy with the role of Barnaby Horne in the new series, *TRIPPING THE WIRE* and writing three screenplays that are currently in development.



ARIEL WALLER

YOUNG HOPE

"I bent down and told her to look sad," Ron Howard recalled. "She said to Russell [Crowe], 'I don't know how to look sad, but I can think sad,'" Howard said. "Russell put his hand on her shoulder and said, 'Just do that.'"

"She [Waller] thoroughly understands acting," he said. "You think and feel and the rest takes care of itself." CHICAGO TRIBUNE - 2005

Handpicked out of four hundred, five year old girls by Oscar-winning director Ron Howard, Ariel Waller has already garnered praise from serious Hollywood heavyweights for her acting ability. Remarkably, CINDERELLA MAN was her first role, and holds her own opposite Academy award winners Russell Crowe and Renee Zellweger.

Immediately following CINDERELLA MAN, the now seven year old Ariel traveled to Newfoundland to join the cast of LIFE WITH DEREK, the new CBC series scheduled to air fall 2005.



KRISTIN BOOTH

SALLY

Kristin Booth was raised outside Stratford in a little community called Kinkora. Her proximity to the renowned Stratford Festival inspired her fascination with the performing arts. Later, she was accepted to Toronto's Ryerson Theatre School where she graduated with a degree in Theatre.

Kristin's feature film credits include ON THE LINE, DETROIT ROCK CITY, GOSSIP and CRUEL INTENTIONS 2. She was the lead on CBC's DARING AND GRACE, had recurring guest star roles on TRADERS, NIKITA, CODE NAME ETERNITY, TOTAL RECALL, and appeared in the television movies JEWEL (playing Farrah Fawcett's daughter) and THE SALEM WITCH TRIALS where she co-starred with Kirstie Alley and Shirley MacLaine.

In 2003, Kristin starred opposite Ryan Reynolds in FOOLPROOF, and is now busier than ever. She played opposite Jason Priestly in CTV's SLEEP MURDER and made guest appearances on shows such as: MISSING, REGENESIS and has regular series roles on Ken Finkleman's THE NEWSROOM and Showcase's SHOW ME YOURS.

Most recently, Kristin portrayed Irma Douglas, wife to "the Father of Heath Care" Tommy Douglas, in the CBC miniseries, THE TOMMY DOUGLAS STORY. In summer 2005, Kristin returned to the stage in the title role in Soulpepper's production of OLYMPIA.



WRITTEN AND DIRECTED BY SU RYNARD
PRODUCED BY PAUL BARKIN
CO- PRODUCER LARISSA GIROUX
DIRECTOR OF PHOTOGRAPHY KIM DERKO C.S.C.
EDITOR MICHELE FRANCIS
PRODUCTION DESIGNER AIDAN LEROUX
MUSIC PHILIP STRONG AND LAUREL MACDONALD
COSTUME DESIGNER JOANNA SYROKOMLA
CASTING JENNY LEWIS C.D.C.
SOUND URMAS ROSIN, FRED BRENNAN, MARTIN LEE

CAST

HOPE MIMI KUZYK
DAD PETER STEBBINGS
SALLY KRISTIN BOOTH
YOUNG HOPE ARIEL WALLER
AUNT FLORRIE DONNA GOODHAND
SANJAY STEPHEN LOBO
NURSE EMMA CAMPBELL

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PRINT SOURCE:

Alcina Pictures Ltd. 1 Atlantic Ave. Suite 100 Toronto, ON M6K 3E7
T: + 1 416 364 3777 F: + 1 416 364 7123 info@alcinapictures.com

WORLD SALES:

Alcina Pictures Ltd. 1 Atlantic Ave. Suite 100 Toronto, ON M6K 3E7
T: + 1 416 364 3777 F: + 1 416 364 7123 info@alcinapictures.com



SU RYNARD

DIRECTOR'S NOTES

People dressed in white lab coats inhabit my short videos and films, and KARDIA is no exception. I am frequently drawn to science as a launching point for artistic inquiry, and KARDIA was inspired by a sense of human frailty and a fascination with biology and medical science.

The word kardia derives from the ancient Greek. It means "heart" and it is the heart, physically, emotionally and metaphysically that links the narrative threads within the film.

KARDIA is a story both told and imagined by Hope, a pathologist. Her story unfolds within one moment in time - the brief instant when her heart stops - the moment when she looks into her past. Hope's journey becomes both the telling of her childhood tale and an examination of the heart as soul and psyche. For the first time she questions the scientific thinking that is synonymous with her worldview. Which is true, an empirical truth or an emotional one? Reason or passion? Is to know with one's heart to know the truth?

In my freelance work as a director, I witnessed numerous open-heart surgeries. During this time I learned of actual operations performed in the 1950's, before the heart-lung machine was invented and open-heart surgery was still experimental. In these operations, a young heart patient was connected, via a series of tubes and a pump, to a living, adult donor. The child relied on the donor's heart and lungs to keep them alive during the operation. This image of two people surgically inter-connected through an external circulatory system became a central metaphor in my exploration of the heart, and its relationship to the questions of body and mind.

KARDIA weaves past and present, and this is articulated through the film's colour palette. Hope's present day world is cool and gray, a sharp contrast her childhood world, which is intensely 'Technicolor'. Hope's father is partially blind, and his world is textured with varying depth of field and soft focus images. These textures also serve Hope's story, as they evoke the act of remembering - or the process of re-constructing one's early life from memory - as this kind of cognition is never clear nor concise.

My background is in short films and video art. Through these works I have developed both a unique approach to narrative and a poetic visual language. This background served me well in the creation of KARDIA, as the film is visual, lyrical, and ephemeral -- its meaning created by both what is stated, and what is not.



DIRECTORS Q & A

Where did the ideas for the film originate?

In my freelance work as a director, I witnessed numerous open-heart surgeries. As I was watching these operations, I noticed how one really does look at the patient in a detached way - as biological mechanism that has to be fixed. This made me ask – if we are simply organisms, what is it that makes us humans? Is it consciousness? Is it the soul? Is it the mind? ‘I think therefore I am?’ The process of scriptwriting was in many ways, an attempt to answer these questions.

On a more personal note, in terms of the emotional core of the script, my father died of heart failure. So bereavement and grief fueled the writing process. But it’s not the first time as I can describe this notion of creating from a place of loss – my first video art work ‘Absence’, made almost twenty years ago, is also created from that same place. So I guess this is part of who I am.

Tell us a little about the process of writing the script?

The writing process took about four years. First I had to undo any thing I ever learned about writing a screenplay in a traditional screenplay format. A few years before I started writing KARDIA, I tore a colour, x-ray type image of a heart out of a magazine. The photo was amazing, you could see all the capillaries, and they looked just like tree branches. I kept this image for years, but didn’t really understand why until I started writing KARDIA. I’m interested in how this ability to see inside our body in ways that we could not imagine a hundred years ago is changing the concept of self. So I went backwards. Ancient cultures viewed the heart as the psyche, the seat of the soul, the place where emotions came from. So the script really began with an image. It was truly a collage process rather than a ‘what happens next’. The completed script was 63 pages and full of little drawings and colour pictures.

What were the primary challenges of the production?

The film was an insane idea from the get-go. The film has three time periods, numerous visual effect sequences, babies, children, animals, winter scenes and spring scenes. We had to create this all for well under a million dollars. That’s basically impossible. Paul Barkin (Producer) worked really hard to get both the maximum dollars and the best deals. We had to be super organized. There was no margin for error. We relied on people’s good will. Everyone worked really long hours for low wages. There were a lot of volunteers.

Can you talk about the pressure of making a feature debut as writer/director?

The pressure of making a feature film is tremendous. KARDIA is film that is both personal and individual, yet the challenge of a film is that it is bigger than one person. It has to be made public and collaborative to be executed. That’s a struggle. Ideally, a director should be easy going, inspiring, patient, articulate and succinct. But most directors are like me -- introverted, obstinate, private, awkward human beings. So, truthfully, I wasn’t off to a good start. The hours were grueling and the financial pressures were enormous (including deferred wages, leveraging personal property - yikes). And there are zillions of decisions to be made every minute. One day, during a camera re-load I snuck behind the set and cried. But one of the most important ingredients in making a film (other than a daily dose of greens plus with tomato juice) is trust. You have to trust the producers and creative collaborators. Sometimes things were really difficult, but the production generates its own momentum and you just carry on. There is no doubt that making KARDIA was the hardest thing I have ever done in my professional life. Would I do it again? Absolutely.



You have a long collaborative history with many key people on the film. Is that important for you?

Yes, very. Paul Barkin (Producer) and I went to the Canadian Film Centre together in 1996-1997. We fancy our year as 'the best' CFC year ever – (I know, I know). But most importantly the residents that year made a pact not to compete, but to support each other. This has extended on into our careers, making it a natural choice to work with Paul. Paul brought a lot to the film. He really believed in the material. And like me, he's a bit of a work-a-holic, so together we have this dysfunctional, co-dependent relationship.

My collaboration with Kim Derko (Director of Photography) goes a long way back. We met through Charles Street Video (artist video co-op in Toronto) and she shot one of my video art pieces in 1988. I've since worked with her on several of my short films (Signal, Big Deal, So What). Kim is really talented. She has a great eye and a great colour sense. Those are her gifts – colour and light.

I also met Phil Strong (Composer) at CSV. Phil and I began working together in 1993. I love his approach to sound – he doesn't really distinguish between music and effects. The effects can be musical and music can be tonal or spatial – it's quite unique.

I also worked with two people I had never worked with before, and in the future, would never want to work without. Aidan Leroux (Production Designer) and Michele Francis (Editor). They both really connected with the script. I totally trusted their sensibilities.

Can you tell us a little about your directing process? What was your approach?

I had to be really prepared. I started with storyboards. This was an essential stage for me. I think visually and needed to see the film on the page. My problem however, is that despite the fact I went to art school, I never took a drawing class. I can only draw stick people. Mark Bell, the Storyboard Artist, had to do all the work. In terms of the work with actors, I also did a lot of prep work. Performance notes. Script analysis. The idea being, that, if you are very prepared, then once you get to the set, your work is grounded, so you can be free.

You have made several shorts. How does this earlier work inform your filmmaking?

Yes, my background is in short films and video art. I'm obsessed. I love to make things, whatever the medium, all the time. What I like about the short work is that the form is really open and therefore really challenging. One doesn't always have the resources to make a feature film, but you can almost always make a short. My short works are so varied – but they do have common threads, and my aesthetic is very identifiable.

Several of your short films have characters who are scientists – tell us a little about this?

Two of my sisters are scientists -- a biologist and a chemist. This makes me feel like a bit of a fraud, considering I stopped studying science in grade 10. But it is true; people in white lab coats frequent my videos and films. So, if I have to analyze it – I would say that I believe that the person in the white lab coat is possibly a stand in for the artist, or perhaps for the creative process itself -- as this person is always examining, exploring, and discovering something and relating the facts in new ways. Science and art share many things. They are both processes of discovery.



How important is it to have yourself reflected in your work?

There is this saying 'write what you know'. For most of my creative life, I've basically ignored this, as I tend to be attracted to ideas outside myself and to imaginative situations. However, in the last few years I began to write short stories. In these stories a personal voice started to emerge that, with a few exceptions, isn't really present in my short film and video's. But the voice in KARDIA is personal, and I guess the short stories took me to that place.

In KARDIA, while the work is totally fiction, I gave characters many things from my personal life. My dad was in the air force and we (a family of eight) lived on the Downsview airbase. So, like the character of Young Hope, I grew up surrounded by airplanes. I can't remember if, as a baby, he actually read 'Popular Science' magazines to me, but we did have every single issue ever printed in the house.

The role of Hope, what inspired you to create this character?

When I was writing KARDIA I did not want Hope to be a scientist. She was a novelist for the first few drafts – but she kept trying to be a scientist and we were fighting all the time. Then I gave in. But it was Mimi Kuzyk who really brought Hope to life. Hope's battle in the film is between the rational and the emotional. Mimi understood what this was all about -- her work was very intuitive.

How was it to work with child actors? Babies, no less.

The union rules for kids and babies are really a challenge on set, but the 1st A.D. (Derby Crew) worked miracles and somehow managed to keep everyone happy. Baby Hope is actually two babies -- twins. (Erin and Natalie) I felt terrible when we had to do shots of either of them crying. But their parents and Larissa Giroux (Co-Producer) were close by, and always very loving. I think the challenge of working with child actors really falls to the other performers in the scene. Peter Stebbings (Dad) captured the nervous, first time father perfectly – and given that he really did have to care, comfort, and hold the baby, during the scenes, he came about it honestly! Ariel Waller played Young Hope and again, Peter Stebbings (Dad) and Donna Goodhand (Florrie) really deserve credit for bringing out the best in her performance.

Ariel Waller had just shot Cinderella Man, so even though she was six, she has a great deal of professional experience. She always had ideas for each scene. For example, in the scene in the bedroom where she kisses the rock before she puts it in her secret treasure box. This moment is totally moving on screen. And it was her suggestion. She made everything very real for herself.

Can you talk a little bit about the music in the film?

To make an analogy, KARDIA is more like a poem than a novel. The visual choices aren't just style, they are content. The music isn't just pace, its emotion – it shapes the viewers experience the piece. The editor (Michele Francis) understood this and started to work with music very early on in the cut. At first it was all temp. Then we started working with the composers (Philip Strong and Laurel MacDonald). They created sketches for a lot of the music throughout the picture editing process. It was a symbiotic relationship.

I understand your uncle is Michael Snow? How has this influenced you?

Yes, he is my mom's brother. Our family is very close. Going way back, both Michael and his late wife Joyce Wieland really had an impact on me when I was kid. Back then they were living in New York, so I really only saw them at Christmas and big art openings. I thought they were very cool.



As a teen I went to an alternative high school. I read 'L'Etranger' and 'Surfacing' and went to club called 'The Edge'. Joyce picked up on all this. She gave me a couple of summer jobs -- one tending to a living sculpture, another organizing her film footage from the 60's. One day she said to me -- 'its so great you're going to be an artist', and I thought 'I am?' At the time, I don't think I had made a conscious decision, but I was gravitating to that life. She saw the writing on the wall. So, in a way, their biggest influence on me is indirect -- by example, they encouraged and validated the idea of a choosing a creative life.

I now live in the Queen St, west area in Toronto, and recently, very late one night, I was dead tired and dragging my self home. I bumped into someone who said, 'hey, I just saw your uncle at the Drake, his band's playing downstairs'. My uncle is now in his late 70's and he is still way cooler than I am.

Do you have a favorite filmmaker? Or a favorite film?

I love Kubrick and Cronenberg. I was describing KARDIA to someone, and they called it "a kinder, gentler, Cronenberg". I don't exactly agree with that, but I can see their point, and I enjoy the thought. I also really like early Jane Campion. 'Sweetie' is one of my favorite films. I love the bittersweet tone. I really admire Todd Haynes work. And I like the way Lars von Trier experiments with the feature form, both visually and structurally.



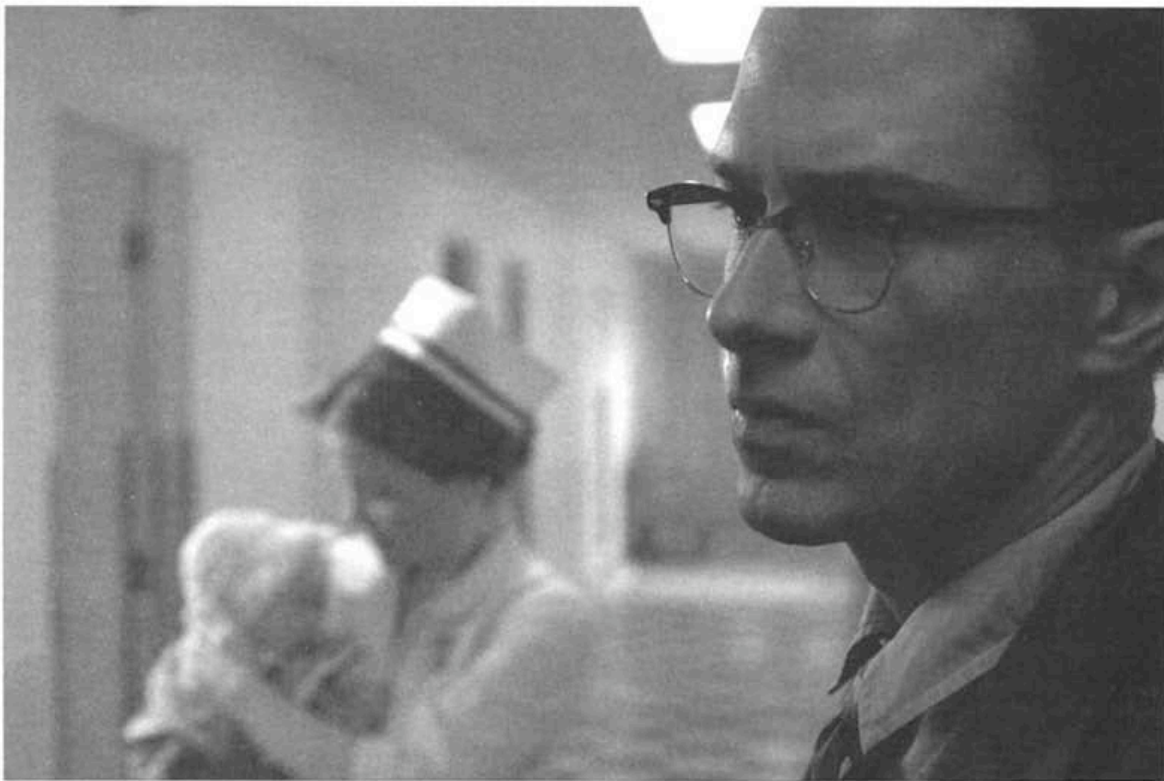
The Alfred P. Sloan Foundation
Feature Film Prize in Science and Technology



ALFRED P. SLOAN
FOUNDATION

KARDIA

This thoughtful and sensitive debut feature portrays a female pathologist who explores the workings of the human heart in the light of a modern scientific laboratory and, simultaneously, through the mysterious glow of memory and imagination. Using realism and historical accuracy in its depiction of early experimental heart operations—which laid the foundations for today’s advances—this quiet film becomes an affecting fable about one woman’s journey into her past and the secrets of her own heart. - Doron Weber



Su Rynard's *KARDIA*

The Alfred P. Sloan Feature Film Prize is awarded annually to a film that probes science and technology with insight. The Sloan Prize forms part of a broader effort to stimulate leading artists in film, television, and theater. Past Sloan Prize winners include Bill Condon's *KINSEY*, Werner Herzog *GRIZZLY MAN*, Ryan Esslinger's *MADNESS AND GENIUS*, Michael Apter's *ENIGMA* and Lynn Hershman-Leeson's *TECHNOLUST*.