

ELLEN PAGE THE TRACEY FRAGMENTS



57th Internationale
Filmfestspiele
Berlin
Panorama

A FILM DIRECTED BY BRUCE McDONALD

BAVARIA FILM INTERNATIONAL PRESENTS A SHADOW SHOWS PRODUCTION

IN ASSOCIATION WITH CORVID PICTURES AND ALCINA PICTURES

ELLEN PAGE in "THE TRACEY FRAGMENTS" ARI COHEN MAX McCABE LOKOS ERIN McMURTRY
SLIMTWIG and JULIAN RICHINGS CASTING SARA KAY C.D.C. & JENNY LEWIS C.D.C. COSTUME DESIGNER LEA CARLSON
PRODUCTION DESIGNER INGRID JUREK MUSIC BROKEN SOCIAL SCENE DIRECTOR OF PHOTOGRAPHY STEVE COSENS C.S.C.
EDITORS JEREMIAH MUNCE & GARETH C. SCALES ASSOCIATE PRODUCER KRYSSTA MILLS
EXECUTIVE PRODUCER PAUL BARKIN WRITTEN BY MAUREEN MEDVED
PRODUCED BY SARAH TIMMINS DIRECTED BY BRUCE McDONALD



BAVARIA FILM
INTERNATIONAL

SYNOPSIS

15-year-old Tracey Berkowitz is naked under a tattered shower curtain at the back of a bus, looking for her little brother Sonny, who thinks he's a dog.

Tracey's journey leads us into the dark underbelly of the city, into the emotional cesspool of her home, through the brutality of her high school, the clinical cat and mouse games with her shrink and her soaring fantasies of Billy Zero – her boyfriend and rock 'n' roll saviour.

Her travels also put her in contact with the seedier inhabitants of the city. Like Lance, her would-be saviour who ultimately puts her life in jeopardy.

Tracey's stories begin to intertwine truth with lies, hope with despair as we move closer to the truth of Sonny's disappearance.

THE TRACEY FRAGMENTS is a stirring tragic comedy and a 21st century **CATCHER IN THE RYE**, told in a dazzling pop-art fashion. The film employs multi-frame editing to startling effect, pushing the boundaries of cinematic language to get inside the heart and mind of Tracey Berkowitz.

DIRECTOR / Bruce McDonald

WRITER / Maureen Medved

DOP / Steve Cosens

EDITORS / Jeremiah Munce & Gareth C. Scales

MUSIC / Broken Social Scene

PRODUCER / Sarah Timmins

EXECUTIVE PRODUCER / Paul Barkin

80' / 35mm / 1:1.85

Colour / Dolby Digital

CAST / Ellen Page, Ari Cohen, Erin McMurtry, Max McCabe-Lokos, Slim Twig and Julian Richings

PRODUCTION / A Shadow Shows production in association with Corvid Pictures and Alcina Pictures

WORLD SALES / Bavaria Film International

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THE TRACEY FRAGMENTS:

THE STORY OF A NORMAL 15-YEAR-OLD GIRL WHO HATES HERSELF

...THE MAKING OF THE TRACEY FRAGMENTS AS TOLD BY WRITER MAUREEN MEDVED, DIRECTOR BRUCE McDONALD, AND PRODUCER SARAH TIMMINS...

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MAUREEN MEDVED

THE TRACEY FRAGMENTS began as a series of dramatic monologues I wrote in the late eighties. I was living in Montreal at the time and was very influenced by modern dance, which was very experimental and took tremendous risks. I wondered if I could do the same thing with writing, and started working on the pieces at night. Soon after, I got stranded in my home town Winnipeg for a few years with a serious illness. Being in a life or death situation, I threw myself into my writing and what I'd started in Montreal became **THE TRACEY FRAGMENTS**.

At that time Tracey reflected how I experienced the world. The fragments were a melding of dramatic monologue and magical realist fiction, a picaresque series of tales about a young woman who got into terrific jams. She got into the kind of trouble many women experience – trouble with men – both strange and familiar, bizarre miscommunications, power dynamics, that sort of thing.

In the early 90's, I performed the fragments as Tracey at punk shows in Vancouver before the bands came on. Eventually I studied dramatic writing at UBC and got a lot of encouragement there from all my instructors. I got to work on Tracey, and soon I had **THE TRACEY FRAGMENTS** that became the novel.

BRUCE McDONALD

Way back in the 20th century, my friend John L'Ecuyer turned me onto a novel called **THE TRACEY FRAGMENTS**. I loved it, loved Tracey's voice, loved the writing, it reminded me of a modern day **CATCHER IN THE RYE**. So I tracked down Maureen, who lived in Vancouver, we had a great chat on the phone and I optioned the book by sending her my cowboy boots in the mail. The deal was sealed. Maureen was hired to write the screenplay. Her first. The first draft was pretty much what we ended up shooting in the spring of 2006.

MAUREEN

I'd seen all of Bruce's films previously, so I admired his work and knew it well, but it was when I saw **HARD CORE LOGO** that I thought this is a perfect fit. Nobody else should direct this film. When Bruce and I spoke the first time I knew he understood Tracey. Bruce got the essence of that kind of tragic-comic character.

BRUCE

Efforts were made by myself and various film producers to get **THE TRACEY FRAGMENTS** into production, but we couldn't gain any momentum. My day job in 2004 was as a director for a TV show called **DEGRASSI**, and the secretary I'd see every morning was named Sarah Timmins. She'd had some experience in features and producing shorts and I wondered if she wanted to produce a feature – she did. A few days later I handed her a script for **THE TRACEY FRAGMENTS**. She loved it, and agreed to produce.



SARAH TIMMINS

I immediately connected with the voice of Tracey and her surreal journey. I felt her story to be intensely tragic but also found her outspokenness about her emotions and lurid fantasies so refreshing. Tracey was such a contrast to the many silent and brooding teenage characters in contemporary film and television.

The most crucial early element was finding the right actor to play Tracey. After seeing MARION BRIDGE and some other work of hers, I knew that Ellen Page would be perfect for the role. Around that time her career was just kicking off in the US with the powerful response to HARD CANDY at Sundance. It took several months for me to get her the script and get her and Bruce in the same city for a few hours to discuss the role.

BRUCE

Sarah watched through the 2nd floor office window as Ellen and I met at Giovanni's Trattoria across the street. I was dazzled right away – but what cemented our collaboration on TRACEY was Ellen's recent discovery of Patti Smith, whom she'd just seen in Amsterdam – Ellen Page and I bonded over Patti Smith and Tracey Berkowitz. She was in!

I remember the slightly pale face on Executive Producer Paul Barkin as I pitched the visual style of THE TRACEY FRAGMENTS to him over beers at Southside Louie's. Sarah had brought Paul on as her senior counsel and this was our first meeting.

"Kind of like Laser Floyd," I described. "The whole movie will be a trip! A journey INSIDE a 15-year-old kid's head! Multi-screen - boxes - Cubism! Whatever you want to call it – I know the editor, Jeremy Munce, and he's a genius." Paul nodded, the consummate pro. I continued: "Low-fi production, small crew, short shoot, digital cameras! And the editing will be hi fi! Six months to cut picture and play with sound! This is my vision." Paul didn't even blink: "So who is going to shoot this, uh, Laser Floyd movie?"

I called Steve Cosens, who I'd met on an American TV series. We'd had a great time working together, so great in fact that it got me fired for our visual audacity which had freaked out the network. Steve, Jeremy Munce, Sarah and I along with our designer Ingrid Jurek watched all the split screen movies we could, THE THOMAS CROWN AFFAIR, THE BOSTON STRANGLER, the new Beastie Boys concert movie, and a video about crumping that Steve brought in. We pored over photographs and paintings and listened to HORSES - the Patti Smith album. We used our great casting directors to secure some of the best acting talent in the land. The team was ready!

We shot for 14 days. Natural light, on location, day and night, inside and outside. We couldn't afford to "buy out" and close down locations, so we shot most locations as the usual life flowed through them – high school kids in the high school, truckers in the donut shop, and the barflies in the 'Bite and Brew' tavern. "No money" seemed to liberate imaginations and make us fearless. Steve requested a 1976 tube camera we called "The Dick Cavett" for special shooting, we used real buses on the road and in studio, real horses, a fantastic wardrobe department, and a great make-up department who rose to the challenge when it was decided that Julian Richings would be playing Dr. Heker – as a woman.

Picture editing took intense work, design, and experimentation. Our main objective was to be emotional – rather than stylishly vacant. The first two months Jeremy created "rushes" for us to determine whether or not to go forward with the multi-frame way of telling the story. I was super-thrilled when I saw it on the big screen because I realized "It works!" and I did a little dance all the way home.

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BRUCE

As Jeremy was not only pioneering a completely new cinematic style and going boldly where no one had gone before – he was also cutting alone. It almost drove him nuts – enter Gareth Scales who I'd worked with on another TV series. Gareth used his talents and attacked the structure and storytelling, setting a pace and learning the "ways of the box".

Bringing up the rear was native Winnipegger Matt Hannam, who began as an assistant but quickly graduated to be the third member of the editing team – working on some of the most intense "blooms" in the film – the craziest multi-frame transition scenes.

SARAH

We always said from early in development that this would be a film that would be "built in post-production" but I don't think any of us actually realized how enormous the post efforts were going to be for a VERY low budget film. In the end it took 7 months of cutting (plus fixes and re-composing) 3 editors, 2 other designers for internal sequences and one post-production wizard – Christian Moreton, to deliver the film to the lab and to sound.

Steve Munro, our sound designer, took up the challenge to provide us with the audio to perfectly complement the visual complexity. Bruce and the editors had found some great songs for TRACEY's soundtrack, but we also needed some musical glue to ground her emotional journey. Bruce called on the talents of Broken Social Scene, a Toronto indie collective band who had also composed a score for Bruce's film THE LOVE CRIMES OF GILLIAN GUESS. Brendan Canning and Charles Spearin started work and put together an amazing team for composing and recording. They also did a cover of the iconic Patti Smith song "Land:Horses" which had been an inspiration for the film from the very beginning.

BRUCE

That's the story so far, but the next part is the most exciting. I hope whoever is reading this takes a friend to see Tracey in the theatres. I'm proud of this movie and what we've achieved. We hope you truly experience this film, get inside the dizzy heart of Tracey Berkowitz and be a part of her journey.

BRUCE McDONALD

DIRECTOR

Bruce McDonald is one of Canada's most celebrated independent filmmakers. His unique voice and off-beat sense of humour have resulted in his impressive body of work in feature film: ROADKILL, HIGHWAY 61, DANCE ME OUTSIDE, HARD CORE LOGO, PICTURE CLAIRE, CLAIRE'S HAT (a hilarious mockumentary about the unmaking of a film) and THE LOVE CRIMES OF GILLIAN GUESS.

Bruce has Executive Produced two television series, THE REZ, a CBC comedy series about growing up on an Indian reserve, and TWITCH CITY, a CBC comedy series about a love triangle between a man, a woman and a TV set. Bruce also has many credits as a director on various television projects.

Bruce's Toronto-based production company, Shadow Shows, has been developing television and feature films for over 10 years.

FILMOGRAPHY

- 2004 The Love Crimes of Gillian Guess
- 2001 Picture Claire
- 1996 Hard Core Logo
- 1994 Dance Me Outside
- 1991 Highway 61
- 1989 Roadkill

Ellen Page is fast establishing herself as one of the fastest rising talents in the international film arena.

Her recent films include the role of Kitty Pryde in X-MEN 3 (20th Century Fox/Marvel Enterprises) and the U.S. independent feature HARD CANDY, which was screened to great acclaim and controversy at the Sundance Film Festival in 2005 and sold to Lions Gate. The film is basically a two-hander co-starring Patrick Wilson (PHANTOM OF THE OPERA, LITTLE CHILDREN) that garnered high praise for the leads including Variety reviewer Todd McCarthy writing:

"HARD CANDY is memorable most of all for Page ... The actress will be in great demand as soon as Hollywood sees this, if she isn't already."

Her most recent projects include AN AMERICAN CRIME, co-starring Catherine Keener (CAPOTE, BEING JOHN MALKOVICH), which premiered at the Sundance Film Festival 2007, SMART PEOPLE, starring Sarah Jessica Parker, and JUNO, a new comedy by Jason Reitman (THANK YOU FOR SMOKING).

Her other feature credits include MARION BRIDGE, WILBY WONDERFUL, and MOUTH TO MOUTH (German/UK co-production).

"Her name definitely makes people listen up."
- VARIETY, September 2006 (in *Rising Stars Radiate Bankable Buzz*)



ARI COHEN AS MR. BERKOWITZ

One of Canada's most established theatre actors, Ari Cohen's recent performance in Adam Pettie's SUNDAY FATHER garnered him a Dora Mavor Moore nomination for Outstanding Performance. Ari comes to Bruce McDonald by way of THE TOURNAMENT (TV) and has a recurring role as Conrad Voynow on the hit Showtime series, THE "L" WORD.

MAXWELL McCABE-LOKOS AS LANCE

Maxwell McCabe-Lokos was born in Toronto, studied music in secondary school, then went directly into the carpentry trade, working with his Hungarian-born father. McCabe-Lokos began acting later in life, yet has already landed parts in television series like THIS IS WONDERLAND, STREET TIME, and BLUE MURDER, and in the films GEORGE A. ROMERO'S LAND OF THE DEAD and TWIST, and a previous film with Ellen Page, MOUTH TO MOUTH. Maxwell recently wrapped a role in the upcoming LARS AND THE REAL GIRL, starring Ryan Gosling, Patricia Clarkson, and Emily Mortimer.

ERIN McMURTRY AS MRS. BERKOWITZ

Erin McMurtry is a theatre actress who is also a veteran of short and indie films. THE TRACEY FRAGMENTS marks a return to juicy roles after a hiatus doing commercials and small parts on American TV shows. She is thrilled to have worked with Bruce McDonald, Ellen Page, and the gang, and loved exploring the darker side of mother/daughter relationships, where in even the most difficult of situations, the bond of love remains strong, primal almost.

SLIM TWIG AS BILLY ZERO

Slim Twig is an actor, singer, and songwriter. He has opened for such notable music acts as Xiu-Xiu and The Rheostatics and in the Spring of 2007, will open for the highly acclaimed band Frog Eyes. With producer Dale Morningstar, Slim recently recorded DISSONANT FOLK, his second full-length album, and is working on a third album, DERELICT DIALECT. He began performing professionally by voicing "Wilson" in Nelvana's animated series, JACOB TWO-TWO. Slim had a lead role in the CBC docudrama, BLACK DAWN: THE NEXT PANDEMIC and in the Gord Downie video 11TH FRET, directed by Mike Clattenberg (TRAILER PARK BOYS).

JULIAN RICHINGS AS DR. HEKER

One of Canada's most versatile and unique stage and screen performers, Julian Richings has done everything from Shakespeare to drag -- maybe even at once. Julian is currently filming SHOOT EM UP (New Line Cinema) opposite Clive Owen and Paul Giamatti. Other film credits include THE RED VIOLIN, CUBE, and McDonald's HARD CORE LOGO. A two-time Dora Mavor Moore Award winner, Julian was last seen on the Toronto stage in THE PIPER (Factory Theatre), SHOPPING AND F*CKING (Dumaurier Theatre), and INEXPRESSIBLE ISLAND (Necessary Angel).

MAUREEN MEDVED / WRITER

Maureen Medved's novel, THE TRACEY FRAGMENTS, was published in 1998 by House of Anansi Press. Maureen received her MFA at the University of British Columbia where she is now an Assistant Professor in the Creative Writing Program. Her plays have been produced in Vancouver, Waterloo, and Toronto. She has performed monologues from THE TRACEY FRAGMENTS, parts of which have also been published in literary magazines and journals. Maureen is currently completing a new novel as well as other projects for screen. She is film reviewer for the magazine HERIZONS.

SARAH TIMMINS / PRODUCER

Prior to producing THE TRACEY FRAGMENTS, Sarah worked in corporate affairs for producers of the hit TV series DEGRASSI: THE NEXT GENERATION and INSTANT STAR. After graduating from the University of Technology Sydney with a degree in Film & TV Production, she was a producer for the upstart broadband youth portal site KGrind. She has worked as a feature film production manager and produced short films and music videos. Other projects in development through her company Corvid Pictures include POSSESSED, written by Elan Mastai (SKATE LIFE - Sundance 2007), to be directed by Craig Wallace (TODD & THE BOOK OF PURE EVIL) and THE DEPARTMENT, a half-hour comedy series that was a finalist for Pitch It at the 2006 Banff World Television Festival.

PAUL BARKIN / EXECUTIVE PRODUCER

A champion of director-driven films, Paul has produced films for some of Canada's best directors through his company Alcina Pictures. Selected credits include NIGHT OF THE LIVING by Andrew Currie (FIDO), FRIDAY NIGHT by Paul Fox (THE DARK HOURS), APARTMENT HUNTING by Bill Robertson, and KARDIA by Su Rynard, the 2005 recipient of the Alfred P. Sloan Film Prize at the Hamptons International Film Festival. Upcoming projects include THE CON ARTIST by Michael Melski (TOUCH & GO, HOCKEY MOM HOCKEY DAD, MILE ZERO) being distributed by Maple Pictures, CRÈME DE LA CRÈME, the third feature from the award-winning Andrea Dorfman (PARSLEY DAYS), and DIORAMA, a dark teen comedy written by Joseph Kay and Ariel Goldblatt.

JEREMY MUNCE / EDITOR

A small town kid who connected with a thriving community of filmmakers and artists in Toronto while studying at Ryerson, Jeremy Muncie cut his teeth as a freelance editor and conceptual designer on documentaries, features, shorts and music videos for five years. His first major directorial effort outside of film school, THE ALMA DRAWINGS, premiered at Hotdocs 2004 and won Best Direction of a Canadian Short. Muncie is now taking a decisive turn to his original task of weaving a vision as a director - the filmmaking obsession. Muncie is currently developing a feature documentary on radical education called MAGUS PAPER #7 with his sister, writer Alayna Muncie. He is also writing his first feature drama which he plans to direct.

GARETH C. SCALES / EDITOR

Gareth C. Scales attended Emily Carr Institute of Art and Design and graduated in 1999 with a Major in Film and Video. Beginning his career editing numerous award-winning short films and documentaries, Gareth was Additional Editor on the feature film THE DELICATE ART OF PARKING and an editor on the first and second seasons of ALIENATED, a CHUM TV series. Since completing the Editor's Lab in the Alliance Atlantis film residence program at the Canadian Film Centre, he has edited the mockumentary THE LIFE AND HARD TIMES OF GUY TERRIFICO, Douglas Coupland's first feature film script, EVERYTHING'S GONE GREEN, and two seasons of CBC's TV series THE TOURNAMENT, for which he won a Gemini Award.

STEVE COSENS / DIRECTOR OF PHOTOGRAPHY

An alumnus of Emily Carr College of Art and Design in Vancouver where he studied film and video and was introduced to Tarkovsky, Cassavetes, the Cohens, Antonioni, Bertolucci, Van Sant, Jarmusch, Malick, Ozu, Bergman, Fellini, and Wong Kar-Wai, Steve Cosens first made his name with ENDIANG, a short experimental documentary on memory, which won many awards including Best Cinematography in Yorkton; it screened at several international film festivals. Since ENDIANG, Cosens has garnered even more awards and accolades for his work on feature films including FLOWER AND GARNET, SEVEN TIMES LUCKY, THE DARK HOURS, and the recent SNOW CAKE.

INGRID JUREK / PRODUCTION DESIGNER

A DGC Outstanding Production Design award-winner for the fourth season of QUEER AS FOLK, Ingrid Jurek's design has been hailed as "scrumptious" by Variety Magazine (Dec 2005). Other recent ventures include the feature STIR OF ECHOES: THE HOMECOMING, PLAYING HOUSE for CTV, a TV movie directed by Kelly Makin, and THE BEST YEARS, a new series for Blueprint. Additional design credits include the MTV movie JAILBAIT, the pilot T.R.A.X., BABYFACE, a 1997 Cannes feature submission, the feature BLACKHEART and PRISONER OF LOVE.

LEA CARLSON / COSTUME DESIGNER

Lea Carlson's many film credits include costume design for JOE'S SO MEAN TO JOSEPHINE for director Peter Wellington, LAST NIGHT for writer/director Don McKellar, the cult hit GINGER SNAPS, and Bruce McDonald's PICTURE CLAIRE. Her television credits include the TV films AMERICAN WHISKEY BAR, LOVE AND MURDER, and DEADLY APPEARANCES. She recently completed her third season of the hit series SLINGS AND ARROWS.



FRAGMENTING TRACEY:

DIRECTOR BRUCE McDONALD IN CONVERSATION WITH EDITORS JEREMY MUNCE AND GARETH C. SCALES

BRUCE McDONALD (BRUCE) – The multi-frame concept for TRACEY first evolved as I was thinking of ways we could make use of a small amount of money and yet make the most interesting film. I thought of this device that Jeremy and I had been using in the last couple of projects and thought it might be really good for THE TRACEY FRAGMENTS. It was this split-screen box thing – but rather than treat it as a transitional device as we had done before, we would make it the fabric of the whole movie. There are probably words to describe this technique. We call it split-screening, or boxes, or multi-framing.

JEREMY MUNCE (JEREMY) – I was terrified at first when you said it was going to be the whole thing as opposed to a transitional device. I think a lot of people were skeptical about it.

BRUCE – It was a mammoth undertaking. We already know what kind of intensive work was required to get even seven minutes of this, much less a whole movie. So I suggested a longer post-period – six months as opposed to the usual few weeks. One of my fears though was that the boxes would overshadow the emotional content.

JEREMY – So the first stage was to imagine where Tracey was emotionally in each scene, and then to come up with a composition that captured that. I didn't want to copycat, I didn't want to be derivative, I didn't want to impose. In the first tests we did we realized this totally new thing was happening, a new experience of film was emerging different from what continuity cutting created – we were capturing the psychological state of the character and the audience was going to have to participate in a different way and choose where they were looking.

GARETH C. SCALES (GARETH) – Which in a sense is editing itself.

JEREMY – That active element with the audience was what we started to get really excited about. The choices you find yourself making seemed to create an extra-emotional payoff. In previous films, like in TIME CODES, the multi-framing is really pretty clinical, there's no lyricism or jazz-like movement at all – it is a very seriously structured dramatic event. In THE THOMAS CROWN AFFAIR, it is used to show many events happening simultaneously or to capture action, whereas what we started to discover with TRACEY was that we were using the multi-framing to create her inner-psychological world – that's how I realized we would avoid this being gimmicky - if it was born out of Tracey's psychological fragmentation.

BRUCE – I also thought that because this is a mystery story or memory piece it worked really well, so that when you identify Tracey's state which is of someone who is desperate, who is looking for someone, and who is remembering a series of humiliations, the multi-framing weaves the story together in a way that slowly reveals the mystery while also showing how memory works and how paranoia affects the mind.

JEREMY – One of the things we were always talking about was this idea that there would be different modes to the multi-framing and that these modes would somehow correspond to the place Tracey inhabited in her memory... There are three time modes in the film: the present tense is Tracey on the bus in the shower curtain; the past tense when she ran away from home to look for him; and then the past before Sonny went missing. We tried to use more negative space in the past tense in order to help the audience delineate the time frame... so hopefully that will come through.

BRUCE – It was interesting to watch these guys work together. It was a fluid un-ego driven thing where Jeremy would set something up and then pass it to Gareth. Gareth would pass it back and it was sort of a tennis match. The guys would challenge each other and sort of be defining the rules as they went along.

GARETH – I came after Jeremy had been working at it quite a while. I had seen CLAIRE'S HAT and was very excited to join in on this work. It is interesting that Jeremy said at one point that there was no rhythm to it, whereas I found that sometimes something would be wrong and you could just move something over a frame and you would know right away when it was right, like there was some kind of internal rhythm.

JEREMY – It was an over-arching aesthetic I was after – the sense of hard lines and things jaggedly popping on as opposed to sliding on and pushing something out. We would often throw up Mondrian frames to act as a guide or template, we also referenced graphic novels – Frank Miller's SIN CITY for example.



Gareth – Towards the end what struck me was how we began to experiment with negative space and full frame – the full frame became a close-up in our language. The other thing to keep in mind is that it would become easy to focus in on these little details, but we also had to always keep in mind that there was a whole narrative story that we were also trying to tell.

Jeremy – That's why I was so grateful for you to come into the picture because I had been at it for 2-3 months and had gotten locked up and I couldn't see straight anymore. At times it felt like the only way to make it work was to move forward embracing the limitations and by letting all the apparent mistakes and the resultant messiness into the film... It's like we allowed awkwardness into these temporal compositions as a reflection of this fractured, broken character... I actually had to take a break and walk away from it at one point. And then Gareth came in and it felt like I had constructed this total mess at that point and I was afraid you would get as locked up as I was. Whereas you were able to take those constructions and start focusing the story and then pass it back to me – and it started this whole tag team thing.

Gareth – We actually had two computers set up and would pass project files back and forth to each other tweaking the scenes, back and forth, back and forth... And it always felt like a progression, one of us would get stuck and would pass it to the other and we would get over those creative hurdles.

Bruce – I would come in on weekends and we would put it up on the big screen and watch it. When I saw it I got tremendously excited and thought, "This is really mind-blowing and cool and fresh!"

Jeremy – In the final, really intense bloom - bloom is a term for the sequences where the multi-framing explodes - we were using all 99 tracks of Final Cut and were stacking things up and crashing the computer. Each frame was 2 minutes in that sequence, times 100 – so there are 200 minutes inside of 2 minutes of film on the screen if you think about it. I hope that when people ask us about this, ask us why we did this, we can say the style came out organically, and that it wasn't applied onto something for no reason.

Gareth – When Bruce first told me about this project I was really compelled to try it, and I found that I have learned more about editing in one day on this than on anything. The challenge of telling a story in this brand new way, and figuring out how to do it without it being gimmicky – I hope and I think we have achieved a film that hits people emotionally and not as a gimmick. I really feel that using this technique sometimes the film has a real jagged feel but sometimes it is really smooth.

Jeremy – And that's why it feels so good at the end because the film coalesces into wholeness and grace, whereas at first – and throughout – it has been sometimes a fragmented, scary trip...

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Thursday February 8th	CinemaxX 7	21:00h	Panorama Opening Film
Friday February 9th	CinemaxX 2	18:45h	Market Screening
Friday February 9th	CineStar 3	20:15h	Public Screening
Saturday February 10th	Cubix 9	17:00h	Public Screening
Tuesday February 13th	Cubix 7&8	20:30h	Public Screening
Sunday February 18th	CineStar 3	20:15h	Public Screening