

PARTITION PRODUCTION NOTES

India, 1947, in the last days of the British Raj, a way of life is coming to an end. Intertwining cultures are forced to separate. As PARTITION divides a nation, two lives are brought together in a profound and sweeping story that reveals the tenderness of the human heart in the most violent of times.

From award-winning Kashmiri born filmmaker Vic Sarin comes PARTITION— A timeless love story played out in the foothills of the Himalayas against a backdrop of political and religious upheaval.

The Story Line

Determined to leave the ravages of war behind, 38-year-old Gian Singh (Jimi Mistry), a Sikh, resigns from the British Indian Army to a quiet life as a farmer. His world is soon thrown in turmoil, when he suddenly finds himself responsible for the life of a 17-year-old Muslim girl, Naseem Khan (Kristin Kreuk) traumatized by the events that separated her from her family. Slowly, resisting all taboos, Gian finds himself falling in love with the vulnerable Naseem and she shyly responds. In a moving and epic story, woven into an exotic tapestry, they battle the forces that haunt their innocent love, fighting the odds to survive in a world surrounded by hate.

The History

Director Vic Sarin’s memories of India—the things he witnessed and the stories he heard as a child—have left an indelible impression on him. The tragic story of a friend of Sarin’s father - a Sikh gentleman who loved a Muslim woman - became the inspiration for the two archetypal Romeo and Juliet characters in his movie. **“It was a forbidden relationship. As their love would not be tolerated in the outside world, they would meet secretly at my father's house. I remember how the gentleman would arrive first, and then a lady in a veil would arrive shortly thereafter.**

One day my father was extremely upset. I overheard him tell my mother that his friend was dead. It seems the day before, the hopelessness of their situation became too much for them and, rather than live in a world that would not accept their love, they went to the local dam where they both jumped.

For some reason my father's friend survived and was washed ashore. He looked back at the river and saw the floating body of the woman he loved. He went back to the dam and jumped again. Can you imagine the love that he had for this woman, that he had the courage to go back a second time?”

The tragedy of their circumstances – a love denied by a world determined to keep them apart – and the courage and depth of this man’s love for this woman stayed with me throughout my life. After we left Kashmir and moved to Delhi, I began to

hear stories of Partition survivors, some filled with hate and horror, but equally as many that spoke of love, compassion and sacrifice – of people who had the courage to love and speak out in a time of hate. These were the seeds from which the movie grew.”

AN INTERNATIONAL STORY

PARTITION has been a lifelong dream for Sarin and deals with issues close to his heart. **“It has been my dream and my passion to make this film and to share the beauty, complexity and humanity of this part of the world with an international audience.”** It is a classic love story, an eastern Romeo and Juliet played out on the vast canvas of India during the 1947 Partition. Sarin’s epic yet intimate film honors a classic story telling style. **“Though the setting is India, the subject is universal. I chose to tell the story in English in a classic western cinematic style, much as David Lean did with *Dr. Zhivago* or *Lawrence of Arabia*,”** says Sarin.

Sarin's original screenplay focused on the love story between Gian and Naseem. Co-writer Patricia Finn helped integrate supporting characters, like Margaret Stillwell (Neve Campbell) who would balance out the story, and represent the British presence in India at that time. Margaret secretly loves Gian but held back by the cultural barriers of the time, she never reveals her heart to him. Her feeling and loyalty to Gian drives her to spend years helping Gian locate Naseem’s family in Pakistan through her government connections.

The writers were careful not to stereotype. **“In addition to Vic’s recollections of 1940’s India, I had an Indian expert on colonial India who helped me to not slide into stereotype. I decided I’m just going to write about the people that want the same things that the rest of us want.”** says Finn. **“We wanted to represent the mosaic of cultures that made up India at the time of the Partition, and to touch on both the divisions and similarities amongst them. To show that no matter what your background at heart we all want the same thing, to have a sense of love and belonging,”** adds producer Tina Pehme

India won its freedom from colonial rule in 1947 after nearly 350 years of British presence. The nation split into two countries divided on the basis of religion: Pakistan was made an Islamic state and India a secular state. The hurried imposition of this boundary by the British led to violent conflict between the Muslims and Sikhs, causing strife and genocide in both India and Pakistan, which continues to this day in disputed areas such as the border region of Kashmir.

Sarin’s main intention in *PARTITION* is not to educate audiences about tragedies that followed India’s Partition: **“I’m not out to recreate the bad dream. I’m not into politics. My subject is humanity- the love between these people. That said, I think it is important that people know that this event took place. We all know about WWI and WWII, we know about the Holocaust, but Partition remains largely unknown in**

the western world. The film is not a history lesson, it is at its heart a love story; however, if it inspires people to delve a little deeper to learn more about this time in history, it would please me.”

Sarin hopes that *PARTITION* will leave audiences with a story about humanity in its simplest, purest form uncomplicated by arbitrary, often treacherous differences like religion and class: **“The greatest tragedy is when the freedom to love who you choose is imposed by outside forces. I hope after seeing a film of this kind, people will reconsider some of their values and priorities in life. I think at the end of the day, all that matters is who you reach out to and touch in your lifetime.”**

A LONG JOURNEY

PARTITION has been Sarin’s dream for more than two decades. Like the characters in his story, he was up against countless obstacles along the way, but his passion for the project kept it going. Sarin met Tina Pehme while shooting *The Burning Season* in India, where he showed her the first draft of *PARTITION*. Pehme started developing the script with Sarin in 1994 under the banner Sepia Films.

Funding took Sarin and producers Tina Pehme (*Civic Duty*), Kim Roberts (*It’s All Gone Pete Tong*), and Executive Producer Chris Zimmer (*Margaret’s Museum*) more than ten years to put in place. Zimmer came on board while working on a film with Sarin that was shooting on Baffin Island. **“We were on the sea ice, it was snowing and Vic told me about a wonderful love story set in India where it was hot. How could I say no?”** Zimmer sees *PARTITION* **“as a film about India but for a western audience. It is epic, visually stunning and moving.”**

Producers Tina Pehme and Kim Roberts knew they had a strong script and a fantastic director, but also knew studios in Europe and the States were a tougher sell: “They loved the script, but were unsure of how to market a film with two ethnic leads that dealt with the Partition of India.” However, Pehme and Roberts were driven to make the film as they saw that it was **“something that deserved to come to fruition and had so much relevance in the world today.”**

Eventually their determination paid off. Cast, funders and distributors who believed in the film came together, and through everyone’s passion and hard work, *PARTITION* was made. It was a happy ending for Pehme, who believes *PARTITION* though set in India is a universal story. **“It’s the back story of so many immigrants in multi-cultural societies, the story behind that face in the crowd. We’re really proud of being able to make the movie, and to make that connection work on screen.”**

Despite the film’s controversial subject matter, the producers have received tremendous support from both the Muslim and Sikh communities. **“The essence of the film is the need for peace and tolerance,”** Pehme continues. **“It shows there are strengths and weaknesses in all societies, and if we’re going to survive we have to come together.”**

Our goal is to make a film that although set in India, speaks to people the world over.”

VIC SARIN – WRITER/DIRECTOR/DP

Sarin took on the triple roles of director, director of photography and screenwriter of *PARTITION*. A much-lauded filmmaker, whose work on feature films, documentaries, and television movies including *Whale Music*, *Cold Comfort*, *Bye Bye Blues*, *Dancing in the Dark*, *Love on the Side*, and *Margaret’s Museum* has been widely celebrated. He has received both **Genie (Canadian Academy Award)** and **Emmy** nominations and numerous accolades, including the **Kodak Achievement Award**.

Vic Sarin grew up in Kashmir at the time of the Partition. His father operated a local movie theater, and it was here that Vic’s love for the cinema was born. After the Partition Vic’s father joined the Indian Foreign Service in New Delhi. Subsequently he was posted to Australia as a diplomat where he moved his family when Vic was in his early teens. Knowing his son’s passion for the cinema his father fortuitously gave Sarin a 16-mm camera for his 16th birthday. Sarin immediately found his niche in filmmaking, **“I fell in love with the visual side of storytelling, because movies transcend all barriers. Pictures are understood in every language.”**

A DEDICATED CAST

From the beginning, Sarin and the producers knew the film’s success would hinge on finding dedicated actors able to take on the numerous challenges of making a film on two continents and in extreme conditions. Sarin literally scoured the world holding extensive casting sessions across Canada, India and the UK. For the part of Naseem, Sarin had been holding auditions across three continents for the better part of a year, when Kristin Kreuk was brought to his attention. When Vic met Kristin (*Smallville*) he knew he had found his Naseem. **“It was very difficult to find an actress who could bring that combination of innocence and strength to the screen and who could show a growth in maturity over a period of time. Kristin was able to do that,”** explains producer Kim Roberts.

Although Kreuk’s background was not the same as the character she played, Kristin embraced the role and immediately set to work on learning all of the intricacies of Muslim culture in India of the 1940’s. As Naseem’s character came from a moderate, privileged background, how she carried herself, spoke, and her mannerisms were very specific. Pehme recalls what it was like watching Kristin prepare: **“her voice changed, her mannerisms, her movements, looking at her face on the screen is so incredibly organic whatever she is going through – you are there with her. She just nailed the character.”**

The three lead actors explored new territory in their craft while acting in *PARTITION*. According to Pehme, the main cast **“worked on learning everything about these**

cultures. Their efforts and research were tireless and this dedication comes across in their performances.”

Jimi Mistry (*East is East*) and Kristin Kreuk (*Smallville*) committed to the project two years before it went into production because they felt it was an important story to tell. Actress Neve Campbell (*Scream, Wild Things, The Company*) came onboard in 2004 to play Margaret, a friend of the main characters caught between two worlds.

In the true spirit of the story, Sarin felt the ensemble of actors should come from the international stage, with no consideration for their nationalities, language or religious beliefs; the only criteria being that they be the strongest actor for the role. Sarin met with actors and held casting sessions over a period of years in India, Canada, England, and the US and beyond and hand picked every actor for the part, no matter how small the role. “It was essential to me that we had the right ensemble. The chemistry and authenticity of each cast member’s performance was vital to the film.”

JIMI MISTRY – GIAN SINGH

Prior to this film Mistry had already made a name for himself starring in *East is East*, and Bollywood-influenced films such as *The Guru*, and *Touch of Pink*. PARTITION offered him a chance to break the typecast of a comic actor. **“I’ve always found comedy quite a natural thing, so I was not getting the opportunity to play more serious roles as much as I would like. It’s great to be able to prove that you can be on screen without making people laugh,”** says Mistry.

Mistry’s character (a Sikh soldier in the British Indian Army) has been traumatized by the horrors he witnessed while fighting the Japanese in Burma during the Second World War. Disillusioned, he returns to the village where he grew up, determined to live out his life in solitude. When he finds Naseem he must make a choice and once again open his heart.

According to Mistry, **“that’s when his humanity comes in, his courage, his honesty, the fact that he has the strength within himself against all the odds to follow what he feels in his heart.”**

Writer/Director Sarin made Gian a farmer **“to show how powerful simplicity can be. It’s not what he does, but who he is and the love he gives to this girl.”**

“Jimi brought a warmth and a sympathy to Gian, as well as an inner strength and resolve that was key to this character. It was imperative to have an actor who could convey so much in what he doesn’t say and have an audience relate to him. Jimi gave a brilliant performance; nuanced and subtle. This is a side of Jimi that no one has seen before.

The strength of both Jimi’s and Kristin’s performances and the chemistry between them is the backbone of the love story,” says Pehme.

KRISTIN KREUK – NASEEM KHAN

PARTITION meant a career shift for Kristin Kreuk, who chose *Partition* to be her first starring role in a feature film. Pehme notes the role in *PARTITION* is a major departure for Kristin from the North American teenager she plays on the hit series “*Smallville*.” As Naseem **“she starts out as a frightened girl and then becomes a woman in a completely foreign culture. She literally transforms. We all knew that she was a talent who had only scratched the surface of what she was capable of as an actress, but her performance will blow people away. She is Naseem.”**

Kreuk, for her part, embraced the role of Naseem whole-heartedly, going to great lengths to understand the reality of a young Muslim woman living in India circa 1940. She researched and studied, working with cultural and dialogue coaches, attending a local mosque and immersing herself in the Indian community to perfect her performance. **“There’s a misconception about Muslim women in the western world. I really want to represent them in a positive, honest way.”** According to Kreuk, *PARTITION* **“is a story about love and equality. And about maintaining belief in your religion and culture but still being able to accept other people at the same time.”**

NEVE CAMPBELL – MARGARET STILWELL

Campbell was moved by the *PARTITION* script and because Sarin’s passion for the subject was so palpable--a rarity in Hollywood these days. **“We sat for about three hours. Vic told me why this meant something to him and as an actor that always makes you far more passionate about being a part of something. A big mistake that actors tend to make is they base their decisions on box-office draw or on how famous it’s going to make them.”** Campbell left the hit TV series *Party of Five* after six seasons to steer her career on a more independent route and in 2003 she co-wrote and produced *The Company*.

Her character is a metaphor for the British population that stayed in India after the Partition—a fragmented existence caught between two cultures, and in Margaret’s case, a life of loneliness and confusion. For her part, Campbell prepared extensively, immersing herself in the character and working with a dialect coach to perfect the intonations of a British Memsahib in 1940’s India.

Sarin felt, **“Neve brought a certain dignity and gracefulness to the character of Margaret. Her ability to keep her emotions in check, but at the same time letting you know that all these feelings were bubbling just below the surface was superb. She conveyed what was going on inside in such a beautiful, subtle way; a glance, a pause or a gesture said it all. I felt her performance embodied the British sensibility of the time, ‘don’t explain, don’t complain’, in a very real way.”**

ADDITIONAL CAST

“We spent a tremendous amount of time casting down to the tiniest of supporting roles,” says Pehme. **“Vic is very meticulous in that he wants even the smallest roles to be right and to be authentic.”** Actors and even extras were auditioned and brought in from Canada, the UK and India to recreate Northern India in the 1940’s. The supporting cast was hand picked and schedules prepared by AD Carl Mason were a precarious balancing act as the production tried to accommodate the various schedules of all of the actors who were our first choice. **“Carl was probably exhausted, but at the end of the day we got them all!”** recalls Pehme with a chuckle.

IRRFAN KHAN – AVTAR

From Jaipur, Irrfan Khan was studying for his M.A. degree when he snagged a fellowship at the National School of Drama in 1984. Moving to Mumbai after graduation he began acting in television on various soaps and tele-historical series. After finding acclaim at international film festivals for his role in *The Warrior* he has starred in several Bollywood and international films including *Rog*, *Chehraa*, and *Mr. 100%*. Director Sarin felt Khan was an important addition to the cast as **“he brings such presence to the screen”**. With over thirty film credits Khan is an accomplished and sought after actor, sometimes starring in as many as six features a year.

AARYA BABBAR – AKBAR

From Mumbai, the son of Raj Babbar, a legendary actor and producer in Indian cinema Aarya Babbar has acting in his blood; his mother and sister are also well known stage and screen actresses in India. He has had prior roles in *Ab Ke Baras*, *Mudda: The Issue*, and is currently filming *Guru* also starring Aishwarya Rai (*Bride & Prejudice*). Sarin saw **“Aarya’s intensity and physicality was a perfect match”** for the role of Akbar.

VINAY PATHAK – RAM

A great actor who has been doing films for ten years including *Water* by acclaimed director Deepa Mehta and *Murder Unveiled*, a TV movie directed by Sarin. It was Vic’s experience working with Vinay that drew him back to casting him for *PARTITION*: **“I had worked with him before and found him such a versatile and gifted actor. I was thrilled he could be a part of Partition.”**

MADHUR JAFFREY – SHANTI

Actor Madhur Jaffrey is also a producer, director and best-selling author. With credits in television and film Jaffrey recently made the move over to American television with a guest role on *Law and Order: Criminal Intent*. **“She is an incredibly experienced actor whose quirkiness but real sense of dignity brought such a believability to this character for me,”** said Sarin.

CREATING EPIC INDIA – IN NORTH AMERICA

For most people, films about India conjure up images of breathtaking vistas, mythical landscapes, and rich textures on a grand scale. Creating epic cinema on a budget is a monumental task but added to this was a new challenge with *PARTITION*—trying to recreate India in North America. Thanks to the magic of movies and Sarin’s experienced eye, the production team was able to make it happen.

According to Pehme, **“almost all of the interiors were filmed in North America, and more of the exteriors than you’d expect.”** A dusty farm in rural British Columbia became the site of Gian’s rustic, mud-walled house. A nearby field posed as a Burmese battle site circa 1944. BC’s interior offered close matches to Indian countryside due to its warm, arid climate: a mustard field in Creston doubled for the lush farmlands of Punjab. And the striking region of Ashcroft/Cache Creek was chosen to play the Pakistan border.

Production Designer Tony Devenyi played a crucial role in recreating India in BC. **“I specifically went to markets in India that we wanted to replicate in Canada. And the good thing was, despite the country’s rapid progress and with the exception of Coca-Cola and Lays chips everywhere, it’s probably more or less the same as it was about 40 or 50 years ago.”**

Devenyi spent time in India doing research and interviewing locals to help reference all of the sets he had to build - bazaars, mosques and temples, train stations, rural houses and office buildings. Sarin and Devenyi rummaged through antique shops in India searching for authentic period props and set dressing to send back to North America. It’s no surprise that a year later, extras working on the set felt they were in India.

With the help of fulltime Visual Effects Supervisor Dermot Shane, North American shots were seamlessly matched with footage from India. For example, a city neighborhood was transformed into a New Delhi market. A Delhi skyline filmed several weeks later digitally replaced Rows of spacious houses and alder trees.

ON LOCATION IN INDIA

Sarin found most of the shooting locations on previous scouting trips to India—part of his twenty-something year journey to piece together the film. After six weeks on location in BC, the crew moved to India to shoot railway sequences with antique steam engine trains, a polo match, plus pandemonium scenes with lots of people and animals. It is the look of the film that really impressed producer Kim Roberts, **“Of course you don’t know from reading the script what it’s going to look like, and the richness and beauty of what Vic has shot is what has really brought this film to life; it’s incredible.”**

One of the most important production aspects was deciding where to build the pastoral village of Sirsa, home to the film’s hero, Gian Singh. Sarin wanted to show **“the**

romance of the Indian village.” A site was chosen near a small pond at the foothills of the Himalayan range where local water buffalo came to bathe and farmers tended their rice, corn and sugar crops. Eventually, the sprawling set would have the orange sun set exactly ‘between those buildings and that temple’ – as envisioned by Sarin.

Of the over 12,000 inhabited villages and towns in Punjab, many offered their indispensable labor and tools for the building of Sirsa. India Art Director TP Abid and Sikh history expert Amardeep Behl and his crew tirelessly sourced original materials from mid-1940s India and employed skilled masons, carpenters, painters and potters to construct houses, mud huts, a market, temples, gurudwaras, mosques, a post office, and the ubiquitous village square. A generator pumped electricity to the dangling forty-watt bulbs in the carpenter’s shop in the pre-dawn light. In just forty-five days, Sirsa came to life.

Throughout the India shoot, production worked with the basic supplies available and was faced with tail-end monsoon rains, minor earthquakes, and daily power outages common to rural India. After weeks of careful preparation for the shoot, the monsoon season dictated the initial course of events. With less than a week scheduled to film Kristin Kreuk in the role of Naseem, heavy rains washed out the village. A maverick cameraman at heart, Sarin spontaneously added shots to work with the rain, desperate to hang on to each minute with his actors. Seizing these moments paid off, adding wonderful texture and authenticity to the film.

Post Production

Back in Canada once more, the editors had their work cut out for them. Reg Harkema and Susan Shipton spent countless hours working with Sarin on cutting the movie. Their commitment and enthusiasm for the film really shines through.

The crowning glory for every film is its score and none more so than Partition. Brian Tyler worked with influences from the east as well as with western themes played on eastern scales to compose a truly remarkable score. He composed PARTITION'S score for both Indian and Pakistani instruments as well as orchestra. For the film, he conducted the Hollywood Studio Symphony at the largest recording stage in Los Angeles, the Todd AO Scoring Stage. Says Tyler, **“I have always loved both Eastern and Western music. Eastern music, to me, seems to have a more vibrant feel, while the west has the advantage of building emotion through melody and themes. It was a wonderful experience to create a score that pulled together elements of East and West.”**

SEPIA FILMS

SEPIA FILMS is a Canadian production company based in Vancouver, British Columbia whose focus is to make quality, commercially viable feature films for the international marketplace.

SEPIA'S production slate focuses on feature film production; however the principals have been involved in executive producing and producing a variety of genres internationally including the acclaimed documentaries *Ghurkas of Nepal*, *Solitary Journey*, *Wilbur*, *Endless Cycle*, and *The David Milgaard Story* and the high concept action series *Flatland* shot in Shanghai, China starring Dennis Hopper, produced by Ruddy-Morgan.

Recent works from SEPIA include the feature, *Civic Duty*, a post 911 thriller starring Peter Krause (*Six Feet Under*) and Richard Schiff, directed by Sundance Grand Jury nominee Jeff Renfroe which had it's world premiere at the Tribeca Film Festival in April 2006 and hits theatres in early 2007, as well as the romantic comedy *Love on the Side* starring Jennifer Tilly, Barry Watson and Marla Sokoloff which had it's theatrical debut in 2005.

SEPIA FILMS is excited to be completing *PARTITION*, an epic love story shot in India, Canada and the UK starring Jimi Mistry, Kristin Kreuk, Neve Campbell, John Light and Irrfan Khan, written and directed by award-winning filmmaker Vic Sarin.

SEPIA's 2007/08 slate includes the UK/Canada co-production *A Shine of Rainbows*, a magical coming of age story, based on the beloved novel by Lillian Beckwith slated to shoot in Scotland in spring 2007, the high-concept horror/action thriller *Golem*, the rock and roll drama *James Dean Garage Band* in partnership with David Ward (*The Sting*) and the action/adventure *Jack of Diamonds* in partnership with Force Four Productions (*Human Cargo*).

WRITER/DIRECTOR/DP VIC SARIN

Vic Sarin was born in Kashmir, where his father operated a local movie theater and it was in those early years that Sarin's love for the cinema was born. The family left Kashmir after the Partition of India moving first to Delhi, and then on to Australia and it was here that Sarin's film making career began. Originally wanting to pursue a career as an actor, Sarin felt his accented English could stand in his way. Knowing his son's passion for the cinema, his father fortuitously gave Sarin a 16-mm camera for his 16th birthday and Sarin found his niche. As he tells it "I fell in love with the visual side of storytelling, because movies transcend all barriers, pictures are understood in every language. I felt that as an artist and a storyteller, it was through images that I could create something unique that would touch people and move the heart or provoke a thought."

After crafting several small documentaries in Australia, Sarin ventured to Canada where he built a reputation as one of the country's most celebrated cinematographers garnering numerous accolades including the prestigious **Kodak Achievement Award** for creating some of Canadian cinema's most moving and memorable images on features such as *Margaret's Museum*, *Whale Music*, *Bye Bye Blues*, *Dancing in the Dark* and *On My Own*.

Sarin has since turned his eye toward directing, where he has become known for his unique storytelling ability, which seamlessly weaves together the visual and emotional elements of a film. As a director, Sarin has won recognition for films such as the feature *Cold Comfort*, which garnered six **Genie** (Canadian Academy Award) nominations including Best Picture and won in several performance categories. His television and documentary work has received numerous awards and nominations including three **Emmy** nominations, a **Cable Ace** nomination and a **WGA Award** amongst others.

Sarin has had extensive experience filming in India and Asia where he shot the feature films *Bye Bye Blues*, and *The Burning Season* and directed several documentaries including the acclaimed documentary series *Millennium: Tribal Wisdom and the Modern World* for which he also received an **Emmy** nod, *Street Kids of Bombay*, *Bangladesh Report* and *Solitary Journey*.

Partition, written from stories and experiences that Sarin both heard and witnessed first hand growing up in Kashmir, has been a lifelong dream for Sarin and deals with issues close to his heart. As Sarin tells it, the film is "an epic Romeo and Juliet love story between a Sikh and a Muslim, set against the partition of India – the largest episode of its kind of the 20th century and largely unknown to the western audience. Played out on the vast canvas that was India during the turmoil of the 1947 partition, *Partition* is a classic love story, epic, yet intimate, much in the style of David Lean whose story telling style has been an inspiration to me. It has been my dream and my passion to make this film and to share the beauty, complexity and humanity of this part of the world with an international audience. It is my hope that it will also shed a little light on the conflict still going on today. Though the setting is India, the subject is universal. I chose to tell the story in a classic western cinematic style, much as Lean did with **Dr. Zhivago** or **Lawrence of Arabia**, to make a film about the east accessible to people the world over, perhaps bringing us all a little closer in the process."

TINA PEHME – PRODUCER

Canadian producer Tina Pehme believes in making feature films that engage, entertain and resonate with audiences the world over.

Tina has just completed *Partition*, a classic love story set against the 1947 British partition of India, a film she developed and produced with *Sepia Films*, a company she co-owns with producing partner Kim Roberts and Director Vic Sarin. *Partition*, directed and written by Sarin, follows the love story of Gian Singh (Jimi Mistry), a Sikh soldier and a Muslim refugee (Kristin Kreuk) during the tumultuous early days of Indian independence at the end of British Colonial rule. The film also stars Neve Campbell, John Light and Irrfan Khan.

Also recently produced is the post 911 thriller *Civic Duty* starring Peter Krause and Richard Schiff and directed by Sundance Grand Jury nominee Jeff Renfroe, which Pehme and Roberts produced alongside Landslide Pictures. *Civic Duty* had the distinction of being the New York Post's #1 film pick at its world theatrical premiere at the Tribeca film festival in April 2006 and is slated for its North American theatrical release in early 2007.

In 2004 Tina produced the touching romantic comedy *Love on the Side*, starring Jennifer Tilly, Barry Watson and Marla Sokoloff and Dave Thomas.

Tina began her producing career when she joined *Sepia* as a partner in 1994. She has also worked with imX Communications in the development and production of international feature film co-productions.

KIM ROBERTS – PRODUCER

Kim brings his expertise of almost two decades in entertainment law, having provided legal advice on a wide range of Canadian and international productions through his law firm Roberts & Stahl. At *Sepia Films*, Kim oversees co-productions, production financing, contract negotiations, E&O insurance, and tax credits for Canadian and foreign productions and certification for Canadian productions as well as all aspects of production legal.

Kim has become increasingly involved in the development and production of *Sepia's* feature film slate, contributing his expertise on both Canadian and co-production structure and finance and strong working relationships with financial institutions, federal agencies and key creative elements necessary in financing and producing motion pictures in Canada. Together with producing partner Tina Pehme, Kim has produced *Sepia Films'* features *Partition*, *Civic Duty* and *Love on the Side*. Kim also executive produced the award winning Canada/UK co-production *It's All Gone Pete Tong*.

EXECUTIVE PRODUCER – CHRIS ZIMMER

Since founding Imagex in 1985, Chris Zimmer has become one of Canada's most respected producers of feature film and international co-production. He has built his reputation on bringing provocative, intelligent work to movie screens, including the award winning films *Love and Death on Long Island* (John Hurt, Jason Priestly), *Margaret's Museum* (Helen Bonham Carter, Kate Nelligan), and *New Waterford Girl* (Andrew McCarthy, Cathy Moriarty). In 2000/2001, Chris co-produced *Weight of Water* (Sean Penn, Elizabeth Hurley) with Miracle Pictures, *My Little Eye* with WT2, *The Pilot's Wife* (Christine Lahti) with Lion's Gate and *Una Casa con Vista al Mar* (Gabriel Arcand, Imano Arias) with Intercartel in Spain and Cinema Sur in Venezuela.

Most recently, Chris produced *The River King*, a Nick Willing film with actors Edward Burns and Jennifer Ehle, and served as Executive Producer on *Partition*, a Vic Sarin film starring Jimi Mistry, Neve Campbell and Kristin Kreuk. The film was shot in 2005 in British Columbia and India and is in the final stages of post-production.

He has over 20 feature film credits as a producer and executive producer.

Chris has also served as Executive Producer for television for a variety of projects from documentaries *Air Guitar in Oulu* and *Drug Warriors*, to animated series *For Better or For Worse*.

BRIAN TYLER – COMPOSER

Brian Tyler is an award winning film composer, conductor, instrumentalist, and songwriter. Brian's most recent film scores are the summer 2006 release *The Fast and the Furious: Tokyo Drift* and the intense action thriller *Time to Kill* starring Nicolas Cage that is due for release in 2007. He also recently scored the hit thriller *Constantine* starring Keanu Reeves, *The Hunted* starring Tommy Lee Jones for Academy Award winning director William Friedkin, *The Greatest Game Ever Played* for director Bill Paxton, and *Timeline* based on the novel by Michael Crichton for director Richard Donner.

Recently, his score for *The Fast and the Furious: Tokyo Drift* hit #1 on the iTunes soundtrack sales charts. Tyler's score for Bill Paxton's *Frailty* won a World Soundtrack Award in 2002 while his soundtrack for *Children of Dune* was the #4 best selling album on Amazon.com during March of 2003. That score also won Brian a BSO Spirit Film Music Award for Best Score of the Year.

He also composed music for the 2004 and 2006 Olympics and was nominated for an Emmy Award for his score to *Last Call* starring Jeremy Irons and Sissy Spacek chronicling the life of F. Scott Fitzgerald. His score for *Godsend* starring Robert DeNiro and the #1 box office horror film *Darkness Falls* (winner of The BSO Spirit Thriller Score of the Year 2003) have received raves from magazines such as Music from the Movies who called Tyler "the hottest young composer in Hollywood" while Film Score Monthly named Tyler as "the future of film scoring" on the cover of their May 2004 issue. He also composed the score for *Star Trek: Enterprise* and the critically acclaimed *Panic* starring William H. Macy and Donald Sutherland.

Tyler is a graduate of UCLA and Harvard University and was greatly inspired by his Academy Award winning art director grandfather Walter Tyler *The Ten Commandments*.