



Present

# LUCKY GIRL

A Two-Hour Television Movie

Starring

**Elisha Cuthbert**

**Sherry Miller**

**Evan Sabba**

**Greg Ellwand**

**Executive Producers:**

Louise Garfield  
Anne Marie La Traverse

**Writers:**

John Frizzell  
Graeme Manson

**Director:**

John Fawcett

*Lucky Girl* is a Triptych Media Inc./ALLIANCE ATLANTIS production in association with CTV. ALLIANCE ATLANTIS holds worldwide distribution rights to *Lucky Girl*.



# LUCKY GIRL

## Log Line

Elisha Cuthbert stars as "Katlin Palmerston", a straight-A high school student who becomes addicted to gambling. From scratch cards and poker to sports pools, gambling quickly takes over her life. Soon Katlin is obsessed, and as her debts mount, her addiction to winning drags her into a downward spiral.

## Short Synopsis

*Lucky Girl* is the story of 17-year-old Katlin Palmerston, an above-average student who develops a dangerous addiction to gambling. It starts out innocently enough - winning \$50 at a poker game at her best friend's birthday party. When everyone makes a big fuss the next day at school, Katlin's thrilled. As the money's going towards their European trip, Cheryl's thrilled too. The guys at school allow Katlin into their sports pool, and her beginner's luck holds. But soon she's playing roulette over the Internet with her credit card and gambling all night. She owes the boys at school, Cheryl, and the credit card is maxxed out. From scratch cards and poker to sports pools, gambling has taken over Katlin's life. Soon she is obsessed, and as her debts mount, her addiction to winning drags her into a downward spiral.

## LUCKY GIRL

*Lucky Girl* is the story of 17-year-old Katlin Palmerston (Elisha Cuthbert), an above-average student living in an affluent suburb with her parents, Valerie, (Sherry Miller) Alastair (Jonathan Whittaker) and younger brother Terry (Steven Taylor). Katlin develops a dangerous addiction to gambling. It starts out innocently enough - winning \$50 at a poker game at her best friend Cheryl's (Sarah Osman) birthday party.

When everyone makes a big fuss the next day at school, she's thrilled. And, as the money's going towards their European trip, Cheryl's thrilled too. Matt Birman (Steve Ross) and Tim Hammond (Jordan Walker) allow Katlin into their sports pool and for awhile, Katlin's beginner's luck holds. She does well on the sports pool. And with the winnings, she and Cheryl are having a ball. Things begin to look up in her personal life, too, when Janice (Charlotte Sullivan) introduces Katlin to her brother Ron (Evan Sabba). He's also into gambling, and the attraction is immediate.

But soon she's playing roulette over the Internet with her credit card and gambling all night. She owes the boys at school, Cheryl, and the credit card is maxxed out. To cover her losses, Katlin steals from her mother's purse, and forges cheques on her parents' account. At school, her marks plummet. Alastair and Valerie notice Katlin's odd behaviour, but when they confront her, she lies and reassures them that everything is all right. This secret life drives her into isolation. Ron's the only one who gets it anyway. Feeling a winning streak coming on, Ron and Katlin, looking older than her 17 years in her mother's clothes, take a trip to the casino. Blackjack suits her. Katlin wins an enormous amount, but is an easy mark when Ron asks to borrow half.

At school, Matt and Tim, impatient at not being paid out on Katlin's pool, rough her up and make off with the remainder of her cash. Freaked out, she goes to Ron's to get the money he owes her. Ron can't pay her back, and suggests they go to see Blair Noth (Greg Ellwand), a loan shark who has lent him money in the past. Blair agrees to lend Katlin \$3,000.

Money in hand, she could easily pay off her debts. Instead, she and Ron return to the casino where Katlin loses it all at blackjack. By now, Katlin can't control the panic of being so much in debt. She and Ron stage a robbery at her parents' house. They break some valuables, and mess the place up. Ron will sell the stuff - they'll split the money later - 50/50.

But when Katlin tries to contact Ron, he doesn't answer his phone or email, and he's not at his apartment. Blair shows up and tells her he expects his loan back by tomorrow... or else. At her wit's end, Katlin takes money from her little brother's savings and runs back to the casino. First she wins a little at the slots, then proceeds to the blackjack table where her luck holds and she leaves with her winnings.

## LUCKY GIRL

At home, Val confronts Katlin with all that she knows - the bank statement, the forged cheque, the Internet gambling and her deeper suspicion that Katlin robbed the house. Katlin tries to recuperate ground by handing the recent winnings over to her mother to pay off the credit card. She evens pays Terry back.

But Katlin still owes Blair. Though grounded by Val, Katlin goes out in search of Ron. He's still not there! She's got to go to Blair's and do whatever it takes to get rid of the debt. Arriving at Blair's eerie suburban house, she's met by his wife Judy (Victoria Snow). Katlin asks Blair for more time to pay back the money. Blair agrees, but he's got his own agenda. Offers of drinks are followed by offers of pills. Relax, they tell her, we want to have a little fun, it's just a home movie. We can start with just a little kissing...

At home, Valerie notices Katlin is missing. With Ron's help she tracks Katlin down at Blair's. Barging in, Valerie grabs her traumatized daughter, stands up to Blair's threats and gets Katlin out. Enraged by the scene she has just walked in on, Valerie returns to knocks Blair out with her car's steering lock.

Home again, the family gathers together - a fresh start will have to be made.

Months later, Katlin has entered an addicted gamblers program and is not allowed to carry money. At the mall, she and Cheryl talk about their old plans for the European trip. Before she leaves, Cheryl insists on buying a birthday present that Katlin can give to Terry. Alone again, Katlin returns the gift for cash. She enters a bar, and walks over to a quarter slot machine. Plunking in some coins, she pushes the play button. The machine bleeps...



# LUCKY GIRL

## Q& A with Executive Producer Louise Garfield

*Why make a film about teen gambling?*

We (the producers Triptych Media Inc. and Alliance Atlantis) didn't really set out to make a film about teen gambling. We were fascinated by the writer John Frizzell and his script, which delved into the psychology of the addicted gambler and the effects on her family and friends. We also liked that it featured a young woman as the protagonist and found the character really intriguing, and wanted to know why one person becomes an addict and another doesn't. It also features a contemporary mother/daughter relationship: the tensions for the mother in attempting to be open, communicative and hip versus her responsibilities as parent, struck us as very real and honest.

*Have you ever been associated with such experiences?*

I've known a couple of people, who were fairly close to me, who've had gambling addictions. And I've seen how much damage has transpired in their families. So I have a curiosity about how gambling takes hold. But *Lucky Girl* is not based on any story that I know of, and it is definitely not a documentary.

*Is this another disease of the month movie?*

We didn't want to make a film about addiction that would be dishonest to most people's reality. Serious addictions simply don't go away in a day. At the conclusion of *Lucky Girl*, we see Katlin being cared for by her family, and we understand that she is in a treatment program. But her ability to shake addiction doesn't happen overnight. The last shot of the movie shows her spending her only cash at a video lotto game. We really wanted to be honest about the difficulty ordinary people have in overcoming addiction.

*Why did you cast Elisha Cuthbert as Katlin Palmerston?*

She's a superb young actress and she had qualities we were looking for: intelligence, verbal acuity and youthful innocence. She also had a chameleon quality that allowed her to take on the constant lying and bluffing that the gambler, by definition, employs. She also had the ability to go to a darker place when the story needed her to. Elisha is completely natural. This brought credibility and empathy to her role. As an audience, we have to be able to sympathize with Katlin as bad things start happening to her, and especially as she starts to do bad things.

## LUCKY GIRL

*What special qualities does (Director) John Fawcett bring to the shoot?*

John has a really strong ability to analyze script and story. We worked together with the writers until we had the story he felt he could shoot; that was credible and dramatic. He is as sweet as pie, a pleasure to work with; and we had fun even when under tremendous pressure due to the practicalities of the shoot. John is very knowledgeable about the process of filmmaking. He understands every part of it and how interdependent we all are. Focussed, prepared and hard working. There was very little of the traditional director/producer tensions, and we had a very collaborative time.

*Because of the subject matter, has it been a tough shoot?*

No. There were times when it was hard for Elisha, as there were some emotionally difficult scenes; but I also know she really enjoyed the challenge as an actor. We had an easy going and open environment on set. All hands were on deck to make it as supportive as possible for the actors and especially for Elisha.

*What did you learn about gambling addictions?*

Through the research that John Frizzell did, I learned that unlike other addictions, compulsive gambling can take hold extremely quickly and can arrive full-blown. I became more aware of the amount of gambling that surrounds us and how governments have a vested interest in promoting gambling, as they rely more and more on the revenues that they reap.

*Did you learn any techniques during the shoot?*

I learned how to play blackjack. My very first experience with gambling was during the shooting of *The Hanging Garden*. One of the actors took me to the casino in Halifax, and we played roulette, which I really enjoyed. But when I would look at my stack of 25¢ chips, all I could think was “that’s a lot of laundry money, I think I’ll go now.” So I found gambling entertaining and social. I never got into chasing my losses. I can’t stand lottery tickets, because I can’t bear the level of disappointment when I lose! In any case, I gamble enough in real life, not to want to gamble recreationally.



# LUCKY GIRL

## Q& A with Director John Fawcett

### *How did you come to **Lucky Girl**?*

Louise Garfield and I were together at the Canadian Film Centre and though we hadn't worked together, we wanted to. Back in April she called me and asked me to read **Lucky Girl**. ALLIANCE ATLANTIS was producing the movie for CTV, and it was actually quite a good read. I had never considered doing a gambling movie before. They're all kind of similar. What made the difference in this script was that it was about a 17-year-old girl in trouble and based in her own surroundings. It's not about loan sharks and big casino operators. It's about guys at school she took a bad bet with; and the guy living with his wife in a sub division; and the brother of a girl at school. It gives a unique spin to gambling movies.

### *What attracted you to the project?*

I have a hard time with police dramas and stories I know nothing about, where you need experts to advise you. But I do know about kids, and the suburbs. I don't like to feel I am making things up because it becomes really fake. This was a setting I knew.

### *Why do you do teen stories?*

It has to do with familiarity. I know what it was like. Then I get annoyed by the way they show teens in movies. I don't find they are realistic. Stories speak down to them. They take the teen audience as dumb and pander to it. I like to see them portrayed in a smart way, as I usually find that is missing.

### *In **Lucky Girl** you moved from the physical violence of 'Ginger Snaps' and 'The Boys Club', to psychological violence. Is this a progression?*

I don't look at it like that. It's just what **Lucky Girl** required. It is less about the physical violence, and more of the inner torment. It's what it's like to be on the inside of the mind of someone who's developed a problem. It just gets darker and darker. It's about the nature of addiction and how it changes the character.

### *In **Lucky Girl** and 'Ginger Snaps' you deal with strong mother/daughter scenarios, weak fathers and a strong female protagonist. Is this intentional?*

Always! I don't much like teens seen as dumb. And I hate seeing weak female characters. I do think it's changing, because people want to see strong female characters. But still it's seen as a bit different. The mother/daughter connections were really important as a plot/story point. I don't see the father as weak. It's just that he's in over his head. He's overworked and unavailable to contribute. In other situations he would have been a good father, but he has his own ups and downs. On the flip side, Ron is a complex character, not a weak one. He's manipulative. Katlin has wealthy parents, so she can be useful to him; and she shares his interest in gambling. And of course she's attractive!

## LUCKY GIRL

*How did you find the actress to play Katlin?*

It took a long time to figure out who she'd be. We'd never heard of Elisha Cuthbert. She was living with her parents in Montreal and was brought to the casting process quite late on. When we saw her, she was right for the character. Physically she's like a normal pretty girl – but not a model. She's smart, funny and charming, so she can do the sweet aspects, but could also go for the darker aspects in an unbelievably great way. We see the desperation it takes to make almost immoral choices. It was pretty cool to see her do it. People will be amazed at what she is capable of. There are not that many roles like this.

*How would you describe **Lucky Girl's** film style?*

Well there are things I definitely like to do, and return to. But the style is dictated by the story and script. I never think how I will shoot it - the style evolves from story. **Lucky Girl** is a drama, down-to-Earth. So the camera is less intrusive, more observant than actively involved. I found I liked hand held cameras for their immediacy and spontaneity. I began **Lucky Girl** like a polished movie of the week. With a controlled feel. Then, in tandem with the disintegration of the character, I used the hand-held camera and a gritty look. As the psychology is coming undone, we end with a very raw, ugly aesthetic.



# LUCKY GIRL

## Q& A with Elisha Cuthbert (Katlin Palmerston)

*How do you find yourself in Katlin?*

It's weird because I don't really know anyone who's like her. I knew it was a great challenge, but I was ready to do it. When you read the script you see the steps - each time it's a calculated move down the spiral.

*Can you see yourself as a gambler?*

I wouldn't be a good player, but I did learn how to shuffle and now I can do 'The Bridge'. Gambling is very stressful. Yes, you get a thrill when you win - but it depends how it affects you.

*How does Katlin get into this awful situation?*

Katlin starts out like a normal kid. It's the high she gets that sucks her in and she's great at lying. It helps her but also gets her into worse and worse situations. At the snap of your fingers she's into a lie. Ron lies too. He's in the same boat as her. He tells her there's always a way out, but then he has his own sickness to cope with.

*Who's worse off?*

Ultimately Katlin's the screwed up one. People are playing off her, and she loves it. She can't help myself. I love the way it ends. When I started reading the script, I said to myself, don't let this be a happy ending.

*And the Blair situation?*

It's very creepy. The idea of it is bizarre, and you don't anticipate it when it comes up. You wonder what's going on.

*What about Katlin and Ron?*

Yes, there's tension between the two, but he doesn't show his hand, and Katlin is never honest.

## LUCKY GIRL

### Q& A with Sherry Miller (Valerie Palmerston)

#### *Who is Valerie?*

Valerie's an honest-to-God modern mom. She is well meaning, but flawed. She's also deceitful – and addicted to shopping. In fact she lives a rarefied life, and is pretty shallow.

#### *How do you see **Lucky Girl**?*

To me this movie is about a 40-year-old woman who has to grow up. It's about how modern moms go too far. There has to be that line between friend and parent. Our moms didn't have to be our pals. Today, there is this huge swing and moms have to have such close relations with their daughters, to the detriment of being a parent. You can be pals, when they have grown up.

#### *Is she authentic?*

I have a lot of faith in John's ear for real language. It's a treat to play a woman in the year 2001 that talks to her daughter the way that today's moms do.

#### *How convincing do you think you were in the role?*

By the end of the shoot I noticed even the crew had turned off me. I guess it was my air-headedness. And at home I was being real sharp with my daughter... was it to over compensate? Maybe. You're left with a woman who is seriously screwed up. It's going to be hard to like her.

## LUCKY GIRL

### Q& A with Evan Sabba (Ron Lunderman)

*How do you see Ron's psychology?*

Ron's a gambler. If you have that disease, you're basically uninterested in anything that is not to do with gambling.

*Is he dangerous?*

Yeah in a way because he is calculating. When he introduces Katlin to Blair, he knows the score - you pay Blair. Ron probably went through the same thing as Katlin with Blair himself. So he creates a mask because of his fear and disgust of Blair. He's heartless - though he probably hates himself when she says "you sold me." But he's never been a thief before he met her.

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*Is he the best person for Katlin to spend time with?*

No, because he can be untruthful.

*Do you feel any sympathy for him?*

Ron makes mistakes. He's survival-based and sacrifices Katlin to save his own skin. And he's too cowardly to stand up to her. He's smart but not wise.

*And what about the gambling?*

I've never had an addiction, though we have all been through obsessions. I learned to play poker for the role and I liked it. You have to catch people out. You watch them bluffing. If they have a good hand, they act weak - some will even invent twitches. You have to be cleverer than them. It's all a game, and Ron is credible in his ruthlessness.

# LUCKY GIRL

## The Cast

**Elisha Cuthbert** as “Katlin Palmerston”

**Sherry Miller** as “Valerie Palmerston”

**Evan Sabba** as “Ron Lunderman”

**Greg Ellwand** as “Blair Noth”

**Sarah Osman** as “Cheryl Bemberg”

**Jonathan Whittaker** as “Alastair Palmerston”

**Victoria Snow** as “Judy Noth”

**Charlotte Sullivan** as “Janice Lunderman”

**Jordan Walker** as “Tim Hammond”

**Steve Ross** as “Matt Birman”

**Jordan Madley** as “Maureen”

**Christine Lee** as “Wendy”

**André Bharti** as “Claude”

**Steven Taylor** as “Terry Palmerston”

## LUCKY GIRL

**ELISHA CUTHBERT** as “Katlin Palmerston”

Elisha Cuthbert is one of Canada’s hot young talents.

Born in Calgary and raised in Vancouver, Elisha began her career at the age of seven as a model. Soon after, when cast as an extra on the set of Nickelodeon's *Are You Afraid of the Dark?*, she caught the acting bug and was delighted to be invited back to the show as a series regular.

Elisha has been racking up an impressive list of film and television credits while still finding time to trot around the globe as a correspondent for the award-winning series *Popular Mechanics For Kids*. Fans are already creating numerous unofficial web sites in her name.

It was while working on *Popular Mechanics* that Elisha caught the eye of former First Lady Hillary Clinton and was invited to Washington for a tête-a-tête with the White House's watchdog of children's television and entertainment.

In addition to her two television series, Elisha has had starring roles in Showtime's *Time At The Top* opposite Timothy Busfield, Disney's *Mail To The Chief* with Randy Quaid, *Airspeed* with Joe Mantegna and the recently-completed the film, *Believe* alongside Ben Gazzara and Andrea Martin.

In summer 2000, while attending Montreal's renowned *Just For Laughs International Comedy Festival*, Elisha met with heads of casting from several major American networks and studios, which led to her signing a talent deal with the Fox Network.

In her spare time Elisha is a painter. It is a “way to let things out, and I am creating something for myself. It’s almost a communication.” And she admits to liking to be by herself. While being good with people she also needs quiet time, like when she listens to music. “It’s important to figure out who you are.”

Elisha currently resides Los Angeles, yet with her family and friends in Montreal, she loved being back in Canada to shoot *Lucky Girl*.



## LUCKY GIRL

**SHERRY MILLER** as “Valerie Palmerston”

Sherry Miller is probably best known as “Jane Oliver”, the role she performed for five seasons on the acclaimed series *E.N.G.*, and which earned her two Gemini nominations for Best Supporting Actress. Since then, she has performed on many of television’s most popular series including recurring roles on *Due South*, *F/X: The Series*, and *Prince Street*. She's also guest-starred on *D.C.*, *The Famous Jett Jackson*, *Relic Hunter*, *Twitch City*, *Early Edition*, *The Newsroom* and *Traders*.

Miller’s television movie credits include *Strange Justice*, *Scandalous Me: The Jacqueline Susann Story*, *This Matter Of Marriage*, *The Last Man On The List*, *Sabrina*, *The Teenage Witch*, and *Thicker Than Blood: The Larry McLinden Story*, among many others.

She has also performed on the big screen with credits including *The Virgin Suicides*, directed by Sophia Coppola, *The Stupids*, starring Tom Arnold, *Getting Away With Murder*, with Dan Aykroyd, Lily Tomlin and Jack Lemon, and *Johnny Mnemonic*, featuring Keanu Reeves.

Miller’s stage performances include “Cleo” in *I Love My Wife* and “Simone” in *Bedful Of Foreigners*, both presented at Stage West Theatre, and “Fran” in Variety Theatre’s *The Only Game In Town*.

Sherry Miller is a native of Tonoka, Alberta, and resides in Toronto and Los Angeles.



## LUCKY GIRL

**EVAN SABBA** as “Ron Lunderman”

It has been a banner year for Evan Sabba. After an adventurous four-month trip to Thailand during which he learned the language and became an expert in Thai boxing, he returned to Canada and was invited to play one of the leads in Jeremy Podeswa’s TV feature *Wild Geese*, shot in Alberta. Then, he flew to Toronto to play "Ron", Katlin’s boyfriend/nemesis in *Lucky Girl*.

Sabba has performed extensively on television with guest lead credits on *PSI Factor: Chronicles of the Paranormal*, and principal roles in *Purple Haze*, *The Last Don II*, *FX: The Series*, *Once A Thief*, *Disappearing Act*, *Double Take*, *Nancy Drew*, *Lilly* and *Street Legal*.

He began his career as a theatrical actor, and became adept in building and acting with *commedia delle arte* masks, founding *Canadia Delle Arte* to produce *The Venetian Elopement* has played in such classics as *Tit For Tat (Measure for Measure)*, *A Winter’s Tale*, *Wild Honey* and *Antigone*.

Sabba is also an expert in fencing, stage fighting and *Muay Thai* Kick Boxing.

He resides in Toronto.

## LUCKY GIRL

**GREG ELLWAND** as “Blair Noth”

Celebrating 20 years at a professional actor in 2001, Greg Ellwand got his start building sets for a high school production in Kenya in which huge crowds of Romans were required. His big break came when, as the only member of the stage crew to show up for rehearsal one day, he was given a scene in the play just for him – an African slave. The lines can still be recited on request.

In 1981, Ellwand won a Dora Award the first time out on the Toronto stage for *Night and Day* and recently was cited in the Globe and Mail for his outstanding performance in *Inexpressible Island* at Canadian Stage. He spent a year in *Showboat* in Vancouver; was a series regular on the CBC drama *Red Serge*, about the Mounties’ early years, and co-starred in *Justice*.

Ellwand travelled to Egypt and Japan to film the award-winning documentary *The Man Who Might Have Been*, in which he played the ill-fated diplomat "Herbert Norman". In summer 2000 he played opposite David Hasselhof in *One True Love* and Ted Kennedy’s campaign manager in the TV MOW *Jackie, Ethel, Joan: Women of Camelot*.

Ellwand is a graduate of the National Theatre School and the University of Ottawa.



## LUCKY GIRL

**SARAH OSMAN** as “Cheryl Bemberg”

Born in Calgary and raised in Montreal and Toronto, Sarah Osman is a bilingual student who has not yet attended theatre school, but is planning to. Sarah has had roles in *My Big Fat Wedding*, which was executive produced by Tom Hanks, *The Force*, *Goosebumps* and *The Young Hawk*. Her favourite role to date was as "Lisa" in *My Hometown* for YTV.

Adept at skating, swimming, rollerblading, cycling, baseball, basketball, tennis, volleyball, soccer, and sailing, Sarah has been seen on stage in such shows as *The Wizard of Oz*, *The Highwayman*, *Le Bourgeois Gentilhomme*, *Peter Pan* and *Beauty And The Beast*.



## LUCKY GIRL

**CHARLOTTE SULLIVAN** as “Janice Lunderman”

A talented dancer and athlete, Charlotte Sullivan has also already been noticed as an actor: in 1999 she was nominated for the World’s Young Artist Award in Los Angeles and in 1998 she was a nominee for the 3<sup>rd</sup> Annual Hollywood Reporter YoungStar Awards.

She has had leading roles in films such a *Houseguests* for IMAX, *Shadowbuilder*, *Harriet the Spy* and *Pathfinder* directed by Don Shebib.

Among her television roles are the lead in *Are You Afraid Of The Dark*, *The Famous Jett Jackson*, *The Wrong Girl*, and she has been a series regular on *The Ghostwriter Mysteries* for CBS.

Charlotte lives in Toronto.

## LUCKY GIRL

### **JONATHAN WHITTAKER** as “Alastair Palmerston”

Jonathan Whittaker is no stranger to gambling - he used to deal blackjack at Diamond Tooth Gerties in the Yukon when it was the only legalized gambling casino in Canada. As he says “I have seen the bug bite.”

Whittaker has appeared in several television series and movies, including *Twice in a Lifetime*, *PSI Factor: Chronicles of the Paranormal*, *Gene Roddenberry's Earth: Final Conflict*, *The X-Files*, *The Outer Limits*, *Goosebumps*, *The Arrow*, *FX: The Series*, *The Sentinel*, *For Those Who Hunt The Wounded Down* and *Nothing Too Good For A Cowboy*.

Whittaker's stage credits include the role of "Jake Trumper" in the world stage premier of W.O. Mitchell's *Jake and the Kid* for Theatre Orangeville. He also created the role of "Tom Thomson" (a Group of Seven artist) in the stage production of *Colours in the Storm*. As well, Whittaker appeared in *Nigredo Hotel*, for which he received a Dora nomination, *Closer Than Ever*, *Les Miserables*, *Showboat*, *Thin Ice (Jim Betts)*, *The Dining Room*, and *To Grandmother's House We Go*.

Upcoming film appearances include *D2K (Dracula 2000)*, *Getting Over Allison*, *Out of Sync* and *The Women of Camelot*.

Jonathan Whittaker lives in the Hockley Valley in a little patch of forest with his wife Shelley Hanson, the Music Director/Conductor for the touring production of *Rent*, their son Taylor, a Golden Retriever and two cats.

## LUCKY GIRL

**VICTORIA SNOW** as “Judy Noth”

Victoria Snow’s face is familiar to television viewers and filmgoers in about 60 countries. She has been a regular or recurring character in half a dozen series, and starred or co-starred in countless MOWs and features.

A few highlights in a stellar career include two Gemini Awards for Best Actress, and roles in feature films including *Sea Of Love*, with Al Pacino, and more recently, roles in Kevin Sullivan’s *The Piano Man’s Daughter* and Denys Arcand’s *Stardom*.

Snow will soon be seen as one of the stars of the new Showcase series *Paradise Falls*, and is also co-starring in the upcoming Lifetime drama *My Husband’s Double Life* opposite Margaret Colin.

Victoria Snow resides in Toronto.



# LUCKY GIRL

## The Filmmakers

Executive Producers.....	Louise Garfield Anne Marie La Traverse
Original screenplay by.....	John Frizzell and Graeme Manson
Director.....	John Fawcett
ALLIANCE ATLANTIS Production Executive.....	Eric Norlen
Production Designer.....	Peter Cosco
Director of Photography.....	Gavin Smith
Casting Director.....	Marissa Richmond
Editor.....	Brett Sullivan
Composer .....	Mike Shields
Costume Designer.....	Tamara Winston
Line Producer.....	Claire Welland
Location Manager.....	Guy Methot
Art Director.....	Greg Chown
Set Decorator.....	Eric McNabb
Key Makeup.....	Catherine Ann Davies Irvine
Key Hair Stylist.....	Jenn Gould
Post Production Supervisor.....	Carolyne McLean
Unit Publicist.....	Kim Galvez
ALLIANCE ATLANTIS Publicity Coordinator.....	Mario Tassone
Stills Photographer .....	Steve Wilkie, Russ Martin

## LUCKY GIRL

**ANNE MARIE LA TRAVERSE**, Executive Producer  
Senior Vice President, Television Production, ALLIANCE ATLANTIS

Anne Marie La Traverse joined Atlantis Films in 1991 as a Director of Business Affairs and became an Executive Producer at the end of 1992. She is currently Senior Vice-President, Television Production for ALLIANCE ATLANTIS, and acts as an Executive Producer on several of the Company's productions.

La Traverse's most recent credits as an Executive Producer include the acclaimed television series *The Associates* and the television movie *Lucky Girl*, for CTV; and the critically-acclaimed CTV television movie *Murder Most Likely*, starring Paul Gross, and recipient of seven Gemini nominations including the prestigious Best TV Movie or Dramatic Miniseries. Her numerous credits as an Executive Producer also include the movies *Derby*, for ABC and CTV; the Gemini Award-winning *Race To Freedom: The Underground Railroad*, for CTV, The Family Channel and BET; and the series *Cold Squad*, for CTV; *Destiny Ridge*, for the Global Television Network; *African Skies*, for Family Channel; and *Mysterious Island*, for Family Channel and Global.

A bilingual native of Montreal, La Traverse received her law degree from Osgoode Hall in 1983 and was called to the bar in 1985. Prior to joining the Company, she practiced at the Toronto law firm of Strathy, Archibald and Seagram, acted as Montreal representative for Grosvenor Park Securities and was Director of Legal and Business Affairs for Sunrise Films.

Anne Marie La Traverse makes her home in Toronto.

## LUCKY GIRL

### **LOUISE GARFIELD** – Executive Producer

Louise Garfield is one of three partners at Triptych Media, an acclaimed Toronto-based film and television production company. She is a veteran of the thriving cultural scene in Toronto. Her varied background in theatre and dance as a performer, writer, and producer for dozens of live events and notably as a founding member of the brilliant feminist lip-sync trio *The Clichettes*, lend her producer's eye a distinct sensibility. Garfield began her film career as Associate Producer on Director John Greyson's award-winning *The Making Of Monsters*. With Anna Stratton, she co-produced Greyson's first feature film *Zero Patience, A Musical About AIDS*. In 1997, she produced Thom Fitzgerald's *The Hanging Garden*, which won both the People's Choice and Best Canadian Film at the Toronto International Film Festival, the Vancouver Film Festival and the Atlantic Film Festival, the 1998 International Critics' Award and four Genie Awards including Best Screenplay and Best First Feature Film. She was the Executive Producer of *Dances For A Small Screen*, produced by Laura Taler and Mark Hammond, for TFO and Bravo.

Garfield currently sits on the board of directors of the Bill James Dance Project, the Women's Cultural Building and is a member of the CFTPA's subcommittee re-negotiating the ACTRA low-budget agreement.

## LUCKY GIRL

**JOHN FRIZZELL** – Writer

After several years writing, directing and co-producing the documentary series *A Different Understanding* for TVOntario, John Frizzell joined partners Niv Fichman, Barbara Willis Sweete and Larry Weinstein to found the Canadian production company Rhombus Media. He left Rhombus in the mid-eighties to pursue a career in writing.

His first script was the Gemini-nominated drama *I Love A Man In A Uniform* for the CBC's *For The Record* series. This was followed by several award-winning scripts for *Sons And Daughters* and a two-year stint as Creator/Head Writer for the TV series *Airwaves*. In 1987, Frizzell acted as Co-Producer and Co-Director of the ground-breaking film, *A Winter Tan*, which was nominated for seven Genie Awards, and won for Best Actress (Jackie Burroughs).

Frizzell's other writing credits include *Getting Married In Buffalo Jump*, the final season of the CBC series *Material World* and the feature films *On My Own*, featuring Judy Davis, and *Memory*, starring John Hurt and Marthe Keller. He co-wrote, with playwright Judith Thompson, the critically-acclaimed and Gemini Award-winning made-for-TV movie *Life With Billy*, and with Bruce Macdonald and Don McKellar, the theatrical feature *Dance Me Outside*. He followed this up by acting as Supervising Producer/Head Writer of the first season of *The Rez*. In 2000, Frizzell's credits include *Twitch City*, *Lucky Girl* and *Yummy Fur And The Republic Of Nothing*.

Although dividing his time between Los Angeles, Toronto and Vancouver, one can still frequently find him at either the Canadian Film Centre or the Praxis Screenwriting workshops – Frizzell is happy to say that his commitment to first-time and emerging independent Canadian filmmakers is stronger than ever.



# LUCKY GIRL

**GRAEME MANSON** - Writer

Graeme Manson is a busy Vancouver-based screenwriter and long-suffering Vancouver Canucks fan. His feature *Rupert's Land* was a Genie nominee and Leo Award winner. He also Co-Wrote the successful sci-fi thriller *Cube*, which has won numerous awards and continues to find an audience in worldwide release.

Manson has spent seasons in the story departments of *Nothing Too Good for a Cowboy* and *The City*, as well as penning episodes for *Straight Up* and *D'Myna Leagues*.

He has numerous projects of his own in development - everything from low-budget independent features to long and short form television, Web-based projects, and a hugely large animated multi-media juggernaut.



# LUCKY GIRL

**JOHN FAWCETT** – Director

John Fawcett is one of Canada's hottest up-and-coming directors - an artist with infectious enthusiasm and vision.

*Lucky Girl* is Fawcett's third feature. It is preceded by *Ginger Snaps* (1999), the story of two weirdo suburban sisters, which has been acquired by TVA in Canada.

*"A slice of suburban Gothic...Ginger Snaps is a quietly subversive my-sister-is-turning-into-a-werewolf movie that doesn't wimp out at the end." Variety*  
*"... a mischievous and subversive second feature.... is a hot ticket at the Toronto International Film Festival. ..The film owes more than a little to David Cronenberg, but it has more of a gleeful sense of humor." Hollywood Reporter*

His debut feature-length project, *The Boys Club*, produced in 1995 and starring Chris Penn, is a dark adolescent drama in the vein of *River's Edge*. Variety (May 27/96) says, "Fawcett has done a good job of investing the usual teens-in-trouble material with a tough, realistic sensibility that sets this pic apart from the pack (and) avoids teen-pic clichés, creating an intense, involving drama." It was recognized with five nominations at the 1996 Genie Awards, including Best Direction, Best Actor (Chris Penn), Best Original Screenplay, Best Editing, and Best Production Design. *The Boys Club* was released theatrically in Toronto in 1997, by ALLIANCE ATLANTIS.

Other directorial work includes three episodes of *Xena: Warrior Princess*, four episodes of *Power Play*, with the episode, "Seventh Game" nominated for Best Direction in a Dramatic Series at the 14th Annual Gemini Awards, and *La Femme Nikita II*, all shot in 1998.

Fawcett attended the Canadian Film Centre where he was Co-Writer/Director of *Half Nelson*, which was nominated for five awards at the 1993 Annual AMPPIA Awards and won for Best Drama Under 60, Best Direction, Best Screenplay (Semi Chellas and John Fawcett), Best Editing and Best Cinematography.

John Fawcett's varied experience also includes television, music videos, and commercials. His short film *Scratch Ticket* was invited to screen in Official Competition at the 1994 World Film Festival, Montreal. It was also selected as Best Short *Film* and received the Special Jury Award at the 1995 Yorkton Short Film Festival.

# LUCKY GIRL

## Gambling Web Sites

**Canadian Foundation on Compulsive Gambling**  
[www.responsiblegambling.org](http://www.responsiblegambling.org)

**Teen Gambling site**  
[www.pogo.com](http://www.pogo.com)

**Bergen County Council Adolescent Gambling Prevention Program**  
[www.bergencouncil.org/gamble.html](http://www.bergencouncil.org/gamble.html)

**Georgia Council on Problem Gambling**  
With links, including New Brunswick extensive bibliography  
[www.gamblingproblemga.org/links.html](http://www.gamblingproblemga.org/links.html)

**Canadian Centre on Substance Abuse**  
Directory of Organisations and activities addressing problem gambling in Canada  
[www.ccsa.ca/gambdir/gambhome.htm](http://www.ccsa.ca/gambdir/gambhome.htm)

**North American Training Institute**  
Adolescent Compulsive Gambling Prevention & Education Programs  
[www.nati.org/teens.htm](http://www.nati.org/teens.htm)

**Alberta Alcohol and Drug Abuse Commission**  
[www.gov.ab.ca/aadac/addictions/subject\\_gambling.htm](http://www.gov.ab.ca/aadac/addictions/subject_gambling.htm)

**North American Think Tank on Youth Gambling Issues**  
[www.ccsa.ca/thnktank.htm](http://www.ccsa.ca/thnktank.htm)



Since its inception in 1994, after producing the feature film *ZERO PATIENCE*, **TRIPTYCH MEDIA** has developed a reputation for producing high-quality award-winning drama. In 1996 *LILIES* won four Genies (Canada's Oscars) including *Best Film Of the Year*. In 1997, *THE HANGING GARDEN* won *Best Canadian Film* and *Most Popular Film* at the Toronto International Film Festival as well as four Genies, including *Best First Feature* and *Best Screenplay*. *THE HANGING GARDEN* has been released in Canada by Cineplex Odeon Films, in the U.S. by MGM and in the UK by Alliance UK, playing to packed houses and stellar reviews. *THE TALE OF TEEKA*, winner of the *Golden Spire* at the San Francisco International Film Festival also received the 1998 Banff Television Festival *Rockie* for *Best Children's Program* and the Telefilm Canada Prize for the English language version. The French language version, *L'HISTOIRE DE L'OIE*, won three *Prix Gémeaux* including *Best Director* and *Best Dramatic Program*. The company recently completed the prime time television movie, *THE BOOKFAIR MURDERS*, a Canada-Germany co-production based on Anna Porter's novel.

The principal areas of activity for *TRIPTYCH* are feature film and television drama. The company has also acted as the executive producer for the performing arts programs *OEDIPUS UNMASKED*, a one-hour documentary of the 1997 Stratford Festival's re-mounting of Tyrone Guthrie's acclaimed 1954 production of *OEDIPUS REX*, and *DANCES FOR A SMALL SCREEN* a dance film which teams three contemporary choreographers with three film directors.

*TRIPTYCH* is pleased to be associated with some of Canada's finest talents including directors, Thom Fitzgerald, Tim Southam, Deepa Mehta and John Fawcett; and such writers as Governor General award-winners Michel Marc Bouchard and David Adams Richards; Pulitzer-Prize winner Carol Shields, Barbara Gowdy, Susan Swan, John Frizzell and Michael Mackenzie.

*TRIPTYCH* producers are hands-on at all stages of a project from script development through production, marketing and distribution. The company develops projects based on both original and adapted screenplays. It also seeks international and inter-provincial co-producing and co-financing ventures.

The owner/producers of *TRIPTYCH* are Robin Cass, Louise Garfield and Anna Stratton, who bring to the company extensive and broad-based backgrounds in television, film and theatre production.



## “At A Glance”

ALLIANCE ATLANTIS COMMUNICATIONS INC. is a leading broadcaster, creator and distributor of filmed entertainment with significant ownership interests in eight Canadian specialty television networks. The Company's principal business activities are conducted through three operating groups: Broadcast, Television and Motion Pictures. Headquartered in Toronto, ALLIANCE ATLANTIS operates offices in Los Angeles, Montreal, Edmonton, London, Sydney, and Shannon. The Company's common shares trade on the Toronto Stock Exchange--trading symbols AAC.A, AAC.B and on NASDAQ--trading symbol AACB. The Company's website is [www.allianceatlantis.com](http://www.allianceatlantis.com).

The **Alliance Atlantis Television Group** creates, acquires and distributes a balanced mix of drama and children's programming and is gearing up to be a significant player in fact-based, documentary programming. Alliance Atlantis is among the leading English-language television producers in the world, generating approximately 270 hours of programming in fiscal 2000 on a slate of 14 series sold in over 200 countries.

Over the past two years, the Alliance Atlantis Television Group has made a strategic move into the production and distribution of children's programming, both live action and animation, with AAC KIDS™. Recently, the Company has taken further steps to expand into the fact-based, documentary programming genre, launching AAC FACT™, and using the recent acquisition of Great North Communications as the cornerstone of this strategic initiative.

The **Alliance Atlantis Broadcasting Group** currently owns, either wholly or in part, eight specialty television networks--Food Network Canada, Headline Sports, HGTV (Home and Garden Television) Canada, History Television, Life Network, Showcase, Series + and Historia. Additionally, the company is the exclusive sponsor in Canada for the United States-based *The Health Network*. Collectively our networks reach over 82% of English-speaking specialty television viewers, or in excess of 25 million paid subscribers.

The **Alliance Atlantis Motion Picture Group** acquires, creates and distributes theatrical motion pictures worldwide. Additionally, the Company exhibits motion pictures in Canada through Alliance Atlantis Cinemas.

The Alliance Atlantis motion picture library includes in excess of 7,000 titles available for exploitation theatrically, on video and DVD, pay TV, airline specialty television networks, free TV and very soon on the Internet.

February 2001