



FROM **SETH A SMITH**

TEEN CAN



PRESERVATION IS A FANTASY

A CUT/OFF/TAIL PICTURE A FILM BY SETH A SMITH ANNA HOPKINS SIMON MUTABAZI MICHAEL IRONSIDE PRODUCED BY NANCY URICH DIRECTED & EDITED BY SETH A SMITH EXECUTIVE PRODUCERS ROBERT COTTERILL MARC SAVOIE TIM LIDSTER MICHAEL BAKER WRITTEN BY DARCY SPIDLE & SETH A SMITH CINEMATOGRAPHY KEVIN A FRASER PRODUCTION DESIGNER MATT LIKELY COSTUME DESIGNER SARAH HAYDON ROY SPECIAL EFFECTS MAKEUP ALLAN COOKE © CUT/OFF/TAIL PICTURES 2020 WWW.CUTOFFTAIL.COM



NOVA SCOTIA Canada

TIN CAN - 2020, 103min, Canada

As the world faces a deadly plague, a front-lines parasitologist is imprisoned in a life-suspension chamber. To escape she must destroy the last of her kind.

SYNOPSIS

Cold, pale, and in the dark, Fret Greyl crashes back to waking life, inside a 3' x 5' cylindrical container. She tears off the mask fastened to her mouth and cries out for help. Others are out there, trapped in the same scenario, including her ex, John Schimdt.

From her tiny cell, Fret commiserates with the other captives; together they piece together what happened. A global plague called Coral had been ravaging Earth. This invasive fungus swept from one continent to the next with incredible speed, infecting all living things. Offret had been a parasitologist, obsessed with developing new ways to control the life-form. Her work could have saved millions, but before she could complete it, she was imprisoned by an unknown abductor.

We soon learn that the other captives, however, are willing participants. Each of them signed up for VASE, a life-suspending preservation program intended to slow Coral growth in those affected. And now these guinea pigs, in varying stages of the disease, await the promised cure from the future.

As Offret begins to witness her neighbouring cellmates being released and executed, she sees who's responsible: a faceless, armoured attendant who seems to run the facility. As more people are taken away, Offret tries desperately to escape. From the inside, she tears apart her container, but it's a futile act. She's next up. The attendant takes her to be processed.



From this point on, we witness events through the perspective of a new character—Gold, another armoured attendant. Gold is charged with maintenance and the merciless task of destroying the infected prisoners. As the remaining humans await their death, we learn of how John had deceived Fret during their final days in the old world. Fret had wanted to rescue the human race; John sought to escape it. But he could not go into the future without his love. So he found a way to take her along—against her will.



When Gold comes for John, who is hopelessly disease-ridden, he isn't taken to be destroyed like the others. Violating all authority, the attendant risks her own fate and allows him to escape. John soon learns the reason why. His rescuer, Gold, is Fret, now a new hybrid being clad in a Coral-resistant exo-skeleton. In a painful procedure, she encases her ex in the same alloy-based synthetic flesh, forever imprisoning him with his incurable fungal counterpart.

In this new world, Fret and John may both have the fate they once desired. John is granted back his life, but not safe harbour, as Gold exiles her once-lover to the exterior beyond the facility, a Coral-terraformed new world. Now seemingly in charge of the quarantined facility, Fret returns to her true love, studying the godlike Coral, the new inheritor of earth.

GENRE

Tin Can is a dark sci-fi thriller that takes the single-location prison movie format to a visceral new dimension. At a glance, it could be compared to other man-in-a-coffin type films—stories fuelled by primal, claustrophobic fear. But in *Tin Can*, what lies outside confinement is much more unsettling. The film lands somewhere between cool modern chillers: *Moon*, *Under the Skin*, *Beyond the Black Rainbow*, and playful cult classics: *The Fly*, *Enemy Mine*, and *Silent Running*, but truly stands out as a singular take on the genre.

CAST



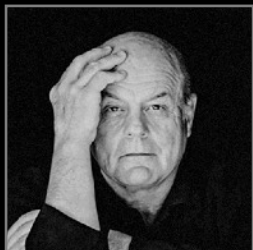
ANNA HOPKINS - FRET

Anna's feature film debut was in *Barney's Version* opposite Paul Giamatti, which launched her into an extensive television career playing fan favourite regular roles in shows like *The Expanse*, *Arrow*, *The Flash*, *Bad Blood*, and *Shadowhunters*. The latter recently earning her a Teen Choice Award nomination for choice TV Villain.



SIMON MUTABAZI - JOHN

Simon is an up-and-coming actor/writer hailing from Halifax, Nova Scotia. He co-wrote and starred in the multi-award winning short *Thug*. His most recent role was in Cory Bowles' break out feature *Black Cop*. The film was a favourite at TIFF, winner of multiple awards and praise from critics.



MICHAEL IRONSIDE - WAYNE

A legend celebrated for his numerous gruesome on-screen deaths, Michael is the essential tough-guy villain. Ironside played memorable roles in *Scanners*, *Total Recall*, *Top Gun*, *Starship Troopers*, *The Machinist*, *Turbo Kid*, *Terminator Salvation*, and many other gems—A career in genre worthy of Sitges' own Time-Machine Honorary Award.

Full cast includes: TIM DUNN, AMY TREFRY, SAM VIGNAULT, CHIK WHITE, KRISTIN LANGILLE, WOODROW GRAVES, SARA CAMPBELL, SHELLEY THOMPSON, and DESIREE CASIMIR

TEAM

SETH A. SMITH - DIRECTOR, CO-WRITER

Seth A. Smith is a Nova Scotia-based filmmaker, visual artist, and musician. His works frequent genre festivals and are praised for their dark tone and surrealist style. His first no-budget feature, *Lowlife*, was named "The feel bad hit of 2012" by Vice, and won the people's choice award at FIN. *The Crescent*, his last feature premiered at TIFF and collected even more awards.

NANCY URICH - PRODUCER

Operator of CUT/OFF/TAIL Pictures, Nancy has been producing award-winning film and video projects in Canada for nearly a decade. She was instrumental to the production and success of the company's most recent feature *The Crescent*, which got an honourable mention for 'Best Canadian Film' at VIFF. She is currently developing a number of films including a breastfeeding horror called *Feed*.

DARCY SPIDLE - SCREENWRITER

Darcy began working with Cut/Off/Tail in 2010 when he co-wrote *Lowlife* with Seth. In 2014, Darcy co-wrote *Singer*, which went on to win the Harold Greenberg/Telefilm Script contest at FIN. Last year he was awarded the Michael Weir Best Atlantic Screenwriting prize for penning *The Crescent*. He and Seth are currently writing a script adaptation of Algernon Blackwood's *The Willows*.

ROB COTTERILL - EXECUTIVE PRODUCER | YER DEAD PRODUCTIONS

Founder of Yer Dead, Rob is the producer responsible for grindhouse hits *Hobo with a Shotgun*, *Trevenge*, *ABC's of Death*, *V/H/S 2*, and other projects with Jason Eisener. Rob has been a partner with Seth since joining the development team behind psychological horror *Singer*. His recent credits include guiding the production of *The Lighthouse*, and as a producer on *Possessor*.

BRANDON CRONENBERG - SCRIPT EDITOR

Seemingly born into the genre, Brandon is the writer/director of cranial arthouse/sci-fi films *Antiviral* and *Possessor*. His feedback and participation in the project has brought a unique understanding and perspective.

COMPANY

CUT/OFF/TAIL PICTURES



Cut/Off/Tail Pictures is a Nova Scotia-based film production company. We develop and produce scripted independent film content for multi-platform release. Working with various production, financing, sales, and distribution partners from across Canada and the United States, we are committed to producing visually-engaging and emotionally-charged, genre-based drama that connects with international audiences and demonstrates a unique perspective. Our latest feature, *The Crescent*, screened at top-tier festivals such as TIFF, Sitges, and Torino this fall and has received a number of awards and nominations.

FILMOGRAPHY

THE CRESCENT (Feature) 2018 • *THE BRYM* (Short) 2016 • *I AM COMING TO PARIS TO KILL YOU* (Short) 2015 • *WIND THROUGH A TREE* (Short) 2015 • *LOWLIFE* (Feature) 2012

FESTIVAL SELECTIONS & AWARDS FOR PREVIOUS FEATURE *THE CRESCENT*

Toronto International Film Festival, Sitges Film Festival, Torino Film Festival, Atlantic International Film Festival, Vancouver International Film Festival, Strasbourg European Fantastic Film Festival, Cinepocalypse Film Festival, Brooklyn Horror Film Festival, Ithaca Fantastic Festival, Macabro Festival

Best Performance by an Actress: Danika Vandersteen
Atlantic International Film Festival

Best Atlantic Screenplay: Darcy Spidle
Atlantic International Film Festival

Best Atlantic Score: Seth A. Smith
Atlantic International Film Festival

Best Atlantic Director: (Honourable Mention) Seth A. Smith
Atlantic International Film Festival

Emerging Canadian Director Award: (Honourable Mention) Seth A. Smith
Vancouver International Film Festival

Best Canadian Film: (Honourable Mention) The Crescent
Vancouver International Film Festival

Discovery Award: (Nominated) Seth A. Smith
Directors Guild of Canada

One to Watch: (Nominated) Seth A. Smith
Vancouver Film Critics Circle

Best Film: (Nominated) The Crescent
Screen Nova Scotia Awards

PRAISE FOR PREVIOUS FILM *THE CRESCENT*

"The stylish, inventive second feature from the Nova Scotia-based filmmaker doesn't hold back."
- **Kate Erbland, Indiewire**

"New and brilliant horror.... A unique marriage of the surreal and the grounded." (3.5/4)
- **Barry Hertz, Globe and Mail**

"A visionary fusion of horror tradition and originality... Copious amounts of intelligence and talent."
- **Kurt Halfyard, Screen Anarchy**

"You will find yourself holding your breath constantly."
- **Ali Chappell, Coming Soon**

"A self-consciously artsy horror film set in liminal places like the seashore and the border between wakefulness and sleep." (3/5)
- **John Defore, The Hollywood Reporter**

"The best films at the 2017 Toronto International Film Festival."

- Jared Mobarak, The Film Stage

"The best Canadian films of 2017 #4"

- Justin Decloux, Film Trap

*"It's always a treat when TIFF brings us films with fresh perspectives, and Seth A. Smith's second feature film *The Crescent* does this and more for the psychological horror genre."*

- RM Pixie, Cinema Axis

"A fresh take on supernatural, atmospheric horror... Seth Smith proves that he is a voice to watch." (4/5)

- Ben Larned, Daily Dead

"Seek the film out, it's twisty and nightmarish." (3.5/5)

- Joe Lipsett, Bloody Disgusting

"An outright salvo on the senses...one of my favorite films of the year so far, regardless of genre."

- Joseph Perry, Gruesome Magazine

"Seth A. Smith manages to draw on every last ounce from both to deliver one of the most disquieting movies of the year."

-Marina Antunes, Quiet Earth

"A rare film"

- Daniel Grant, Dork Shelf

"A masterpiece of mood and atmosphere."

- Dark Iris, FemmeReel



A PEEK INSIDE **TIN CAN** (from The Coast's feature May, 02 2019)

The filmmakers behind 2017's festival fave **The Crescent** continue the sci-fi creep show.



Seth Smith works quietly, switching his glance between an oblong tunnel and the set as it is captured on a camera monitor. The director is surrounded by actors in metallic suits and crew members confirming scene numbers, but he looks as if he's in his own world. As the take is called with a clapperboard, he breaks his silence: "This is going to be the best shot of the film," he says, talking to no one in particular, maybe just to himself.

It's an unseasonably sunny day in late March, but you wouldn't know it where we're standing. Smith and a couple dozen cast and crew members are sequestered in the corner of a cavernous industrial space in Burnside. It's dark, it's cold, and beyond the echoing of wind against metal siding, there's little reminder of the world outside. The building doesn't look like much. But for a few months earlier this year, this is where the latest project from CUT/OFF/TAIL Productions (director Smith, producer Nancy Urich and screenwriter Darcy Spidle) was brought to life.

A few weeks following my visit to the set, Smith says over the phone that the opalescent set-pieces we saw in Burnside have become a "sci-fi graveyard" in his backyard. He's at home, decompressing with Urich and their child Woodrow after what he describes as an "athletic" filming process. While Woodrow isn't starring this time around—as he did in their last film, *The Crescent*—Smith says that the haunting of childhood memories inspired the vision that became *Tin Can*.

"I find when you raise a child you kind of relive your childhood in a sense," he says. "I realized that I grew up on comic books—that's how I started drawing and being interested in movies and I just felt like the true Seth wanted to fully embrace the sci-fi genre and see what we could do with it."

Smith's work has long played around the edges of the supernatural but Tin Can is perhaps the furthest he's headed into straight-up science fiction. He's tight-lipped about the film's details and wants to maintain surprise—"I hate trailers," he says, laughing—but says that it tells the story of a scientist who awakes in a cryopreservation chamber. In other words, "a science-fiction prison film"—a movie about feeling stuck in an unfamiliar place, and what it takes to get out. That feeling of claustrophobia ended up matching the conditions in which the movie was made: On a small budget, mostly in one room and with a tight group of trusted collaborators. For Smith, it was about letting the filmmaking process dictate the product.

While means were still limited—"there were still a lot of people doing five jobs"—Tin Can is the largest CUT/OFF/TAIL production yet. After originally planning on shooting in Smith's north end studio, they "lucked out" on the Burnside space with room for large sets, costumes and more. Everything from silicone prosthetics to lighting rigs were built on site, giving even the day-to-day production work a feeling of confinement.

"You just get a lot of ideas being in a dark, dreamy space like that," says Smith. "I find it's really important to use the environment and the location in trying to sculpt the picture. That's what it wants—the movie will tell you what it wants to be like."

For now, Smith says he's happy to be into the tedious and focused work of post-production. Tin Can should be on screens sometime next year—but you can expect that Smith and Urich will be planning their next creative mind-melt before then.

ARTICLE: <https://www.thecoast.ca/halifax/a-peek-inside-tin-can/Content?oid=21581203>

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