




THE STOLEN CHILD

A film by Sebastian McKinnon



Everything in this presentation, from the
paintings, conceptual art, costumes, photos and
film stills, is original material from the
KIN Fables I.P.

The proposed film is the culmination of over 10
years of independent artistic development.



GENESIS

I grew up the eldest of five brothers. The 2nd eldest, Benjamin, and I, shared a passion for filmmaking from a very young age; we spent our childhood summers making home videos in the backyard. Sticks became swords. Boulders became fortresses. *The Lord of the Rings*, particularly *The Fellowship of the Ring* by Peter Jackson cemented our aspiration to become filmmakers.

As we grew into adulthood, we dreamt of contributing new visions to cinema. We founded Five Knights Productions, and in 2012, took a back-packing trip to Scotland seeking inspiration. There in the highlands, the vision of the KIN Fables cinematic universe revealed itself to me, and alongside Benjamin as a co-director and cinematographer, we crafted 3 short films: KIN, SALVAGE, and REQUIEM. These films served as the stepping stones towards our ultimate goal—the debut feature film, *The Stolen Child*. The three-year journey to produce these shorts relied on our personal funds. Benjamin's recognition with a Best Cinematography award at the 2012 Fantasia Film Festival illuminated a promising future.

In the summer of 2016, a year after the trilogy's release, I experienced the profound loss of my brother, my best friend, to suicide. His last words to me were to continue to create magic with film. His motto "Dream, Rise, Ignite", has become my guiding force, and the mission to complete this cinematic journey has been my dedication ever since. This film is both for me and for him, in honour of our brotherhood, and our profound love for the stories that shaped our childhood. Truly, it is my deepest wish to create the best fantasy film since *The Lord of the Rings*.

The Stolen Child is more than a film to me; it is a heartfelt dedication to the magic we created together, and a commitment to the realization of dreams, by telling stories that aim to awe and inspire.

VISION

This is a fantasy film with a minimalist approach. It is a fable drawing from Celtic, Irish and Scottish folklore; the threads deep, ancient, and intertwining. It tells of the loss of innocence and the passage from childhood into adulthood. About embracing vulnerability, protecting the Sacred, and facing our shadow-selves. I want to tell a story where these ideas run though the mind of a child – in this case, a young prince set to inherit a kingdom he does not feel ready for.

The Stolen Child is a personal film, but the message is universal: although we all grow up, we must protect the child within.

For this to resonate, I'm using the language of myth—that of knights, faeries, and the Wilderness. I present a world where fallen angels wear masks, horses speak, enchanted swords sing, and Death is kept at bay with dance.

To achieve this, we'll honour the following tenets:

- Impressionistic cinematography. Rich textures and palettes. Natural light. “Pre-Raphaelite” compositions.
- Sparse, but poignant and poetic dialogue.
- Score and sound design meticulously interwoven with character and action. In this story, music is a *living thing*. It is the lifeblood and power of Faerie. Notes sung and played linger on the air. Specific motifs cast spells and have influence over events.
- No CGI. All VFX shots must be shot practically either on location, or composited from plates shot separately. We will build minatures. Embrace puppetry and innovative engineering for sets and specialty costumes.
- Beauty above all.

The aims of our film are to create a visceral and atmospheric experience. Something daring, enthralling, and truly never before seen.

Those kind of films that make you cry, without you knowing why.



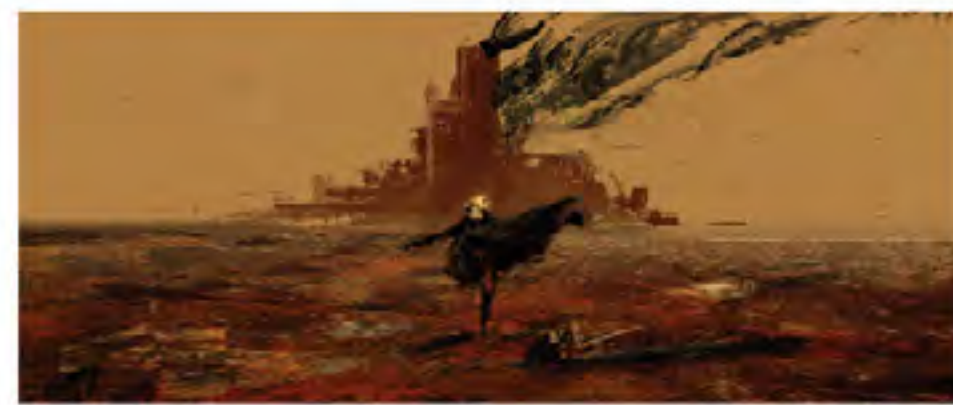
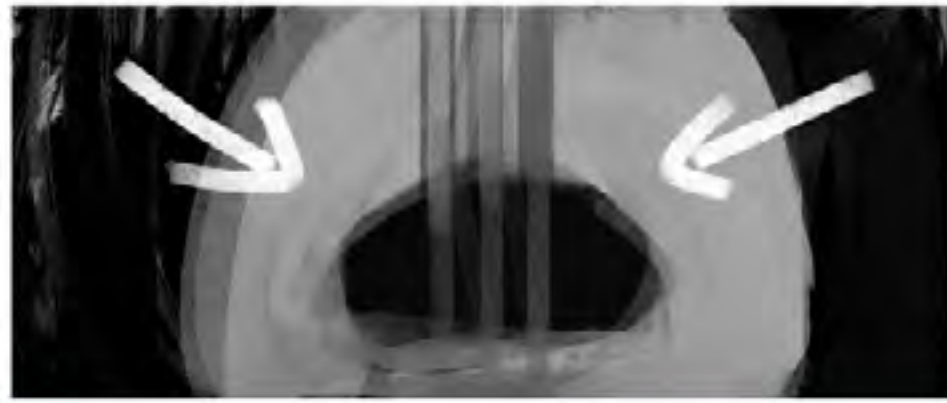


As war ravages the Human Kingdom, a daring Poet must lead three mystical heroes deep into the Faerie State to find a lost prince, return him to the throne and restore the peace.

SYNOPSIS

In an age where Humans and Fairies coexist, tragedy strikes the Human Realm when its King and Queen meet an untimely death. Their young son, now the sole heir, faces the daunting task of ruling a kingdom teetering on the edge of collapse. Overwhelmed by grief and fear, the child's plight moves the Faerie Queen, who compassionately spirits him away to the Faerie State, to preserve his innocence. Yet, this well-meaning act unwittingly deepens the crisis in the Human Realm.

As the balance between the two worlds crumbles, a unique band of heroes emerges: The Poet, The Knight, The Horse and The Fae Princess. United by a common cause, they embark on a journey to locate the lost Prince and restore him to his rightful throne, in hopes of rekindling the equilibrium between the Human and Faerie worlds.

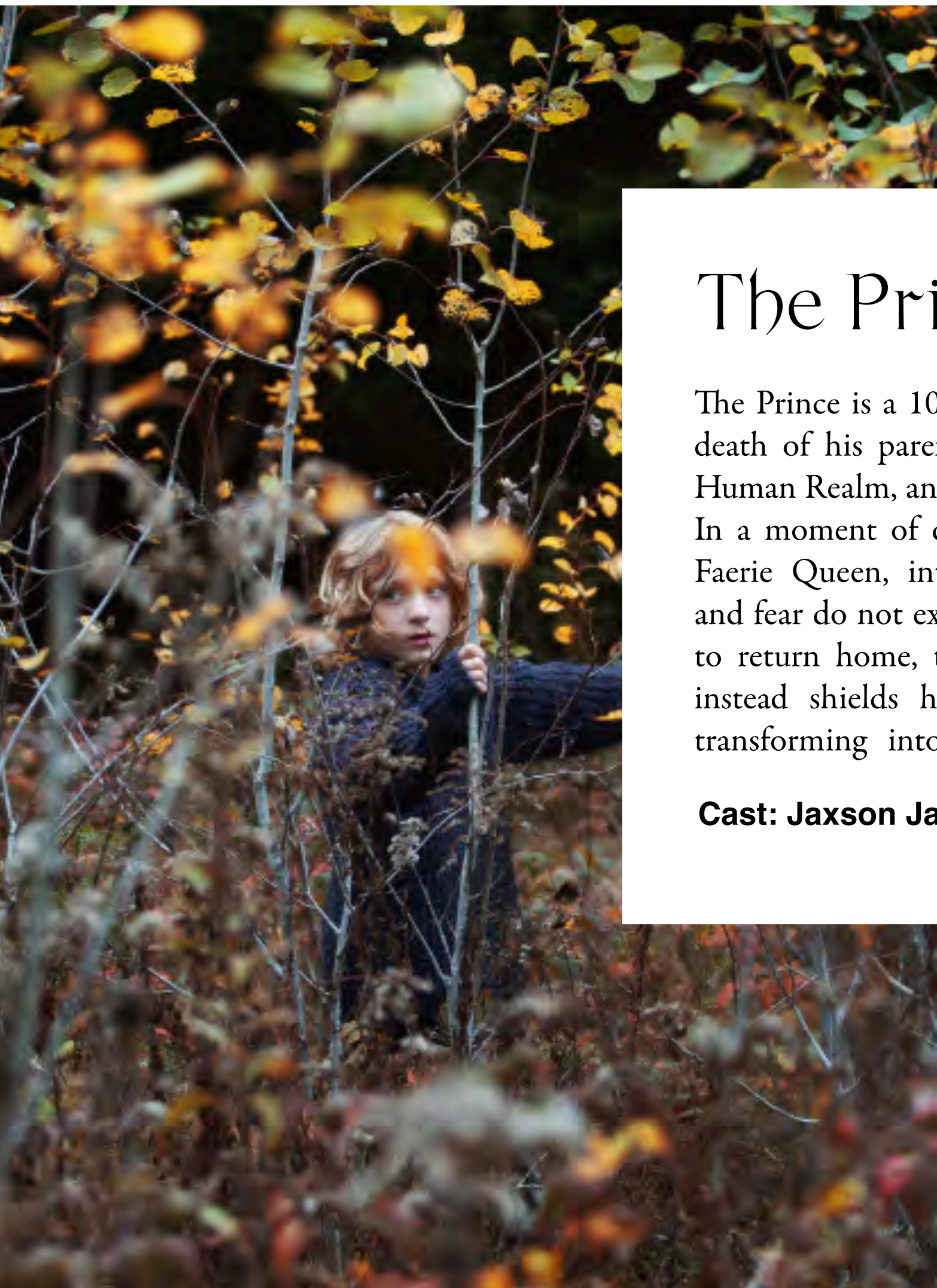


FILM'S OUVERTURE
Storyboards from the Director



Death of the King: Pre-vis

CHARACTERS



The Prince

The Prince is a 10-12 year old boy who grieves the death of his parents, the King and Queen of the Human Realm, and feels unready to take the throne. In a moment of despair, he is easily lured by The Faerie Queen, into a world where sadness, pain and fear do not exist. Once the time comes for him to return home, the Prince refuses to do so, and instead shields himself from his responsibilities, transforming into the persona of “the Knight”.

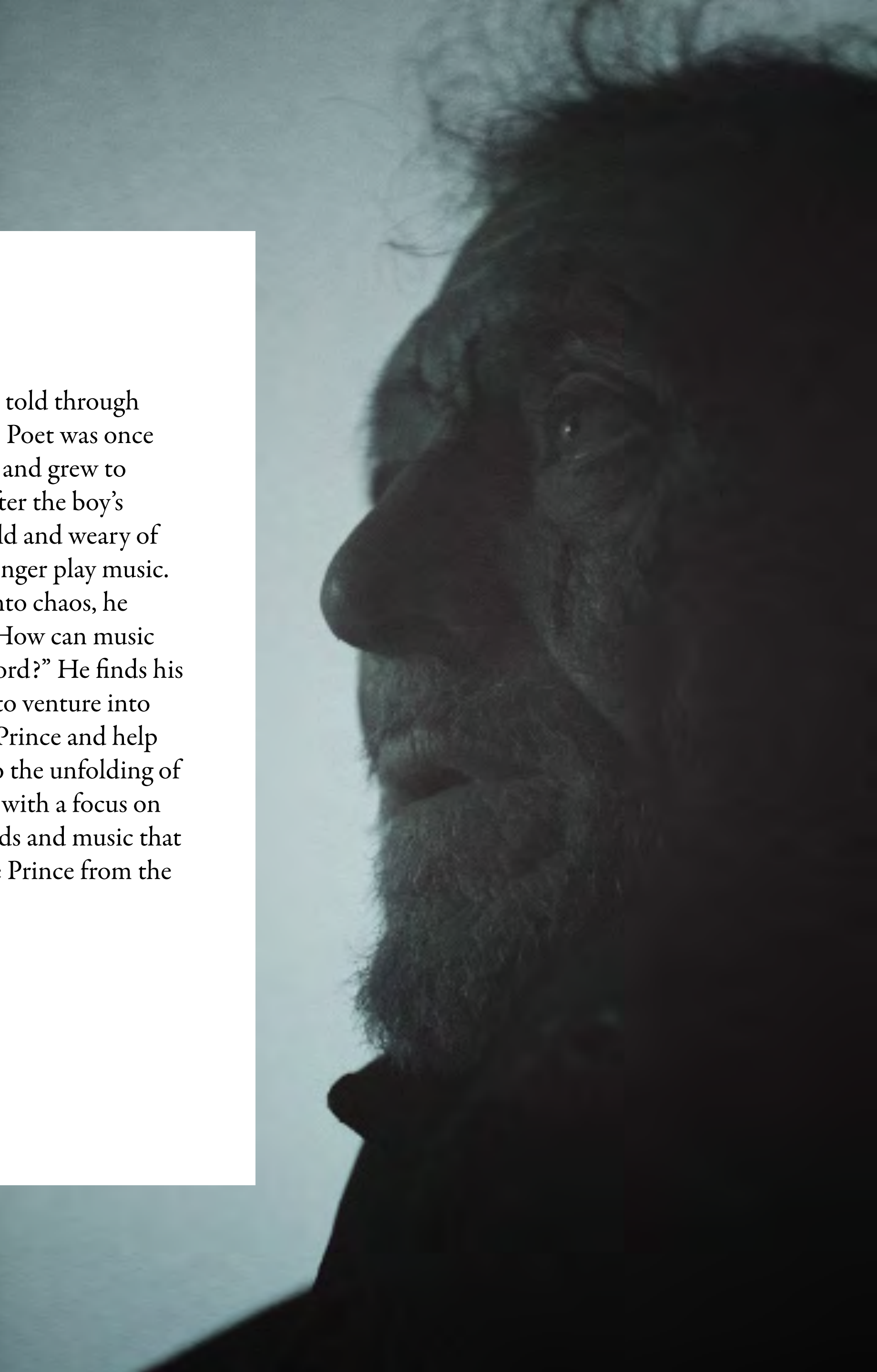
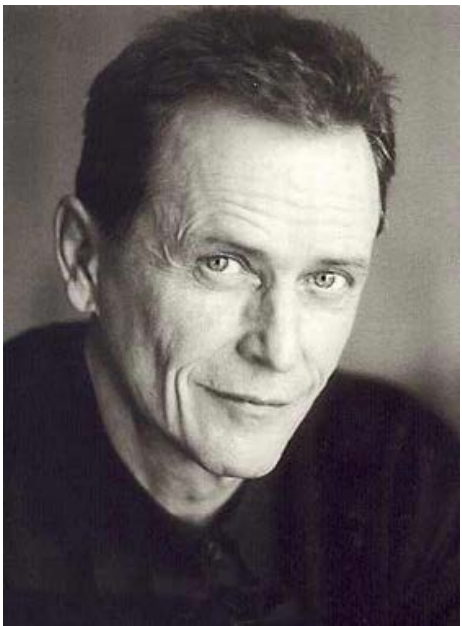
Cast: Jaxson James



The Poet

The story of The Stolen Child is told through the perspective of The Poet. The Poet was once the mentor to the young Prince, and grew to love the child as his own son. After the boy’s disappearance, the Poet grows old and weary of life. He loses hope and can no longer play music. As the Human Realm plunges into chaos, he questions the purpose of Art: “ How can music stay the hand that wields the sword?” He finds his strength and purpose by daring to venture into the Faerie State, to find the lost Prince and help bring him home. He is central to the unfolding of events; the film begins and ends with a focus on the Poet; it his his wisdom, words and music that ultimately succeed in freeing the Prince from the Faerie State.

Cast: Stephen McHattie





The Knight

The Knight (age 30-40) is a conjuration from the mind of the child Prince who refuses to grow up. In a moment of vulnerability, the Prince creates the persona of The Knight with his own hands, from the clay on the shores of the Faerie Lake. Once the child dons the helmet, the persona of the Knight takes over, erasing the child's traumatic memories (war, death of parents). The Knight becomes the stoic guardian of "the inner child", resting in the same place for many years. It is up to the Poet, the Fae Child and the Horse to make the Knight remember who he actually is, and ultimately free the child from within the armor, so that he may be able to live his life and meet his destiny.

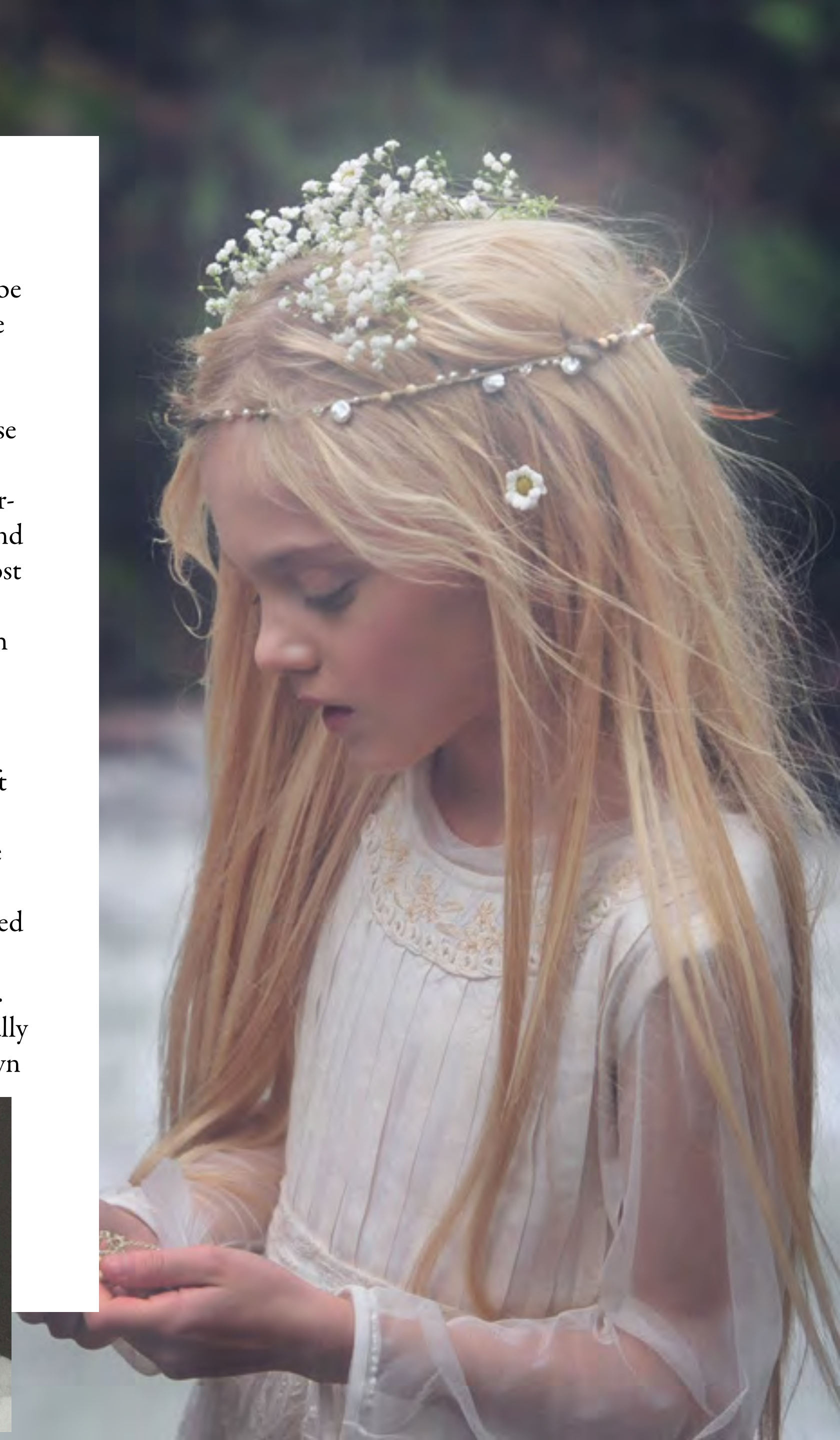


Cast: Quentin Schneider
Voice Over wishlist: Henry Calvill

The Fae Child

At first glance, the Fae Child (age 8-12) seems to be a princess of the Faerie State, but the truth is more deep and complex. It is important to understand that the Faerie People can take the shapes which please them best, for whatever purpose they choose — in this case, it may be more apt to say that the Fae Child chooses to be seen as an inverted mirror-image of the young Prince. She matches his age, and even bears similar features, resembling the boy's lost twin. However, while the boy is dressed in black, she is clad in celestial white. If he is overcome with fear and sadness, she is joy and light. Ying/Yang. Logos/Eros. It is thanks to her that the Prince begins to dream again. She makes him forget the horrors of the mortal world, and gives him the gift of reconnection to his lost childhood. A Jungian would describe her as the Prince's "Anima" — the female counterpart to man's soul. She is creativity, intuition, imagination — qualities that are reflected in her singing voice. In point of fact, the only way she knows how to communicate is through music. And it is precisely through music that she eventually pierces through the Prince's protective shell, known as "The Knight".

Cast: Yeva Yasnova



The Faerie Queen

The Faerie Queen (30-40) is the elusive ruler of The Faerie State, and the only being who fully understands the balance that must exist between her world and the Human Realm. If either one perishes, so will the other. As she witnesses the Humans destroy Nature, and turn to evil deeds, she conjures a plan to raise a human child in her world (The Prince), so that “he may return to mortal shores to right the world”. However, her plan backfires when the child refuses to leave and becomes “The Knight”. In order to set things right, she conjures a plan, like a master chess player, carefully calling upon and inviting key players into The Faerie State, forcing the child to face his fears. Physical attributes: Otherworldly, almost alien beauty. Though she must look youthful, it is clear that she’s been an observer of humanity for centuries.

Cast: Charlotte Loseth



The Horse

The Horse is a character seeking redemption after being a slave to evil masters his whole life. His only wish is to serve a good, virtuous knight as a noble steed. In the Faerie State, the Horse is able to “speak” (telepathically), thanks to the magic of the Faerie people.

CAST WISHLIST: Viggo Mortensen (Voice)





The Errant-Knight

The Errant-Knight (30s) is the shadow-self of the young Prince, and the main villain of the story. When the Prince crosses the pale Bridge into the Faerie State, his ego splits from his pure innocent soul, unable to cross the bridge. This shadow-self, also referred to as “The Changeling” in the script, grows up to become the Errant-Knight, a villain causing more death and destruction in the Human Realm. The film builds towards the inevitable battle between the two selves. Note: Must look like the grown-up version of The Prince.

CAST: Teddy Van Ee



The Angel of Change

The Angel of Change materializes as the convergence of Death and Time, a spectral entity within the immortal plane known as the Faerie State. In this timeless realm, even Death must assume a tangible form to exert its influence. The enigmatic figure presents itself as a shapeshifting spirit veiled behind an inscrutable mask, embodying the archetypal trickster. Adopting various forms, The Angel of Change weaves an unpredictable dance, guiding characters toward their destinies in ways that defy anticipation.

CAST: Jonathan Mukoma, contemporary dancer.





LOCATIONS

Reverence for Nature

The story of *The Stolen Child* will take us across Canada's diverse landscapes, coast to coast: from the stark, limestone barrens of Iceland, backdrop to humanity's environmental recklessness as "The Wastelands", to the lush and vibrant rainforests of Vancouver Island, depicting the last bastion of Nature in the Faerie State. This narrative juxtaposition underlines one of our film's central themes: the urgent need for environmental stewardship to restore humanity's morality and spirituality.

At the heart of this tale is the young Prince, who ultimately travels from the Faerie State to the Human Realm, carrying saplings symbolizing hope and the potential for ecological restoration: a chance for humanity to rekindle its lost connection with nature.

The photos presented here were taken from our various location scouts over the years by our team.



THE WASTELANDS
Iceland



THE FÆRIE STÆTE
British Columbia



WORKING WITH FIRST NATIONS

Partnership & Alliance

We will work closely with the Tla-o-qui-aht and Ahousaht First Nations on Vancouver Island. This collaboration will extend beyond mere consultation; we aim to actively involve these communities in our production process, including casting and art department, while offering workshops and mentorship opportunities, particularly to the youth. The Warrior Program Fund, part of Clayoquot Biosphere Trust, is a good example of a program we are interested in partnering with. Our aim is to ensure a meaningful cultural exchange and empowering the next generation of indigenous artists and environmental stewards.

We will further apply for certification to become a “Tribal Parks Ally”, by signing their Protocol Agreement, and pledge to:

- Acknowledge the Nations;
- Contribute a 1% Ecosystem Service Fee to Tribal Parks;
- Work with Tribal Parks to develop a communications protocol which aligns our branding & representation of their messaging;
- Work with Tribal Parks to support their ecological and cultural priorities;
- Make an effort to participate in Tribal Parks events and community workshops;
- Educate ownership, staff, and guests about the history and politics of the Tribal Parks.

Conversations are currently underway with Quoashinis Lawson, First Nations liaison between our film production crew and the Tla-o-qui-aht and Ahousaht First Nations in the Tofino area on Vancouver Island.



CINEMATOGRAPHY

Crafting a Visual Symphony

As a painter and illustrator, my love for the visual arts runs deep. I envision every frame as a canvas. I firmly believe that within the singular frame of a film lies the power to transcend the viewer's intellect and resonate within the recesses of the unconscious mind. This truth is particularly poignant in the Fantasy genre, where tales of Good and Evil, light and darkness, beauty and horror intertwine, echoing the timeless narratives we've grown up with — fairytales, myths, and legends that form the cornerstone of our collective human experiences.

Capturing the essence of this duality begins with the stark contrast between the Human Realm and the Faerie State. Drawing inspiration from Andrei Tarkovsky's masterpiece *Stalker*, our film's opening scenes will unfold in the monochromatic hues of northern Newfoundland's gray and dreary landscapes. Only when our protagonist, The Poet, crosses the pale bridge into the Faerie State, does the palette burst into the lush, saturated greens of British Columbia's rainforests. The visual transformation mirrors The Poet's euphoria in this newfound world, evoking a collective audience experience akin to quenching thirst in the midst of a scorching desert. Nature, in our story, becomes synonymous with the Faerie State, assuming the role of a character that orchestrates a dreamworld where mortal heroes and villains are put to the test.

To encapsulate this dream-like quality, our cinematography will employ the following techniques:

- **Vintage Lenses:** We will embrace the unique characteristics and imperfections of vintage lenses — lens flares, soft focus, and aberrations — to infuse a poetic and painterly look into each frame.
- **Natural Light and Atmospheric Effects:** Shooting mostly in natural light, accompanied by heavy atmospheric SFX fog will shroud scenes in a mysterious ambiance. Hazy tendrils will obscure details, creating anticipation and prompting viewers to lean into the narrative. The soft diffusion of light will envelop scenes in a delicate glow, deepening the feelings of introspection and melancholy.
- **Precise and Fluid Camera Movement:** Employing smooth and fluid camera movements will enhance the visceral experience, creating a seamless connection between the audience and the unfolding action. Given the film's non-linear structure, we will utilize camera motion to distinguish between past (flashback scenes) and present. During flashbacks, the camera will become a freefloating character, gliding around talents for an impressionistic effect inspired by Emmanuel Lubezki's work with Terrence Malick. In the present, the camera will be grounded, on a dolly, aiming to be 'invisible.'









ART DIRECTION

In a minimalistic fantasy film like ours, every visual element carries heightened significance, therefore attention to details becomes even more crucial, offering glimpses into the culture, era and environment of our unique world without the need for elaborate sets or extensive dialogue. Focus will be given to our set pieces like the Fairy Bridge and the Vessel. We also intend to hire local artisans from Tofino's First Nation Communities for the set pieces that require any kind of wood work. These discussions are currently underway.

A Note on CGI

In a cinematic landscape saturated with CGI-riddled films, where giants like Marvel and Disney rely heavily on computer-generated spectacle, I firmly believe that modern audiences crave a departure from the artificial. To safeguard the authentic nature of our film, we wholeheartedly embrace the usage of practical effects in terms of VFX—miniatures and specialty costumes that breathe life into our universe. Nothing will be entirely generated by a computer. Instead, plates will be shot in camera, serving as compositing elements to construct the world and its visual effects. While this approach may demand more time in production and investment in pre-production, it promises to significantly reduce post-production costs. Ultimately, we believe this approach aligns better with contemporary audience desires, especially in the fantasy genre.







COSTUMES

To ground our fantastical realm and ensure a genuine connection with the audience, our artistic choices for costumes find their roots in historical medieval references. Weapons and armor, despite their fantastical nature, should not compromise practicalities for mere visual aesthetics. Authenticity permeates every aspect, with chainmail carefully riveted and tabards thoughtfully stitched and hand-embroidered. Even objects from the Faerie State, such as the Knight's Sword the Knight's Armor, or The Poet's Instrument, undergo deliberate planning to appear both functional and imbued with otherworldly properties. Creating the Faerie costumes to embody an ethereal, lightweight feel involves careful selection of silk chiffons, organza, tulle, and iridescent fabrics. SFX costumes, such as large articulated wings, will be built for supernatural creatures like the Angel of Change.





The overarching effect we seek is timelessness—a resonance akin to the emotional response elicited by paintings like *The Meeting on the Turret Stairs* by Frederic William Burton or *The Lady of Shalott* by J.W. Waterhouse. In crafting a fantasy film that lingers in the mind, there is no need for flashy, high-fantasy style costumes. On the contrary, such ostentatious choices may prove detrimental to the authenticity and sincerity of our storytelling.



MUSIC & SOUND

The film's opening in the Wastelands will be void of any musical score. Every creak, rustle, or echo will gain prominence, creating an immersive environment where the audience is acutely attuned to the soundscape. The amplification of silence will heighten the sense of solitude, enveloping the viewer in a near-tangible quietness. Here, the Poet's loneliness becomes palpable, as the absence of a musical crutch leaves him exposed, emphasizing the emotional distance or desolation he might be experiencing within the narrative.

This all changes once we enter into the Faerie State. In this world, we will create an ethereal and transcendent cinematic experience, where visuals, music and sound effects seamlessly intertwine. The soundtrack must be more than a backdrop; it should be an integral part of the storytelling, and aim to evoke a synesthetic sensation, where the audience can almost feel the music through the visuals and vice versa. The narrative blurs the lines between what is seen and what is heard, creating a cohesive and multisensory storytelling approach; the audience will feel as though they have stumbled into a dream. For example, when a character like the Fae Child uses her angelic voice to communicate, the notes sung will linger on the air and take lives of their own, blurring the line between what is "spoken" and what is "soundtrack". Or imagine the clashing of the swords and shields during the battle sequence creating intricate rhythms, over which we will subtly mix modern drum beats and percussions. Songs are also employed by the Fae to influence and exert control of the mortals that hear them, casting spells and altering minds.

The use of ADR will be employed for the voices of the Horse, the Fae Child and the Knight.



The Faerie Ideoglossia

I've been making music as CLANN for over a decade, collaborating with the incomparable Montreal-based singer Charlotte Loeth as the lead vocalist. Together, we have developed an ideoglossia; a language only we both know, that is sung by the people of the Faerie State. The invented words draw inspiration from old Nordic and Celtic culture giving the effect of a lost, long-forgotten language that is at once alien yet somehow strangely familiar, as heard on our 2 albums titled "KIN Fables" and "Seelie" (supported by FACTOR Canada). Charlotte's pure, ethereal vocals will permeate the soundscapes of the Faerie State, and she will also provide the official voice of the Fae Child throughout the film.



CLANN BEYOND THE FILM: Cineconcerts

CLANN is currently in discussion with Montreal orchestra Filmharmonique, led by rising star conductor Francis Choinière. With CLANN’s ever growing fan base, we are confident in touring the music of the film around the world as a ciné-concert.

Here are the latest CLANN stats:

- Most popular song *I Hold You* is the official theme song of the film, and has over 50 million streams across platforms.
- 90 million streams across YouTube and Spotify with previous albums *KIN Fables* and *Seelie*.
- 131 million views on IG/Tik Tok
- Over 50K videos on IG/Tik Tok feature CLANN’s music.

2023 DEMOGRAPHICS

Countries (listens)

United States - 3,799,985
Turkey - 1,296,247
France - 1,274,803
Germany - 1,015,351
UK - 786,073
Brazil - 783,395
Mexico - 762,789
Canada - 685,739

Gender

Male: 45%
Female: 55%

Age

18 - 25: 46%
26 - 35: 25%
36 - 45: 15%





LISTEN TO CLANN ON SPOTIFY



LISTEN TO I HOLD YOU
(official song of The Stolen Child)



HARNESSING A BUILT-IN FAN BASE

Magic: The Gathering is arguably the most popular and profitable card game in the world today. Having started my career at Ubisoft Montreal and later transitioning to Magic: The Gathering, where I gained recognition as an illustrator, I've built a significant fan base among the game's 40 million players all over the world. These players, deeply appreciative of the art on the cards, have been instrumental in the financing of *The Stolen Child*. Their enthusiasm and financial backing by purchasing my art are a testament to the strong community support (I raised \$2.8 million in sales that I want to use for the movie). This unique scenario, where a Magic artist is supported by fans, presents a new opportunity from a marketing standpoint, as this is the first time in the history of the game that a Magic Artist gets to direct a feature film.

We plan to leverage this exceptional fan-driven journey to generate buzz for the film, particularly at major conventions like ComicCon San Diego in the U.S. and Lucca Comics and Games in Italy, capitalizing on their significant influence by promoting teasers, trailers and exclusive screenings. Having attended personally such events as a guest artist, I am confident about the reach this film will have upon its release.

Expanding the World

Merchandising through toys, books, and video games is a powerful strategy for film franchises to extend their worlds beyond the screen, creating immersive experiences that deepen audience engagement and significantly boost revenue streams. This multi-platform approach not only enriches the fan experience but also creates a diverse range of products, tapping into various market segments, which in turn generates substantial revenue, leading to sustained growth and popularity.

The images on the right are screenshots from tests rendered in the Unreal game engine; a first look at a potential *The Stolen Child* video game.



COLLABORATORS



Sebastian McKinnon
DIRECTOR

Sebastian McKinnon is the visionary behind *KIN Fables*; a project 10 years in the making. He has directed and produced the *KIN Fables* short films through his company Five Knights Productions, a slow but steady build-up towards his first feature. As an accomplished musician under the name CLANN, he will also compose the music of *The Stolen Child*. As a fan-favourite illustrator for Magic:the Gathering, one of the most popular card games in the world, Sebastian's passion, understanding and appreciation of the fantasy genre has allowed him to build a loyal, dedicated and supportive fan base. Thanks to this following, he has been able to raise \$2.5 million for *The Stolen Child* through crowdfunding campaigns.



Catherine Boily
PRODUCER ~ QC

Catherine has been working with Sylvain Corbeil and Nancy Grant ever since she met them in 2015. She has produced under Metafilms many short films and music videos, in addition to working multiple positions on feature films shot in Canada, the United States, Czech Republic, England and Namibia. Notable past work include being an Executive Producer with Martin Scorsese on the latest Paul Schrader movie *The Card Counter*, which had its world premiere at the 2021 Biennale in official competition, and producing Salomé Villeneuve's short film *III*, which also had its world premiere at the 2022 Biennale – Orizzonti section. Catherine is now developing emerging talents' feature films projects.



Tara Cowell-Plain
PRODUCER~ BC

Tara Cowell-Plain has Exec. Produced, Produced, Directed or Line Produced over 65 films, including independent features, MOW's, and TV pilots for a wide variety of outlets, including Lionsgate, E-One, BBC, NBC, HBO, Lifetime, Hallmark, Tubi and many more. Her films have generated numerous awards, including an Emmy and Peabody Awards. Some recent bright lights include Highland Group's, *Braven*, starring Jason Momoa and the Lionsgate release, *Dragged Across Concrete* with Mel Gibson and Vince Vaughn. Most recently, she has Produced a variety of Tubi Originals, including *Festival of the Living Dead*, a horror with Ashley Moore and Camren Bicondova and *Calamity Jane* with Stephen Amell and Emily Rickards. Both slated for significant premieres on the platform.



Lee Broda EXEC. PRODUCER ~ U.S.

As a celebrated producer and writer, Lee Broda's passionate creative drive has culminated in the creation of LB Entertainment in 2015, where Lee has shepherded over forty films to success. The company specializes in developing, financing, and producing independent films, television, and documentaries. Lee's movies have premiered in the world's top film festivals including Cannes, Sundance, Venice, TIFF, Tribeca, SXSW, BFI, and NYFF, and have been distributed worldwide, garnering international recognition and numerous awards. *A Private War* starring Rosamund Pike and Jamie Dornan received two Golden Globe nominations in the 2019 award season. Her latest movie, *May December* (Natalie Portman and Julianne Moore) premiered at the 2023 Cannes Film Festival in official competition and is currently on Netflix after a festival and theatre run.



Sylvain Corbeil EXEC. PRODUCER ~ QC

Sylvain Corbel founded Metafilms in 2003. As of this day, he produced more than 20 short and 25 feature films. Among others, Maxime Giroux's *Félix et Meira* (2014) won the Best Canadian Film Award at TIFF, *Mommy* and *Juste la fin du monde*, (Xavier Dolan, 2015 and 2016), won the Jury Prize and the Grand Jury Prize at the Cannes Film Festival. *La femme de mon frère* and *Simple comme Sylvain* (Monia Chorki, 2019, 2023) also both premiered in Cannes. In 2022, he premiered *Un été comme ça* (Denis Côté) in Competition at the 72nd Berlinale, *Falcon Lake* (Charlotte Le Bon) at the 54th Director's Fortnight in Cannes, and *Rojek* (Zaynê Akyol) in Competition at the 53rd Vision du Réel, now Canada's Choice in the race for Best International Feature Film at the 2024 Oscars.



Kristoff Brandl CINEMATOGRAPHER

Kristof Brandl is a Canadian cinematographer from Montreal. He is most noted for his latest work with Denis Villeneuve on *Dune 2 (second unit)*, as well as the feature film *Falcon Lake* directed by Charlotte Le Bon which premiered in Cannes 2022.

In 2017, he was an MTV Video Music Award nominee for Best Cinematography for his work on Halsey's video for *Now or Never*. His other credits as a cinematographer or director of music videos have included work for Keith Kouna, Jason Bajada, Majid Jordan, Bastille and Jack White. He has been cinematographer on the short films *Wanda*, *American Dream*, *Aska*, *Beast* and *A Brixton Tale*, and director of the short films *God Forgives*, *We Don't* and *Take Me to a Nice Place*.



Nico Lepage ART DIRECTOR

Nicolas Lepage is an award winning Production Designer and Art Director who has worked with some of the most innovative and acclaimed filmmakers of today. The breadth of his talent is reflected in the scope of his Art Director credits which include *The Handmaid's Tale* (Hulu; Season 1; ADG & DGC awards), *300* (directed by Zack Snyder; starring Gerald Butler & Lena Heady), *Mirror Mirror* (directed by Tarsem Singh; starring Julia Roberts & Lily Collins), *The Fountain* (directed by Darren Aronofsky; starring Hugh Jackman & Rachel Weisz), *The Terminal* (directed by Steven Spielberg; starring Tom Hanks & Catherine Zeta-Jones), *Gothika* (directed by Mathieu Kassovitz; starring Halle Berry & Robert Downey Jr) and *Confessions of a Dangerous Mind* (directed by George Clooney; starring Drew Barrymore & Sam Rockwell).



Danny Virtue HORSE WRANGLER

The multi-talented Danny Virtue has established his reputation as not only a Producer and Director, but as an internationally recognised Stunt Coordinator, horse trainer and stunt performer. He is considered one of the most respected and influential figures in the Canadian film and television business and is unique amongst his peers due to the variety and scope of his knowledge and talents.

His recent credits include:

- *Jurassic World Dominion* (feature film, 2022)
- *See* (TV series, 2019)
- *War for the Planet of the Apes* (feature film, 2017)
- *Seventh Son* (feature film, 2014)

CANADIAN DISTRIBUTION



IMMINA FILMS

A new film distribution company founded in 2022, Immina Films already has a prominent place in the industry. In addition to sub-distributing a catalogue of thousands of films, including hundreds of Quebec films, our new company holds the distribution rights to several major films such as the highest grossing Canadian film at the box office in 2022, Two Days before Christmas(23 décembre); The Dishwasher (Le plongeur); the highest grossing Canadian film at the box office in 2023, One Summer (Le temps d'un été); My Mother's Men (Les hommes de ma mère); the much anticipated The Nature of Love (Simple comme Sylvain) and RU.



Patrick Roy, president.

Former President, Global Theatrical Distribution at eOne and President of Les Films Séville, Patrick Roy has been a key player in the film industry over the past 30 years.



Marie-Hélène Lamarche, VP, Marketing & Distribution and Co-Managing Director. Over the last almost 20 years (Alliance, eOne, Immina Films), Marie-Hélène Lamarche has overseen the marketing of over 1,000 films, including more than 100 Quebec films.



Xavier Trudel, VP, Acquisitions & Business Development and Co-Managing Director. With nearly 25 years of experience in the film and television industry, Xavier Trudel has worked for Alliance Films and eOne where he held key roles related to acquisitions and sales across several territories.

MEDIA LINKS

CLICK TO VIEW



THE KIN FABLES TRILOGY



PROOF OF CONCEPT SCENE



SHORT CLIP: CAVE SCENE



PITCH TRAILER

A large circle of white umbrellas is arranged on a black background, creating a ring around the central text. The umbrellas are of various sizes and are slightly out of focus, giving a sense of depth. The text "Thank you for your consideration" is written in a white, serif font in the center of the circle.

Thank you for your consideration