

# Polarized

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# Polarized

Running Time:	104 minutes
Written & Directed by:	Shamim Sarif
Producers:	Hanan Kattan Juliette Hagopian
Key Cast:	Holly Deveaux Maxine Denis
Original Songs:	Brooke Palsson

# Logline

**When a White farm worker gets fired for racism by her Palestinian boss, the last thing she expects is to fall in love with her.**

# Short Synopsis

In a fading small town, Lisa goes to work at a 'vertical farm' – the kind of new science that she blames for pushing traditional farms, like her family's, out of business. Dalia and her successful, Muslim family own this new farm – and they struggle to find a welcoming place in the local community. Weeks before Dalia's wedding, a heated encounter between the two young women exposes deep prejudices and results in Lisa losing her job. But it's only the start of an unexpected connection between two women from the same town, but very different worlds. As the pair enjoy a growing friendship and attraction, they will have to break the barriers of race, religion and class that keep them apart, or risk settling for the lives their families have laid out for them.

# Full Synopsis

Stonewall, present day - a tired town which used to be a thriving farming community but where dreams are now mostly turned to dust.

The political climate - leaning against immigrants - feels threatening for Dalia and her successful Muslim family. They own a 'vertical farm' – the kind of controlled production that takes less space and water but is resented by traditional farms in the area.

Lisa's farming family is one of those who've lost everything. Reluctantly, Lisa, an aspiring songwriter, now works for Dalia at the urban farm.

Weeks before Dalia's wedding, a heated encounter between the two women exposes deep prejudices and results in Lisa losing her job.

But it's only the start of a passionate, unexpected connection between these two women from the same town, but very different worlds. As the pair enjoy a growing friendship that tips into attraction, Dalia faces an imminent wedding to a man she's loved from childhood. As the relationship between the women grows, the pressure builds from both families, who just want the best for their daughters - as they see it.

As Lisa struggles to support her family, she learns that Dalia's family has beaten her in the race to get her father's farm out of foreclosure. Despite Dalia's lack of culpability, Lisa blames her, and the two are torn apart.

Faced with rising tensions at home and silence from Lisa, Dalia goes ahead with the wedding, fighting to keep her place in her own business now that she's expected to start a family. Meanwhile, Lisa's friend and co-worker Ben is tired of being rebuffed by her - and has figured out Lisa's feelings for Dalia.

But Ben doesn't keep Lisa's secret. Sharing it with her mother and brother, Casey, leads to a church 'intervention' to try to help Lisa overcome her feelings. Humiliated, Lisa leaves town, embarking on a solo pursuit of her music career.

Having glimpsed a different passion with Lisa, Dalia finds that her stable life feels meaningless. Dalia will have to find the courage to stand up to her family, without Lisa by her side, to have any chance of bridging the gulf between them.



## Our Story

The team behind Polarized is Palestinian–Canadian producer Hanan Kattan and South Asian–Canadian writer/director Shamim Sarif. They develop and produce stories about women, created by women writers, directors, producers and, where possible, crew.

Their mission is to tell stories aligned with ideals of feminism, social impact and humanism by creating festival–quality feature films while empowering diverse talent in Canada and abroad.

Their focus on a clear niche of female–centric stories comes from a place of deep authenticity, aligned with the values and past experiences and successes of the founders, who are both BIPOC and LGBTQ+.

Polarized is the fourth feature from Shamim and Hanan and, like all their previous work, is led by female characters that include women of colour and LGBTQ+ characters. In the case of Polarized, it was important for both women to expand and challenge the mainstream portrayal of Middle Eastern, Muslim immigrants, particularly with the character of Dalia – a contemporary scientist and businesswoman who is proud of her heritage but also able to question it.



## Shamim Sarif - *Writer/Director*

Writer and director [Shamim Sarif](#) is an award-winning novelist, screenwriter and director for film and TV whose work has always focused on diversity, feminism, social impact and humanism.

In May 2022, Shamim completed her new feature film, *Polarized*, shot in Canada. Her earlier features as writer/director include [Despite the Falling Snow](#), starring Rebecca Ferguson and Charles Dance and based on Shamim's second novel published by St Martin's Press and Hodder. The movie garnered 13 awards.

Her first feature film as writer/director, ['I Can't Think Straight'](#) debuted at Palm Springs Film Festival and won 11 awards. Her follow up movie ['The World Unseen'](#) debuted at the Toronto International Film Festival before garnering 23 awards internationally.

Series directing credits include *Diggstown* (CBC/Fox), *SkyMed* (Paramount Plus), *Moonshine* (eOne) and the upcoming Season 4 of *You* (Warner/Netflix)

Her latest books, [The Athena Protocol](#) and *The Shadow Mission*, released by HarperCollins in the US & Canada, are being developed as a series with Village Roadshow and Gran Via Productions (*Breaking Bad*, *Better Call Saul*).

An [accomplished speaker](#), Shamim has spoken at TED events worldwide, at the INK Conference in India and DLD in Munich. Corporate speaking events have included Deloitte, Goldman Sachs, Citibank and Disney.

Shamim was invited to join the Academy of Motion Picture Arts and Sciences (Oscars) in 2019. She is also a member of BAFTA, the Writers Guild of America, the Director's Guild of Canada and the Canadian Media Producers Association. She lives in Toronto and London.



## Holly Deveaux as *Lisa*

Holly Deveaux is a Canadian actress born to documentary filmmakers. Acting since the age of thirteen, Holly's feature debut was in 'Victoria Day' which premiered at Sundance. Her next movie 'Big Muddy' opened to acclaim at TIFF.

Holly's extensive series work include roles in Hannibal, 12 Monkeys, Less Than Kind and Supergirl, as well as Future Man in which she played Marilyn Monroe. She is based out of Los Angeles and Canada.

## Maxine Denis as *Dalia*

Maxine Denis moved from Dubai where she was born and raised, to Montreal where she graduated with a Bachelor of Arts from McGill University before becoming an actor. Her most recent credits include a lead role on a feature that has yet to be announced and a principal role in Sony's *Party of Five*. She speaks English, Arabic, French & Spanish.

Maxine has narrated and produced audiobooks for Amazon's Audible platform, and provided character voicing for video games. She is also co-founder and coach of *isoACTION*, an online audition workshop for actors open internationally.







## Hanan Kattan - *Producer*

[Hanan Kattan](#) is a multi-award-winning producer. She recently completed her fourth feature, *Polarized*.

Her previous feature release, [Despite the Falling Snow](#), is the recipient of 13 awards and stars Rebecca Ferguson (*Mission Impossible*) and Charles Dance. She is currently developing a slate of movie and series projects focused on female protagonists and filmmakers, including two upcoming features slated to shoot in Canada in 2023.

Hanan's first feature ['I Can't Think Straight'](#) debuted at Palm Springs Festival and won 11 awards. Her follow up movie ['The World Unseen'](#) had its debut at Toronto Film Festival before going on to garner 23 awards internationally. Her 2011 feature documentary and directorial debut, [The House of Tomorrow](#) was inspired by the TEDxHolyLand conference that Hanan co-curated in Jerusalem.

Hanan is a member of BAFTA and the Canadian Media Producers Association. She was selected for the TIFF Producers Lab and has spoken on panels at conferences such as DLD Women as well as at BAFTA and the BFI.

## Juliette Hagopian - *Producer*

Always a champion of independent film, Juliette Hagopian took her passion for the arts to Winnipeg, Manitoba, where she fell in love with film production, eventually forming her own production company, Julijette Inc. and then opening a boutique film studio, McGee Street Studios.

Juliette has a track record of successfully producing films that have been chosen for numerous accolades, including the Venice International Film Festival, Toronto International Film Festival, SXSW, Berlinale and the IFC Pacific Meridian.

A community leader, Juliette founded the Director's Guild of Manitoba and tirelessly creates opportunities for local talent. She is passionate about this industry and demonstrates that through her efforts to get great projects onto the screen. Her many years as a producer has shown her desire for excellence and has made her outstanding in the film industry.

Juliette Hagopian is a celebrated filmmaker and has always strived to think outside the box.



*'It was the jolt of love that opened me up to seeing the world in new ways and it's the same for Lisa and Dalia - at a moment when those around them are more keen than ever to hold onto what they believe.'* Shamim Sarif



## Director's Statement - Polarized

The political backdrop of *Polarized* is contemporary North America but, to me, it feels relevant all over the world. At its heart, it is a love story between two people who appear wrong for each other in every way – as defined in a cultural moment where neither side much cares to know the other. Separated by race, religion and economics, *Polarized* is also about two families – and it is the ties of blood that both Lisa and Dalia must learn to loosen if they are to find their true selves, alone or together.

It's an emotional journey that's very personal to me and that I experienced myself when I fell in love with someone who was 'wrong' from all the traditional perspectives. I was raised Muslim, she was raised Catholic. I am South Asian, Hanan is Palestinian. The only thing we had in common was that we were both women, but that didn't seem to help either...

Back then, twenty-six years ago, it was the jolt of love that opened me up to seeing the world in new ways and it's the same for Lisa and Dalia – at a moment when those around them are more keen than ever to hold onto what they believe.

I wanted this tension between the two worlds they come from to be reflected in the settings of the film. The contrast between the land, and the intensive indoor technology of urban farming, is clear. The targeted fertility of Dalia's farm, with its perfectly-timed, pest-free greens and fruit, cannot be stopped. It creates organic produce that Lisa steals to give her ailing father a taste of what they used to grow. And yet – it's a controlled laboratory that is the antithesis of the elegiac American 'field of dreams'. Lisa is penned in by the urban farm. Outdoors is her life blood. But for Dalia, the urban farm is exciting, futuristic, filled with promise. There's a wonderful contrast between vast farmland that lies outside, and the huge buildings expanding across that same land, filled with rows of precise, perfect plants

But as we explore the landscape of those dreams – the abandoned farm that Lisa's family has lost; the rundown town that is losing families to the suburbs; I hope that *Polarized* becomes more than a contrast of old and new, future and past, but a canvas onto which a viewer can draw their own conclusions about the state of the world today.

Shooting in 2.35:1 seemed to me the only choice for a world which doesn't want to be enclosed by a rectangular frame. But this is an intimate story, and I wanted a handheld feel, for us to be able to exist intimately with Dalia and Lisa, complementing that with wide, wide shots that encapsulate the endless prairie landscape that somehow restricts them.

*'...as we explore the landscape of those dreams - the abandoned farm that Lisa's family has lost; the rundown town that is losing families to the suburbs; Polarized becomes more than a contrast of old and new, future and past, but a canvas onto which a viewer can draw their own conclusions about the state of the world today..' Shamim Sarif*



## Director's Statement (cont'd)

The world of Polarized is related to the way the characters understand the land. I think of 'God's Own Country' - wrestling with the Yorkshire Dales. Or 'Call Me By Your Name' where the limpid, Italian summer is a soft, saturated backdrop to a romance that feels sudden and completely natural.

When we look out at the lost acres of Sam's farm with Lisa, it is her sense of having to grow out of her childhood expectations that we feel. In her home, shot in still, static frames, through doorways and windows, Lisa feels enclosed, suffocated. By contrast, Dalia's family home is handheld in perspective, the camera rising, dipping, moving to catch the overlapping conversations in both Arabic and English in a world that moves forward so fast that Dalia has never had to stop and think whether that momentum is carrying her away from herself or towards what she truly wants.

This perspective of character also informed the edit - it was important to me for us to feel we are with the character whose world is being unveiled by the camera, rather than watching at arm's length.

Sound design and music carry so much of the emotional landscape too. The Arabic music that Kareem plays proudly in his cafe. The small sounds that Lisa hears in the church as her family surrounds her, and she realises what is coming next...Overlap of score that carries us from Dalia's world to Lisa's and back again, connecting these two young women even when they are separated.

I'm lucky enough to tell stories as both a writer and a director, and that process is related to activism for me. My grandmother lived in South Africa, under apartheid and in an Indian community that was completely patriarchal. She had no choice about who to marry, or any career outside the home. That expectation was one I wanted to challenge, and so, I turned to stories to help me navigate the world, growing up. But the characters I longed to see in films simply did not exist when I started out, so I wrote them. Fast forward fifteen years, and the world has evolved a lot - but, as Roe vs Wade is overturned, as LGBTQ+ rights are under threat, the onscreen representation of diversity is just as important as it was when I shot my first film.

But I didn't want Polarized to just point out some of the issues we face in these times, but also to suggest a way past them through a love story that embraces hope and the possibility of change. It's a small film, but it has a big heart.

# The Story of Polarized

Writer/director Shamim Sarif developed the story of Polarized in the wake of Donald Trump's election, which was closely followed by Brexit.

'I watched the news, and thought about what I was seeing all the time, not just in cities but in small towns – that two people can live in the same place and be completely separated by race, economics and class. That's not news, but now there were politicians making it okay to voice that distrust of the 'other'. It was okay to actively hate someone different to you.'

Polarized follows two young women in a small prairie town. Lisa is from an evangelical Christian family who've just lost their farm. Lisa is played by Holly Deveaux who says: 'I could see a really clear vision in this script, a strong sense of two different communities, of a town going through an upheaval that is mirrored in so many towns across North America and beyond.'

For Sarif, Lisa's story is one of a songwriter needing to find her way to becoming an artist – or die. That journey, and the journey of breaking out of religious conventions is very personal to Sarif. 'I was brought up in a Muslim household, where wanting to be a writer and director was unusual – but where coming out as a lesbian was unthinkable 26 years ago, especially at a time when gay representation was scarce in movies and on TV, and non-existent when it came to gay people of colour. Things have changed, but by no means everywhere, and with the Supreme Court's recent decisions, the rights of women and LGBTQ+ people seem ever more in danger.'

The second lead in the film, Dalia, is from an immigrant Muslim Palestinian family, who have brought vertical farming into Stonewall. Dalia has never questioned the status quo. She's a scientist and a businesswoman who's busy, with a growing company to run and a wedding to prepare for. But, even though she fires Lisa for racism in the first few minutes of the film, 'Lisa touches something in her that makes her more reflective – able to live a little deeper,' says Sarif.

The role of Dalia is played by Maxine Denis, who says 'This is a really important story. The stigma of being LGBTQ+ is still not discussed a lot in the Arab world. As a Lebanese, I know there are a lot of people who go through life unable to talk about it – and if they do, it doesn't go so great.'

Producer Hanan Kattan is Canadian-Palestinian, and went through this experience in coming out more than 25 years ago. But in addition to creating LGBTQ+ characters from the Arab world, it was important to her and Sarif (who are married) to portray Palestinians as something more than just refugees or terrorists – which are often the way that mainstream media portrays them.

'Polarized is set in a world where racism and fear of the other is rising,' Kattan says. 'It tackles all these themes, but at its core it's a love story about how it's possible to overcome the prejudices ingrained in us.'

It's that idea – that all of us can learn to see other perspectives, and experience the world differently – that gives Polarized an ultimately hopeful arc.

As actor Holly Deveaux says: 'These characters are able to find their own future but it costs so much to tear themselves away. They do it because they're brave and they're strong, and to be able to set that kind of example for someone is one of my greatest achievements. If I can look back on this and think I affected even one or two people positively, I'll sleep soundly.'

# About Production

Producer Hanan Kattan and writer/director Shamim Sarif chose Winnipeg as the setting for the shoot of *Polarized*, after several visits, pre-Covid, to scout locations.

According to Kattan, ‘it was important to find locations with production value already in them,’ and for Sarif, the endless prairie landscapes, big skies and small towns were the visual palette she wanted for the film. It’s a world where everyone knows everyone, and so keeping to your side of town becomes a statement.

They chose to work with Manitoba producer Juliette Hagopian. Of Armenian descent, Juliette was drawn to a story that she could relate to culturally and wanted to support these two female filmmakers. On reading the script, she felt immediately that Winnipeg and the small towns around it had much to offer visually. ‘I knew there was potential for the landscapes to become another character in *Polarized*,’ she says.

It’s also a world where small interactions can mean a lot. ‘That Lisa would choose to take Dalia to see the farm where she grew up, that means so much to her – is a way of her opening her inner life to Dalia in a way she doesn’t do with others,’ Sarif says.

With a small green-light fund from Telefilm, pre-production, casting and location scouting began – but disaster struck when the production funding that Kattan was expecting did not materialize.

‘It was stressful,’ says Kattan. ‘I called Mehernaz Lentin, who was at CBC Films at the time, and who had championed our project for several years. She encouraged us to keep going, slash the budget, and just get the film made, as did Louise O’Brien at Manitoba Film and Music. And Juliette Hagopian thinks similarly to me in many ways – she just jumped in with me and found ways to make the production work.’

Once the film was shot, Lauren Davis of Telefilm’s Western Provinces Fund was able to provide additional funding for post-production. That gave the filmmakers more time in the edit, and working with editor Sarah Peddie helped them craft the story with care and attention to detail. ‘Sarah has an instinctive understanding of story,’ says Sarif. ‘I asked her to feel free to shift things around, and that helped the opening of the film become more gripping, and for us to get to the heart of each character’s dilemma earlier.’

With support from this group of women in the Canadian film industry, *Polarized* got underway. With ten other productions shooting in Manitoba, *Polarized* struggled to find enough experienced crew.

‘I had planned a twenty-five day shoot,’ says Sarif. ‘So going to seventeen days, with a small, very inexperienced crew, was stressful. But Hanan and I have done four films together. I trust her deeply and working with Hanan is non-negotiable for me. She has a creative input that’s rare amongst producers. Together we decided that to create incredible production value, we should put our focus on two things – the first of which was locations.’

Kattan insisted on buying a drone to make as much of the rural locations as possible, and the resulting footage helps connect the emotional journeys of Lisa and Dalia with the land that they live on. It also created a beautiful visual setting for the opening credit sequence.

‘It was logistically tough to shoot an isolated location like Lisa’s farmhouse, or the church,’ Kattan explains, ‘because – where do you park the tech trucks and generator? But we managed it, and it gave Shamim the clear vistas she wanted to tell the story.’

# Casting

The second focus for the pair was casting.

‘Finding Arabic-speaking actors in Manitoba was very hard, so we cast all across Canada,’ Kattan says. ‘We started early, combing through auditions for Dalia. Maxine brought to the role an inherent understanding of the culture, as well as the language.’

Sarif was looking for actors who could find the emotional beats of a scene without the dialogue. For her, Holly Deveaux and Maxine Denis were clear standouts in the auditions for Lisa and Dalia.

Holly Deveaux has been acting since her teens. She found Lisa to be ‘a very interior character, who mainly expresses herself through her music. This is a character who does not tweet, who lives every day with her feet on the ground – and she wants more than that. She wants to fly.’

Driving Lisa’s red truck became a way for Deveaux to physically take on the character. ‘There was a moment when I landed outside that red pickup with a certain strut and it felt right and gave the character this awesome physicality that gives her a real strong streak – there’s a rebel in her. And to find that was really cool.’

Working with Sarif was Deveaux’s best experience with a director to date: ‘She’s given me a lot of freedom in taking this character off the page and made me feel supported and able to take risks and not be judged. I’m ruined now,’ Deveaux laughs. ‘It’s going to be a lot for anyone to match up to.’ As for producer, Hanan Kattan – Deveaux refers to her as ‘a real badass. Her compliments mean a lot to me because she has a high bar. Her and Shamim help each other in a way that’s really beautiful to see.’

Maxine Denis concurs. ‘Shamim has a unique way of figuring out what each actor needs. And Hanan has made this experience incredible. She’ll do all she can to protect the vision, and create camaraderie among the cast.’

It took right up till the week before shooting to find the right actors to play Dalia’s parents, Tarek and Reem. Rounding out the Palestinian family are Baraka Rahmani as Dalia’s sister, Zein; Hesham Hammoud as Dalia’s brother-in-law Sayeed; and Abraham Asto as Dalia’s fiancé, Omar

‘When it comes to onscreen representation, there’s a lot of ‘we’re the terrorists or the victims or the dispossessed.’ Dalia and her family are refugees but they’ve come to this small town and done well for themselves,’ explains Hesham Hammoud.

Baraka Rahmani says: ‘I really connected with the unspoken bond between Dalia and Zein as sisters, sticking together in this culture where there’s a lot of love, but also a lot of expectation of fitting into traditional roles of being a wife and a mother.’

# Music

From the very earliest conception of the story, Shamim Sarif knew that music would be important to Polarized.

The lead character, Lisa, is a songwriter and Sarif listened to hundreds of songs by Canadian artists, and her search ended when she came across the work of Brooke Palsson. From Manitoba, but now based in Toronto, Palsson is an actress and songwriter. 'Brooke's songs just felt right,' says Sarif. 'Particularly 'Cruel Joke' which is a brand new song, and which encompasses a yearning for home and the land, with this bigger need for something more – both longings spoke to the character of Lisa.'

'I loved the process of working with Shamim on the movie, and on bringing alive the themes and narratives of Lisa's journey,' says Brooke Palsson.

Brooke worked closely with Holly Deveaux, who arrived a few days before shooting began, to record three of these songs. 'It was important to me that Holly make those songs her own,' Sarif says. 'She has a different voice and style to Brooke, and she needed to make them part of her interpretation of the character of Lisa.'



Brooke Palsson



In addition, Sarif wanted a range of licensed music that could symbolise the sense of division in the small town of Stonewall where the story is set.

'After we finished shooting, Telefilm came through with extra funding for us,' Hanan Kattan says. 'That money was invaluable for us to buy more time in the edit and post, but also to be able to build the soundtrack to where Shamim wanted it.'

Licensed songs include tracks from some exceptional country-influenced artists like **Rosanne Cash**, **Ashley Monroe** and **Hindi Zahra** – tracks which play at the town festival, in Lisa's truck, and at Millie's Cafe in town. While on the other side of the street, at Palestinian Kitchen, Arabic rap plays from Palestinian artists like **Abe Batshon** and **DAM**, together with haunting melodies from **Natacha Atlas**, **Terez Sliman** and **Haya Zaatry**.



The third musical element of the movie came from the soundtrack. ‘I imagined the score to be quite minimalist, almost hypnotic’ Sarif says. ‘I listened to Philip Glass and Max Richter, and shared these ideas with our composer, Kevon Cronin.’

Cronin built a score driven by low piano bass but which brought in rich string melodies to hold emotions that were deep but unspoken between the two female leads, including a solo cello that became a theme for Lisa. Live recording of the strings happened in Sofia, Bulgaria.

Cronin teamed with Brooke Palsson to pen an original song for the end credits. With post-production coming to a close at Urban Post in Toronto, the pair had a week to write the song and record it. Conceived as a duet using Palsson’s raw, rich vocals and an Arabic-language singer, the search got underway to find the right singer. Malayka, a Canadian-Egyptian singer/songwriter came on board and recorded vocals with Brooke in Toronto, while additional instrumentation with the oud and durbeke drums was recorded by Palestinian musicians in Chicago, with background strings recorded by the Bulgarian string section.



‘That end credit song is like a metaphor for the whole film,’ smiles Kattan. ‘Our production of Polarized brings together different cultures with real authenticity, to create a cohesive story that is very specific to the small town where it’s set – but which is also completely universal.’

Holly Deveaux agrees. ‘It’s relatable for anyone and yet – there is no story like this. I tried to watch films like this as a reference – nothing exists.’

Writer/director Shamim Sarif sums it up: ‘It’s a love story that talks about issues that we all need to think about. What is it that’s keeping us apart? What are the ways we think about immigration? Should we be defining women who identify their sexual identity outside the ‘norm’? Should we define our lives by the boundaries our communities and families set for us? My hope is that Polarized pushes us all to think and feel just a little differently.’

Shamim Sarif, Maxine Denis, Hanan Kattan and Holly Deveaux on the set of Polarized

Written and Directed by

Shamim Sarif

### Funders

Produced with the participation of

The Canada Media Fund  
Telefilm Canada  
The Canadian Broadcasting Corporation

Developed and produced with  
financial investment from

Manitoba Film & Music

Produced with the assistance of

The Government of Manitoba – Manitoba Film &  
Music Video Production Tax Credit  
The Government of Canada – Canada Film or Video  
Production Tax Credit Program

With the support of

The Creative Europe Programme – MEDIA of the  
European Union

### Crew

Music by

Kevon Cronin

Edited by

Sarah Peddie

Cinematography

Greg Nicod

Production Design

Shawna Balas

Costume Design

Maureen Petkau

Casting

Jim Heber

Kelly Hendry

Music Supervisor

Hani Asfari, Free Hand Publishing

### Cast

Lisa

Holly Deveaux

Dalia

Maxine Denis

Sayeed

Hesham Hammoud

Omar

Abraham Asto

Jill

Tara Samuel

Tarek

Elie Gemael

Reem

Sandrella Mohanna

Kareem

Peter Bou–Ghannam

Zein

Baraka Rahmani

Sam

Paul Essiembre

Pastor Joe

Chris Sigurdson

Ben

Darren Martens

Casey

Adam Hurtig

Jon

Gabriel Daniels

Teddy

John B. Lowe

Nancy

Marina Stephenson Kerr

Marjorie

Sarah Constible

Ali

Luca Sarif–Kattan

Buyer

Robert Nahum Allen

Bar Owner

Hazel Venzon

Caterer

Kamal Chioua

Hani

Ethan Sarif–Kattan

Aunty Hanan

Hanan Kattan

Janine

Colleen Furlan

Music Club Singer

Brooke Palsson

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		Lead Lamp Operator	Kris Regacho
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Third Assistant Directors	Lucy Pavez	Sound Mixer	Ryan Wall
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		Key FACS	Josh Hrynchyshyn
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Production Coordinator	Beth Azore		
Production Manager	Nick Christie	Set Decorator	Ben Boxall
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Post Production Accountant	Mike Hurley	Set Dressers	Yuliia Guzhva
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	Brooke Palsson		
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Director's Shadow	Thomas Donnelly	Props Master	Fritzi Adelman
		Props Master/Props Assistant	Hugo Rempel
Camera 1st Assistant	James Hiebert	Property Buyer	Leanne Foley
Camera 2nd Assistant	Paul Blair Maclean		
Digital Loader	Ryan Simmons	Costume Set Supervisor	Lisa Nelson-Fries
Stills Photographer	Holly Dunphy	Costume Set Supervisor	Michelle Boulet
Key Grip	Mingan Nabes	Truck Costumer	Katie Schmidt
Best Boy Grip	Dillon Proulx	Costume Assistants	Stephanie Moroz
Grip	William Galatas		Jane Testar

Makeup Department Head	Diane Nimik	Re-recording Assistant	Calvin Tran
Hair Department Head	Travis Marzalek	Dialogue and ADR Editor	Bryson Cassidy
Makeup and Hair Trainee	Sarah Altwajery	Sound Effects Editor	Alan Geldart
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	Caitlin Windsor-Brown		Tess Moir
		Foley Recordist	Dave Mercel
Location Manager – Shoot	Conner McBride	Online editor	Kyle Campbell
Location Manager – Prep	Tiffany Pearson		
Location Scout	Chantale Garand	Score Produced by	Kevon Cronin
Assistant Location Manager	Josh Peterson	Orchestra	Sofia Session Orchestra and Choir
Locations Production Assistants	Sandi Jones	Orchestrator	John Houston
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Heads of Post Production	Corser du Pont		George Strezov
	Ryan Simmons		Georgi Elenkov PhD
Additional Editing	John Gurdebeke		Ognyan Georgiev
1st Assistant Picture Editors	Adrien Yiptong		Miroslava Ananieva
	Santiago Ruiztorres		Tsvetan Topalov
	George Orallo		Velislava Georgieva
	Brent Kroeker		Delyan Kolev
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	Hesham Hammoud	Recording Producer	Boris Radilov
VFX Storyboard Artist	Christy Adibrata	Sound Engineers	Plamen Penchev
			Vladislav Boyadzhiev
Post Production Services	Urban Post Production		Angeliya Vihrova
Colourist	Hardave Grewal	Conductor	Lyubomir Denev Jr.
Re-recording Mixers	Stephen Traub		
	Shaun Gratto		

Violins	Jordan Dimitrov (concertmaster) Stoimen Peev (principal violin) Irina Stoyanova Dora Dimitrova Evgeni Noev	Filip Filipov George Palikarsky Smiliana Lozanova Negina Stoyanova Aleksandra Gorski	Payroll Services Clearance Production Legal Services Additional Legal Services	Entertainment Partners Canada The Domain Group Sean Hicks, Taylor McCaffrey LLP Jeff Finkelstein, Del Shaw Moonves Tanaka Finkelstein Lezcano Bobb & Dang Tim Johnson, Fieldfisher LLP
Violas	Ani Seikova (principal viola) Evgeniya Baadzhieva-Dimova Stefaniya Yankova Mariya Valchanova		Camera Package Sound Package Electrical Package Insurance	RAW Camera Little Oak Ventures, Edgar Ozolins William F. White International Inc. Assurart, Rachael Adamek, Claude Forest
Violoncellos	Dimitar Tenchev (principal violoncello) Kristiana Mihaylova Sofia Radilova Vesela Pandinova		Interim financing President & CEO, CMF VP of Content and Regulatory Executive VP Content Strategy, CMF	National Bank of Canada – Creative Industries Group Valerie Creighton Rod Butler
Contrabasses	Rumyana Tencheva (principal double bass) Deyan Velikov		Telefilm National Director Telefilm, Western Provinces Telefilm, Ontario General Manager, Programming, CBC Television	Nathalie Clermont Mehernaz Lentin Lauren Davis James Luscombe Sally Catto
Oud, Percussion and Guitar	Ronnie Malley		Executive Director, CBC Scripted Content Senior Director, CBC Films	Trish Williams Mehernaz Lentin
Percussion	Billal Malley		VP Physical Production, Deputy Film Commissioner, MFM	Gosia Kamela
Guitars And Bass	Rusty Robot		Director of Film Financing & Tax Credits, MFM	Louise O'Brien Brian Clasper
Keys	Kevon Cronin			
Score Mixed by	John JC Clarke and Bret Killoran at SYNDICATE			
Additional Vocals	Jeff Jones			
Additional Song Mixing	Ken Friesen			
Special Thanks	Rachel Léger			

## Songs

### **I Put a Spell on You**

Performed by Natacha Atlas  
Written by Jalacy J Hawkins  
Courtesy of Beggars Ltd.

### **Tell Heaven**

Performed by Rosanne Cash  
Written by John Leventhal and Rosanne Cash  
Courtesy of Universal Music

### **Weino**

Performed by Dana Salah  
Written and performed by Dana Salah  
With music by Nasir Al Bashir  
Licensed courtesy of Dana Salah

### **Free Palestine**

Written and performed by Abe Batshon  
Licensed courtesy of Barhoum Records

### **The Willow**

Performed by Holly Deveaux  
Music and Lyrics by Brooke Palsson

### **Manakir**

By Haya Zaatry  
From the album Ghanni 3an Ta3rif  
Text, music and performance by Haya Zaatry

### **Don't Forget**

Written and performed by Hindi Zahra  
Courtesy of Our Soul Records

### **A Feather's Not A Bird**

Performed by Rosanne Cash  
Written by John Leventhal and Rosanne Cash  
Courtesy of Universal Music

### **Travelling Soul**

Performed by Brooke Palsson  
Music and Lyrics by Brooke Palsson

### **My Momma Warned Me**

Performed by Carine L. Horner  
Music and Lyrics by Carine L. Horner

### **Falling For You**

Performed by Holly Deveaux  
Music and Lyrics by Brooke Palsson and Keith Macpherson

### **Hands On You**

Performed by Ashley Monroe  
Written by Jon Randall and Ashley Monroe  
Courtesy of Warner Music Nashville  
By arrangement with Warner Music Group Film & TV Licensing

### **You Are**

Performed by Terez Sliman  
From the album When the Waves  
Text, Music and performance by Terez Sliman  
Produced by Erik Hillestad  
Under license from Kirkelig Kulturverksted

### **Look At Me Now**

Performed by Brooke Palsson  
Music and Lyrics by Brooke Palsson and Noah Derksen

### **Cruel Joke**

Performed by Holly Deveaux  
Music and Lyrics by Brooke Palsson

### **If I Could Go Back In Time**

Performed by DAM and Amal Murkus  
Written by Mahmood Jreri, Suhell Nafar, Nabil Nafar and Tamer Nafar  
Licenced courtesy of Cooking Vinyl Limited

### **Polarising**

Performed by Brooke Palsson, Malayka, the Sofia Session Orchestra, Ronnie Malley, Rusty Robot, Billal Malley, and Kevon Cronin  
Lyrics by Brooke Palsson  
Composed, Arranged and Produced by Kevon Cronin

## Special Thanks

Ellie Patsalos	Blady, Winnipeg
Teri Schwartz	Taavo Soodor
Melody Korenbrot	Tess Gebel
Sal Adestro	Harrison's Coffee
Daisy Allsop	Hemp Oil Canada
Patrick Ness	Torque Brewing
Eliza Lee	Leanne Foley
Kristi Tethong	Ed Gorill
Sawsan Asfari	Show Pony Band
Mazen Masri	Solmund MacPherson
Nisrene Nehme	Bean Greens Farms
Marty Katz	Surgeon Creek Arabians
Stefani Deoul	Ron Cram
Rana Abdulla, Yafa Café, Winnipeg	

Filmed on location in:	Balmoral, Manitoba
	Dugald, Manitoba
Stonewall, Manitoba	Iles de Chêne, Manitoba
Warren, Manitoba	Sainte Agathe, Manitoba
Winnipeg, Manitoba	Selkirk, Manitoba

Enlightenment Productions

SK Enlightenment Canada

Julijette Inc.

Blue Denim Films

APL Film

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