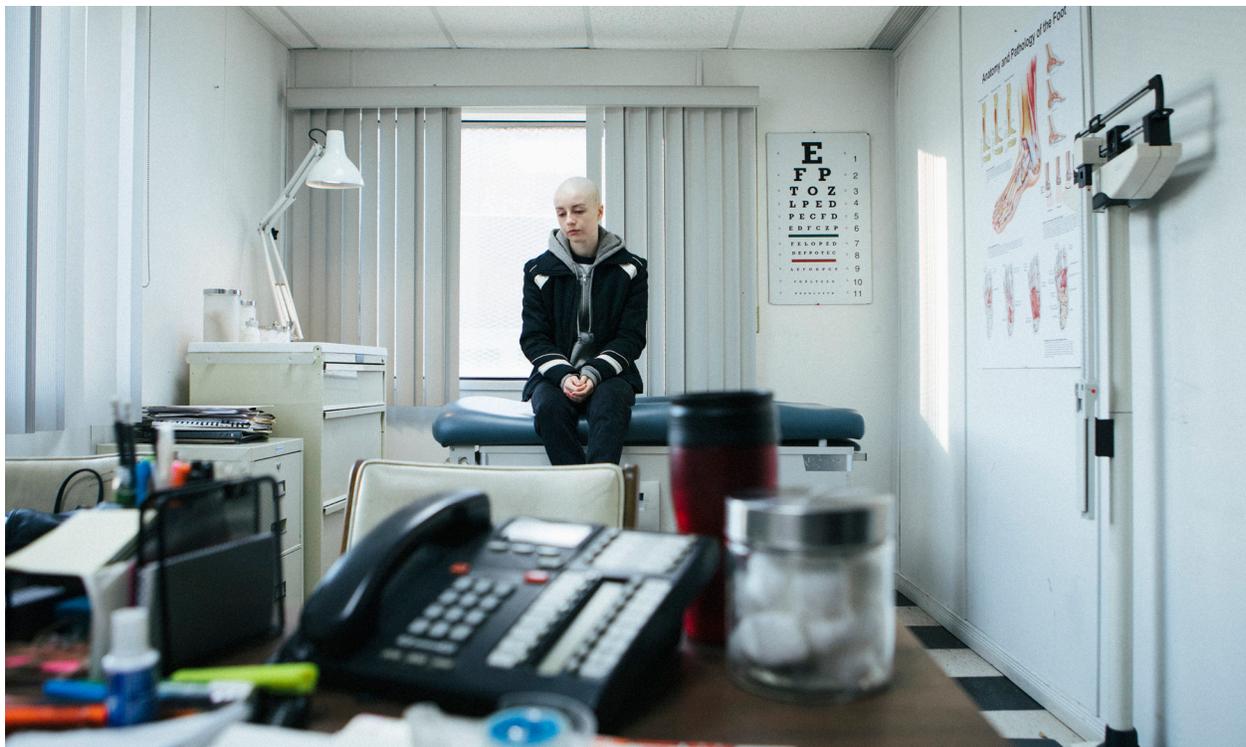


Official Selection
tiff
Toronto International
Film Festival 2019

WHITE LIE

Written and directed by Yonah Lewis and Calvin Thomas

Kacey Rohl | Amber Anderson | Martin Donovan | Thomas Olajide | Connor Jessup



96 min / Canada / English / 2.39:1

PLAYTIME

level
FILM

FILM FORGE

Lisa

Babe Nation

TELEFILM
CANADA

CRAVE

OLISI
ILLIC

urban
POST PRODUCTION

MAKERS



SYNOPSIS

Katie Arneson is faking cancer. A university dance major, Katie's falsified diagnosis and counterfeit fundraising have transformed her into a campus celebrity surrounded by the supportive community she's always dreamed of: a close-knit group of friends, security in her academic pursuits, and a caring relationship with her girlfriend.

Dependent upon a bursary for sick students, Katie learns the funding is in jeopardy unless she can provide copies of her medical records within the week. Enlisting the guidance of several others, she begins the dangerous process of forging the records. This task is costlier and more complicated than initially anticipated, and a panicked Katie descends into a spiral of misguided decisions that take her further and further over the edge.

ABOUT THE PRODUCTION

For their fourth feature, Yonah Lewis and Calvin Thomas crafted a gripping procedural thriller about a troubled young woman who fakes a cancer diagnosis for financial and emotional gain. Led by a breathtaking performance from Kacey Rohl (*Hannibal*, *Wayward Pines*, *Arrow*), the film marks a bold breakout for the directing pair and their lead.

In a fascinating and demanding part, Rohl stars as the ruthless, enigmatic, and anxious Katie Arneson. Set over five short days, Rohl delivers a towering performance, capturing the emotional extremes of an unabashed liar pushed to the brink of sanity by her all-consuming demons.

“I think the lie comes from a deep unhealed wound and I have compassion and empathy for that,” says Rohl. “I completely understand the weird things humans do to keep themselves safe and to find love and get attention. I think it’s objectively a horrific lie to tell; it’s unkind, it’s massive, it’s blind to the experiences of others. Sometimes we do awful things to get good things and it’s unfortunate that we can’t just say what we need.”

After meeting in film school in 2006, Lewis and Thomas cut their teeth for almost a decade in the Toronto microbudget film scene and were ready to graduate to a larger production model. This evolution in scale allowed them to work with a large cast of professional actors, shoot on 35mm film and achieve a level of cinematic propulsion not possible with their smaller and more handmade productions.

DEVELOPING THE STORY

The idea for *White Lie* came about in 2012. Lewis and Thomas had recently completed their second feature, *The Oxbow Cure*, and started to hear about several real-life cases of individuals with fictitious illnesses organizing fundraising online. Most confined their misconduct to the web, but some starved themselves, shaved their head and held fundraising events. Stories of these brazen crimes stuck in Lewis and Thomas’s consciousness. “I think we were first drawn to the physical transformation. The idea of someone shaving their head and taking on a new persona was thrilling,” says Lewis. “We’ve both told small lies and painted ourselves into corners. We wanted to explore what happens when that is taken to an extreme. The worst-case scenario of this kind of thing.”

“We knew there was a film there, but we were a little lost structurally. It felt like there were endless possibilities for how to tell the story and where to start,” recalls Thomas. As the writer-director team began to brainstorm, they continued to work on other projects: directing their third feature, *Spice It Up* (2018), and producing several others, including Lev Lewis’s debut, *The Intestine* (2016) and three features by Sofia Bohdanowicz: *Never Eat Alone* (2016), *Maison du bonheur* (2017) and *MS Slavic 7* (2019). All the while, teasing out the structure of the film. They toyed with an origin story, a rise and fall, they considered dozens of distinct ways of shaping the narrative, but nothing clicked.

As the years passed, social media shaming became a more prominent fixture of modern life. The phenomenon of instant public backlash took root in Lewis and Thomas's mind and they decided that the aftermath of the crime was as interesting as its origins, if not more so. Around the same time, they realized that a compressed timeline would focus the story in an exciting way. An early and discarded outline began the film just as Katie is publicly outed, following her as she travels from supporter to supporter, returning the money and attempting to make amends.

In 2015, at TIFF, the pair saw Andrew Haigh's sophomore feature, *45 Years*. The film takes place over one week as a married couple receives shattering news while preparing to celebrate their wedding anniversary. "The writing and structure was so economical. Haigh was able to tell you so much about these two characters and their lives in just one week," says Thomas. "It got us thinking about the Dardenne brothers and the way the Romanian New Wave filmmakers structured their films. There is always a clock with time running out," says Lewis. Thomas recalls, "It was a wonderful challenge to only allow ourselves a few days to tell the whole story. There's a lot you don't know about Katie, but we worked hard to hint at her past. We loved the idea of entering the film long after her story had begun and leaving before there's any unnecessary resolution."

Finally, Lewis and Thomas felt they had cracked the narrative. The tightly-plotted film follows Katie Arneson as she attempts to acquire medical documentation for a school bursary for sick students. This proves to be a major obstacle and, for the first time, exposes her to public scrutiny. Using the medical records as Katie's end goal allowed the filmmakers to explore the many facets of her life and character (her estranged father, her fundraising, her improvisatory abilities), while also setting a hard deadline. An abrupt and significant shift occurs when Katie's father outs her on Facebook. The story, and Katie's drive, switches from maintaining the status quo to damage control, forcing her to turn her focus away from the financial angle and towards clearing her name and preserving her relationship with her girlfriend, Jennifer.

"We've tried to pull a pretty major shift in the final act. We loved the idea of starting the film as a procedural; showing how she gets money, how she gets her prescriptions, how she's been getting away with it for so long. But ultimately we knew the film wasn't a crime film. She's not a criminal mastermind trying to pull off a bank heist," says Lewis. "We liked the idea of the film pivoting to a more intimate story. That was our way of understanding the character better—sympathizing with her even as we're repulsed by her actions. She really loves Jennifer, even if they've met under false pretenses. Jennifer is one of the only people in Katie's life to show her real love. Katie recognizes this and doesn't want to lose it, but she also doesn't know how to have an honest relationship," says Thomas.

It's easy to find countless cases of people faking cancer from around the world with a quick Google search. This relatively new phenomenon flourished as social media and crowdfunding sites began to grow. Many offenders hide behind their online fundraising page, eliciting support from anyone who happens to come across them. Others, however, take their lies to the extreme: living publicly as a sick person and playing out the lie for as long as they possibly can. In most cases, the amount of money raised (or stolen) is minor, nevertheless, the emotional fallout is devastating. "It's heart-breaking to read about these cases. It's so clear that these people don't realize how much damage they're inflicting," says Thomas.

“Seeing the effect this has on the people closest to Katie was incredibly important to us. Watching someone lie can be exhilarating and, at times, I think you want Katie to succeed, but in the same moment, you’re sympathizing with her victims. That balance is really fun to write.”

With so many real-life cases of people faking illnesses, the script became an easy sell. “Unexpectedly, almost everyone we pitched it to knew someone personally who had lied in a similar way,” says Thomas. Together the writing pair pulled from their own lives, remembering past relationships with friends and partners that had involved secrets and lies. “Thankfully neither of us knew someone intimately who had lied as much or as extremely as Katie, but we both recognized people from our pasts who enhanced stories in ways that reminded of us her. Most people have had a brush with someone like this and it helped us to get a handle on her,” recalls Lewis.



CASTING THE FILM

With the script nearly finished, Lewis and Thomas re-teamed with their producing collaborator Karen Harnisch, who had just returned from Cannes with her latest project, *Sleeping Giant* (2015). The success of that film allowed Harnisch to elevate the film’s budget and scope as the team began to search for the perfect lead. “The guys wrote a huge number of speaking parts, which allowed for such a diverse collective of talent and voices, but it was a massive casting undertaking,” recalls Harnisch. “The guys are super specific and really know what they want. They watched hundreds of hours of Canadian television and film to find the right person.” The production put out an open call across Canada for the role of Katie and received hundreds of submissions.

Lewis and Thomas felt it was critical to the project that the actor portraying Katie not wear a bald cap and, instead, actually shave their head. “It was hard to find somebody who we felt was strong enough to play Katie, but to add the condition that they shave their head made the role even more challenging to cast,” says Lewis. “It was important to us to have that level of authenticity. If, for just one second, you saw a bald-cap seam, the whole illusion of this non-sick person would be completely lost. The audience needs to believe that Katie has done this for real and that it’s not just some movie effect.” This requirement was included in the casting call, which narrowed the field as most actors weren’t willing to alter their look for such a lengthy period of time. “We knew it would be difficult, but we also knew it would be worth finding the right person who saw the value in taking that leap,” recalls Thomas.

Vancouver-based Kacey Rohl’s self-tape stood out immediately. Playing the scene in an aggressive, yet deeply-vulnerable way, Rohl’s commitment to the role was palpable. “We got on the phone with Kacey soon after we saw her tape. We gave a few notes—we wanted to see her do it in different ways, test her range. And once we received her second tape, it was instantly obvious,” remembers Thomas. “We knew it was a strong audition and that she was going to do an impressive job, but we honestly couldn’t have predicted how much she brought to the part. We would constantly have to remind ourselves in the edit just how incredible she is—she made it appear so effortless,” says Lewis.

Rohl did extensive research and preparation to get into Katie’s mindset. “The film terrified me,” says Rohl. “The challenge of taking that on as an actor seemed really scary, but I like to scare myself. That’s when I feel like I’m doing my best work.” The most significant transformation was to come upon Rohl’s arrival in Toronto for principal photography.

The head shave, not written into the script, was nevertheless filmed as a camera test at Panavision and, later, found its way into the film’s first teaser. Rohl, taking the buzzer into her own hands, quickly transformed herself into Katie Arneson. “Shaving my head was something that I was really ready to do,” recalls Rohl. “It’s been a beautiful and empowering thing for me as a woman, because I had so much stuff tied up in my hair and was obsessed with it. It’s been a real gift. Moving through the world without any hair is also really wild. I felt so much more grounded and confident in myself than I ever have. It changed how I think and how I move.”

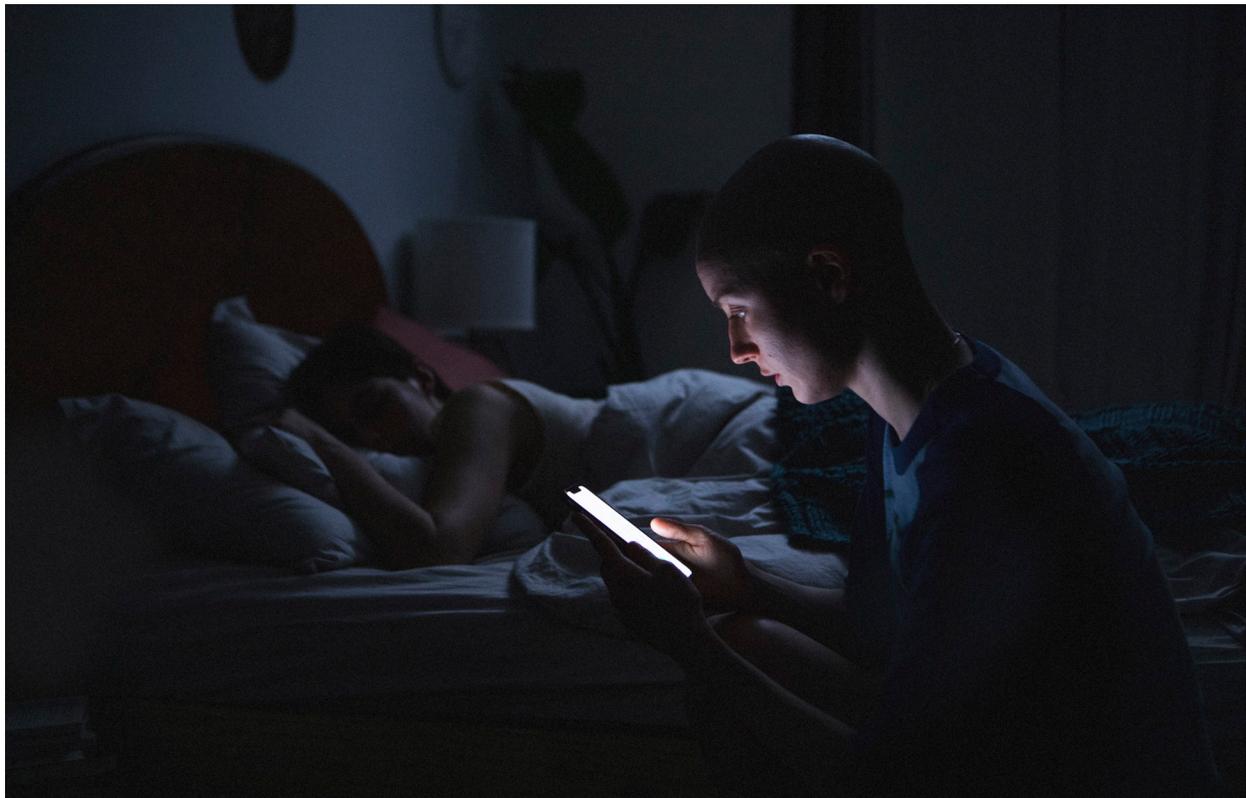
Katie’s girlfriend, Jennifer Ellis, is the emotional core of the film. She is smart, caring and loyal, but her background blinds her to Katie’s lies. Raised in an urban, middle-class environment, Jennifer is a dedicated student surrounded by a loving family. Living a more-than-comfortable life, she provides a window to stability that Katie has never before experienced.

London-based actress Amber Anderson (*The Riot Club*, *C.B. Strike*) was recommended for the part. Harnisch had worked with UK casting director Shakyra Dowling in the past and reached out to her for leads on rising UK talent; Anderson was atop that list and was quickly cast. “I was thrilled to be offered the chance to portray Jennifer. I admired her loyalty, protectiveness and courage. It’s rare to get to play a character with such a pure heart,” says Anderson, who was just completing a lengthy horror film shoot in Belgium. She got on a plane two days after wrapping to fly to Canada.

“I was instantly gripped by the script. Everything was right there on the page, and I loved that, as the audience, we knew about the lie so soon into the story,” recalls Anderson. “Katie, as a character, was totally fascinating to me, as I felt her compulsion to lie was so similar to that of an addict, but it’s a type of compulsion so little investigated in films like this.”

Martin Donovan (*Ned Rifle*, *Inherent Vice*, *Big Little Lies*) was cast in the part of Katie’s estranged father, Doug Arneson. “I was drawn to the script. It’s a subject I had never thought about before,” says Donovan. “This pathology of faking an illness—I thought Katie was really unique. I had never met that character.” Donovan is a towering and intimidating figure, and Lewis and Thomas felt that he brought the right combination of vulnerability and gravitas to the role. In his one scene, deep wounds and a complicated past bubble to the surface, and turn the film’s narrative on its head.

Connor Jessup (*Closet Monster*, *American Crime*) plays Owen, one of Katie’s few accomplices. Jessup has a long friendship and working relationship with Lewis and Thomas; acting as a production assistant and executive producer on their debut feature, *Amy George*, when he was just fifteen. “I’ve known Calvin and Yonah since I was a teenager, and I have been in ballooning awe of their talent ever since,” says Connor. “Their work is diverse and surprising but it is unified by deep craft and a sharp understanding and affection for movies and people, especially the curious, cloudy, inscrutable ones. When I read the first draft of *White Lie* years ago, I was astounded by its confidence and lean precision, and by its fusion of clarity and mystery. I’m so proud to have played a small part.”



Since filming *White Lie*, the film's principal talent have worked on a host of forthcoming high-profile film and television projects. Rohl stars in the NBCUniversal/CBC series *Fortunate Son* opposite Stephen Moyer (*True Blood*), currently filming; Anderson plays opposite Anya Taylor-Joy, Mia Goth and Callum Turner in Autumn de Wilde's feature debut *Emma*, produced by Working Title; Jessup stars in the Netflix series *Locke & Key*; and Donovan appears as Zoe Kravitz's father in the second season of *Big Little Lies*.



PRODUCTION

The production formed new alliances between the directors and key crew members: cinematographer Christopher Lew (*Tito*) shot the 35mm production on Panavision gear; Melanie Garros (*The New Romantic*, *Black Conflux*) handled production design; Emma Doyle (*Castle in the Ground*) designed the costumes; and Andi Clifford (*The Rest of Us*) designed the hair and makeup. Harnisch brought on producers Katie Bird Nolan and Lindsay Tapscott (*The Rest of Us*) to reinforce the growing production. Lewis and Thomas's long-time collaborator, and Yonah's younger brother, Lev Lewis, acted as editor and composer.

White Lie was shot in Hamilton, Ontario (a city just 45 minutes west of Toronto) for 22 days in November of 2018. With a multitude of locations, the production was constantly on the move. "Working with this size of crew was a big change for us. We had an extremely tight schedule, with absolutely no wiggle room, but because we made the previous features the way we did, it gave us a lot of tools that allowed us to adapt quickly and change on a dime when we needed to," says Thomas.

Shooting 2-perf 35mm—a budget-conscious method of shooting 35mm film—the directors had a large scope in mind. With the camera mostly mounted on a dolly and trying to keep the characters in constant motion, the pair wanted a sense of frenetic energy at all times.

“We knew we wanted to keep the camera and characters moving as much as possible. It seemed too easy for us to go handheld—that way of shooting creates a sense of anxiety, but it’s been overdone and we wanted to have that same feeling but with a more stable camera,” says Thomas. “We looked to [Olivier] Assayas and the pace he sets for his films. Kacey brought this great, anxious energy to Katie and we wanted to make sure the camera could keep up and heighten that feeling.”

The film was edited during principal photography, meaning that at the end of each shooting day, the cans of film were couriered to Montreal, where MELS (the only professional developing lab remaining in Canada) developed the dailies. Editor Lev Lewis would receive the previous day’s footage and begin to cut while the production crew were on set. “We’ve had Lev cut during production for us before and we find it essential to the process,” says Lewis. “A number of times we recalibrated and changed the way we were shooting based on what we were seeing at night in the edit. In a few cases, it allowed us to reshoot entire scenes during principal photography.”

Lev Lewis is a central member of the creative production team, advising on everything from the first draft of the screenplay, to casting and the sound mix. As the edit neared the finish line, he began the process of writing and recording the score. His music immediately sets a tragic, unsettling tone for the film. “I wanted music that was moody yet energetic. It ended up being a more eclectic score than I had expected and the disjointed nature of it seemed to mirror Katie’s psyche well,” he recalls. “The main theme in particular has a sort of typically eerie piano-string combination that’s repeatedly being interrupted by these out-of-nowhere free jazz stabs of guitar and drums. It seemed illogical in a good way.” The resulting score is haunting and rhythmic, guiding the film towards a Katie’s inevitable downfall.

“Having the score come together really solidified the tone of the film,” recalls Thomas. “It made her more fascinating, more cunning, more complicated. And ultimately that’s what we were striving for: the audience should leave the theatre feeling deeply unsettled by the character they’ve been following through every scene, and conflicted by their own attachment to her.”

CAST AND CREW

YONAH LEWIS & CALVIN THOMAS (WRITERS, PRODUCERS, DIRECTORS)

Yonah Lewis and Calvin Thomas founded Lisa Pictures in 2010, a Toronto-based production company specializing in independent, artist-led films. They have produced eight features in nine years, playing festivals around the world. Their debut feature as writer/directors, *Amy George*, premiered at the Toronto International Film Festival in 2011, and was acquired by Mongrel Media. Their sophomore film, *The Oxbow Cure* (2013), was called a “gorgeously hypnotic Canadian curiosity” (IndieWire). They have since expanded their producing slate to include films by Sofia Bohdanowicz (*Never Eat Alone*, *Maison du bonheur*, *MS Slavic 7*) and Lev Lewis (*The Intestine*). Most recently, Lewis and Thomas completed their third film, *Spice It Up* (2018), which they directed with Lev Lewis.

KACEY ROHL (KATIE ARNESON)

Kacey Rohl’s first on-screen appearance was in 2010 on ABC’s reboot of the series *V*. She’s best known for her roles as Sterling Fitch in A&E’s *The Killing*, Prudence in the 2011 dark fantasy film *Red Riding Hood*, Abigail Hobbs in NBC’s *Hannibal*, Kerry Campbell in Fox’s *Wayward Pines*, Alena in the CW’s *Arrow*, and Marina in SyFy’s *The Magicians*. She is currently shooting the CBC and NBC/Uni series *Fortunate Son*.

AMBER ANDERSON (JENNIFER ELLIS)

Amber Anderson is a British actress, model and classically trained singer and musician. Last year, she starred in *White Lie* and *Skin Walker*. In 2016, Amber played the lead role in *Mr. Burberry*, a short film directed by Academy Award-winning director Steve McQueen. Amber’s other film credits include leading roles in *Lotus Eaters* and *We are the Freaks* as well as parts in *Your Highness* and *The Riot Club*. Most recently, she finished filming the role of Jane Fairfax in Working Title’s remake of Jane Austen’s *Emma*.

MARTIN DONOVAN (DOUG ARNESON)

Martin Donovan is an award winning actor, writer and director. Donovan’s film career was launched when he began his long collaboration with Hal Hartley as Hartley gained notoriety as an iconic figure in the independent film movement in the 90s. Recent feature films include *The Art of Racing in the Rain*, *Dreamland*, *Redemption Day*, *Come To Daddy*, *Fahrenheit 451*, *Indian Horse*, *Aftermath* and *Rememory*. He appeared in Marvel’s *Ant-Man* and shared the Robert Altman Award for ensemble acting at the 2015 Independent Spirit Awards for Paul Thomas Anderson’s Oscar-nominated *Inherent Vice*. His turn in Jane Campion’s *The Portrait of a Lady* won him the National Society of Film Critics Award for Best Supporting Actor. On television, Donovan is known as the corrupt DEA agent and Mary-Louise Parker’s love interest in Showtime’s Emmy Award-winning series *Weeds*. Donovan has played major recurring roles on Starz Network’s series *Boss* with Kelsey Grammer, *The Firm* with Josh Lucas and Juliette Lewis. He recurred on *Rogue* alongside Thandie Newton, and directed two episodes of the series. He also appeared on five-time Golden Globe Award-winning *Homeland* and on the CW’s superhero series *DC’s Legends of Tomorrow*. More recent guest starring roles include *Conviction*, *Hannibal*, *Motive* and *Beyond*.

THOMAS OLAJIDE (DR. JABARI JORDAN)

Thomas Olajide is a Dora Mavor Moore Award-nominated, Toronto-based actor from Vancouver, Canada. Some film credits include *Inhuman Condition* (Nominated for Best Original Program or Series Produced for Digital Media – Fiction in the 2017 Canadian Screen Awards) and *Mariner* (part of the 2016 Toronto International Film Festival's Canada's Top Ten). Thomas is a recent graduate of the Canadian Film Centre's CBC Actors Conservatory.

CONNOR JESSUP (OWEN)

An actor since he was a child, Connor Jessup is best known for his leading roles in ABC's Emmy-winning anthology series *American Crime* and TNT's sci-fi series *Falling Skies*. He starred in Stephen Dunn's acclaimed independent film *Closet Monster*, which won Best Canadian Film on its premiere at TIFF in 2015. He will play Tyler Locke in Netflix's upcoming fantasy series *Locke & Key*. Named one of the "25 New Faces in Independent Film" in 2016 by Filmmaker Magazine, and selected as a TIFF Rising Star in 2012, Jessup is also a writer, director, and producer. His short films have played at TIFF, Clermont-Ferrand, Palm Springs, Festival du nouveau cinéma and many other festivals around the world. In 2018, he directed a documentary portrait of renowned Thai filmmaker Apichatpong Weerasethakul for The Criterion Collection.

KAREN HARNISCH (PRODUCER)

Karen Harnisch is a partner at Film Forge in Toronto, Canada. Her debut feature film was Calvin Thomas and Yonah Lewis's *The Oxbow Cure*. She produced Andrew Cividino's *Sleeping Giant* which premiered at the Semaine de la Critique in Cannes and won Best Canadian First Feature Award at TIFF, among other accolades. In 2017, she completed Antoine Bourges's *Fail to Appear* and Drew Lint's *M/M*, and served as line and associate producer on the Havana-set drama *Un Traductor*, which premiered at Sundance in 2018. Karen is an alumna of TIFF Studio and the EAVE Producers Workshop.

KATIE BIRD NOLAN (PRODUCER)

Katie Bird Nolan is a Toronto and France-based producer. One of two partners of Babe Nation Films, her credits include the short *Swimmers*, the digital series *Ghost BFF*, and Babe Nation's debut feature *The Rest of Us* (TIFF 2019), directed by Aisling Chin-Yee and starring Heather Graham, Sophie Nélisse, Jodi Balfour and Abigail Pniowsky. She also served as an associate producer on Miranda de Pencier's *The Grizzlies*, which premiered at TIFF 2018. Katie has participated in the TIFF Producers Lab, and was one of two female producers selected for the TIFF 2018 Producer's Intensive with Cassian Elwes (*Mudbound*, *Ain't Them Bodies Saints*).

LINDSAY TAPSCOTT (PRODUCER)

Lindsay Tapscott is a producer and writer living in Toronto. A producing partner of Babe Nation Films, her credits include the short *Swimmers*, the digital series *Ghost BFF*, and Babe Nation's debut feature *The Rest of Us* (TIFF 2019), directed by Aisling Chin-Yee and starring Heather Graham, Sophie Nélisse, Jodi Balfour and Abigail Pniowsky. She has written for Fashion, Maisonneuve, Return Trip, W Magazine and more, and was recently selected as one of four Canadian participants of the 2019 Rotterdam Producers Lab. In 2018, Babe Nation was named one Playback Magazine's 5 to Watch.

CHRISTOPHER LEW (DIRECTOR OF PHOTOGRAPHY)

Christopher Lew is a cinematographer based in Brooklyn. Originally from Toronto, he's thrived in the commercial, short form, branded, and narrative feature worlds. His music videos have been recognized and awarded by the Much Music Video Awards, and he's been nominated for numerous awards by the Canadian Society of Cinematographers (CSC), including this past year for best dramatic short film for *The Ballad*, which he captured on 65mm film. He previously won the CSC award in the Webeo category for the short film *The Wall*. Earlier this year, his first narrative feature film *Tito* won a Special Jury Award at the SXSW film festival.

LEV LEWIS (EDITOR/COMPOSER/ASSOCIATE PRODUCER)

Lev Lewis is a director, editor and composer. He has directed two features, *The Intestine* (2016) and *Spice It Up* (2018, co-director). Other credits include *Amy George* (2011, composer) and *The Oxbow Cure* (2013, editor, composer, co-writer). In 2015, he composed the score for *Sculpting Memory*, a short tribute to Atom Egoyan, directed by Daniel Cockburn, that premiered at the Governor General's Performing Arts Gala.

MELANIE GARROS (PRODUCTION DESIGNER)

Originally from France, Melanie explored film technique around the world before settling in Toronto. She has designed numerous award-winning shorts and five features. Recently, Melanie designed Carly Stone's *The New Romantic*, which won the Special Jury Award for best first feature at SXSW. Other feature credits include *Black Conflux* and *White Lie*.

EMMA DOYLE (COSTUME DESIGNER)

Emma Doyle is a multi-disciplinary designer working in fashion and film. She spent a decade in London, UK, freelancing with independent luxury women's and menswear labels. Her work with these brands has been exhibited at London Fashion Week and within international showrooms. Since returning to Toronto in late-2015, Emma has worked as a costumer and textile artist on series including *The Handmaid's Tale* and *Star Trek: Discovery*, and has costume designed *White Lie*, *Castle in the Ground*, *Slash/Back* and *The Communist's Daughter*.

CREDITS

A Film Forge/Lisa Pictures production
in association with Babe Nation Films
with the participation of Telefilm Canada
in association with Crave/Istic Illic Pictures
and Urban Post Production/Makers

“WHITE LIE”

Kacey Rohl

Amber Anderson

Martin Donovan

Thomas Olajide

and Connor Jessup

Written and Directed by Yonah Lewis & Calvin Thomas

Produced by Karen Harnisch
Yonah Lewis
Calvin Thomas
Katie Bird Nolan
Lindsay Tapscott

Executive Producers Greg Stewart
Christina Piovesan
Sumit Ajwani
Jonathan Pottins
Andrew Cividino
Mark Gingras
Dan Peel
John Laing

Director of Photography Christopher Lew

Production Design by Melanie Garros

Film Editing and Original Score by Lev Lewis

Costume Design by Emma Doyle

Casting by Sara Kay C.D.C.
Jenny Lewis C.D.C.
Shakyra Dowling C.S.A.

Cast

(in order of appearance)

<i>Katie Arneson</i>	Kacey Rohl
<i>Veronica</i>	Shanice Banton
<i>Amy</i>	Spencer Glassman
<i>Kevin</i>	Hershel Blatt
<i>Rylie</i>	Luke Trottier
<i>Magda</i>	Carolina Bartcazk
<i>Lucas</i>	Matthew Owen
<i>Lydia</i>	Dedra McDermott
<i>Kelly</i>	Julia Knope
<i>Ameena</i>	Tameka Griffiths
<i>Kadisha</i>	Zahra Bentham
<i>Julia Standsfield</i>	Christine Horne
<i>Owen</i>	Connor Jessup
<i>Jennifer Ellis</i>	Amber Anderson
<i>Receptionist #1</i>	Deborah Tennant
<i>Dr. Jabari Jordan</i>	Thomas Olajide
<i>Doug Arneson</i>	Martin Donovan
<i>Receptionist #2</i>	Jamillah Ross
<i>Dr. Platt</i>	Lanette Ware
<i>Rose</i>	Heather Sanderson
<i>Nola Ellis</i>	Jennifer Vallance
<i>Adam Blumenthal</i>	Murray Furrow
<i>Sam Blumenthal</i>	Dan Bierne
<i>Isaac Blumenthal</i>	Charlie Zeltzer
<i>Colette</i>	Sharon Lewis
<i>Male Student</i>	Connor Lucas-Loan
<i>Scott Harnye</i>	James Madge
<i>Dr. Becker</i>	Darrin Baker
<i>Heather</i>	Vanessa Matsui
<i>Matt Nichols</i>	Brad Van Rooi



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