



The Pharmacist is about a man who can't find anything to live for until he finds someone to die for.

Spencer's a narcoleptic. Ten years ago he fell asleep and something very, very bad happened and he's been afraid to live ever since. But his safe, repetitive life has evolved into a rut that's beginning to feel an awful lot like a grave. And so Spencer decides to die. That's when a dear friend reminds him that, if he's going to die soon anyway, he might as well go crazy first...

This independent black comedy was produced in Edmonton, Canada by Scott McPherson and Chester Sit. **The Pharmacist** is Chester Sit's feature debut.



Synopsis

This is a story about waking up. And it begins with someone asleep.

Spencer is a narcoleptic. Ten years ago, he fell asleep and something very, very bad happened and he's been afraid to live ever since. But his safe, repetitive life has evolved into a rut that's beginning to feel an awful lot like a grave. And so Spencer decides to die. That's when a dear friend reminds him that, if he's going to kill himself, he might as well go crazy first.

Tommy is a drug dealer. When he shows up in his old friend Spencer's pharmacy wanting to buy drugs—a *lot* of drugs—Spencer sees a rare opportunity for some real excitement. Only instead of excitement, Spencer only gets money. Lots and lots of money. Still uninspired, Spencer unexpectedly falls asleep again and wakes up in an Emergency Room. And that's where he sees something money can't buy.

Alice is a nurse. And she's alive. *Really* alive. And she's that way on purpose because, like Spencer, she's already been half-dead. After years of being addicted to painkillers, Alice wants away from the misery of Emergency. She wants to celebrate life. She wants to open a daycare. And so Spencer finally has something to spend all that money on. But all that money gets the attention of a guy named Romeo, and that is not a good thing.

Romeo is crazy. And Romeo likes money. And Spencer's going to help Romeo get lots of it whether he wants to or not. And this is where Spencer's life gets complicated. Terribly, terribly complicated.

While he and Alice grow closer, Romeo grows more menacing. But Alice won't date a drug dealer, and Romeo won't let Spencer stop being one. If Spencer thought he might, that idea disappears when a deal goes sour and Romeo casually kills two people.

This is bad. Very, very bad.



By the time Alice and Romeo cross paths, things are totally out of control. In danger of losing the love of his life, Spencer puts his foot down. He quits. But you can't quit Romeo.

So, as crazy as it seems, meek little Spencer goes mano-a-mano with cold-blooded-killer Romeo. And win or lose, Spencer finally has something to live for. And live or die, *that* alone finally makes life worth living.

Outline

Spencer's a narcoleptic. Ten years ago, he fell asleep and something very, very bad happened and he's been afraid to live ever since. But his safe, repetitive life has evolved into a rut that's beginning to feel an awful lot like a grave. And so Spencer decides to die. That's when a dear friend reminds him that, if he's going to die soon anyway, he might as well go crazy first.

Log Line

When a drug-dealing pharmacist falls in love with a woman who wants nothing to do with drugs, he decides to quit dealing. But when a psychotic killer informs the pharmacist that they are now business partners, quitting is no longer an option.

Director's Notes

This film began its life while a friend and I were driving through the mountains on our way to a former gangster's wedding. The friend driving the car was a pharmacist, and when he told me his job was so boring that he often fell asleep at work, I found that really funny. The different elements creatively “clicked” together and the premise for **The Pharmacist** was born.

We studied the plot, looking for a few key themes that we (the writers, producers and director) could all sincerely invest in. Since it's essentially about a guy who's unhappy with his job and life—and that's a common theme for a lot of my generation—we all wanted to explore and comment on what it means to lead a meaningful life.

My friends that work in creative fields are all very passionate, so whether we were battling with things like worried parents, or romantic partners who want more financial stability, we always know we're fighting for something we love—for something we believe in. By comparison, many people are like Spencer. They seem much less excited or inspired about life. They're on treadmills where they sit in traffic, driving to jobs they despise just so they can make enough money to go pose in bars in the evening, a theme that repeats with minor variations. They're basically asleep. And you can see they're missing the deeper connection to their life and work that generates the vitality I see in artistic, creative communities. So this is a film about a guy learning that life is better when you care about something outside of your own desires.

I tried for my parent's sake to be a computing engineer, but that's not me. I've loved movies and wanted to make them since I was about five years old. By comparison, **The Pharmacist's** protagonist (Spencer/Corey Loranger) has actively avoided caring about anything. He's closed-off and self-focused, trying to protect himself so much that he can't even experience the world. He hides behind a counter, repeating the same patterns to the point where he might as well be in a jail. Security is what Spencer thinks he wants but he has to trade the colour and texture of emotional connection to get it. That's frightening to him on one level, but so is the idea of security being defined by boredom and pointlessness.

Spencer's problem is two-fold. He's lost a lot and that's made him afraid to connect. Added to that, his narcolepsy also means that he feels isolated, so why stay in a world when you have no substantial connection to it? Things like the empty seats around him in the therapy sessions are examples of visual metaphors that grew out of my own personal experience with isolation.

Growing up as the kid of Chinese immigrants, I noticed that cool characters in movies and on TV didn't look like me and the characters that did were mostly doing martial arts or laundry. I know the feeling of imagining yourself as a superhero or a rock star or a gangster or any other seemingly significant person who I believed never felt alone or different or uninteresting. Superhero and rock star are difficult to accomplish, but almost anyone can become a drug dealer. And since Spencer knows drugs, that's the direction he heads when he sets off in search of a more exciting life. That excitement comes at a price though.

My heroes are people like my parents or Abraham Lincoln. I believe in the value of good character. But that means accepting that our morals and values will demand a price if we have the character to stand up for them. So even in this movie, showing the downsides to negative actions was important to me even for a character as likeable and everyday as Spencer. That's where Romeo (Clinton Carew) comes in.

Romeo's one of those guys you would want to be friends with if you weren't so worried he might kill you. He is genuinely nice, and he really is trying to go straight...ish. He wants respect, so when he's offered more money than he's owed, his instinct is to return it. But he wants that respect for a reason.

The back-story is, as a young man during the war in the former Yugoslavia, Romeo saw so much meaningless death that he now treats the subject as casually as dinner. Part of him is dead, but another part is only tightly repressed. He tries to restrain himself, but there always is that question about why this drug dealer has no women hanging around. That plays out between Corey and Clinton more as suspense than as sexual tension but I like the nice second layer it adds to their dialogue. I went with harsh, high-contrast lighting and colour correction as a way of conveying the dark tension that ties these two men together.

In contrast to that, Alice (Anna-Maria LeMaistre) is soft and colourful in a more immediately pleasing and beautiful way. The world looks and sounds warmer and more pleasant whenever she's in the frame. But Alice has her stuff too. She's chosen clean and sober and she has concerns of her own. But the love they feel creates another kind of tension, between how natural they feel together and the critical lie that exists between them.

We understand that Spencer's trapped, but we can also know that his double life is unsustainable. And to make it past that, Spencer's going to have to risk everything to be someone he hasn't been in a long time. Some one who cares. So in the end, it's like that Moroccan proverb, "He who has nothing to die for has nothing to live for." We know how Spencer feels but, for the audience, they have to decide for themselves. Is it really is better to have loved and lost than never loved at all? Or is the whole thing just one big dream anyway?

In the end I'm very happy with the film and with the process we used to create it. The crew was outstanding and I'm grateful for their patience with me as a first time feature director. I can talk a DOP's language no problem, but the cast was very generous in helping me develop my vocabulary for conveying my creative intentions. My approach to directing is that it's a privilege. I want people who see **The Pharmacist/Le Pharmacien** to feel they got their time and money's worth. I was shooting action films on Hi8 since I was a little kid. Because I've been pursuing a genuine passion, the "sacrifices" I've made don't feel like sacrifices at all. Sacrifices are what my parents had to make when they came to Canada. Serious, painful sacrifices. All I've done is take the steps necessary to become a film-maker. That's all I've ever wanted to do and I would do it whether I was a billionaire or a pauper, at any budget at any time.

Producer's Notes

It may go unnoticed by many, but the credit “*A Collaboration Guided by Chester Sit,*” says a lot. Chester and I met on a series he had created and it was his humility that first struck me. It led to a genuine sense of teamwork and collaboration. As the director of Creative Affairs for a large Canadian broadcaster, I had worked on series and films with a lot of different creative people, and it was always the humblest ones that impressed me most both as people and as creators. Chester's like that. He's not a filmmaker for his ego. It's not to show off. He genuinely loves the craft and he's much more focused on expanding his capability than he is on gleaning benefits from it. In fact, him being such a genuinely nice guy is why we managed to attract a great crew with a budget our size.

Chester's technical knowledge is excellent and he came to film-making through the camera, so I felt confident that he would find his way past the shooting and post production concerns that we might encounter with the new Red One digital camera. Because we were one of the first films anywhere to professionally shoot an entire feature on it, we weren't in territory that anyone had any significant experience in. Despite the concerns, it was our best chance at making the film work the way we really wanted it to and we had insulated ourselves by working with an A-list camera crew lead by our very calm and experienced Director of Photography, John Spooner.

You can put great writing, great performances and great camera work into a film of any budget, but there are obviously differences between a fifty million dollar movie and a \$500,000 one. In our case we reduced locations by making our exteriors green screens. Chester tipped them slightly toward a kind of surreal *Cirque du Soleil* feel, which is perfect for our French influence, and it fit perfectly into his plan to really play with the idea of how powerful Spencer's dreams are. Just like with real narcoleptics his dreams are so intense that neither he nor the audience ends up certain if he's dreaming or not.

Since this was the first feature I've worked on that incorporates subtitles, I had never gave them much thought. When I did, I realized no one really had before. So Chester indulged me, shooting his film knowing his frame would be invaded by the Enhanced Sub-Titles (ESTs) I had invented.

The “rules” I developed for using them proved trustworthy and after listening to some feedback we worked out the last few kinks to the point where now the reaction is almost universally super-positive. Casual research clearly showed that most people half-panic because they perceive themselves as slow readers, so they scan the text quickly but don't comprehend it and then the words are gone too quickly. By placing them right in the frame near where your eye would be anyway, we save the viewer a surprising amount of time. Also, the words are much larger than traditional titles, and because ESTs are colour coded to character, we can have two people's dialogue on screen simultaneously, which means they can stay on *longer*. In keeping with our overall design, the background colours for the EST's were keyed off of the stars' eyes to ensure it would all look good in close up.

Once Chester had selected his palette of metaphors and symbols and we worked out how they combined into a human story, we communicated that vision to the art department. Production Designer Myron Hyrak's brilliant team turned those basic principles into concrete objects. Similarly, Chester and John Spooner worked with the camera team on realizing the same concepts through the lens.

Chester knows the vision well enough and is a strong enough leader that we could give everyone all the artistic freedom they needed, so long as our budget and our story fundamentals were met. After all, whatever was written had to be shot for under half a million dollars.

In the end I think we're left with a cohesive whole that's satisfying and even highly entertaining to many people. And that's what we set out to do. To connect with an audience meaningfully as artists and as people. And we couldn't have done it without an amazing crew. Which is why Chester and I, along with our business partner Paul Bellows, are splitting the net profits from the film 50-50 with the cast and crew. They did great work for little money and our hope is that audiences will go to theatres, rent DVD's and eventually download our film from iTunes so that we can generate real sales from a good film, can result in real profits that go towards paying this incredible cast and crew what they really deserve.

Key Creatives

Chester Sit

Director/Producer/"Triad Boss"

In addition to his role as a director on the series *Family Restaurant*, Chester's most recent works include creating, developing, producing and directing the first season of the sketch comedy show *CAUTION: May Contain Nuts*. In addition to completing *The Pharmacist/Le Pharmacien*, Chester has also produced and directed numerous music videos and short films including *Wind Water*, a short film created for Corus Networks (YTV in Canada), and *Telling Teeth* which was produced with the support of the National Film Board of Canada.

Chester's professional development has included his work as a staff assistant on the feature film *The Assassination of Jesse James* starring Brad Pitt, as an Assistant to the Producers on such projects as the feature film *Intern Academy*, starring Dan Aykroyd and Dave Foley, the Family Channel series *Mentors*, and documentary series' *R.I.P Great Cemeteries of the World* and *Catching the Chameleon*. Chester also gained valuable insight into the world of directing by serving as an assistant to the director on many projects, including the NBC television series *Fear Itself*, where he also experienced one of his most enriching creative assignments; assistant to director Ronnie Yu.

Chester's early life saw him receiving his Bachelor of Science from the University of Alberta, before he took work in the technical and corporate side of production with several multimedia companies where he produced, directed, and edited corporate and industrial video projects. His time with Minds Eye Pictures of Alberta, gave him an incredible amount of insight into the development and production of television programs and films in Canada and his experience and integrity eventually lead he—and fellow business partner Paul Bellows—to be invited to be part of a new company being formed by partner Scott McPherson. That company became 1st Line Media and *The Pharmacist/Le Pharmacien* is its first production. Chester continues to shoot series, commercials and music videos while developing several new series and feature film properties.

Scott McPherson

Producer/Story Editor/"The Facilitator"

Scott has had the rare pleasure of successfully writing for both adults and children in all of the major dramatic formats: feature film, one-hour, and half-hour drama. At his job as the Director of Creative Affairs for a major Canadian network he was responsible for the analysis, evaluation and recommendation of hundreds of feature films, series, MOWs and mini-series submitted for development, licensing and/or equity investment. (Approximately 1600 submissions per year.)

As the Executive in Charge of Production on all projects under his supervision, Scott's responsibilities included approvals of writers, directors, leads, and all key production personnel and it was his job to monitor pre-production, production and post-production for the network. In addition to industry relations: film festivals, panels, juries etc., Scott also handled some regulatory work relating to the CRTC, funding and government agencies etc.

Key achievements include developing *The Incredible Story Studio*, a kids series that went on to be voted by TV Guide International as one of the ten best kids shows in the world; *The Dinosaur Hunter*, which was nominated at the Banff International Television Festival for Best Movie of the Week; developed *The Lost Daughter*, an MOW and mini-series that went on to be, at that time, the fifth highest rated program in Canadian history; developed *The Secret Life of Algernon*, the first feature film for actress Carrie Anne Moss; and he also story edited the series *Mentors* for the only season it won a writing Gemini.

In 2008 Scott decided to open his own production company, First Line Media, with an eye towards maximizing the value of his own expertise and that of trusted friends. Together with his partners, Chester Sit and Paul Bellows, Scott now invests his time doing pretty much what he would do if he was retired and had unlimited income.

Indy Randhawa

Screenwriter/"Manoj"

Indy is a graduate on the University of Alberta and the University of Oslo. He is also a writer of narrative fiction and works designed for the stage. Along with his work on **The Pharmacist/Le Pharmacien**, Indy is the writer of the *Nightmare Island* trilogy, *Corruption & Cappuccino*, and is a contributor to literary journals and newspapers. Indy currently resides in Edmonton, where he teaches and continues to write and act.

Chris Craddock

Screenwriter/Associate Producer/"Tommy"

Chris graduated from the University of Alberta's BFA Acting Program in 1996. Since then he has written or co-written over 20 plays for Fringe, Main-stage and TYA audiences, as well as two feature films. His work includes three musicals, two of which received commercial productions in major cities. Other career highlights include: *BASH'd a gay rap opera*, which played three months off-Broadway and is the recipient of a *GLAAD Award*; *BoyGroove*, which received a six week commercial run in Toronto and a *Dora Award*; *3...2...1*, which toured to the Magnetic North Festival in Ottawa 2006.

The Pharmacist/Le Pharmacien, is Craddock's first full production feature film. Craddock is also at work adapting the Miriam Toews novel, the *Summer of My Amazing Luck* all while touring his hit solo show *Moving Along*, which was filmed for Bravo TV's Singular Series.

Chris has been *nominated for eighteen Sterling Awards* and has won five. He is the recipient of the Alberta Book Award, and the Centennial Medal of Alberta for his contribution to the Arts. Chris is currently a freelance theatre artist, living in Edmonton, Alberta, with his wife, Jania.

Corey Loranger

“Spencer”

Born and raised in Edmonton, Alberta, Corey graduated from the Broadcast Journalism program of Lethbridge College in 2002. After completing a practicum at Global Sports Edmonton he was immediately hired by CBC/Radio-Canada French radio as summer relief. The following January (2003) he was asked to create and host a radio show that would reach a newer, younger audience. What was a small pilot project broadcast in Alberta, became a highly successful daily program broadcast throughout western and northern Canada. Corey spent five years travelling all over the country touring with the show.

In 2006, Corey spent the summer living in Montreal and working as a regular host for channel 93 of Sirius Satellite Radio's *Bande à Part*. In 2008, Corey left the CBC in the hopes of finding new challenges and new inspirations as a cinema actor. He has found great success by earning, amongst others, an important role in *The Academy* as well as the male lead in *The Pharmacist/Le Pharmacien*. Corey has also been the official face of the Edmonton Oil Kings franchise for the past three years by being their official game host.

Anna-Maria LeMaistre

“Alice”

Anna-Maria LeMaistre is a bilingual, Edmonton-based actor with a BFA in Theatre Performance from the University of Lethbridge. Since completing university, she has worked with many Alberta-based companies. Recently, you might have seen her in *The Bone House* with Fringe Theatre Adventures/Village Roadhouse Theatre, in *Pilot Season* at the Roxy, or in *A Long Night* at Fort Edmonton Park.

Anna-Maria has regularly worked within the francophone community in Alberta. She began her career with a small school tour in Southern Alberta with a play that she co-wrote with two of her university classmates. She has also had the opportunity to take part in four school tours with l'UniThéâtre. Her interest in creation culminated with *Boom!* an English-surtitled, French language play that she co-wrote for presentation at the Edmonton International Fringe Festival. She has directed numerous youth theatre projects and has taught theatre at École Maurice-Lavallée, as artist-in-residence.

Clinton Carew

“Romeo Bokov”

Clinton is an award winning artist who works in and across the fields of theatre, music and media arts. This means he is as comfortable in front of the curtain as he is behind the scenes-- sometimes at the same time. Recent projects include director and editor of a video for The James Murdoch Band (*nominated for a Western Canadian Music Award*), director and editor of two no-budget music videos for *Christian Hansen and the Autistics*. In addition to being a principal actor in **The Pharmacist/Le Pharmacien**, Clinton also acted as director for George Szilagyi's *Hockey Stories for Boys* and his University of Alberta projects: *Stone Cold Dead Serious*, Ionesco's *Rhinoceros*, *Romeo Romiette*, and Stephen Sondheim's *Assassins*.

Lora Brovold

“Jessica”

Lora is an Edmonton-based actress who has appeared primarily on-stage, with **The Pharmacist/Le Lora Pharmacien** being her first feature film. Her theatre credits include: *The Gift* for the 118 Avenue Theatre Collective; *The Liars* and *Three Days of Rain* for Shadow Theatre; *Comedy of Errors* for the Freewill Shakespeare Festival; *Mo and Jess Kill Susie* and *Fat Pig* for Northern Light Theatre; *My Name is Rachel Corrie* for Theatre Yes; *Mrs. Klein* and *Hysteria* for Studio Theatre; *Effie's Burning* for Peregrine Theatre; *Nighthawk Rules* for the Bedlam Theatre Concern, and *Kingfisher Days* for the Covenant Theatre. For her work on Edmonton stages, Lora has several Elizabeth Sterling Haynes Award nominations to her name in the categories of Outstanding Performance by a Lead Actress, Outstanding Performance by a Supporting Actress, and Outstanding Fringe Production (*Effie's Burning*, Peregrine Theatre). Lora is a graduate of the University of Alberta's BFA Acting Program.



DOMINO FILM AND TELEVISION INTERNATIONAL LTD.

presents

a

First Line Media
production

A Collaboration Guided by / Une collaboration guidée par
Chester Sit

The Pharmacist
Le Pharmacien

Corey Loranger

Anna-Maria LeMaistre

Clinton Carew

Lora Brovold

Chris Craddock

Production Designer / Chef décorateur
Myron Hyrak

Editor / Monteuse
Jackie Dzuba

Director of Photography / Directeur de la photographie
John Spooner CSC

Composer / Compositeur
Dave Clarke

Producers / Producteurs
Scott McPherson
Chester Sit

Writers / Scénario
Indy Randhawa
and / et
Chris Craddock

Directed by / Réalisateur
Chester Sit

Tail Credits

Produced with the participation of



*Produced with the assistance of
the Government of Alberta, Alberta Film Development Program*

**Government
of Alberta** ■

Produced with the participation of



*Produced with the participation of
The Canadian Film or Video Production Tax Credit*



Canadian
Heritage

Patrimoine
canadien

Canada

Directed by
Chester Sit

Written By
Indy Randhawa
and
Chris Craddock

Producers
Scott McPherson
Chester Sit

Production Designer
Myron Hyrak

Director of Photography
John Spooner, CSC

Editor
Jackie Dzuba

Composer
Dave Clarke

Cast

Spencer	Corey Loranger
Alice	Anna-Maria LeMaistre
Romeo Bokov	Cinton Carew
Jessica	Lora Brovold
Tommy	Chris Craddock
Mr. Popovic	Glenn Nelson
Sally	Michelle Molineaux
Group Counsellor	Scott McPherson
Manoj	Indy Randhawa
Megan	Kirsten Rasmussen
Waitress	Jania Craddock
Goth Girl	Alexandra Mihill
Ditzy Girl	Kelsey Johnson
Hippie Girl	Ashlee Leible
Tampon Girl	Joleen Ballendine
Woman With A "Condition"	Andrea House
Nurse With Mole	Amanda Bergen
Consuelos	Randy Brososky
Goon One	Mark Kandborg
Goon Two	Dave Stone
Brett The Stoned Waiter	Galen W.E. Pendleton
Wake Hostess	Shannon Blanchet
Pheobe	Melissa Kwasek
Manny	Kevin Gillese
E.R. Doctor	Andy Northrup
Romeo's Father	Dale Wilson
Popovic's Lover	Helen Klemm
Crack Addict	Jay Butz
French Detective	Eric Beaudoin
English Detective	Tom Edwards
SWAT Leader	Greg Auch
SWAT Members	Chris Craddock
	Galen W.E. Pendleton
	Jason Byrne
Triad Boss	Chester Sit
The Boss's Bodyguard	Ridley Chen
Hispanic Gangsters	Jeremy Baumung
	Allan Suarez
	Gordie Lucius
Couple on Bench	Christina Ignacio-Deines
	Aaron Ignacio-Deines
Woman at Mailbox	Amanda Smith
Goaltender in Phonebooth	Larry Kozak
Goaltender at Bus Stop	Dave Sifton
Stunt Coordinator & Stunt Double	Eric Beaudoin

Crew

Executive Producer	Paul Bellows
Production Manager	Franco Dottor
Associate Producers	Kim Goddard-Rains
	Chris Craddock
Story Editor	Scott McPherson
Production Coordinator	Cheryl Brauer
Production Assistant	Christen Long
Assistant to Mr. McPherson	Matthew Thiel
Extras Casting	Shannon Ball
First Assistant Director	Ehud Ellman
Second Assistant Directors	Shannon Blanchet
	Katalin Szonyi
Assistant Director Trainees	Kelsey Johnson
	Ike Ogesi
Art Director	Shanna Orgovan
Set Decorator	Jim Murray
Set Decorator Lead Man	Ryan Halun
Property Master	Chris Dutton
On Set Props	Megan Kumpula
The Generalizer	Raevn Brasch
Props Special Appearance	Siobhan Pettigrew
Art Department Trainees	Colyn Brisebois
	Anna Thorpe
	Josh Heisie
	Galen W.E. Pendleton
	Melissa Kwasek
Props Trainees	Patrick Morin
	Marlen Papish
	Anna Pinder
	Jesse Gordon
	Stephanie DiTomasso
Costume Designer	Jill Concannon
Set Supervisor	Lloyd Bell
Costumes Trainee	Stacey Douglas
Key Makeup	Michael Devanney
Key Hair	Rose Rimmer
Hair/Makeup Swingers	Sarah McGaw
	Raydell Schuldes
	Shawna Sulek

Camera Operator	Brett "Big Unit" Manyluk
Focus Puller	Donovan Fraser
Second Assistant Camera	Chris Chow
Digital Imaging Technician	Ian Laurie
Camera Trainee	Sonja Zits
Script Supervisor	Elise Holm
Stills Photographers	Dave Bowering Michelle Boorse
Gaffer	Terry Simms
Best Boy	Dean Davey
Electrics Trainees	Vincent Smuda Danny Budman Steve Charlton Zach Hamm
Key Grip	Jeff Connors
Best Boy	Shauna Murphy
Grip Trainee	Dan Spadafora
Locations Manager	Mark Kanborg
Locations Manager Trainee	Jacey Ma
Locations Production Assistants	Randy Brososky Galen W.E. Pendleton (again!)
Craft Services	Melaney Pomeroy
Catering	Kids in the Hall
Transportation Captain	Randy Sexsmith
Security Coordinator	Jason Ball
Security	Norm Ball
Translation	Isabelle Rousseau Anna-Maria LeMaistre Corey Loranger
Sound Mixer	Garrell Clark
Boom Operator	Gerry Clark
Boom Operator Too	Dan Tauber
Sound Assistant	Evan Isbister
Visual Effects Supervisor	Sarah Taylor
Graphics and Backgrounds	Cristoval Castillon
Masking and Keys	Ian Laurie
(EST) Enhanced Sub-Title Artist	Alexandra Mihill
Colourist	Joe Owens, PrestoDigital
Dailies and General Ass-Saving	Ian Laurie

Music Supervisor
Post Production Sound
Post Sound Supervisor
Post Sound Mixer
Guitarist
Cellist

Dave Clarke
Wolf Willow Sound
John Blerot
Ian Armstrong
John Woroschuk
Nikolaus Herdieckerhoff

Sleep Cello

written by Nikolaus Herdieckerhoff
& Dave Clarke
Performed by Nikolaus Herdieckerhoff
by arrangement with Nikolaus Herdieckerhoff

Bear Lamb and Wolf

written by Jill Pollock
performed by Jill Pollock, John Woroschuk,
Jason Kodie and Dave Clarke
by arrangement with Jill Pollock

J'Attendrais

written by Unknown
performed by The Jason Kodie
by arrangement with Jason Kodie

Fantastic Feeling

written by Colleen Brown
performed by The Colleen Brown
by arrangement with Colleen Brown

Ah Balsa!

Written by John Woroschuk
performed by John Woroschuk
by arrangement with John Woroschuk

Sambah!

Written by John Woroschuk
performed by John Woroschuk
by arrangement with John Woroschuk

Twilight

written by Andrea House
performed by Andrea House
by arrangement with Andrea House

Cocaine Trade

written by Christian Hansen
performed by Christian Hansen & the Autistics
by arrangement with Christian Hansen

Romeo Rants

written by Dave Clarke & John Woroschuk
performed by Dave Clarke
and John Woroschuk
by arrangement with Clarke and Woroschuk

Mr. P. Cello

written by Nikolaus Herdieckerhoff
performed by Nikolaus Herdieckerhoff
by arrangement with Nikolaus Herdieckerhoff

Consume Me

written by Paul Bellows
performed by Paul Bellows
and his Royal Escort
by arrangement with Paul Bellows

Death Cello

written by Nikolaus Herdieckerhoff & Dave Clarke
performed by Nikolaus Herdieckerhoff & Dave Clarke
by arrangement with Herdieckerhoff and Clarke

Stratosfear

written by Ayla Brook, Marek Tyler
& Lane Arndt
performed by AA Sound System
by arrangement with Ayla Brook

Spencer Shoots

written by Dave Clarke & John Woroschuk
performed by Dave Clarke
and John Woroschuk
by arrangement with Clarke and Woroschuk

Romeo Dies

written by Dave Clarke & John Woroschuk
performed by Dave Clarke
and John Woroschuk
by arrangement with Clarke and Woroschuk

Dreaming

written by Dave Clarke & Scott McPherson
performed by Dave Clarke and John Ulyatt
by arrangement with Clarke and McPherson

Cello Drone

written by Nikolaus Herdieckerhoff
performed by Nikolaus Herdieckerhoff
by arrangement with Nikolaus Herdieckerhoff

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