

JUMP, DARLING

WRITTEN AND DIRECTED BY PHIL CONNELL

CLORIS LEACHMAN | THOMAS DUPLESSIE | LINDA KASH | JAYNE EASTWOOD | TYNOMI BANKS



90 MIN | CANADA | ENGLISH | 2.39:1

www.jumpdarling.com | [@jumpdarlingmovie](https://www.instagram.com/jumpdarlingmovie)



TELEFILM
CANADA

TALENTFUND

Inside
Out

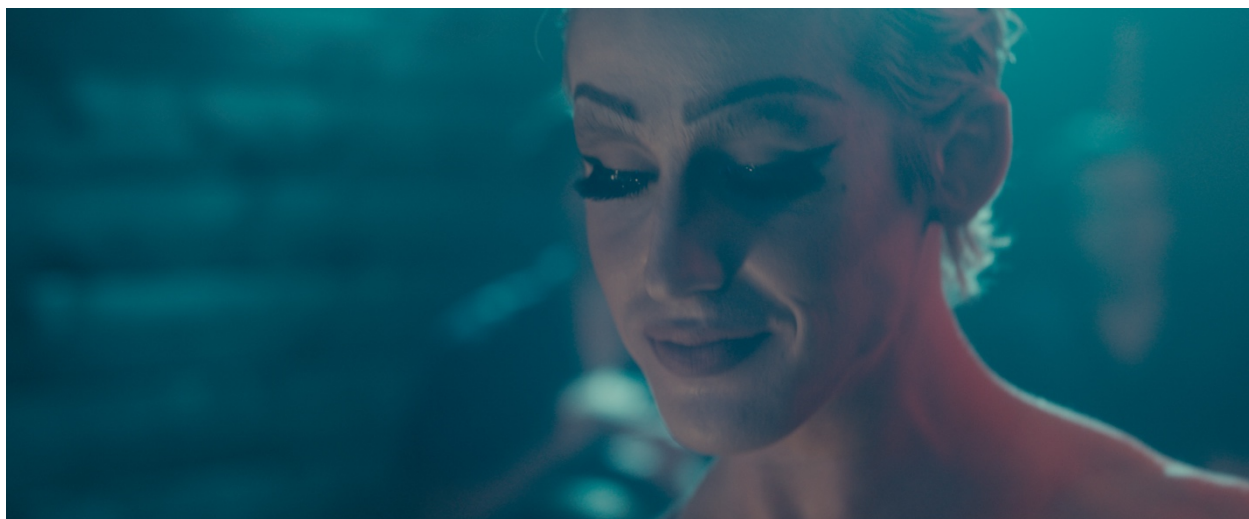
Funded by the
Government
of Canada

Canada

ONTARIO
CREATES

LOGLINE

A rookie drag queen, reeling from a break-up, escapes to the country where he finds his grandmother in steep decline, yet desperate to avoid the local nursing home.



SYNOPSIS

Half-prepped before a dressing room mirror in the back of a bustling city gay bar, *Russell*, an actor turned drag queen, struggling to find his voice, is given a wrenching ultimatum.

Overcome by indecision, he escapes to his grandmother's house in the country. There he finds sardonic *Margaret* in steep decline. In a perfect, if precarious solution for both of them he moves in to protect her from her greatest fear – the local nursing home.

In no time, Russell is lighting up the local college bar with his alter ego *Fishy Falters*. Antagonized by his overprotective mother, a sexy-though-mysterious college boy, a cockney city gay bar owner, and the spectre of his failed-artist grandfather, Russell struggles to realize a bold new identity. Meanwhile, Margaret fights to retake control despite her faltering mind.

ABOUT THE PRODUCTION

For his debut feature film, Phil Connell wanted to make a family drama inspired by the cinematic traditions of American family dramas. Except for his version, Phil would replace America with Canada, and steep the film in his familiarity with queer culture.

“Family dramas were the films that got me interested in making films. Something about the intimate and idiosyncratic nature of a family-in-crisis grabs me - the tragedy, comedy and familiarity of it all. There was a practical benefit too – a chamber piece seemed like a reasonable scale to take on as a first feature.”

Over the course of the script development period, Connell’s chamber piece would lose some of that practical benefit, as the queer culture component grew in size and scale. “At some point, I realized I was writing a story about choosing life as an artist and queer identity, which led to writing scenes that depicted ‘life on the village strip’.”

Furthermore, Connell was steadfast that the role of Margaret [*just had to*] be played by marquee talent. “Family dramas by their very nature, with a few stunning exceptions, are independent fair. What tends to elevate them into the mainstream (or gives them the chance to do so) is a powerful matriarchal performance, from someone you know, recognize and cherish. Or maybe that’s just me.”

So, this is how *Jump, Darling* came to be: a micro-budget debut feature, a classic family drama fused together with drag culture, featuring one very special, Academy award-winning icon.



DEVELOPING THE STORY

The initial seeds for *Jump, Darling* were two parallel tracks: Connell's experience with end-of-life care conversations with his grandmother and his experience choosing life as an artist.



“Over a period of years, my late grandmother struggled with how to prepare for her ‘decline’ – be it physical or mental. It was ‘the’ topic of conversation each time I would visit her. Meanwhile, as I recommitted to filmmaking, I struggled to maintain my resolve – against all the forces and voices – the ones that every artist face.”

As Connell wrote draft after draft of the script, sometimes while visiting his Grandmother in Middlebury Vermont, the two topics began to merge into the family drama he had in his mind.

Yet there was another element brewing. “I realized that part of my struggle was how much vulnerability is required. I had just finished making a short film called *Kissing Drew* that felt really exposing. I didn’t know that I was going to have to wear my queerness on my sleeve when I got into this. And I struggled with that.”

Connell, a thirty-something gay man was confronting those same old feelings of shame from adolescence, but with respect to his art. Connell realized he was onto something that could elevate his story into something more dramatic, less autobiographical and more entertaining. This story was becoming about a declining grandmother and her artist grandson who was struggling to find his voice -- as a *queer* artist. And, what is the ultimate queer artist?

“Throughout my twenties and thirties, I, like many others, would head to the gay bar to find a sense of belonging and freedom of expression. There, I would be dazzled by drag queens, who in many ways are the crusaders against our collective queer shame.”

Connell embarked on a wholesale rewrite of the script. The protagonist would be a fledgling performer that accidentally stumbles into drag, but struggles against all the forces and voices (some of them queer themselves) questioning its pursuit and legitimacy. Connell would go on to interview a number of Toronto-based drag queens, (including Tynomi Banks and Fay Slift, who appear in the film), to test, amplify and deepen these ideas and emotions.



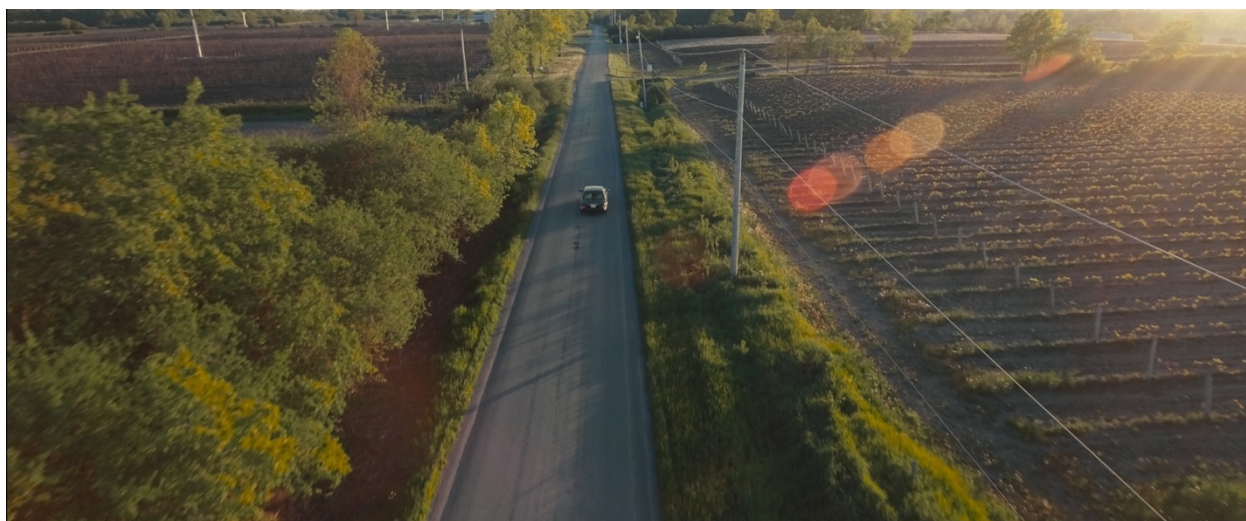
Connell had grown up visiting his grandmother in quaint, small-town Middlebury, Vermont. And later, a cottage in Prince Edward County she purchased in 1999 to visit her family in Canada.

“There was always a city-versus-country aspect to the story simply because that was my experience with my grandmother. Toronto was obvious because I am from there, and it’s a hub of drag culture. Middlebury was impractical, but Prince Edward County was both producible and familiar. I felt like I could sketch the characters in the County authentically, with great affection, so it became an element I could showcase.”

Meanwhile, Connell’s grandmother took a sudden turn into aggressive dementia, had to leave her home, and was admitted to an assisted living facility. Life began to catch up with the art. Scenes such as Margaret’s sudden appearance at the top of the stairs, begging for help getting into the shower, were inspired from real-life moments during this period.

As the script started to solidify into its final form, Connell was finding conviction as a filmmaker, while his grandmother was living out her worst nightmare – languidly declining, with a complete loss of independence. These two circumstances, and the notion of wresting control of one’s destiny, informed the film’s final motif.

Connell’s grandmother was an ice skater and the skating picture of younger Margaret (Leachman’s character) used in the film is her -- Margaret Virginia Faurote. She died in December 2018, just six months before Cloris Leachman would travel to Prince Edward County to play a character inspired by her.



BUILDING MOMENTUM

The desire to cast marquee talent in the role of Margaret was a significant barrier. Emerging producers felt ill-equipped to pursue the scale required, and established producers balked at Connell's ability to attract the funding required to pay for it (and them).

Connell found a local casting director, Stacey Jenkins, willing to take the unfunded script to Hollywood agents. And she did. She knocked on the doors of agents representing Hollywood names over the age of eighty, who were still working, or appeared to be.

Most went unanswered, and those that did answer gently refused the material. Except for one. Stalwart actor Shirley MacLaine's agent returned Stacey's phone call. He liked the material – he particularly liked the drag queen grandson, and so does Shirley. "She's interested," he said.

With that, Connell went back to every producer who said no, those who never got back to him, and others, with the news. This time they returned his phone calls, but the resistance was still strong. "You've still got to raise the money," they said in choral unison. Until he found Karen Harnisch.

Harnisch (Executive Producer), fresh off the Cannes success of her debut production *Sleeping Giant*, read Connell's script with the context of MacLaine's interest and took the meeting. Her slate was quite full – she was already focussed on pushing her next production, *White Lie*, before the camera, but she would do what she could.

Harnisch: "When I first read *Jump, Darling* I was struck that despite its dark subject matter—the timbre of the script was actually uplifting, even delightful. The story was familiar and accessible, echoing classic American family dramas but also more recent, shimmering character pieces. It felt singular to me."



Harnisch and Connell worked steadily on the project for a year, refining the vision, looking for development support and paths toward seed-financing. When Telefilm (Canada's public film financier) revamped its Microbudget program into the Talent-to-Watch program, Connell became eligible. However, Harnisch, not a first-time producer, was not. She would have to move into an Executive Producer role, and pass the baton to an emerging producer.

Connell teamed up with producers Hayley Brown (*Stanleyville*) and Yona Strauss (*Chubby*), both close colleagues of Harnisch. The two supported Connell through the funding application process. *Jump, Darling* was awarded the Telefilm Talent-to-Watch grant, which provided the project with its first serious dose of momentum.

Brown and Strauss, successful at securing funding for another project through the same program, had to recuse themselves from the project due to lack of capacity. Brown was close with another emerging producer and childhood friend, Katie Corbridge. Harnisch vetted Corbridge and set she and Connell up on a blind date.

Corbridge: "I read the script and I loved it. It was full of potential. It was moving, but *moved*. Phil had this ambitious vision to raise a bunch more money, and cast Shirley MacLaine. I was daunted but naïve enough to think it might be possible. So, after 30 minutes at Jimmy's coffee in Kensington Market, I said 'okay'. I went back to my desk at the post-production sound studio where I worked and thought 'so I'm a feature film producer now.'"



CASTING

The first challenge was finding a casting director with the chops to cast a Hollywood star in the role of Margaret, on a scrappy, shoe-string budget. Jenkins, who had helped peak Shirley MacLaine's interest was unavailable, so they turned to promising-upstart Jesse Griffiths.

Griffiths: "The role of Margaret -- this salty, intelligent but highly vulnerable character in such a specific moment of life -- was a scene-stealing role. It was so special. For the actor, and future audiences alike. While I was concerned that Phil and Katie might struggle to put together the production infrastructure to support marquee talent, after the reading the script, I was less concerned about securing interest."

Connell and Corbridge crunched the numbers, picked a go-to-camera date and papered an offer. Griffiths started with Shirley MacLaine given the earlier expression of interest, but was now with a new agency. It was a quick pass. Griffiths and Connell created a new list – Holland Taylor, Ellen Burstyn, Tippi Hedren and Margaret Trudeau.

Meanwhile, the team began a wholly different approach to find the film's leading man, actor-cum drag queen, *Russell*. Connell: "I wanted to cast a star in the role of Margaret, and I wanted to *discover* a star for the role of Russell. The idea of finding 'him' like a needle in a haystack was far more liberating than scouring names on IMDb, and pouring through episodes of Canadian

television. We needed someone with chops for drama and the versatility to pull off top-notch drag.”

The first call brought in over sixty tapes. Among them was fresh-faced, New Brunswick native, Thomas Duplessie:

“When I read this script, I thought I had hit the jackpot. The opportunity to play the complex inner-world of Russell while developing this intimate, beautiful connection with Margaret felt fresh. Then on top of it, I get to throw on a pair of heels and transform into a queen; I know drag and I love drag. Russell is an out-of-work actor, check. He’s a Pisces. Check. And his soon-to-be ex-boyfriend is a guy named Justin. Mine too! It felt like it was meant to be--what the last decade had been building toward.”

Connell and Corbridge were immediately taken by Duplessie. Corbridge “He nailed the scene, inhabited the role and made it his own. There was an effortlessness.” Connell: “His drag performance was precise, adorable, and raw – you couldn’t look away.”

Very few people could pull off the full range of what was required. But the beginner’s luck of it made Connell uneasy and there was concern that Duplessie looked too young. Corbridge: “Phil is someone who likes to be sure. He likes options and he likes to weigh the options. There was no way he was going to press go without looking in every corner. Poor Jesse. Poor Thomas.”

Griffiths expanded the call across Canada and the tapes continued to role in. Meanwhile, the team turned to the role of *Ene*: Russell’s mom and Margaret’s daughter, the family-antagonist trying to fix and protect her broken family. The team wanted an industry veteran. Someone with comedic chops, inherent vulnerability and audience credibility. Connell suggested Linda Kash and Griffiths gushed: “I love Linda for this!”

The team would see over one hundred and fifty tapes for the role of Russell before Connell stumbled across a grainy Twitter picture of Duplessie with bleached hair, posted using face-app.

Connell: “I needed to believe that Thomas could be thirty-plus, this is not a coming-of-age story. I needed to *feel* the dark circles of struggle under his eyes, and the skin raw from repeated make-up application. If Russell wasn’t going to be played by an actual drag performer, there was no room for error on credibility; drag had entered the cultural-mainstream.”

Duplessie had already done a second call-back and remained top of the list. The picture propelled them into a final in-person session, where they saw three finalists. Thomas’s performance was so compelling, the group blushed. With Duplessie barely out the door, Connell nodded with a smile. Griffiths and Corbridge were elated with a touch of I-told-you-so.

Despite interest in the material, one by one the stars for the role of Margaret passed due to scheduling conflicts, concern about production experience and a prevailing reservation that they were ‘too young’ to play a woman at such an advanced age.



Connell and Griffiths, in crafting their list, somehow, had missed the Emmy record-holder, Oscar-winner and Hollywood-legend, Cloris Leachman. Leachman, 93 years old at the time, was known to be indie-friendly and still regularly working. More broadly known for her television comedy work, but with no shortage of dramatic credits to her name, the team was hopeful that the opportunity would resonate.

Connell: “I scoured through clips of Cloris, and began to see her as Margaret. There was something at once so towering and vulnerable about her, it was clear she was the one.” Her team read the script and immediately agreed. Around the same time, Linda Kash accepted the offer to play *Ene*. The casting dream had crystalized.

Connell: “Two of my favourite moments in the entire production process were making the calls to Thomas and Linda to tell them that Cloris would be playing Margaret. ‘Get the fuck out!’ Linda exclaimed. ‘Do you know who Cloris Leachman is’ I said to Thomas, and he responded sarcastically ‘do I know who Cloris Leachman is...’”

The team set about casting the remaining, though numerous, other speaking roles. They filled out the cast with real Toronto drag queens, Tynomi Banks (*Canada’s Drag Race*), Fay Slift and Miss Fiercalicious. Industry veterans Jayne Eastwood (*My Big Fat Greek Wedding*) and Mark Caven (*Maleficent*) were cast, alongside emerging talents Kwaku Adu-Poku (*It’s Nothing*) and

Andrew Buschell (*The Wedding Planners*) for Russell's two love interests and Katie Messina (*You Kill Me*) who runs Hannah's Hovel. It was a mammoth effort for Griffiths.

PRODUCTION

The train had left the station, but the team was still trying to close the financing. While Connell shopped the now-packaged film to financiers, Corbridge began planning the production and hiring key production personnel.

One of the biggest questions was whether the team could travel and accommodate the entire production in Prince Edward County (PEC), or whether somewhere north of Toronto would have to be a stand-in. Corbridge: "We wanted to do PEC for PEC and we wanted to create the esprit de corps that comes with holing up together on location. Like going to camp."

The team interviewed over a half-dozen cinematographers, but were particularly taken with Viktor Čahoj (*The Artist's Way Out*). Connell: "Viktor came across as such a gentle, kind human. He was technically astute and bought into the visual vision, but was far more interested in discussing the relationship between Russell and Margaret. He was invested in the story."

Leachman and Duplessie would develop affection for Čahoj on set. Leachman would regularly tease him "Wiktor, Wiktor, Wiktor...", resurrecting one of her famous lines from *Young Frankenstein*. Duplessie: "The drag sequences were intense—an intimate space, heels, choreo. Viktor instinctively moved around me with such ease. I trusted and adored him."

John Dunnett (*The Boys*) joined the team as Costume Designer. Connell, Dunnett and Duplessie went through several iterations to sketch out the drag in particular. "There needed to be a progression over the course of the film. A sense of refinement." Dunnett took inspiration from his own grandmother in creating Leachman's wardrobe, culminating in her epic layered silk night gown for the film's final motif. Notably, John went to *Rocketman* shoe designer, Jeff Churchill, to create the Fishy's skate boots for the film's final moment.

Allison Zwicker (*Tehranto*) was brought on as Production Designer to create Margaret's storied house, and create two drag bars – one small-town and one big-city. Joseph Hinds (*Stanleyville*) joined as Hair and Make-Up Designer to create Russell's facial transformation into *Fishy Falters*.

Perhaps one of the most daunting tasks of the filmmaking process was the music. Connell had teamed up with veteran Music Supervisor, Christine Leslie (*Being Erica*), years before he found Harnisch and Corbridge. It was a harrowing needle to thread. As a drag film, there needed recognizable songs, from iconic performers. The songs had to work within the narrative fabric of each scene, but also had to fit within the queer cultural fabric of the film. And, they needed to work together. And, be licensed on a shoe-string.

Leslie: “We worked every angle. Phil created different music treatments. If this, then that, if that, then this. I asked Phil to write letters directly to artists detailing exactly how the songs were to be featured and why, and I would approach management and the labels. We inched along for almost three years, but we got there – with a lot of generosity and a lot of hard work.”



Connell wanted Duplessie to co-create his own choreography. “This is a story about a performer finding their voice, as an artist. We need to feel Russell’s natural gift but also his process.” Duplessie: “We had several rehearsals, local queen Tynomi Banks joined. I came prepared with pre-choreographed sequences. Phil would communicate his narrative goals and I’d test out and modify moves. Rinse and repeat.”

Within weeks of the team’s go-to-camera date, the team secured enough financing to bankroll the film into production. *Jump, Darling* went to camera in June of 2019, in Toronto and Prince Edward County, shooting for a total of twenty days. Ground zero for the film was a retired artist commune in PEC called The Red Barns, which contained Margaret’s farmhouse, enough spaces for production and for the owners to live out the chaos. Corbridge: “It was idyllic property that created a best-case-scenario experience for the cast and crew.”

The production was notably marked by Kismet. The characters of Russell and Margaret were scripted as Pisces and Taurus. Duplessie and Leachman, as it turned out, are as well. Adu-Poku, who plays the PEC student bar-back, Zachary, in the film, is actually from the PEC area. The owners of the Red Barns were quick to note that Margaret’s house, is haunted by a ghost named Margaret. Connell once sung in a choir with Linda Kash’s late mother, the venerable contralto singer Maureen Forrester. In her life, Cloris drove Jaguars, and Margaret’s picture car was a Jaguar. And perhaps most notably, Connell and Duplessie started dating and have been together ever since. Jump, Darling felt like it was meant to be.

POST-PRODUCTION

Jump, Darling spent the first month of post-production interviewing editors. Harnisch introduced the team to Lev Lewis whom she had recently worked with on *White Lie*. Lewis was taken with the film's end-of-life narrative, and the team impressed with Lev's reel. The first order of business would be to cut a trailer for the film to close the rest of the financing.

Lewis: "I got to know the footage while cutting a trailer, not the film. It was a completely backward process, but they raised the money, so I guess it worked out."

With the film through two test screenings and closing in on picture-lock, Connell approached producer Allison Black (*Giant Little Ones*) to build out the team's senior ranks in preparation to bring the film to market.

Black: "When Phil shared the film with me, I was deeply moved by the film's heart. It really stuck with me, with its thoughtful exploration of the right to live as who we are and how we wish — and, poignantly, timely, end of life care and the right to die how we wish." Black joined on as Executive Producer, alongside Harnisch.

Corbridge introduced Connell to emerging composer Harry Knazan, with whom she worked at a post-production sound studio. He put together a *Jump, Darling* theme based on treatment that Connell created, and was instantly offered the job. Connell: "Harry was able to elevate the depth of Russell and Margaret's connection, while building a bridge to the film's poppy, queer underbelly. I'm so proud of Harry's work. For me it's triumphant."

Knazan and his upstart sound studio, OSO Audio, also run by Sound Supervisor Daenen Bramberger (*Modern Whore*) completed the film's sound mix. Technicolour Toronto completed the film's post-production picture work, with support from freelance colourist Jim Flemming.



CAST AND CREW

PHIL CONNELL (WRITER, DIRECTOR, PRODUCER)

Phil is a writer, director and producer. JUMP, DARLING, Phil's debut feature film, starring Thomas Duplessie and Academy Award-winner Cloris Leachman, executive produced by Karen Harnisch and Allison Black, and distributed in Canada by Level Film is set for release in 2021. His action-drama series pilot, HUBRIS+PARANOIA was a 2018 BlueCat Semi-Finalist and, his geopolitical feature drama, RANA PLAZA about the 2013 factory collapse in Bangladesh, was recently reviewed by the BlackList as 'well-polished' and 'a strong fit' for Netflix and Amazon.

CLORIS LEACHMAN (MARGARET)

In a career spanning over seven decades she has won eight Primetime Emmy Awards, a Daytime Emmy Award, and an Academy Award for her role in *The Last Picture Show* (1971). Leachman was a part of Mel Brooks' ensemble cast, appearing in iconic roles such as Frau Blücher in *Young Frankenstein* (1974) and Madame Defarge in *History of the World, Part I* (1981). Her longest-running role was the nosy and cunning landlady Phyllis Lindstrom in the CBS sitcom *The Mary Tyler Moore Show* and its spin-off, *Phyllis*, in the 1970s.

THOMAS DUPLESSIE (RUSSELL)

Originally from New Brunswick, Thomas has been living in Toronto since 2008. After graduation from theatre school, he has worked consistently in theatre and television, appearing in episodes of *In the Dark*, *Man Seeking Woman*, *Heroes Reborn*, *Reign* and *Murdoch Mysteries* to name a few. He has performed alongside such stars as Jay Baruchel, Megan Follows and George Wendt. Most recently, Thomas made his feature-film debut starring opposite Academy Award-winner Cloris Leachman in, *Jump, Darling*.

LINDA KASH (ENE)

Linda Kash is a Toronto-based award-winning actress, director and teacher who, this year, appeared in the Musical Stage Company's production of CAROLINE, OR CHANGE. Recently, she starred opposite Ewan McGregor in Season 3 of FARGO, and recorded episodes of Fugget About It (for which she won an ACTRA Award for Best Voice Performance) Linda has been a guest on Seinfeld, Third Rock From The Sun, Cybill, Everybody Loves Raymond, Ellen, The Rick Mercer Report, to name a few. Kash's list of films includes Waiting For Guffman and Best in Show, both directed by Christopher Guest, and the multi-nominated Cinderella Man directed by Ron Howard. She runs a performing arts school for kids and teens and over COVID, co-created an online adult learning platform.

KATIE CORBRIDGE (PRODUCER)

Katie is a Toronto based filmmaker with experience on and off the screen. She began her career as an actor and started working as a producer for theatre and film with experience in the narrative and commercial world. Additionally, she works as voice over casting and voice

director. *JUMP, DARLING* is Katie's first feature, a drama starring Cloris Leachman and funded by the Telefilm Talent to Watch program, with Canadian distribution by LevelFilm.

KAREN HARNISCH (EXECUTIVE PRODUCER)

Karen Harnisch is a Toronto-based producer at Film Forge. She produced Andrew Cividino's *SLEEPING GIANT*, which premiered at Critics' Week in Cannes and won the Best Canadian First Feature Award at TIFF. In 2017, Karen completed Antoine Bourges' *FAIL TO APPEAR*, which premiered at the Vancouver International Film Festival, and Drew Lint's *M/M*, which premiered at the 2018 Slamdance Film Festival. Karen served as associate producer on the Havana-set drama *UN TRANSDUCTOR*, which premiered at Sundance in 2018. Most recently, Karen produced Calvin Thomas and Yonah Lewis' feature drama *WHITE LIE*, which premiered at TIFF in 2019. Karen is an alumna of TIFF Studio, the EAVE Producers Workshop, and is currently participating in the Torino Film Lab.

ALLISON BLACK (EXECUTIVE PRODUCER)

Based in Toronto and Los Angeles, Allison Black's production company euclid431 pictures is an award-winning production company dedicated to creating and producing universal stories driven by a unique vision for both film and television. Founded by filmmakers Allison Black and Nathan Morlando, euclid431 most recently produced the award-winning *GIANT LITTLE ONES* (TIFF 2018). Previously, Black produced the Cannes Film Festival Director's Fortnight selection *MEAN DREAMS* by award winning director Morlando. euclid431's first feature was the TIFF award-winning true crime drama *Citizen Gangster* (IFC Films).

VIKTOR ČAHOJ (CINEMATOGRAPHER)

Viktor Čahoj was born in Prague during the communist occupation of Czechoslovakia, later escaping with his family to Canada by way of Austria when he was three years old. Working his way up through the film industry as a PA then as a camera assistant, he began shooting commercials, short films, music videos, and documentaries seven years ago. *JUMP, DARLING* is his first feature film. Viktor is also an accomplished stills photographer, creating fine art portraits, documentary and landscape work. He lives in the west end of Toronto with his partner, a dog named Jane, and many, many plants.

LEV LEWIS (EDITOR)

Lev Lewis is the co-founder of Lisa Pictures, a Toronto-based production company that has produced a wide roster of acclaimed independent films over the past decade. Lev is the director of *The Intestine* (2016), and the co-director of *Spice It Up* (2018). In 2019 he edited and composed the score for *White Lie* (2020), which premiered at the Toronto International Film Festival, was named one of Canada's Top 10 films of the year and was nominated for four Canadian Screen Awards, including Best Picture. Most recently, he directed the short film, *Every Day's Like This*, which will premiere at the 2020 Toronto International Film Festival.

CREDITS

Produced with the Participation of
TELEFILM AND THE TALENT FUND

LEVELFILM and BIG ISLAND PRODUCTIONS
Present

In Association With
ANOTHER LUCY PRODUCTIONS

A Film by
PHIL CONNELL

THOMAS DUPLESSIE

LINDA KASH

and
CLORIS LEACHMAN

“JUMP, DARLING”

Written and Directed by	PHIL CONNELL
Produced by	KATIE CORBRIDGE PHIL CONNELL
Executive Producers	KAREN HARNISCH ALLISON BLACK
Executive Producers	DAVID CARTER ADRIANO CORREIA STEVEN DEL DEGAN
Executive Producers	JOHN BAIN DAVE HUDAKOC
Cinematographer	VIKTOR ČAHOJ
Editor	LEV LEWIS
Casting by	JESSE GRIFFITHS

Music Supervisor	CHRISTINE LESLIE
Original Score by	HARRY KNAZAN
Production Designer	ALLISON ZWICKER
Costume Designer	JOHN DUNNETT
Hair and Makeup Design by	JOSEPH HINDS
Sound Supervisor	DAENEN BRAMBERGER
Unit Production Manager	JENN MASON
First Assistant Director	EDWARD HILLIER
Second Assistant Director	CHRISTINA BRYSON
Margaret	CLORIS LEACHMAN
Justin	ANDREW BUSHELL
Jacqueline O'Nasty	SHELDON MCINTOSH "TYNOMI BANKS"
Russell "Fishy Falters"	THOMAS DUPLESSIE
Rene	MARK CAVEN
Sydney (the dog)	MAGGIE (THE BOXER)
Cabbie	DYLAN ROBERTS
Nathan	KEVIN ALLAN
Hannah	KATIE MESSINA
Zachary	KWAKU ADU-POKU
Peter	JOHN STOCKER
Jeanne	JAYNE EASTWOOD
Derek	GORDON HECHT
Molly	KATIE CORBRIDGE
Ene	LINDA KASH
Kathy	ROSE NAPOLI
Young Boy	ANDREW KINNAIRD
Sky	SARAH CAMACHO
Luca	DANIEL JUN
Polly	PENELOPE GORANSON
Delia	HEATHER LIGHTFOOT
Kate Nippleton	Paulo FORTES "MISS FIERCALICIOUS"
Fairy Longschlong	JOHN PAUL KANE "FAY SLIFT"