



Presents

A TRIBE CALLED LOVE

A film by Mohamed Ahmed
95 mins, Canada, 2025
Language: English, Somali

Distribution

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 /MongrelMedia

A Tribe Called Love is the narrative directorial debut feature from Mohamed Ahmed (web series *Sheeko Sheeko, Ayan's World*) starring Dalmar Abuzeid (*Anne with an E, Degrassi: The Next Generation*), Feaven Abera (*Wayward, Doin' It, Doc*) and Omar Abdi (*The Gravedigger's Wife*).

The film is also written by Mohamed Ahmed (web series *Ayan's World, Sheeko Sheeko*).

It is produced by Andy Marshall of Mahaica Point Media (*Soul – one-hour drama series, starring Keshia Chanté*). Mohamed Ahmed is the Co-Producer, Ladan M. Siad (*Jude and the Jinn*) is the Associate Producer, Candice Chow-How (*Out Come The Wolves, Slasher*) is the Line Producer, and Jeremy Hood (*Stealing Vows, Murdoch Mysteries*) is the Executive Producer.

A Tribe Called Love is financed by Telefilm Canada and Ontario Creates. Post-Production house Rolling Pictures also participated as an investor. In Canada, the film is distributed by Mongrel Media. The film's broadcast partners are Crave and CBC.

The film premiered at the 2025 Reelworld Film Festival in Toronto, Canada, where it won the Audience Choice Award.

SYNOPSIS

Set in a Somali neighbourhood in Toronto, the film follows teenagers Farah and Halima as they fall in love despite warnings to stay apart because they're from different tribes. When Farah's family relocates to Vancouver, the relationship ends abruptly — until they reconnect in their twenties in Toronto. But the same cultural barriers that once divided them soon resurface. Will their love be strong enough to rewrite their fate, or are some histories destined to repeat themselves? Told with the pop, bang and pizzazz of *Scott Pilgrim vs The World*, mixed with the tension, comedy and tightly-knit neighbourhood of Spike Lee's *Do The Right Thing*, this modern-day Romeo and Juliet cautionary tale explores whether cultural barriers can truly be overcome.

BACKGROUND

The tribes in *A Tribe Called Love* are inspired by the Somali clan system, a social framework that has shaped identity, belonging, and community for centuries. In Somali culture, clans define relationships, responsibilities, and even personal loyalties. They offer a sense of protection and history, but they can also create divisions, expectations, and pressure to conform.

In creating this film, Mohamed wanted to explore the emotional impact of growing up within a system that is at once protective and restrictive. The clans in the story serve as both literal and symbolic forces, representing inherited identities, social expectations, and the ties that bind individuals to their communities.

The film reflects how modern life intersects with these traditional structures, the tension between personal choice and communal loyalty, the challenges of love and friendship across clan lines, and the negotiation of identity in a world where the tribe you come from can define who you are.

DIRECTOR'S NOTE

A Tribe Called Love is a film I've carried with me for 14 years and bringing it to life as my first feature has been both challenging and deeply meaningful. We shot in Dixon, a predominantly Somali neighborhood in Toronto; and we worked closely with the community, many of whom appear on screen as extras, to make sure the film felt grounded in a real lived in space. Every detail mattered, from having Istar Restaurant guide us as our food consultant to weaving in Somali music, both old classics and new hits. Together, these elements helped create a world that genuinely reflects my culture.

With over 30 cast members and a limited budget, this was an ambitious film to make, but passion carried us through. A major turning point came when Mongrel Media, one of Canada's premiere distributors, joined the project just two weeks after we sent them our pitch deck cold. Their early belief gave this film the momentum it needed.

This project marks a historic first, the first narrative feature shot in Canada by a Somali Canadian. My hope is that audiences feel the heart, pride, and honesty behind every frame in *A Tribe Called Love*.

DIRECTOR'S APPROACH

My approach to this film is rooted in authenticity, capturing the emotional truth of the characters while grounding the visual style in a modern, lived in realism.

At its core, this film explores the complexity of community, the people we inherit, the families we build, and the love we fight for. To bring that to life, I focused on intimate performances, naturalistic

dialogue, and a camera style that feels close enough to breathe with the characters. The visuals lean into warm, earthy tones, and intentional bursts of colour that mirror emotional shifts. The film also incorporates animation to bring internal emotions and memories to life. These sequences allow the audience to step into the characters' imaginations, offering a poetic contrast to the grounded realism of their day-to-day struggles and growth. A defining element of this production is the cast itself; half of the actors are first time performers. Their unfiltered presence brought a level of honesty that can't be manufactured. They were guided and supported by our seasoned, award-winning actors, who took them under their wing both on and off set. That mentorship created a dynamic rooted in trust, generosity, and genuine connection, mirroring the very themes of the film. This blend of fresh voices and experienced talent shaped performances that feel lived in, vulnerable, and real.

Culturally, the film embraces Somali identity without reducing it to a backdrop. It was important to me that the story reflects a community with depth, humour, tension, and heart portrayed through a lens that is both honest and celebratory. The music deepens this, weaving together contemporary sounds and traditional rhythms to reflect the dual worlds the characters navigate.

Ultimately, my goal with *A Tribe Called Love* is to make a film that feels personal yet universal, something that speaks to everyone.

CINEMATOGRAPHY APPROACH

Liam Higgins, Director of Photography

When Andy and Mohamed first approached me about the film, many of our early conversations revolved around references like *Rye Lane* and *Do the Right Thing*. As I began researching, it became clear that an energetic and intentional visual approach would be essential to articulating the film's language.

Each time period in the story carries its own distinct energy. In its youth, the film is brighter and more light-hearted, both tonally and visually. The lighting is softer, the camera more fluid, and the overall rhythm more playful. As the characters grow older, the visual language matures alongside them - shifting into darker palettes, more composed frames, and a stillness that reflects their evolving emotional landscape.

This evolution was crucial. Even though the two eras differ subtly, creating a cohesive visual energy between them allows the transitions to feel believable and grounded. The goal was to craft a visual

language that not only reflects the characters' growth but also unifies the film and the community it represents across time.

PRODUCTION DESIGN DIRECTION: A *TRIBE CALLED LOVE*

June Charles, Production Designer

Mohamed Ahmed's *A Tribe Called Love* situates a timeless love story within the layered cultural fabric of Toronto's Somali community. At its core, the film explores the romance between Farah and Halima—two soulmates from rival tribes whose union is challenged by inherited tensions and social divisions. The production design serves as the visual heartbeat of this narrative, weaving together themes of love, conflict, and resilience through a carefully curated aesthetic.

The film's tone draws inspiration from the tragic romance of *Romeo and Juliet*, the socio-political urgency of *Do the Right Thing*, the playful energy of *Scott Pilgrim vs. the World*, and the cinematic elegance of *Queen and Slim*. The design embraces medium to deep color palettes layered with a gritty overlay. This visual language grounds the story in realism while amplifying its emotional intensity.

A central motif in the production design is the game of chess. As a metaphor for strategy, foresight, and the clash of kingdoms, chess becomes a recurring visual anchor across sets and props. The board itself—rendered in varying colorways—appears throughout the film, symbolizing both division and unity. It underscores the tension between tribes while also representing the shared space where Farah and Halima's love attempts to flourish.

Somali culture is intentionally woven into the design. Traditional foods such as sambusas, milk cake, and shaah (sweet, spiced tea) appear in restaurant scenes, grounding the narrative in everyday rituals of care and hospitality. Photography on walls captures ancestral heritage alongside woven baskets, and Somali textiles, while the palette balances earthy tones with vibrant bursts of saffron, and terra cotta —colors drawn from ceremonial dress and cultural traditions.

The design direction integrates these cultural elements and motifs into key moments: the grandeur of the opening wedding scene, the intimacy of a picnic at Riverdale Park East, the vibrancy of the high school dance, and the intensity of chess practice sessions and tournaments. Each setting is layered with textures and tones that reflect the duality of joy and conflict, intimacy and public scrutiny.

By blending naturalistic environments with symbolic design elements, *A Tribe Called Love* achieves a visual style that is both contemporary and deeply rooted in cultural storytelling.

COSTUME DESIGNER'S APPROACH

Jeannette Linton, Costume Designer

Having the opportunity to Costume Designer this film was such a pleasure in so many ways. I have been designing independent films primarily since 2019 and one of my favorite things about it is getting to meet new, up and coming actors and crew. I have worked with many actors over the years on what was their first major film role and then they went on to be cast in Hollywood features and studio projects. *A Tribe Called Love* was exactly that a loving environment with people that had never been in front of a camera before putting their all in to representing their community.

When you are part of a creative team that is aiming to depict a specific race and culture it is very important to me that the choices I make ring true for them. I never want to be in a situation where someone in front of the camera feels unseen because of the choices I have made about their costume. That is why research played a very important role here. Sometimes it's as simple as observing the neighborhoods and people around you that are from this community.

In *A Tribe Called Love* there were many elements to consider in dressing the characters. We had to take into consideration the time period, 2009 being the first part of the film; assimilation to the country they live in now and how that influences their clothing choices; and of course their personalities and how that influences their personal style. And how does that translate into their adult lives when we time jump to present day.

I also had to consider the comic book element and create costumes that had a lot of colour and texture that could be translated into the animation portions as our Director, Mohamed saw fit.

The young versions of the characters that play in 2009 were simply created out of the fashion from that time period and slightly before. Young Farah, whose father is relatively strict, has a style was age appropriate, clean cut and not as trendy has his cousin Mohamed and friends. His style represented a sense of pride and an un-threatening sensibility. That translated into his adult life.

Young Halima is an artist and she has a progressive mindset, she did not wear the hijab or traditional modest clothing that Muna might have had to wear. We thought of her as a thrift shopper and her clothing showed a diversity of looks from the 70s to the 2000s. This was carried forward to

her present day looks where we saw her still in vintage and vintage inspired outfits that were chic, effortless and approachable.

I used references of a mid 2000s Kanye West to establish looks for Young Mohammed, his character believed himself to be a style maven and we moved him to a casual streetwear vibe that still showed him as caring about his look, even while he was trying to keep a business afloat.

It was a complete joy for me to know that the actors felt that their costumes represented them and it felt real to them. They often expressed how personalized each look felt and I hope that comes across to the viewers as well. Congratulations to Mohamed on writing and directing such an important and fun film for his community. I was glad to be a part of it

HONORING HERITAGE: SOMALI CULTURAL HAIRSTYLES FOR A *TRIBE CALLED LOVE*

Tremaine Thomas, HOD Hair Department

Somali culture is deeply rooted in Islam, a strong kinship and clan system, and a rich oral tradition of poetry and storytelling. Family, respect for elders, and communal generosity form the foundation of Somali life, while modern Western influences are increasingly visible, especially in urban centers. This intersection of heritage and modernity inspired my hairstyling approach for *A Tribe Called Love*. Traditional Somali hair practices emphasize natural textures and protective care, with women often covering their hair in public for religious modesty, though unmarried women may not always do so. This contrast between tradition and personal expression is reflected in the film's central friendship between Halima and Mouna, whose individual looks embody different relationships to faith, culture, and modern identity.

Historically, Somali women have worn intricate braids or tied-back styles using natural oils to enhance their black, curly hair. These hairstyles are a cultural language — they communicate lineage, social status, and life milestones such as marriage, childbirth, or mourning. To ensure authenticity, I conducted extensive research into Somali traditions, consulting community members, and cultural experts. I then developed detailed look boards that merged historical accuracy with cinematic storytelling. For Mouna, she had soft coverings, reflecting her devotion and respect for tradition. For Halima, I designed looser textures and modern silhouettes that mirrored her urban influences and independent spirit. Each hairstyle was carefully constructed to reflect character development and emotional transformation throughout the film. On set, my focus was to balance artistic expression with cultural integrity. I used protective hairstyling methods and products inspired by traditional Somali hair care to maintain the health and texture of Afro-textured

hair during long shooting days. Collaboration was essential — I worked closely with Somali cultural advisors, costume, and makeup departments to ensure consistency and respect for faith-based modesty. Every detail and braid pattern was designed to serve the story while honouring Somali heritage.

Creating these hairstyles was both a creative and cultural responsibility. This project allowed me to celebrate the artistry of Somali hairstyling and its deep significance as a marker of identity, history, and pride. Through this work, I aimed to highlight the beauty, resilience, and narrative power of Somali women — showcasing hair not just as design, but as storytelling.

THE APPROACH TO MAKEUP FOR A *TRIBE CALLED LOVE*

Roxanne De Nobrega – MakeUp HOD

A Tribe Called Love is a Romeo and Juliet story set within Toronto’s Somali community, told with the cultural vibrancy and heart of *Do the Right Thing*. It follows Farah and Halima from their youth into adulthood, where love defies tribal boundaries and leads to both hope and tragedy. Through makeup, I wanted to help bring forward the beauty, struggle, and humanity of this story.

Working closely with the director, hairstylist, and costume designer, my goal was to honour the Somali community with authenticity and respect. The younger looks were clean, natural, and organic to reflect innocence and community life, while the older versions showed subtle maturity and experience. The wedding scenes allowed for more colour and elegance, representing joy and unity within the culture.

For the moments of conflict, I used out-of-kit techniques to create realism with restraint—blood flowing softly from Big Money’s mouth after the shooting, a defined jaw injury for young Farah, and a deep cut over adult Farah’s eye, made thicker to capture the emotion of his fight before proposing to Halima. In her final scene, the quiet blood on his fingertips symbolized love, loss, and the film’s delicate balance of beauty and pain.

CAST

DALMAR ABUZEID (Farah)

Dalmar Abuzeid is a Canadian Screen Award and Actra Toronto Award-winning actor for his role as 'Bash Lacroix' in Northwood's period drama, *Anne with an E* on Netflix/CBC, as the first Black character ever televised in the Anne of Green Gables franchise.

His breakout role was as 'Danny Van Zandt' in six seasons of the acclaimed series and Canadian Walk of Fame inductee, *Degrassi: The Next Generation*.

Dalmar can next be seen as the lead character of 'Farah' in Mohamed Ahmed's debut romance feature, *A Tribe Called Love*.

Dalmar is of Sudanese and Somali descent and was raised in Toronto.

FEAVEN ABERA (Halima)

Feaven Abera is an Ethiopian-Canadian actress based in Toronto. She has appeared in *Nurses*, *Mayor of Kingstown*, and *Sort Of*, and is stepping into a breakout year with a guest star on *DOC* and roles in 3 upcoming projects — including *Doin' It* (with Lilly Singh and Stephanie Beatriz), Netflix's *Wayward* (created by Mae Martin), and a lead role in the romantic dramedy *A Tribe Called Love*. Feaven's performance and style is rooted in representation — she draws from the community she didn't see onscreen growing up, using her voice and presence to reflect what's possible for the next generation. With performances that balance depth, style, and honesty, she's quickly becoming one of Toronto's rising screen talents.

OMAR ABDI (Abdalla)

Omar Abdi broke onto the international scene playing the lead role in *The Gravedigger's Wife* (Cannes 2023). He is a Somali actor, making his home in Helsinki, Finland.

NEW CAST

There are a number of first-time actors in *A Tribe Called Love*, a number of whom are now exploring acting as a profession. Several have joined ACTRA, the professional actor union in Canada.

Ahmed Ibrahim (*Young Farah*) and Muntaha Mohamed (*Young Halima*) have breakout roles as the younger versions of Farah and Halima. With great chemistry onscreen and a natural charisma, they are crowd favorites. Excited to be a part of the movement bringing East African faces to the silver screen, they are pursuing acting classes and eager to do more work.

Abdirahman Sugule (*Young Mohamed*) and Yonis Mohamoud (*Mohamed*) both light up the screen and bring the comedy. Yonis does stand-up comedy, and is known as Nyce. They have been embraced by the audiences, who love their humour, and who remark that Yonis is totally believable, physically and in behaviour, as the older version of Abdirahman.

Nael Hubaishi plays *Commish*, the gang leader who brings the danger in *A Tribe Called Love*. Nael has fallen in love in acting, and followed this role up with a lead role in the upcoming film *Nuur*. He is pursuing acting classes, representation and further opportunities.

THE FILMMAKERS

MOHAMED AHMED (Director, Writer, Co-Producer)

Mohamed Ahmed grew up in Ottawa, Canada, before moving to Vancouver to pursue his passion for filmmaking at the Vancouver Film School (VFS). After graduating, he relocated to Toronto to immerse himself in the independent content scene. With years of experience working on film and television sets, Mohamed went on to create *Sheeko Sheeko*, a Somali web-based talk show that gained widespread recognition and even featured on Vice's *Huang's World*. It won the Best Podcast at the 2017 Toronto Webfest Awards. His short documentary *Football is our Home*, about a homeless soccer team, earned him the Best Short Documentary Audience Choice Award, at the 2013 Canadian Sports Film Festival. It really showcased his talent for heartfelt storytelling. In addition, Mohamed created the web series *Ayan's World*, a vibrant portrayal of Somali culture. His debut feature film is *A Tribe Called Love*.

ANDY MARSHALL (Producer)

Andy is a producer, actor, writer and cultural worker. He produced the 2025 feature film *A Tribe Called Love*, a Romeo+Juliet story set in the Somali community in Toronto. ATCL received funding from Telefilm, Ontario Creates and Mongrel Media.

He was the Creator and Creative Producer of *SOUL*, a six-part one-hour dramatic series that aired on Vision TV in Canada. In 2022, he participated in the Caribbean Tales CTBISAP program, where he produced the proof of concept for *Decisions, Decisions, Decisions*. Andy has also acted in over 50 film, television and theatre projects. Notable acting credits include *Reacher*, *Murdoch Mysteries*, and *Buffy the Vampire Slayer*.

The former Programming Manager at the Black Screen Office, he was also the Industry Programs Manager at the Reelworld Film Festival 2018 (which is where he met Mohamed), and the E20 Workshops Coordinator at Reelworld 2021.

Andy was nominated for the 2025 Kevin Tierney Emerging Producer Indiescreen Award by the Canadian Media Producers Association.

LIAM HIGGINS (Director of Photography)

Liam is an award-winning photojournalist and filmmaker based in Toronto, Canada.

Raised in the streets of Windsor, Liam developed a passion for storytelling rooted in observing the complexities of everyday life. Coming from a family of artists, his work often explores human experiences with honesty, grit, and nuance.

His imagery has been described as organic, painterly, and hyper-real. Influences from Alex Webb, Andrei Tarkovsky, and Jeff Wall have shaped Liam's approach to crafting visually striking narratives that evolve alongside his own artistic journey.

Liam is best known for his work on *Wake* (2022), *Soft* (2023), and *Differently*, *Still* (2024). *Wake* received the Gold Cube for Cinematography at the One Club Awards and won the Berlin Commercial Award for Passion Project in Cinematography. He is represented by Gersh Agency and is currently developing his next short film, *Bicycle Day*.

JUNE CHARLES (Production Designer)

June Charles is a Saint Lucian-born Canadian, multi-disciplinary designer. No stranger to creating innovative and unique designs, June has spent years creating memorable interior spaces, and is now bringing that practice to the world of television and film. She is best known for her work as a Production Designer for the feature film *Village Keeper*, which premiered at the 2024 Toronto International Film Festival (TIFF), and *A Tribe Called Love*, which premiered at the 2025 Reelworld

Film Festival 2025 in Toronto, Ontario. She has production designed award-winning artist, writer-director Omolola Ajao's short film, *After Sunday*, which premiered at the 2024 Toronto International Film Festival (TIFF). June has carved out a distinct place for herself in the ever-evolving art department world and is dedicated to creating impactful media. In her role as art director for Open Texts' *International Women's Day*, a documentary short film, she was able to highlight the contribution and challenges faced by women in tech. Entering the Directors Guild of Canada TAAD program in 2024 marked the beginning of a new chapter for June. Her recent experience as Production Designer for Aisha Evelyn's *Seahorse* and Carib Vibe Televisions three-part series on Dementia in The African Caribbean Community, speaks to her intention to grow as an artist, and to continue to collaborate and build relationships with filmmakers

JEANNETTE LINTON (Costume Designer)

Jeannette Linton is a Toronto based Costume Designer with more than 20 years in the business. Jeannette is known for costume designing projects such as Bounce TV's *Faith Heist* and Hallmark's *Falling in Love at Christmas*. As well as feature films *Akilla's Escape*, *Fitting In*, *Nola*, *Learn to Swim* and most recently *A Tribe Called Love*. She has also designed in the documentary space on shows such as *Bam Bam: A Sister Nancy Story*, *Sounds and Pressure* and *BLK: An Origin Story*.

ROXANNE DE NOBREGA (MakeUp)

Roxanne DeNobrega is a 2026 Emmy-nominated and a 2025 Canadian Screen Award-nominated makeup artist for Beyond Black Beauty, with over 25 years of experience in film and television. She is the Head of the Makeup Department for *Law & Order: Toronto Criminal Intent* for season two and season three. She also served as Head of Department on *A Tribe Called Love*.

Roxanne has created iconic looks for leading actors, directors, and major productions, with her work featured across high-profile TV series and films. Her mastery in both beauty and special-effects makeup has earned her a respected reputation for excellence throughout the industry.

TREMAINE THOMAS (Hair)

Tremaine Thomas is a Canadian hairstylist in film and television, who won the 2023 Canadian Screen Award for her work on the film *Brother*. Her other credits have included the television series *Pretty Hard Cases* and *The Porter*, and the film *Akilla's Escape*.

BRETT ROSTRUP (Editor)

Brett Rostrup began his filmmaking journey early, editing mini DV short films in his basement on the earliest version of Final Cut Pro. He later pursued formal training at Vancouver Film School, which led him into the world of TV docu-series in Vancouver. Over the years, Brett has expanded his craft across commercial and film projects, collaborating with national and international brands and earning awards and festival selections for his work. Now based in Toronto, he continues to refine his craft across narrative and commercial storytelling. Brett most recently completed post-production on his first feature film, *A Tribe Called Love*.

AARON MANSWELL (Composer)

Aaron Manswell is a dynamic composer, producer, and conductor whose work transcends boundaries, weaving together classical, R&B, hip-hop and gospel into richly textured sonic narratives. Born and raised in Toronto, his compositions have been celebrated for emotional depth and contemporary resonance, earning performances and recordings by prestigious ensembles such as the **San Francisco Symphony**, the **Nathaniel Dett Chorale**, and **Choral Arts Initiative**---whose 2024 album **Tapestry of Becoming** (featuring his acclaimed piece "Stick with Love") soared to No. 1 on **Billboard**'s Traditional Classical Albums chart.

In February 2023, he was featured in the **Canadian Opera Company**'s Showcase Series, presenting *Off-Spring Live*---a concert highlighting his genre-fluid compositions. His creative leadership extends to his appointment as Composer-in-Residence of the **Toronto Mendelssohn Choir** for the 2024/2025 season, where he continued to shape the future of choral music.

Beyond the concert hall, Manswell is a sought-after music producer and keyboardist, collaborating with multi-platinum selling Canadian artists **DVSN** and Juno award-winning singer/songwriters **Nemahsis**, **Dylan Sinclair**, **Savannah Ré**, and **Ryan Ofei** to name a few. Recently he was tapped by multi-platinum American Alternative R&B artist **Mariah the Scientist** to orchestrate and conduct the strings for her live performance of "Burning Blue" on **Jimmy Kimmel**

Live! and also provided orchestration and production on the outro of her new album *Hearts Sold Separately* ("No More Entertainers"). His versatility also shines in film scoring, where he crafts evocative original music. *A Tribe Called Love* is his first feature film as composer.

A dedicated educator, he previously served as Wind Band Conductor at **Crawford Adventist Academy**, guiding students to top festival honours and live recordings. Aaron has recently received his Doctor of Music Arts from the University of Toronto.

ATCL HEAD CREDITS

COMPANY LOGOS HERE

OVER BLACK
Mongrel Media
Mahaica Point Media
Sheeko Sheeko

(PROLOGUE (Animation and archival footage))
(BANQUET SCENE)

TEXT - each line is a card

OVER PICTURE (MAP/CITY WAKING UP SCENE)
Mongrel Media presents
A Mahaica Point Media production
in association with Sheeko Sheeko Production
A Film By Mohamed Ahmed

A Tribe Called Love

Dalmar Abuzeid
Feaven Abera
and Omar Abdi as Abdalla

Produced by Andy Marshall

Written and Directed by Mohamed Ahmed

TAIL CREDITS

ON CARDS, EACH LINE IS A CARD

DALMAR ABUZEID - Farah
FEAVEN ABERA - Halima
AHMED IBRAHIM - Young Farah
MUNTAHA MOHAMED - Young Halima
YONIS MOHAMOUD - Mohamed, HODAN HUJALEH - Muna
ABDIRAHMAN SUGULE - Young Mohamed, MUNA ISSA - Young Muna
NABIL RAJO - Mahad, HAMZA SAID - Young Mahad
MATTHEW WORKU - Ahmed, MALIK JAMES NJAU - Young Ahmed
BRUCE NOVAKOWSKI - Chris, GULED ABDI - Big Money
NAEL HABAISHI - Commish, HASSAN PHILLS - Primetime, ZAKARIYE
MOHAMED - Blackjack
PERCY ANANE-DWUMFOR - Lenard, CHRISTIAN MICAH CAMPBELL -
Young Lenard
OMAR ABDI – Abdalla

Over Black

PRODUCED WITH THE PARTICIPATION OF

TELEFILM CANADA

ONTARIO CREATES, CRAVE a division of BELL MEDIA, CBC FILMS, THE ROLLING PICTURE COMPANY

OVER BLACK, on CARDS - EACH LINE is a CARD

Executive Producers - Jeremy Hood, Andrew Frank, Atul Sohla

Executive Producers - Michael Forsey, George Levai, Joe Serafini

Executive Producers - Dan Slater, Alkan Akdari, Trevor Duwyn, Dalmar Abuzeid

Co-Producer - Mohamed Ahmed

Line Producer - Candice Chow-How

Associate Producer - Ladan M. Siad, Producer Intern - Daniel Husbands

Director of Photography - Liam Higgins

Editor - Brett Rostrup

Composer - Aaron Manswell

Production Designer - June Charles

Costume Designer - Jeannette Linton

Hair - Tremaine Thomas

Makeup - Roxanne De Nobrega

Casting Director - Stephanie Gorin, CSA, C.D.C.

START CREDIT CRAWL

Production Manager

STEFF MILLMAN

1st Assistant Director

PATRICK HEPBURN

2nd Assistant Director

SHIKHER KALYAN

Cast

Farah	Dalmar Abuzeid
Halima	Feaven Abara
Mohamed	Yonis Mohamoud
Young Farah	Ahmed Ibrahim
Young Mohamed	Abdirahman Sugule
Young Halima	Muntaha Mohamed
Muna	Hodan Hujaleh
Young Muna	Muna Issa
Abdalla	Omar Abdi
Ahmed	Matthew Worku
Young Ahmed	Malik James Njau
Mahad	Nabil Rajo
Young Mahad	Hamza Said
Lenard	Percy Anane-Dwumfour
Young Lenard	Christian Micah Campbell
Chris	Bruce Novakowski
Big Money	Guled Abdi
Commish	Nael Hubaishi
Blackjack	Zakariye Mohamed
Primetime	Hassan Phills
Curtains Singer	Camille Léon
Aisha	Ayan Elmi
Sultan	John Lester Phillips
KFC	Warsame Raghe
Reporter Ryan	Andy Marshall
Security Guard	Robert Ifedi
Manager	Leo Choy
DJ	Isaiah Peck
Bouncer #1	Timothy Daniels
Bouncer #2	Aaron Maxwell Williams
Crowd Person #1	Feden Kidane
Friend #1	Sebastian Spencer
Reporter #2	Jinny Wong
Customer	Craig Davies

Crew

Production Coordinator	JOSH CLAPP
Assistant Production Coordinator	AHMED ALMOKDAD
3rd Assistant Director (Set)	ABRAHAM DAWOD
3rd Assistant Director (Trailer)	COWIN POON
4th Assistant Director	ABIGAIL MARSHALL

1st Assistant Camera	STEELE FERNANDES
2nd Assistant Camera	ILSE MORENO
DMT	ROXANNE MIERZEJEWSKI
Camera Utility	KHUSHI NAYAK
Script Supervisor	ANDREA MAXWELL
Script Editor	IAN CARPENTER
Script Editor	NATTASHA SHRESTHA
Sound Mixer	RAHEEM GRANT
Boom Operator	NAVID MEHR
Art Director	TAFARI STEELE
Set Decorator	SHARINE TAYLOR
Buyer	ELSA GEBREMICHAEL
Set Dressers	THERESA HOPKINS
	JANINE JOSEPH
	MICAH ANGELA PEDRO
Scenic Artist	THERESA HOPKINS
Graphic Designer	AGASHA KANKUNDA
Map of Toronto Artist	JENELLE LEWIS
Props Master	RENAT ABSALYAMOV
On-Set Props	SOPHIE DUARTE
	SAM JUNI
Props Assistant	SIMONE PFLUG-TAYLOR
Art Swings	SHARDE ANDERSON
	ANSEL ANON
	FORTUNATE DOUGLAS
	HARLEY ELLSON
	DANIELLE GREEN
	TERRELL JOHNSON
	KEON MARSHALL
	LIAM OWENS
	ANNETTE WANJIKU WANJIRU

Carpentry Coordinator
Carpenters

CHRISTON JONES
JASON JACOB
ZAC "CYCLOPS" WARD

Assistant Costume Designer
Cutter and Truck Supervisor
Costume Buyer

KAHMEELIA SMITH
MELANIE PUTT
DIANE H. SOBERS

Makeup Assistant
Hair Assistant

ANTONIO HINES
SAFIYA DALEY

Henna Artist
Nail Artist

CHHAVI DISAWAR
KSANA MARSHALL

Tutor
Education Liaison

JUDY GLISERMAN
LAURIE FARRANCE

Gaffer
Prep Gaffer
Best Electric
Prep Best Electric
Electric

JORDAN HÉGUY
SAM HOLLING
SERGEI KONOVALENKO
CHRIS PERKINS
ROWAN MIKOLIC O'ROURKE

Key Grip
Dolly Grip
Best Grip
Grip

ROBERT WHARRY
CHRISTOPHER NOBLE
TAHER BHUJWALLA
TRAVIS CAVERLEY

Stunt Coordinator
Stunt Safety

DANIEL LAVIGNE
DILLON JAGERSKY

Stunt Ahmed
Stunt Goon #1
Stunt Goon #2

JULIAN LEWIS
CRAIG HENRY
AVERY VERNON
JEFF AUMINIO

Extras Casting

RICHARD BROWN

Locations Manager	SCOTT WOOD
Assistant Locations Manager	BRANDON STANOWSKI
Assistant Locations Manager	MUSTAPHA ZAIN
Locations PA	BEN GOLDSMITH
LSP Coordinator	KAREN CURNEW
Location Support Personnel	AVINASH AHUJA
	BENNY PRABAKAR ANDHRIDOSS
	AUDRENE CHAMBERS
	HOWARD CHARLTON
	DERYCK DE GALE
	JUSTIN DIRKSE
	JAMES T. GILHAM
	STEPHAN HOSSBACH
	AARON KELLAR
	MCKENZIE KRISTJON
	TERENCE MCKNIGHT
	DOUGLAS MIDDLEMISS
	JAMES MUGGAH
	CAROLINE PUZINAS
Cleaner	TOM REINKE
	MICHAEL REPIC
	DAVID ROSS
	DAVID RUTH
	CORY SMITH
	RICK SMITH
	JASON WHALEN
	ANNAMARIA DREXLER
Transport Coordinator	DALLAS DYER
Transport Captain	BLAKE EDWARDS
Head Driver	ANUPINDER SINGH
Drivers	DAVE ALEXANDER
	WILLIAM EDWARDS
	MOHAMED TAHIA

Swamper	BRENDAN THOMAS
Unit Movers	GRAHAM ADE
	OPEYEMI ADEJIMI
	AYUBA IKEMS
	GLEN MCWATCH
	ANDREW ROBICHAUD
	CHARLES SEBARATNAM
	JASON SOUZA
Low Tow Driver	
Production Lawyer	ERIC BIRNBERG
Production Lawyer	KARLA BOBADILLA
Production Controller	LEILA OIS
Assistant Production Accountant	ADAOLISA EZE-ONUORAH
Post-Production Controller	JARRETT RUSNAK
Assistant Post-Production Accountant	IRIS TURNBULL
Catering	BLAZING KITCHEN
Craftservice Provider	GOURMET CRAFT & CATERING
Key Craft	BERNARD ISAAC
Craft Server	JAMES RITCHIE
Set Medic Services Provided By	REEL MEDICS IN MOTION
Set Medics	SAHIL CHAWLA
	RYAN STODDART
	RED TESEMA
Stills Photographer	ROYA DEL SOL
BTS	DANTÉ WILLIAMS

Post Production

Post-Production Assistant	DANIEL HUSBANDS
Post House	THE ROLLING PICTURE COMPANY
Post House COO	JOE SERAFINI
Post Production Manager	ALISON MACDONALD

Post Production Coordinator	LENNON WALLING
Dailies Workflow Supervisor Dailies Processor	DAVID HERMISTON CHRISTINE BOULLION
Online Editor	HARI RAMESH
Sound Editor Re-Recording Mixer Foley Artist Foley Mixer Foley Editor	PATRICK DAL CIN JEREMY FONG BRANDON BAK RYAN LUKASIK BRAD BAKELMUN
Colour and Conform Colourist Colour Assistant Colour Producer	ARTJAIL CLINTON HOMUTH AUSTIN TANG ALISON MAXWELL
VFX VFX Artists	IMAGINE MAGIC VFX JULIA MILLAIS SERGII KOSTYSHYN
Animation Animators	VISUAL SMUGGLERS ADOM WOODS GAUTAM NARANG
Main Title Design Designers	VISUAL SMUGGLERS ADOM WOODS
Musical Score Written, Produced, Mixed and Recorded by	AARON MANSWELL
Music Supervisor Music coordinator	MICHAEL A. PERLMUTTER, GMSC BEHNAZ MALAMIRY

Additional Music

MAANTA MAANTA
Written and performed by Xaliima Khalif Magool

YARTA RAADIYA

Performed by Suldaan Seeraar

Written by Abdirahmaan Fiili

INNER NINJA

Performed by Classified feat. David Myles

Written by Luke Boyd, Mike Boyd, Mark Richard Pellizzer, David Myles

Published by Halflife Publishing admin. by Warner Chappell Music Canada Ltd., (SOCAN),

Universal Music Corp. (ASCAP) obo itself and

Mark Pelli Music, Inc. (SOCAN), Little Tiny Records

Courtesy of HalfLife Records

GUITAR NOODLES

Written and performed by Matthew O'Halloran

Courtesy of Matthew O'Halloran

SAMIA

Performed by Omar Bongo

Written by Hassan Jugyare Abi

Courtesy of Omar Bongo

IT'S A GOOD DAY

Written and performed by Matthew O'Halloran

Courtesy of Matthew O'Halloran

FREAKIN' OUT

Performed by Death

Written by Bobby Hackney

Published by Elect Music Publishing

admin. by Rough Trade Songs

Courtesy of Drag City

by arrangement with Bank Robber Music

GOLD IN TIMBUKTU

Performed by K'naan

Written by Charles Harmon, Jason Beck, Keinan Warsame

Published by Sony/ATV Music Publishing LLC

Courtesy of Universal Music Canada

JIRIRAO

Performed by Omar Bongo

Written by Hassan Jugyare Abi

Courtesy of Omar Bongo

WALAAKO

Performed by KYUUBI

Written by Yaqub Abdi Mohamed

Courtesy of KYUUBI

THE STREET DRILL

Performed by Matthew Worku

Lyrics by Matthew Worku

Music courtesy of APM Music

RESTLESS

Performed by JAXX

Written by Stefan "JAXX" Bindoo, Rich Persad

Produced by Rich Persad

Courtesy of Stefan "JAXX" Bindoo

BLANK MAPS

Performed by Cold Specks

Written by Ladan Hussein

Published by Mute Song USA

Courtesy of Mute Records

by arrangement with Bank Robber Music

PROPA

Performed by Puffy L'z

Written by Godflow, Puffy L'z

Courtesy of Duetti

POLITICIANS IN MY EYES

Performed by Jenelle Lewis, Matthew O'Halloran

Written by Bobby Hackney

Published by Elect Music Publishing admin. by Rough Trade Songs

by arrangement with Bank Robber Music

HOPELESS ROMANTIC
Performed by Camille Léon
Written and published by Jenelle Lewis
Courtesy of Jenelle Lewis

IN ANOTHER LIFE (unreleased)
Performed by Wild Black
Written, composed and produced by Elsa Gebremichael
Courtesy of Elsa Gebremichael, Outside Music Inc.

Additional Music courtesy of:
APM MUSIC
UNIVERSAL PRODUCTION MUSIC

Telefilm Canada Logo

Ontario Creates Logo

Bell Media Logo

DIRECTOR OF CONTENT, ACQUISITION AND
SALES - SARAH WEAVER
DIRECTOR OF CONTENT, STRATEGY AND
CREATION - VERONICA GRAHAM
DIRECTOR OF ACQUISITIONS - GENEVIEVE
BOUCHARD
SENIOR MANAGER, CONTENT STRATEGY AND
PLANNING - NATALIE IGELFELD

CBC Films Logo

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FACTUAL AND SPORTS, CBC - SALLY
EXECUTIVE DIRECTOR, SCRIPTED
CONTENT - TRISHA WILLIAMS
HEAD OF CBC FILMS – GOSIA
KAMELA

Rolling Picture Logo

ACTRA LOGO

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CANADIAN FILM OR VIDEO PRODUCTION TAX CREDITS LOGO

Thank You

Asmahan Mohamed Rashid (Hooyo)
Paula Marshall
Joan Jenkinson
Floyd Kane
East End United Regional Ministry
Black Screen Office
L. Rylan Smith
Mitalene Fletcher
Allison Wilson-Forbes

Abdalla Ahmed Farah (Abo)
Dennis & Juanita Marshall
Tonya Williams
Sudz Sutherland
Kingsview Village SDA Church
Kobena Aquaa-Harrison
Reelworld Screen Institute
David Mitchell

Very Special Thank You

Roble Issa
It's OK* Studio

Somali Centre for Culture and Recreation

Script/Title Research Services
Production Insurance
Insurance Broker
Interim Financing
Senior Relationship Manager
Interim Financing Legals
Production Auditor
Business Affairs

EASTERN SCRIPT INC.
KNOX HUTCHISON INSURANCE
KEVIN HUTCHISON
ROYAL BANK OF CANADA
MARGARET LEWIS
DENTONS CANADA LLP
KULOW YE, PROFESSIONAL CORPORATION
BEHIND THE SCENES

Camera Equipment
Additional Cameral Equipment

KESLOW CAMERA
GRANDÉ CAMERA

Shot on
Lenses

ONTARIO CAMERA
ARRI 35
CANON K35

Lighting and Grip Equipment
Sound Equipment
Post Production Lab
Walkies

MBS EQUIPMENT CO.
AUDIO PROCESS
THE ROLLING PICTURE COMPANY
TOTAL TWO WAY INC.

Location Services

COPY THAT PRODUCTIONS INC.

Payroll Services
SOLUTIONS

EXTREME REACH PAYROLL

Filmed on location in Toronto, Ontario, Canada

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END CREDIT CRAWL