



Presents

WhatchaWant

A large, stylized black graphic element that resembles a calligraphic character or a stylized letter 'A' with a circular dot, positioned to the right of the title.

A film by Mina Shum

91 minutes, Canada, 2026

Languages: English, Cantonese, Mandarin with English subtitles

Canadian Distribution

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Logline

When a young trophy wife and recent immigrant from Hong Kong uncovers her wealthy husband's betrayal, she reignites her passion for dance, forcing her to choose between the life she was given and the liberation she longs for.

Synopsis

Yin (Isabella Wei), a woman in her 20s, excitedly waits for her husband BT (Hugh Tran), a wealthy businessman, to arrive and visit her in Vancouver. She is an 'astronaut wife,' sent ahead to Canada from Hong Kong to help secure citizenship for him. She spends her days shopping with her friend Mary (Ming-Na Wen), an older astronaut wife who acts as her mentor. While this arrangement brings a glamorous material comfort that Yin could have never dreamed of before, she begins to feel cracks forming in her idealized vision of their relationship, with BT's calls and visits to Vancouver becoming few and far between.

Yin is pushed to the brink when she discovers that he has been cheating on her, throwing whatever purpose and dream she had right out the window. She realizes in horror that unless she makes a drastic change, she'll be trapped as a complacent trophy wife, just like Mary. Her fortune takes a turn when she spots a dance class at a studio across the street from her apartment. There, she meets Penny (Helen Dang), leader of the dance conservatory, and begins to find a new home, friends and a real sense of belonging, tapping back into her love of dance, which she abandoned in favour of her marriage.

However, without BT, Yin is put in a precarious financial situation and her ability to stay in Canada with her newfound family is far from certain. With some help from Penny, Yin finds a university dance program that, if accepted, could be her ticket to staying permanently. However, she has to compete for a jury on stage for the placement. As Yin and her dance troupe continue to train for her big audition, she becomes faced with a dilemma, torn between continuing with this self-empowering yet challenging path she's worked so hard for, or returning to comfort and stability of her unequal and distant marriage.

Q & A with writer/director Mina Shum

What was the original inspiration for this film?

Whatcha Want was written during a time when most of the world could not gather in groups, which meant my dance class, which I've been part of for most of my adult life, suddenly could not be together. The classes were moved to Zoom and while I was stuck dancing alone in my room, I still found connection to my usual teacher and classmates. COVID was a complicated and challenging time, but it was that contrast of being so far apart physically yet still so deeply connected that surprisingly planted the idea for this film. Ultimately, I wanted a film to empower and inspire with joy. If our unlikely hero Yin can break the chains that bind her, then hopefully we all can. The use of dance is not just a visual expression of joy but also works to question entrenched codes of human behaviour. This is a dance film about longing and belonging.

As well, because of my high school-aged kid, I met one of these women who inspired the circumstances in the film. I saw in our dealings that she was left holding the bag, solely responsible for her kids in a new country and yet I knew the husband controlled everything from back home. I was touched by how challenging that dynamic would be.

What were some of the key cinematic influences and filmmakers that inspired this film?

We wanted widescreen, anamorphic, like a Western, like Yin is a superhero inside this very specific confined world. And as she rediscovers herself through dance, the world and camera open up and move with her. For filmmakers – Lucas, Fosse, & Kurosawa.

How does this film build upon or pivot from your previous body of work?

I got to tell a story with dance, which I've never done before at this level. The dance numbers are a big part of the storytelling, and with the help of our choreographer Megan Lawson, we talked a lot about the style we wanted to capture. The studio classes in the film are meant to feel like groove classes for everyone, making the audience feel involved so that they can learn the routines and be a part of this community. I had visions of Bob Fosse's *All That Jazz*, especially during rehearsals.

Megan embraced it all with angular shapes and pulsating moves. We also discussed how important the choreography was, especially incorporating revolutionary dancer Martha Graham's philosophy on modern dance.

This is the third score I've done with composer Andrew Lockington, after *Long Life Happiness and Prosperity*, and *Meditation Park*. For us, it also feels like a continuation and a progression. We got to record a 50-piece string orchestra, a score that beautifully deepens the story and feels a testament to our collaborations over time.

Back in the day, you played in an alt-rock punk band called Playdoh Republic - with music and the use of songs being such a key part of this film, do you find your musical background played a large role in how you shaped and directed this film?

From the script phase, songs are written into the film. Also, I work in the garage where I can write and move at the same time. I like to say, 'all of what I do comes from movement and music. I just happen to express it in this cinema form.' Lawrence The Band's song *Whatcha Want*, used during Yin's climactic dance scene, came out of me dancing in my garage. During breaks from the computer, I'll often put on a song and dance, get the cardio going, shake it out, get my focus back. One day while in prep, I put *Whatcha Want* on and just knew that had to be in the film.

We had *Queen Card* by I-dle written into the script. This song is killer danceable, was #3 in the world Billboard charts for 2023, and is talked about as an anthem for female empowerment. There's this global aspect to the songs in the film, with multiple languages and styles, but we still showcase great Canadian artists like Hey, Ocean and Veda Hille.

Setting a scene with Only A Visitor's *Understand Nothing* was another highlight. During the shoot, I could feel this uplifting effect on the cast and crew, even though we were packed like sardines shooting a dance number in a moving vehicle — the voices in the song made us feel like we were all enveloped by the same warm blanket.

What was the single most challenging day on set and how did you and the team overcome it?

Day three of the shoot, we shot in a wind tunnel. It looked cool but it was frigid and I realized how cold it was for our costumed Isabella Wei, in her designer gear. We had to move quickly and get creative to get them shot out. And we did. I was out of breath by the time we wrapped, moving quickly and well. The next day, I gave Isabella my parka to wear for the remainder of the shoot.

What makes it so important for this film and story to come out at this moment, socially, politically, culturally — why now?

Ultimately, what I'm asking in a dance film is, "what do you want from this one life?" Beyond those types of larger questions, just inspiring audiences to dance more is important. Dance flows joy through our bodies, allowing us to reconnect to the nature we were born with, passed down from time immemorial. To dance, to move, to be in our bodies authentically – these are what we desperately need right now.

I also wanted this film to shine a light on three very different immigrant women – Yin, Mary and Penny. Their experiences overlap, but they contrast in status, money and power or lack thereof. I first met Isabella in a theatre space to work and play. It was in how we did a theatre warm up together, I knew I'd found my Yin. I thanked my lucky stars Isabella went to International School in Hong Kong just like Yin did. She actually speaks the same three languages as Yin, and Isabella's been dancing since she was ten, much like her character. Yin demanded such a range, and Isabella gave all she had, beautifully.

Then, I saw Ming-Na's star turn as Janet Stone in *Hacks*, and I knew she had to be Mary. Though I've been wanting to work with her since *Joy Luck Club*, it was the character of Mary that needed Ming-Na's mastery to bring her to life. Mary needed to be funny, but also wise and kind of scary, and Ming-Na brought the magic. Helen Dang, who plays Penny, came to my attention from an open casting call with an impressive zoom audition, but when we met in person, Helen told me the story of how she herself came as a foreign student from China, and that she found her footing in the dance community. I reworked the back story of Penny to reflect Helen's experience.

What's the main takeaway or feeling you want audiences to come away with?

Audiences will laugh and cry and dance their way out of the theatres and they will want to talk about the film afterwards while eating noodles.

Production notes from producer Raymond Massey

Mina began writing ***Whatcha Want*** during the pandemic, steering into cultural norms adjacent to her own and her family's reality. Mina's oeuvre is female-centric; the principal characters are women of all ages and backgrounds, mostly Asian, who need and deserve empowerment over their fates. ***Whatcha Want*** is no exception, but this time the central character is oblivious to how constrained her life has become. Isabella Wei plays Yin, the twenty-something bride of a wealthy Hong Kong based Chinese businessman who has set her up with a nice allowance and apartment in Vancouver. Initially, she diligently accepts her role as a placeholder so both of them can work towards citizenship, all part of the plan for the dream future they've been planning. To keep appearances, Yin has put aside many things in her life like riding crowded, colourful public transport and the hip-hop dancing that once fueled her. It would be unbecoming for her to have an actual job or ride the bus or SkyTrain and dancing is out of the question. Ultimately, she is dancing defiantly while her exasperated driver tries to keep track of her and report to his boss, her husband. Dance becomes salvation, Yin's destiny.

I'm drawn to Mina's examination of ancient Asian culture's sometimes uncomfortable relationship with contemporary Western society and the conflicts that result. The self-empowerment thread of this Asian story, however, is not solely a Chinese thing and is far more universal.

Then there's the music. I look for the gift in every film opportunity, and ***Whatcha Want*** gave me dance and hip-hop, which I seriously misunderstood, apparently. I now consume a daily diet of outrageous hip-hop on Instagram, go to shows, and move to the music. National contemporary dance companies are doing large-scale shows in a movement language that has stunningly evolved over recent decades. It's breathtaking and audacious. It steals from classic dance and lends to contemporary dance and innovates at a never-ending pace. To amp things up on the film, composer Andrew Lockington is scoring, music to be recorded in Toronto.

Much of the film production in Vancouver is set elsewhere, and the city plays for New York or Washington (or Mars!), so it was ironic to find ourselves shooting in Victoria and playing it for Vancouver. This was a partly creative, partly affordability choice we are happy to have made. Victoria is not yet a busy production city and friendly to production in a way we are not used to on the mainland.

Key Cast

Isabella Wei, *Yin*

Hong Kong- based actress Isabella Wei is an emerging talent who currently stars in Netflix's *Bridgerton*, playing 'Posy Li,' stepsister to Season 4's love interest Sophie Baek. She also stars in the lead role of indie film *High Wire*, which had its World Premiere at last year's London Film Festival. Isabella made her television debut in the Netflix series *1899* and can also be seen in the streamer's critically acclaimed series *Black Doves*, starring Keira Knightley and Ben Whishaw, as well as the 2024 remake of *The Crow* alongside Bill Skarsgård and FKA Twigs.

Ming-Na Wen, *Mary*

Ming-Na Wen has portrayed some of the most iconic television and film roles in her celebrated career. She most recently stars in Sony's reboot of the iconic franchise *Karate Kid Legends*, alongside Jackie Chan and Ralph Macchio, and cemented the role of mercenary assassin 'Fennec Shand' in the Disney+ "Star Wars" Emmy Award-winning series *The Mandalorian* and *The Book of Boba Fett*. Ming-Na can also be seen on HBO Max's award-winning *Hacks*. She has been named a "Disney Legend," one of the highest honors given by Disney, for giving life to such characters as 'Mulan' in the *Mulan* franchise, 'Agent May' in *Marvel Agents of S.H.I.E.L.D.*, and 'June' in the seminal feature *The Joy Luck Club* based on Amy Tan's novel. Ming-Na was recently honored for her accomplishments with a star on the Hollywood Walk of Fame.

Tzi Ma, *Ming*

Veteran actor Tzi Ma has a resume spanning decades of work across film and television. His feature credits include *Tigertail*, *Mulan*, *The Farewell*, *Arrival*, and Mina Shum's *Meditation Park*, for which he earned a Canadian Screen Award nomination. Tzi's TV credits include the recent Hulu series *Interior Chinatown*, directed and produced by Taika Waititi, and the CW remake of *Kung Fu*. He can be seen next in *Unspeakable: The Murder of Jon Benet Ramsey*, opposite Melissa McCarthy and Clive Owen for Paramount+.

Helen Dang, *Penny*

Born in Beijing, Helen Dang is a Vancouver-based Chinese-Canadian professional dancer, martial artist, actor and choreographer, specializing in Popping, HipHop, and other street dance styles. She is known for blending powerful physicality with a strong presence on-screen. Before she became a full time actor, Helen was director of TwoFourSeven Company, one of the top competitive hip-hop dance teams in North America. Beyond dancing, Helen has worked as a creative director and producer on her own projects including *Revenge of the Black Widow*, a

dance concept film. Her acting and dance credits on screen include *Riverdale*, *The Last Airbender*, *Hollywood Arts*, *Scrubs*, and *Prom Pact*. Insta: @oohelendang.

Russell Lee, Alex

Russell Lee is a Canadian dancer, actor and stunt performer, with experience working with numerous renowned choreographers. Russell's explosive movement and natural strength segued him into the world of stunts and acting, with credits on *Freaky Friday* (2018), *Sonic the Hedgehog 2* and *The Maid*.

Hugh Tran, BT

Hugh Tran is Canadian Vietnamese / Chinese actor, with experience in both the North American and East Asian markets. In China, Hugh's work includes leading roles in the feature film *Scrambled Eggs with Rice* (北京爱上你), iQIYI series *Homeland Guardian* (守城者) and the drama *The Dream Maker* (小城大事). In North America, Hugh has appeared in various dramatic series, including *Suits*, *Hell on Wheels*, and *The Romeo Section*.

Phil Kim, Toby O

Helping to bring the dance sequences to life is Phil 'Wizard' Kim, Canadian breakdancer and cultural icon. Kim rose to fame in the 2024 Paris Olympic Games, winning the first-ever Olympic gold medal in breaking, gaining fans worldwide for his viral and innovative moves.

The rest of the talented dance crew includes Michael Delleva, Nasiv Sall, Suzanne Ouellette, Milaina Chanel, Greer Whillans, Castle Rock and Richard O'Sullivan.

Key Crew

Mina Shum, Writer/Director, Producer

Mina Shum has previously written and directed numerous award-winning feature films which all had World Premieres at TIFF, and two films with US premieres at Sundance. Mina's first feature, *Double Happiness*, starring Sandra Oh, won Best First Feature at the Berlin Film Festival and the Audience Award at the Torino Film Festival. Her most recent film, *Meditation Park* won numerous awards and was acquired by Netflix. Mina's work also includes art installations, lectures, and short films. *Whatcha Want* is her latest feature film.

Stephen Hegyes, *Producer*

With over 25 years of experience in the industry, Stephen Hegyes has produced more than 30 feature films and television series, distributed to audiences worldwide. In 2001, Stephen co-founded Brightlight Pictures, earning a reputation as a leading independent producer. Stephen has produced television series for Lionsgate, TNT, Nickelodeon, ION, Bell/Space, Shaw/Global and Australia's Nine Network. Stephen's feature work includes *Fifty Dead Men Walking* starring Sir Ben Kingsley, and *White Noise* starring Michael Keaton. After Brightlight, Stephen co-founded Reality Distortion Field (RDF) with Showrunner/Creator Simon Barry. Most recently, he was the Executive Producer on two seasons of Netflix's *Warrior Nun* and *Fakes*, a 10x30 comedy series for Netflix and CBC.

Raymond Massey, *Producer*

Raymond Massey created Massey Productions Ltd. in Vancouver in 1983 and to date has produced or executive produced some 40 theatrical, documentary, TV and cable features and miniseries in varying capacities. Award winning titles by Massey include *Impolite*, Richard Lewis' *Whale Music*, *Lives of Girls & Women*, *My Father's Angel* and Mina Shum's *Meditation Park* and *Long Life, Happiness & Prosperity*, Lynne Stopkewich's *Suspicious River*, Ann Marie Flemming's *Can I Get A Witness*, and *Iron Road*, a China-Canada co-production. ***Whatcha Want*** is Raymond's third feature film with Mina Shum.

Brian Johnson & Gregory Middleton, *Cinematographers*

Brian Johnson is a cinematographer, filmmaker and interdisciplinary artist whose work ranges from traditional filmmaking for broadcast to visual art, theatre and performance. Brian has been winning awards for his cinematography for over 15 years with credits including *Sweet Magnolias* and *The Killing* for Netflix/AMC and *You Me Her* for DirectTV and E-one.

Gregory Middleton is an acclaimed Canadian cinematographer known for his visually stunning work across film and television. He won the Genie Award for Best Cinematography for *Fugitive Pieces* (2008) and has received five additional Genie nominations for films including *Kissed* and *The Five Senses*. Middleton's international profile includes two Emmy Award nominations for his work on the cultural phenomenon *Game of Thrones*. More recently, he served as a cinematographer for the Marvel/Disney+ series *Moon Knight*.

Megan Lawson, *Choreographer*

Megan Lawson is a world-renowned Canadian choreographer and creative director celebrated for her storytelling-driven style and high-profile collaborations. She rose to prominence with the crew Fanny Pak on *America's Best Dance Crew* before becoming a lead creative force for Madonna,

choreographing the *Rebel Heart*, *Madame X*, and *Celebration* world tours. Her extensive portfolio includes directing movement for Adele's "Oh My God" and Ed Sheeran's "Shivers" music videos, as well as staging Chappell Roan's viral 2024 VMA performance.

Andrew Lockington, *Composer*

Andrew Lockington is an award-winning Canadian film and television composer known for his epic, large-scale orchestral scores. He gained widespread acclaim for *Journey to the Center of the Earth* (2008) and *City of Ember* (2008), earning him the IFMCA Breakout Composer of the Year Award. His notable film credits include blockbusters such as *San Andreas*, *Rampage*, *Percy Jackson: Sea of Monsters*, and the 2024 film *Atlas*. In television, Lockington has composed for high-profile series including *American Gods*, *Mayor of Kingstown*, *Special Ops: Lioness*, and *Landman*.

Lara Mazur, *Editor*

Lara Mazur is a multi-award-winning Canadian film and television editor celebrated for her versatile work across documentaries and high-profile scripted series. After training at the National Film Board of Canada, she built an extensive portfolio featuring projects such as *Suddenly Naked*, for which she won a Genie Award, and acclaimed series like *Flashpoint*, *Intelligence*, and *Virgin River*. Throughout her career, she has earned numerous accolades from the Directors Guild of Canada and was honored with a Lifetime Achievement Award from the Canadian Cinema Editors in 2020 for her significant contributions to the industry.

WHATCHA WANT HEAD CREDITS

CREDIT

MONGREL

a
THOUGHTS FROM THE ASYLUM
Production

a film by
MINA SHUM

WHATCHA WANT

WHATCHA WANT MAIN-ON-END CREDITS

CREDIT

written and directed by
MINA SHUM

ISABELLA WEI

HELEN DANG

RUSSELL LEE

HUGH TRAN

with
TZI MA

and
MING-NA WEN

produced by
MINA SHUM p.g.a.

produced by
STEPHEN HEGYES p.g.a.

produced by
RAYMOND MASSEY p.g.a.

executive producers
NAVEEN PRASAD
ANDREW FRANK

executive producers
TZI MA MING-NA WEN

director of photography
BRIAN J. JOHNSON

visual consultant
GREGORY MIDDLETON ASC, CSC

editor
LARA MAZUR CCE

original score by
ANDREW LOCKINGTON

choreography by
MEGAN LAWSON

casting director
POPING AUYEUNG CSA

production designer
MICHAEL NORMAN WONG

costume designer
EILIDH McALLISTER

produced in association with
MONGREL MEDIA

produced in association with
CRAVE

produced in association with
CBC Films

produced with the participation of
Telefilm Canada

and with
Creative BC

and with the
Canada Media Fund

WHATCHA WANT END CREDITS

- FOLLOWING MAIN-ON-END CARDS START CRAWL CREDITS -

CREDIT	NAME
supervising producer	NICOLE SHIZUKA OGUCHI
associate producer	CATHY SCHOCH
production manager	JACQUELYN RENNER
first assistant director	RYAN KOSMYNKA
second assistant director	ADRIAN GLASS
Yin	ISABELLA WEI
Yin Dance Double	MOMOKO SHIMADA
Penny	HELEN DANG
Mary Wu	MING-NA WEN
Alex Lam	RUSSELL LEE
Ming	TZI MA
BT	HUGH TRAN
Ali	JENN STAFFORD YIP
Toby O	PHIL KIM
Anson	RYAN MAH
Anton	NATHANIEL ARCAND
Mama/May	PHOENIX TSANG
Auntie Fong	DEBORAH MOORE
Sabine	ADELINE LO
Dr. Yue	ERIC YUE
Librarian	BOBBI-JEAN CHARLTON
Anne	ALLYSON LEET
Ralph	JAKE ROBERTS
Gorgeous Temp	MELODY LILY JADE
Levi	RICKIE WANG
Con Dancer #1	MICHAEL DELLEVA
Con Dancer #2	NASIV SALL
Fine Dining Waitress	SIOBHAN DAVIES
High End Shop Assistant	EVELYN GRAY
Student	MANNY HERNANDEZ
Audition Co-ordinator	TAI BELKE
Milk Judge	ROB O. ARCHIBALD
Female Judge	ANYA SYDELLE KENNEDY
Bus Dancer	SUZANNE OUELLETTE
Studio Dancer #1	MILAINA CHANEL
Studio Dancer #2	GREER WHILLANS

set dressers	TOMMY DAVIES ALICIA SHALAPATA ROCHELLE VANBUREN LOGAN BERTRAM PARKER SPOOR
on set dresser	CHRISTOPHER LORAN
set wireman	CLINTON ZUCHT
props master	CHRIS COOPER
assistant props master/on set props	STACEY CALDWELL
props truck supervisor	BRIANNA SIBLEY
props buyer	PEER BAWLF
props assistant	LEIF LAKE
costume designer	EILIDH McALLISTER
assistant costume designer	LETA CUSHING-WOODCOCK
set supervisor	MARY HYDE-KERR
truck costumer	SYREETA WOOTTON
costumes buyer	STACEY DUNN
background costumers	EMILY LAING MARCELLA CARILLO-CUENCA MICHELLE GROSSMITH
hair & make-up artist	CAREY WILLIAMS
key hair & make-up	KAYA WILLIAMS-GAUDET
first assistant make-up	NAOMI BURNELL
first assistant hair	MELISSA CRAVEN
construction coordinator	EMERSON THOMAS
construction foreman	MIKAL WILLIAMS
paint coordinator	TAIZE POWELL
choreographer	MEGAN LAWSON
assistant choreographer	BILLY MUSTAPHA
stunt coordinator	CRYSTAL DALMAN
stand-ins	MELODY JADE ERIC YUE JULIANA RAMSAY
location managers	CHRISTINA OLLSON JAMIE SKELTON
assistant location managers	WARREN DEAN-FULTON VINCE BROTHERSTON COREY JOYCE
location scouts	LEAH LAROCKE CHRIS VAUTOUR
key production assistants	COLE FRANKEL EMIL CORPORAN MEDRANO TIMOTHY PETERS VICTOR SANCHEZ JANAKA SCOREY SCOOBY VINCENT
production assistants	SHERRY BAILOR

Studio Dancer #3	CASTLE ROCK
Studio Dancer #4	RICHARD O'SULLIVAN
Passenger Dancer	BILLY MUSTAPHA
Taxi Driver/Stunts	JACOB GISBORNE
Bus Driver/Stunts	GASTON MORRISON
A camera first assistant	KAMA SOOD
A camera second assistant	BRENDAN ROCHE
B camera operator	CHRISTIAN LAI
B camera first assistant	JEREMY SPOFFORD
B camera second assistant	DERRICK GUERIN
digital imaging technician	FRANK DEVINE
digital imaging technician assistant/loader	BRIAN GLOBUS
still photographer	COLIN BENTLEY
social media & additional stills	ARNOLD LIM
Hong Kong director of photography	GREGORY MIDDLETON ASC, CSC
script supervisor	LISA RERRIE
location sound mixer	ERIC LAMONTAGNE
boom operator	MADISON PENLAND
gaffer	JORDAN SHELTON
best person electric	JESSE CATTLE
generator operator	MONTY BLACK
board operator	TYLER FIELD
lead lamp operator	PATRICK STRACHAN
rigging gaffer/lamp operator	NICOLAS WAINER
lamp operators	ROSS KRISTENSEN-HARVEY
	CORY BANKS
	ALEXANDER JOHNSON
key grip	SHAWN ELGBY
best person grip	RYAN DRESCHER
dolly grip	MARK KENT
lead grip	OLLIE WYNDON
grips	COLE MCPHERSON
	KENNETH RANDALL
	NICHOLAS "ALEX" SALMANIW
	TYSON STOOCHNOFF
	BRYNN BANTON
production designer	MICHAEL NORMAN WONG
art director	SHAY MODARESSI
assistant art director	JANE LI
art department coordinator	RHEMA (REI) NGONGO
set designer	WILLIAM WILE
graphic artist	RYAN McCONDACH
set decorator	JEFF INSELL
assistant set decorator	ELLIOTT LORAN
set decoration coordinator/buyer	LISAH SMITH
lead dresser	TREVOR SPOOR
set drivers/dressers	TREVOR BAIRD

	ANEIL CONTRACTOR
	LUCY DABBS
	LILLIE LOUISE MAJOR
	DYLAN MOORE
	DARCY MURRAY
	STETSON POULIN
	ASHLI ROSE
	CAMILLA SEIBERT
	RYAN STANDER
	SIMON R THOMPSON
	PARKER VAUGHAN
	SAM DYER
production coordinator	LEAH FLAGG
first assistant production coordinator	SARAH ALEXANDER
second assistant production coordinator	GEORGIA BILLMAN
Cantonese translator	LYNNE LEE
Mandarin translator	SNOW LI
for Thoughts From The	Asylum Productions
development assistant	TAI BELKE
admin mvp	BRENT BELKE
assistant to Stephen Hegyes	NATHAN CARTER
assistant to Nicole Oguchi	MARISSA WHEELER
third assistant directors	KATIE RABB
	DYLAN CASTRO
	KRISTINA LOEWEN
additional assistant director/background coordinator	RICH PIOTROWSKI
sustainability coordinator	DEVON ELLISDURITY
first aid craft services	STEVE WOOLFORD
first aid craft services assistant	AMY WOOLFORD
catering	BIG STAR FILM CATERING
chef	ANTHONY PETERSON
assistant chefs	TAMMY LARSON
	JAY ROBBINS
	SCOTT PARSONS
production accountant	SAMANTHA WILSON
payroll accountant	SHELBY MARTIN
accounts payable	STEPHEN LEE
accounting assistants	MADDY EAGEN
	KARLA ROBINSON
post-production accountant	VIRGINIA PRASAD
casting director	POPING AUYEUNG CSA
casting assistants	MARIA KAMLER
	YOORA KANG
acting coach	DEB PODOWSKI

extras casting director JACQUI KAESE
extras casting director assistant ROBB SQUIRE

transport coordinator STEVE RICKMAN
transport captain PAUL DEOL
cast drivers WIL ECHEVERRIA TORRES
BOB CARROLL
JOHN FORDE
STEVE PENGELLEY
KEN KANTY MIR
cable truck driver DANIEL CARVER
shuttle drivers EFTHIMIOS AGELIDIS
RYAN BIEBER
fueler MIKE BERG
circus ALEX SERPAS-LOPEZ
picture cars STEVE RICKMAN
additional drivers LAWRENCE SMITH
GORD MORGAN

safety advisor JASON DUCHAK
security coordinator BRENT CORBIN

post production supervisor BRENDAN SMITH
post production coordinator ZANTHIA BÉRUBÉ
editor LARA MAZUR CCE
assistant editor TROY WEINREICH
OMNIFILM dailies WYLDIE MAXWELL
OMNIFILM dailies/tech NICK LIGHT

post production picture finishing services provided by INFINITY POST & VFX

post facility project managers DAVY GIORGI
LEAH MYERS
online editor URIEL LOPEZ DE LARA MENESES
MYKYTA KUTEPOV
colourist GARY SHAW
vfx supervisor VISHWAS KAPOOR
compositors ALISON GLAVNIK
DIVYA THAKWANI

motion graphics PETER DEBAY

visual effects supervisor TIM TOWNLEY

VFX by THE EMBASSY VISUAL EFFECTS INC.

audio post production by SHARPE SOUND STUDIOS INC

supervising sound editor KELLY COLE
re-recording mixers KELLY COLE
KEVIN BELEN
sound design CHRIS BAKER, MPSE
dialogue editor AARON OLSEN
sound editors ASH BIGGS

	DYLAN CAMPBELL
assistant sound editor	JOSELYN HERNANDEZ
foley	BIG FOOT FOLEY
foley group	READY WILLING and ABELL
studio manager	PARISA KAZEMI
IT manager	DARRYL ISAACS
score produced by	ANDREW LOCKINGTON MUSIC
orchestrated and conducted by	NICHOLAS DODD
score mixed by	NEIL PARFITT
Score Coordination	TORI FILLAT, LAST STOP MUSIC SERVICES
cello soloist	RAPHAEL WEINROTH-BROWNE
orchestra	BUDAPEST ART ORCHESTRA
synth programming	MATT ROBERTSON
Pro Tools engineer	DAVID LUKACS
recording engineer	GABOR BUCZKO
contractor/session producer	MIKLOS LUKACS
soloists and band elements recorded at	ELLCHRIS STUDIOS, TORONTO
orchestra recorded at	OPERA Eiffel Art Studio by East Connection Music Recording

source music supervisor	NATASHA DUPREY
source music editor	BRENT BELKE

production services provided by OMNIFILM ENTERTAINMENT

	OMNIFILM ENTERTAINMENT
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chief financial officer	ELI SULLIVAN
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SPECIAL THANKS

Kim Spencer-Nairn	Edmund & Linda Wei
Sukee Chew	Christina Chou
Dennis Foon	Bhavika Mantri
Adam Sharpe	Vancouver Film School
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Sarah Vigna	Kat Montagu
Karly MacPhail	James Griffin
Wendy Nelson	Alan Pratten & JONESco Real Estate
Dance Spectrum Inc.	Jane Ellison
David Ostry	Frank Faugno
Ann Marie Fleming	Marnie Gee
Andrew Ahn	So Yee Shum
Peter Roeck	Mona Shum
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Brent Belke	Levi Ho

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director of content, strategy & curation VERONICA GRAHAM
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head of CBC Films GOSIA KAMELA

interim financed by National Bank of Canada - Creative Industries Group
payroll services ENTERTAINMENT PARTNERS
insurance by FRONT ROW
auditors KAY WARBURTON

Queencard

performed by i-dle
written by SOYEON, Pop Time, Daily and Likey
published by Cube Entertainment Inc.
administered by Peermusic, Hybe Co Ltd.
courtesy of Cube Entertainment Inc.

Best Thing

performed by Haley Blais
written and published by Haley Blais

Body Move

performed by The Funk Hunters & A. Skillz
written and published by Nick Middleton and Adam Mills
courtesy of Westwood Recordings Inc.

Warrior Tongue (An-ten-nae Remix)

performed by Masia One, Remix by Adam Ohana
written bry May Sian Lim, Che Pope and Travis Whitmer
published by Muti Music
courtesy of Nusantara Records

Different Kinda Cold (ft Bdice & Def3)

performed by K+Lab
written and published by Caleb Cowie, Brandon Cruze Bebe
and Danny Fernandez
courtesy of Westwood Recordings Inc.

Long Time Comin'

performed by Dawn Pemberton, ft Odario
written and published by Dawn Pemberton, Mary Ancheta,
Jane Aurora and Odario Williams
courtesy of Arrival Sounds Ltd

string quartet op 1 #6-Minuet/Trio

written by Franz Joseph Haydn
courtesy APM Music

Time Machine

performed by Defunk x Birthdayy Partyy
written and published by Logan Anderson,
Bryan Gorecki and John Gorecki
courtesy of Westwood Recordings Inc.

Make A New Dance Up

performed by Hey Ocean!
written by Ashleigh Ball, David Buckingham, Garvey Camilien,
Nick Ogawa and David Vertesi
published by Kobalt Music Services Ltd,
Garvey Camilien and Takenobu Music
courtesy of Hey Ocean Music Inc.

Teach Me How To Love

performed by Laraw
written by Derek Michael Hoffman, Lara Rawadi
published by Bravo Musique Éditions
courtesy of Bravo Musique

Understand Nothing

performed by Only A Visitor
written and published by Robyn Cee Kay Jacob
courtesy of Mint Records Inc.

Lover Hater

performed by Veda Hille
written and published by Veda Hille

Whatcha Want

performed by Lawrence

written by Jonathan Bellion, Jordan Cohen, Jason Cornet,
Jonny Koh, Clyde Lawrence and Gracie Lawrence
published by Sony/ATV Tunes LLC, Song Goku,
Publishka Hargitay Music, Songs of Universal Inc.,
obo itself 2XLD RIP Music and Beautiful Minds Beautiful Music,
Turtle Hare Music, Tazzee Songs,
Beautiful Mind Entertainment BMI Pub Designee,
Warner-Tamerlane Publishing Corp. and Horsemon Songs
courtesy of Same Wavelength LLC and Beautiful Mind

Waltz For Natasha

Solitaire

Latin Sky

Drinks On Me

Waiting For April

performed by The Chris Gestrin Trio
written and published by Chris Gestrin

A Chair You Can Wear

Phat Burn

Hair, Behave

performed by Brent Belke
written and published by Brent Belke

original score published by Charbar Music, SOCAN

produced with the participation of Telefilm Canada



supported by Creative BC and the Province of British Columbia



Canadian Film or Video Production Tax Credit

Canada



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STAFF