

**pUNK FILMS PRESENTS**

# ONE(NINE)

**PRESS KIT**

**JANUARY 11, 2021**

**International Collaboration, 2021**

English, 83 minutes

HD, Color, Stereo

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pUNK Films Presents ONE(NINE) Directed by **Mina Shum, Isa Benn, Dorothee Wenner, Shengze Zhu, Ingrid Veninger, Jennifer Podemski, Slater Jewell-Kemker, Carmen Sangion, Lydia Zimmermann**  
Supervising Editor **Rick Bartram** Colourist **Bill Ferwerda** Sound Designer **Michelle Irving**  
Re-Recording Mixer **Eric Apps** Executive Producer **Ingrid Veninger**



## SHORT SYNOPSIS

During the COVID-19 pandemic  
Nine filmmakers  
Isolating in different parts of the world  
Join to make a collective experiment

A 9-chapter anthology

A collection created by female filmmakers  
from South Africa, Germany, Spain, China ->  
United States, and across Canada

ONE(NINE) is a timeless multiversal experience  
of what it means to find connection  
in a time of isolation

**FILMMAKER STATEMENTS & BIOS**  
**(in order of films)**  
**Each Filmmaker Chose Their Own Way**  
**To Make Their Statement**

**TOUCH**  
Mina Shum

I was on Day 12 of 14 of travel quarantine when I was asked to join *ONE(NINE)*.

*Touch* became an offering and medicine at the same time.

Write what you need, they say.

For years, I'd been encouraging my filmmaker friends to make found films – what would you do with all that footage that's lying in storage, I'd ask.

The question was clearly rhetorical, as *Touch* uses footage from the sets of past films, a One Take SUPER 8 film I made and a new scene shot for this - I wanted to be resourceful and useful and figure out a way to do that while growing in my fiction practice.

Gratitude for the fierce filmmakers of *ONE(NINE)* and for our time together.

And special thanks to Ingrid Veninger for inviting me.

**Bio**

**MINA SHUM (CANADA)** has written and directed five award-winning feature films that have successfully touched international and domestic audiences. Her films have premiered in Sundance, Toronto and Berlin. The New York Times calls her work “wry and winning.” In addition to her feature films, Shum’s work includes art installations, essays, lectures and short films. Feature film titles include *Double Happiness*, *Drive*, *She Said*, *Long Life Happiness and Prosperity*, *Ninth Floor* and *Meditation Park*. Shum has also directed episodic television in all lengths for a variety of networks including Netflix, CTV, CBC, Nickelodeon, Oxygen, W and MTV/Logo.

## HEAL/RAGE

Isa Benn

It is my honour to be spoken to by the divine; to be blessed with their love is a gift I do not take lightly, nor take for granted. I am grateful for the high vibrational energies that guide and protect my storytelling. I am grateful for the humans that elevate my voice, despite the phobias that attempt to needle their way into even the most sacred of rituals and spiritual quests. It is my honour to share the experiences of the divine queer black woman, divine non-binary black person, and divine non-binary black woman within and outside of my immediate family. It is my honour to protect their sacred lives, their gracious existence. It is my honour to remind us all of their inherent power. It is my honour to protect our Indigenous rite to spiritual-storytelling and speaking through and on behalf of the most ancient Indigenous, Holy-language there is: Love.

– *Thank you. Isa Ben-Moja*

### Bio

**ISA BENN (CANADA)** is an award-winning filmmaker, screenwriter, playwright, multimedia artist and creator. In light of several highly visual sensory “handicaps,” including synesthesia, Asperger’s and ideasthesia, “Isa is uniquely able to connect to and penetrate her audience’s emotional barriers and facilitate a collective cognitive experience that leaves audiences feeling connected, healed and with greater awareness of a world outside of themselves” (Caitlin Burns, HarperCollins). She draws upon her experience as a North and West African, Caribbean, Jewish, Queer, Latinx woman to create stylistically introspective works that shed a harsh light on the racism, lack of decolonization, colorism, ableism and attacks on queer bodies that are rampant in North American society.

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## **TIME GAP**

Dorothee Wenner

I cannot recall another spring with similar blue skies like this year when COVID-19 hit us. In April and May it was amazingly bright in Berlin, all sunshine and light. So, walking around, it was difficult to see what exactly had changed. And how...? It felt like the opening sequence of a horror movie, just before the evil forces attack. The lockdown allowed me glimpses into what was yet to come. How practically everything had already transformed its meaning in this absurd time gap. A weird standstill, full of forebodings, caused by high velocities in opposite directions.

### **Bio**

**DOROTHEE WENNER (GERMANY)** is based in Berlin, where she works as a freelance filmmaker, writer and curator. Her work in the various fields focuses on aspects of transcultural relations, especially between European and African countries. As a curator, she has been working for the Berlin International Film Festival since 1990 as well as for many other international film festivals and organizations. In addition to a body of publications in newspapers and journals, her books *Zorros blonde Schwester* and *Unser Ausland* were published in Germany and beyond. Her filmography includes: *Hollywood Killed Me* (1988), *Unser Ausland* (2002), *Star Biz* (2005), *Shanti Plus* (2006), *Peace Mission* (2008), *DramaConsult* (2012), *Family Affairs/Living Archive* (2012/13/19), and the web series *Kinshasa Collection*, which was launched in 2017 and developed into the transmedia project KIZOBAZOBA in 2018/19. Currently, Dorothee is in development on the web series *Teff Club* which is an Ethiopia and Germany co-production.

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## TOGETHER

SHENGZE ZHU

“... Do you know that there are some who refuse to die? Have you ever heard a woman scream ‘Never!’ with her last gasp? Well, I have. And then I saw that I could never get hardened to it. ... I’ve never managed to get used to seeing people die. That’s all I know. Yet after all –”

Rieux fell silent and sit down. He felt his mouth dry.

“After all –?” Tarrou prompted softly.

“After all,” the doctor repeated, then hesitated again, fixing his eyes on Tarrou, “it’s something that a man of your sort can understand most likely, but since the order of the world is shaped by death, mightn’t it be better for God if we refuse to believe in Him and struggle with all our might against death, without raising our eyes toward the heaven where He sits in silence?”

Tarrou nodded.

“Yes. But your victories will never be lasting; that’s all.”

Rieux’s face darkened.

“Yes, I know that. But it’s no reason for giving up the struggle.”

“No reason, I agree. Only, I now can picture what this plague must mean for you.”

“Yes. A never ending defeat.”

Tarrou ... suddenly said:

“Who taught you all this, Doctor?”

The reply came promptly.

“Suffering.”

— *The Plague* (1947)

by Albert Camus

### Bio

**SHENGZE ZHU (CHINA)** is a filmmaker and producer from Wuhan, China. She now lives in Chicago, USA. She co-founded a production collective Burn the Film with Zhengfan Yang, which is dedicated to creating, producing, and supporting innovative moving-image work. Her feature debut *Out of Focus* (2014, documentary) premiered at Cinéma du Réel in France; her second film *Another Year* (2016, documentary) received the Best Film Award at Visions du Réel in

Switzerland, the Grand Prize at RIDM Montreal Int'l Documentary Festival, and was honored as "Top 10 Films of the Year" in 2016 by *24 Images* magazine (Canada). Her third film *Present.Perfect* (2019, documentary) received the Tiger Award at the International Film Festival Rotterdam in the Netherlands, the Grand Prize at RIDM Montreal Int'l Documentary Festival, the Spotlight Award at the 2020 Cinema Eye Honors (USA), and screened at the New Directors/New Films, AFI Fest, Mal de Plata, Cinema du Réel, Jeonju, among many others. Shengze has also served as producer for Zhengfan's films, including *Distant* (2013, fiction, Locarno), *Where Are You Going* (2016, documentary, Rotterdam) and *Down There* (2018, short fiction, Venice).

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## **BIRTH**

### INGRID VENINGER

Hallie, my 28-year old daughter, said, “I had imagined something different for Laska’s 1st birthday... I thought we would be all together and have a big party.” It was not going to happen the way she imagined.

Fall 2020 was when I planned to shoot my 8<sup>th</sup> feature film, starting in the U.K., and featuring four generations of women. It was not going to happen the way I imagined, either.

I asked Hallie to be part of my *ONE(NINE)* chapter and when she said, “yes” — this project was born. We came together to shoot for 4-days. I had a Sony Handycam and a GoPro. My partner, John, recorded the sound.

During the days of production, I roamed around my daughter, and her daughter, with my camera, in a style shaped and informed by many vérité filmmakers. Most of my films, including this one, have been a combination of fiction and non-fiction — a hybrid. Ultimately, the hope is that it feels authentic and true; that is the magic of it.

Editing was done remotely via Zoom. Colour grading, sound design and the final mix were also completely remote. Thank you Rick Bartram, Bill Ferwerda, Michelle Irving, Eric Apps and Deluxe Post Production. Also, thank you to little Laska for her patience and presence (I wonder what she’s going to think of this film), and to my daughter, Hallie, for her trust.

## Bio

**INGRID VENINGER (CANADA)** holds an MFA from York University and has been a tenure-track faculty member of AMPD (School of the Arts, Media, Performance and Design) since 2019.

Born in Bratislava and raised in Canada, Ingrid formed pUNK Films Inc. with a “nothing is impossible” manifesto. Since 2008, she has produced eleven feature films with premieres at TIFF, Rotterdam, Locarno, Slamdance, Whistler, Rome, Hot Docs, Karlovy Vary and MoMA in New York. With retrospectives of her work in Ottawa at the Canadian Film Institute and in Santiago, Chile at FEMCine, Ingrid received the WIFTS International Visionary Award, the Alliance of Women Film Journalists EDA Award for “Best Director” and the Jay Scott Prize awarded by the Toronto Film Critics Association. A member of the Directors Guild of Canada and participant in the inaugural TIFF Studio, Berlinale Talents, and Rotterdam Producer’s Lab, Ingrid has been a mentor at the Canadian Film Centre and Screenwriter-in-Residence at the University of Toronto.

An advocate for gender parity, Ingrid initiated the pUNK Films Femmes Lab in 2014 to foster narrative feature films written and directed by Canadian women, sponsored by Academy Award winner Melissa Leo. In July 2020, Ingrid took the Producer’s Pledge to “acknowledge & dismantle systemic racism in Canadian film & television.” pUNK FILMS [www.punkfilms.ca](http://www.punkfilms.ca)

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## SPIRIT

JENNIFER PODEMSKI

When Ingrid called to ask if I would participate in this project I was not in a good place. The whole pandemic thing was taking its toll and I was feeling anxious and uninspired. I didn't realize it at the time but this project became a life raft and it reignited my creativity. I will forever be grateful to Ingrid and her outrageous faith in the power of creation.

I said yes without thinking about it and when I got off the phone I literally asked myself what the hell I was thinking. Then, over the next several weeks I became so overwhelmed by life in isolation, with two kids under ten, and the anxiety around shutting down a drama series (*Unsettled*), in the middle of shooting, which I was producing, writing and directing.

I really struggled with what I wanted to say with this film. I talked about it with my husband and kids and nothing I came up with was feasible. All of the ideas were

too big, too complicated, and generally over the top. It got me thinking about why I tell stories. I thought about this for a long time. I went inward. I spent time there. I reflected and meditated. It took about 5 weeks before I realized that I was overcomplicating things and I understood that I was being called to simplify, to take in my surroundings, and use what was available to me.

That's when I sat down with my son. He is 8 and he is the only other professional actor in the house. I asked him to tell me about his isolation experience. I started talking to him as a writing partner and not as my child. I was floored by what he told me and how articulately he expressed himself. He encouraged me to bring those elements into a new story. I told him that I wanted him to help me write it. He took the invitation very seriously.

I am in awe of how this project forced me to shift my perspective. That it brought my son and I closer than ever and became the medicine that we, as a family, needed to get us back on track, to start communicating effectively. And, in the end, this short film is so much more than anything I imagined it could be. As a family, we worked on a project together, which we have become very proud of. It's a testament to the transformative power of storytelling and the good medicine that teamwork offers, especially when you are feeling isolated, detached and lost.

## **Bio**

Jennifer Podemski is a director, writer, producer and actor. Born and raised in Toronto, Jennifer makes her home in Barrie, Ontario.

Of mixed Anishinaabe (First Nation) and Ashkenazi (Jewish) decent, Jennifer's professional acting career began when she was 17. Her breakout role was Sadie, in Bruce McDonald's iconic film, *Dance Me Outside*, a performance that garnered critical acclaim, solidifying her place in Canada's film and television canon. In 1999 Jennifer shifted her focus to producing as a way to address the lack of Indigenous representation in the film and television industry. She launched Big Soul Productions with Laura Milliken becoming Canada's first Indigenous owned and operated, full-service film and television production and post-production company. Big Soul Productions produced a variety of documentary television series, scripted short films and the award winning, multi-season, all Indigenous dramatic television series *Moccasin Flats* for Showcase Television and APTN.

In 2005, Jennifer branched out independently and has been creating, producing, writing and directing content through her production company Redcloud Studios Inc. Her most recent credits include 5 seasons of the paranormal television series *The Other Side* (APTN), the award-winning feature film *Empire of Dirt* and two seasons of documentary series *Future History* (APTN) for which she received the 2020 Canadian Screen Award for Best Director Factual.

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## SOAR

### SLATER JEWELL-KEMKER

*Soar* was a way for me to exorcise past demons, chiefly the estranged relationship I have with my own father, and how that was affecting me in lockdown, the weird guilt and sense of obligation alongside the hurt I carry with me. I found myself wondering what I'd do if I had to take care of him with all that emotional baggage, as so many people have been forced to do during the lockdown. Familial relationships are strained, partnerships either strengthened or destroyed, we're learning a lot about ourselves and the people we live with when it's 24/7 in close quarters. *Soar* also explores how life outside of the lockdown, outside of COVID-19, continues on. We ourselves felt stuck, or feel stuck, but the seasons continue to transform, the animals live their lives, plants grow and trees flourish. Exploring Jess's transformation from a victim of emotional abuse to that of a strong, self-loving being was important to me as a reflection of the natural world's brief healing experienced when we weren't flying planes or burning fossil fuels.

I'd been in lockdown for three weeks when Ingrid reached out to me about being part of this project. I was in a bizarre state of not knowing, as we all were; not knowing what was going to happen next, not knowing how bad or how long this pandemic would last. I felt like I was free floating through my days, through time. I'd had 5 months of global festivals and screenings for my documentary feature canceled and I was left obsessively reading world news and statistics, unable to look away and freaking out. The opportunity to create in this emotional and weird time was a welcome relief and gift to step back and play.

I live on a farm, and I'm grateful that in the lockdown/pandemic I have access to nature, to trees and fields and rivers. I wanted to share that space with whomever would be watching my piece, locked away in their apartments or in the city. I was locked down with a group of friends quarantining on the farm with me, and we happen to be filmmakers and artists and actors. This short film was a way for us to come together and make something for fun, to transform our fear of the unknown into something meaningful.

### Bio

**SLATER JEWELL-KEMKER (CANADA)** has been making films since she was six. An award-winning filmmaker and climate activist, Slater has been featured by Forbes twice: once for her 12-year documentary feature on the rise of the global youth climate movement YOUTH UNSTOPPABLE, and another for her CFC short film *Still* which explores domestic violence and infatuation. *Still* premiered at

the 2014 Toronto International Film Festival and was chosen as part of Canada's Top Ten, landing her in Hollywood Reporter's Next Gen Canadian Filmmakers as one of 15 filmmakers under 30 to watch. *Youth Unstoppable* premiered at Michael Moore's invite-only Traverse City Film Festival, going on to screen at over 80 film festivals around the world and garnering thirteen awards. Slater is also an accomplished speaker and frequently is invited to speak on film and climate change panels to represent the voice of youth, in addition to giving filmmaking workshops to teenagers. She is currently in development on her debut fictional feature. She lives in a tiny house on wheels on her farm in Southern Ontario, Canada.

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## UNCERTAINTY

CARMEN SANGION

I had initially intended on making a film about myself and family in isolation, however, my family chose not to participate. I started filming myself for a few days, but my spirit kept telling me that this was not the film to make. I meditated and asked for direction and within a few days I received divine guidance that I needed to write this story. The characters immediately appeared in my mind's eye and I started the process of creating. I knew that I wanted to make a film about a couple struggling to cope with the difficulties of mental issues. I instinctively knew that the characters would not speak but I could still hear their voices talking to me. That's when the idea of the poem came to mind. I wanted the poem to express the characters' innermost thoughts and feelings. I contacted a dear friend, Delia Meyer, an extremely talented poet, actress and acting teacher. I told her what I wanted to achieve and she went away and started feeding me with some initial words and ideas. I needed a house and two actors and that was the next step. It was relatively easy. Stephanie Sandows is the lead actress in my still to be produced second feature film *Push*. Fortunately for me Stephanie is married to an equally talented actor Hungani Ndlovu and they have an incredibly beautiful home that they share. So my actors and my location were sorted.

At first, I figured Stephanie and Hungani would shoot themselves with their cellphones with me directing via Zoom. So I created a reference video with a collage of images and some music that I felt encapsulated the mood. I sent this video to Delia for her to use as a basis for the poem. I saw the narrative in three stages: PEACE, CHAOS and UNCERTAINTY. When I first started conceptualizing the film I had envisioned dance to be a part of the emotional language. I didn't have a clue how that was going to work, but luckily the creative gods were kind to me because it turned out that Hungani is quite a gifted dancer and choreographer. So while Delia and I wrote, Hungani worked on the choreography with Stephanie.

We were about a week away from what was supposed to be the end of our lockdown when I was told that I could get a permit for a film shoot. And because of this I thought well why shoot it myself when I can get someone who is gifted at capturing images to do it for me. I was then able to secure a permit for both myself and my cinematographer, Chuanne Blofield. We went to Stephanie and Hungani's home and shot the film over a weekend, wearing masks and using sanitizer at every turn. Once we had shot the film, I did a paper edit and secured my editor friends Lunghelo Mhlati and Alino Katombe to do the edit. We went back and forth on the cut via Zoom. Simultaneously Ingrid introduced me to Simon Poole who is a Canadian composer and recent graduate of the CFC (Canadian Film Centre). Meanwhile, Stephanie and Hungani were coached by Delia on how to deliver the poem, which they recorded on their cellphones. Then everything just beautifully melded together to create the final piece. It has been such an incredibly rewarding experience, one for which I will always be immensely grateful for.

## Bio

**CARMEN SANGION (SOUTH AFRICA)** has been working consistently as a writer/director for over 20 years in Johannesburg, South Africa. She has written on numerous television shows written and directed a number of short films namely an award winning 10-minute film called *My Name is Jacob*. This was followed by a 26-minute short film, which she wrote, directed and produced. The film is called *'The Lovers'*, it continues to be screened on rotation on South Africa television and was selected for screening at the Durban International Film Festival, The Rialto Film Festival in Amsterdam and The Brazil Short Film Festival. In 2011 she completed another short film entitled *Southern Cross* followed by three 52-minute made for television films which she directed in 2013. Carmen was selected to participate in the IFP's No Borders International Co-Production Market in New York, for her multi-narrative project *Salvation*, which she attended in September 2014 and was also selected to be part of the 2016 International Film Festival Rotterdam Lab for emerging producers. *Salvation* is Carmen's feature film writing and directorial debut, which she co-produced with her sister Kim Sangion under their company SangSang Entertainment. In September 2018, *Salvation* was selected to be part of the Works in Progress program at the Cape Town International Film Festival. *Salvation* had its world premiere at the Silicon Valley African Film Festival 2019, where it was in competition. The film was also officially selected to screen at the LA Femme Film Festival, Rapid Lion International Film Festival, African Rising Film Festival and Johannesburg International Film Festival. Carmen is currently preparing to go into production on her second feature film entitled *Push*, and is writing her third feature, which she hopes to produce in 2021.

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## ENCOUNTER

LYDIA ZIMMERMANN

It's night outside and I am lying in bed, relieved I made it back on the last plane home before the lockdown. During the past three days, borders have been literally closing behind me.

So here I am, safe and sound, all cozy, when my phone blinks. 'I have sent you a message. It's Ingrid', whom I have not seen in... 15 years? Nowadays this means nothing, I know. We have 'seen' each other posting news and projects on social webs. I know she is a filmmaker to the bone, that she loves the thrill of capturing time, filmic journeys and experiments... Just like me.

A few days later, I am zooming with her and eight other filmmakers from around the world, talking about this film that we are set to collectively deliver. A 'cadaver exquis' but without the surrealism. We are all so different and multiple, I quickly realise this is a nine-headed beast that Ingrid, during the next two months, and with her passion at work, will manage to bring into frame.

On my side, I spend most of this time wondering which story belongs to this place where I have just landed: the valley. The premise is clear and I have here all my working tools. I write a fictional story about a man getting infected by the virus and how the neighbours organize to help, or not... but no one wants to play for the camera. 'We are not actors!', all my neighbours say. Corona-virus has settled in, already forcing upon all of us a new relational behaviour. Almost everyone mistrusts, I don't want to insist...

I spend a lot of time just looking by the window. The light. The sound. The planets, all traveling through time, while I keep still. Far beyond the singing birds I hear the silent sky. A gigantic vault under which every living creature resonates. I think of all the animals, plants and trees that are also my neighbours. They have roots and nests, but they may be also wondering what is happening to us, people in houses.

It's time to encounter each other.

### Bio

**LYDIA ZIMMERMANN (SPAIN)** has written and directed films since 1994. She is the co-director of experimental film *Aro Tolbukhin, in the mind of the killer* (2001), a co-production between Spain and Mexico in which she explored the combination of narrative and documentary languages (Best Script & Best Film in the Ariel Prizes 2002). Between 2003 and 2006 she directed for the Catalan TV

and RAI two TV movies: *Woman of Ice* and *Second Skin*. As a documentarist and producer: *Moving of the Circle* (2009), *Felix & Nati* (2011), co-directed with Isaac Pierre Racine, and *Maria Talks* (2017) in co-production between Artisan Films GmbH and Testamento Productions. From 2011 to 2013 she lived and worked in Haiti, helping start Cine Institute, the first film school of the country. During this period, she combined her pedagogical activity with the production of a filmic essay, 'Stand-In', an experimental de-construction of the cinematic language. She holds a Master in Transdisciplinary Arts from the ZHdK (Zurich University of the Arts) where she did a research on non-linear narratives. The result of her investigation is the filmic installation 'Therese in Bits' (2015-2019) shown at the Helmhaus Museum in Zurich. She currently lives between Barcelona and Zurich, developing film projects with Artisan Films (Switzerland), Principal Films (Spain) and Ralda World (Catalunya). Lydia Lake is her acting alter ego. Luckily, the lockdown found her at her country house, an hour away from Barcelona, with her two sons, their girlfriends, a herd of birds, and other animals.

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## **FULL CREDITS**

### **ONE(NINE)**

#### **FILMMAKERS**

Mina Shum

Isa Benn

Dorothee Wenner

Shengze Zhu

Ingrid Veninger

Jennifer Podemski

Slater Jewell-Kemker

Carmen Sangion

Lydia Zimmermann

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Executive Producer - INGRID VENINGER

Supervising Editor - RICK BARTRAM

Senior Colourist - BILL FERWERDA  
Sound Designer – MICHELLE IRVING  
Re-recording Mixer - ERIC APPS, C.A.S.  
Titles Design - MARTIN MUR  
Publicity - INGRID HAMILTON, GAT PR

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## **TOUCH**

Writer, Director, Producer and Voice  
MINA SHUM

Found Footage Cinematography  
GREG MIDDLETON  
PETER WUNSTORF  
BRYAN MURPHY  
PETER HADFIELD  
MINA SHUM

Original Music  
BRENT BELKE

Editor/Sound Design/Mix  
FRANK FAUGNO

Fever Dream Composer  
PETER DEBAY

Colorist  
KIPP LIGHTBURN

## **Filmed in Vancouver, British Columbia, Canada**

### **MINA WISHES TO THANK**

Side Street Post, Jordan Acoma, Raymond Massey, Steve Hegyes,  
Eleanor Rheardon, Marc Lunn, Trevor Macgregor, Barbara and Sofia Faugno,  
Tai Belke, Nelson Ho, Mona Shum, Sabine and Levi Ho, So Yee Shum,  
Laura Channer WGC and Rob Larson DGBC

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## **HEAL/RAGE**

Director, Writer, Producer, Featuring  
ISA BENN

Cast  
Grandmother - NKECHI ELOISE  
Mother - DEVORAH BENN

Cinematographer  
TAYO YANNICK ANTON

Music  
MOJAH BENN

### **Filmed in Toronto, Ontario, Canada**

ISA WISHES TO THANK  
My family and wisest, most ancient ancestors  
who guide, protect and assist us

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## **TIME GAP**

Director/Producer/Camera/Sound/Edit  
DOROTHEE WENNER

Cast  
Miki - MICHAEL STEHR  
Music  
POP & TOD  
Lyrics und Music by Stella Sommer  
Released on "Pop & Tod I+II" © Buback Tonträger 2016

### **Filmed in and around Berlin, Germany**

DOROTHEE WISHES TO THANK  
Tamara Dawit, Robin Fischer, Friederike Meyer  
& all the dog lovers who allowed me to film them

▪

## **TOGETHER**

Director, Editor, Cinematographer, Sound Recordist  
SHENGZE ZHU

Producer  
ZHENGFAN YANG

Sound Performance  
DIDI

Surveillance Camera Footage from  
WUHAN, HUBEI, CHINA

**Filmed in Chicago, Illinois, United States**

SHENGZE WISHES TO THANK  
Mimizi

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## **BIRTH**

Writer, Director, Producer, Cinematographer  
INGRID VENINGER

Cast  
Mother - HALLIE SWITZER  
Daughter - LASKA SWITZER SAUDER  
Father - BRADEN SAUDER

Sound Recordist  
JOHN SWITZER

Editor  
RICK BARTRAM

**Filmed in Big Bay Point, Ontario, Canada**

INGRID WISHES TO THANK  
Helen and Frank Veninger, Jacob Switzer, Alexandra Rockingham Gill, Jakob Thiesen, Charles Officer, Sarah Bay-Cheng, Jamie Paul Rock, Christa Tazzeo Morson, Canadian Film Centre, Bonnie Stinson, Sebastien Chesneau, Ingrid Hamilton and the York University COVID-19 Research Grant for the support

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## **SPIRIT**

Director  
JENNIFER PODEMSKI

Writers  
JENNIFER PODEMSKI  
MICHAEL PODEMSKI BEDARD

Cast  
Josh - MICHAEL PODEMSKI BEDARD  
Mother - JENNIFER PODEMSKI  
Father - DOUG BEDARD

Cinematographer & Editor  
DOUG BEDARD

Composer  
RAVEN KANATAKTA

Stills  
WILLOW PODEMSKI BEDARD

**Filmed in Barrie, Ontario, Canada**

JENNIFER WISHES TO THANK  
ACTRA

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## **SOAR**

Writer, Director, Producer, Editor  
SLATER JEWELL-KEMKER

Producers  
WENDY JEWELL  
JOSH ARY

Cast  
Jess - SLATER JEWELL-KEMKER  
Father - DEREK MCGRATH

Cinematographer  
COLE FISHER

Sound Recordist  
COURTNEY HILLIER

1st AD  
JOSH ARY

Music  
CHAY CRESWELL  
KAT BURNS  
SLATER JEWELL-KEMKER

Animation  
WALLY CHUNG  
GEOFF MARSLETT

Dream Illustrations, Makeup & Wardrobe  
ROSE BROADBENT

Garden & Chicken Wrangler  
GEOFF WATSON

**Filmed in Kawartha Lakes, Ontario, Canada**

SLATER WISHES TO THANK  
The Farm Folk, Jason Leaver, Kunitaro Ohi, Beverley Cooper, Ilona Herzberg,  
Sinclair Gwilliams, Lael Rogers, White's of Lindsay, Monika Kershl

In Loving Memory of  
JACKSTON POUPOUS

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**UNCERTAINTY**

Director & Story  
CARMEN SANGION

Poetry  
DELIA MEYER

Producers  
CARMEN SANGION  
DELIA MEYER  
STEPHANIE SANDOWS  
HUNGANI NDLOVU

Cast

Zaria - STEPHANIE SANDOWS

Tiyani - HUNGANI NDLOVU

Cinematographer

CHUANNE BLOFIELD

Editors

LUNGELO MHLATI

ALINO KATOMBE

Composer

SIMON POOLE

Drums

SIMON MIMINIS

Recording Engineer

TERRY RUSSELL

**Filmed in Johannesburg, South Africa**

CARMEN WISHES TO THANK

Kim Sangion, Delia Meyer, Chuanne Blofield, Lungelo Mhlati, Alino Katombe,  
Liz Sangion, Simon Poole, Stephanie Sandows, Hungani Ndlovu

▪

**ENCOUNTER**

Writer, Director, Producer

LYDIA ZIMMERMANN

Cast

LYDIA LAKE

Cinematographers

LYDIA ZIMMERMANN

NILO ZIMMERMANN

Creative Adviser

MARTIN MUR

Music

DON LI

**Filmed near Barcelona, Catalunya, Spain**

LYDIA WISHES TO THANK

Carolina Marquez, Maria Lopez, Conchita Ruvireta, Jordi Juvany, Tad Torrington, Bel and Ferri Tuypens Pellisé, Xavier Pujol and Golum the horse

▪

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