

# CAN I GET A WITNESS?



How much time is enough?

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## CAN I GET A WITNESS?

**LOGLINE:** How much time is enough?

### SHORT SYNOPSIS:

In the not-too-distant future, we've solved all the world's problems: mitigated climate change, eradicated poverty, achieved true trans-species equality. There's just one catch... humans have to end life at 50 and teenage artists have to document it. It's Kiah's first day on the job.

### SYNOPSIS:

In the near-future, climate change is mitigated, global poverty is eradicated, and all species on the planet can live in relative peace and equality. The world has walked back on consumption and technology, and recalibrated to sustainable societies with smaller carbon footprints. People live happy, modest lives. This is made possible because the World has agreed that human life ends at 50.

Fresh out of school, Kiah, a gifted artist, lives at home with her doting mother, Ellie. It's Kiah's first day of work as a "Documentor," a Witness who draws End-of-Life (EOL) protocols for the New World Order. Ellie, an ex-Documentor herself, tries to prepare her daughter for the job but Kiah is not receptive.

Daniel, Kiah's Documentor mentor, shows up at the door. He is upbeat, practical and has a personal history that makes him wise beyond his years. He is going to take her through the stages of the EOL protocols, from meeting the soon-to-be-departed, to making sure they understand the process, and helping them choose and customize their preferred EOL ceremony. It all starts with the delivery of a beautiful box.

Kiah has never witnessed death. Under Daniel's no-nonsense instruction, she tries her hand at her first set of EOL drawings of the 50-year-olds who stoically repress their feelings. While Kiah and Daniel were born after THE AGREEMENT, Kiah's subjects all remember a world where medicine, infrastructure and money could keep people alive upwards of 90. But now everyone is committed to this new global expiry date. Or are they? Kiah's drawings literally come to life - animate off the page - expressing the underlying emotions of the moment. At home, Ellie is getting things in order. She wants Kiah to know that true planetary equality - the cause she fought so hard for as a youth - is worth dying for. Does another lesson await?

## THE TEAM

“Can I Get A Witness?” is an original story written, directed and produced by award-winning Canadian animator, writer/filmmaker **Ann Marie Fleming** (“Window Horses: the Poetic Persian Epiphany of Rosie Ming”, “The French Guy”, “The Magical Life of Long Tack Sam”). It is produced by Fleming, **Raymond Massey** (“Wings Over Everest”, “Meditation Park”), **Ruth Vincent** (“Window Horses”, “Ed, Edd and Eddy”) and executive produced by **Haydn Wazelle** (“Hector and the Search for Happiness”, “Hello Destroyer”), and **Sandra Oh** (“Killing Eve”, “The Chair”, “Window Horses”).

The film stars **Sandra Oh** (“Sideways”, “Gray’s Anatomy”, “Killing Eve”), **Joel Oulette** (“Trickster”, “Monkey Beach”, “Her”) and introduces **Keira Jang** (the Batwoman, Riverdale) in her feature film debut.

Production team is led by acclaimed Director of Photography **C. Kim Miles** (“Champions”, “Yellow Jackets”, “Welcome to Marwen”), award-winning Production Designer **Cheryl Marion** (“Peter Pan and Wendy”, “The Mountain Between Us”), Costume Designer **Angela Bright** (“Peter Pan and Wendy”, “Snowpiercer”) and Editor **Justin Li** (“Indian Horse”, “Lucky Hank”, “65”). Illustrations by internationally renowned artist-traveller **Prashant Miranda**, Animation by **Kevin Langdale** (“Window Horses”, “Big Trees”, “I Was a Child of Holocaust Survivors”). Original music by **Brent Belke** (“Ninth Floor”, “Reservation Dogs”).



CAN I GET A WITNESS?



2

*Keira Jang as Kiah*



CAN I GET A WITNESS?



## THE CAST

### SANDRA OH is Ellie

Born and raised in Nepean Ontario, Sandra Oh started ballet at age four and was working professionally by age sixteen in television, theatre and commercials. After three years at the National Theatre School of Canada, she beat out more than 1,000 other hopefuls and landed the title role in the CBC telefilm *The Diary of Evelyn Lau*. Oh received the 1994 Cannes FIPA d'Or for Best Actress for her performance of a tortured poet who ran away from home and became a drug dependent sex worker on the streets of Vancouver. Oh won her first Genie Award (Canada's Oscar) for her leading role in *"Double Happiness"*, a bittersweet coming-of-age story about a young Chinese-Canadian woman – a performance that brought her much acclaim and secured her place as one of Canada's rising young film stars.

Most recently, Oh can be seen in the 20th Century Studios/Gloria Sanchez/Hulu comedy *"Quiz Lady"* opposite Awkwafina for director Jessica Yu and the HBO/A24 drama series adaptation of the Pulitzer Prize-winning novel *"The Sympathizer"*. Oh starred in *"The Same Storm"* for director Peter Hedges, *"Catfight"*, *"Umma"* and the animated features *"Over The Moon"*, *"Raya And The Last Dragon"*, and *"Window Horses"*.

Oh recently starred in and served as Executive Producer of the Netflix comedy series *"The Chair"*, for which she received both Screen Actor's Guild and Critic's Choice Award nominations. She also starred in and Executive Produced the fourth and final season of BBC America's *"Killing Eve"*, garnering a Golden Globe Award, a SAG Award and a Critics Choice Award, in addition to 4 Emmy Award nominations. In 2021 Oh starred in the Disney/Pixar animated film *"Turning Red"* which received multiple Best Animated Film nominations including the Academy Awards.

Sandra starred on 10 seasons of the hit ABC series *"Grey's Anatomy"*, winning a Golden Globe Award and Screen Actors Guild Award and receiving two Emmy nominations for her role as 'Dr. Cristina Yang.' Oh also hosted an episode of *"Saturday Night Live"*, which won her another Emmy nomination. Previously, Sandra won a Screen Actors Guild award for her starring role in the enormously successful, Oscar-winning Fox Searchlight feature film *"Sideways"*.

Never straying far from her theatre roots, Oh has starred in *"Death and the Maiden"* at the Victory Gardens Theater in Chicago; completed a sold-out run of the World Premiere of *"Satellites"* at New York's Public Theater for playwright Diana Son; the world premieres of Jessica Hagedorn's *"Dogeaters"* at the La Jolla Playhouse; Hansol Jung's *"Wild Goose Dreams"* at The Public and Diana Son's *"Stop Kiss"* at Joseph Papp's Public Theatre in New York, a performance which won her a Theatre World award. Additionally, Oh performed *"The Vagina Monologues"* in New York.

**KEIRA JANG** is Kiah

Keira has been performing in musical theatre since the age of seven and is an accomplished dancer with more than 15 years training. Recent TV credits include appearances in the long-running hit series “Riverdale” in addition to “The Batwoman” and “The Killing”.

Keira is making her feature film debut in “Can I Get A Witness” with a subtle and assured performance as the main character, Kiah.

**JOEL OULETTE** is Daniel

Joel Oulette’s stand-out performance as Jared in the acclaimed television drama series “Trickster” garnered him a “Best Lead Actor” nomination for the 2021 Canadian Screen Awards, and the offer of the role of Daniel in “Can I Get A Witness?”.

Oulette will appear in the Tom Hanks film “Here”, with renowned director Robert Zemeckis. Additional series work includes “Avatar: The Last Airbender”, “My Life with the Walter Boys”, “Nancy Drew”, “Chateau Laurier”, “Two Sentence Horror Stories”, and “Ruby and The Well”. Oulette has recently appeared as one of the on-camera hosts in the upcoming “Warrior Up!” series on APTN.

Passionate about fitness since he was a child, Joel believes in taking care of himself physically, spiritually, emotionally and mentally. He and his sister, Shayla, teamed up for “The Amazing Race Canada Season 9”.





*"I felt that Ann Marie was touching on extremely profound and tender spots about what it is to be human."*

*-Sandra Oh*



*Keira Jang as Kiah, Sandra Oh as Ellie*

## ABOUT THE FILMMAKERS

### WRITER/DIRECTOR/PRODUCER ANN MARIE FLEMING

Ann Marie Fleming is an award-winning visual artist, writer, director, animator and cross-platform media maker who has worked in a variety of genres (animation, experimental, documentary and drama). Her work often deals with themes of family, history and memory.

Ann Marie's 2003 feature documentary "The Magical Life of Long Tack Sam", based on the life of her magician and acrobat great-grandfather, won both the Grand Jury and Best Documentary Prize at the San Diego Asian Film Festival and the Best Documentary Prize at the Victoria Independent Film and Video Festival in Canada. She later adapted that documentary into an acclaimed Graphic Novel which was nominated for two Eisner Awards at San Diego's Comic-Con International as well as being listed on the American Library Association's Top Ten List and winning The Doug Wright Award for Best Canadian Comic.

Her animated feature film, "Window Horses", received numerous international awards, including Best Animated film at the Asia Pacific Screen Awards and the Gijon International Film Festival in Barcelona, the Jury Prize at the Bucheon International Animation Festival in Korea, the audience award at the AnimaSyros International Animation Festival in Greece, Best Canadian and Best BC Feature Film at the Vancouver International Film Festival, was named Best Canadian Screenplay by the Vancouver Film Critics Association, Best Canadian Film by the Association of Canadian Online Critics, and the Humanitarian Award from the Riverrun Festival in North Carolina.

"The French Guy" was awarded best feature at the Boston Underground Film Festival. "You Take Care Now", (1989) ranked among the Top 10 short films in TIFF's list of Canada's Essential Cinema, she went on to win acclaim for many of her short films including "Blue Skies", "New Shoes: an interview in exactly 5 minutes", "I Was a Child of Holocaust Survivors", the eco-musical "Big Trees" as well as the animated web-series "My Place" for Discovery USA's Planet Green.

Ann Marie has created animated portraits of Sarah Polley and "A Short Film about Tegan and Sara", for Canada's Governor General Awards. In 2019 she made "Question Period", a short film that gave a window to the thoughts and voices of a group of recent Syrian refugee women as they negotiated their life in Canada. "Old Dog" is an animated short riffing on ageing parents through pets.

Fleming is a member of the Academy of Motion Pictures and Sciences, the Academy of Canadian Cinema and Television, The Asia Pacific Screen Academy, the Directors Guild of Canada and Women In Animation.







#### **DIRECTOR OF PHOTOGRAPHY C. KIM MILES**

Award winning director of photography C.Kim Miles has collaborated with many visionary directors. His outstanding cinematography on “The Flash”, which he photographed for three seasons, caught the attention of Robert Zemeckis who asked him to film “Welcome to Marwen” for Universal Pictures. Miles’ other collaborations with notable directors include “Champions”, with Bobby Farrelly, “Grudge” with Nick Peche, “Lost Ollie” with director Peter Ramsey, “Project Blue Book”, directed by Alex Graves and “Yellowjackets” with Eduardo Sanchez and Deepa Mehta. Miles also collaborated with AMF for the dark comedy “The French Guy”.

Putting story first above all other considerations has allowed Miles to dedicate himself to building a diverse portfolio of work, developing unique visual approaches to each individual project.

Miles was recipient of the 34th Annual ASC Award for Outstanding Cinematography in an Episode of Commercial Television for his work on "Project Blue Book", a 2019 Leo Award for Cinematography in a Feature Film for "Welcome to Marwen" along with multiple nominations for other projects. Most recently, Miles was nominated for a 2023 Prime Time Emmy for “Still: A Michael J Fox Movie”, with Davis Guggenheim directing. He has also received additional ASC award nominations for “Project Blue Book” and “Ollie”.

Miles is an active member of the American Society of Cinematographers, Canadian Society of Cinematographers and Malaysian Society of Cinematographers, organisations dedicated to the development and evolution of cinematography on a global scale.

#### **PRODUCTION DESIGNER CHERYL MARION**

Cheryl Marion is an award-winning Production Designer with over 20 years of experience in the design and creation of scenery for film and TV. She designs with a keen sensitivity to the script, the characters and the narrative, paying attention to the detail and nuances that elevate a design from good to perfect. Her approach to design can be summed up by the Joe Sparano quote: “Good design is obvious. Great design is transparent.”

Her recent credits include “Peter Pan & Wendy”, “The Mountain Between Us”, “Always Be My Maybe” and the “Firefly Lane” series. Previous feature work includes “Predator”, “Skyscraper”, “The Shack”, “Big Eyes” and “Blade Trinity”. As a Red River Métis woman, Cheryl is an ardent promoter of Métis culture and volunteers her time on various Indigenous boards and committees.



## COMPOSER BRENT BELKE

Brent Belke has a unique background. As a co-founder of the catalytic skate-punk band **SNFU**, Belke played on the 1985 debut ...'And No One Else Wanted to Play' (winner of the 2022 Polaris Heritage Prize), plus 5 more albums released on BYO Records and Epitaph.

Brent turned his attention to jazz and classical studies in 1998, and began a career in film and television scoring. He draws his inspiration from a passion to challenge, and works in a wide range of music styles, combining raw sound elements, electronics and traditional acoustic instruments. This eclecticism is clearly heard in the string quartet, Asian percussion and electronic textures of 'The Hunters', in the solo guitar scoring of 'Drive, She Said', and in the radio dial variety of 'You Me Her'. Brent covers a wide musical landscape with a keen sense of harmony and melody.

Belke has a long history of working with director Mina Shum on theatrical features, including NFB documentary Ninth Floor that premiered at the Toronto International Film Festival (TIFF) in 2015 and was a Leo nominee for Best Musical Score in a Documentary Program. His recent work for Martha won a 2021 Leo Award and his music was heard at the premiere of Without You at the 2021 Vancouver Int'l Film Festival (VIFF).

He has scored over a dozen television movies and worked on six television series. including 'Road Hockey Rumble' for which he received a Leo Award nomination, and comedy-drama 'You Me Her', for which he received 2 Leo Award nominations.



CAN I GET A WITNESS?

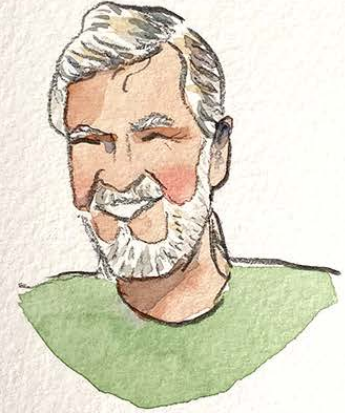
## PRODUCER RAYMOND MASSEY

Raymond Massey began his filmmaking career in 1983 in partnership with cinematographer brother Nathaniel, completing a wide variety of productions over the next five years before turning his attention to feature films. In 1989 his first film premiered at TIFF while completing a producer residency at the Canadian Film Centre. Since then, Massey has produced over 35 more theatrical, documentary, TV and cable features in varying capacities as producer, executive producer and supervising producer.

Award-winning titles by Massey include “Impolite”, Richard Lewis’ “Whale Music”, “Lives Of Girls & Women”, “My Father’s Angel”, “Spirit Bear”, Mina Shum’s “Meditation Park” and “Long Life Happiness and Prosperity”, Lynne Stopkewich’s “Suspicious River” and “Iron Road”, a China-Canada co-production.

Upcoming films include Justin Close’s “Of Love And Riots”, Kirk Caouette’s Asian-set action-thriller “Drop Dead Gorgeous”, Daniel Janke’s Germany-Canada co-pro “Woman With A Fish” and Mina Shum’s film adaptation of the hit play “Winners and Losers”.

Raymond also chairs The Massey Foundation and sits on the board of governors of Massey College at the University of Toronto. He now concentrates on co-productions, including with Germany, France and Greece as well as consulting to third-party productions and institutions. Raymond holds a BBA from Simon Fraser University. He is a member of the CMPA and the PGA.



## PRODUCER RUTH VINCENT

Ruth has been working in broadcast documentary and animation production for 25 years. Her producer credits include “Ed, Edd and Eddy”, Cartoon Network’s longest running original programming series, fifty-two episodes of “Wild Grinders” for Home Plate Entertainment Nickelodeon, “Cat Agent” and “Deep Space 69” for Mondo Media/VRV, “Land of the Spirit Bear” a natural history IMAX documentary, “Window Horses”, a feature animated film and “The Magical Life of Long Tack Sam”, a feature documentary for Ann Marie Fleming/NFB, “Mixed Match” and “One Big Hapa Family”, feature documentaries for Jeff Stearns/NFB. Ruth’s background is in accounting, finance and business affairs. She has worked with Netflix, Apple+, Youtube Red, Cartoon Network, American Greetings, MTV, National Film Board of Canada, amongst others.

Ruth has been working in broadcast documentary and animation production for 25 years. She is a long-time collaborator with AMF.





#### **EXECUTIVE PRODUCER HAYDN WAZELLE**

Haydn is a Vancouver-based media & entertainment producer with Dada Ibis Media and co-founder of ZedDrive.ca. He is the chair of the Black Screen Office (BSO), and sits on the national boards of the Canadian Independent Screen Fund (CISF) for BPOC Creators, and the Canadian Media Producers Association (CMPA), as well as the Motion Picture Production Industry Assoc. of BC (MPPIA).

Haydn has worked producer-side on 5 international co-productions, 2 inter-provincial co-productions, 10 feature films, 2 TV series, 4 documentaries, and 2 video games. He is proficient in navigating the BC film & TV & Interactive digital media production space and tax credit systems.

Haydn produced the feature films ALONE (2010), HELLO DESTROYER (2016) and VIOLENTIA (2018), the CBC documentary DADS (2013), and the critically acclaimed video game EON ALTAR (2016). He is currently in production on a stop-motion animated film for the NFB called INKWO (2024), and the feature film CAN I GET A WITNESS (2024).

Haydn is the co-founder and CEO at ZedDrive, a web-based dailies/cuts/screeners software platform built to help media production teams seamlessly collaborate locally and remotely during all phases of a production's life cycle. The company has managed productions across the globe, including the dailies & cuts for many Netflix, CBC, Bron, Hulu and Bell Media productions.



**CAN I GET A WITNESS?**



#### **ASSOCIATE PRODUCER/ SUSTAINABILITY COORDINATOR DEVON ELLIS-DURITY**

Devon Ellis-Durity is an emerging Filmmaker who was born and raised on the West Coast of Canada. Devon currently spends her time between BC and QC where she has established wonderful film communities. Since 2011 she has been under the mentorship of Fleming. She took a 5-year hiatus to complete a degree in Geography, concentrating on Human Environment, returned to Film during the Covid19 Lockdown and rejoined forces with Fleming to work on her latest project “Can I Get A Witness?” where Devon worked as an associate producer, actress, and sustainability coordinator. She also went through training under Reel Green BC and BAFTAs ALBERT sustainability program to ensure that the film was running everything in a sustainable manner, both socially and environmentally, as the two go hand in hand.

In 2023 Devon produced her first film, the short horror “Be Right There”, a response to complex grief, -30 temperature, and a dead phone.

#### **ASSOCIATE PRODUCER TONY PAPA**

Tony Papa is an established director/producer with special expertise in international documentary, performance, and drama. Since 1996, his company Avanti Pictures, based in Vancouver has produced documentaries and dramas for CBC, A&E, NFB, TVO and the Knowledge Network as well as music videos, shorts, and artistic productions for screen and television. Papa has received numerous awards including “best directing” for a series called Cosmic Odyssey for Discovery Network, Best Documentary for “True Prince: Vladimir Malachov”, and a Gemini Award for “Suzuki Speaks”, an innovative program directed, produced and edited by Papa. Other recent award-winning productions include the documentary “WordLoveWorldLove” and the performance Doco entitled “Kathaumixw: A Thousand Voices, a Single Passion”. Most recently Papa won a Canada International Award for his Film “Defining Diversity, Creating Community”.

In 2008, Papa founded the Powell River Digital Film School. Currently, Papa is launching a First Nations Film program called Qathet Film Academy, open to all First Nations groups nationally and internationally.



*"I went in thinking the scene was about facing death, but I learned it was really about the love these two people had for one another and their deep appreciation for the gift of life."*

*-Ben Immanuel*



Joel Oulette as Daniel, Kiera Jang as Kiah, Ben Immanuel as Peter, Yuki Morita as Anna

## FAQ:

### What inspired you to tell this story?

CIGAW was originally conceived by Ann Marie Fleming many years ago after the devastating windstorm of 2006 levelled 41 hectares of forest in the city's iconic Stanley Park. "I was living in Vancouver and thinking about tsunamis and windstorms and drought," Fleming recalls. "I was also inspired by Jonathan Swift's "A Modest Proposal" satire which caused quite a stir by proposing that the Irish potato famine could be solved by the Irish eating their young in response to the prevailing colonial English attitude of blaming the Irish for their own misfortunes."

And then when COVID brought the world to a near standstill, Fleming says "We saw what can happen overnight, what governments can agree to when we are all living the same thing at exactly the same time. These ethical questions about what we do and what we don't do and why we do it and who we do it for, just became kitchen table conversations all over the world, regardless of where you were, what your economic status was, or what your culture was. We were all living the same thing at the same time."

Now that global warming and the resulting climate crisis are also having a world-wide effect, the underlying message of "Can I Get A Witness" has taken on a greater relevance, as Fleming explains. " We can all see that the world is on fire right now, but we're experiencing it in different ways. And so we feel more or less vulnerable depending on where we are in the world, what our social status is, what our geography is. It's allowing people to understand what I'm trying to say with this film."

### Why Powell River?

The team of "Can I Get a Witness" didn't have to create a futuristic world where industry has slowed down, Nature had come back and people live more intentional lives. This world exists in real-time in the small coastal community of Powell River. It's where the story is set and it is why we shot there.

Ann Marie Fleming introduced animation to high school students at the Powell River Digital Film School, founded by associate producer Tony Papa. The experience of being there and working with the students profoundly affected the script of "Can I Get A Witness". Powell River was established in 1912 as a company town for the world's largest pulp mill, employing thousands of people. Fleming says "the mill only closed a year before we started filming, but even when I was there years ago, it had already massively scaled down. Now, Powell River is a place where the pace is slower and consumption is less. And one of the messages of the film is that we just consume too much, including time."



### **How would you describe the tone of this film?**

This is a post-industrial movie where the apocalypse never happened. Like a live-action Miyazaki, this is a pastoral take on the Climate crisis with a cottagecore aesthetic. It's an Environmental film with a gentle, yet dark humour.

### **How would you say this film differs from other films that imagine the future?**

Sandra Oh/Ellie: The surprising thing about this story is that Ann Marie imagines the future... slower. This film is not dystopian, it's more like a fable of the future as well as a meditation on death. I don't really think that everything has to be hopeful. That's the trap, that's what we're thinking. If something is about death, we're still so afraid of it that we have to make sure that there's a hopeful element. And I think anyone who actually has witnessed, with their whole self, the experience of someone passing, you don't need hope because it just is right."

Patrick Gallagher/Sam: Although some have described "Can I get A Witness" as a science fiction film because it is set in the future. What makes this film different from other movies like "Logan's Run" that generally deal with the same topic, is that people here have a choice. It's a society that has willingly decided for the betterment of the world that this is what they are going to do. Most of the other films that deal with this also have a bit of violence in them. This movie is kind of the opposite of that in a sense. You might think that it's a dystopian movie but it's character driven, it's about relationships and heart and beauty and love."

Production designer Cheryl Marion: "Because it's set in the future people think it's science fiction but it's so not that. Science fiction implies something technologically more advanced whereas what we were doing was just the opposite, we were advancing in our "retro-ness." If you look at a post-apocalyptic film like Dune and the weapons they are using, it's not high tech weapons and lasers etc. They are fighting with their hands and if you listen carefully to the story, it's because the technology got out of hand. So "Can I Get A Witness" has that same feeling of 'we took it too far and now we have to cut the whole thing off.'"

### **What role does art/animation play in the story?**

In the future, technology has been rolled back. There are no cameras or electronic devices. Kiah's role as a witness is to draw EOL protocols. These drawings come to life. The animation shows us the emotions that are being repressed in the real world. Artist Prashant Miranda, our on-site illustrator who created Kiah's sketches that come to life, was drawn to the story because it was unusual to see the subject of death portrayed this way in a Western film.





### What are the major take aways you want people leave with after watching the film?

“Ultimately ‘Can I Get A Witness?’ is an ethical film that asks the question, ‘what are we willing to do for each other, for the greater good?’” Fleming explains. “It has points to make about consumption, about the Climate and the Environment, but also about kindness. The film is a meditation on how precious and beautiful this world is and our time on it. There’s so much space for you to bring your opinions and your experience and to see a different film.”

From Keira Jang’s viewpoint, the film has a very clear wake-up message to our present-day society. “I think this film shows a possibility of what might happen. So I think, if anything, I hope this film leads people to just take a second and think about Climate Change and what impact it is having... for my generation, it’s something that is constantly on our minds.”

“I had never read anything like (this script) before”, says Sandra Oh. “I felt that Ann Marie was touching on, in numerous places, extremely profound and tender spots about what it is to be human. And also I had never read a piece that was really trying to start a conversation about death. If something is about death, we’re still so afraid of it that we have to make sure that there’s a hopeful element. And I think anyone who actually has witnessed, with their whole self, the experience of someone passing, you don’t need hope because it just is right.... I think that’s really what the film is addressing, something we really don’t have in the Western culture, just to come to being present with the reality that we are going to die. That’s what I’m hopeful for.”

### Sustainability is a theme in the film. Film production is known for its wastefulness. How did you walk the walk?

The challenge of shooting remotely was compounded when we want to honour our central theme of consuming less. We approached how we did everything mindful of leaving as small a footprint as possible. We used as many people and materials as we could from the area, but still had to bring up a lot of equipment from Vancouver. We were able to barge up our trucks with the weekly delivery of supplies for the community. All garbage and recycling gets shipped out of the community for processing. We used real dishes and reusable water bottles which helped us keep over 180,000 items out of the landfill. We utilized a lot of second-hand clothing.

### Why did you choose 50?

Because it hurts.



*“You might think this is a dystopian movie but it is character-driven.  
It’s about relationships and heart and beauty and love.”*

*-Patrick Gallagher*



*Keira Jang as Kiah, Joel Oulette as Daniel, Patrick Gallagher as Sam*

## TESTIMONIALS

“A clear flaw of our time is that we can’t fully grasp our progress between past and present and so we can’t tell how absurdly things have progressed. This film sends us to a satirical world, so close to ours, that it sheds light on the absurdity of modern times. To top it off, it accomplishes this with subtle humour and grace.”

**-Jamie Latvaitis, farmer, and regional co-ordinator, Climate Reality Project Canada**

“This is a much needed, thought-provoking satire that is sure to spark intergenerational discussion on the meaning of our lives, our death, and our impact on the planet.... The film captures the raw range of emotions that accompany death, both for the person at the end of their life as well as their witnesses. It offers a perspective that often lives in the shadows. Thank you for bringing it to light.”

**Dr. J. Du Toit, physician and Medical Director, Sunshine Coast Health Center, Georgia Strait Women Center , Powell River**

“I’d recommend it to my friends who like to think...” -**Claire, 18**

“Amazing” -**Simone, 15**



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