

I USED TO BE FUNNY

An *Ally Pankiw* Film
a *Barn 12* Production



NARRATIVE FEATURE COMPETITION World Premiere

Directed by: Ally Pankiw

Written by: Ally Pankiw

Produced by: James Weyman, Jason Aita, Breann Smordin

Cast: Rachel Sennott, Olga Petsa, Jason Jones, Sabrina Jalees, Caleb Hearon, Ennis Esmer, Dani Kind

SXSW Festival Screenings:

Premiere: Monday, March 13th, 2:30PM, Alamo Drafthouse South Lamar E

Public #2: Wednesday, March 15, 11:00 AM, Rollins at The Long Center

Public #3: Friday, March 17, 3:30 PM, Alamo Lamar A

105 minutes | Canada | 2023 | English | Color

Instagram: [@iusedtobefunnymovie](https://www.instagram.com/iusedtobefunnymovie)

PUBLICITY CONTACT:

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SALES AGENT:

WME Independent

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LOGLINE

Sam, a stand-up comedian struggling with PTSD, weighs whether or not to join the search for a missing teenage girl she used to nanny.

SYNOPSIS

I Used To Be Funny is a dark dramedy that follows Sam Cowell (Rachel Sennott), an aspiring stand-up comedian and au pair struggling with PTSD, as she decides whether or not to join the search for Brooke (Olga Petsa), a missing teenage girl she used to nanny. The story exists between the present, where Sam tries to recover from her trauma and get back on stage, and the past, where memories of Brooke make it harder and harder to ignore the petulant teen's sudden disappearance. Writer/director Ally Pankiw's debut feature is both funny and heartbreaking in its honest and refreshing look at trauma and recovery, and how they affect the relationships and communities that shape us.

DIRECTOR'S STATEMENT

My work as a writer/director tends to focus on complicated intergenerational relationships between funny women, and this darkly comedic drama is no exception. In *I Used To Be Funny*, I wanted to explore what the ups and downs of recovery from trauma *actually* look like. It's less often a tale of revenge, or vengeance, or pure devastation, but rather, a slow lifelong repairing of the relationships that shape us and a reclaiming of our own comedic voices and joy. This film is ultimately about how far and deep the fractures of trauma can reach after even one act of violence; it is about the protagonist repairing a friendship that was shattered in the wake of trauma and trying to shake out of the sense of stagnation that it has trapped her in.



The way trauma is usually explored on screen (especially when it is caused by violence against women) just isn't in line with my own experiences, or the experiences of the people I love. Somehow in pop culture, recovery always seems to be portrayed as a vengeful streak of violence or a complete collapse of life, but I think the banality of what it means to be a victim is often left out of creative explorations of trauma. Furthermore, the way women talk to each other about their experiences and the unique nightmare of what it means to be a woman in the world often incorporates some aspect of gallows humor, and I felt that tone was missing in this cultural conversation and on our screens. My aim with *I Used To Be Funny* is to approach this (unfortunately always) topical issue in a new and nuanced way that brings some comedic processing to the forefront.

I also want to explore that the only antidote to trauma is joy and connection. There's no real cure, but those things can at least be considered a starting point for healing. And in a larger, metaphorical sense, passing down our healing to the next generation of women. *I Used To Be Funny* is not expecting or demanding anything to be funny, but rather embracing how funny people, specifically comedians, deal with dark subject matter and how they try to make things make sense through their specific POV. Also, they're highly inappropriate and that helped us authentically walk the line of offensive and sensitive throughout the film and Sam's journey.

I told this story through a dual timeline because of how the neural pathways in victims' brains work. They keep revisiting "trauma capsules" in their own minds and memories, so I wanted to illustrate this feeling of that constant back and forth, and show how our memories can trap us, but simultaneously bring us back to the people and the things we love. I drew inspiration from the balance of the beauty and the sadness inherent in all of that. And also the stillness of trauma. Our brilliant DP, Nina Djacic, was really collaborative in building the visual language of the film, and we talked a lot about the stagnation of Sam in the present juxtaposing the more frenetic and fun way she was involved in the world around her in the past. In the past, there is an immediacy to the camera movement, and in Sam's present, that element is absent.

You'll notice in my film, I chose not to show the assault because I believe depicting it on screen immediately fetishizes violence against women, and I don't think it's a necessary tool to tell any story. To me, it's so much more important to study the shading of the circumstances and situations that lead to this type of assault. We all know what happens once it starts, but what are the conditions that lead there? I intentionally kept the assault and the assailant's sentencing deep in the past of the story because I wanted to show that no matter how long ago something like that happens, even if a legal justice is served or someone feels avenged, it will still affect the victim's life forever. It will always be there with you and the people you love, in varying ways.

Ultimately, this film is about my mom, my friends, my heroes, my enemies, my teachers and every woman I know, including myself. I hope even if it's not providing any hard and fast answers, that it's at least providing a bit of catharsis for audiences to watch Sam try something new, shake off the stagnation that trauma has trapped her in, and start to break a cycle.

This film is meant to show that you can be complicated and imperfect, and still be incredibly important to someone, and that intergenerationally, we have a lot to learn from the women who came before us and made our path easier to walk, and transversely, the women younger than us, who have incredibly high expectations for us and the world around them - and are pushing for us all to evolve.

KEY CHARACTERS

SAM COWELL (Rachel Sennott) is a woman in her late-twenties with a dry, sarcastic wit mixed with a kind of weird, drained charisma. While figuring out what she wants to do with her life, Sam works as an au pair and stand-up comedian, using self-deprecation and humor as both a defense mechanism and a coping tool. After a traumatic event leads to a PTSD diagnosis, Sam finds herself stuck in a holding pattern. Though she is incredibly smart and a loyal friend, her

traumatic past hinders her from connecting to her peers in the comedy community as well as she once did. Sam struggles with standing up and being a “perfect victim” in a society that asks way too much of women recovering from assault. Through the course of her journey Sam starts to realize that finding Brooke, and having Brooke believe her, could be the key to healing, getting back on stage, and getting her life back.

BROOKE RENNER (Olga Petsa) is a cautious, fiercely guarded teenager. With no mother and a distant father, she’s wise beyond her years and all too familiar with the unfairness of life, but having grown up privileged, she has never had to deal with the consequences of her actions. Brooke’s internal struggle in coming to terms with the fact that her family life is unraveling around her is nearly too much for the young teen to bear. As a result, she pins the blame on her truest friend, her nanny, Sam. Brooke acts as a metaphor for all of the women who feel a sense of disbelief when faced with abuse at the hands of trusted people in power - especially the father figures in our society and pop culture. It is this blow – the hurt of Brooke’s doubt – that really adds an extra obstacle for Sam on her road to recovery.



ABOUT THE CAST

Rachel Sennott as “Sam Cowell”

Rachel Sennott is a writer/performer and breakout of the A24 slasher film *Bodies Bodies Bodies*. She is also in the upcoming Sam Levinson’s limited series *The Icon* for HBO, and *Finalmente L’Alba* directed by Saverio Costanzo. She stars in the critically acclaimed indie feature *Shiva Baby* (TIFF, SXSW, LA Outfest) inspired by the short film; her performance was praised by The New York Times as “a revelation” and earned her a Breakthrough Performance nomination at the Gotham Awards. She stars in and co-wrote the feature *Bottoms* for MGM, the next collaboration between her and *Shiva*’s Emma Seligman. She also stars in the upcoming indie *I Used To Be Funny* from writer/director Ally Pankiw. Rachel has been profiled by W Magazine, Forbes, Nylon and Paper Magazine among many others for her comedy stylings, described as “Gloria Steinem reporting undercover from the Playboy Club.” She was chosen as a Comic to Watch by Vulture and Time Out NY, and has performed on *Taking the Stage*, a collaboration between Comedy Central and Refinery29.

Olga Petsa as “Brooke Renner”

Rising star actress Olga Petsa, Leo Award nominee and Joey Award winner, is already making her presence known with the Netflix coming-of-age film, *Mixtape*, alongside two-time Emmy winner Julie Bowen. In addition, Petsa will star opposite Rachel Sennott (*Shiva Baby*; *Bodies Bodies Bodies*) in Ally Pankiw's highly anticipated directorial debut film *I Used To Be Funny*. Born and raised in Cyprus, Olga immigrated to Vancouver, BC with her family in 2016. In 2019, Olga introduced Michelle Obama during her "Becoming" book presentation in Vancouver's Rogers Arena. When not juggling school with acting or auditions, she tends to her second love – psychology and plays drums, draws & skateboards!

Jason Jones as "Cameron Renner"

Jason Jones is best known as the creator, showrunner, and star of TBS' *The Detour*, which recently ended its four-season run. He wrote and directed numerous episodes. Additionally, he served as an Executive Producer on TBS' *Full Frontal with Samantha Bee* and TruTV's *It's Personal with Amy Poehler*. You may also know him for his work on *The Daily Show with Jon Stewart*, where he spent a decade as a correspondent. He is currently developing a true crime series called *The Sting* for Amazon. In film, he co-wrote, starred, and produced *Ham & Cheese*, which received six Canadian Comedy Awards. He wrote and will direct the film *Pretty Terrible Assholes (PTA)* starring Olivia Munn.

Sabrina Jalees as "Paige"

Sabrina Jalees is currently a Co-EP on an animated show for Amazon. Previously, she was a Consulting Producer on Netflix's *Human Resources* as well as a Co-Producer on Apple's reboot of *Fraggle Rock*. Before that, she was a Consulting Producer on Netflix's *Big Mouth*, an Executive Story Editor on TBS' *Search Party*, ABC's *The Mayor*, and a Co-Producer on WB's *Harley Quinn*. She can be seen as a judge on CTV Comedy's *Roast Battle Canada* as well as her quarter hour special on Netflix's *The Comedy Lineup*, and previously in the CBS series *Carol's Second Act*. Prior to that, she worked on *Powerless* for NBC and wrote on the staff of NBC's multicam, *Crowded*. On camera, Sabrina has appeared on *Search Party*, *Transparent*, *The Nightly Show with Larry Wilmore*, *Last Comic Standing*, *Adam Devine's House Party* and *Best Week Ever*.

Caleb Hearon as "Philip"

Caleb Hearon is from Chicago, and currently resides in Los Angeles. He can be seen in *Jurassic World Dominion*, on Showtime's *Work in Progress*, FX's *Fargo*, and opposite Phoebe Bridgers in the MUNA music video, "Silk Chiffon." He will next appear in Ally Pankiw's feature directorial debut *I Used To Be Funny* and the Picturestart feature *Sweethearts* opposite Kiernan Shipka. In 2020, *Variety* named Caleb one of their "Top Comics to Watch" and *Vulture* named him one of 2020's "Comedians You Should and Will Know." His stand up can be seen on Comedy Central's *Stand Up Featuring* series.

Ennis Esmer as "Noah"

Ennis Esmer has been acting in film and TV for over 20 years, while also establishing himself as a go-to tv host. He can currently be seen on CTV & Roku's hit comedy series, *Children Ruin Everything*, as well as hosting the Just For Laughs-produced *Roast Battle Canada*. His best known roles to date include Rich Dotcom on NBC's *Blindspot*, where he turned a one-off villain-of-the-week role into a 47 episode run that *Entertainment Weekly* called "the heart of the show", and aspiring lothario/tennis instructor Nash on Amazon's *Red Oaks*, working with directors like David Gordon Green and Amy Heckerling. Prior to that, he showcased his range playing heartbreaker/motel reviewer Emir in CBC's *Schitt's Creek*; dastardly, damaged villain

Psych on The CW's *The Flash*; a neurotic new dad in DirecTV's polyamory series *You Me Her*, a space pirate in Syfy's *Dark Matter*, and a pretty good boyfriend in FXX's *Man Seeking Woman*. Before *I Used To Be Funny*, Ennis had carved a path in Canadian indie film in sci-fi love story *Clara*, newspaper caper *Big News From Grand Rock*, R-rated romps *How To Plan an Orgy in a Small town*, *Dirty Singles*, *Sex After Kids*, and the TIFF breakout hit *Young People Fucking*.

Dani Kind as "Jill"

Dani Kind has spent the last six years splitting her time filming two TV series - Emmy nominated *Workin' Moms* for CBC/Netflix and SYFY's People's Choice Award winning *Wynonna Earp*. She recently wrapped a pivotal role in Ally Pankiw's *I Used To Be Funny*. She was recently nominated for a Canadian Screen Award in the Best Lead Actress in a Comedy category alongside Catherine O'Hara for her performance in *Workin' Moms*. Kind took home the Best Actress Award for her role in the short film, *Yellow Lines*. She can be seen supporting opposite Peter Sarsgaard in Veena Sud's *The Lie*, which had its world premiere at TIFF and starred as the lead of Blue Ice Pictures' thriller, *Banana Splits*.

ABOUT THE FILMMAKERS

Ally Pankiw (Writer / Director)

After being named one of *Hollywood Reporter's* "Top 15 Canadian Talents to Watch," Ally Pankiw made her TV directing debut with Netflix's *Feel Good*, created by and starring comedian Mae Martin. Pankiw directed and executive produced the show's first season, which has been critically acclaimed as one of the best series of 2020 and boasts the coveted "100% Fresh" score on Rotten Tomatoes.

Pankiw has since directed on Hulu's *Shrill*, starring Aidy Bryant, on the second season of Tony McNamara's Emmy-nominated *The Great* with Elle Fanning and Nicholas Hoult, and directed and executive produced the pilot for NBC's comedy, *Someone Out There*. She also co-created, and is writing and executive producing *Standing By*, a new animated comedy series with Dan Levy for Hulu and 20th Television Animation. Pankiw and Levy first collaborated on *Schitt's Creek*, where Pankiw served as a story editor on two seasons of the CBC's record-breaking series.

In addition to her work in film and TV, Pankiw has built an impressive career in music videos and branded content. She has helmed ad campaigns for top brands and publications like Amazon, adidas, Chanel, and NYLON, and spearheaded a series of *Women in #STEM* shorts for MTV and The Ad Council. She has also directed and produced videos for artists such as Katy Perry, Phoebe Bridgers, MUNA, and Ariana Grande.

James Weyman (Producer)

James Weyman is President of film production and consulting company Barn12 Inc., based in Toronto. A 30-year veteran of the screen-based industries, James has been a filmmaker, producer, production executive and consultant known for his creative taste and innovative risk-taking. As an executive, he has participated in financing over \$1 billion of film and TV production while supporting new and established Canadian and international producers and directors in critically and commercially successful scripted and unscripted content. Select titles include *Anthropocene*, *Away from Her*, *Born to Be Blue*, *Below Her Mouth*, *The Book of Negroes*,

Into the Forest, Maudie, Mean Dreams, Remember, Oscar-nominated *The Breadwinner* and the Oscar-winning *Room*.

As a producer and filmmaker James continues to work with emerging filmmakers and like-minded creators. Recent credits include Danishka Esterhazy's award-winning dystopian thriller *Level 16*; *The Inherent Traits of Connor James* by writer/director Ally Pankiw (*Feel Good*); and actor/writer/director Kit Weyman's two short films *3 Days in July* and *Ways to Water*, selected for the Cannes Coup de Coeur critics' programme. Current projects include psychological thriller *Walled IN* to be directed by Valerie Buhagiar (*Carmen*); Kit Weyman's feature debut *Evolver*; and Ally Pankiw's debut feature *I Used to Be Funny*, starring Rachel Sennott (*Shiva Baby*; *Bodies Bodies Bodies*), for release in 2023.

Jason Aita (Producer)

Jason Aita is a producer residing in Toronto, Canada. He is the co-founder of Sweet George Films with writer/director Paul Shkordoff. Their short film "Benjamin, Benny, Ben" competed for the Palme D'or at the 2020 Cannes Film Festival, was curated by director Barry Jenkins as part of the 2020 selection for the Telluride Film Festival, and won the iMDB Pro Shortcuts Award for Best Canadian Short Film at the Toronto International Film Festival. Prior to founding Sweet George, Jason was a recipient of the Harold Greenberg Shorts-to-Feature program to develop the film *Lewis*, which premiered at Slamdance. His short "The Statistical Analysis of Your Failing Relationship," premiered at the Tribeca Film Festival in New York, where it won the Best Narrative Short – Special Jury Prize. Jason is currently developing a feature length documentary with London-based documentary director Dean G. Moore and Western Edge Pictures. The film, *Children of the Horse Nation*, explores Mongolian child jockeys who risk death to compete in a centuries-old annual horse race. Under the Sweet George banner, Jason is also developing the feature film *Import*, which was part of the 2022 Torino Script Lab and is about an American basketball player in Belgrade who descends into the city's violent underworld after he's cut from his European team. In 2021, Jason served as producer on the film *I Used to Be Funny* directed by Ally Pankiw (Hulu's *The Great*, Netflix's *Feel Good*) and starring Rachel Sennott, Jason Jones and Ennis Esmer. The film will premiere at the 2023 SXSW Film Festival.

Breann Smordin (Producer)

Breann Smordin has been producing since 2017, beginning within the world of short films. "Oracle" (2018), directed by Aaron Poole, had great success, premiering at TIFF, winning the Best National Short Film Award at Festival du Nouveau Cinéma, showing at Slamdance 2020, Palm Springs International Film Festival 2020 and being an official selection of Short of the Week 2021. In 2019, Breann produced the digital series *Band Ladies*, alongside Moon Astronaut Studios. The series screened at various festivals and received nominations for ACTRA Best Series Ensemble Award as well as two CSAs for Best Lead Performance and Best Supporting Role. Transitioning into feature films in 2020, Breann line-produced *Six Days to Die* followed by producing its sequel, *Six Guns For Hire* – both auteur driven, experimental VFX-fuelled takes on a classic western, set to premiere in 2023. Over 2021-2022 Breann worked with Barn 12 to produce *I Used To Be Funny*, the first feature by Ally Pankiw (*Feel Good*; *The Great*) selected for competition at SXSW. Aaron Poole's feature debut, *DADA*, completed principal photography in the fall of 2022 under Breann's new umbrella, stillmovingpictures Inc. for completion in 2023. Breann has a BA in Media, Film and Theatre Studies from York University and completed her Entertainment Law Certificate through the Osgoode Professional Development program in 2018.

Li-Wei Chu (Executive Producer)

Li-Wei Chu started her career at VH1, and then joined Partizan in 2005, where she helped make music videos for artists like the White Stripes, Kanye West, Adam Levine and Bjork. That same year, she worked on Focus Features' *Dave Chappelle's Block Party*, the critically-acclaimed music documentary with John Legend, Common and The Roots. She was then promoted to run the company's film and TV unit, where she has been involved with movies such as New Line's *Be Kind Rewind*, IFC's *Is The Man Who Is Tall Happy?* and *The We & The I*, which premiered at Cannes. In 2010, Chu founded Partizan's management division, where she represents writers and directors with an eye towards storytellers from traditionally marginalized communities. She has helped launch the careers of filmmakers like Ally Pankiw (Netflix's *Feel Good*), Michael Francis Williams (OWN's Peabody-winning *David Makes Man*), and Frank Abney (Netflix's *Canvas*). She also represents auteurs like Oscar-winner Michel Gondry (Showtime's Emmy-nominated *Kidding*) and Michael Gracey, who directed Fox's *The Greatest Showman*, one of the highest-grossing live-action musicals of all time. Chu is currently executive producing Gracey's *Better Man*, a musical inspired by the life of singer Robbie Williams.

Judy Holm (Executive Producer)

Judy Holm launched Markham Street Films with partner Michael McNamara in 2002. She co-produced the indie film *The Cockroach That Ate Cincinnati*, which premiered at TIFF and subsequently screened as part of TIFF's Open Vault series. MSF's scripted productions include David Bezmozgis' *Victoria Day, Hold Fast, Big News From Grand Rock* and *Level 16*, which premiered at Fantastic Fest 2018 and has been sold around the world. Holm has also produced over fifty hours of documentary including feature docs and Gemini Award winners *Radio Revolution: the Rise and Fall of The Big 8*, *100 Films & A Funeral* and *Acquainted with the Night*, as well as *Celtic Soul* with Jay Baruchel and Netflix phenomenon, *Catwalk: Tales From the Catwalk Circuit*. The sequel, *Catwalk 2: The Comeback Cats* is currently in post. Holm is developing the novel *Your Life is Mine* by successful thriller writer Nathan Ripley. Ripley and Danishka Esterhazy will co-write, with Esterhazy directing. Director Michael McNamara's feature comedy *Heaven is Small*, is in pre-production and her own middle aged coming of age comedy *The Return of The Fabulous 7* is in development.

Paul Barkin (Executive Producer)

Paul Barkin has been producing feature films through his company Alcina Pictures for more than 20 years. A champion of director-driven and first time filmmakers, Paul has produced an array of critically acclaimed and commercially successful films including Cherien Dabis' Sundance and Cannes Directors Fortnight entry *Amreeka*, nominated for an NAACP Image Award, Gotham Award and three Independent Spirit Awards including Best Picture, Bruce McDonald's 2007 Berlinale Panorama opener, *The Tracey Fragments* starring Elliot Page, Jeff Renfroe's ice-age apocalypse *The Colony*, starring Laurence Fishburne and Bill Paxton, the Norwegian-Canadian revenge thriller *Hevn (Revenge)*, Jasmin Mozaffari's award-winning debut, *Firecrackers* and *Night Raiders*, the first ever Canada-New Zealand Indigenous co-production and feature film debut of Danis Goulet. Executive Produced by Taika Waititi, *Night Raiders* marked its World Premiere in Panorama at the 2021 Berlinale and had its North American debut at TIFF 2021 and chosen one of its Top Ten Feature Films for 2021. In addition to executive producing *I Used To Be Funny*, current projects include the nostalgic-romance *Midnight At The Paradise* that recently debuted at the Whistler Film Festival and the psychological-thriller *Sharp Corner* which goes into production in Nova Scotia in Spring 2023.

ABOUT THE CREW

Nina Djacic (Cinematographer)

Nina is a visual storyteller, her work is both cinematic and real. Her feature film credits include *I Used To Be Funny* with Director Ally Pankiw, for Barn 12, premiering at 2023 SXSW; *Bloody Hell* with Director Molly McGlynn for Elevation Pictures/The Film Farm, also premiering at 2023 SXSW and the TV film *Let's Get Married*, directed by Veronica Rodriguez and produced by Blue Ice Pictures and Eva Longoria's production company UnbeliEVable Entertainment. Nina also filmed two of Nicole Bazuin's projects - *Modern Whore* (SXSW 2020) and *Last Night At The Strip Club*, which won a Best Cinematography Award at the 64th Annual Canadian Society of Cinematographers Awards. Her narrative work has screened at a wide variety of film festivals including SXSW, Oxford Film Festival, Hot Docs, Fantasia International Film Festival, Toronto After Dark and Portland Film Festival, to name a few. Nina is exclusively represented by SESLER. www.sesler.com

Curt Lobb (Editor)

Curt Lobb is a Canadian filmmaker whose first feature editing experience was on *Operation Avalanche*, which premiered at the Sundance Film Festival and was nominated for Best Canadian Feature by the Toronto Film Critics Association. Since then, he provided additional editing for Jay Baruchel's *Random Acts of Violence*, prior to editing and associate producing *The Kid Detective*, starring Adam Brody and Sophie Nélisse. Lobb recently edited two films with releases in 2023, including Ally Pankiw's comedy drama *I Used To Be Funny*, starring Rachel Sennott and Olga Petsa, as well as Matt Johnson's comedy *BlackBerry*, starring Jay Baruchel and Glenn Howerton, on which he also served as associate producer. His TV experience includes writing, editing and co-executive producing *Nirvana The Band The Show*, which earned him four Canadian Screen Award nominations, along with editing on the Netflix documentary series *This Is Pop* and Vice's highest rated show, *Dark Side of the Ring*. Lobb was also an editor on the series *Tales From The Territories* (2022), which was executive produced by Dwayne Johnson and directed by Jason Eisener and Andrew Appelle.

Ciara Vernon (Production Designer)

Ciara Vernon is a Production Designer based in Toronto. Born in Hong Kong and growing up in Perth, Western Australia, she has always had a strong desire to explore the world around her. She moved to Canada in 2011 and has now been working in the Toronto film industry for over a decade. Ciara has been the production designer for the last two seasons of the Netflix/CBC hit series *Workin' Moms*, created by Catherine Reitman, and for the CBC Gem series *Hey Lady!* directed by Sarah Polley, Adriana Maggs and Will Bowes. *Hey Lady!* premiered at the 2020 Sundance Film Festival in the Indie Episodic Program, and Ciara was nominated for a DGC Award for her work on the project. Her other series work includes the FX series *9 Films About Technology*, a 9-part anthology series directed by Peter Huang. On the feature side, Ciara designed the thriller *See For Me*, directed by Randall Okita and starring visually impaired actor Skyler Davenport that premiered at the 2021 Tribeca Film Festival. She also designed the award-winning feature film *The Cuban* directed by Sergio Navaretta, starring Oscar winner Louis Gossett Jr. Her most recent feature project is Ally Pankiw's *I Used To Be Funny*, starring Rachel Sennott, that is set to premiere in competition at the 2023 SXSW Film Festival.

Ames Bessada (Original Music)

Ames Bessada is a multi-instrumentalist and songwriter whose debut album was produced with Linda Perry. After completing the Slight Music Residency at the Canadian Film Centre, they worked alongside composer Lesley Barber on the series *Four Weddings and a Funeral*, and feature films including *Late Night*, *Nappily Ever After* and *American Woman*. They also joined Rob Simonsen and his team on *Ghostbusters: Afterlife*. Ames' TV credits include five seasons of *Holly Hobbie* and the first season of Syfy's one-hour high school monster series, *Astrid & Lilly Save The World*. Most recently they have finished their first feature *I Used To Be Funny* as well as an upcoming Netflix project also directed by Ally Pankiw.

Courtney Mitchell (Costume Designer)

Courtney Mitchell is a Toronto based Costume Designer, and a member of I.A.T.S.E. 873. Courtney is a narrative-focused designer who prioritizes projects that tell unique and underrepresented stories. Courtney is invested in creating costumes that reflect a character's personality and environment, while balancing the playful fantasy of creative cinema. Courtney's work has been included in festivals such as TIFF and the Guggenheim Around The World Summit.

**I USED TO BE FUNNY
END CREDITS**

written and directed by
ALLY PANKIW

producer
JAMES WEYMAN

producers
**JASON AITA
BREANN SMORDIN**

executive producer
LI-WEI CHU

executive producer
ALLY PANKIW

executive producers
**JUDY HOLM
PAUL BARKIN**

executive producers
**MARK GINGRAS
JOHN LAING
JORDAN NAHMIAS**

cinematographer
NINA DJACIC

**production designer
CIARA VERNON**

**editor
CURT LOBB**

**original music by
AMES BESSADA**

**costume designer
COURTNEY MITCHELL**

**hair & makeup designer
ANDI CLIFFORD**

**casting by
JONATHAN OLIVEIRA, CSA**

CAST

Sam Cowell RACHEL SENNOTT

Brooke Renner OLGA PETA

Cameron Renner JASON JONES

Paige SABRINA JALEES

Philip CALEB HEARON

Noah ENNIS ESMER

Jill DANI KIND

Zara HOODO HERSI

Tim DAN BEIRNE

Nathan STEPHEN ALEXANDER

Officer Conrad Lawrence MIGUEL RIVAS

Officer Jim Gerrard MARVIN KAYE

Female Defense Lawyer PALOMA NUNEZ

Judge Mathers KATHY IMRIE

Female Police Officer **JANICE NICOLE MENDES**

Candace **MATIA JACKETT**

Waiter **DANIEL WOODROW**

School Receptionist **DJ MAUSNER**

News Anchor **ANNA FLOROS**

Laura Renner **HANNAH SPEAR**

CREW

Production Manager **KATE FENTON**

Production Coordinator **THOMAS McCULLOUGH**

First Assistant Director **EMMA JEAN SUTHERLAND**

Second Assistant Director **ABIGAIL THORPE**

Third Assistant Director **CAITLIN RUSSELL**

Script Supervisor **PAULA WILSON**

Cast Coordinator **JESS STEIN**

Set Tutor **HEATHER GILMAN**

Stunt Coordinator **JEN VEY**

Intimacy Coordinator **CHALA HUNTER**

Stand-Ins **JULIA CARDLE**

MADDIE CHARLTON

EMILY DICKENSON

Background Casting **ROISIN MCGILLY**

Casting Consultant **EMILY SCHWEBER**

COVID Supervisor/ Set Medic **PAUL MULLER**

COVID Coordinator	TARA FEDERKO
Reel Medical Services	WENDY WILLETT
Location Managers	MICHAEL KNIAZEFF
	PAIGE LOCKE
Location Scout	MICHAEL KNIAZEFF
Locations Assistant	GOHUL AMIRTHAGANESAN
Daily Locations Assistant	PATRICK DZAL
	TRICIA SPRAWSON
Security - Jet Film Support	LIANE KUCEY
Art Director	TREMÉ MANNING-CÉRÉ
Set Decorator	LIZ KENNEDY
Lead Dresser	SABRINA RINCON
Set Dresser	EMILY DUNCAN
On Set Dresser	ROBIN BROWN
	ISSIAH MORTLEY
Set Dec Buyer	SHAZIA MAWANI
Set Dresser Daily	ASHA THORPE
	AHSEN QURESHI
	DAVID STOKES
	DEREK O'NEIL
	MANUELA VILANOVA
	PIA ABRAHAMS
	RYAN PERCIVAL
	SANTIAGO RINCON

Props Master	MICHELLE HAID
Props Assistant	VICKY TO
First Assistant Camera	CAMERON GONSALVES
Second Assistant Camera	ANASTASIA FILOMENA
	VICTOR ON
Camera Utility and DMT	MARIO MATISA
Steadicam Operator	DAN MCKENZIE
Ronin Operator	MATT BUJOK
	WILL JOHNSON
Stills Photographer	JANICK LAURENT
	YVONNE STANLEY
First Assistant Camera Daily	MICHAEL HOFMAN
Second Assistant Camera Daily	JOSH PAYNE-SMITH
	MATTHEW MORELAND
Gaffer	DAKOTA MAZZUCA
Best Electric	JAY C MENDOZA
3rd Electric	OSCAR AYALA
4th Electric	DAVID RAJSIC
4th Electric Daily	JOCELYN CARDINAL
Key Grip	NICK JULIAN
Best Grip	SIERRA SUN
3rd Grip	JASMINE DE BOER
4th Grip	HOPE AGBOLOSO
	JOSHUA GALLIMORE

	SHANE AZAM
Best Grip Daily	DEXTER CALLEJA
	JARRETT MURRAY
	DAVID RUGGLES
Daily Grip	HAYDEN SALTER
	MAHMOUD SAROUJI
	OLIVIER SURPENANT
Production Sound Mixer	JOHN BRADSHAW
Daily Sound Mixer	STEPHEN DRANITSARIS
Boom Operator	KEITH SIVAKUMAR
Assistant Costume Designer	ANNA VIKSNE
Set Supervisors	KASSANA GARRAWAY
	KERNE MAYERS
Daily Set Supervisor	MARIE-ELYSE MCGUIRE
Wardrobe Daily	IZZY WRIGGLESWORTH
	MADGE COLLERAN
	MARISSA SCHWARTZ
	MEGHAN TORRADO
	PAIGE FOSKETT
	SAMANTHA WYTON
	JMA VESPAZIANI
Assistant Makeup and Hair	MACKENZIE HODGE
Hair and Makeup Daily	AJ LAUREN
	HALLY LEVY

	JORDAN GIANG
Production Accountant	DANIA KANNAN
Assistant Accountant	JOHNATHAN SHARP
Post Production Accounting	DANIA KANNAN
Transportation Coordinator/Captain	JEFF CHIU
Drivers	DARREN PECK
	NATHANIEL JONES
	RYLAN RUFFOLO
	ZACH LITZGUS
	GOHUL AMIRTHAGANESAN
Daily Drivers	DONY VO
	HAMISH SLINGERLAND
	JESSE SARKIS
	ALBERT KUSTIKOV
Publicist	CHARLENE COY, C2C
BTS/ E.P.K.	LUKE NAIRN
Catering	BLAZING KITCHEN
	ENROUTE CATERING
	TRIDENT CATERING
Key Craft	KIRSTEN SLIND
Assistant Craft	HARRY MCSHANE
Additional Picture Editing	MARK HUSSEY
Assistant Editor	MARK HUSSEY
Technical Coordinator	JOSH SCHONBLUM

Post Production Services Provided by URBAN POST PRODUCTION INC.

Urban Post Operations ROBERTA BRATTI

Sound Designer KEN CADE

Dialogue/ADR Editor JOSEPH FACCIUOLO

ADR Recordist EHREN PFEIFER

Foley Artist MATTHEW THIBIDEAU

Foley Recordist DAVE MERCEL

**Re-recording Mixers STEVE MOORE
LUCAS ROVEDA**

Re-recording Assistant LUCAS CECCHETTI

Dailies Workflow Supervisor OREN EDENSON

Dailies Operator GARRET HENRY

Online/Packaging Editor KYLE CAMPBELL

Colourist JIM FLEMING

Visual Effects by FAUX POP

VFX Producer Mark Hussey

Additional ADR Recordists DAVE EICHHORN

ARVIN SIEGFRIED

BILLY THERIOT

Original Score Musicians

Violin ALLIE STAMLER

Cello JEAN-PAUL BARJON

Flute GIOSUÈ GRECO

Legal Services JORDAN NAHMIAS &
GOLDENBERG & CO. P.C.
BEN COWLEY
OLIVIA DANYLCHUK

Business Affairs JAMES WEYMAN

Auditors JIMMY YE, KUDLOW & YE

Payroll Services DANIA KANNAN, CPA PROFESSIONAL
CORPORATION

Clearances Coordinator RACHEL WORONER

Script Clearances ANNE MARIE MURPHY, EASTERN SCRIPT

Music Supervisors VICTORIA BEARD
JODY SOLERO

For Bell Media

Production Executive MITCH GEDDES

Director of Programming, CRAVE TORY JENNINGS

Senior Content Lead, CRAVE NATALIE IGELFELD

Interim Financing ROYAL BANK OF CANADA

Insurance Brokers KNOX HUTCHISON ENTERTAINMENT INSURANCE
KEVIN HUTCHISON

Production Equipment provided by WILLIAM F. WHITE INTERNATIONAL INC.

Camera Equipment provided by PANAVISION
ONTARIO CAMERA
2D HOUSE

Music Credits

"Something Has To Change"
Written by Amber Bain
Performed by The Japanese House
Courtesy of Dirty Hit
Under license from A&G Sync
Published by Dirty Hit Songs

"Piano Bar Jazz (a)"
Written by Christopher Timothy Willis
Courtesy of APM

"Smoke Signals"
Written by Phoebe Bridgers, Marshall
Vore
Performed by Phoebe Bridgers
Courtesy of Dead Oceans
Published by Whatever Mom (ASCAP),
Pizza Money Publishing (ASCAP)

"Sucker"
Written by Carré Callaway
Performed by Queen Kwong

"Half Return" Written by
Adrienne Lenker Performed by
Adrienne Lenker Courtesy of 4AD Ltd

By arrangement with Beggars Group
Media Ltd, Published by Domino
Publishing Company of America Inc.

"Hell Is A Crowded Room"
Written by Allison Ponthier, Richard W.
Nowels Jr.
Performed by Allison Ponthier
Courtesy of Interscope
Under license from Universal Music Canada
Inc.

"Cold To The Touch"
Written by Raffaella Rosemary Weyman, Nathan John
Ferraro, Michael Joseph Wise
Performed by Ralph
Courtesy of Rich Man Records and 604 Records Inc.
Published by Heart and Art Music (SOCAN),
Sony ATV Music Publishing Canada (SOCAN),
Hyvecity Music (SOCAN), American Cowboy Music
(SOCAN), Songs of Universal, Inc. (BMI) o/b/o itself
and This is Noise Publishing (BMI)

"Raising The Stakes D"
Written by Adam Saunders, Mark Stephen Cousins
Courtesy of APM

"Uppercut"
Written by Caitlin Jane Notey
Performed by Lou Roy
Courtesy of Balloon Machine Records
Under license from Sentric Music Limited
Published by Sentric Music Limited

"Work"
Written by Charlotte Day Wilson
Performed by Charlotte Day Wilson
Courtesy of Stone Woman Music
By Arrangement with The Greater Goods Co
Published by Stone Woman Music, Inc

"Teenage Self" Written by
Lauren Amber Aquilina, Marcus Andersson
Performed by Lauren Aquilina

Published by Sony/ATV Music Publishing Allegro (UK)
(PRS), These Are Songs of Pulse (ASCAP), Wide Eyed
Ent. (ASCAP) and Concord Sounds (ASCAP)

"Wonder-v2-JP"
Written by Mark Gaudette
Performed by Mark Gaudette
Courtesy of Jingle Punks
Under license from Jingle Punks

Published by Sony/ATV Tunes LLC
(ASCAP), Universal Music Works (PRS),
Apricot Bonfire Music (PRS)

"Handle Me"

Written by Catherine Gavin, Josette
Maskin,
Naomi McPherson
Performed by MUNA
Courtesy of Saddest Factory Records
and Dead Oceans, Published by These
Are Songs of Pulse (ASCAP),
FRIENDSHIPSTREET (ASCAP), Concord
Sounds (ASCAP)

"Skeletons"

Written by Hayley Gene Penner, Michael
Joseph Wise, Jordan Harry Monroe Baum,
Michael McNamara, Ben Whiteley, James
Robert Robertson
Performed by W Darling
Courtesy of Universal Music Canada Inc.
Published by BMG Rights Management
Canada B (SOCAN), Irving Music, Inc.
(BMI), Beluga Heights Music (BMI),
Songs of Universal, Inc. (BMI), This Is
Noise Publishing (BMI)

"Trouble"

Written by Raffaella Rosemary Weyman
Performed by Ralph
Courtesy of Rich Man Records

"People You Follow"

Written by Hayley Gene Penner,
Alexander Vincent Tanasijczuk, Mark
Pellizzer
Performed by Hayley Gene Penner
Courtesy of Hayley Gene Penner
Published by BMG Rights Management
Canada (SOCAN), Songs of Universal,
Inc. (BMI), Mark Pelli Music, Inc.
(SOCAN)

"Number One Fan"

Performed by MUNA
Courtesy of RCA Records
By arrangement with Sony Music Entertainment
Published by These Are Songs of Pulse (ASCAP),
FRIENDSHIPSTREET (ASCAP), Concord Sounds
(ASCAP)

"Late Bloomer"

Written By Allison Ponthier, Ethan Gruska, Daniel
Wilson
Performed by Allison Ponthier
Courtesy of Interscope
Under license from Universal Music Canada Inc.
Published by Sony/ATV Tunes LLC (ASCAP), Hipgnosis
Notes (ASCAP),
Otis Redhead Music (ASCAP), Wizard of the Alcove
Music (ASCAP)

"Highway 6"

Written by Jordan Leigh Miller, Kylie Anne Miller,
Leandra Teresa Marr Earl, Eliza Mary Clara
Enman-McDaniel
Performed by The Beaches
Courtesy of Universal Music Canada Inc.

Valkyrie"

Written by Caitlin Jane Notey
Performed by Lou Roy
Courtesy of Balloon Machine Records
Under license from Sentric Music Limited
Published by Sentric Music Limited

**"I Know The End" Written
by Phoebe Bridgers, Marshall Vore,
Conor Oberst, Christian Hutson
Performed by Phoebe Bridgers Courtesy
of Dead Oceans Published by
Whatever Mom (ASCAP), Pizza Money
Publishing (ASCAP), Bedrooms
Bedrooms And Spiders (BMI), Corn Fox
Publishing (ASCAP)**

the Director Wishes to Thank

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MAYA AND GEORGE PETSAS

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MELISSA GAINER

MIIRA PAASALINNA

MIKE MURRAY, HMV

PAULA DEVONSHIRE

TEO WEYMAN & JAMES COOPER

REBEKAH HERRON

VANESSA SHAH

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I Used To Be Funny

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