



TATYANA ALI



LYRIQ BENT

HOME AGAIN

When you are stripped of everything you know, you find out who you are...



CCH POUNDER



STEPHAN JAMES

HOME AGAIN

(102mins., Canada 2012)

WRITTEN BY **JENNIFER HOLNESS** AND **SUDZ SUTHERLAND**

DIRECTED BY **SUDZ SUTHERLAND**

STARRING **TATYANA ALI, LYRIQ BENT, STEPHAN JAMES, FEFE DOBSON, RICHARD CHEVOLLEAU, PAUL CAMPBELL, AND CCH POUNDER**

Produced by **Jennifer Holness, Don Carmody** and **Anita Lee**

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HOME AGAIN

The award-winning Hungry Eyes Film & Television producer Jennifer Holness, *Love, Sex, and Eating the Bones* (TIFF Best Canadian First Feature, 2003) and *Guns* (Gemini Awards for Best Direction and Best Writing, 2010), in partnership with the multi-awardwinning impresario Don Carmody (*Resident Evil series, Chicago, Angel Eyes, Silent Hill, Boondock Saints*), and NFB producer Anita Lee present Sudz Sutherland's sophomore feature film, *Home Again*.

A searing drama in the vein of *City of God*, *Home Again* tells the story of three young people deported 'home' to Jamaica after being raised abroad since infancy. Once landed in Kingston and without a compass of any kind, each of the characters embarks on a journey that pushes their endurance beyond measure and forces them to discover who they truly are. On the most fundamental level, *Home Again* asks the question, "How would you survive?"

A story based in fact, the script was inspired by the practice of various governments to deport incarcerated landed immigrants to rid itself of unwanted population. The issue is a particularly difficult problem in Jamaica where the deportee population outnumbers the prison population by seven times; where there are little to no resources to help deportees establish new lives, and where the deportees are largely blamed for the serious violence that rocks the country—Jamaica has the third highest per capita murder rate in the world.

Sutherland directs from a script he co-wrote with Hungry Eyes producing partner **Jennifer Holness**.



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Home Again stars actress and recording artist **Tatyana Ali** ("Fresh Prince of Bel-Air," *Mother and Child*, "Love That Girl!"), **Lyriq Bent** ("Rookie Blue," "Guns," *SAW* series), and newcomer **Stephan James** ("Clue," "Degrassi: The Next Generation"). Joining them in bringing this raw and uncompromising script to life are **Richard Chevolleau** ("Guns," *The Planet of Junior Brown*), multi-Emmy nominated and Satellite Award winner **C.C.H. Pounder** ("The Shield," "Bagdad Café," "Warehouse 13," *Avatar*), and international recording star **Fefe Dobson** (2004 Muchmusic Video Award, People's Choice Favourite Canadian Artist).

For the project Holness and Sutherland have reunited with cinematographer **Arthur Cooper C.S.C.** ("Guns", *Love, Sex, and Eating the Bones*) and production designer **Rupert Lazarus** ("Guns", "She's the Mayor"). **Gersha Phillips** (*Traitor*, *Talk To Me*, "A Raisin in the Sun") joins the Hungry Eyes team for the first time as costume designer.

Entertainment One has distribution rights, and the film is produced with co-production partners The National Film Board, with the participation of Telefilm Canada, the Harold Greenberg Fund and the Ontario Media Development Corporation.



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LOG LINE

Three young people raised 'a foreign' in Canada, the US, and the UK, are deported back to Jamaica, the country of their birth, and must find a way to survive.

SHORT SYNOPSIS

A searing drama in the vein of City of God, Home Again tells the story of three young people deported 'home' to Jamaica after being raised abroad since infancy. Once landed in Kingston and without a compass of any kind, each of the characters embarks on a journey that pushes their endurance beyond measure and forces them to discover who they truly are. On the most fundamental level, Home Again asks the question, "How would you survive?"



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PRODUCTION NOTES

Genesis of the script...

It is often said that the most affecting fictitious stories are those that are deeply rooted in the real life experiences of the artists telling them. This is an adage that has absolutely proven to be true for filmmakers Jennifer Holness and her partner Sudz Sutherland.

The husband and wife team, who have created work ranging from TV series comedy to documentaries and dramas were notably recognized with five Gemini Awards for their mini-series "Guns," which looked at the fallout of gun trafficking in Toronto, and was initially inspired by a gun violence incident at the primary school Sutherland's niece attended at the time.

While shedding light on social issues has not been a mandate of their work, nor has solely representing the stories and people of the African Diaspora, with "Guns" Holness and Sutherland defined themselves as brave and skilled social commentators who can navigate the sensitive complexities of such challenging issues.

The filmmakers were once again inspired by the horrible truth, to write Home Again, a searing drama which tells the story of three young people deported 'home' to Jamaica after being raised abroad since infancy.

Holness and Sutherland both have Caribbean backgrounds, and Holness was in fact born in Jamaica and immigrated to Canada at a very young age. Not long after she arrived, she met a boy in school whose story would become the initial seed for Home Again. *"I met a boy in grade one, soon after I arrived in Canada, who also ended up in junior high with me before we lost touch,"* recounts Holness. *"And then several years later, in his twenties, he was deported to Jamaica following some trouble with the law. And after being deported to Jamaica he was murdered. I was shocked that someone who had lived in Canada as long as I had could be deported and end up that way."*

Holness has a brother close in age to the friend she lost, and she could not help thinking it could have very easily been him. *"My brother had his own troubles when he was younger. The only difference was that my parents had done their paperwork. My brother wasn't in any other way more or less Canadian than our friend."*

Years later, when Holness and Sutherland were well into their filmmaking careers, they were approached by the NFB who told them they were looking for narrative feature projects. They were reminded of this story with the deportation of O'neal Grant (whereby Canada changed its deportation laws to send him 'home.' They decided to do some research into the circumstances that would allow for a landed immigrant, who had lived in Canada for almost his entire life, to be deported to a country in which he had no roots or bearings.

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"We began by doing some research into the general issue of immigrant deportation and discovered that in the late 90s Canada, the US, and the UK had all made changes in their immigration policies that would allow for easier deportation of [non citizens]," recalls Sutherland. "It's a very complex issue and not one that solely pertains to the black and Caribbean communities, but it seems like the Caribbean community was particularly affected by it. Effectively, under these policies immigrants - even those who have made the country they are being deported from their residence since infancy - can be deported if convicted of a crime. And what struck us as an interesting conflict as it pertains to Canada specifically was the contrast between Canada's official multicultural status, and this policy which sort of says 'If you misbehave we don't want you.'"

Holness continues, "What is particularly devastating about this kind of deportation is the disparity between the life these deportees grew up experiencing, and what they face when they return to the Caribbean. Jamaica for example has the third highest murder rate in the world, their deportee population is actually seven times their incarcerated population, and the natives blame the deportee population for a lot of the violence and crime in their communities. You've got deportees arriving in Kingston with no life skills to prepare them for that environment, no support structure, and often no money or place to live. They're regarded as foreigners and the local attitude towards them is very hostile. It's an incredibly volatile situation."

In their research, Holness and Sutherland also travelled to Jamaica to meet with deportees and local detention officials. "We wanted to find out what life was really like for the deportees in that complex environment. How they really live in Jamaica and how they die," says Sutherland. "While down there we interviewed over forty deportees. The stories they had to tell were heartbreaking and very scary. And Jen and I came back to Canada feeling very strongly that there was a powerful dramatic story to be told around this issue."

Over the course of the next six years, Holness and Sutherland developed the project with the NFB's support, while concurrently producing several television projects. During development they also conducted research within the Canadian prison system, speaking with councilors charged with preparing convicted immigrants for deportation.

"One woman we spoke to within the system told us that essentially for immigrants who were raised in Canada and were sent back to the Jamaica in particular, this was a death sentence," says Holness. "This type of statement really galvanized our sense that we were onto an important story. It also made us understand that beyond the issues there was a fundamental and universal question at the story's core: If everything you've known and taken for granted is ripped out from under you, how do you survive? And who do you become?"

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In late 2010, they found themselves with a script that they were confident in and Holness began working out a financing plan to get the film made. *"Getting this project off the ground was absolutely a great challenge. In the current environment, I knew that garnering enough financial support for a film like this would be perhaps one of the toughest challenges of my career. I began to feel that finding a partner to help us champion the project might be vital to its success,"* comments Holness.

As they thought about whom they could approach with the project, Sudz remembered meeting Don Carmody, the legendary Toronto-based producer of the Academy Awardwinning Chicago and the box-office hit Resident Evil series. Unsure of how Carmody would respond to the material, Holness and Sutherland sent him the script, in the hopes that if he was not interested he would be willing to share some thoughts on how to get the project off the ground.

"Like everyone in this business, Sudz and I share an immense amount of respect for Don, and we thought that the worst that could happen would be that he would pass," remembers Holness. *"When he responded quickly and so positively to the script, we were elated."* Adds Sutherland, *"Don immediately understood the importance of the story we were trying to tell and came on board to work with us. I don't know if we would have been able to make this movie without him, and his guidance on the project has been invaluable."*

For his part, Carmody was both taken with the quality of the script as well as feeling a kinship with Sudz and Jen, who share his passion and particularly his tenacity. On joining forces with Hungry Eyes, Carmody comments, "When I first read this script, it absolutely gripped me. It is the kind of story that grabs you and will not let you turn away for a single moment. This is a story that needed to be told and knowing Sudz and Jen's previous work, I knew that they would do it justice."

With Carmody on board and distributor Entertainment One signed on, Holness and Sutherland were able to get pre-production underway in the fall of 2011 and the film was shot in Jamaica, Trinidad, and Toronto early 2012.

For the shoot, the pair re-teamed with many of their past reative partners, including cinematographer **Arthur Cooper** (*Love, Sex, and Eating the Bones*, *"Guns"*, *"She's The Mayor"*), Production Designer **Rupert Lazarus** (*"Guns"*, *"She's The Mayor"*), and Costume Designer **Gersha Phillips** (*My Father's Hands*, *The Five Senses*.)

To facilitate working in Trinidad they hired local Line Producer Lisa Wickham, who was immediately excited to be involved in the project. "These are important stories about life in the Caribbean, which isn't always the paradise people think it is. It is not just three stories but the stories of thousands" Wickham emphasizes.

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Cast and characters...

The film follows the parallel stories of three deportees: Marva, a young mother from Canada who is forced to leave her Canadian born children behind; Dunston, a man from New York City who fell into a criminal lifestyle; and Everton, raised in England with a private school education whose mother failed to arrange his citizenship.



Tatyana Ali

Home Again opens on Marva exiting a plane onto the hot tarmac of Norman Manley airport in Kingston, her sad expression in stark contrast to the pleasure seekers that surround her. She arrives in Jamaica having been forced to leave her two young children behind in foster care, without any idea of how or when she will see them again.

The filmmakers searched far and wide for a young actress who embodied the role, and found it a tricky role to cast. They looked at actors from Canada, the US, and abroad, until their casting director proposed they look at someone that caught them by surprise – ex-“Fresh Prince of Bel Air” star, Tatyana Ali.

“Tatyana definitely wasn’t someone we had initially thought of. I think I still imagined her as a young girl, but when she was brought forward for us to look at, I was really intrigued by the direction her life and career had taken,” comments Sutherland.

Since “**The Fresh Prince**” has gone off the air, Ali has continued a film and TV career, producing her own series and seeking out small roles in indie films with directors such as Takeshi Kitano and Rodrigo Garcia. Ali has also continued to build upon her music career that was supported by Will Smith which led to the 1998 release of an album called “**Kiss the Sky**”. She also sung on Will Smith’s album “**Willenium**” and she performed on the will.i.am produced song ‘**Yes We Can**’ supporting Barack Obama’s Presidential Campaign. Ali also graduated Harvard with a degree in anthropology.

The filmmakers sent Ali the script and she responded immediately. Not only did she love the script itself, it turned out her father is a Trinidadian, and she was intrigued by the idea of contributing to an important story set in the Caribbean. However, the most significant draw for her was the chance to do an immensely challenging role unlike anything she had done before.

The loss of her children is not the only horror Marva suffers in the film. When she moves in with an aunt and uncle hasn’t seen in years, she is quickly relegated to being the family’s maid and then is repeatedly raped by her uncle who buys her silence with threats of homelessness.

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"What I like about Marva's story was that it examines what it means to tear apart a family – it's barbaric. What Marva goes through with the loss of her children and then with her uncle is so harrowing. I had really been looking to do more dramatic work like this and so when this script was sent to me I jumped at the chance to do it, even though I knew it was going to be a huge challenge," comments Ali.

"Marva is victimized a lot, her arc in the film is huge, she goes from a place of significant naivety and is plunged into hell. What was very important to me in this was to find the moment when she resolves that she will get through it and get her children back."

Jamaican actor Paul Campbell plays Marva's uncle. He was impressed by Ali's fearlessness in committing to the harrowing role. *"Tatyana Ali blows me away. She is a very disciplined actress, which you don't always find in younger performers. I can be very intimidating, especially in a role like this, and she never backed down from me. She has my total respect."*

"Ultimately Tatyana brought the fine balance of qualities the role of Marva really needed to the film. While she has become an impressive young woman, she retains an innocent quality that Marva had to have to really give her journey its fullest arc," says Sutherland. "Tatyana naturally invites audiences to empathize with her. From the moment we cast her she continued to impress us with her commitment and her ability to be totally vulnerable in the role."



Lyriq Bent

They did not have to look quite so far for their actor to fill the shoes of Dunston Browne, a drug-dealer from New York who finds worse trouble in Jamaica when he gets drawn into the local gang world. Best known for his recurring role as Lt. Daniel Rigg in the SAW movie franchise and his current role on hit series **"Rookie Blue"** (Global TV, ABC), actor Lyriq Bent was already a favourite of Holness and Sutherland's and had starred in their 2009 mini-series **"Guns"**.

"Lyriq has a lot of charisma and draws people in easily, which was important to make Dunston, who is the least innocent of the three central roles, an accessible character. He's a very mature actor as well," says Sutherland. *"I knew that he'd be able to maintain his presence of mind while coping with the rigours of working in Trinidad."*

Bent is originally from Jamaica and felt an immediate connection to the material. "I was born and spent my early years in Jamaica and left when I was six. This is a story that could have been about me. And I know people who have been in this situation, who have been deported. It hits very close to home," shares Bent.

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"Aside from being an excellent look inside a very complex issue, the story in Home Again stands alone as an incredible study of three characters being pushed to their limits. Dunston in particular goes through a massive emotional journey. In the beginning he's really a product of his environment and not feeling like he has any agency in his life. As the story progresses and he's swept up in the violence and warfare of the drug and garrison culture in Kingston, he realizes he has to choose whether he is going to continue on this path or take a firm stance to stop this cycle in his life. The role was a great opportunity for me to push myself to go through that broad range of emotions and in the end to allow myself to be extremely vulnerable. It was an incredible experience for me."



Stephan James

The third character the film follows is Everton Sinclair, a young man raised in England whose mother neglected to secure his citizenship papers. The youngest of the three central characters, Everton was educated in the private school system in England, and is the least prepared for the life that he faces in Jamaica. *"Everton's arc is very dramatic, he goes from British privilege to homelessness on the streets of Kingston,"* comments Sutherland. *"He's quite a young character, so we knew the pool of actors we'd be seeing would be reasonably inexperienced. What happened with the casting of that role was interesting. We were down to two guys, Stephan James and someone else who quite frankly Don and I were inclined towards, but Jennifer really felt strongly about Stephan."*

"To me, Stephan was a guy that has such a charm and vulnerability, he completely pulled on my maternal heart strings, and I couldn't believe that Sudz and Don didn't agree with me!" Holness adds. *"I asked some of our staff and some other colleagues who they liked and what I started noticing was that all the women preferred Stephan. I then asked Don's wife what she thought and she agreed."*

"I realized that for that character, the innocence that was attracting all those women was, in fact, exactly what was needed to highlight the depth of Everton's descent. What can I say, on this one, I had to go with my wife!" concludes Sutherland. *"Stephan blew me away with his performance. He committed so fully to Everton's fall from grace and exhibited a huge amount of emotional bravery. I think this performance will make people stand up and take notice of this guy."*

For a newcomer like Stephan, **Home Again** was a once in a lifetime experience. Not quite 18 at the time of shooting, Home Again was Stephan's first time working outside of Canada and his first major feature film role. *"It was an unbelievable opportunity for me to tackle such a challenging role, to work in Trinidad, and to get to work with so many actors I admire, like CCH Pounder and Lyrq Bent,"* says James. *"It was definitely intimidating, but I got so much support from Sudz and Jen and the rest of the cast, it's something I'll never forget."*

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CCH Pounder

Veteran actor CCH Pounder lauded for her work in television series' including "*The Shield*" and "*Law & Order*" and films such as *Avatar*, was tapped to play Everton's mother, Dulsay Mooreland, in the film, a huge honour for Holness and Sutherland who are longtime fans of her work.

"Everton's story represents the heart of the film in many ways - an innocent young man who could be anyone's son or brother, the victim of his mother's lack of time in not getting his papers complete. We wanted a powerful actress in the part to give weight to her increasing frustration and powerlessness to save her son," says Holness. *"CCH is someone Sudz and I have long admired and we were extremely fortunate that she was in Toronto shooting 'Warehouse 13.' Don had a connection to her, so we were able to sign her on. It couldn't have worked out better."*

Pounder, like so many of the cast members, is an immigrant herself (from Guyana), so she immediately connected to the material. *"I think that we'll hear more and more of these types of stories from around the world now that people are moving around so much in so many different directions. This story truly speaks to our world right now, and the script had so much truth in it for me."*

She adds, "Dulsay's story is so terribly unfortunate. She, like so many immigrant women, got very busy, probably working more than one job, and she made a mistake. She didn't complete her son's citizenship. And it is a fatal error. It was both an attractive role to play and a frightening one, in that I could draw on my own motherhood and imagine the profound horror of putting my child in that position. It is an interesting role in that it anchors the film for the audience - she is a very relatable woman, she could live next door to you - and reinforces the human cost of black and white bureaucratic policy."

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Rounding out the core cast to bring this raw and uncompromising script to life are frequent collaborator **Richard Chevolleau** (*"Guns," The Planet of Junior Brown*), and international recording star **Fefe Dobson** (*2004 MuchMusic Video Award, People's Choice Favourite Canadian Artist*) in her first major feature film role.

Additionally, the film also showcases some incredible Trinidadian and Jamaican talent, notably including Jamaican actor Paul Campbell. Considered the most

popular and venerated contemporary actor in Jamaica, Campbell is a classically trained performer who has worked in television, feature films, and on stage – most notably in Jamaica's top-grossing film to date, *Third World Cop*. In *Home Again*, Campbell brought his commanding presence to the character of Marva's uncle Archie, with whom she stays when she arrives in Jamaica. In one of the most harrowing plot turns in the film, Archie manipulates Marva into a sexual relationship in exchange for her lodging. Campbell didn't hesitate to take on the malevolent character, and, like so many other cast members, he was impressed with Holness and Sutherlands willingness to represent the ugly truth of this aspect of the deportee experience.

"I know people who have experienced the situation that Marva finds herself in with her uncle and I am always attracted to stories that are real. I thought playing this character was a good opportunity to bring humanity and insight to the situation. To really show people how vicious, how cruel, how absolutely insane it is that a family member can harbor these kinds of desires for someone. My approach has been very humanistic, not monstrous."

Tatyana Ali, who worked closely with Campbell deeply appreciated his handling of to their difficult scenes, particularly since she had never dealt with such violent sexual material before in her career.

"Paul Campbell is phenomenal, he is an actor's actor. His access to his range, he can just open a door and it's all there. He managed to play this terrible man while always maintaining some sense of himself underneath, which made it safe for me. We have two very difficult rape scenes in the film and he got me through them with total sensitivity, but without compromising what the relationship is between those characters. I am immensely grateful to him for guiding me through it the way he did."

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Shooting in the Caribbean...

The backdrop of this affecting story is the heat, colour, chaos, beauty, and squalor of Jamaica.

A luscious tropical island in the heart of the Caribbean, Jamaica is a country of profound contrasts. A scenic paradise on earth to many, a country with rich cultural background, with people known for exceptional warmth, great music, and great sprinters – Jamaica, particularly in its cities, is also a country of poverty and violence.



Sutherland's aim in shooting *Home Again* was to show all the beauty and desolation of the island, its passion and chaos, while also revealing as much intimacy and truth in the interactions of his characters as possible.

"I departed somewhat from my previous shooting style for this film," comments Sutherland. *"I wanted to show as much context for the action as I could while maintaining a focus on the intensity of the character's experiences. The film is largely shot either in either wide angles that showcase the landscape, the bright colour, and the frenetic qualities of Kingston and Trenchtown, and in tight close-ups on the actors. There are not a lot of medium shots in this film."*

"I also experimented with not just shooting the actors in close-up on long lenses. Instead we actually brought the cameras in on wider lenses right up close to the actors so they would feel both exposed while having the freedom to be smaller and more intimate in their performances. I wanted to get in tight to see the grit, the guts, and truth of these circumstances."

The approach is influenced in style and method by cinema verité as well as social realism. This can also be seen in Sutherland's use of hand-held camerawork. *"There is a good deal of hand-held work in the film,"* adds Sutherland. *"I wanted things to be a little loose, for movement and energy to infuse the scenes, and for the style of the film to reflect the rough edges of Jamaica itself."*

The film was shot, however, largely in Trinidad, with some exterior shooting in Jamaica and a few days in Toronto. The filmmakers had initially targeted Jamaica for the shoot, but came up against difficult economic and social realities when exploring that option. Financial support for filmmaking in Jamaica is limited, and another significant impediment to shooting in Holness' country of birth was the complicated political and administrative landmine of the garrison system that divides Kingston.

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"Of course we would have loved to shoot the entire film in Jamaica," comments Sutherland.

"However, there were significant financial challenges as well as logistical in no small part due to the city's garrison system. Kingston is broken into areas called garrisons, which are each run by their own Dons and can often be at war with each other. If two areas are at war, they're locked down and no one can get in or out. For a film this could be potentially paralyzing."

Trinidad proved to a wonderful alternative that provided the locations that they needed, an incredibly supportive and enthusiastic local film community, and a warm people and culture, all which added up to an exhilarating if sometimes challenging experience.



Holness and Sutherland brought their key collaborators down with them to the Caribbean to lead the local crew. *"I love the Caribbean so much and it truly saddens me that it has such problems with crime and violence. It was wonderful to be able to bring our closest collaborators down there and to introduce them to that culture. Most of them had never experienced the Caribbean outside of a resort, and on this production most of us were down there for three months working very closely with the local people,"* says Holness.

Sutherland adds, *"The people down there really are so warm and open. But they have a different relationship with time than we*

do. For example, a hard call time isn't always a hard call time, let's say. But they are so committed, so inspired, and their work ethic is amazing. I think our Canadian crew were blown away by the commitment and overwhelmingly positive attitudes of the local crew."

While there is an active film culture and community in Trinidad, they do not have all the resources that are relied upon in major film centers like Toronto. For example, the trailers typically used to house the cast and crew aren't available for rental so the production team actually made their own in Trinidad by outfitting shipping crates with electricity and furnishing them.

"There even came a point where it didn't look like we would be able to rent enough trucks for the production, which is such a basic thing. But there are only so many of them on the island, and Carnival was coming up, so basically everything was rented," recounts Sutherland. *"This could have been a huge disaster for us, but our local Line Producer refused to stand down and she found what we needed at the eleventh hour. It was a little miracle. That is basically how I would define our experience down in there, a series of incredible little miracles that made this movie happen."*

HOME AGAIN THE CAST



Tatyana Ali – Marva Johnson

Tatyana Ali is a Broadway-trained actress, singer, producer, activist and graduate of Harvard University. Known to millions worldwide from her role as “**Ashley Banks**” on the iconic television series “**The Fresh Prince of Bel Air**,” Ali currently stars in the Martin Lawrence-produced TV One sitcom “**Love That Girl!**” as well as the long-running CBS soap opera “**The Young and the Restless**.”

She and sister Anastasia Ali run HazraH Entertainment, a production company dedicated to creating quality content for underserved communities. The company is a production partner on “**Love That Girl!**,” recently produced the acclaimed web series “**Buppies**” for BET.com and currently has many more projects in development. The three-time NAACP Image Award winner, named one of most beautiful women in the world by People Magazine in 2011, has appeared in

numerous films including Kiss the Girls, Jawbreaker, The Brothers, Glory Road, Mother and Child, and the upcoming independent film Home Again.

As a recording artist, she holds a gold record from her 1998 debut album Kiss the Sky, which included the hit singles “**Daydreamin’**” and “Boy You Knock Me Out. The success of the album allowed her the opportunity to join both *NSYNC and The Backstreet Boys on their world tours. In 1999, her recording of “**Precious Wings**” for **The Adventures of Elmo in Grouchland** soundtrack won a Grammy Award for “**Best Musical Album for Children**”.

Ali is a fierce advocate for youth and education. During the 2008 presidential campaign, she traveled to college campuses across the United States speaking to young people about the importance of voting. She has been a spokesperson for the Millennium Momentum Foundation and is actively involved in the Step Up Women’s Network, two organizations dedicated to educating and professionally developing young people for leadership roles that will impact their communities. Recently, as the host of the United Negro College Fund’s “Empower Me” Tour, she has traveled the country inspiring students to take control of their academic, personal and professional destinies. In fall of 2011, BET and the Black Girls Rock organization honored Ali as their “**Young, Gifted and Black**” woman of the year for her longstanding record of youth advocacy work.

Lyriq Bent – Dunston Browne

After graduating college with high honors, Lyriq Bent originally began his career as a Computer Graphic Technician. Bent’s plans, however, were short-lived as he decided to take up acting on a dare. Since then, his career has gained considerable momentum with numerous film and television appearances already under his belt. Bent’s eclectic mix of roles and rising popularity has earned kudos in both his native Canada and the U.S. Accordingly, Playback Magazine has gone so far as to even nominate Bent as one of Canada’s top rising stars.

In addition to landing a co-starring role on Lifetime’s drama series “**Angela’s Eyes**” from the producers of Crash, Bent guest starred on the CBS series “**CSI: Miami**” opposite



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David Caruso, the UPN series "**Kevin Hill**" opposite Taye Diggs and USA Network's "**Kojak**" opposite Ving Rhames.

Additionally, the versatile actor has had recurring roles on the CBS/Zoetrope series "Platinum", the ESPN/Disney series "Playmakers" and the E1/ABC series hit series, "Rookie Blue". Bent also appeared in Robert Townsend's multi-award winning television movie "10,000 Black Men Named George" and the CBC mini-series "Guns", winner of five Gemini's, alongside Elisha Cuthbert and Colm Feore.

Bent's success in film has also been burgeoning. His film credits include starring opposite Mark Wahlberg and André 3000 in the John Singleton film *Four Brothers* and *Take the Lead* with Antonio Banderas and Alfre Woodard. Bent also co-starred in the smash horror films ***Saw II*** and ***Saw III*** and as a central character in ***Saw IV***, which opened at #1 in the box office, grossing over \$100 million worldwide. He has also appeared in *Honey* alongside Jessica Alba and Mekhi Phifer and "***Crime Spree***" with Gerard Depardieu. Furthermore, Bent has starred in director Michael Mabbott's critically acclaimed debut feature film, ***The Life and Hard Times of Guy Terrifico***, which premiered at the 2005 Toronto International Film Festival, winning the award for Best First Canadian Feature Film. Most recently, Bent co-starred in Darren Bousman's ***Mother's Day*** with Rebecca De Mornay, Shawn Ashmore and Jaime King.

Stephan James – Everton St. Clair

A native of Toronto, Canada, Stephan James is an exciting up-and-coming young actor who has amassed an impressive list of film and television credits since he started acting. He began his career acting in the pilot episode and television film "***My Babysitter's A Vampire***" directed by the famed Bruce McDonald. Since then he has been a series regular on "***How To Be Indie***," "***Clue***," he has starred in the CTV/Teen Nick hit "***Degrassi: Next Generation***," and has guested on "***The Listener***," and "***L.A. Complex***."

Richard Chevolleau – Jammix

Richard Chevolleau was born in Kingston, Jamaica the eldest of five children. His family immigrated to Toronto, Canada when he was only eight years old and it was during these early years that Richard developed a love for the performing arts. By the age of eighteen he was well on his way to becoming one of Canada's most sought after talents.

Featured in many of Canada's feature films and top rated television series both as a guest lead and series regular, Richard has earned two awards, an ACTRA and a GEMINI in 2004 for best performance by an Actor in a Guest Role Dramatic Series in the critically acclaimed series "***The 11th Hour***." Other notable credits include a series regular role on "***Earth: Final Conflict***," leading roles in "***Guns***" and "***She's The Mayor***," and roles in the films of acclaimed director Clement Virgo ***Rude***, ***The Planet of Junior Brown***, and ***Lie With Me***.

Richard currently resides in Toronto where he continues to work as a well respected working performer.



HOME AGAIN THE CAST

Fefe Dobson – Cherry C

Fefe Dobson is a Canadian singer-songwriter who has released two albums to date, both through Island Records. Her self-titled debut earned her two Juno nominations, and her second album *Joy* was released in 2010. Two tracks from her first album were used in the film ***The Perfect Score***, and she contributed the song "If You Walk Away" to the film ***Raising Helen***. In 2004, while promoting her first album, Dobson toured as Justin Timberlake's opening act on his European tour.

In 2007 Dobson co-wrote the song "Start All Over" which Miley Cyrus recorded as released as a single that reached number 57 on the Billboard Pop 100. Her songs have also been recorded by Jordin Sparks and Selena Gomez.

Dobson began acting in the early 2000's with some television appearances that included playing Tina Turner in the US show "American Dreams." She also recently did a gueststar appearance on CTV's "The Listener."



C.C.H. Pounder – Dulsay Mooreland

Award winning actress CCH Pounder can currently be seen in the Syfy network series, "***Warehouse 13***". Other notable projects include the feature films ***Avatar*** and ***Orphan*** and such television series as "***Revenge***," "***Brothers***," "***Law and Order: SVU***," and HBO's "***The No. 1 Ladies Detective Agency***," which garnered Ms. Pounder her fourth Emmy® nomination. For seven years, Pounder portrayed Claudette Wyms on the critically acclaimed FX series, "The Shield," which earned her many accolades including an Emmy® nomination, the MIB Prism Award, "two Golden Satellite Awards and the "Genii Excellence in TV Award." Other honors for Ms. Pounder include an Emmy® nomination for her role as Dr. Angela Hicks on the NBC series "ER" and an Emmy® nomination for her role in FOX's "The X-Files." In addition, she received a Grammy® Award nomination for Best Spoken Word Album for "Grow Old Along With Me," "The Best is Yet to Be" and won an AUDIE, the Audio Publishers Association's top honor, for "Women in the Material World." Film credits include ***Bagdad Cafe***, ***Prizzi's Honor***, ***Postcards From the Edge***, ***Robocop 3***, ***Sliver***, ***Tales From the Crypt***, ***Face/Off***, and ***End of Days***.

Ms. Pounder is a founding member of Artists for a New South Africa and a Board Member of the African Millennium Foundation. An advocate for the arts, Ms. Pounder is active in the Creative Coalition and has nourished emerging artists through the Pounder Kone Art Space and the Musee Boribana in Senegal, which she founded with her husband. A graduate of Ithaca College, Ms. Pounder recently received an Honorary Doctorate of Fine Arts from the school and was their 2010 Commencement Speaker.



HOME AGAIN THE CAST



Paul Campbell – Uncle Archie Morris

Paul Campbell is heralded as Jamaica's most popular contemporary actor of screen and stage. In Jamaica his distinctive voice can be heard on the local radio as the voice of Fame-FM where he delivers the station's many sound bites. He is recognized not only in Jamaica, but also throughout the Caribbean, the African American Communities in the United States, Canada, the United Kingdom, Japan and throughout Africa for his leading roles in Palm Picture's ***The Lunatic***, as the notorious and unforgettable villain priest in ***Dancehall Queen***, and in the highest grossing film out of Jamaica ***Third World Cop***. In ***Third World Cop***, Paul portrays a larger than life heroic cop Capone, who must wrestle with his personal and professional loyalties. His screen credits include ***Jamaica Beat*** with Sheryl Lee Ralph and ***Wide Sargasso Sea***, shown on Showtime.

Television credits include leading roles in "Entry Denied," "Final Verdict," "Country of the One-Eyed God," and "Salome" for Television Jamaica Corporation. His stage credits include leading roles in ***Intermission***, ***Flame Heart***, ***Checkers***, ***The Mikado***, ***White Witch of Rose Hall***, ***Foreign Mind***, ***Masquerade*** and ***Mansong*** for various prestigious theaters companies.

Paul Campbell has also worked in the United Kingdom and the United States. His credits include the lead role of Bogle in "Catch A Fire" for BBC TV, and the lead roles in the stage productions Nine Nights, Whiplash, Jumbie Jamboree and Shakespeare's The Merchant of Venice. His New York credits include the world premiere of the stage production Christopher Columbus by Nikos Kazantzakis, and Zorba the Greek and The Last Temptation of Christ directed by Tony ***Award*** winner, Mr. Lloyd Richards.

Mr. Campbell, who attended the Jamaica School of Drama in Kingston, Jamaica is also an accomplished painter whose works have been exhibited in Kingston, Jamaica, London, England and Lugano, Switzerland. Mr. Campbell was honored at the Media-mix 25th Anniversary Award Ceremony where he won the Doctor Bird Award(The Jamaican Academy Award) for excellence of performance in film and Television. Mr. Campbell has also been awarded the best actor award at the Jamaican Film and Music Festival two years in succession.

HOME AGAIN

THE FILMMAKERS

Sudz Sutherland (Co-Writer/Director) works on both sides of the fence as a freelance writer and director for Dramas and Documentaries. *Home Again*, Sudz' sophomore feature film, is the follow up to his multiple award winning and Genie nominated debut feature film *Love, Sex and Eating the Bones*. He is currently developing two other feature films, *Colourblind* and *Operation Red Dog*.

Sudz recently directed the telefilm "The Phantoms" for Dream Street Pictures in 2011 and co-created his first television series, "She's The Mayor" with Jennifer Holness and Min Sook Lee.

Previous to this, Sudz was involved with the feature film *Toronto Stories*, an anthology in conjunction with three other directors and was invited to TIFF for September 2008. On the TV side, he also completed the dramatic miniseries "Guns" for CBC based on four families caught up in illegal gun trafficking. Starring Colm Feore and Elisha Cuthbert, "Guns" aired on Labour Day weekend September 2009 and won five Gemini Awards including Best Writing and Directing.

Sudz also wrote and directed the triple Gemini award-winning (Best Direction, Best Supporting actress, Best Television Movie) "Doomstown," an MOW for CTV/Sarrazin-Couture.

Sudz has written for various TV shows including, "Da' Kink in My Hair," (Global) and "Degrassi: The Next Generation" (CTV), "JOZI-H" (CBC), "Blue Murder" (Global), and he was a Story Editor on the Nickelodeon/YTV series "Caitlin's Way". He also wrote the pilot episode for Back Alley's series "Drop The Beat", which triggered an order for the first season and resulted in a Gemini nomination for Best Dramatic Writing category for his work on the series.

Sudz' episodic television directing work includes "Heartland" and "Wild Roses" for CBC, the pilot and second episode of "Da Kink in my Hair" for Global, "Degrassi: The Next Generation" for CTV, "The Famous Jett Jackson" for Disney, "Drop the Beat" for CBC, "Skin Deep III" for Life Network, "Tell It Like It Is" for W Network, "Brand New Life" for NFB/YTV and "Canadian Geographic for Kids" for TVO.

Sudz's powerful half-hour dramatic debut, *My Father's Hands* screened at The Toronto International Film Festival. It had its Canadian television premiere on CBC and went on to win prizes in Canada at the 2000 Yorkton Film Festival (four awards including best drama, script, direction and best actor), and internationally, including the \$20,000 HBO Short Film Award at the Acapulco Black Film festival. The film was also nominated for a Gemini Award for Best Short. In addition, Sudz co-directed the National Film Board's documentary film, *Speakers for the Dead*.

Jennifer Holness (Producer/Writer) is a writer and producer with numerous award-winning films and television programs to her credit. Her latest feature film project, *Home Again*, is Sudz Sutherland's sophomore feature that is in post-production and slated for a 2013 wide release. Also in development with Telefilm are two comedy features, *Operation Red Dog: Bayou of Pigs* and *Colour Blind*.

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Her feature film, ***Love, Sex & Eating The Bones*** won 9 festival awards internationally including the City TV prize for Best First Feature at the 2003 Toronto International Film Festival. The Film was voted one of the Top Ten Films of 2003 and won the Blockbuster Audience Award for Best Feature at the American Black Film Festival in Miami. ***Love, Sex & Eating the Bones*** was released theatrically in Canada in March 2004. The film also received 3 Genie nominations - Best Picture, Best Director and Best Original Screenplay for the 2004 Genie Awards.

Jennifer is also producing a new feature documentary called ***The Numbers Game***, which looks into the world of math education as well as her first iOS app The Music Biz scheduled to be released in 2012.

On the TV side, Jennifer co-created the thirteen-part half-hour comedy series ***She's The Mayor*** currently airing on VisionTV. She's The Mayor tells the story of sixty-something political neophyte, Iris Peters, who unexpectedly becomes the Mayor of a crumbling steel city.

Her two-part miniseries, Guns which stars Elisha Cuthbert and Colm Feore aired on CBC in September 2009, and won five of nine Gemini nominations including best writing and directing. Jen's documentary ***Badge of Pride*** - about gay cops with award-winning filmmaker Min Sook Lee, aired on CBC's ***The Passionate Eye*** and PBS. Jen has also produced the environmental documentary Brick by Brick with Genie award-winning filmmaker Catherine Annau which aired on OMNI TV & won the Heritage Toronto Award for Excellence.

Jennifer is currently co-writing the pilot Trust, a one-hour drama series for CBC about a family law practice. She has also developed the thirteen-part mini-series ***Common Law*** for CTV along with a one-hour documentary, ***The Sexpat***.

Jennifer's other documentary films include: ***Dolores: The Art of Art Modeling*** and ***on/black/stage/women***, for BRAVO; ***Yin Yin/Jade Love***, which aired on TVO won the award for Best Canadian Film at the 2003 ReelWorld Film Festival and ***Speakers for the Dead***, which she co-directed for the National Film Board that won Best Documentary at the 2000 Reel Black Film Awards and aired on VisionTV and CBC Rough Cuts. In 2001, She line-produced the six-part documentary series ***Skin Deep II***, which won a Gemini for Best Lifestyle Series. She also directed 2 episodes of the series, one of which won the 2002 BFVN award for Best New Documentary.

Also of note is her short film ***My Father's Hands*** which premiered at the 1999 Toronto International Film Festival, won the HBO Award for Best Short Film airing on that network, it was also nominated for a 2000 Gemini Award for best Short Film and won four awards at Yorkton for Best Drama, Best Script, Best Director and Best Actor (Ardon Bess).

Jennifer is a 1999 Producer's Lab graduate at the Canadian Film Centre where she produced the quirky dark comedy Chez Amore.

HOME AGAIN

Don Carmody (Producer) has been producing films for close to 40 years. He was vice-president of production for Canada's Cinepix (now Lions Gate Films), where he co-produced David Cronenberg's early shockers ***They Came From Within*** and ***Rabid*** as well as the popular comedy ***Meatballs***.

Starting his own production company in 1980, Carmody went on to produce the smash hits ***Porky's*** and ***Porky's II***, as well as the classic ***A Christmas Story***, the ***Weekend At Bernie's*** series, and The ***Late Shift*** which was nominated for seven Emmy Awards and three Cable Ace awards.

His credits include some 100 films thus far, including Studio 54, the Academy Award nominated Good Will Hunting, The Pledge, Wrong Turn, Gothika, the cult hit The Boondock Saints, Assault on Precinct 13, Lucky Number Slevin, Orphan and the Resident Evil films, the 4th installment of which grossed over 300 million dollars worldwide and has become Canada's reigning Box office champion.

In 2002, he was Co-Producer of Chicago starring Renée Zellweger, Catherine Zeta-Jones and Richard Gere, which won 7 Academy Awards including Best Picture and 3 Golden Globe Awards including Best Musical/Comedy.

Recent Productions include Goon with Seann William Scott, Liev Schreiber and Eugene Levy. The sequel to his hit film Silent Hill, as well as the fifth installment of his Resident Evil franchise.

Don Carmody grew up in Montreal and has gone on to produce films all over the world. He currently has offices in Toronto and Los Angeles.

Anita Lee (Producer) - Anita Less is a producer at the National Film Board of Canada. Since joining the NFB in 2005, she has produced a slate of award-winning films, including ***The Bodybuilder and I*** (winner of Best Canadian Documentary Feature, Hot Docs 2007, and Best Canadian Feature Documentary, Atlantic Film Festival 2007), ***FLICkeR*** (winner of the Jury Prize for Best Canadian Feature Documentary, Hot Docs 2008, nominated for the 2009 Best Arts Documentary Gemini), and ***Tiger Spirit*** (Gemini winner of the 2009 Donald Brittain Award). She also co-produced Deepa Mehta's dramatic feature ***Heaven on Earth*** (TIFF world premiere 2008, selected for Canada's Top Ten 2008), ***Late Fragment***, an interactive dramatic feature (TIFF world premiere 2007, SXSW 2008) co-produced with the CFC New Media Lab, ***Act of Dishonour***, a dramatic feature by Nelofer Pazira, produced with Danny Iron. Her recent projects include Elle Flanders and Tamira Sawatzky's film installation ***Road Movie*** (TIFF and Berlin 2011), ***Let the Daylight into the Swamp*** by Jeffrey St-Jules and ***Home Again*** by Sudz Sutherland, both world premieres TIFF 2012, and ***Stories We Tell*** by Sarah Polley (Venice world Premier 2012). In 1997, she founded the Toronto Reel Asian International Film Festival and continues to serve on their Advisory Board.

Arthur Cooper (Director of Photography) is an award winning cinematographer working out of Toronto. He began his career as a camera assistant, working on such films as ***Dead Ringers***, ***Naked Lunch*** and ***Long Days Journey Into Night***. He then moved on to shooting music videos and to date has shot over 120 of them and been nominated for MMVA and CSC awards. Not shy

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to tackle any genre, Arthur has lensed numerous features (***One Week, Young People Fucking, Who Loves the Sun, Heater***), MOWs ("Spinning Out of Control"), TV Series ("GSpot", "Life with Derek"), documentaries (***Tales of the Rat Fink***) and short Films (***Big Girl, Cursing Hanley***). His collaboration with Sudz Sutherland began with the short film ***My Father's Hands***, which garnered international critical praise, and the feature ***Love, Sex & Eating the Bones***, awarded Best Canadian Film at TIFF in 2004. The CBC mini-series "Guns" was another exciting opportunity to work together once more and renew their creative collaboration.

Rupert Lazarus (Production Designer) is a graduate of the Chelsea School of Art and was born and educated in London, England where he began his career before moving to Canada.

Since then, he has worked on such diverse projects as "Danger Beneath the Sea" where his studio-built attack class submarine earned him a Director's Guild of Canada nomination for Outstanding Production Design. Other credits include the series "Ace Lightning" for which he created a down-on-its-luck carnival, and "Body and Soul" for which he brought to life a hospital and wellness centre. In James Toback's ***Harvard Man*** Rupert designed detailed environments to emphasize the character driven narrative.

Other credits include George Romero's ***Land of the Dead*** and ***Diary of the Dead, The Life and Hard Times of Guy Terrifico, You Might As Well Live***, "Dan For Mayor" and "The Jane Show."

Gersha Phillips (Costume Designer) - One of Canada's most highly regarded costume designers for film and television, Gersha Phillips' most recent projects include costume design for Academy and Palm d'Or winning director Laurent Cantet's current film ***Foxfire***, the Emmy-nominated television series on TNT "Falling Skies," and Larisa's Kondraki's award-winning feature film ***The Whistleblower***.

Her other feature credits as costume designer encompass both major-studio and independent films. Among them have been Peter Stebbings' ***Defendor*** starring Woody Harrelson, Kasi Lemmons' ***Talk To Me*** starring Don Cheadle, Lisa Bramon Garcia's ***The Con Artist*** starring Rossif and Donald Sutherland, Tim Story's ***Hurricane Season*** starring Forest Whitaker, Joe Carnahan's ***Narc***, starring Ray Liotta and Jason Patric; Jeremy Podeswa's ***The Five Senses***, starring Mary-Louise Parker; Richard Kwietniowski's ***Owning Mahony***, starring Philip Seymour Hoffman; Kevin Bray's ***Walking Tall***, starring The Rock; and Brian Levant's ***Are We There Yet?***, starring Ice Cube.

Phillips' other television credits include the telefilm remake of ***"A Raisin in the Sun,"*** directed by Kenny Leon and reuniting the cast of the hit Broadway revival - Sean Combs, Sanaa Lathan, Audra McDonald, and Phylicia Rashad - "Tagged: the Jonathan Wamback Story," and the television version of ***Barbershop***, among other series projects.

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THE CAST

Marva Johnson	Tatyana Ali
Dunston Williams	Lyriq Bent
Everton St. James	Stephan James
Cherry C.	Fefe Dobson
Jammix	Richard Chevolleau
Dulsay Mooreland	CCH Pounder
Uncle Archie Morris	Paul Campbell
Jim "The Don" Gilbert	Kadeem Wilson
Ras Leon	Brian Brown
Roshanna Morris	Grace Aberdeen
Mr. Irving	Shaun Austin-Olsen
Ms. Parker	Teri-Leigh Bovell
Peter Moorehouse	Peter Bryant
Principal Raye	Eugene Clark
Patrick Stevens	Jess Gibbons
Sweetie Lou	Mandisa Granderson
Mrs. Sandra Field	Leslie-Ann Lavine
Blacka	Anthony Lawrence
Angela Brown	Pauline Mark
Mikey	Akeem Morgan
Patchy Jones	Kevin Nathaniel
Young Alton	Kataem O'Connor
Frank	Conrad Parris
Mrs. Bea	Susan Roberts-Fox

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THE FILMMAKERS

Director	Sudz Sutherland
Written By	Jennifer Holness & Sudz Sutherland
Produced By	Jennifer Holness
	Don Carmody
Producer	Anita Lee
Executive Producers	Sudz Sutherland
	Silva Basmajian
	Maxime Remillard
Trinidad & Tobago Supervising Producer	Lisa Wickham
Director of Photography	Arthur E. Cooper, CSC
Production Designer	Rupert Lazarus
Composers	Kenny Neal Jr.
	Mischa Shillak
Editor	Jeff Warren
Costume Designer	Gersha Philips
Casting By	Stephanie Gorin C.D.C., C.S.A.
	Aisha Coley
Trinidad Casting	Penelope Spencer
Line Producer	Jonathan Walker
First Assistant Director	Avrel Fisher
Second Assistant Director	Ken Smith