



ROSIE

A film by Gail Maurice

ROSIE – Logline

An orphaned Indigenous girl is forced to live with her reluctant, street-smart, francophone aunty and her two gender-bending best friends in 80's Montreal.

ROSIE – Short synopsis

A film about family, love, and misfits, *ROSIE* tells the story of a young, orphaned, Indigenous girl who is forced to live with her reluctant, street-smart Aunty Fred (Frédérique). Rosie is thrust into the fringes of 1980's Montréal into the care of Fred, who just lost her job, is on the verge of eviction, and who looks and sounds nothing like her. Fred, an artist who creates art from found and discarded objects or other peoples' trash, introduces Rosie to her two best friends Flo and Mo, glamorous, gender-bending street workers. In the end, Rosie transforms the lives of these colourful characters and finds love, acceptance, and a true HOME with her new chosen family of glittering outsiders.

ROSIE – Long synopsis

Montréal. Summer of '84.

ROSIE is a story about family, love, and misfits.

When Rosie's mom dies, she needs somewhere to live and the only relative to be found is her mother's sister, the tough, street-smart Fred (Frédérique). English-speaking, Indigenous Rosie is thrust upon her French-speaking, Caucasian aunt. Orphaned and alienated, Rosie recovers quickly and becomes a force to be reckoned with in this brand new, quirky, and colourful world.

Fred wants to be an artist but works in a sex shop selling multi-hued dildos. Her two best friends are Flo and Mo – gender-bending street workers. Fred has no idea how to raise this child, and she is haunted by the hardships she and her sister encountered in the foster care system. She's torn; she can't keep Rosie, yet she can't give her away.

Soon after meeting her niece, Fred loses her job and her landlord threatens to kick her out. Behind in rent, jobless, and trying to figure out what to do with Rosie, Fred pounds the pavement and seeks guidance from her two best friends. She's grateful to have Flo and Mo, but they, too, have their own demons to slay.

Finding a job proves to be extremely difficult for Fred. Around every corner, a door slams in her face and she is finally evicted. One night, she and Rosie are forced to sleep in an auto scrapyard. The sun sets on sparkling fenders, and Rosie embraces this new low as an adventure in camping.

Meanwhile, Flo's mother has died, and she must face her greatest adversary: her homophobic, French-Catholic father. Rosie's childlike candour manages to rally the three friends and they face Flo's fear and shame together. After asking Flo to come to the funeral in men's attire and not embarrass him, his father is shocked when the foursome arrive at the cemetery in their best and most colourful dresses. Including Flo.

Mo's struggle may seem like small beans in comparison – she longs to perform at Montréal's biggest and best drag queen bar – but her anxiety about it is very real, and a failed audition threatens to flatten her.

Once again, it is Rosie who gives her the support and courage that she needs to reinvent a more confident version of herself. One night, Mo and Rosie surprise Flo and Fred as they take the stage at Le Cabaret – together! Their Pat Benatar number, that started as a fun pastime while babysitting, becomes their hot ticket into the club of Mo’s dreams.

Flo and Mo continue to work the streets, Rosie accidentally falls into busking, and she and Fred hustle on the corner selling Fred’s “scrapyard art”. One man’s trash is another woman’s treasure, an adage that proves true in their life in more ways than one. At the garbage dump, Fred and Rosie find art supplies, gifts, and eventually, furnishings for their new apartment.

Besides the foursome, Jigger - a homeless, Indigenous man - figures prominently in Rosie’s life. He becomes her friend; he’s a man of the streets, a man of the world. He sleeps under the stars at night and under the grime, there is glitter.

In the end, Fred begins to soften to Rosie. They all do. This small girl has wiggled her way into their hearts and filled a hole they didn’t even know existed in their eclectic, little family.



Both funny and poignant, *ROSIE* is a tale of identity, and the fringe dwellers of society.

DIRECTOR'S STATEMENT

ROSIE is an unconventional love story. A drama with poignant and comedic moments, this film is about the resilience of a child and the beauty of love and acceptance. It's about alienation, identity, and the revelation that we are all capable of love. It's a story about fringe dwellers, society's "throwaways", struggling to survive against all odds. It's about finding your chosen family, and seeking "treasures" in trash.

Rosie and the gang are misfits that love, cry, fall and rise back up. The characters are not all Indigenous, but they are just as marginalized as I am. As a queer, Cree/Métis woman, I have never fit into mainstream society - I speak with an accent, I look Indigenous, and I'm a lesbian. And while this film is fictional, it is very much inspired by many elements of my own story.

I was born and raised in a small Métis community in Northern Saskatchewan. When I moved to Saskatoon for university, I was isolated and alienated. I was also realizing I might be gay. I felt like an outcast, like I didn't belong in this new world. Then I found my people in the underground queer scene. It was the 80's and it was a glorious, magical life-changing moment. *ROSIE* represents this moment in time for me, a time where I found my place in the world... a colourful, outrageous, wild, gay world where I was finally free to get my freak on!

Despite the challenges I faced when I moved into the city, I am profoundly grateful to have been raised in my culture by my grandmother, Pelagie Maurice. This film is very much a tribute to her. I was raised speaking English and Michif – the language of the Métis people – a mixture of Cree and French. There are only 1,130 Michif speakers in the world and I am one of them; when I speak Michif I feel my ancestor's memories coursing through the words into my blood and veins. My grandmother spoke fluent French, which is also part of the Métis heritage, so I made *ROSIE* a bilingual film to honour that history.

My lead characters are francophone and speak with very thick québécois accents – this adds another element of alienation and isolation for Rosie. Rosie's mother was taken from her Indigenous parents and adopted into a francophone family. I have two siblings that were taken from my mother at birth. I've never met them, but it's not for lack of searching. Rosie can't find her mother's family because of lost records, but she adapts and forms a new chosen family. This is my way of honouring the fighters who were ripped from their mother's arms, the survivors who are doing the best they can.

Lastly, I created the character of Jigger – a homeless Cree man that becomes Rosie's friend – to link back to Rosie's culture and to underscore the resilience of Indigenous people. Jigger is homeless, but not beaten. He is strong, wise, calm and a connection to Rosie's Indigenous roots. He inspires Rosie.

What connects all of these characters is their ability to uncover beauty and magic, both in their circumstances and surroundings. When Rosie and her aunt are forced to sleep under the stars in an auto scrapyard for the night, Rosie sees it as an outdoor camping adventure. Her aunt collects people's garbage and turns it into art.

Beneath all the grime, there is glitter.

ROSIE – THE BEGINNING

Filmed in Ontario and Québec in the summer of 2021, *ROSIE* is the first feature film from Cree/Métis actor, director, producer, and writer Gail Maurice.

First entering the film and television industry as an actor in the 1990's, Maurice's first featured role was in the 1998 mini-series *BIG BEAR*, alongside Tantoo Cardinal, Gordon Tootoosis, and Michael Greyeyes. Her next leading role (and her first taste of screenwriting) was in the 2000 award-winning feature film *JOHNNY GREYEVES*, which she co-wrote. Since then, Maurice has garnered accolades and awards, both as an actress and filmmaker. Most recently, she was nominated for two Canadian Screen Awards for Best Supporting Actress – first for the 2020 drama series *TRICKSTER*, and then for the 2021 feature film *NIGHT RAIDERS* by Danis Goulet (executive produced by Taika Waititi).

Maurice eventually began producing, writing, and directing her own films to highlight Indigenous voices, and to tell her own stories. She's often gone home to Northern Saskatchewan to shoot her films, sharing knowledge with the community and hiring locals as actors. As one of only 1,130 Michif-speaking people in the world, Maurice tries to incorporate her language in all of her films and *ROSIE* is no exception.

Her 2006 documentary short *SMUDGE* – produced by the NFB – premiered at SUNDANCE. She went on to make nine award-winning narrative shorts, including a short version of *ROSIE* which she co-produced with her professional and personal partner, Mélanie Bray, in 2018. Soon after *ROSIE* premiered at the ImagineNATIVE Film + Media Arts Festival, ImagineNATIVE and the Harold Greenberg Fund invited *ROSIE* to be developed into a feature film in their inaugural screenwriting intensive workshop.

Maurice then met producer Jamie Manning (*THE MIDDLE MAN*) while working on *FALLS AROUND HER* and asked him if he'd like to produce *ROSIE* with her. Manning was immediately willing to champion the project.

“Upon first reading ROSIE, Gail’s vision leapt right off the page,” comments Manning. *“Just like her personality, it’s a story that’s deeply humanistic and warm-hearted, enhanced with dynamic characters and boundless themes, vivid colours, and a propelling soundtrack. In a society that often seems cold and static, Gail’s vision of the fringe dwellers of society is a breath of fresh summer air, illuminating the nuances of life that consume us all, no matter how much money we earn, our social status, where we live, and who we choose to spend our time with.”*

Maurice and Manning were joined in shepherding the film into production by co-producer Bray, who also plays Fred (Frédérique) in the feature.

The team was initially planning to go to camera in the summer of 2020, but the pandemic put filming on hold until the summer of 2021. *ROSIE* was shot in Montréal, Québec and Hamilton, Ontario by the award-winning cinematographer Celiana Cárdenas, known for her work on feature films *RIOT GIRLS* and *THE CUBAN*, and the series *DIGGSTOWN*.

THE STORY



A film about family, love, and misfits, *ROSIE* tells the story of a young Indigenous girl who, after losing her mother, is brought to live with her Aunt Fred (Frédérique) who she has never met before. Young English-speaking Rosie finds herself on the fringes of 1980's Montréal in the company and care of a seriously underemployed, francophone Aunt who looks nothing like her. Fred is an artist who makes her artwork from trash while earning a precarious living as a sex shop salesperson. Fred's world consists of her best friends Flo and Mo – two glamorous, gender-bending street workers. While Rosie initially finds herself orphaned, culturally alienated, and seconds away from eviction with Aunt Fred, she ultimately finds love, acceptance, and a true home with this new family of glittering outsiders.

While not autobiographical, there are personal elements of Maurice's own life woven throughout *ROSIE*. A proud Indigenous woman, Maurice was raised in Beauval - a tiny northern Saskatchewan Métis village with a population of 700 people. Maurice was raised by her grandmother who kept her connected to her culture and taught her to speak Cree/Michif. She has a brother and sister who were both stolen from her mother by the system, during the 60's scoop, and put up for adoption with non-Indigenous families. Maurice grew up knowing that she had a brother and sister who were forcibly removed from her mother's breast while she was still in the hospital, hours after birth, and she vowed to herself that she would one day find them and tell them the truth. When she graduated from high school, Maurice left Beauval for Saskatoon to attend the University of Saskatchewan, from which she graduated with a BA.Adv. Away from her village, she began discovering a new part of herself, while simultaneously experiencing deep alienation.

"ROSIE is very much inspired by my own experiences of finding myself away from my people and culture while coming out," says Maurice. *"When I arrived in Saskatoon, I was surrounded by foreign faces that didn't look like me or sound like me, and I felt incredibly alone."*

Maurice overheard university classmates speaking about another student being gay, so she called him and introduced herself, igniting a relationship that unveiled a new world to her when he brought her to her first gay club. A bar called Numbers where you had to have a membership card to get in, the entrance was in an alleyway and when you knocked on the door they would open a small window and

look at your card before admitting you. This was Saskatoon in the 80's and violence against LGBTQ+ people was a serious threat.

For Maurice, stepping into Numbers and discovering a room full of people freely celebrating themselves changed her life. *“As soon as I saw that energy and the vibe of the people in that club, my entire world exploded! My eyes and mind were exposed to the queer community for the first time in my life and it felt like I had found my second home. That’s what ROSIE represents for me; Rosie is seeing a world and life that she’s never experienced before with open eyes and without judgement.”*

For the film, Maurice decided to make the main character a child so that she could tell a story of queer culture, chosen family, and finding love, from a completely innocent and non-judgemental point of view. *“When I first came out everything was so new and wild and free – I found my urban community and my new chosen home. Through the eyes of a child there is no judgement, humans are all equal, kindness is what matters – that felt like the right entry into this story.”*

Maurice then chose to set her story in Montréal. The locale serves to underscore the alienation Rosie experiences as a young Indigenous girl who finds herself in a new environment, where she doesn’t understand or look anything like the people around her. The backstory of Rosie’s alienation is that her mother was – like Maurice’s sister and brother – taken from her family during the 60’s scoop, then adopted by a French-Canadian family.

Just as Maurice experienced the tension of finding her queer community in Saskatoon, while feeling deeply culturally isolated away from her Métis community, Rosie is culturally isolated on a myriad of fronts in Montréal, but eventually finds a real home there.

RICHES AMONGST RAGS



In the film, Rosie, Fred, Flo, and Mo are all living on the fringes of society, and on the edge financially and socially. While Rosie experiences a lot of chaos in Fred’s care - they hide from a gruff landlord

chasing the rent, sneak out of the apartment via the fire escape, and eventually get evicted and sleep in a car in a wrecking yard - she finds genuine love and acceptance with her new family.

Challenging viewers to see beyond deeply held biases about financial hardship, at one point in the film Fred takes Rosie to the garbage dump to find items to decorate their apartment - an experience Maurice had with her own mother as a young child. Her recollection of those experiences is one of wonder and awe. *"For me, the dump was a place of treasures", Maurice says. "I remember finding a Santana record. I had no idea who Santana was – I didn't even know what a record was – but the album cover was so beautiful and colourful, to me it was a great treasure and I kept it for years, even though I didn't have a record player. I found a lot of treasures at the dump."*

Maurice and her mother once found an orange shag rug that they brought home, and the filmmaker pays homage to this moment when Fred and Rosie find an orange shag rug at the dump. Later, Rosie is seated on the rug as she paints Flo's name lovingly onto a rock. It's a visual metaphor hinting at the need to see beyond the surface of what society sees fit to be thrown away. *"I want to show that there is beauty in so much of what people see as disposable," she says. "Society sees people like our characters in the film as trash, as throwaways that no one cares about, but they are the ones that are most filled with beauty, love, and resilience."*

Midway through the film, Maurice finally introduces another Indigenous character, a homeless man that Rosie meets named Jigger. *"Jigger is Rosie's first connection to her culture. He is the most authentic of all the characters, symbolically shown by his closeness to the ground. He has a lot of strength, honour, and knowledge, which he passes on to Rosie,"* says Maurice.

"With this movie, I wanted to show that people who are living on the fringes of society have beauty, strength and their own wealth, beyond monetary wealth. All a child ever wants is LOVE. If a child's needs are met, if they're being held by someone who loves them, that's HOME...they are home."

CAST

The cast of *ROSIE* is an original ensemble of emerging talents. Rosie is played by Keris Hope Hill, a 6-year-old Kanien'kehá:ka girl from The Six Nations of the Grand River. Maurice and co-producer Mélanie Bray conducted an Ontario-wide search to find a young Indigenous actor who could carry the role.

Hill had never acted before but she began training and competing as a dancer at a young age. She was initially shy in her audition but she immediately demonstrated an ability to take direction, and she embodied the wide-eyed bravery, enthusiasm and loving spirit of Rosie. An absolute natural, Hill is already shooting her second screen project, the Jennifer Podemski created limited series *LITTLE BIRD* for Crave.

Maurice wrote the role of Fred for her partner, Mélanie Bray, a stage and screen actor and producer, known for her roles in *QUÉBEXIT*, *THE L WORD*, *PSYCH*, and *YEAR OF THE CARNIVORE*, to name a few.

Flo is played by Franco-Ontarian stage and screen actor Constant Bernard (*OVERLORD AND THE UNDERWOODS* and *MAKINIUM*) and Mo is played by Québécois stage actor and director Alex Trahan – both making their feature film debuts.

The leading cast is completed by acclaimed Indigenous actor Brandon Oakes (*THROUGH BLACK SPRUCE*, *BLOOD QUANTUM*, *DIGGSTOWN*) as Jigger.

INDIGENOUS RISING

As the film prepares to hit the festival circuit and theatres, Maurice joins an ever-expanding roster of Indigenous creators who are finally starting to get access to the resources required to tell their stories and the much deserved, and long overdue, recognition for their work – an Indigenous New Wave.

“When I first started out as an actor, I was cast in a lot of stereotypical roles,” Maurice comments. “It seemed fine at the time, until it just got to be too much. Somebody once told me if you want something different, then do something about it, so I started writing my own projects. Now the Indigenous rising is happening and it’s about time. I am so proud of all my peers: Danis Goulet, Helen Haig- Brown, Tasha Hubbard, Elle-Máijá Tailfeathers, and Lisa Jackson, to name just a few. All these strong, intelligent, creative Indigenous women that have been telling their own stories for years, without ever giving up. It’s our time.”

Maurice concludes, *“I want people to see the resilience in these characters. I want to tell a story about people that have love, strength, and perseverance, and to remind people to keep their eyes and hearts open to the beauty in those that have been cast aside or don’t quite fit in. Love and acceptance - that’s what this film is about.”*

CAST –

Mélanie Bray – Fred (Frédérique)



Originally from Montréal, Mélanie Bray is a bilingual actor and producer who has worked across the country in both French and English. Mélanie's film and television credits as an actor include: *QUÉBEXIT*, *THE L WORD*, *PSYCH*, *YEAR OF THE CARNIVORE*, *ODD SQUAD MOBILE UNIT*, *RAIN DOWN*, *(UN)CERTAINTY*, and *ROSIE* (the short film).

Mélanie is a Dome Theatre (Dawson College) graduate. In Vancouver she worked with Théâtre la Seizième and was nominated for a Jessie Richardson award for her role in *Comment Devenir Parfait en Trois Jours*. In Toronto she was cast in *Les Zinspirés 2.0* at the Théâtre Français de Toronto, and in *Hogtown* at the Campbell House. *Hogtown* was nominated for a Dora Mavor Moore Award for Best Ensemble in a Musical Production.

After studying Film and TV Production at Langara College, Mélanie began working as an office P.A., researcher, and writer. She quickly gained experience as a production coordinator, 3rd A.D. and voiceover coordinator. She was the casting director for two seasons of the television series *EAUX TROUBLES DU CRIME/DARK WATERS OF CRIME* (produced by Red Letter Films and aired on OWN). Over the years, Mélanie has also worked with Out TV, Productions Testa, Unis TV, Proximity Films and Médiatique.

Mélanie has produced three short films: *watermarked* (Moonstone Productions), and – with her partner Gail Maurice - *ASSINI* and *ROSIE* (Assini Productions). The award-winning *Assini* has screened at festivals around the world, as well as on Air Canada's in-flight entertainment system. It was nominated for four Golden Sheafs at the Yorkton Film Festival. *ROSIE*, the short film, has also screened at festivals

worldwide, and was nominated for Best International Short Film - Comedy category at the NewFilmmakers LA Film Festival (2020).

Keris Hope Hill – Rosie



Keris Hope Hill is an exuberant 6-year-old with a natural affinity for performance. She is First Nations, a member of the Mohawk Turtle Clan from The Six Nations of the Grand River, Ontario.

Keris' early performance was focused on dance. At the age of 4 and 5 she competed in Toronto, Buffalo, and California, which culminated in qualifying for the World Dance Championship in New Jersey.

Her passions include singing, drawing, and painting. Keris is part of a large and close-knit family that extends to cousins, aunts, uncles, and grandparents.

She was thrilled to play Rosie, and to be part of the *ROSIE* family.

Keris is currently shooting a lead in Rezolution Pictures' mini-series *LITTLE BIRD* in Winnipeg.

Constant Bernard – Flo



Constant Bernard is a bilingual actor, stage director, and singer based out of Toronto, Ontario. A proud Franco-Ontarian, he was born and raised in the city of Rockland, Ontario, just east of Ottawa. Currently, you can catch him on the small screen in *OVERLORD AND THE UNDERWOODS* (CBC Gem/Nickelodeon) and *MAKINIUM* (Radio-Canada/ICI Tou.TV).

A graduate of the University of Ottawa's Theatre program, as well as Sheridan College's Music Theatre Performance program, Constant is no stranger to the stage. In 2012, he was cast as The Genie in *Disney's Aladdin* and spent eight years traveling the world aboard the Disney cruise ships. Constant has performed for numerous theatre companies across Canada such as Théâtre français de Toronto, Citadel Theatre, Starvox Entertainment, Great Canadian Theatre Company, Cameco Capitol Arts Centre, Théâtre de l'île, Théâtre du Trillium and Vox Théâtre... to name a few. His next stage project *Vaches: The Musical* (Créations In Vivo) will be premiering this October in Ottawa and is set for a Canadian tour in 2023.

An artist donning many hats, Constant will also be making his stage directorial debut in November 2022 with Théâtre français de Toronto, directing the 10th Anniversary production of *Les Zinspiré.es*

ROSIE is Constant's film debut.

Alex Trahan – Mo



A 2013 graduate of the UQAM Theatre School, Alex Trahan is an actor, director, and author.

In the theatre he has worked with leading directors, including Martine Beaulne, André Laliberté with the Théâtre de l'œil, Myriam Fugère at Bouches décousues, Patrick R. Lacharité, Alexa-Jeanne Dubé, Nicolas Gendron, Jean-François Guilbault, and many others.

Co-artistic director of La Fratrie, Alex also produces multidisciplinary creations combining theatre, circus, dance, and music. In the summer of 2021, he presented his triptych *Les étoiles tomberont* at the Montréal Complètement Cirque festival. That same summer, he also directed *De mille feu*, in the Old Port of Montreal, for Cirque Éloize.

On screen, Alex starred in *PRÉ-DRINK* by Marc-Antoine Lemire (Best Canadian Short Film at TIFF 2017 and Prix Iris for Best Quebec Short Film 2018).

He is currently filming a leading role in *WINDY GUN*, the first feature film by Marc-Antoine Lemire, and will be seen in the role of Mickaël in *ENTRELACÉS*, a web series supported by Télé-Québec, directed by Gabriel Bergeron, and produced by Bien Joué. *ROSIE* is Trahan's feature film debut.

Josée Young – Barb



Josée Young is a bilingual actor originally from the Gatineau Hills located on the unceded territory of the Algonquin Anishnaabeg People. She has performed in both French and English across Canada on stages in all 10 provinces and 3 territories. Selected theatre credits include the bilingual national tour of *Canada 300*, *An Ideal Husband* (Watermark Theatre), *Capital Quiz/Le défi de la capitale* (NCC), *Our Lady of Delicias* (Essential Collective Theatre), *Hipcheck the Musical* (Torrent Productions), *Knickers* (Globus Theatre), and *As You Like It, A Midsummer Night's Dream*, and *Twelfth Night* (Acropolis Theatre). TV and Film credits include *TORMENTED* (Narrow Edge Productions); *CANCER CAN'T DANCE LIKE THIS* (Bravo) and *WORKIN' MOMS* (CBC).

She has worked for over 10 years as a bilingual voiceover artist accumulating over 450 credits.

Josée originated the role of Barb in the short film *ROSIE*, and was honoured to return and help tell this story once again.

Brandon Oakes – Jigger

Brandon Oakes is Mohawk from Akwesasne, which straddles the Ontario-Quebec-New York border. Notable on-screen credits include leading roles in Jeff Barnby's *BLOOD QUANTUM*, which premiered at TIFF 2019, and Don McKellar's *THROUGH BLACK SPRUCE*, which had its premiere at TIFF 2018. It opened the Special Presentation category and earned Brandon a Canadian Screen Award nomination for Best Actor. Other film credits include *AKILLA'S ESCAPE* (Canesugar Filmworks), *RHYMES FOR YOUNG GHOULS*, *THE SAVER* (Prospector Films), *A WARRIOR'S HEART* (California Pictures), *LITTLE CREEK* (Disney), and the upcoming feature *THE LAST MANHUNT* executive produced by Jason Momoa. Brandon has worked extensively in television with guest appearances on *FBI: MOST WANTED* (CBS), *HUDSON & REX* (City TV), *ANNE WITH AN E* (CBC/Netflix), *SAVING HOPE* (CTV), *HOUDINI & DOYLE* (Fox/Global), and a lead role in *UNSETTLED* (TVO/ATPN). He currently plays series regular Doug Paul in *DIGGSTOWN* (CBC); he was nominated for a Canadian Screen Award for Best Supporting Actor in a drama in 2020 for the role.

Jocelyne Zucco – Germaine

2022 continues to bring success to the 30+ year career of Jocelyne Zucco. The year kicked off playing Principal Clark in the upcoming Disney film *THE NAUGHTY NINE*, and a widow with heart in the short film *TART*. Jocelyne then returned as Carole on season 2 of ICI Tou.TV's *C'EST COMME CA QUE JE T'AIME* (Season 1 can be seen on CBC Gem under *HAPPILY MARRIED*). She played the fabulous Sue in the new comedy series *PARIS, PARIS* (Unis tv), the psychiatrist in the mini-series *VIRAGE*, a multitude of wacky characters in the TFO series *ZIK*, the energetic Rosie in *LA PETITE MAIRESSE*, and wrapped on the award-nominated *FAR CRY 6* video game. Additionally, you can find more performances on a variety of streaming platforms including: a leading role in the series *APPELLE MOI SI TU MEURS, ANGELA VIETTI (LA MAMA)* as Vega, a recurring character on CBC Gem's *UTOPIA FALLS*, in *GHOST TOWN ANTHOLOGY* by Denis Coté, *LA FEMME DE MON FRÈRE/A BROTHER'S LOVE* by Monia Chokri, the television hit series *SCHITT'S CREEK*, and *LA MALÉDICTION DE JONATHAN PLOURDRE*. Her numerous films include Leon Marr's *THE SECOND TIME AROUND, MANGIACAKE, DEADFALL, GUILT BY ASSOCIATION*, and Sudz Sutherland's *LOVE SEX AND EATING THE BONES*. Other television guest appearances include facing off with Keifer Sutherland on *DESIGNATED SURVIVOR* (Netflix) as the Prime Minister of France, playing alongside Jason Priestly in *PRIVATE EYES*, and *INSECURITY, 18 TO LIFE, ARE YOU AFRAID OF THE DARK* and *URBAN ANGEL* (playing on Encore+).

Theatre highlights include *Belles Soeurs: the musical*, and *The St-Leonard Chronicles* and *Piazza San Domenico* (both by Steve Gallucio), *The Cemetery Club, Beaux Gestes* and *Beautiful Deeds*. She is a multi-award-nominated actor, and winner of the 2012 Canadian Comedy Award for her brilliant performance of Nicole in Steve Gallucio's *FUNKYTOWN*. And some know her as The Jif "sweet peanuts" lady.

Arlen Aguayo Stewart – Janine

Arlen is a Tiohtià:ké-born, Tkaronto-based actor and creator with an eclectic background in film, theatre, circus, dance, music, and is fluent in five languages. Arlen's acting career has brought them to festivals all over the world. Her starring role in *Roads in February* won her a VFCC Best Actress Award, the film also won Best First Feature at TIFF, as well as TIFF TOP TEN in 2019. You can catch Arlen in TV series such as *TAKEN* (NBC), *IN CONTEMPT* (BET), *THE GOOD DOCTOR* (ABC), *MOTHERLAND FORT SALEM* (Freeform) and *TRANSPLANT* (CTV). On the directing side of things Arlen's debut, *DATE NIGHT* (co-created with the incredible Margarita Valderrama-Medina) took part in the official selection of the 2020 Philadelphia Latino Film Festival, New York Latino Film Festival, and Breakthrough Film Festival, among others. Arlen is currently in post-production for her next short, *CHICHO*.

CREW –

Gail Maurice – Writer/Director/Producer

Gail Maurice is a fluent Cree/Michif-speaking actor and an award-winning independent filmmaker and Arts Laureate. She's an alumnus of the prestigious Women in the Director's Chair. She is a recipient of the Hnatyshyn Foundation Indigenous Award for Excellence in the Arts, the Chalmers Arts Fellowship, and she was selected for the 2020 Netflix-Banff Diversity of Voices Initiative. Her film *ASSINI* won the audience choice award at the Dawson City International Film Festival, and was nominated for four Golden Sheafs at the Yorkton Film Festival. Her films have screened at Sundance, Traverse City Film Festival, the Smithsonian Institution, ImagineNATIVE, and have also aired on CBC, APTN and Air Canada's Enroute, to name a few. *ROSIE* is her feature debut and was supported by the ImagineNATIVE institute's inaugural screenwriting lab. Gail is passionate about telling stories with strong female Indigenous leads.

As an actor, Gail is a two-time Canadian Screen Award nominee. She was nominated for Best Supporting Actress in a television series for *TRICKSTER* and, most recently, for Best Supporting Actress in a feature film for her role in the Danis Goulet/Taiki Waititi production *NIGHT RAIDERS* (a role she also translated). She portrayed Meetos in the feature film *QUÉBEXIT*, and also translated/co-wrote the script. It won Best Screenplay at the Whistler Film Festival 2020. Gail portrayed Inez in *FALLS AROUND HER*, Annabelle Bearclaw in *THE INCREDIBLE 25TH YEAR OF MITZI BEARCLAW*, and Coyote in *THE INCONVENIENT INDIAN*.

Jamie Manning – Producer

Jamie Manning's Night Market produces film and television driven by diverse voices and unique visions. It strives to support both emerging and established artists, while bringing intriguing, thought-provoking and inspiring material to niche and mass audiences worldwide.

Night Market founder Jamie Manning most recently produced Bent Hamer's *THE MIDDLE MAN*, starring Pål Sverre Hagan, Paul Gross, and Tuva Novotny, which premiered as a Special Presentation at 2021 Toronto International Film Festival. Previous to this, he produced Darlene Naponse's TIFF Official Selection and imagineNATIVE Audience Choice award-winner *FALLS AROUND HER*, starring Tantoo Cardinal, as well as Sook-Yin Lee's *OCTAVIO IS DEAD*, starring Sarah Gadon and Rosanna Arquette. Jamie was also an associate producer on Atom Egoyan's *GUEST OF HONOUR*, starring David Thewlis and Luke Wilson, which world premiered in competition for the Golden Lion at the 2019 Venice Film Festival.

Night Market's current slate of projects includes *THE FALLERS*, written by Daccia Bloomfield and directed by Will Bowes, *AKI*, a non-verbal documentary by Darlene Naponse, and *SEMBLANCE*, written and directed by Arshile Egoyan.

Celiana Cárdenas – Director of Photography

Celiana was born and raised in México City. Her movies have been in numerous festivals including TIFF, Guadalajara International Film Festival, Whistler Film Festival, Oaxaca Film Festival, and Pan African Film among others. She has worked with several Academy Award nominees including Louis Gossett Jr., Shohreh Aghdashloo, Juliette Lewis, Catherine Keener, as well as acclaimed actors Tatiana Maslany, Matt Craven, Tantoo Cardinal, Hanna Schygulla and Bruce Campbell. Celiana graduated from El Centro

de Capacitación Cinematográfica (CCC) in México City where she received her bachelor's degree as Director of Photography. She studied at the University of California (UCLA), taking a master's degree in the "Painting with Light" program where she also shot her first feature film in 1995. She has worked with artists from New Mexican Cinema such as Enmanuel Lubesky A.S.C., A.M.C., Rodrigo Prieto A.S.C., A.M.C., and Xavier Perez -Grobet A.S.C., A.M.C., among others. She has worked in Canada, México, Chile, Venezuela, Guatemala, Perú, Spain, United Kingdom, Lithuania, France, and the USA. Since 2010, Celiana has lived in Toronto where she has shot eight Canadian feature Films, two T.V. series, and one pilot for CBS in 2021, while also continuing her career in Latin America.

From 2018-2020, she was the sole Director of Photography for two seasons of the primetime CBC TV Series *DIGGSTOWN*. She was also the sole Director of Photography for Netflix-Universal's *BRAND NEW CHERRY FLAVOR*. In 2019, she won the Borsos Award for Best Cinematography on a feature film at the Whistler Film Festival for *THE CUBAN*. She has been nominated for two Canadian Screen Awards for Best Cinematography in a Drama Series for *DIGGSTOWN*.

Joshua Turpin – Production Designer

Joshua Turpin is a Toronto-based filmmaker who works as a production designer and art director. He is known in the industry as a "Josh-of-all-trades".

After earning his BFA from the University of Victoria's theatre directing and film studies programs, he spent the following years continuing his education at the University of Alberta and East China Normal University. He has travelled extensively, spending considerable time in Australia, India, China and Japan, before landing in Toronto.

As a production designer and art director Joshua has collaborated with many notable directors (Iza Benn, Emily Hagins, Rodrigo Godino, James Allodi, Gloria Kim, Simone Stock, Connor Gaston, Sean Wainstein), producers (Penny McDonald, Pasha Patriki, Misha Skoric, Mark Sirju, Jeff So) and musical talents (Jessie Reyez, Loudluxury, REZZ, The Beaches) from all walks of life. When not working, he volunteers for institutions including the National Theatre School of Canada, the Canadian Film Centre, University of Toronto, NYU Tisch School of the Arts, and the Film and TV School of the Academy of Performing Arts in Prague (FAMU). Joshua has worked throughout Canada, Europe, and Asia, and has had his work showcased at Toronto International Film Festival, Cannes Film Festival, and Whistler Film Festival among others.

Ginger Martini – Costume Designer

Having transitioned over ten years ago from fashion design to costume design for TV and film, Ginger Martini has lent her talents to multiple award-winning films including: Vincenzo Natali's latest feature *IN THE TALL GRASS* (Patrick Wilson) for Netflix, *BACKCOUNTRY* (Missy Peregym), and *FALL* (Michael Murphy).

Her previous series experience includes the premiere season of *CARDINAL* (HULU/CTV), as well as the second season of Hulu Original *HOLLY HOBBIE*.

Ginger is currently in her eleventh season of costume designing the long-running comedy series *LETTERKENNY* (HULU/Crave TV), as well as the much anticipated first season of *Letterkenny's* spin-off *SHORES* (HULU/Crave TV).

Shaun Rykiss – Editor

Shaun Rykiss is an award-winning film and television editor based in Toronto, Canada. He is a graduate of Vancouver Film School, and an alumnus of Norman Jewison's Canadian Film Centre Editor's Lab.

Rykiss recently edited the award-winning, critically acclaimed films *WILDHOOD*, from writer/director Bretten Hannam, and *LEARN TO SWIM*, from writer/director Thyrone Tommy. He edited the series *I AM SYD STONE* for which he won a Canadian Cinema Editors Award in 2021, as well as the Amy Jo Johnson series *THE HAS BEEN*.