

BASEWEWE FILM, DEVONSHIRE PRODUCTIONS and NICE PICTURE presents

produced with the financial participation of TELEFILM CANADA, NOHFC, CANADIAN MEDIA
FUND, ONTARIO CREATES and INDIGENOUS SCREEN OFFICE

produced in association with CRAVE and CBC FILMS

a film by DARLENE NAPONSE

The visual language of love and trauma.



ELLE-MÁIJÁ TAILFEATHERS, BRAEDEN CLARKE, K.C. COLLINS
and R.H. THOMSON
with ROSSIF SUTHERLAND
and TINA KEEPER with BILLY MERASTY

Casting by ASHLEY ST. JEAN
Costume Designer SAGE PAUL
Sound Design by STEVE MUNRO
Editor DAVID WHARNSBY
Production Designer THEA HOLLATZ
Director Of Photography MATHIEU SÉGUIN
Produced by JENNIFER WEISS, PAULA DEVONSHIRE and DARLENE NAPONSE
Written and Directed by DARLENE NAPONSE

Run Time: 87 min

SHORT SYNOPSIS

Stellar is set within the fluidity of time, touch, realism and reverie. Two lovers find each other in a very small dive bar as the world unravels around them.

LONG SYNOPSIS

HE and SHE sit apart, quietly in a tiny dive bar. They accidentally touch and a meteorite blasts through the atmosphere. As the meteorite approaches, the two continue in their protected selves. Based on the historical research of the meteorite hitting the area of the Atikameksheng Anishnawbek territory, millions of years ago, forming one of the largest iron ore deposits in the world.

The meteorite bursts into the atmosphere and onto the land, it shoots fireballs hundreds of kilometres away, pushes the water far, building hills of rock, and as the waters come back as a tsunami the water in a way, melts the rocks.

The land millions of years later is occupied by the Anishnawbek of Atikameksheng, then as colonizers approach, the natural beauty of this formation becomes fortune to the settlers. This is the backstory and environment – the natural world around the lovers.

The story pushes through historical trauma, formed by colonization.

Inside this tiny dive bar, though touch, their duality formulates.

STELLAR is set within the fluidity of time, touch, realism and reverie. Some may call this magic realism. Based within Indigenous knowledge and way of life, this story allows two people to heal, through touch, calm, love and patience in a fantastical space that leaves the audience dreamlike and yet it is dangerous and violent, there is love.

DIRECTOR'S STATEMENT

by Darlene Naponse

STELLAR breathes in the visual language of love and trauma, through touch, duality, magic realism and the world descending/changing.

Set in the fluidity of time and realism, the film's images and sound state and consider the space between stars and the space between people.

STELLAR observes the human notion of connection between oneself, one another, the community around and with the natural world (Mother Earth)

Touch is used as the detonator. Touch is expended and takes away the colonial gaze but comments on the impact of how touch – lack of touch, has affected our people from our historic trauma that lives within our daily lives.

Origins of the fantastical are not told. The fantastical lives in their reality. A combination of fantasy and realism plays throughout the film naturally.

STELLAR is a narrative drama with an Indigenous perspective.

Realism of colonial and historic trauma are shadows within the storyline, living within touch, the scars on their bodies, in their spirit, in the lack of words and in their doing.

The film is broken into moments that transpire the next, much like a call and release.

It may seem like a similar beat and repetitive. This is purposeful.

The call is touch.

The release is the meteorite.

The movements are systematic as if we are watching two films.

The internal world is very set and designed. It presents moods – emotions and boxes in the characters. In this setting there is a familiarity and the wooden bar gives a glimpse of the natural, the mirrors a reflection of self, the concrete built around them is a shelter that is necessary but also they need to leave. The chipped paint is passing of time and the design is set with lushness of colour to contribute to their internal selves.

The themes are represented in the settings and characters. The film focuses on longing, touch, loneliness, and trauma. The setting focuses on industrialization, environmental issues, social indifference and privilege. These are just the overarching sense of thematic (s). Each scene goes deep into the characters and settings.

There is a sense of theatrical realism in STELLAR. The film is set within one space, yet there is a suggested realism of a world we all live in every day. There is a bar, and people, cell phones, beer, lipstick and music.

Then the believed world.

The world the characters believe in.

The world that is set within their four walls.

The mix of realisms is not to trick the viewer. It is the viewer's choice to find themselves in the believed, suggested, theatrical and cinematic realism. They are tributaries of the story. Reliefs that expand the emotions and projected realities that face each character physically and emotionally.

INTRODUCTION

*HE: "Any requests? Maage nga-daapnan gaamwin
(I'll play something for you)"*

*SHE: "Gego daamamnoo nendimaan
enaamdakeweyaak."
(Something to match this weather)*

STELLAR, adapted from the original short story of the same name by writer/director Darlene Naponse, began as a story about "two broken people trying to connect while the world around them was falling apart and ultimately end up resetting everything" said Naponse.

"I was walking and I saw this really narrow bar," remembers Naponse. "And I thought 'what a setting to have two people come together while the world is falling apart around them?'"

The love story of SHE and HE began as a concept of two bruised souls trying to connect but was always destined for the big screen. "I see things in the world in a film sense," remarked Naponse. "I wrote characters where the external world would be a reflection of themselves, the world around them, their past experiences and their future experiences."

Bringing an Indigenous love story to life was what attracted the cast to the story. "As Indigenous people, when it comes to the cinema, we don't often get love stories, we get a lot of sad stories," said Elle-Máijá Tailfeathers. "It's a pretty profound feeling to be playing an Indigenous woman who is embracing desire, who is owning herself, her body and the land in a way that is world-changing."

While shining light on real-world issues that Indigenous people face every day across the country, STELLAR brings a story of hope to the cinema. “SHE is one of many Indigenous people I know who have found themselves swimming upstream in a constant battle,” said Tailfeathers. “Colonialism and patriarchy are in every structure imaginable in our society and SHE has reached a breaking point where she doesn’t want to play their game anymore and the only way forward is to find her way back home because that’s where her heart and spirit are. That’s where love is.”

STRENGTH IN TOUCH

Through colonialism, the residential school system and the 60s scoop, Indigenous families across the country have been left longing for the touch of their loved ones. In STELLAR, touch is a central theme which establishes its power between lovers. “We, as Indigenous people, understand the histories of our people,” said Naponse. “Throughout our histories, our homes have been without a sense of touch.”

STELLAR reclaims this narrative with a single touch between our two leads setting off a cosmic and environmental connection that seeks to restore the past while bringing hope to the future.

MAGICAL REALISM

The couple’s physical and emotional connection reflects itself in the exterior world through elements of magical realism. “There’s a certain aesthetic to the film,” said Darlene Naponse. “As soon as you enter the STELLAR world, you know you’re not in the world we live in.”

Building out the magical realism, ensured the audience understood the powerful connection between the two leads. “As HE and SHE change, the colours, lighting scheme and palette change on set,” said Naponse. “The set design reflects the inner and outer worlds of these two characters as they fall in love.”

On set, a green screen provided the creative freedom to reset the physical world through the touch of our two Indigenous lovers. “When we started shooting, the green screen held all these elements that we were building into the story as representations of their inner thoughts and the chaos of where we as a society are going in the future.” said Naponse. “The magical realism allows us to explore the destruction and underlying hope for the future aesthetically while also building our characters.”

FINDING A LOVE STORY IN SILENCE

With each unit working together, the production team of STELLAR was able to build out a love story with little to no dialogue in each scene. “It’s not just about the characters,” said Darlene Naponse. “It’s really about the design, the sound, the colours and the camera all working together yet coming in at different points.”

“Elle-Máijá [Tailfeathers] and Braeden [Clarke] find themselves and each other in the silence,” points out Naponse. “ We’re creating a whole new language aesthetically so you need to create silence and slow everything down around the characters to find the moments where we can hone and define looks between them.”

Finding the flow of a character without dialogue was an exciting challenge for an actor like Elle-Máijá Tailfeathers, “Darlene has given us the freedom to explore what's going on internally in a beautiful way,” said Tailfeathers. “The world is collapsing around them and what the audience is seeing outside the window is what is going on internally with the characters.”

“80% of communication is nonverbal,” said Braeden Clarke. “Dialing up the nonverbal chemistry was so important to this role and Darlene gave us the space to bring these characters to life on set.”

“It has been a real challenge to work with not a lot of dialogue but it has also been liberating to have the opportunity to work from an internal place,” remarked Tailfeathers.

ABOUT THE CAST

Elle-Máijá Tailfeathers (SHE)

Elle-Máijá Tailfeathers is a writer, director, producer and actor. She is a member of the Kainai First Nation as well as Sámi from Norway. Her short documentary **BIHTTOŠ** was selected as one of TIFF’s Top Ten Canadian shorts. She starred in, co-wrote and co-directed **THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN** with Kathleen Hepburn which premiered at the Berlinale in 2019 and was awarded the Canadian

Screen Awards for Achievement in Direction and Original Screenplay. Tailfeathers' feature-length documentary, **KÍMMAPIIYIPITSSINI: THE MEANING OF EMPATHY**, premiered at the 2021 Hot Docs International Documentary Festival which won the 2022 Ted Rogers Best Documentary Feature Award as well as a CSA for Best Feature Length Documentary. Recently, Elle-Máijá starred in Danis Goulet's Sci-Fi apocalyptic film **NIGHT RAIDERS** for which she won another Canadian Screen Award for Best Actress in a Leading Role. Soon, Elle-Máijá can be seen starring alongside Alfred Molina in Amazon's latest series **THREE PINES**, based on the best-selling novels by Louise Penny. Currently, Elle-Máijá is Directing and Producing the upcoming limited series **LITTLE BIRD** for Crave and APTN.

Braeden Clarke (HE)

Braeden Clarke is an actor from Vancouver, Canada. He is a member of the Mikisew Cree First Nation from Fort Chipewyan, Alberta, Canada. Clarke is most notably seen in his recurring guest star role of Kaheroton in Sony Pictures Television's **OUTLANDER**.

Clarke is a graduate of the prestigious Vancouver Institute of Media Arts: Acting for Film & Television program. Recent projects include a co-star role in Zoe Hopkins' **RUN WOMAN RUN** and a reoccurring lead role in CBS Studios' **SKYMED**. Clarke has also been featured in roles in **DC's LEGENDS OF TOMORROW**, **IMAGINARY MARY**, **DEMON X** and voice-over for **FAR CRY 5** the video game. Premiering at TIFF 2022, Clarke can be seen in the lead role of HE in Darlene Naponse's Indigenous love story **STELLAR**.

Rossif Sutherland (Bartender)

Rossif Sutherland just wrapped his lead role in season 1 of the highly anticipated Amazon mystery series, **THREE PINES**, opposite Alfred Molina; and is currently shooting a recurring role in Hulu's award-winning series, **THE HANDMAID'S TALE**. He

also recently wrapped on the film **STELLAR**, for director Darlene Naponse; and will be seen next in **ORPHAN: FIRST KILL**, the prequel to the hit film **ORPHAN**, starring opposite Julia Stiles.

Recently, Rossif shot several feature films including: Brandon Cronenberg's **POSSESSOR**, which premiered at Sundance; **A TIME TO SPY**, for director Lydia Dean Pilcher; **THE MIDDLE MAN** for director Bent Hammer, which premiered at TIFF 2021; and he starred in Atom Egoyan's latest feature, **GUEST OF HONOUR**, which played at both Cannes and TIFF.

Rossif was nominated for a 2020 CSA for his dark performance in the TV movie **BELIEVE ME**, about the true story of the horrifying abduction of Lisa McVey. He was also nominated for a CSA for his leading role in the critically acclaimed film, **RIVER**; and that same year, for an ACTRA Award for his unforgettable performance in Paul Gross's epic, **HYENA ROAD**.

K.C. Collins (Dance)

K.C. COLLINS is currently recurring on *The Cleaning Lady* for Fox. Other television credits include *Clarice* (recurring) for CBS and *Pretty Hard Cases* (recurring) for Amazon Freevee. On the feature side, K.C. appeared in the Chris Rock feature *Spiral* for Lionsgate. He starred in the HBO pilot *Mogadishu, Minnesota* (dir. by K'Naan Warsame) and recurred on *The Strain* (FX). Other series regular roles include *Saving Hope* (NBC) and *Lost Girl* (SYFY). Additional feature credits include *Robocop*, *A Day in The Life*, *Bulletproof Monk*, and *Owning Mahowny*.

R.H. Thomson (Professor)

R.H. Thomson earned two CSA Awards for portraying the indelible character of 'Matthew Cuthbert' in CBC/Netflix's **ANNE WITH AN E**. Other notable credits include the films: **CLARA** for director Akash Sherman; **JESUS HENRY CHRIST** for Dennis Lee; **CHLOE** for Atom Egoyan; **THE LOTUS EATERS** for director Paul Shapiro, which lead to one of many Genie Award nominations; and several TV series including, for CBC:

CRACKED; REPUBLIC OF DOYLE; THE ENGLISHMAN'S BOY, earning him a Gemini nomination; Showcase's **KING**; and the TV miniseries, **GLORY ENOUGH FOR ALL**, which brought him his first Gemini win.

Up next, he has a cameo role in the feature film **STELLAR**, for director Darlene Naponse; and a surprise turn in the breakout sketch comedy series, **TALLBOYZ** for CBC. An iconic presence on the Canadian stage, R.H. was most recently nominated for a Dora Award for his Outstanding Performance in **YOU WILL REMEMBER ME**; and most recently starred in Tarragon's **THE MESSAGE**.

Among his countless accolades, R.H. likely considers his greatest accomplishment to be his creation of **THE WORLD REMEMBERS-LE MONDE SE SOUVIENT**, a charitable organization which exhibits the names of the millions of people, from twenty-two nations, who lost their lives in WWI.

ABOUT THE FILMMAKERS

Darlene Naponse (Writer, Director, Producer)

Darlene Naponse is an Anishinaabe from Atikameksheng Anishnawbek – Northern Ontario. She is a writer, film director, and video artist. Her film work has been viewed nationally and internationally. She owns Baswewe Films Inc., located in Atikameksheng Anishnawbek.

Darlene has created four feature films and various short films. Some films have played at the Sundance Film Festival, TIFF (Toronto International Film Festival), imagineNATIVE Film Festival and have been televised. Darlene has a Low-Residency MFA in Creative Writing from the Institute of American Indian Arts (IAIA).

Darlene was a 2017 Writers' Trust/McClelland & Stewart Journey Prize Finalist for "She Is Water" published in The Malahat Review. Her feature film FALLS AROUND HER world premiered at TIFF – Toronto International Film Festival 2018 and screened the

Opening Night at the imagineNATIVE Film Festival 2018 (Air Canada Audience Choice Award 2018 Winner). Darlene's work is placed within community and the Natural World. Her fourth feature STELLAR will premiere at TIFF 2022.

As a storyteller, Darlene is in search of imaginative images giving truth through word, film, and art.

Paula Devonshire (Producer)

Devonshire Productions is an Indigenous-owned Canadian company committed to developing and producing innovative and diverse feature films and TV Series.

Producer Paula Devonshire has worked with acclaimed filmmakers such as Neil Jordan, Atom Egoyan, George Romero, and Alex Kurtzman.

DPI's feature film credits include *REAL TIME* (Opening Night Slamdance, TIFF), George Romero's *SURVIVAL OF THE DEAD* (Venice, TIFF), *WET BUM* (TIFF), *INDIAN HORSE*, Executive Produced by Clint Eastwood, (Winner of 19 Awards and highest grossing Canadian film 2018) and Zoe Hopkins' *RUN WOMAN RUN*, winner best film and audience award imagineNative. Darlene Naponse's *STELLAR* premiering at TIFF 2022.

DPI's development slate includes: the fantasy *MERSEA* by Lindsay MacKay, the Iceland/Canada thriller *HAG* with director Marteinn Thorsson, and the adaptation of the award-winning novel *MARY REPARATRIX*. For television: the crime procedural *THE THIN RED LINE* with Blue Ant/CRAVE/APTN, the comedy *CLARAVOYANT* with CBC and a graphic novel adaptation of *THE SPECTRAL ENGINE*.

Jennifer Weiss (Producer)

Nice Picture Inc.

Jennifer Weiss is an established, award-winning Canadian independent producer of film and television with over 25 years of industry experience. Co-founder of internationally reputable production company The Film Farm, Jennifer has produced films by globally-

acclaimed directors including Sarah Polley, Laurent Cantet, Atom Egoyan, Brian De Palma, Sook-Yin Lee, and Darlene Naponse, which have been featured and won awards at major festivals including Cannes, Venice, Sundance, and TIFF. In 2020, she produced the Netflix Original Film alongside StudioCanal, **THE LAST LETTER FROM YOUR LOVER**, directed by Augustine Frizelle, starring Shailene Woodley and Felicity Jones.

Collaboratively working with writers, directors, and creators from concept to screen, Jennifer recently launched her solo venture, Nice Picture, to continue supporting emerging talent and amplifying underrepresented Canadian filmmaking voices. She recently wrapped production on writer-director Molly McGlynn's highly-anticipated sophomore feature, **BLOODY HELL**, and began the international festival circuit of Darlene Naponse's latest masterful feature film, **STELLAR**, at TIFF 2022.

Mathieu Séguin (Director of Photography)

Mathieu Séguin is a Canadian cinematographer. He is an alumni of the American Film Institute's (AFI Cinematography discipline. He has been mentored by Emmy award-winning Mark Doering-Powell, ASC. Through vivid imagery and strong composition, Mathieu's style is naturalistic and humanist.

Thea Hollatz (Production Designer)

Thea Hollatz is a production designer, writer and director based in Toronto. Her production design credits include the TIFF premieres **CARDINALS**, (2017), **FIRECRACKERS**, (2018), and **THE REST OF US**, (2019), and SXSW premiere **STAY THE NIGHT** (2022). Her short film **HOT FLASH** is her directorial debut, premiering at TIFF in 2019 and an official selection of Sundance, SXSW, and Annecy Film Festival in 2020. **HOT FLASH** was selected for the Sundance Shorts Tour, the Flickerfest National Tour, and the French Academy of Cinema Nuits en Or 2020. In 2021 **HOT FLASH** won the Canadian Screen Award for Best Animated Short.

Sage Paul (Costume Designer)

Sage Paul is an urban Denesuliné tskwe based in Toronto and a member of English River First Nation. Sage is an award-winning artist & designer and a recognized leader of Indigenous fashion, craft and textiles. Her work centres family, sovereignty and resistance for balance. Sage is also founding collective member and Artistic Director of Indigenous Fashion Week Toronto.

Sage has designed costumes for Kent Monkman, Darlene Naponse, Danis Goulet and more. Sage speaks about Indigenous fashion including engagements at Canada House (London, UK), The Walrus Magazine, Ryerson University, Toronto Women's Fashion Week and South Africa Fashion Week. Most recently, Sage presented her collection "Giving Life" at Festival de Mode & Design (Montreal) and Ohtaapiahki Fashion Week (Calgary).

END CREDITS

Produced with the financial participation of



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Basweve Films, Devonshire Productions and Nice Picture
Present

A Film by Darlene Naponse

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With Rossif Sutherland

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Writer, Director, Producer
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Producer
Paula Devonshire

Director of Photography
Mathieu Séguin

Production Designer
Thea Hollatz

Editor
David Wharnsby

Costume Designer
Sage Paul

Sound Design
Steve Munro, MPSE

Visual Effects Supervisor
Steven Sangster

anishinaabe aadizowin bemiwidod
(anishinaabe that carries anishinaabe way of life/knowledge keeper)
Julia Pegahmagabow

Production Manager

Phil Spurvey

First Assistant Director

Adam Mahaffey

Second Assistant Director	Miia Piironen
Line Producer	Phil Spurvey
Associate Producers	Jason Ryle Christine Rochon

CAST (In Order of Appearance)

She	Elle-Máijá Tailfeathers
He	Braeden Clarke
Bartender	Rossif Sutherland
Suzy	Thea Naponse
Ken	Matt Paradis
Dance	KC Collins
Raging Man	William Sanders
Young Boy with Fox	Kade Naponse
Young Indigenous Woman	Hope McGregor
Young Indigenous Woman	Avery Sutherland
Young Indigenous Woman	Violet Sutherland
White Woman 1	Heli Maarit Kijanen
White Woman 2	Megan Dawson
Male 1	Joel Gagne
Male 2	Vaios Skretas
Auntie 1	Billy Merasty
Auntie 2	Tina Keeper
Clyde the Dog	Clyde
Kitty in the Window	Mouchu
Stand-In	Avery Sutherland
Stunt Coordinators	Angelica Lisk-Hann Be Couture

Stunt Safety

Marie-Eve Beckers

CREW

Assistant Production Manager

Christine Rochon

Third Assistant Director

Danny Van Zandwyk

First Assistant Camera

Steele Fernandes

Aldo Quirvan

Second Assistant Camera

Austin MacDonald

DIT

Matthew King

Stills Photographer

Christopher Wahl

Camera Trainee

Jackie Atkins

ISO Camera Trainee (DOP Mentee)

Katelynn Goulais

Additional Water/Nature Footage

Darlene Naponse

Production Coordinator

Karyn Lin

1st Assistant Production Coordinator

Savannah Nahwegahbow

Production Assistant

Liam Culhane

ISO Producer Mentee

Sage Petahtegoose

ISO Director Mentee

Eva Thomas

ISO Mentee Coordinator

Patricia Cano

Community Liaison/Greens Keeper

Melissa Godfrey

Greens Keeper Assist

Billy Ozawagosh

Story Consultant

Tammy Naponse

Producer Assistant

Lily Weiss

Post Accounting

Linda Zanetti, CPA, CGA

Production Accountant

Simon Weber

Third Assistant Accountant

Tanner Brazier

Trainee Assistant Accountant

Tom Sutton

Art Director

Randi-Lee Butcher

Props Master

Carley Fournier

	Camil Rochon
Set Decorator	Peri Greig
On-Set Dresser	Cassandra Grenier
Buyers	Henri Faberge
	Jill Doyle
Assistant Costumes Designer	Kitt Vallières
ISO Costume Designer Mentee	Emma Petahtegoose
Key Makeup	Ashley Lamon
Key Hair	Amy Lamon
Location Manager	Spencer Malin
Assistant Location Manager	Max Gagnon
Script Supervisor	Ksenia Stassiouk
Sound Mixer	Benito Amaro
Boom Op	Zsolt Szanati
ISO Sound Mentee	Kyleen Simon-Robertson
Gaffer	Evelyn Sifton
	Cheska Appave
Best Persons Electric	Mike Brousseau
	Frank Biron
Electrics	Manton Harding
	David Jackson
Genny Op	Gregory Boivin
Key Grip	Shekhar Bharti

Dolly Grip	Gord Este
Grip	Pierre Laframboise
Construction Coordinator	Bill Whalley
Head Carpenter	Richard Gemelin
Carpenter	Ron Gamelin
Labourers	Peter Desjardins
	Martin Soulière
	Kevin Closs
Key Scenic	Dwayne Trudeau
Head Painter	Claude Legace
SPFX Coordinator	Derek Liscoumb
SPFX Key	Anthony Makela
SPFX Technician	Devyn Bolger
COVID Health & Safety Supervisor	Jeremy Scott
Nurse	Stephanie Desbiens
Screeener	Ann Cayouette
On Set Cleaner	Josée Legault
	Adrienne Fox
Unit Publicists	Angie Power
	Ally LaMere-Shedden
EPK	PWL Films
Key Craft	Craig-Aaron Doucette
Assistant Craft	Andrea Solski
Catering Provider	Helvi's Catering

1st Assistant Editors	Naseem Loloie Gary Fluxgold Chuck Kahn
ISO Post-Production Mentee	Jo Proulx
Transport Coordinators	Dalton Haskin Stephen Fromstein
Transport Captain	Daniel Ramsay
Head Driver	Claude Demers
Drivers	Nick Haskin Tiffany Boivin-Brawley Verlyn Robinson-Edgar
Daily Driver	Brad Haskin
Boat Drivers and Water Support	Mike Naponse Beau Naponse
Dive Supervisor	Don Cranston
Divers	Nicolas Lopez Nick Morin Luke Castle Chris Maske
Additional VFX	James Monkman Brian Vowles
Casting	Ashley St Jean
Additional Casting	Stephanie Gorin
Music Supervision	Kiss the Sun Music
Music Supervisor	Scotty Taylor
Sound Editorial Provided by	Trackworks
Supervising Sound Editor	Steve Munro

Dialogue Editor	David Drainie Taylor
Post Production Facility Provided by	Post Production North
Re-Recording Mixers	Steve Munro Shaun Gratto
Re-Recording Assistant	Calvin Tran
Colourist	Hardave Grewal
Online Editor	Kyle Campbell
Project Managers	Ike Murphy
Picture Operation Manager	Bruce Rees
Picture Facility Technician	Jon Morrison
Vice President of Operations	Roberta Bratti
ADR Coordinator	Steve Munro
Foley Recordist	Peter Thillaye
Camera Equipment	SIM Digital
Lighting & Grip Equipment	William F. Whites
Production Legal Services	Brenda Blake LLP
Insurance Broker	Knox Insurance Company Kevin Hutchinson
Script & Title Research Report	The Rights Company
DCPs	Urban Post
Closed Captioning	Urban Post
Production Executive, Bell Media	Mitch Geddes

Director of Programming, Crave

Tory Jennings

Senior Content Lead, Crave

Natalie Igelfeld

General Manager Programming, CBC Television

Sally Catto

Executive Director, Scripted, Content

Trish Williams

Senior Director, CBC Films

Merhernaz Lentin

Ojibwemowin Translation

Julia Pegahmagabow

Lorne Bob

Music

BUSH LADY

Written by Alanis Obomsawin
Performed by Alanis Obomsawin
Courtesy of Constellation Records

DOLLY'S SONG

Written by Patricia Cano and
Louis Simao
Performed by Patricia Cano -
voice,
Louis Simão - guitars, bass,
mandolin,
Michael Eckert - pedal steel
Courtesy of Simão Sound Productions

OG OFFICIAL ft. BLACK BEAR

Performed by The Halluci Nation
Written by Ehren Thomas and Timothy Hill Courtesy of
Radicalized Records
By arrangement with The Greater Goods Co.

SALLUIT

Written by Elisapie
Composed by Manueal Gasse,
Eloi Painchaud
Performed by Elisapie
Courtesy of Pheromone
Recordings
Under License from Avalanche Sound
Publishing and Éditions du Paresseux

IF YOU ONLY KNEW

Written by Willa Milner, Theadora May Naponse, Odario
Performed by Thea May ft. Odario
Produced by: Adrian X

CARE

Written by Ashley Teresia
Kathleen Weis
Performed by Biawanna and Larry Ohh

UNA

Written by Elisapie Isaac
Performed by Elisapie
Courtesy of Bonsound
Under license from Outloud Publishing, Editions Akumalik

OCEAN BREATH

Written by Aysanabee
Performed by Aysanabee
Courtesy of Ishkode Records

PIECES

Written by Leonard Sumner
Performed by Leonard Sumner
Produced by: David Hodges & Leonard Sumner
Courtesy of: Broken Reel Records

POMOK NAKA POTOINSKWES

Written by Jeremy Dutcher
Performed by Jeremy Dutcher
Courtesy of Jeremy Dutcher

DUST DIVES ALIVE
Written by Laura Ortman
Performed by Laura Ortman

WE REMAIN
Written by Samantha Crain
Performed by Samantha Crain
Courtesy of Ramseur Records
Published by Communion Publishing Ltd

IMPROVISATIONS ON SUNSET
Written by Chris Derksen
Performed by Chris Derksen
Courtesy of Latitude 45 Arts

UNTIL IT'S TIME FOR YOU TO GO
Written by Buffy Sainte-Marie
Performed by Buffy Sainte-Marie
Courtesy of Craft Recordings,
a Division of Concord Kobalt Music
Services America Inc (KMSA) obo Howe
Sound Music Publishing, LL

Rebecca Belmore - "Fountain", video installation, Additional footage from "Perimeter", video installation, Rebecca Belmore

Shelley Niro paintings - "Eating" "Drinking" "Smoking"

Hockey Footage courtesy of The Sudbury Wolves

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Atikameksheng Anishnawbek Community

Shot on location on Atikameksheng Anishnawbek Territory

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