

SPHERE FILMS

GPA FILMS AND JANUARY MEDIA

PRESENT

# OUT STANDING

A film by Mélanie Charbonneau  
Written by Martine Pagé & Mélanie Charbonneau  
Produced by Marcel Giroux and Julia Rosenberg

Starring Nina Kiri

Film run time: 106 minutes  
Social media: #outstandingthefilm **TBC**

Contact for Press & Publicity: **TBC**

## OUT STANDING – PRODUCTION NOTES

### Log Line

Based on a true story, a determined young woman shatters military barriers as Canada's first female infantry officer—only to face her fiercest battles within her own ranks.

### Official Synopsis

In 1995, after returning home from a peacekeeping mission in Croatia, Captain Sandra Perron—Canada's first female infantry officer—stuns the military by resigning abruptly. When a disturbing photo surfaces of her tied to a tree in uniform, apparently unconscious, questions spiral. Pursued by journalists and a relentless military investigation, Sandra is thrust into a reluctant journey to confront buried traumas and the true cost of loyalty and sacrifice. Refusing to label herself a victim, she reveals a story of fierce courage and resilience, uncovering the battles fought within her own ranks. Based on a powerful true story of endurance against the odds.

### Long synopsis

In *Out Standing*, Captain Sandra Perron, Canada's first female infantry officer, confronts her traumatic past while facing scrutiny over a dark photo from her military training. Her journey unfolds across two timelines, revealing the trials she endured while breaking new ground in the male-dominated Canadian Armed Forces.

**Present Timeline, Late 1995:** Captain Sandra Perron flies home with her platoon from a mission in Croatia. Upon landing, she is unexpectedly detained by military police. In a tense interrogation, Sergeant Monroe questions her about a 1992 incident from her infantry training, referencing a complaint from her ex-boyfriend Kevin about a "prisoner exercise" that went too far. Monroe presses her, but Sandra remains composed, claiming it was a standard training drill.

**Past Timeline, 1991-1992:** Sandra's journey begins four years earlier at CFB Gagetown, filled with ambition as she starts her infantry training. Despite her boyfriend Kevin's reservations, Sandra is confident, already holding the rank of Captain from her experience as a logistics officer. In her dorm, she bonds with fellow trainee Susan, sharing their excitement while enduring the subtle hostilities of their male counterparts. That first night, the women trainees are overlooked for a surprise drill; Sandra wakes

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everyone, and the women hustle to join the other trainees. When Captain Pritchett, an instructor Sandra knows from previous military training, gives a hard time to Langford, a young male trainee responsible for gathering everyone for the drill, Langford starts holding a grudge against Sandra.

Through grueling training exercises, Sandra proves her resolve. In a demanding montage of marches, shooting drills, and physical tests, many recruits drop out, yet Sandra perseveres. During these exercises, she encounters subtle sabotage, including an instructor hiding a bullet in her pocket, testing her every move. Sandra outlasts these trials and maintains her place. She makes friends with a small group of officer cadets who are nicknamed the "Pepperoni Lovers" by other resentful male trainees.

However, her success is marred by persistent harassment. A disturbing phone call and an obscene collage shake Sandra, but she hides these incidents from her friends and Kevin. During training in frigid conditions, she faces a traumatic "prisoner exercise" where she is captured, tied to a tree, and subjected to repeated interrogations and physical blows from Captain Pritchett. She refuses to yield, enduring the ordeal until dawn. Pritchett ultimately fails her in the exercise, admonishing her to be more strategic and to "stay alive" if she ever faces such conditions again. Wrestling with this brutal lesson, she is consoled by Daniel Colin, a fellow trainee, who encourages her to keep going.

During a weekend leave, Sandra tries to balance her relationship with Kevin, to whom she has become engaged. However, her silence about the training's horrors strains their bond. When Kevin files a complaint on her behalf about the prisoner exercise, Sandra's frustration with his protective actions creates further tension. Yet she is heartened by newfound respect from other male soldiers, who recognize her resilience and strength after the harrowing exercise.

**Past timeline, 1993-1994:** Sandra completes her training, becomes an infantry officer for the famed Van Doos ("Le 22e Régiment"), and is deployed to Bosnia. But her assignment confines her to camp, sidelining her skills and keeping her from the action she craves. In Visoko, she faces resentment from male colleagues who accuse her of stealing the spotlight during a journalist's interview. Determined to prove her equality, she downplays her struggles as a woman in the forces.

As she watches explosions from the camp roof, Sandra's frustration grows, peaking when Langford performs a mock skit ridiculing her in a sexually degrading costume.

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**Present timeline, late 1995:** In Ottawa, Sandra returns from jogging to find Monroe waiting outside her apartment. The Canadian Armed Forces is currently under scrutiny because of a highly controversial incident in Somalia involving Captain Pritchett. Sergeant Monroe shows Sandra a mysterious letter he received with a photo of Sandra tied to a tree during the prisoner exercise, warning her that someone seems intent on exposing this story. Sandra refuses to say more about the exercise, but the anonymous letter and photo haunt her. She turns to Kevin, now an ex-boyfriend engaged to someone else, hoping for clarity. Kevin denies sending the letter, leaving Sandra to suspect others in the military might be involved.

Sandra's life spirals as she faces pressure from the military and mounting doubts from her superiors, including the head of the Canadian Armed Forces, General Milton. In a tense meeting with him, her service and achievements are dismissed, and she is accused of circulating the controversial photo to manipulate the narrative for attention. Sandra's integrity and identity are under assault. She decides to take action, contacting her trusted friend, Colin, who secretly delivers the anonymous note and photograph to a journalist, along with a letter written by Sandra. Sandra's account of the harassment she endured finally comes to light, and in a voice-over, she describes her realization that the enemy was within her own ranks.

**Past timeline, early 1995:** Sandra is deployed to Croatia for a peacekeeping mission, leading a platoon for the first time. She's finally where she's always wanted to be, and her platoon respects and collaborates with her. At the end of her deployment, Major Duval reluctantly assigns her a commendation but informs her that she will be reassigned as an instructor upon her return to Canada—a position that feels like an attempt to sideline her potential. She protests, questioning why she is being demoted. Duval responds that it's to help soldiers become accustomed to a female presence early in their training. Heartbroken and furious, she drives through the Croatian countryside, witnessing devastation and lingering violence. At a farm, faced with putting down a suffering animal, Sandra's emotional resilience finally breaks, a stark metaphor for the internal damage wrought by her battles within the Forces.

**Present timeline, late 1995:** The photo of Sandra tied to a tree is on the cover of every newspaper in the country. The media's response shocks Sandra; instead of focusing on her resilience, they sensationalize her trauma. She is met with a flood of calls, and journalists camp outside her apartment with news vans. She escapes through her bathroom window and meets up with Sergeant Monroe in a diner. She finally admits to Monroe how relentless harassment eroded her strength—a torment that no training exercise could prepare her for. She speaks candidly about the weight of representing

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“all women”, the unspoken expectation to be flawless, and her need to prove herself in ways no male counterpart ever faced. Monroe is moved, telling Sandra that she was a great soldier and that the Armed Forces should have done everything in their power to retain her. Though his apology comes too late, Sandra is grateful for Monroe’s words.

Sandra attends her father’s military retirement ceremony, a bit out of her element in a beautiful gown and delicate heels. She was asked to prepare a speech on the theme of “like father, like daughter”. She nervously starts by reflecting on her childhood dreams and her father’s unwavering support. In the middle of the speech, she struggles with a wave of emotions and decides to abandon her notes, speaking from the heart about her hard-won lessons in a male-dominated field. Her vulnerability moves the audience. Seeing a young female cadet captivated by her words, Sandra realizes that her journey, though fraught with hardship, has left an indelible mark. She ends on a hopeful note, asserting that while she was the first woman to complete this path successfully, she certainly won’t be the last.

The epilogue reveals that Sandra Perron’s relentless work, even as a civilian, has contributed to a wave of reforms for women in the Canadian Armed Forces. To this day, Sandra continues advocating for equity and diversity, having launched a highly successful assistance program for women veterans. She has transformed her ordeal into a lifelong mission for change, proving that her struggles have paved a brighter path for future women in the military.

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### **BREAKING BARRIERS IN THE CANADIAN MILITARY: THE STORY OF SANDRA PERRON'S EXTRAORDINARY JOURNEY**

Sandra Perron's story is nothing short of extraordinary—a tale of resilience, courage, and ground-breaking achievements in the Canadian Armed Forces. Her 2017 memoir, *Out Standing in the Field*, captivated readers with its raw honesty and emotional depth. As Canada's first female infantry officer, Perron navigated immense challenges, facing harassment and systemic resistance while pursuing her dreams.

#### **Genesis of the project**

When Producer Marcel Giroux (GPA Films) first encountered her story at the Toronto International Film Festival in 2017, he was immediately compelled to bring this remarkable narrative to the silver screen. As soon as Perron agreed to option her Memoir to GPA Giroux set out to assemble a talented and passionate team of women, driven to translate Perron's journey from page to screen.

#### **Crafting the story**

Once screenwriter Martine Pagé joined the project, she brought a strong sense of storytelling, an awareness of women's issues, and a commitment to honoring Perron's experiences. She knew finding the right creative angle and tone for the story would be crucial. Pagé's early drafts distilled the essence of Perron's memoir, transforming her journey from a military framework to a universal, human story. Soon after, Mélanie Charbonneau was brought on board as director, and her own experience as a woman navigating male-dominated spaces added sensitivity and depth to the film's direction.

The screenplay is structured around two timelines that reveal Perron's life in layers. In the "present" of the 1990s, her decision to leave the CAF is investigated, while flashbacks show her military career unfolding—her evolution from a bright-eyed cadet to the leader of a platoon of 42 men on a peacekeeping mission in Croatia. This approach allows audiences to experience the emotional weight of Perron's experiences while providing insight into her motivations and the challenges she faced.

#### **A Challenging Production**

Bringing Perron's story to screen required both creativity and collaboration. Teaming up with Ontario-based producer Julia Rosenberg helped secure funding through a Quebec-Ontario co-production. Rosenberg's background, bilingualism, and understanding of military life made her a natural fit for the project.

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Pagé and Charbonneau adjusted the script to fit the financial constraints, of the project without sacrificing the story's depth or impact. The production design team worked carefully to recreate the look and feel of the 1990s without distracting from the narrative. Despite the logistical demands, including shooting in remote locations and recreating winter conditions, the cast and crew demonstrated remarkable resilience, tackling each challenge with determination.

One of the film's most impactful scenes—Perron's "prisoner exercise"—was especially challenging to shoot. Set in a remote location, it required the careful coordination of crew and cast to capture the raw emotion and tension of Perron's experiences in an abusive environment.

### **Casting and Filming**

Finding the right actor to portray Sandra Perron was essential. When Nina Kiri auditioned for the role, she quickly emerged as the obvious choice. Kiri's portrayal of Perron struck the team with her dedication, embodying both the strength and vulnerability of her character. Her collaboration with Charbonneau on set was seamless, their shared vision enhancing each performance.

The production also required casting over 50 speaking roles. Jason Knight from Buchan Knight Casting and Kate Yablunovsky from Rosato Yablunovsky Casting sourced top talent across Canada, creating a diverse and skilled cast that brought authenticity to the story.

### **Resonance and Relevance**

Sandra Perron's story echoes loudly in today's era. In the #MeToo age, her initial reluctance to speak out about the harassment she endured may seem surprising, but it reflects a time when many women felt constrained by a lack of support or societal understanding. Perron's story highlights both the progress made and the distance still to go in confronting systemic sexism, not just in the military but across society.

The film adaptation poses questions that remain as relevant as ever: What is true courage? What does it mean to be a victim? Can we change institutions from within, or is speaking out a moral obligation? These questions make Perron's journey universally relatable, inviting viewers to reflect on their own perspectives.

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### A Team Effort in Post-Production

Following the 25-day shoot across Quebec and Ontario, the project moved quickly into post-production under the supervision of Julien Tremblay at Post Odyssee.

Charbonneau worked closely with editor Isabelle Malenfant, meticulously refining each scene to maintain the narrative's strength and pace. Collaboration with industry veterans like sound editor Jane Tattersall brought an additional layer of quality to the film, enhancing its emotional impact. The team's creativity and commitment shone through every aspect of postproduction, allowing the film to retain its integrity and deliver on its promise of authenticity and depth.

### Looking Ahead

*Out Standing* is a profoundly Canadian story that speaks to audiences worldwide. The film, produced with the support of Telefilm Canada, SODEC, Ontario Creates, the Canada Media Fund, Crave, and CBC Films, is slated for release in 2025, distributed by Sphere Films. It celebrates Sandra Perron's journey of resilience, her courage in the face of adversity, and her path to finding her voice—a story that deserves to be told and will resonate far beyond Canada's borders.



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### Q & A EXCERPTS WITH THE OUT STANDING CAST & CREW

**Nina Kiri (Sandra Perron):** Preparing for Sandra was a big challenge. I worked out more, doing military-style workouts like chin-ups, push-ups, and exercises that helped me tap into what it felt like to train as she did. I also read her book and the script many times over. I wanted to feel close to her, so I kept coming back to her words to understand what drove her. Meeting Sandra in person before filming was special and gave me a sense of the strength and dedication she brings to everything. That meeting helped me feel connected to her, and it's something I held onto through filming.

**Melanie Charbonneau (Director & Co-writer):** Sandra's story drew me in because of her resilience. It's about courage, but not the typical kind we often think of in a soldier. It's about the strength women need to break through barriers, especially in spaces like the military. Working with Sandra and military consultants was important for making sure we got everything right. My goal was to make Sandra's story feel as real as possible, so that the audience could be in her shoes, feeling what it was like to live that experience. This was a powerful story that needed to reach people in an authentic way.

**Adrian Walters (Daniel Collin):** Sandra's story inspired me because she's an underdog, someone who pushes through when people don't expect her to succeed. For Daniel, I read the script a lot to understand who he is and how he connects to Sandra. I focused on moments that define him, what others say about him, and little things like the scene where he's joking with Sandra. Melanie really values input from her actors, and she made us feel like every contribution counted, which made this film feel like a team effort.

**Antoine Pilon (Ben Langford):** Playing Ben meant going through some serious preparation. We did a two-day military boot camp where we practiced military drills, learned how to properly wear the uniform, and went through exercises that helped me understand Sandra's world. It was really cool, especially because we got to watch some documentaries about infantry recruits to get into character. Working with Melanie was also great because she'd come up with new ideas on set, and that kept things fresh. Her approach made it easy to be fully engaged in the story, especially with a story as powerful as this one.

**Guillaume Laflamme (Costume Designer):** Getting the uniforms right was very important for me. Military attire is more than just clothing; it represents status, history, and respect. I did a lot of research to make sure everything was correct, from the badges on the uniforms to how they should fit and look. Every detail had to be perfect for it to feel real. When one of the military consultants came and saw the extras in costume, he said, "They look great." That moment really moved me because it felt like we'd done Sandra's story justice.

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**Isabelle Malenfant (Editor):** Editing Sandra's story meant building layers of resilience and courage into the film. For me, it was about crafting a narrative that captured not just her external struggles but also the quiet strength she needed to keep going. It's a different type of challenge because you want to make the story personal, to show the audience not only Sandra's hardships but her moments of triumph as well. Working with Melanie was amazing because she gave us room to make Sandra's experience feel close and real, so it could speak to anyone who's ever faced barriers.

**Nina Kiri:** I hope audiences see Sandra's story as a reminder that just because you're different or you don't fit an ideal doesn't mean you don't belong. Being different can actually be a superpower. I think Sandra's story shows that when you go into spaces where people don't expect you, you bring something unique. Sandra went into the military and brought her own strengths and perspective, and that made a difference. That's what I want people to take away—that our differences can be powerful.

**Melanie Charbonneau:** Indie Canadian film lets us tell stories that feel raw and real. With *Out Standing*, we had the chance to show Sandra's journey in a way that honors her experiences. Canadian indie film has a strong, collaborative spirit, and I think our whole team felt deeply connected to bringing her story to life. I hope that comes through for audiences because the crew put so much heart into this project. It's the kind of story that needs to be seen for its authenticity and impact, and I think we accomplished that.

**Guillaume Laflamme:** I really wanted the costumes to capture Sandra's world as authentically as possible. It was all about the details. Sandra's life and story deserve that kind of respect, and I wanted to honor that in the costumes by making them feel true. I remember how powerful it felt when everything came together, seeing the actors in costume. It wasn't just about putting on uniforms—it was about creating something that felt honest and real.

**Marcel Giroux (Producer):** Sandra's story is one that needs to be told. She's a trailblazer, someone who went through incredible challenges just to do the job she wanted to do. From the moment I read her memoir, I knew her journey was unique and inspiring. Bringing this film to life had its challenges, from securing financing to coordinating the production, but it was worth every effort. Sandra's courage to keep going when people doubted her is something I think anyone can admire. Watching the story take shape on set has been a privilege, and I'm excited for audiences to see it.

**Julia Rosenberg (Producer):** Sandra's resilience stood out to me immediately, especially her focus on simply doing her job. She didn't aim to be a hero—she just wanted to serve in the military, and her determination made her a pioneer. I was drawn to this project because of Sandra's story, and also because my husband is a military veteran. Producing

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*Out Standing* has been a unique experience, with a deeply collaborative approach that allowed us to bring Sandra's story to life in a way that feels personal and authentic. I'm proud of the team's dedication and of what we achieved together.

**Isabelle Malenfant:** Editing for *Out Standing* meant understanding Sandra's story in a way that let me honor both the personal and universal aspects of her journey. Melanie and I worked closely to create a narrative that speaks to all women and anyone facing obstacles. I'm so grateful to be part of a project that tells Sandra's story, one that inspires and resonates with so many of us.

**Nina Kiri:** Sandra's journey shows us that we're stronger than we think. I hope viewers walk away feeling inspired to keep going even when things seem impossible. Sandra's story reminds us that breaking barriers is possible and that when you have a dream, you should go after it, no matter what. For me, that's what Sandra's story is about finding the strength to keep pushing forward.

**Melanie Charbonneau:** One of the most powerful moments on set was Sandra's cameo as a waitress. Seeing her in that scene brought so much meaning to the film because we all knew the significance of what we were doing. I remember another day when we filmed an emotional father-daughter scene, and Sandra's real parents were there watching. That day was incredibly moving. Seeing Sandra's life come to the screen has been one of the most meaningful experiences of my career, and I hope that emotion comes through to audiences.

**Julia Rosenberg:** This film speaks to courage in a way that's unique. Sandra didn't set out to make history; she just wanted to follow her passion. That's what makes her story so inspiring. *Out Standing* is about resilience and standing up for what you believe in, and I think audiences will connect to that on a deep level. Sandra's story is about finding your strength and opening doors for others, and that's something I'm proud to help share.

**Marcel Giroux:** *Out Standing* isn't just Sandra's story; it's a story for everyone who's ever felt out of place or underestimated. Sandra's journey reminds us that if you feel you belong somewhere, you do. Her story shows how one person's courage can change the path for others, and I'm thrilled to bring this story to life for people to see and be inspired by.

**Melanie Charbonneau:** This film captures Sandra's courage and resilience. It's a story that's close to my heart, and my hope is that it reaches people on a personal level. Sandra's journey is a reminder that we're all capable of more than we know, and I think it speaks to the power of breaking through whatever obstacles stand in our way.

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### **ABOUT THE CAST**

#### **Nina Kiri as Sandra Perron**

Nina Kiri is a SAG-nominated actor best known for her iconic role of 'Alma' in five seasons of THE HANDMAID'S TALE (Hulu).

Nina Kiri was born in Belgrade, Serbia, and grew up in Vancouver, British Columbia. After moving to Toronto, she starred in numerous independent films, notably Sanja Zivkovic's 2019 TIFF Feature Easy Land and the US indie I Am Mortal directed by Tony Aloupis. Nina has also played opposite Jason Momoa in the hit TV show SEE (Apple) and, most recently, Kiri can be seen in the film FINGERNAILS (Apple) alongside Jeremy Allen White and Jessie Buckley. She is fluent in Serbian and French.

#### **Adrian Walters as Daniel Colin**

Adrian Walters is a Canadian-born actor and artist. Studying at the prestigious RAW Studio and LB Acting Studio, he honed his craft, leading to his breakthrough role as Dexter Grant on CBC's Private Eyes. Adrian's stage debut as Jesus in Obsidian Theatre's and BDB's "Judas Noir" earned him praise and a Dora Mavor Moore Awards nomination. His journey continued with series recurring roles in acclaimed shows like "The Handmaid's Tale", Ben Stiller's "In The Dark" for the CW, the crime series "Dare Me" and the hit Paramount+ "Star Trek: New Discovery". Adrian can also be seen in CBC's "The Porter" and soon in his feature film debut as "Kai" in "It Comes In Waves".

#### **Antoine Pilon as Ben Langford**

Antoine Pilon entered the artistic world at an early age on the TV show François en Série. Since then, he has taken on a succession of projects: Marche à l'ombre, Victor Lessard, Plan B, Manuel de la vie sauvage and Désobéir: le choix de Chantal Daigle. His versatility enables him to juggle humor and drama with ease, whether seen in hit comedies as Entre deux draps and Complètement Lycée! or in more serious series such as Nuit blanche and Pour toi Flora. Antoine has also impressed in films, with roles in Steve Kerr's La chasse au collet, Francis Bordeleau's Wolfe, Xavier Dolan's Matt and Max and François Bouvier's La cordonnière.

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### **Vincent Leclerc as Captain Pritchett**

Born and raised in Quebec (Canada) Vincent Leclerc studied theatre in Ottawa and then Paris. He has spent the last 25 years making his mark in Canada as a solid bilingual actor, sharing his time between the stage, television and movies.

He's had recurring roles, guest stars and leads on numerous French Canadian television series and TV features. English television audiences will know him best from shows like Syfy's Being Human and Canadian dramas Transplant and This Life.

Over the years he's also been featured in various feature films, including White house down, the Oscar winner The Revenant, and The Fall of the American Empire (Arcand).

### **Enrico Colantoni as Sergeant Monroe**

Enrico Colantoni continues to distinguish himself as an actor who consistently showcases his talent in the world of stage, film, and television. Enrico is currently a series regular on the comedy series English Teacher and will next be seen as the co-lead in CBC's upcoming show Allegiance, as well as in the upcoming feature films Humane and Mother, Father, Sister, Brother, Frank (opposite Mindy Cohn). Previously, he co-starred in HBO Max's acclaimed drama series Station Eleven. On the big screen, he has appeared in films such as Kill Chain opposite Nicolas Cage, Stigmata opposite Patricia Arquette, Steven Spielberg's A.I. Artificial Intelligence.

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### **ABOUT THE FILMMAKERS**

#### **Writer – Martine Pagé**

Martine Pagé holds a master's degree in screenwriting from Université Laval and San Francisco State University. After beginning her career in journalism with La Presse, Radio-Canada and Télé-Québec, she transitioned to full-time screenwriting. Her filmography includes feature films such as *Out Standing*, *Mafiaboy*, and *À vos marques, party!* (1 and 2). She has also written for TV series, including *Contre-offre* and *Max et Livia*, and served as a script consultant on various projects in French and in English. Martine has also taught media writing at UQAM's School of Media. Since June 2022, she has been the Director of Scripted Development at Pixcom.

#### **Director and Co-Writer – Mélanie Charbonneau**

OUT STANDING is director Mélanie Charbonneau's sophomore feature. Her previous shorts (*SEULE*, *LUNAR ORBIT RENDEZVOUS*) have screened at numerous festivals including Festival de Cannes, Festival, International du Film Francophone de Namur, Fantasia Festival and Lorcano Festival among many others. Her previous work *LUNAR ORBIT RENDEZVOUS* was screened at forty international festivals and won numerous awards including being a finalist of the Iris for Best Short Film at the Gala Quebec Cinema. Her debut feature *FABULEUSES* won the Busan Bank Award at BUSAN South Korea Film Festival in 2019.

#### **Director of Photography – Ariel Methot**

Having worked with Ariel Methot on several productions, Mélanie Charbonneau saw in him the perfect collaborator for *Out Standing*. A fine-art student, Ariel sculpts light with the same sensitivity and precision as his mentor André Turpin. Through numerous collaborative projects, Ariel Méthot merges his love for creative partnerships with his expertise in visual storytelling. As a very physical DOP, his ease with a handheld camera enables him to anticipate actors' movements as if dancing with them. Flexible and efficient, he proved to be an incredible asset to create rich and evocative images.

#### **Production Designer – Elisabeth Williams**

Elisabeth Williams is a seasoned visual designer and artistic director with 20 years in film and TV. Her portfolio spans psychological dramas, futuristic worlds, horror, and period pieces. She has contributed to American films like *The Score* and *The Human Stain*, Quebecois series *Ces Gars-là* and *Les Invincibles*, and U.S. series like *Fargo* and *The Handmaid's Tale*. Since 2017, she has led visual design for *The Handmaid's Tale*, earning 3 Emmys, an ADG award, and 2 Directors Guild of Canada awards for *Fargo* and *The Handmaid's Tale*.

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### **Costume Designer – Guillaume Laflamme**

Guillaume Laflamme's keen eye for aesthetics and meticulous attention to detail led him to the world of costume, making him a sought-after costume designer in contemporary cinema. With a distinctive flair for combining style and narrative, Guillaume has contributed his talents to acclaimed projects such as “BabySitter”, “Simple Comme Sylvain,” and “La nuit où Laurier Gaudreault s'est réveillé” (directed by Xavier Dolan).

### **Editor – Isabelle Malenfant**

Isabelle Malenfant is a Canadian film editor from Quebec. She has been a two-time Jutra/Iris nominee for Best Editing, receiving nods at the 11th Jutra Awards in 2009 for *A Sentimental Capitalism* and at the 25th Quebec Cinema Awards in 2023 for *The Dishwasher*, and a Canadian Screen Award nominee for Best Editing at the 12th Canadian Screen Awards in 2024 for *The Dishwasher*.

### **Composer/Original Music – Antoine Rochette**

Antoine is a film composer and multi-instrumentalist who loves blending traditional orchestration with modern textures, field recordings and electronics to create unique soundscapes. His recent work on feature films includes the scores for Mélanie Charbonneau's *Fabuleuses* and Léa-Clermont-Dion's documentaries *Janette et Filles* and *Backlash*.

### **Sound Designer – Jane Tattersall**

Jane Tattersall is one of Canada's best known sound post-production professionals. In 1992 she won her first Genie for her work on David Cronenberg's *Naked Lunch*, and continued with a career in sound that has taken her all over the world. Jane holds dear her experiences working with such acclaimed directors as Deepa Mehta, Clement Virgo, Sarah Polley, and Jaco Van Dormael. With these filmmakers and her fellow sound professionals she has learned to craft sound to create character and story.

### **Marcel Giroux – Producer**

Marcel Giroux is an accomplished Canadian film producer known for his work in dramas, documentaries, and TV series. His notable projects include Simon Lavoie's *No Trace* (Slamdance Grand Jury Prize, 2021), *Montreal Dead End* (Fantasia Best Canadian Film, 2018), and *The Little Girl Who Was Too Fond of Matches* (TIFF Honorable Mention, 2017). Other highlights include Pascal Laugier's *Martyrs* (2008) and Onur Karaman's *Emptiness* (2023) and most recently *Out Standing*, directed by Mélanie Charbonneau, based on Sandra Perron's memoir.

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### **Julia Rosenberg – Producer**

Julia Rosenberg spent nearly two decades as a film executive, co-producing award-winning films like *Being Julia* and *Fugitive Pieces*. She later founded January Films, producing acclaimed projects such as *The Bodybuilder and I* (Best Canadian Documentary at Hot Docs) and *Real Time*. At TIFF 2021, she premiered *Charlotte*, an animated feature on painter Charlotte Salomon starring Keira Knightley, which saw global releases in 2022. January Films, now rebranded as January Media, will release three films in 2025: *Maya & Samar* (directed by Anita Doron), *Out Standing* (directed by Mélanie Charbonneau), and *Birth of a Family* (co-written/directed by Tasha Hubbard).

### **Amanda Gauvin Allen – Associate Producer**

With over a decade of experience in the Canadian film industry, Amanda has worked in production, distribution, and publicity. Starting at Berkshire Axis Media, she gained expertise in film financing and moved to Allied Integrated Marketing, where she worked in publicity, before joining Canadian distributor Search Engine Films. As Manager of Distribution (later under levelFILM), she oversaw the release of nearly 1,000 films, including *Before We Go*, *Fahrenheit 11/9*, *The Peanut Butter Falcon*, and numerous Canadian hits like *Firecrackers*. In 2023, she joined January Media as Director of Operations and Production, contributing to films like *Out Standing* and *Birth of a Family*.



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### ABOUT THE PRODUCTION COMPANIES

#### About GPA Films

Founded by Marcel Giroux and André Pelletier in the mid 90s, GPA Films has focused on the creation of dramatic content since 1994. The company's trademark over the years has been its ability to tap into a network of both up-and-coming and seasoned artists to generate original, artistic, and commercially driven material. Feature film credits include Simon Lavoie's *No Trace* (Slamdance Grand Jury Prize for Breakouts, 2021) and *The Little Girl Who Was Too Fond of Matches* (several nominations at the CSA and IRIS galas, part of Canada's Top Ten, 2017); Jean-Marc Vallée's *Liste Noire* (amongst Québec's all time box-office); Pascal Laugier's shock horror *Martyrs* (winner of numerous international awards including Grand Prize at Sitges); Jim Donovan's *Pure* (nominated for best Director DGC Awards, 2005).

#### About January Films

Since its founding in 2005, January has produced films across a wide range of genres. From its first film, the theatrical documentary *The Bodybuilder and I* (Best Canadian Documentary, Hot Docs 2007) to its most recently released film, the animated feature *Charlotte* starring Keira Knightley (Canada's Top Ten 2021, Nominated for Best Indie Feature Annie Awards), January's productions are collaboration with the best of Canadian and international talent and financing. In 2024, January produced three live-action features, all set for release in 2025: "*Out Standing*", directed by Mélanie Charbonneau; "*Maya & Samar*", directed by Anita Doron; and "*Birth of a Family*", directed by Tasha Hubbard.

#### About Sphere Films

One of Canada's foremost distributors, Sphere Films serves both the local and international markets with premium content across all genres. Sphere Films delivers the best of Canadian and international cinema, including the Academy Award-winner for Best Picture, Bong Joon-Ho's *Parasite*. Other recent releases include the critically acclaimed *Portrait of a Lady on Fire*, Academy Award-nominated *The Worst Person in the World*, the Quebecois produced *Arsenault et fils* and *Maria Chapdelaine*. The Sphere Films brand belongs to Sphere, a Canadian film and television industry leader with offices in Montréal and Toronto.

## OUT STANDING – PRODUCTION NOTES

### ABOUT SANDRA PERRON

#### Biography

Sandra Perron grew up in a military family, moving across Canada from Quebec to British Columbia. Early on, she demonstrated her leadership and resilience as a member of the Royal Canadian Army Cadets in Edmonton, Alberta. Perron excelled during her time in the cadets, achieving the rank of lieutenant, earning her Basic Parachutist wings, and receiving the Duke of Edinburgh's Gold Award for her dedication to self-improvement and excellence.

In 1984, Perron joined the Canadian Forces through the Regular Officer Training Plan. Her initial training took place at CFB Chilliwack in British Columbia, after which she pursued an Economics degree at the University of Winnipeg. During summers, she undertook logistics training at CFB Borden in Ontario, preparing for a career in a traditionally male-dominated field. However, her early years in the military were marked by profound challenges, including a traumatic assault during her first summer of training. Despite this, Perron completed her studies and was posted to the 5th Service Battalion at CFB Valcartier in Quebec. Her dedication earned her an early promotion to captain by 1989.

The opening of combat roles to women in the late 1980s gave Perron the opportunity to pursue her dream of becoming an infantry officer. In 1991, she began infantry training at CFB Gagetown in New Brunswick, where she encountered intense hostility from peers who resented her presence in what had been an all-male domain. She faced harassment ranging from sabotage of her equipment to verbal abuse, and, in one particularly brutal incident, she was tied to a tree, punched, and left barefoot in the snow during a training exercise. Despite this adversity, Perron completed her training and joined the Royal 22e Régiment (the "Van Doos"), Canada's only francophone infantry regiment.

Perron's military career reached its peak during her peacekeeping deployments to the former Yugoslavia in the 1990s. In Bosnia in 1993, she served as an assistant operations officer, ensuring the efficiency of her battalion's operations. Later, in Croatia in 1995, she commanded a 42-member TUA (TOW Under Armour) platoon, where she excelled in both leadership and technical expertise. Her efforts in setting up and managing a camp for 800 Serbian refugees earned her high praise and stand as one of the highlights of her military service.

## OUT STANDING – PRODUCTION NOTES

However, despite her many accomplishments, the systemic sexism she faced throughout her career took a toll. Perron often found herself sidelined in roles she considered beneath her qualifications and rank. The daily microaggressions and lack of institutional support ultimately led her to leave the military in 1996.

After her departure, Perron channeled her leadership skills into civilian pursuits. She founded a consulting company, worked for major corporations like General Motors and Bombardier Aerospace, and operated a Petro-Canada service station. She also earned a Master of Science degree in International Relations from University College Dublin in Ireland. Beyond her professional work, Perron demonstrated her commitment to social causes by establishing *Imagine*, a non-profit organization supporting a school for orphans in Tanzania.

Perron's contributions to the military and her advocacy for diversity and leadership have cemented her legacy as a trailblazer. Her work has inspired future generations of women in the armed forces, and her story continues to resonate as a call for equity and inclusion. Lieutenant-General Maurice Baril, a former Chief of the Land Staff, described Perron as "one in a million," acknowledging that the military failed to fully appreciate her talents and potential. Today, Perron remains an influential voice for resilience, leadership, and institutional change, leaving an indelible mark on Canada's military history.

### Her Memoir: "Out Standing In The Field"

Sandra Perron's memoir was published in English by Cormorant Books in April 2017. The book launch was held at the Canadian War Museum in Ottawa in the presence of over 300 military officers and The Honourable Harjit Singh Sajjan, Minister of National Defence. The book was published in French under the title *Seule au front* by Québec Amérique in February 2019. *Out Standing in the Field* received extensive media coverage across Canada. Sandra Perron has given numerous interviews to print, radio, and television. Reviews were unanimously positive. Sandra's courage and resilience, as well as her storytelling talent, were highly praised.

Her memoir won the Quebec Writers' Federation Mavis Gallant Prize for Non-Fiction and was longlisted for CBC's *Canada Reads* in 2018. It was also chosen as a finalist for the Shaughnessy Cohen Prize for Political Writing, a Canadian literary award presented by the Writer's Trust of Canada to the best nonfiction book on Canadian political and social issues.

## **OUT STANDING – PRODUCTION NOTES**

### **Women in the Canadian Armed Forces**

Today, Canada stands as a leader in military gender integration, thanks to the dedication and determination of women like Sandra Perron. From groundbreaking firsts to everyday service, the contributions of women to the Canada's military are undeniable. Women serve in every role and are present at every rank. But true inclusion demands more than just open doors. The Canadian Armed Forces continues to work to ensure that every woman has the opportunity to serve with dignity and respect, fully contributing to the mission.

### **An overview of women in the CAF since 1989**

In 1989, following a Canadian Human Rights Tribunal order to remove all restrictions to the employment of women in combat roles, women began entering the fields of infantry, armor, artillery, and combat engineers.

By the mid 1990s, integration efforts were well underway and although the representation of women in combat units was still minimal, women had fully joined infantry, armored, and artillery units.

Starting in 1997, women were integrated into Special Forces and elite units, such as Joint Task Force 2 (JTF2) and Canadian Special Operations Regiment (CSOR), which required specialized combat training.

In 1998, the Defence Minister's Advisory Board on Gender Integration, chaired by Sandra Perron, recommended lifting the restriction against women to serve aboard submarines. Women began service aboard submarines in 2001.

Today women serve in all occupations of the Canadian Armed Forces.

## OUT STANDING – PRODUCTION NOTES

### Q & A with Sandra Perron

*Q: Who is Sandra Perron, and what is her role in the film?*

**Sandra Perron:** I play Rose, a waitress, in the film. The movie is based on my life as an infantry officer in the military; while I didn't play a major part in the production process, I shared my story and journey.

*Q: How does it feel to have a film made about your life?*

**Sandra Perron:** It's daunting. It's freaky. It's a little overwhelming, and it feels vulnerable. I have no more secrets—I laid it all out there. Everyone who watches the film is going to know my deepest and scariest stories.

*Q: What was your role in developing the film?*

**Sandra Perron:** I wrote the book and told my story, and that was already intense—sometimes earth-shattering, sometimes healing. But when it came to the film, I kept my involvement at arm's length. I had confidence in the people doing it and felt they were experts who could bring it to life. For me, going back and reliving those moments was something I couldn't do. I didn't think micromanaging would help; I trusted them to handle it.

*Q: What was it like working with Melanie?*

**Sandra Perron:** Working with Melanie was wonderful—she's intuitive, inspirational, and creative. She reframed my thoughts beautifully and captured the essence of my story. Her ability to convey emotions profoundly touched me.

*Q: How did you feel watching your story being told on set?*

**Sandra Perron:** When I watched my first take this morning, I was nervous—especially because I had a small role in the scene! But when I heard Melanie tell my story, it was profound and touching. She's so good at what she does, especially at capturing the emotions, like how I felt when I was telling that sergeant about the everyday challenges.

*Q: What do you hope young women take away from this film?*

**Sandra Perron:** I hope they see this film and think, *I can do this. I can be in the military. I can serve my country.* There will be challenges, yes, but I hope they realize they can overcome adversity. I want them to feel inspired and believe, *We can do hard things.*

*Q: How has sharing your story affected you personally?*

**Sandra Perron:** Sharing my story has been both terrifying and healing. Writing my book made me confront moments that were sometimes shattering but also gave me a sense of closure. Seeing it turned into a film has made me feel vulnerable, but it's worth it if it inspires others.

*Q: What message do you hope young women take away from this film?*

**Sandra Perron:** I hope they see that they can join the military, serve their country, and overcome challenges. I want them to feel inspired and believe in their ability to handle adversity.

OUT STANDING		
Head Credits		
ANIMATED LOGOS		
LOGO 1	Sphere Films	
LOGO 2	GPA Films	
LOGO 3	January Media	
CARDS		
Card 0	There wasn't enough camouflage to hide me in an army full of men. - Sandra Perron	
CARD 1	PRODUCED WITH THE PARTICIPATION OF TELEFILM CANADA {LOGO}	
CARD 2	PRODUCED WITH THE PARTICIPATION OF SODEC {LOGO}	
CARD 3	PRODUCED WITH THE PARTICIPATION OF QUEBEC CINEMA TELEVISION TAX CREDIT {LOGO}	
CARD 4	PRODUCED WITH THE PARTICIPATION OF THE CANADA MEDIA FUND {LOGO}	
CARD 5	PRODUCED WITH THE PARTICIPATION OF ONTARIO CINEMA TELEVISION TAX CREDIT {LOGO} CANADA CINEMA TELEVISION TAX CREDIT {LOGO}	
CARD 6	PRODUCED WITH THE PARTICIPATION OF ONTARIO CREATES {LOGO}	
CARD 7	PRODUCED IN ASSOCIATION WITH CRAVE {LOGO} A DIVISION OF BELL MEDIA INC.	
CARD 8	PRODUCED IN ASSOCIATION WITH CBC FILMS {LOGO}	
CARD 9	DEVELOPED WITH THE ASSISTANCE OF THE HAROLD GREENBERG FUND {LOGO}  ADDITIONAL ASSISTANCE FROM CINEGROUND {LOGO} POST-MODERNE {LOGO}	
CARD 10	SPHERE FILMS GPA FILMS & JANUARY MEDIA PRESENT	
CARD 11	BASED ON A TRUE STORY	
TITLE 1	OUT STANDING	
TITLE 2	1995 - CFB TRENTON, ONTARIO	
TITLE 3	1991 - CFB GAGETOWN, NEW BRUNSWICK	

TITLE 4	1995 - CFB TRENTON, ONTARIO	
TITLE 5	1991 - CFB GAGETOWN, NEW BRUNSWICK	
TITLE 6	1995 - OTTAWA, ONTARIO	
TITLE 7	1992 - CFB GAGETOWN, NEW BRUNSWICK	
TITLE 8	1995 - OTTAWA, ONTARIO	
TITLE 9	1993 - QUEBEC CITY CITADEL	
TITLE 10	1986 - LOGISTICS TRAINING, ONTARIO	
TITLE 11	1993 - VISOKO CAMP, BOSNIA	
TITLE 12	1995 - NORTH BAY, ONTARIO	
TITLE 13	1995 - KNIN, CROATIA	
TITLE 14	1995 - OTTAWA, ONTARIO	
OUT STANDING		
Tail Credits		
EPILOGUE		
	In 1996, the Department of National Defence launched two investigations into the prisoner exercise Sandra Perron was subjected to during her infantry training.	
	No charges were filed.	
	The author of the anonymous letters was never identified.	
	Throughout her civilian career, Sandra has worked closely with the Canadian military, advocating for equity and diversity.	
	Her efforts on key committees have led to women serving at all ranks and in every military trade, including combat roles.	
	Concerned by ongoing testimonies of discrimination, Sandra decided to write a memoir "Out Standing in The Field", published in 2017.	
	It became a best-seller that resounded loudly in the halls of government and with military leaders.	
	Sandra also founded The Pepper Pod, a retreat centre for women veterans to facilitate networking and a better transition to civilian life.	
	The Pepper Pod has supported more than 700 women veterans across Canada.	
	In 2024, Sandra was appointed as Honorary Colonel of Le Régiment de Hull by the Minister of National Defence.	
MAIN CREDITS AT END OF FILM		
	OUT STANDING	
	DIRECTED BY	
	MÉLANIE CHARBONNEAU	
	PRODUCED BY	
	MARCEL GIROUX	
	&	
	JULIA ROSENBERG	
	STARRING	
	NINA KIRI	
	WRITTEN BY	
	MARTINE PAGÉ	
	&	
	MÉLANIE CHARBONNEAU	
	BASED ON	
	"OUT STANDING IN THE FIELD: A MEMOIR BY CANADA'S FIRST FEMALE INFANTRY OFFICER"	
	BY SANDRA PERRON	
	PUBLISHED BY	
	CORMORANT BOOKS	
	&	
	QUÉBEC AMÉRIQUE	
	WITH VINCENT LECLERC	
	AND ENRICO COLANTONI	
	ADRIAN WALTERS	
	STEPHEN THOMAS KALYN	
	ANTOINE PILON	
	CONRAD PLA	

	ASSOCIATE PRODUCER AMANDA GAUVIN ALLEN	
	DIRECTOR OF PHOTOGRAPHY ARIEL MÉTHOT	
	PRODUCTION DESIGNER ELISABETH WILLIAMS	
	COSTUME DESIGNER GUILLAUME LAFLAMME	
	EDITOR ISABELLE MALENFANT, CCE	
	SOUND JONATHAN LAFOND JANE TATTERSALL SUE CONLEY DAVID EVANS MATT CHAN	
	ORIGINAL MUSIC BY ANTOINE ROCHETTE	
	VFX SUPERVISOR MARC HALL	
	POST-PRODUCTION SUPERVISOR JULIEN TREMBLAY	
	CASTING BY JASON KNIGHT KATE YABLUNOVSKY	
<b>CRAWL</b>		
	Line Producer	Ginette Guillard
	Production Manager	Mylène Chalifoux
	First Assistant Director	Bethan Mowat
	Second Assistant Director	Josée Lachance
	<b>CAST</b>	
	Sandra Perron	Nina Kiri
	Daniel Colin	Adrian Walters
	Capt. Pritchett	Vincent Leclerc
	Ben Langford	Antoine Pilon
	SGT. Monroe	Enrico Colantoni
	Kevin	Stephen Thomas Kalyn
	Gaetan Perron	Conrad Pla
	Claudette Perron	Myriam LeBlanc
	Susan Schneider	Hayley Festeryga
	Major Pierre Duval	Andreas Apergis
	Roberto Russo	Noah Parker
	Marco Sanchez	Anthony Therrien
	Warrant Officer Marlowe	Brent Skagford
	Instructor Bradburn	Christian Jadah
	Smith the Driver	Callan Potter
	Stephan Talbot	Nicolas Fontaine
	Lieutenant Gonzales	Evan Annisette
	General Milton	Larry Day
	Enemy Soldier #1 Stunt	Nicolas Couture
	Canadian Reporter	Eric Davis
	Translator	Gabriela Wyrwich
	Line Perron	Juliette Gosselin
	Julie Thomas	Anna Morreale
	Nancy Perron	Nicola Woloz
	Christine Lewinberg	Cara Rebecca
	Nathaly Perron	Lorraine-Noëlle Pellicone
	Line's Husband	Matt Langton
	Enemy Soldier #2 Stunt	Jonathan Bedard
	Young Female Doctor	Melissa Carter
	Enemy Soldier #3	Samuel Racicot
	Enemy Soldier #4	Jacob Reardon
	Nurse	Teresa Picciano
	Military Policeman #1	Shawn Baichoo



Jennifer Monroe	Tatiana Latreille
John	Aris Tyros
Military Policeman #2	Yannick Goyer
Old Croatian Looter	Jasmin Geljo
Master of Ceremonies	Giuseppe Calvinisti
Deputy Commanding Officer	Steven Nash
Regimental Sergeant Major	Nils Oliveto
Male Jogger	Arthur Bussi�res-Gallant
Elderly Woman	Dawn Ford
Young Serbian Girl	Arya Gulay Delikanli
Elderly Man	Noel Burton
Mustached Officer	Julian Bailey
Male Doctor	Don Anderson
Rose the Waitress	Sandra Perron
Serbian Man	Mike Vitorovich
Serbian Woman	Aniko Kaszas
Dog	Duke
Stunt Coordinators	Patrick Kerton
	Kevin Kelsall
Sandra Stunt Double	Yuna Guivarc'h
Ben Langford Stunt Double	J�r�mie Earp
Stunt Performers	Bracken Camilleri
	Kaanchana Kerr
	Greg Leach
	Michael Murray
	A. Ross de St. Croix
	Nick Stead
	Adam Winlove Smith
	Tressa Young
Intimacy Coordinator	Roxanne N�ron
Casting Associate - Toronto	Chandler Boriska
Development Casting	Verity Naughton
	Nathalie Boutrie
Casting Director - Background Performers - Montreal	Kathleen C�t�
Casting Director - Background Performers - Hamilton	Roisin McGilly
Military Consultants	Roch Gigu�re
	Louis Fortin
Trainer for N. Kiri	Jordan Mirre
<b>QUEBEC UNIT</b>	
Second Assistant Director - Prep	Latifa Naouri
Third Assistant Director	Catherine G�n�reux
Additional Third Assistant Directors - Montreal	Marie-Soleil Choquette
	Nicolas Lapointe-Ouimet
	Laura Shaw
Additional Third Assistant Director - Quebec	Fr�d�rique Alain
AD Trainee	Antoine Kraft-Cloutier
Art Department Coordinator	M�lanie S. Dubois
Art Director	Andr�ane Bernard
Key Set Decorator	Ann Victoria Smart
Decorator	Gina Argan�se

	Property Master	Amélie Bertrand
	Assistant Props Buyer	Rosemarie Blais-Dion
	Key Set Props Person	Geneviève Dubé
	Set Props Person	Claudie Lamarche
		Arnaud Dubois
	Assistant Set Props Persons	Gaële Dufaux-Mathieu
		Zoé Gonzalez
	Props Maker	Mélissa L'Archevêque
	Graphic Designer	Elisabeth Duchaine-Baillargeon
	On Set Dresser	Alexandre Vincent
	Set Dressers	Sébastien Perron
		Joao Baptista
		Nicolas Privé
		Louis Gendron
		Louis-Charles Gagnon
		Tyler Baptista
		Sébastien Bolduc
	Art Department Assistant	Ariane Ledoux
	Head Scenic Painter	Sylvain Gauthier
	Scenic Painters	Geneviève Renault
		Mélanie Schmitz
		Derek Tyrrell
	Picture Car Coordinator	Jesse Coull
	Assistant Picture Car	François Dumont
	Military Vehicle Tech / Operators	Ken Lee
		Paul Maybury
		Nigel Lawrence
		Blair Cockfield
	Key Armourer	Michael Ménard
	Armourers	Paul Barrette
		Benoît Labrie
		Benjamin Prud'homme
	1st Assistant Camera A	Sébastien Blais
	2nd Assistant Camera A	Sarah Lopez
	1st Assistant Camera B - Montreal	Amandine Schelle
	2nd Assistant Camera B - Montreal	Aurélie Tremblay
	1st Assistant Camera B - Quebec	Cezar de Oliveira Valois
	2nd Assistant Camera B - Quebec	Claudia Kedney-Bolduc
	Steadicam Operator	Jonathan Fournier
	Camera Trainee	Thibault Armand
	Still Photographer	Lou Scamble
	Sound Mixer / Recordist	Jonathan Lafond
	Boom Operator	Simon Léveillé
	Additional Boom Operator	Jordan Dufour-Garneau
	Boom Operator - Ontario	Josée Bernard
	Gaffer	Olivier Racine
	Best Boy Electric	David Cazal
	Lighting Technicians	Victor Collombet
		Anthony-James Armstrong
	Additonal Lighting Technicians - Montreal	Saad Abas

	Julia Brady
	Roderick Chen
	Thomas Jacquet
	Hugo Klopp
	Dominic Léonard
Additonal Lighting Technicians - Quebec	Cimon Charest
	Étienne Hébert-Vincent
Generator Operator	Charles Proulx
Key Grip	Maxime Langlois
Best Boy Grip	Éric Bélanger
Grips	David Beaudry
	Eric Artola
Additional Grips - Montreal	Philippe Boudreau-Guay
	Francis Leduc
	Éric Vanzin-Lagarde
	Antoine Whalen
Additional Grips - Quebec	Dylan Bernier
	Charles Hardy
Special Effects	Intrigue Productions Inc.
Special Effects Coordinator	Denis Lavigne
Special Effects Senior Technician / Floor manager	Eliot Smith
Special Effects Senior Technicians	Louis Pedneault
	Nicolas Poulin
	Sébastien Roussel
Special Effects Technicians	Frédéric Simard
	Luc Labonté
	Shawn Olivier Woodward
Costume Coordinator	Raphaëlle Guigue
Key Wardrobe Mistress	Charlie Beaudoin
Extras Wardrobe Mistress	Éliane Duplessis
Key Dresser	Silvy Pelletier
Dresser	Isabelle Vigneault
Additional Dressers - Montreal	Lysandre Cloutier
	Marie-Pier Jacques
	Maxime Labrecque
	Jeanne-Swan Michel
Additional Dressers - Quebec	Cheryl Campbell
	Melanie Gauthier
	Annie-Isabelle Paquet
Extras Dresser	Pierre-Luc Audit
Additional Extras Dressers - Montreal	Claudelle Dextraze
	Cassandra Dubeau
	Jade Mercure-Binette
	Rosalie Pelletier
	Jade Poirier
Additional Extras Dressers - Quebec	Gabrielle Côté
	Marianne Gagné
	Marie-Hélène Pagé
Key Hairdresser	Anaïs Côté
Hairdressers - Montreal	Alexandre Tantale
	Thomas Allard Rousseau
Hairdressers - Quebec	Marjorie Hardy
	Pascale Royer
Key Make-up Artist	Camille Sabbagh Bourret
Additional Make-up Artist	Ariel Comtois

Make-up Artists / Hairdressers	Alexandra Plourde-Gauthier
	Ann-Frédéric Tremblay
Production Coordinator	Barbara Stefaniak
Script Supervisor	Mona Medawar
Location Manager	Véronique Mathieu
Assistant Location Managers - Montreal	Mathieu Lorain Dignard
	Carl St-Germain
Assistant Location Manager - Quebec	Geneviève Doré
Logistics Manager	Marco Légaré
Assistant Logistics Manager	Frede Hamelin
Production Assistant - Set	Carolane Caouette-Houle
Back-up Set Production Assistant	Samuel Proulx
Production Assistant - Truck	Raphaël Gamelin-Courchesne
Back-up Truck Production Assistants	Maud Lamontagne-Létourneau
	Nataël Dumouchel
Production Assistants - Montreal	Romane Stojic
	Virginie Morin-Nadon
	Benjamin Chartier
	Cédric Senécal
	Océane Bisailon-Casavant
	Edelweiss Granger-Corbeil
	Audrey-Anne Chevrier
	Élizabeth Hubert
	Nicolas Le Bouthillier
	Élodie Renaud
	William Rinfret
	Philippe Bisson
Production Assistants - Quebec	François Boivin
	William Cantin
	Arnaud Gingras
	Félix Grenier
	Myriam Lamoureux
	Alexandre Moses
	Christine Savoie
	Mathieu Tremblay
Specialized Production Assistants	John Henley
	Luc Landreville
	Alexandre Renault Baëta Marques
	Adam Honigman
Medic	Louise Thériault
Set Runner	David Deias
Craft Person - Montreal	Ariane Beaulieu
Assistant Craft Person - Montreal	Magalie Roy
Additional Assistant Craft Persons	Jérémy Lazarus
	Léann Ménard
	Nadia Prud'homme
Craft Person - Quebec	Catherine Savard
Assistant Craft Persons - Quebec	Ricki-Ann Jones
	Vicky Martel
Quebec Catering	Le Traiteur
	De Bons Petits Plats
Transport Coordinator	Vincent Regimbald

Drivers	Denis Doiron
	Anthéa-Jade Pelletier
	Steve Szewczok
Additional Drivers	Jean-Philippe Décarie-Truffer
	Hervé Drouelle
	Benjamin Espinosa
	Benoît Mallette
	Yves Nantel
	Yves Tréguët
Specialized Drivers	Sébastien Latreille
	Karl Archambault
	Simon Bellavance
	Marc-André Bergeron
	Jean-Guy Bourguin
	Sébastien Cauley
	Denis Décarie
	Robert Décarie
	Yves Décarie
	Stéphane Durocher
	Christopher Flood
	Éric Hébert
	Stefan Ivanov
	Benoît Montreuil
	Pascal Picard
	Jacques Plante
	Samuel Racicot
	Matthias Rousseau
	Martin Ruiz
	Danny Therrien
Basecamp Operators	Marie-Josée Gosselin
	Christian Beaudin
Camera Equipment	CineGround
Additional Camera Equipment	Pro-Cam Montreal
Electrical & Grip Equipment	MELS
Unit Equipment	Cinequipe
Towtruck and Heavy Vehicles	Groupe Lou-Tec, Inc.
Parking Signage	Les Signalisations Pan-Elles
Buses	Location Légaré
Car and Truck Rentals	Enterprise
Trailers & Honeywagons	MSM-Tony De Provence
Walkies	Production Radios
Heavy Equipment & Lifts	Simplex Location D'Outils
Camera Truck	Visual Motion
<b>ONTARIO UNIT</b>	
Production Manager - Ontario	Deborah Marks
Third Assistant Director	Lorne Wax
Fourth Assistant Director	Abel Erazo
Set Production Assistant	Andrew Pritchard
Daily Production Assistant	Adam Mahaffey
Additional Daily Set Production Assistants	Joseph Carporale
	Gino Sandoval
Art Director	Sarah Rahbary
Set Decorator	Ajay Hoffer-Holobow
Assistant Set Decorator	Kore Delpasqua
On Set Dresser	Massimo Orlandi

	Set Dressers	Stefan Mintchev
		Sinisa Gudicek
		Graeme Clark
		Zoltan Gall
		Tab Hunter
		Nan Sovey
		Jason Rau
		Ingrid Gaynor
	Set Dec Drivers	Ken Munro
		Graziano Lamanna
		Michael Paul
	Props Master	Mary Arthurs
	On Set Props	Emma Medform
		Kyle Thornhil
	Set Dec Props Greens	Michael Dal Masa
	Armourer	Nick Veziris
	Key Scenic Artist	Jamieson Currie
	Picture Car Coordinator	Glenn Hughes
	Picture Car Captain	Stephanie Lee
	2nd Assistant Camera A	Alisha MacDonald
	1st Assistant Camera B	Cylvan Desrouleaux
	2nd Assistant Camera B	Patrick Quesnel
	Camera Trainee	James Italiano
	Drone Pilot	Tom Comet Hulland
	Drone Camera Op	Matt Joniec
	Drone Camera Safety	Bernie Martin
	Precision Driver & Tow Rig	Jeff Vivian
	Camera Car Technician	Chris Clark
	Still Photographer	Sabrina Lantos
	Gaffer	Bob McAdam
	Best Boy Electric	Ian Mcavoy
	Lighting Technicians	Timur Aliev
		Gabriel Hallen-Sanchez
	Generator Operator	Quillan Docherty
	Base Generator Operator	Franklin Bagavandas
	Lamp Operators	Christopher Borecky
		Harminder Singh Ghai
	Additional Lighting Technician	Theodore Pucak
	Key Grip	Nikos Pantelousis
	Best Boy Grip	Nicholas Markezinis
	A Dolly Grip	Zachary Zubilewich
	Grips	Josh Campbell
		Kevin Templer
	Additional Grips	Ryan Lee
		Peter Melanson
		Steve Hall
	Daily Grip Utility Drivers	David Cormier
		Darryl Sharpe

	Additional Costume Assistants	Linda Awuku
		Sarah Lake
		Bridgit Lanni
		Andrej Larcenkov
		Dennis Lewis
		Collin Morris
		Svetlana Sokolova
		Emily Stranges
	Additional Assistant Hair Stylists	Lindsey Burns
		Connie Caiyod
		Sheryl Wilson
	Additional Make-up Artists	Jenelle Greene
		Susan Hayward
		Christina Hedden
		Ellen Pimm-Hendricksen
	Production Coordinator	Mercedes Marks
	Location Manager	Jeremy Pinard
	Assistant Location Managers	Mark Beaulieu
		Pamela Slisko
	Location Scout	Laura Walker
	Location Production Assistants	Shaakir Strachan
		Chris Williams
	Additional Location Production Assistant	Edward Philip Lomas
	Additional Location Support Personnel	Waleed Abozaid
		Nayab Asif
		Gurpreet Benipal
		Huseyin Bolukbas
		Tracey Branigan
		Meghan Coulson
		Kevin Cromwell
		Paula Cromwell
		Edward Douglas Gallant
		Joe Eric McQuaid
		Sona Faizi
		Hughie Garth Rabey
		Gary Gillard
		Devon Gordon
		Noor Hassan
		Marlon Hunter
		Thane Jenkins
		Albert Jones Mansour
		Sean Lodge
		Robert McGregor
		Jeffrey Melo
		Nikayla Montoute
		Chris Muise
		Oluwatobi Oladoyinbo
		Vishal Pannu
		Carlos Quiceno
		Kevin Rogerson
		Kelly Rudney
		Mehdi Saghatchi
		Sean Shea
		Ishmael Sinclair
		Nicole Smith
		Teshawna Thompson-McFarlane
		Bektas Toprak

		Shane Venturelli
		Joshua Walter
	Key Craftserver	Sylvie Boucher
	Assistant Craftservers	Monica Madden
		Gail Guy
	Additional Assistant Craftservers	Priyanka Chatoor
		Termatee Chatoor
		William Mahoney
		Trisha Muldoon
	Background Performers On Set Coordinator	Caroline Nash
	Background Performers On Set Representative	Michelle Doucette
	Ontario Catering	Blazing Kitchen
	Medic	Julian Martis
	Transport Coordinator	Shelley Mansell
	Transport Co-Captains	Jimmy Robertson
		Narinderjit Sangha
	Drivers	Rob Brown
		Kostas (Gus) Efstratiou
		Mandie Martell-Burbridge
		Paul Nicoloff
		Patrick Smith
	Additional Drivers	Minkah Abdullah
		Jasam Alijubouri
		Donald Brown
		Jason Christopher Gates
		Michael Elmenhoff
		Sohrab Ghulam Hussain
		Franklin Imudia
		Jeevanram Jeyam
		Sharam Namaghi Teimoori
		Harry Nye
		Adeyinka Oyeniya
		Jermaine Plummer
		Todd Reynolds
		Ranjan "RJ" Guha
		Tony Roca
		Payam Safadel
		Dmitry Shustermen
		Kris Smales
		Alexander Sukhonos
		Valencia Thompson
	Specialized Drivers	Arshia Afshin
		Vikram Bamrah
		Rafi Bashir
		Desmond Courtney
		Keith Hancock
		Mirko Hajdukovic
		Denis Itoua
		Daniel Keramati
		Haluk Koca
		Pavlo Kuzhlev
		Lyle Parrot
		Shaun Sealy
		Alireza Tadjik
		Inamullah Zaki



Dog Wrangler	Tamara Conway
Generators and Unit Equipment	William F. White International
Trailers & Honeywagons	Starline Production Rentals
Car and Truck Rentals	Enterprise
Buses	Toronto Entertainment Services
Forklifts	Herc Rentals
Site Cleaning	Sparkling Clean
Special Thanks To	The Ontario Regiment RCAC Museum * WITH LOGO *
Production Accountant	Daniel Leclerc
Assistant Production Accountant / Payroll	Kevin Aumond
Payroll Services	Entertainment Partners Canada
	Hannah Esteban
	Sarah Donati
Production Legal and Clearance Services	Hall Webber LLP
	Danny Webber
	Mitchel Fleming
Quebec Legal and Clearance Services	Lussier Khouzam / Kinerecherche
	Mélissa Raymond
	Rémi Khouzam
	Maude Marcoux
Audit and Fiscal Consulting Services	Weisbord Del Gaudio Iacono
	Joe Iacono
	Michel Iacono
	Sylvie P. Hébert
Insurance	BFL CANADA Risk and Insurance Services inc.
	Vanessa Germain
	Jade Senez Fortier
	Michelle Limoges
Banking Services	Royal Bank of Canada
	Gabriel L'Allier
	Nicole Wyngaert
	Gabrielle Corbeil
EPK Services	L'Avenue Créative
Media Relations	Route 504 PR
Storyboard Artists	Patrick Cunningham
	Jocelyn Bonnier
Development Consultants	Valérie Beaugrand-Champagne
	Marc Bertrand
	Michel Croteau
	Simon Lavoie
	Eugene Garcia
Development Graphic Design	Charlotte Ratel
Script Translators	Matt Holland
	Martine Pagé

	<b>POST-PRODUCTION</b>	
	Post-Production Coordinators	Rachel Tremblay Saint-Yves
		Geneviève Gendreau
		Jean-Christophe Boulianne
	Assistant to Producers and Additional Post-Production Coordination	Rebecca Rowley
	Assistant Editor	Émilie Lemieux
	Dailies Ontario	
	Picture Shop Toronto	
	Dailies Producer	Brandon Craggs
	Manager of Dailies & Front End Services	Evan Gervais
	Sales Executive	Mike McConnell
	Editing Suite	
	POST-MODERNE	
	Technical Supervisor, Post-Production	Anthony Lemieux
	Project Manager, Post-Production	Aryane Fournelle
	Editing Assistance	Philippe Goulet
		Mathieu Dodier
	Picture Post-Production	
	MELS	
	Director - Film & Video Post-Production	Nicolas Gauthier
	DI Supervisor	Natalia Solis
	Project Manager	Yannick Gamache
	DI Conform Editor	Jean-Michel Bilodeau
	Digital Intermediate Technician	Christophe Lebel
	DI Technical Advisor	Patrice Fortin
	HD Editing and Compositing	Martine Rousseau
	HD Editing Assistants	Kevin Bussi�res
		Sam Beauchemin
	Colorist	J�r�me Cloutier
	Data Imaging Supervisor	Colin Beaudry
	Visual Effects	
	A.A. STUDIOS	
	VFX Supervision	Marc Hall
	Production Manager	Moon Marsolais
	Technical Support	Jacke McBride
	Artists	David Atexide
		Timea Balint
		Dame Nadarajalingam
		Francisco Fonseca
		Glavens Montfleury
		Kimberly Morais
		Lo�c Surprenant
		Maude Lemieux
		Naresh Botta
		Rafael Di Pietro
		Robson Von
		St�phane C�t�
		Shubham Bhalla
		Vincent Campbell

	Graphic Design	
	ELTORO STUDIO	
	Benoit St-Jean	
	Charles-André Leroux	
	Lucas Bitsch	
	Patricia Fafard	
	ADR Montreal	
	PREMIUM SOUND	
	ADR Recordist	Adam Newns
	Sound Studio Manager	Steve Gurman
	Sound Studio Coordinator	Camille Goulet Brisson
	Sound Post-Production	
	FORMOSA GROUP	
	Supervising Sound Editor	Jane Tattersall
	Audio Coordinator	Dylan Lewis
	Assistant Re-Recording Mixer	Kavan Hammond
	ADR Coordinator	Ashley Stevens
	Director of Sound Services	Alex Aslund
	Head of Production	Ginny Koole
	Dialogue Editors	Sue Conley
		Jill Purdy
	Sound Effects Editor	David Evans
	Assistant Sound Editor	Josh Vamos
	ADR Editor	Sue Conley
	Foley	Q5 Foley
	Re-Recording Mixer	Matt Chan
		Will Stephens
	Original Music by	
	Antoine Rochette	
	Orchestration	Alexandre David
	Recording Engineer	Maxime Philippe
	Score Mixer	Sylvain Lefebvre
	Recorded at Studio Fast Forward	
	Musicians	
	First Violin	Julie Triquet
	Second Violin	Christian Prévost
	Viola	Madeleine Messier
	Cello	Tim Halliday
	Double Bass	Denis Chabot
	French Horn	Gabriel Gauthier-Beaudoin
	Trumpet / Fluglehorn	Alexis Basque
	Tombone / Bass Trombone	Matthieu Bourget
	Additional Music	
	"Cello Suite No.1 in G Major, BWV 1007, Movement V: Menuet I & II"	
	Performed by Maria Kliegel	
	(Johann Sebastian Bach)	
	Courtesy of Naxos	
	Music Right Clearances	
	TRAM7	
	Additional Post-Production Services	CineGround

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	For Bell Media	
Director of Acquisitions		Genevieve Bouchard
Senior Manager, Content Strategy & Planning		Natalie Igelfeld
	For CBC Films	
General Manager, Entertainment, Factual and Sports, CBC		Sally Catto
Executive Director, Scripted Content		Trish Williams
Head of CBC Films		Gosia Kamela
	For January Media	
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Bookkeeper		Krysten LeFeuvre
IT		Brad Fox
Branding		Brian Banton
		Jacqui Lau
Production Dogs		Shen
		Daisy
		Freddie
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Graphic Work		Aurélie Breton
Accounting		Annik Martin
Legal		Marie-Josée Harel
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	Captain Yoan Bernard	
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	Sergeant Christopher Burkinshaw	

	Master Corporal Vincent Fournier	
	Master Corporal Jean-Christophe Raymond	
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	Johnny Zhou	
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	Dany Hamel, Miriam Schurman, Royal 22nd Regiment Museum	
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	Nick Jolicoeur, The Team at Cinélande and Post 430	
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	IA {LOGO}	POST-ODYSSÉE {LOGO}
	POST-MODERNE {LOGO}	MELS {LOGO}
	FORMOSA {LOGO}	AA STUDIOS {LOGO}
	CMPA {LOGO}	AQPM {LOGO}
	SARTEC {LOGO}	
	Filmed on location in Montréal, Valcartier, Québec and Hamilton, Ontario	
	While inspired by true events, this film contains elements of fiction. Certain characters, incidents, and timelines have been altered or invented for storytelling purposes. The dialogue is intended to represent the spirit of the real events.	

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