



BONES OF CROWS **(Feature Film)**

Bones of Crows was filmed on the traditional territories of the Esquimalt Nation, Kwikwetlem First Nation, Lekwungen Songhees Nation, Musqueam Nation, Okanagan Nation, Scia'new First Nation (Beecher Bay), Squamish Nation, Tk'emlúps te Secwépemc, Tla'amin Nation, Tsartlip Nation (North Saanich), Tseycum First Nation (Saanich), Tsleil-Waututh Nation.

Written & Directed by Marie Clements

Genre: Drama

Runtime: 129 minutes

Director: Marie Clements

Writer: Marie Clements

Lead Cast: Grace Dove, Phillip Forest Lewitski, Rémy Girard, Karine Vanasse, Alyssa Wapanatâhk, Michelle Thrush, Gail Maurice, Carla Rae, Cara Gee

Producers: Marie Clements, Trish Dolman, Christine Haebler

Executive Producers: Sam Grana, Aaron Gilbert, Steven Thibault, Noah Segal

Associate Producers: Leena Minifie, Kerriann Cardinal

Director of Photography: Vince Arvidson

Production Designer: James Philpott

Editor: Maxime Lahaie

Composers: Jesse Zubot, Wayne Lavallee

Production Company: Ayasew Ooskana Pictures Inc.

Parent Companies: a Marie Clements Media, Screen Siren Pictures, Grana Productions, Production

LOGLINE 1:

Forced into residential school, Aline Spears and her siblings are plunged into a fight for survival that shapes the Spears family for generations.

LOGLINE 2:

Unfolding over 100 years, BONES OF CROWS is a feature film told through the eyes of Cree Matriarch Aline Spears as she survives a childhood in Canada's residential school system to continue her family's generational fight in the face of systemic starvation, racism, and sexual abuse.

SYNOPSIS (SHORT):

Removed from their family home and forced into Canada's residential school system, Cree musical prodigy Aline and her siblings are plunged into a struggle for survival. ***Bones of Crows*** is Aline's journey from child to matriarch, a moving multi-generational epic of resilience, survival and the pursuit of justice.

SYNOPSIS (LONG):

Bones of Crows is a multi-generational epic and story of resilience told through the eyes of Cree Matriarch Aline Spears (played throughout her life by Summer Testawich; Grace Dove, *Monkey Beach*; and Carla Rae, *Rutherford Falls*). Removed from their family home and forced into Canada's residential school system, young musical prodigy Aline and her siblings are plunged into a struggle for survival. Over the next hundred years, Aline and her descendants fight against systemic starvation, racism and sexual abuse—and to build a more just future.

In the face of a rapidly shifting and hostile world, Aline's remarkable journey moves through memories of residential school, perilous adventures across snowy traplines and classified London bureaus, where she works as a code talker in the Second World War. Supported by her daughter Taylor, a determined lawyer, and granddaughter Percy, the family's creative force, Aline must find the strength to step into her role as family Matriarch and confront the scars of the past.

A sweeping drama grounded in historical truth, ***Bones of Crows*** weaves together underrepresented moments in Canadian and Indigenous history, including the Indigenous contributions to WW2, the ongoing cases of Missing and Murdered

Indigenous Women and Girls and the Truth and Reconciliation Commission of Canada. Aline's story enriches our understanding of the past and empowers us to address our collective future.

CHARACTER DESCRIPTIONS:

ALINE SPEARS (Grace Dove / Summer Testawich / Carla Rae)

Level-headed and determined, Aline is the Spears family's eldest daughter. Though more reserved than her siblings, Aline is fiercely protective of them. When the Spears children are forced into residential school, Aline is named a "musical prodigy" and set apart from her peers as her teachers cultivate her gifted piano-playing. However these perceived "special privileges" do not shield her from the cruelty of residential school—nor do they stop her from dreaming of escape—and when a violent incident severely damages one of her hands, Aline is forced to reimagine her dreams entirely.

As an adult, Aline works as a code-talker in the Second World War, where her fluency in Cree and her ability to both think quickly under pressure and keep secrets enable her to shine. In order to grow into her role of family matriarch, Aline must draw upon these skills, and all her personal strength, to speak her truth—and confront her past.

ADAM WHALLACH (Phillip Forest Lewitski)

Handsome, sensitive and brave, Adam is Aline's husband, whom she meets during their shared military service. An Indigenous infantry soldier in the Second World War, Adam is shaped by his experience on the frontlines. Revoked of his legal identity as a Status Indian after conscription and yet denied status as a Canadian citizen—and thus the ability to collect a veteran's pension for his service—Adam is caught in a punishing limbo. He wrestles with his anger at the Canadian government and his own sense of self-worth, all while trying to be a heroic husband and father to his beloved family.

FATHER JACOB (Rémy Girard)

Though an affable and charming priest to his peers, Father Jacob's jovial demeanor is but a thin mask for cruelty and bigotry. In charge of the Spears family's residential schooling, Father Jacob has little regard for the Indigenous children under his care. He is a commanding presence, quick to force and threaten to get his way. Father Jacob takes a particular, and dangerous, interest in Aline and Perseverance Spears.

SISTER RUTH (Karine Vanasse)

The stern matron of the Spears family's residential school, Sister Ruth is a cold figure. The pious and severe Sister Ruth resents the perceived special treatment Aline Spears receives from Father Jacob and her piano tutor Thomas Miller. Though also subject to a degree of chauvinism and misogyny, Sister Ruth aligns herself with the school's hierarchy and releases her anger upon her students. However, when Aline is trapped in an especially painful situation, Sister Ruth is given the opportunity to rise above her cruel prejudices.

PERSEVERANCE SPEARS (Alyssa Wapanatâhk)

The youngest Spears daughter, Perseverance is an enthusiastic and vivacious child. She is adored by her entire family, who are especially proud of her burgeoning talent as a dancer. Perseverance has a special bond with her big sister Aline, whom she trusts deeply.

However the brutal conditions of residential schooling put a deep strain on that familial trust. Subject to unthinkable violence, the traumatic experience of residential school follows Perseverance well into adulthood. Despite clinging to optimism, Perseverance finds herself in a series of vulnerable positions, caught between systems that belittle, ignore, and ultimately seek to harm her. She dreams of being reunited with her young children and providing them with the happy childhood residential school stole from her.

JANUARY SPEARS (Michelle Thrush)

Aline and Perseverance's mother, January Spears is a passionate woman who cares for her family above all else. She is a devoted parent who fills her children's lives with culture, music and joy. Though threatened with imprisonment and physical violence, January refuses to surrender her children—and struggles to forgive her husband, Matthew, for letting them go. Though she feels the turmoil in her family acutely, January must make several challenging decisions in order to give her children the best possible chance of survival.

TAYLOR WHALLACH (Tanaya Beatty/Gail Maurice)

Aline's fearless daughter, Taylor is an intelligent, willful and hardworking lawyer. A tireless advocate for justice, Taylor becomes a lawyer in order to advocate for generations of Indigenous peoples and expose the depth of violence and cruelty carried out by the Canadian residential school system. Above all, she is inspired by Aline and aspires to be a supportive advocate for her mother. Through sharing these hard truths, Taylor hopes to make space for eventual healing, both for her family and all families who suffered under the residential school system.

Taylor's work on the Truth and Reconciliation Commission of Canada drives her family towards the Vatican and the opportunity for Aline to confront an institution that failed her and her family deeply. As a result of this difficult yet crucial work, Taylor will uncover aspects of her mother that Aline has kept hidden for decades.

PERCY WHALLACH (Cara Gee)

Daughter to Taylor and grand-daughter to Aline, with whom she has a special connection, Percy Whallach is an empathetic and creative force. A gifted piano player like her grandmother, Percy carries forward Aline's thwarted creative ambitions. Her open-hearted curiosity encourages her grandmother to sift through the memories of her past. She inspires both her mother and grandmother to continue to work towards a brighter future.

CAST BIOS:

GRACE DOVE

Secwépemc actress and director, Grace Dove rose to international relevance with Iñárritu's *The Revenant*, and has since played leads on features, *How It Ends* and *Monkey Beach*, an adaptation of Eden Robinson's novel of the same name. Her directorial debut, *Kiri and The Girl*, premiered at VIFF and SDIFF. She recently wrapped the leading role on Marie Clements' *Bones of Crows* mini-series airing on CBC. Watch Dove this fall starring opposite Hilary Swank on the upcoming ABC network series *Alaska Daily* by director/writer Tom McCarthy.

PHILLIP FOREST LEWITSKI

PHILLIP FOREST LEWITSKI is an actor to watch, best known for his leading role in the Hulu original series "Utopia Falls." Currently, he stars as the lead role of 'Link' in the independent film *Wildhood*(2021), which premiered at the Toronto International Film Festival. Filmed in both English and Mi'kmaw, the story follows 'Link' and his half-brother after they flee their abusive father and embark on a journey to find his Mi'kmaw mother after he finds out she is still alive. On the journey, 'Link' finds community, identity, and love in the land where he belongs. For his work in *Wildhood*, Phillip has received the TIFF Rising Stars award, as well as Best Lead Actor in a Feature Film at the Canadian Screen Awards.

Next up for Phillip is the Steven Spielberg and Tom Hanks executive produced Apple TV+ series "Masters of the Air," with Austin Butler. Based on a true story, he portrays 'Lt. Francis Harper.' Five miles above the earth and deep behind enemy lines, eleven men

inside a bomber known as the "Flying Fortress" fight for their lives against swarms of enemy German fighters. As American bombers are picked off one by one, their mission becomes very clear: survive. Other small screen work on his resume includes the cult favorite series CW's "Supernatural" and in the series finale of History Channel's "Vikings," as We'jitu.'

Phillip has been a performer since an early age, having grown up in a musical household with seven siblings. He was homeschooled, which allowed Phillip to focus heavily on theater and drama studies as extracurricular activities. He was able to develop his acting chops early on in life, giving him the foothold to pursue a professional career in Vancouver and Los Angeles. He won the provincial Drama Award at St. Helena Theatre and was enrolled in the Bishop Carroll Performing and Visual Arts Program. He has also studied at The Lee Strasberg Institute.

Born in Canada, Phillip comes from a French, Ukrainian, and Mohawk ancestry. His heritage is a strong part of his identity and he strives to learn and explore his cultural roots. He grew up playing the piano, violin, and drums, with drumming being a way to connect with his Mohawk culture. Phillip lives vulnerably with an open heart, embracing all of life's trials and tribulations which he believes makes him a better actor. He spends his free time immersed in art, drawing with charcoal, and travelling. He is a huge advocate for mental health and volunteers his time working with youth struggling from abusive homes, domestic violence, and drugs. At the age of 19, he published a book titled "Inside My Head," which he spent his teen years writing and documenting his experiences growing up with hope to impact other teens struggling with life's ups and downs.

Phillip is represented by Carrie Wheeler Entertainment and A3 Artists Agency.

RÉMY GIRARD

With his impressive track record, RÉMY GIRARD has a rich and abundant career. On stage, he delivered remarkable interpretations of many great characters. He was seen in *Coriolan*, *La leçon* and *Qu'est-ce qu'on a fait au bon dieu?* among others. On TV, he was part of the cast of *Portrait-robot*, *Les Mutants*, *L'échappée*, *Barkskins*, *30 vies*, *Ti-Mé Show*, *D.*, *La petite vie* and *Scoop* and so many more TV series. He also played the inimitable Papa Bougon in the cult series *Les Bougon, c'est aussi ça la vie*, and on the big screen in *Votez Bougon*, as well as Stan, the coach and spiritual father in *Les Boys I, II, III* and *IV*. In addition, RÉMY GIRARD proves that he also masters comedy in English, in the Canadian series *InSecurity I* and *II* broadcast on the CBC. In 2023, we will see him in *Bones of Crows*, on CBC and Radio-Canada.

On the silver screen, in addition to *Incendie* (D. Villeneuve), *Cabotins* (A. Desrochers), *De père en flic* (É. Gaudreault), *Les sept jours du Talion* (Podz), *Le grand départ* (C. Meunier), *Le piège américain* (C. Binamé), *Bluff* (Marc-André Lavoie and Simon-Olivier Fecteau), *Maurice Richard* (C. Binamé), *Les invasions barbares* (D. Arcand) and *Un homme et son péché* (C. Binamé), he played in the movies *Les Boys I, II, III, IV* (L. Saia), *La Florida* (G. Mihalka), *Dans le ventre du dragon* (Y. Simoneau), *Le déclin de l'empire américain* and *La chute de l'empire américain* (D. Arcand), *Il pleuvait des oiseaux* (Louise Archambault), *Tu te souviendras de moi* (Éric Tessier) and *Vinland* (Benoit Pilon).

KARINE VANASSE

Award-winning Canadian actress Karine Vanasse is internationally recognized for her dazzling performances in both English and French.

Most recently, Karine starred as Detective Lise Delorme in the critically acclaimed CTV series *Cardinal* for which she was honoured with 2019 and 2020 Canadian Screen Award for Best Lead Actress. Other notable television credits include the ABC series *Revenge*, *Pan Am* and the Quebecois series *Blue Moon*, for which she was nominated for two prix Géméaux awards (2017 & 2018) as well as two prix Artis (2017 & 2019). She will star in CBC's upcoming English language adaptation of the hit Quebecois series *Plan B* with Patrick J. Adams, and *Avant le crash* for Radio-Canada.

Over the course of her career Vanasse has appeared in over twenty feature films, and is widely known for her role as Valerie in Denis Villeneuve's, *Polytechnique*. She was the driving force behind the film and also served as producer. The film premiered at the 2009 Cannes Film Festival and went on to win nine Genie Awards including Best Picture, and to Vanasse for Best Female Performance. Her breakthrough performance in Lea Pool's *Emporte-Moi* earned her a Chlotrudis Award, the Gala des Jutra Award, the Festival du film Francophone de Namur Award and the Filmcan Festival Award for Best Actress in 2000.

ALYSSA WAPANATÂHK is playing the iconic role of 'Tiger Lily' in the upcoming Disney Studio reboot of *PETER PAN*, directed by David Lowery; Jude Law and Yara Shahidi are also starring in the film. Alyssa is also a young filmmaker, she recently wrote and directed her short film "Napes Kasekipatwat/ The Boy and the Braid," a film that earned her the first-ever Telus Indigenous Storyteller Edition Grants. Earlier this year Alyssa played a lead role in Andrew Genaille's independent feature film, *REHAB*, and in 2021 she played a supporting role in the highly anticipated *BONES OF CROW* mini-series

directed by Marie Clements (CBC). Alyssa belongs to the Cree First Nations and is from Spruce Grove, Alberta.

MICHELLE THRUSH

Michelle Thrush has worked professionally in film, television and theatre for more than 35 years, with over fifty professional credits in the entertainment industry. Ms. Thrush is best known for her leading role as Gail Stoney in BLACKSTONE, for which she won the Gemini Award for Best Performance by an Actress in a Continuing Leading Dramatic Role. Other credits include her regular role in Sky Atlantic's drama TIN STAR, opposite Tim Roth. She also starred in the popular APTN/Showcase series MOCCASIN FLATS and starred as Kate in the comedy hit MIXED BLESSINGS. Michelle was also Sylvie Lebret in the hit CBC series NORTH OF 60 and was recurring on CBC's ARCTIC AIR. Michelle can soon be seen in Marie Clements' CBC Mini Series and feature film BONES OF CROWS. Feature film credits include AKA: JIMMY P, opposite Benicio Del Toro, which premiered at the Cannes Film Festival. Other feature films include the award winning UNNATURAL AND ACCIDENTAL, PATHFINDER, DON'T CALL ME TONTO, BURY MY HEART AT WOUNDED KNEE and DREAMKEEPER. One of Ms. Thrush's most memorable experiences were working opposite Johnny Depp and Gary Farmer in the feature film DEADMAN directed by Jim Jarmusch. Michelle can soon be seen in 20th Century Studios' latest Predator film PREY.

Ms. Thrush continues to write, direct, and produce theatre, and has played many leading roles across Canada. She is a founding member, actor and director of MAKING TREATY 7. She tours extensively through North America with her one-woman show INNER ELDER, which has been touring in Canada to sold out audiences and will be a part of the Indigenous Season at The National Arts Centre in Ottawa in 2020. Ms Thrush was awarded the August Schellenburg Award of Excellence in November 2019 at the Imaginative Film Festival for her body of work and involvement in mentorship and community work. She was also presented the Betty Mitchell Award for INNER ELDER in 2018 for Outstanding Actress and was nominated in two other categories including Best Overall Production.

In 2018 Ms Thrush also directed Honour Beat at a Theatre Calgary. Her work with youth and children is her greatest passion with characters such as "Majica", the Aboriginal Healing Clown and "Kookum Martha", a sprite old Indian Elder. Michelle explains laughter is a natural part of her culture. The mother of two wonderful daughters, Michelle and her family are currently residing in Calgary, Alberta.

GAIL MAURICE

Gail Maurice is a fluent Cree/Michif speaking actor and an award-winning independent filmmaker and Arts Laureate. She is a 2 time Canadian Screen Award nominee for Best Supporting Actress in a television series for *Trickster* and a feature film for *Night Raiders*. She was nominated for Best Supporting Actress in a feature film by the American Indian Film Institute for her work in *The Incredible 25th Year of Mitzi Bearclaw*. She translated English to Cree, in *Night Raiders*. She won Best Screenplay for *Quebexit* at the Whistler film festival in which she was also a supporting actress and translator. She was recurring in *Barkskins* a BBC/National Geographic production, was Rita Colchak in Jordan Peele's *The Twilight Zone*, Dorothy Pine in the hit CTV series *Cardinal*, Sarah in the award-winning detective web series *Cold*, Inez in *Falls Around Her*, Annabelle Bearclaw in *The Incredible 25th Year of Mitzi Bearclaw* and Coyote in *The Inconvenient Indian*. She just finished her feature film directorial debut *Rosie*, which she also wrote & produced.

CARLA-RAE HOLLAND

Carla-Rae, is an American, SAG, AFTRA and AEA, actress. Born in upstate New York Carla-Rae is of Seneca/Mohawk (Iroquois) French Canadian descent. She has had the privilege of working with renowned actors and directors to the likes of Wes Studi, Nikolaj Coster-Waldau, Lasse Halstrom, and Chris Eyre. She recently co-starred with Michael Greyeyes and Ed Helms in the Peacock Original series *Rutherford Falls*.

On stage she is part of the Native Voices at the Autry Ensemble. Carla-Rae has been part of many Native Voices play readings and world premiere plays such as *Majel*, in Diane Glancy's *The Birdhouse*. She was cast in Yale Repertory Theater production of Mary Kathryn Nagle's play *Manahatta* where she received many positive reviews, for her roles as Bobbie/Mother, including *Broadway World*. Carla-Rae was called upon to audition for the role of Older Aline in the series/movie *Bones of Crows* by Marie Clements in November of 2021. Having worked with Marie on a staged reading of her play *Tombs of the Vanishing Indian* at Native Voices Carla-Rae was thrilled to be asked to step into the role.

She is scripted for a new role in a film 'The Brand Inspector' to be shot this fall in New Mexico. Carla-Rae is represented by Lynette O'Connor of The O'Agency, Albuquerque, NM.

CARA GEE

Upcoming, Cara can be seen starring in *The Expanse* video game based on her character, Camina Drummer, from the Amazon Original television show. She will also be featured in the star-studded Apple TV series *Extrapolations*.

Most recently, Cara starred alongside Harrison Ford and Omar Sy as Françoise in the film adaptation of *The Call of the Wild* (20th Century Studios). She played starring roles in the romantic comedy *Red Rover* and the family drama *Trouble in the Garden*, both of which premiered at the Whistler International Film Festival 2018, where she was named a “Star to Watch”. Cara’s first role in a feature film was the leading role in the critically-acclaimed *Empire of Dirt*, which premiered at TIFF and earned her a nomination for the 2014 Canadian Screen Award for Best Performance by an Actress in a Leading Role.

On television, Cara plays Drummer in *The Expanse* (Amazon Original) and prior to that, starred as the series lead in *Strange Empire* (CBC).

SUMMER TESTAWICH

Summer Testawich is a young Canadian actress of Cree and Latin American heritage, raised on the traditional Syilx Territory. She made her acting debut in a Supporting role as young Aline in the Feature Film *Bones of Crows* (CBC), and followed that up with a small acting role on *Avatar: The Last Airbender* (Netflix).

When not acting, Summer has a passion for horseback riding, aerial hoop and softball. She also plays the piano, drums and is exploring the electric guitar. Summer loves spending time with her friends and family geocaching or exploring her Community.

GLEN GOULD

Glen is an Award-Winning Actor, with an extensive background in Theater, Television & Film. Most recently, he guest starred as Chief Bird in season 6 of the hit TV series *Outlander*, as well as the feature film, *8:37 Rebirth*, which garnered him a couple of Best Actor awards. He also recently starred opposite Bella Thorn in the indie feature *Girl*. He can be also seen as War Dog in the Hollywood Blockbuster, *Cold Pursuit*, starring Liam Neeson.

Some other films include: The LGBT Action-Thriller, *North Mountain*, which garnered him the Best Actor at the 2015 RNCI Awards. He also starred in the award-winning feature film, *Rhymes for Young Ghouls*, which earned him a Best Actor win at the 2014 AIMPA’s and a Best Actor Nomination at the 2014 and 2020 RNFCI Festival. Glen was also honoured with the prestigious David Renton Award for Outstanding Performance by an Actor at the AIFF and the Best Actor at the Dreamspeaker’s Film Festival for his role as Avery Paul in the award-winning feature film *Charlie Zone*. Other films include, *Through Black Spruce*, *Older Than America*, *Elijah*, *One Dead Indian*, *The Reawakening*, and *Yellowknife*,

In television, he is best known as Det. Jerry Commanda in the hit CTV series *Cardinal* and rancher, John Eagle in *Cashing In*. He can be seen in the TV shows, *FBI Most Wanted*, *Tribal*, *Mohawk Girls*, *The Strain*, *Blackstone*, *Murdoch Mysteries*, *DaVinci's City Hall*, *DaVinci's Inquest*, *The 4400*, just to name a few.

In addition to Film and Television, Glen also has an extensive background in Theatre and is known for his rich voice, providing voice overs and narration in many TV Shows, Documentaries and Animation.

TANAYA BEATTY

Tanaya Beatty is an Indigenous actor from the small town of Midway, British Columbia. At five years old, she had one line in a local theatre production and from that experience she knew what her calling would be.

Tanaya can soon be seen in the David Cronenberg feature *CRIMES OF THE FUTURE* opposite Viggo Mortensen and Kristen Stewart. Immediately prior, she shot two independent features: *MURDER AT EMIGRANT GULCH*, opposite Gabriel Byrne, Thomas Jane, and Nat Wolff, as well as the feature *GOD&COUNTRY*, alongside Thandie Newton. Tanaya also stars in the feature film *THROUGH BLACK SPRUCE*, playing the lead role of "Annie", a self-reliant small-town girl in search of her missing sister. The film premiered at the 2018 Toronto Film Festival. It was directed by Don McKellar and based on the Giller Prize winning novel of the same name.

Other feature credits include roles in Scott Cooper's film *HOSTILES* opposite Christian Bale and Rosamund Pike which premiered at both Telluride and TIFF. She also starred in Francois Girard's arthouse film *HOCHELAGA: LAND OF SOULS*, which premiered at TIFF in 2017.

On the TV side, Tanaya can currently be seen in Paramount Network's hit series, *YELLOWSTONE*, created by Taylor Sheridan. She was a series regular on NBC'S *NIGHT SHIFT* where she played the feisty emergency room doctor, "Shannon Rivera". Tanaya was also cast as the lead female role of 'Sacagawea' in HBO's *LEWIS AND CLARK* miniseries opposite Casey Affleck.

KEY CREW BIOS

MARIE CLEMENTS, WRITER, DIRECTOR, PRODUCER

A renowned writer, director and producer whose decorated career has spanned film, TV, radio and live performance, Marie Clements is a Métis/Dene filmmaker and the founder of MCM, a production company specializing in the development, creation and production of innovative works of media that ignite an Indigenous and intercultural reality. Her multi-award-winning films have screened internationally at Cannes, TIFF, MOMA, VIFF, the Whistler Film Festival, the American Indian Film Festival and the imagineNATIVE Film Festival.

Marie's current slate includes the NFB documentary feature *Lay Down Your Heart* and the feature film and five-part, hour-long drama *Bones of Crows* for CBC, Radio-Canada, and APTN. Her dramatic feature debut, *Red Snow*, received numerous awards, including Most Popular Canadian Feature at VIFF, Best Canadian Feature at EIFF, Best Achievement in Film at LA Skins Fest in Los Angeles, Best Director at the American Indian Film Festival and Best Production, Best Director, and Best Writer at the Women in Film & TV Festival.

Marie's 2017 feature music documentary *The Road Forward*, produced by the NFB, premiered at Hot Docs, opened the DOXA Documentary Film Festival, closed the imagineNATIVE Film Festival and received multiple awards for production, directing and screenwriting. *The Road Forward* has screened at more than 300 venues in North America.

Aside from her many film credits, nominations and awards, Marie has personally been honoured with nominations from the Writers Guild and the Directors Guild of Canada. She is a recipient of the WFF Women on Top Award and the WIFTV Spotlight Impact Award, and is a 2019 Telefilm Canada Birks Diamond Tribute to Women in Film recipient.

TRISH DOLMAN, PRODUCER

Trish Dolman, founded Screen Siren Pictures in 1997 and is a leading Western Canadian feature film, documentary, television, and digital media producer and director. With more than 30 feature film, television and documentary credits over her career, her projects have won acclaim, awards and have screened at various marquee international festivals.

Trish's recent credits include the upcoming 5-part limited series/feature film hybrid *Bones of Crows* from award-winning filmmaker and playwright Marie Clements, for the CBC, Radio-Canada, APTN, and Elevation Pictures; *British Columbia — An Untold History*, a landmark documentary series told from diverse and pluralistic perspectives which premiered to great acclaim on Knowledge Network in 2021, received 5 CSA

nominations, won 5 Leo Awards and a BC History Society award; *French Exit*, a feature film adaptation of the novel by Canadian author Patrick DeWitt, starring Michelle Pfeiffer and Lucas Hedges for Sony Classics and Sony Worldwide that earned Pfeiffer a Golden Globe nomination in 2021 along with a Canadian Screen Awards win for Best Actress; the feature documentary *The New Corporation: The Unfortunately Necessary Sequel* (premiere at TIFF 2020, winner of Vancouver Critics Circle Award for Best BC Documentary); *Citizen Bio*, a feature-length documentary she directed about the subculture of biohacking (Showtime Networks); *Indian Horse*, an adaptation of Richard Wagamese's award-winning novel, which was the most successful English-Canadian theatrical release of 2018; and *Canada In A Day*, for which Trish won the Canadian Screen Award for Best Director, Documentary, executive produced by Ridley Scott and inspired by Kevin Macdonald's *Life in a Day*.

In 2003, Trish was the youngest recipient of Women in Film & Video Vancouver's Woman of the Year Award and received Veuve Clicquot Ponsardin's La Grande Dame Woman of Distinction. In 2010 she was named one of the 100 Most Influential Women in British Columbia by the Vancouver Sun. In 2019, she received the Douglas Dales Industry Builder award from Sim Video and was nominated for the 2021 Indiescreen CMPA Established Producer award and for the YWCA Women of Distinction Awards.

CHRISTINE HAEBLER, PRODUCER

In the film business since 1983, Christine Haebler started off in production on various big budget US studio films. She then moved into producing in 1995 and earned a Best Motion Picture Genie nomination for *Hard Core Logo*. The film was picked up by Quentin Tarantino for distribution through Miramax. She teamed up with Trish Dolman and Screen Siren Pictures to produce *Daydream Nation* (2010) starring Kat Dennings, Josh Lucas and Andie MacDowell, followed by *Hector and the Search for Happiness* (2014) with Simon Pegg, Rosamund Pike, Christopher Plummer, Jean Reno and Stellan Skarsgård. She developed and produced the multi-award-winning feature film *Indian Horse* (2018), an adaptation of Richard Wagamese's own award-winning novel. The film was executive produced by Clint Eastwood. Christine also produced the 10-part TV mini-series *Terminal City* for Channel 4 and the 5-part kids miniseries *Clue* for Hasbro. She recently produced *French Exit*, the feature adaptation of Canadian author Patrick DeWitt's acclaimed novel with Elevation Pictures and Sony Pictures Classics, starring Michelle Pfeiffer and Lucas Hedges. She produced Dev Patel's directorial debut that he also stars in for Netflix entitled *Monkey Man*, which will be released in Dec 2022. She is currently producing and exec producing *Bones of Crows*, a feature film and dramatic miniseries for Elevation Pictures and the CBC, from award-winning Indigenous filmmaker, Marie Clements.

SAM GRANA, PRODUCER

Sam Grana is an award-winning film and television producer, screenwriter, and actor. Earlier in his career, he helped pioneer the National Film Board of Canada's foray into 'alternative drama' documentary fiction filmmaking. He was nominated for Genie Awards (Canada's Oscars) for his supporting performance in *90 Days* (1985) and for writing and producing *Train of Dreams* (1987). His 1992 mini-series, *The Boys of St. Vincent*, was nominated for 9 Gemini Awards (Canada's Emmys) and won 7, including Best Dramatic Mini-Series, and Best Writing in a Dramatic Program or Mini-Series, for which Sam shared the honours. *The Boys of St. Vincent* also won the Grand Prize at the then Banff Television Festival, as well as a prestigious Peabody Award. He has continued producing compelling and acclaimed film and television for both the English and French markets in Canada since through his production company Grana Productions.

LEENA MINIFIE, ASSOCIATE PRODUCER

Leena Minifie (*Tsimshian/British*) is a film, television, impact producer and digital strategist in Vancouver, BC. Notable projects include the feature drama mini-series and feature film *Bones of Crows*; a four-part series and interactive digital timeline for *British Columbia - An Untold History*, and one-hour investigative documentary *The Reckoning: Secrets Unearthed by Tk'emlúps te Secwépemc*. Leena produced an interactive web art *Sense of Home* (Best New Media ImagineNative 2012), and *?E?anx 'The Cave'* (Sundance Festival 2011, TIFF Top Ten 2011). Her company Stories First designed strategy and roll-out for online or impact marketing campaigns including *Indian Horse*, *The Grizzlies*, *Monkey Beach*, *The New Corporation: An Unfortunately Necessary Sequel*, *Night Raiders*, and *Run Woman Run*. Leena is both a BANFF Spark Accelerator for Women and Bell Reelworld Producer's Program fellow. She recently acquired the rights to adapt the Canada Reads-winning novel, *Jonny Appleseed*.

KERRIANN CARDINAL, ASSOCIATE PRODUCER

Kerriann Cardinal, Metis on her mother's side, is from Fort McMurray, Alberta and has been honored to live on the unceded territory of xwməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) peoples. She is currently one of the producing partners for a documentary tv series, *Water Worlds*, for APTN and recently worked on *Bones of Crows* as an Associate Producer. Some other productions she's worked on include *The Empress*, *Until Branches Bend* and *Moosemeat & Marmalade*. Kerriann recently received funding from the Indigenous Screen Office for development on a documentary feature film in which she is honored to produce with an amazing group of women.

VINCE ARVIDSON, DIRECTOR OF PHOTOGRAPHY

Enthralled by both documentary and narrative film-making, cinematographer Vince Arvidson uses one medium to inform the other. The urgency and spontaneity of documentary enlivens dramatic storytelling while patiently crafted cinematic frames elevate documentary photography.

From the Canadian Arctic to Kurdish Iraq, from Chiapas, Mexico to Acholi, Uganda, Vince's eye is drawn to patterns in the complex, to stories that illuminate the human condition. No matter the project, collaboration is central to his approach.

Vince's work has shown at festivals around the world and won numerous awards, including Audience Favorite and Best Cinematography. It has aired on Discovery Channel, Super Channel, Spike TV, MTV, TSN and CityTV.

MAXIME LAHAIE, EDITOR

Maxime is a Montreal based editor who honed his craft working with legendary Quebecois director Jean-Marc Vallée. Maxime started out as an assistant editor on *Demolition* (2015) and then as an editor on Vallée's multi-award-winning and critically acclaimed HBO series *Big Little Lies* (2017-2019) where he received a Primetime Emmy Nomination for Outstanding Single-Camera Picture Editing for a Limited Series or a Movie. Subsequently he collaborated with Vallée on HBO's *Sharp Objects* (2018) where he received his second Emmy nomination for Picture Editing. Maxime continues to push the boundaries of editing and recently completed Marie Clements' epic *Bones of Crows* which he described as "the most important project of my career." Maxime studied filmmaking at UQAM in Montreal.

JAMES PHILPOTT, PRODUCTION DESIGNER

Building worlds is what drives James Philpott's design work. He is an award winning Production Designer based out of Vancouver. After completing his bachelor's degree in Art and Art History from U of T, James worked in the fashion industry for several years before completing a degree in Architecture at UBC. He has integrated all these disciplines into his work over the past 30 years as a production designer. He is most noted for his work on the award winning series *Smallville* and *The 100* with his work on *Smallville* receiving several Leo awards.

James Philpott is known for his meticulous and grand world building. He believes that a fully realized world sets the tone of a story and facilitates more immersive acting performances. James blends his background in aesthetics with thorough technical

grounding in Construction and VFX. He understands that production design is the art of building the world that a story is told in.

Working on *Bones of Crows* was an incredible honour for James. He is grateful to have the opportunity to bring Marie's powerful story to life and to collaborate and learn from the Indigenous communities involved on the project.

JESSE ZUBOT, COMPOSER

JESSE ZUBOT is a composer, musician, producer and virtuoso violinist whose praxis spans multiple genres and transcends contextualization. As a film composer he has won acclaim for his innovative scores on several award-winning films including *MONKEY BEACH*, which premiered at TIFF 2020 Industry Selects and was the opening gala film for VIFF 2020, multi-award winning feature *INDIAN HORSE*, Academy Award nominated director Kim Nguyen's feature film *TWO LOVERS AND A BEAR* (Tatiana Maslany, Dane DeHaan), director Nettie Wild's feature documentary *KONELINE: OUR LAND BEAUTIFUL*, and *HECTOR AND THE SEARCH FOR HAPPINESS* (co-composer Dan Mangan) starring Simon Pegg, Christopher Plummer, Stellan Skarsgard and Rosamund Pike.

Zubot is a 4-time Juno Award winning musician with experimentalist throat singer Tanya Tagaq (2015), avant-rock band Fond of Tigers (2011), chamber folk-jazz ensemble The Great Uncles of the Revolution (2004) and roots instrumentalists Zubot & Dawson (2003). In recent years, Zubot has become an in demand record producer having produced the Polaris Music Prize and Juno winning album 'ANIMISM' by Tanya Tagaq as well as her 2016 critically acclaimed Polaris Music Prize shortlisted album 'RETRIBUTION'. Zubot was named 'Producer of the Year' at the 2015 Western Canadian Music Awards and was nominated for 'Producer of the Year' at that same year's Juno Awards.

Zubot has worked extensively in the improvised and creative music world with the likes of Steve Reich, Evan Parker, Gordon Grdina's Haram, Eugene Chadbourne, Francois Houle, Mats Gustafsson, Marc Ribot, Jason Sharp, Matthew Bourne, Fred Frith, Eyvind Kang, Ken Vandermark, Peggy Lee, Nels Cline and many others. In 2005 Zubot started Drip Audio ("...one of the most original musical operations in the country." - CBC Arts Online), a record label dedicated to creative music. Drip Audio now has 44 releases under its umbrella by musicians from Vancouver, Montreal, Los Angeles, New York and the UK. Zubot is also sought after in the contemporary/commercial music world and has been a guest musician working with artists such as Dan Mangan, Destroyer, Mira Calix, Hawksley Workman, Sandro Perri, Veda Hille, Mother Mother, Frog Eyes, Jon

Bryant, Stars and many others. Zubot has composed and arranged music for modern dance as well as for symphonies such as the Winnipeg Symphony Orchestra and Symphony Nova Scotia. A recent highlight was the presentation of the modern dance production Body Scan (Su-Feh Lee, Benoit Lachambre) at the prestigious Centre Pompidou in Paris, France, which featured his musical score.

WAYNE LAVALLEE, COMPOSER

Wayne Lavallee is an actor, musician, score composer of film and dance who received 3 Leo Awards nominations for his original music scores for the award winning NFB documentaries The Road Forward, Holy Angels and the feature motion picture Red Snow written and directed by Marie Clements. He is inspired to create music that is rooted in his Indigenous culture, a hybrid of unique modern sounds with old world sounds that evoke the ancient spirit within.

Wayne Lavallee is an award-winning recording artist, singer-songwriter and producer of Métis heritage who lives in Vancouver, Canada. Lavallee is a 2 time Juno nominee, Canadian Folk Music Award winner for Best Indigenous songwriter, also winning multi Canadian Indigenous Music Awards. Lavallee's last album brought his music to international audiences through the Dixiefrog record label in France, where Wayne toured garnering glowing reviews along the way: "The voice of Wayne Lavallee taps into his mystical roots... an album that is supernatural and enchanting" (*The Review BCR*); "This Canadian songwriter goes well beyond with songs like 'Sacred Journey' and 'Star Spangled Sensation'... Just superb!" (*Guitarist Magazine*).

DIRECTORS STATEMENT

Marie Clements

"When my mother was passing away a Catholic priest was doing his rounds in the hospital and asked if he could come in and give her last rites. She pretended to be sleeping and gave me a nod which translated into – make him go away. I politely told him my mother was resting. He came in the next day. The same ritual. The next. She would open her eyes when he turned his back, the hospital door open – we would watch him make his way down the long hospital corridor. His black suit. His black shoes on the floor, his black overcoat catching movement. He would stop at hospital doors on his journey down, poking his head in when he could. Smiling. On her last day, we were watching him like we did. My mother looked at him making his way and then at me - and smiled. They are like crows....they always try and get you when you're down".

Not so long ago – a couple of years – bones of residential school children were found under a campground where I am sure Canadian families fulfilled their camping holiday dreams for decades. Roasting hot dogs, making s'mores, singing songs, parents being with their kids making family memories – all the while running and frolicking on the bones of Indigenous children who were buried there decades ago not far from a residential school – their families still waiting for them to come home. And so, *Bones of Crows* became the name of this feature and I think it sets a tone.

Bones of Crows is epic in scope and it is meant to be. Cinematically, Indigenous peoples are meant to feel that we were not really here, not part of a shared history, never modern in the context of time and place. We might not be present in a filmic way but we have our family albums that archive a reality that we have always been here. There are war heroes and seamed nylons, Indian cowboys, straight skirts, tattoos and horn-rimmed glasses. There are black-haired bee-hives and tailored suits, palazzo pants and mustang bikes. There are politics and wars, human rights movements and traditional realities. *Bones of Crows* is a generational period piece coming up through the decades, asserting that our future was always present, our past always connected to the future.

Bones of Crows is a darkly psychological drama told in parts that add up. It is inherently connected in its telling to blood memory. The idea that we are living in the present but are affected by the lives and trauma of not only our own personal battles of survival, but those of our ancestors. The residential school legacy is still playing out in the lives of survivors and their children's children, it is still coursing through our veins. In the telling of *Bones of Crows* we come to understand memory not just as a flashback but as an emotional reaction triggered by a present one. Miniseries *Sharp Objects*, *Sinners* and *Patrick Melrose* have deftly crafted a kind of cinematic approach to this knowing. *Bones of Crows* comes to this with an Indigenous scope, allowing the viewer an "in" to what is commonly only understood as simply a singular tragedy. Structural rhythm in the marrow of the narratives and execution in direction will heighten the experience dramatically, and stay true to the seeing of our main characters.

There are a lot of codes for survival and a lot of secrets. There are secrets we withhold from ourselves to survive, and there are codes we deftly manifest to get ourselves out of a situation if only in our imagination for the moment – our spirit finding a place, a way to escape. *Bones of Crows* weaves this into the narrative, off-setting the acceleration of the dramatic action with moments that suspend and offer freedom through music, our original language, our feet in this earth, our connection to our family – codes that are inside us and have their own technicolour pictures.

Bones of Crows is mythic. It has black wings that live in the mind's eye of Aline and her siblings because as six year-old children this is what they hear coming (black shoes against wooden floors); they see wings descending against the walls of the residential school dorm (cloaks of priests and nuns habits). Beaks and birds' eyes that see everything...because they always try and get you when you are down.

If the Indigenous world has secrets and codes so do the other worlds in *Bones of Crows*. The government and church – not unlike *The Handmaid's Tale* – will be designed in a kind of choreographed presence that is two sides of the same coin. Cooler surreal tones, a heightened state of existence where despite the possibility of real humanity, a manifest destiny is the engine. If *The Handmaid's Tale* is the white feminist response to a deep embedded fear, *Bones of Crows* will be a cinematic response to our lived history in Canada where the reign of terror included starvation, disease warfare, sterilization, residential schools and pedophilia, and cemented a solid highway for the 1960s scoop, Murdered and Missing Indigenous Women and Girls, poverty, the incarceration of Indigenous people, environmental crisis and the foster care system. It's scary because it was scary and because it's still scary.

Where is the hope? Hope is in the truth. Hope is survival. Despite this history that is lodged in us I have always seen hope in the face of my mother, in the faces of my family, in the face of my son – the face of this new generation. Hope is not a separate thing. It has to exist with the truth – good or bad.

Artistically, my hope is to execute an unapologetic vision, a cinematic experience that is second to none. We are committed to bringing together the brightest minds and strongest hearts – leading Indigenous artists and actors, with leading non-Indigenous artists and actors, to tell a shared story that is uniquely Canadian, undeniably Indigenous and universally human.

PRODUCTION NOTES

Bones of Crows is the first Indigenous and female-led produced, written, and directed drama about the residential school experience in North America.

Bones of Crows began in 2019 when Writer, Director and lead Producer Marie Clements and Executive Producer Sam Grana (*The Boys of St. Vincent*) began developing a TV series with Sally Catto at the CBC. The intention and focus was to create and execute a large-scale dramatic production that gave voice to the multi-generational effect of the residential school experience in Canada. With historical and

dramatic reference, *Bones of Crows* has been created in the same artistic scope as *Roots*.

Bones of Crows was also made in response to the calls to action that [the Truth and Reconciliation Commission recommends from the CBC, SRC, APTN, and other federal institutions to create public programming and education about the history of residential schools in Canada and to support Reconciliation.](#)

Marie's goal was to create a scripted psychological drama that tells the history and impact of Canada's residential schools through fictionalized characters and actual historical events. She wrote an ambitious and compelling Pilot and Episode 2 script interweaving thoroughly researched factual, historical events, magic realism and beautifully drawn characters, that led CBC to greenlight it for production in 2020.

In early 2020, Clements and Grana teamed up with producers Trish Dolman and Christine Haebler at Screen Siren Pictures in Vancouver, BC to further develop the series, put together the financing and bring this ambitious project to fruition for filming in British Columbia. Together they developed two more scripts for a total of four episodes.

The producers and broadcast executives were impressed with Marie's poetic interwoven narrative that tells the story of Aline Spears, her siblings, family and children and how the outcome of their lives were all impacted by residential schools. After reviewing the four scripts Marie had written, the producers felt that there was enough content for five episodes. CBC agreed and Marie then penned a fifth episode.

Once the scripts were complete in late 2020, *Bones of Crows'* financing phase began. CBC stepped up as leading partner in production of the series alongside the Canada Media Fund, with Société Radio-Canada (SRC) and APTN (Aboriginal Peoples Television Network) coming on board as broadcast partners licensing French and Cree versions. From there, many other Canadian funders also offered their overwhelming support: the Indigenous Screen Office, IPF's COGECO Television Production Fund, Shaw Rocket Fund, Bell Fund, First Peoples' Cultural Council, and the BC Arts Council.

While the support from Canada was unprecedented, the producing team still found themselves short of funding given the epic and sweeping scope of the scripts and the more than 160 speaking parts. It was a massive undertaking to find such a large Indigenous cast and actors for every speaking part. As this casting began during development in late 2020, Marie worked with Producer Christine Haebler and Casting Director Judy Lee to travel around British Columbia to find the Indigenous children to

play the young leads. The lead role of Aline Spears carries both the series and the feature film and needed to be played by three actors —child Aline, teen and adult Aline, and older Aline. Marie identified Grace Dove (Secwépemec) as the frontrunner to play teen and adult Aline.

With more than 60 cast members, five generations of Indigenous performers and some of Canada's most outstanding Indigenous and non-Indigenous talent have come together to tell a story that represents not only our history but our family's history.

By early 2021, the producers had exhausted interest searching for a US partner and together with the CBC came up with the concept to do a limited series and a concurrent feature film. This unique model had been accomplished previously with projects such as Olivier Assayas' *Carlos* to great success and CBC was exploring this unconventional hybrid with another project as well. Marie then set out adapting the five episodes into a brilliant feature film screenplay that focused primarily on the lead character Aline Spears' experience. The feature film script was so well received that Elevation Pictures came on board for Canadian theatrical distribution, Telefilm Canada joined as a leading equity investor and Creative BC came on board to complete the financing.

By mid-2021, *Bones of Crows* was a go picture. Pre-production began in June 2021 in the midst of COVID with filming protocols still in place. This added an extra layer of complication to the already ambitious production and required testing, mask wearing and social distancing.

Casting began again in earnest to fill the large number of roles and the next big task was to find the project's numerous locations. Preliminary scouting had been done over the past year in both Manitoba and BC as *Bones of Crows* is set in both the Prairies and on the West Coast. Marie and her fellow producers set a goal to hire as many Indigenous heads of department and crew and to uplift Indigenous crew to the next level in their careers. Producer Trish Dolman had worked with Jerome Turner on a documentary series as a location manager and he regularly worked as an ALM on big budget scripted productions. Jerome was ready to step up and lead the locations team on *Bones of Crows*. As a Gitksan community member Jerome was also instrumental in assisting with [Indigenous Protocols as set out by the Indigenous Screen Office and ImagineNATIVE](#) that *Bones of Crows* was committed to adhering to. Over 50 Indigenous crew members were hired on the production as part of this commitment.

All aspects of Indigenous culture and community were central to the project – it looks at Indigenous culture as a birthright and how this was intentionally eroded with the implementation of the residential school system and other historic social systems that worked to fracture Indigenous families as a means of extracting culture, language, and

land. It is important for contemporary Indigenous audiences to understand this history is not only an Indigenous one, but a Canadian one in which their ancestors survived at all odds, and worked to create a better future which they are now a part of. This project is a testament to the strength and power of Indigenous peoples, the capacity of the Indigenous screen sector, and the viability of Indigenous stories and storytellers.

In September, Leena Minifie joined the production as an associate producer to implement Indigenous Protocols and work with Elders to do ceremony and provide psychological support on set. We worked extensively with the Tk'emlups First Nation, following Indigenous Protocols, filming at the actual former residential school with their permission and guidance. We filmed at various locations on their land and in their territory working with Elders and community members who were also hired as crew and worked with us as actors and extras. Chief and Council approved all of these activities.

There were several key locations to find: the residential school, the Spears' Prairie homestead, and numerous period sets since the scripts spanned over one hundred years. Initially the goal was to do an interprovincial coproduction with Eagle Vision in Winnipeg for period and train locations. However, construction at the train station in Winnipeg and a broken-down vintage steam engine forced the production to look to BC instead for these locations. The main location was found at the former site of the Kamloops residential school in Tk'emlups territory and on surrounding high altitude grasslands. Fortunately, Marie was friends with Tk'emlups elder Garry Gottfriedson who helped producers navigate permission to film at the school and at various locations on Tk'emlups traditional territory.

Kerriann Cardinal also joined as associate producer to work with Marie on the extensive music featured in the film, translations of Cree and Tla'amin languages in the script and to assist elders and actors.

The series and feature were divided into blocks based on locations. Principal Photography (Block 1) began in September of 2021 in Kamloops and surrounding areas which doubled for the Prairies and many other locations. Block 2 occurred in the Victoria area, on Vancouver Island where production filmed at Scia'new First Nation (Beecher Bay) as the site of the West Coast residential school and at the big house at Tseycum First Nation (Saanich) and in Squamish where we filmed at the Squamish train museum for a World War II-era train station scene.

Production then moved to film Block 3 in Vancouver at a prison set and the interior of the Spears family home. Finally, the production returned to Kamloops to film winter and snow scenes in January of 2022. Production wrapped after 57 days of filming.

The challenges faced by the production were related to scale and ambition. The project was very large – bringing together roughly 180 cast members and 150 different sets

shot in 5 different regions across BC. Taking a cast and crew of this size on the road was daunting. Extras and extras wranglers were both hard to find during COVID. Alongside that, COVID itself (testing, safety, etc.) was an endless challenge. We did experience a COVID delay but were able to file for and receive the Telefilm-administered short term compensation fund. Nevertheless, we overcame our challenges and made our day and schedule every day of principal photography.

Bones of Crows is committed to telling hard truths and challenging a singular vision of history in order to create change. In keeping, *Bones of Crows* has garnered unwavering support from national and provincial funders, professional institutions, and Indigenous communities.

To our knowledge, *Bones of Crows* is the largest Indigenous-led production in Canadian history.

PRODUCTION COMPANIES:

MARIE CLEMENTS MEDIA

Marie Clements Media (MCM) is an independent media production company based in Vancouver, owned and operated by award-winning writer, director, and producer Marie Clements. The company specializes in the creation, development, and production of innovative works of media that ignite an Indigenous and intercultural reality.

Marie Clements is an award-winning writer, director and producer who has carved her brand of independent story-making in a variety of mediums including film, TV, radio, new media and live performance. As a writer/director/producer her films have showcased at prestigious film festivals including: Cannes, TIFF, Hot Docs, MOMA, ImagineNATIVE and VIFF. Marie and MCM's 2019 feature drama debut, *RED SNOW*, won the WIDC Feature Film Award and was nominated for over fourteen awards and received eight award wins in production, writing and directing. Marie was nominated for a DGC Best Director Award for the film and was also named a 2019 Telefilm Canada Birks Diamond Tribute to Women in Film recipient. In 2018, she received the WFF Women on Top Award and WIFTV Spotlight Impact Award. Her documentary *THE ROAD FORWARD* was produced by the NFB and premiered at Hot Docs, opened the 2017 DOXA

Documentary Film Festival, closed the 2018 ImagineNATIVE Film Festival, and received a Best Director Award and Best Film nomination at the American Indian Film Festival. It also received a Writers Guild of Canada nomination for Best Documentary script as well as five Leo Awards including Best Production, Best Director, and Best Screenwriter.

Marie's fifteen plays have been presented on some of the most prestigious stages for Canadian and international work, garnering numerous awards including the 2004 Canada-Japan Literary Award, and two prestigious Governor General's Literary Award nominations.

SCREEN SIREN PICTURES

In 2022, Screen Siren Pictures celebrates 25 years in business as an active, independent production company based in Vancouver, Canada. President and founder Trish Dolman established herself as an award-winning producer and documentary director before joining forces with producer Christine Haebler in 2009. Collectively, our productions have screened at Cannes, Berlin, Sundance, TIFF and many other international festivals. Together, our motto is making media that "changes the conversation."

Screen Siren's latest feature film, FRENCH EXIT, an Ireland-Canada co-production with Elevation Pictures and Blinder Films, is an adaptation of Canadian author Patrick DeWitt's award-winning novel and stars Michelle Pfeiffer and Lucas Hedges. The film closed NYFF 2020, and garnered Pfeiffer both a Golden Globe award nomination and a Canadian Screen Award win for best performance by an actress in a leading role. They also launched the long-awaited feature documentary THE NEW CORPORATION: THE UNFORTUNATELY NECESSARY SEQUEL at TIFF 2020. Their previous feature INDIAN HORSE, an adaptation of the award-winning novel by Ojibway author Richard Wagamese was the highest-grossing English-Canadian theatrical release of 2018 after a lengthy festival run where the film won 24 awards following a world premiere at TIFF. The company recently launched the multi-narrative 4-part documentary history series BRITISH COLUMBIA: AN UNTOLD HISTORY for Knowledge Network. Screen Siren continues to build its operation and strengthen its reputation as a leader in the production of high-calibre, Canadian film, television and digital media.

GRANA PRODUCTIONS

Sam Grana is an award-winning film and television producer, screenwriter, and actor. Earlier in his career, he helped pioneer the National Film Board of Canada's foray into 'alternative drama' documentary fiction filmmaking. He was nominated for Genie Awards (Canada's Oscars) for his supporting performance in 90 DAYS (1985) and for writing and producing TRAIN OF DREAMS (1987). His 1992 mini-series, THE BOYS OF ST.

VINCENT was nominated for 9 Gemini Awards (Canada's Emmys) and won 7, including Best Dramatic Mini-Series, and Best Writing in a Dramatic Program or Mini-Series, for which Sam shared the honours. The Boys of St. Vincent also won the Grand Prize at the then Banff Television Festival, as well as a prestigious Peabody Award. He has continued producing compelling and acclaimed film and television for both the English and French markets in Canada since through his production company Grana Productions.

ABOUT CBC/RADIO-CANADA

CBC/Radio-Canada is Canada's national public broadcaster. Through our mandate to inform, enlighten and entertain, we play a central role in strengthening Canadian culture. As Canada's trusted news source, we offer a uniquely Canadian perspective on news, current affairs and world affairs. Our distinctively homegrown entertainment programming draws audiences from across the country. Deeply rooted in communities, CBC/Radio-Canada offers diverse content in English, French and eight Indigenous languages. We also deliver content in Spanish, Arabic, Chinese, Punjabi and Tagalog, as well as both official languages, through Radio Canada International (RCI). We are leading the transformation to meet the needs of Canadians in a digital world.

ABOUT APTN

APTN launched in 1999 as the world's first national Indigenous broadcaster, creating a window into the remarkably diverse mosaic of Indigenous Peoples. A respected non-profit and charitable broadcaster, it's the only one of its kind in North America. The network is Sharing Our Stories of authenticity in English, French and a variety of Indigenous languages to over 10 million Canadian subscribers. With over 80% Canadian content, APTN connects with its audiences through genuine, inspiring and engaging entertainment on multiple platforms.

BRON RELEASING and ELEVATION presents a CBC original production
Produced with the participation of TELEFILM CANADA in association with CANADA MEDIA FUND
a MARIE CLEMENTS MEDIA SCREEN SIREN PICTURES GRANA PRODUCTIONS production
an AYASEW QOSKANA PICTURES production

"BONES OF CROWS"

GRACE DOVE PHILLIP FOREST LEWITSKI ALYSSA WAPANATĀHK MICHELLE THRUSH GLEN GOULD
GAIL MAURICE CARLA RAE CARA GEE JONATHAN WHITESELL RÉMY GIRARD KARINE VANASSE PATRICK GARROW
SUMMER ᑕᑦᑕᑦᑎᑦᑎᑦ SIERRA ROSE McRAE ETHAN EVANS PAYNE MERASTY

Associate Producers LEENA MINIFIE KERRIANN CARDINAL Line Producer BRAD VAN ARRAGON

Canadian Casting by JUDY LEE Music by JESSE ZUBOT and WAYNE LAVALLEE Production Designer JAMES PHILPOTT

Costumes Designed by CARMEN THOMPSON and JESSICA KALAN Editor MAXIME LAHAIE Director of Photography VINCE ARVIDSON
CSC

Executive Producers AARON GILBERT STEVEN THIBAUT NOAH SEGAL Executive Producers MARIE CLEMENTS SAM GRANA
Produced by MARIE CLEMENTS TRISH DOLMAN CHRISTINE HAEBLER a Film by MARIE CLEMENTS Written and Directed by MARIE
CLEMENTS

In association with the INDIGENOUS SCREEN OFFICE APTN and SOCIÉTÉ RADIO-CANADA
Produced with the participation of ROGERS TELEFUND IPF'S COGECO TELEVISION PRODUCTION FUND THE SHAW ROCKET
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QUEBEC PRODUCTION SERVICES TAX CREDIT and the CANADIAN FILM OR VIDEO PRODUCTION TAX CREDIT



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