



Presents

MEADOWLARKS

A film by Tasha Hubbard

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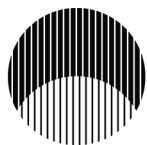
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January Media

**EXPERIMENTAL
FOREST FILMS**

Meadowlarks is the narrative directorial debut feature from Tasha Hubbard (*nîpawistamâsowin: We Will Stand Up, Singing Back the Buffalo*) starring Michael Greyeyes (*The Abandons, 40 Acres, Wild Indian*), Carmen Moore (*The Flash, Vikings, Cardinal*), Alex Rice (*Twilight Saga, Indian Summer: The Oka Crisis, Testament*) and Michelle Thrush (*Bones of Crows, Prey, Tin Star*).

The film is directed by Tasha Hubbard (*nîpawistamâsowin: We Will Stand Up, Singing Back the Buffalo*), and co-written by Hubbard with novelist and playwright Emil Sher (stage play adaptations of *The Boy in the Moon* and *Hana's Suitcase*).

It is produced by Tyler Hagan of Experimental Forest Films (*The Body Remembers When the World Broke Open, Seagrass*) and Julia Rosenberg of January Media (*Charlotte, Out Standing*), with Associate Producers Brittany Ryan and Amanda Gauvin Allen and Executive Producer Betty Ann Adam.

Meadowlarks is financed by Telefilm Canada, The Indigenous Screen Office, The Canada Media Fund, Creative BC and Ontario Creates. In Canada, the film is distributed by Mongrel Media. The film's broadcast partners are Crave, CBC and APTN.

SYNOPSIS

Inspired by her own acclaimed documentary *Birth of a Family*, Tasha Hubbard's **Meadowlarks** tells the story of four Cree siblings, separated since childhood and now in their fifties, who agree to meet for the first time over a holiday weekend in Banff. Without the usual markers of familiarity, or a shared sense of cultural belonging, Anthony (Michael Greyeyes), Connie (Carmen Moore), Marianne (Alex Rice) and Gwen (Michelle Thrush) discover unexpected moments of joyous synchronicity, conflict, and connection. With further guidance from the warmth of a newly discovered community, a fledgling family is invited to heal. Excited and curious, but also scarred and afraid of rejection, the Meadowlark siblings must contend with where they have been, and who they will become, especially to one another.

MEADOWLARKS – A TITLE, A FAMILY NAME AND A MEMORY

"I know what it's like to sit across the table from a stranger but recognize yourself in their features," said writer/director Tasha Hubbard, who met her birth family as a teenager.

In making this film, Hubbard was thinking about the series, *Little Bird*, and the groundwork it laid for Canadians to understand about the 60s scoop: "I wanted **Meadowlarks** to be a part of that, starting with the title, followed by the family name. One of the main people in my life was my grandpa, who passed away in 2022. He loved birds, particularly the Meadowlark (Wasepescan in Northern Cree), whose distinctive song signifies the arrival of spring in the prairies. Springtime is a time of renewal. I think a lot about those moments where we renew. I love the prairie, and I wanted this fictional family to be very grounded in the prairies, and what is more prairie than a meadowlark?"

As a result, **Meadowlarks** is imbedded with elements of Hubbard's own experience as an adoptee, and the complexities around family, connections to family and the multiplicity of family.

PRODUCTION NOTES – The 60s Scoop

The 60s Scoop (1951-1991) is one of many examples of centuries-long government efforts to forcibly assimilate Indigenous cultures and Peoples into Canada.

Between approximately 1951 and 1984, an estimated 20,000 (25,000 or more) or more First Nations, Métis and Inuit infants and children were taken from their families by child welfare authorities and placed for adoption in mostly non-Indigenous households. This mass removal of Indigenous children from their homes, supported by a series of government policies, became known as the 'Sixties Scoop'. Historically, Indian agents used their broad administrative powers to address child welfare matters on the reserve. In 1951, governments introduced new legislation to empower social workers and provincial and territorial governments with this same authority.

Children were adopted into predominantly non-Indigenous families, often out of province or out of the country, away from their languages, traditions and extended families. Parents and families were rarely notified about the locations of their children. Only after 1980, provincial child welfare workers informed Bands or communities of the location of children. Many families and children who were part of the Sixties Scoop are still searching for their relatives.

Today, the child welfare system in Canada is often not able to provide adequate or safe care to children or families, especially for Indigenous children. Advocates and organizations like the First Nations Caring Society support ongoing political, social and legal struggles in order to ensure fair, just and safe care of Indigenous children in the 'system.' The current child welfare system is connected to both the history and the intergenerational impacts of the Indian Residential School System. (<https://irshdc.ubc.ca/learn/the-child-welfare-system-and-the-sixties-scoop/>)

NOTES FROM DIRECTOR, TASHA HUBBARD

As an Indigenous filmmaker, I have made films about Indigenous experience for two decades and I'm noticing that audiences are growing and becoming more aware of our histories and issues. But the 60s Scoop is still largely unfamiliar to audiences. After the residential schools started to close (although not fully until the 1990s), Canadian policies were adapted into a new child removal system. Tens of thousands of Indigenous children were apprehended. Reasons varied. Families needed support in grappling with the legacies of residential school, but rather than assistance for the parents, the children were taken away and ties were severed. People still remember the social worker sedans coming onto the reserve and taking children who were walking down the road. Just being a single parent was enough justification for the apprehensions. Children were then processed in various ways and sent to willing adoptive and foster parents, usually without any oversight. Most were adopted into Canadian families, but some ended up in the U.S. and abroad. Survivors remember forced labour, abuse, neglect and loneliness. Even those who ended up in "good homes" grapple with the loss of community, language, and culture.

The complexity of the generational impacts is still not understood, sometimes even in Indigenous communities. Some 60s Scoop survivors completely shut down and never try to come back; others try to reconnect and then retreat; and some are able to find a connection and a sense of identity. All are fearful of being rejected by the families and communities that were never given a chance to hold onto these children. Sadly, the suicide and incarceration rates are high for survivors, many of whom had experienced trauma and, when they came of age, found themselves alone, without family or other support and guidance.

I was adopted out in the tail end of the 60s Scoop and was one of the last children to go through the Adopt Indian and Métis program in Saskatchewan. I used this experience to anchor my telling of the four siblings' stories in the documentary, and the same is true for the narrative version. I have met many 60s scoop survivors over the years: friends, babysitters, significant others, and even my Cree family: my aunt was adopted out a generation before me. I was fortunate enough to reconnect with my family in my teens, but the emotional elements and challenges remain the same whatever the age of connection.

* * *

GENESIS

In 2017, producer Julia Rosenberg saw Hubbard's documentary, *Birth of a Family*, when it premiered at Hot Docs. At that time, the documentary was one of the first films in Canada to tell an element of the complex story of child removal.

"Tasha approached the subject of family in a way I hadn't seen before. It made me think about the universal aspects of the story: what constitutes a family, how families function, how certain assumptions between family members' relationships accelerate things, and what intimacy means for people who have been traumatized. If you meet someone who's family, you rush towards intimacy. Sometimes that's helpful, but sometimes that's tricky," said Rosenberg. "Her documentary made me think of my family and extended family in the context of genocide, particularly when the character, Anthony, when speaking to his daughter on the phone, says, 'Your child will have something I never had - grandparents.'"

Approaching Hubbard right after the screening, Rosenberg asked if she would ever consider adapting this documentary into a scripted format. Hubbard thought about it and agreed because there were aspects of the 60s Scoop experience that she hadn't explored in the documentary.

But Hubbard and Rosenberg wanted an Indigenous producer on the team. Before the first draft of the script was even completed, Métis-Canadian filmmaker Tyler Hagan came on board. He had known Hubbard through events like the imagineNATIVE Film Festival. As soon as he watched *Birth of a Family*, he immediately said yes.

"You could tell that the story had major potential to impact people broadly within Canada and outside of Canada as well," said Hagan. "It's really a brilliant story setup: four people who have not known each other their entire lives, but are family, get together to meet each other ostensibly for the first time over a weekend vacation in Banff. While this is a typical thing a family might do, they've never done it before. In fact, they've never *been* a family before. It's a well contained story that allows audiences to explore a depth of emotion and relationship."

"Along with Tasha, I've got a good amount of experience working on Indigenous films [Hagan produced *Never Steady, Never Still* and *The Body Remembers When the World Broke Open*]. I am familiar with the battle of narrative sovereignty and supporting the stories that are told about Indigenous people within an industry that doesn't know the context of Indigenous storytelling. Quite honestly, Tasha has been central to that fight within Canada. I've always looked up to her in that way," he added.

Together, Hubbard, Rosenberg and Hagan produced this film in a way that was significantly different than how other films are made. "We did a lot of things that a normal production wouldn't do including a script consultation with a group of 60s Scoop survivors," noted Hagan.

The film was shot in various locations, including Golden, BC, Banff and environs and Calgary, AB. "In each territory that we filmed in, we would have an elder from that territory come and welcome the crew. For people involved in Indigenous film, it's a standard practice and not a big deal. But for all of the crew involved who had never done something like that before, it was incredibly impactful."

Betty Ann Adam, who was the eldest sibling featured in the documentary, came on as Executive Producer. As a result of a survivor's dialogue led by her, Hubbard and Sher introduced a fifth sibling to the story: the oldest, named George, who declined the invitation to join Anthony, Gwen, Connie and Marianne for the weekend. Many survivors, because of lived trauma and a deep fear of rejection, are not successful in reconnecting with their birth families.

The process was a revelation for Rosenberg: "Making this film was the best experience of my professional life. It restored my faith in filmmaking. It had a lot to do with Indigenous ways and means. There was an acknowledgement of the possibility of suffering. That concern comes from the Indigenous point of view which extended to everybody on the film. And the respect for humanity that goes into the storytelling expanded to the filmmaking experience. It was amazing."

THE SHIFT FROM DOC TO NARRATIVE

Meadowlarks is a pivot from documentary format to narrative but also serves as a narrative directorial debut for Hubbard who has spent the last 25 working years as multi-award-winning documentarian. During that period, she knew that when the time was right, she would make a fictional narrative. She identified as a documentary filmmaker until she realized she preferred to think of herself as a storyteller. "And," Hubbard noted, "I think that every story tells you what it needs to be."

In that shift, Hubbard found a particular meta irony to this project. Historically in mainstream film, the roles of Indigenous characters were played by non-Indigenous actors. The stories were written by non-Indigenous screenwriters. And they were usually directed by non-Indigenous directors.

In ***Meadowlarks***, the four lead Indigenous actors are working from a script from an Indigenous screenwriter, being directed by an Indigenous director and they're playing Indigenous characters *who were raised as non-Indigenous*.

"The actors and I were, like, whoaaaa. It took some time to process that!" recalled Hubbard.

The Intention of making ***Meadowlarks*** was not to replicate the documentary in narrative form. That said, Hubbard continues to have great affection for the doc: "I absolutely want people to come back and revisit *Birth of a Family* and meet the real siblings who inspired this and see their stories on the screen. But this is a different story, and it isn't those four siblings. It is these five characters that are inspired by so many people I've met over the years."

Hubbard decided she wanted to work with a co-writer on the script. "I wanted to find someone who has the sensitivity around storytelling, someone who's got the craft. It's a new muscle for me," Hubbard recalled

Author, playwright and screenwriter Emil Sher was the choice. "This is an Indigenous story and an Indigenous voice and an Indigenous *woman's* voice, and I wanted someone who understood

that. Emil did. I really appreciated working with him. We spent a lot of time on character, on getting to know who these people are. And then we dove in to do structure and plot. I learned a lot and he learned from me.”

CAST

ANTHONY (Michael Greyeyes)

The filmmakers took their time with the casting process, wanting to fully understand who was living in these spaces, characters who didn't get that fully realized childhood.

The oldest of the group is Anthony. Anthony is soft-spoken and preparing to be a grandfather for the first time as he struggles to find his place as the big brother to three strong women. He is the sibling Hubbard felt has one of the harder childhoods. “Anthony had a lifetime of struggling with abandonment and lack of love which stilted his development, never fully allowing him to become a man. Now in his 50s, having met someone who became that source of love and someone he has been very dependent on, as a father and grandfather, he is now journeying to become a man in all the best ways.”

Very early on, Hubbard had reached out to the multi-award-winning actor Michael Greyeyes, who has, leading up to **Meadowlarks**, often played tough Indigenous men. Colonialism has had such an impact on Indigenous masculinity and by casting against type, Hubbard wanted to see what Greyeyes would do with the role of a man who was coming of age as a 50-year-old. “We wanted every character to have an idea of what the potential is going to be now that they've gone through this experience, the transformation. Michael does it so beautifully. There's a real vulnerability in his performance. It's what I had hoped for,” Hubbard noted.

Michael Greyes understood Anthony as a grown man, tall, good-looking but without power. As a young man, he was adopted, or sold, as farm labor. He knew work. Work was his life. Help with the farm, help do this, help do that, get fed. His emotional development had been arrested early on. “I'm 6'2” but I'm playing a person who, emotionally, is 5'2”, a boy,” he said. “I remember being a boy and I was able to call on that, how boys stand there awkwardly, unable to understand how to be in their own bodies. Anthony moved through the world trying not to be noticed, without calling attention to himself. Even Julia, one of our producers, mentioned that on set, I walked differently. Being a big person playing a small person also allowed for moments of great humour.”

“One of the big challenges for all the siblings was that the rhythms of the way we spoke showed how we were more aligned culturally with a settler perspective than with a Native perspective. So, the kinds of awkwardness we'd have in Indigenous settings was very appropriate, like when we were around the fire and had to stand up, when we were trying to speak and didn't know if that was our place because it wasn't our place yet. We were there by invitation. These were really interesting angles for us, as actors, to approach these characters,” Greyeyes added.

“Tasha is an extraordinary director, so sensitive to our work and the risks we take but especially because her connection to the material is so profound. As actors, we rely on that security in our directors and Tasha was instrumental in helping me build my character, Anthony, with assurance and nuance,” Greyeyes concluded.

GWEN (Michelle Thrush)

Gwen, played by Michelle Thrush, is a straight-shooting single mother whose steely manner masks a deep-seated vulnerability, as is often the case with the older siblings in a family.

“[Gwen's] backstory is really tough. Inhabiting that toughness has protected her. That's how she

survived. Keep it down. Keep going. Keep it down. Keep going. Meeting her siblings over this one weekend interrupts that and Gwen is confronted with the question of how to become emotionally open and emotionally vulnerable. And is she going to do this? Is she going to share the things that happened to her, the things she has never shared with anyone,” said Hubbard.

From an acting standpoint, the challenge for Thrush was to be prickly and self-protective, and yet, still lovable. The nuance of the performance is that the character finds herself in a space where those coping mechanisms aren't needed. She is now struggling with acceptance. She's not good at it yet. And slowly, slowly, she keeps trying.

Hubbard continued, “As human beings, we find ourselves in situations where it's our instinct to protect ourselves. And fair enough. That's what's needed. And yet, this story is about a fear of being our true selves with people and not the fear of rejection. It comes back to just wanting to belong to something and wanting to be seen for who you are. Anthony explained the defense technique in detail when he says, ‘I survived by not saying anything, by not standing up for anything,’ because it's tough being the only Indigenous person in a community, in a family, in a space. It's hard. You're labouring under the weight of everybody's stereotypes and beliefs and the racism and all of the other things that come with that. These adults grew up never really feeling safe.”

“One of Gwen's biggest struggles was between wanting her siblings in her life and pushing them away,” said Michelle Thrush. “She so desperately wanted them to accept her and love her and to feel like she belonged, but she also didn't want them to get too close. In playing this part, I wondered how long it would take for Gwen to let down her guard because she's a tough character. But being around the other actors, it happened sooner than I expected.”

Beyond the portrayal of the character, Thrush felt strongly about the overall experience of filming. “Working with Tasha as a director was one of the best film experiences of my career. As a friend, as another mother, as another Indigenous artist, we've known each other a long time. On this film, I always felt protected, like I was in a ‘heart collaboration’ with her. She is gentle. She smiles (it's always good when a director smiles after a take). It's rare to find yourself so free to take risks and have a safe place to fall into. And the cultural experience of being on this set was brilliant, beautiful, and so kind. She is a master at what she does.”

CONNIE (Carmen Moore)

Connie is single, a consummate planner who initiated the gathering, who tries to conceal her fears through an upbeat exterior. Hubbard has heard stories of Scoop survivors who had been adopted into a family, the parents love them, accept them, and then the parents pass on. It is at that point, that the parental protection is gone, the safety is gone. All of a sudden, you're not invited to family gatherings, and you discover you're not really part of the family.

Connie's remedy is to become a fixer. What she doesn't have, she creates. In place of letting things happen, she exerts control. This ‘velvet glove control’ springs from experiencing chaos as a young person. “Connie is trying, she's trying to manage the heck out of this weekend, to make the reunion the best ever, not realizing that in doing so, she's shutting everyone out. Her journey is learning how to take a breath and let things unfold,” explained Hubbard.

Carmen Moore is Connie. She and Hubbard had many discussions about how many of the actors auditioning for the role saw themselves as Connie. As Indigenous women in the film business and, more broadly, moving through the world, they lived through early upheaval. To

compensate, they had to create their own path, to plan and push doors that were not open in the earlier days.

“Someone told me this and I’ve hung onto it: You’ve got your elbows out to make space. That’s how you get things done in difficult and colonial spaces. But when do you sit down and take a breath? What we were thinking about at the end of the film where every sibling has their moment, Anthony is smudging, Gwen is educating herself and reading because she’s such a learner, Marianne is accepting of her Indigenous identity and able to wear her earrings, and Connie is just sitting down in a comfy chair with a coffee and taking a breath.”

“Connie (long thoughtful pause)..Connie is *uptight!*” said Carmen Moore. “Her trauma has resulted in her trying to control her environment. She’s a planner and wants everything to go exactly as she has planned it. She’s a people pleaser, which is a very self-centred trait. It’s not really about pleasing people - it’s about not feeling the shame of disappointing people. She’s excited about meeting her siblings and thinks it’s going to be a love fest. When it happens, she’s surprised by the personalities she is faced with.”

“The aspect of Connie that I related to most was that I grew up with not many Indigenous faces around me,” added Moore. “I wasn’t part of the 60s Scoop, but my mother is White and my father is Indigenous, so half of my family is White. At Christmas and on holidays, my brother and I were a couple of brown kids with a bunch of White people. I didn’t grow up with any connection to culture or tradition or language. At school, my brother and I were pretty much the only Native kids. I felt like I could portray Connie because of that.”

MARIANNE (Alex Rice)

“In the documentary, one of the siblings was taken to the US. We wanted a similar element, but I have long been fascinated by the children who were taken from their families and sent into Europe, Australia and New Zealand, and then made their way back to Canada,” explained Hubbard.

So, the character of Marianne was raised in Belgium, with no real sense of what it means to be Indigenous. Reuniting with her family creates a hole in a happy life she doesn’t know how to begin to fill. You don’t realize that one’s frames of reference comes from the country where you grow up.

Hubbard recalls meeting an adoptee who has come back to see the land where he was from and meet his family, but he couldn’t speak English. He couldn’t communicate. He had no shared story. She felt great sadness because it was not possible for him to overcome the dislocation.

While the other siblings were raised in the fostered and white homes, they still have a way of connecting to being an Indigenous person. In some ways, Hubbard thinks that while Marianne comparatively probably had the healthiest family life, she’s also lost the most and all Marianne has to go on in terms of her indigeneity, are the 1950s movies.

Alex Rice plays Marianne. For her audition, she put herself on tape, portraying the character complete with an accent. Definitely up for the challenge, Rice understood she had to deliver the realization of both the loss and the reclaiming of identity.

“There is so much heart and so much soul in this story,” said Alex Rice, who felt that she had to be in this film after reading the script. “These people are looking for the basic human needs we all have: belonging and home. Some people spend their whole life looking for that.”

When Marianne travels to meet her siblings, she's coming into a situation clueless. She's starting at ground zero. Each of the other characters is in a different phase of their journey to find their indigeneity, while Marianne is in her infancy. She doesn't speak the language, she has different customs and outlook on life. And she has an accent that, for an Indigenous person, is unusual.

"Everybody in this family has had diverse experiences in the Scoop process. What's interesting about Marianne is that she has had the most positive, nurturing experience in a stable, loving family which affords her patience and kindness. She's able to bring that to the other siblings who haven't had the fortune of having that in their lives. able to give that to them. That's her way of connecting, when she sees them suffering," said Rice. "You're not able to give somebody something that you, yourself, have never had."

#indigenousjoy

Indigenous joy, rarely seen on screen, is felt in the big moments: the first time the siblings hug, the elation of actually being together in a beautiful place. The film also reveals subtle but intensely meaningful moments: the affection overcoming the fear of rejection, the awkward and even fraught attempts to establish common ground, and significance of the found objects and small souvenirs that take the place of a lifetime of family heirlooms. Pensiveness and loss comes with the siblings' long history of abandonment, but the need to belong to each other breaks through in moments of real love. This is not an easy path, but individual and collective joy has found a place in their lives. The siblings have more to take home with them when they leave, carrying their met and unmet expectations and even a sense of catharsis.

ABOUT THE FILMMAKERS

TASHA HUBBARD (Director, Co-Writer, Producer) Tasha Hubbard is an award-winning filmmaker from Peepeekisis First Nation in Treaty Four Territory and has paternal ties to Thunderchild First Nation. Her Canadian Screen Award winning *nîpawistamâsowin: We Will Stand Up* was the first Indigenous-directed film to open Hot Docs, taking home the festival's Best Canadian Feature prize in 2019. It screened theatrically across Canada and at festivals around the world, earning Hubbard the DGC Discovery Award for her direction and the Canadian Screen Award for Best Feature Documentary. She made her solo directorial debut in 2005 with the Canadian Screen Award-winning *Two Worlds Colliding*, an exposé of Saskatoon's infamous 'Starlight Tours,' about the abandonment by police of Indigenous men in freezing conditions. With her acclaimed *Birth of a Family*, Hubbard sensitively parsed the legacy of the Sixties Scoop, a period spanning decades, during which thousands of Indigenous infants and children were removed from their birth families. Hubbard is also an academic. Her research and advocacy supporting Indigenous efforts to return buffalo to the lands is the focus of her latest documentary feature, *Singing Back the Buffalo*.

JULIA ROSENBERG (Producer) worked for nearly two decades as a film executive where she was an associate or co-producer of award-winning films such as Istvan Szabo's *Being Julia*

(starring Annette Bening) and Jeremy Podeswa's *Fugitive Pieces*. Since launching January Films, she has produced scripted features and documentaries, including *The Bodybuilder and I*, which won Best Canadian Documentary at Hot Docs, and *Real Time*, starring Randy Quaid and Jay Baruchel. At TIFF 2021, Julia premiered *Charlotte*, an animated feature based on the life and work of painter Charlotte Salomon, starring Keira Knightley, which was released theatrically in Canada and the US in April 2022, followed by releases in major international markets.

January Films recently rebranded to January Media, to better represent its slate. As co-productions, January produced three live-action features in 2024, all set for release in 2025: *Out Standing*, directed by Mélanie Charbonneau and *Maya & Samar*, directed by Anita Doron.

TYLER HAGAN (Producer) is a Michif and Canadian filmmaker based on unceded territory of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) nations in Vancouver, B.C. His producing credits include the feature debut from Kathleen Hepburn *Never Steady, Never Still* (2017), and *The Body Remembers When the World Broke Open* (2019) by Elle-Máijá Tailfeathers and Kathleen Hepburn. In 2022, Tyler was awarded the Kevin Tierney Emerging Producers Award by the Canadian Media Producers Association.

The Body Remembers When the World Broke Open premiered at the Berlinale 2019 and five of his films have premiered at the Toronto International Film Festival. *The Body Remembers* was picked up for distribution by Ava Duvernay's ARRAY, who released the film on Netflix and theatrically in the US. The film received the prestigious Toronto Film Critics' Association Best Canadian Film Award, as well as 3 Canadian Screen Awards for Best Direction, Best Original Screenplay and Best Cinematography; and 3 Vancouver Film Critics' Circle Awards including Best Canadian Film. *Never Steady, Never Still* was nominated for 8 CSA Awards, again including Best Motion Picture, and won 3 awards from the Vancouver Film Critics' Circle, including Best Canadian and Best BC Film. *Until Branches Bend* premiered in 2022 at TIFF and took home the Best BC Film from the Vancouver International Film Festival.

EMIL SHER (Co-Writer) Emil's wide-ranging works for the stage, page and screen have been honoured at home and internationally and translated into French, Italian, Hebrew, Slovak, Russian, Japanese, Turkish, Danish and Indonesian. He was a Governor General's Award finalist for his debut young adult novel (2015). *Café Olé*, his first feature screenplay, was recognized by the Writers Guild of Canada as one of the Top Ten Scripts of 2002 (subsequently renamed the Canadian Screenwriting Award). A celebrated adaptation of *Hana's Suitcase*, the beloved Holocaust book by Karen Levine, is amongst Emil's stage works. It has toured across Canada and has been performed in several U.S. cities. "St. Louis was a better place simply because this play was happening here," is how a critic described the U.S. premiere. Emil's adaptation of Ian Brown's *The Boy in the Moon* was a Dora Mavor Moore Award finalist for Outstanding New Play (2017). The Toronto premiere at Crow's Theatre was selected as one of the Top Ten Productions of 2018 by *The Globe and Mail*. *The Hockey Sweater: A Musical*, based on Roch Carrier's classic story, premiered at the Segal Centre (2017), followed by a run at the NAC in 2018. As librettist and co-lyricist, Emil was on the creative team with composer/lyricist Jonathan Monro and director Donna Feore.

JAMES KLOPKO (Director of Cinematography) Never one to be confined to a single genre, James Klopko thrives on exploring different storytelling styles. From intimate dramas to bold genre films, he is always seeking new ways to elevate narratives through cinematography. His work on *A Fire in the Cold Season* (2019) earned him a nomination for Best Cinematography at the Canadian Screen Awards in 2021. The feature film, *Sleeping Giant* (2015), premiered at the Cannes Film Festival and also won Best Canadian First Feature at TIFF. For television, James has worked on globally acclaimed series such as *Kim's Convenience* (2021), *Essex County* (2023), and *Bet* (2025) which is a Netflix series based on a popular Japanese Manga.

LOUISA BIRKIN (Production Designer) is a British production designer working in the UK and Canada. Her experience spans many creative industries including theatre, film and festivals, with ten years as Head of the Art Department at the nationally acclaimed Giffords Circus (UK). This unique background and artistic vision has led her to become a sought-after designer in

independent film. Drawn to films with thoughtful narratives, she has become known for naturalistic yet stylish design. Recent credits include the award-winning features *Riceboy Sleeps*, *Seagrass* and *Inedia*. She is a Berlinale Talent 2025.

CARMEN THOMPSON (Costume Designer) is a multi-award-winning costume designer whose work is rooted in Indigenous visual storytelling. Her designs reflect lived experience, cultural specificity, and a deep respect for community histories. Most recently, she designed costumes for *Meadowlarks*, a powerful new film by writer-director Tasha Hubbard exploring the Sixties Scoop and the reconnection of siblings long separated. Carmen's design approach brings together traditional knowledge, visual symbolism, and emotional nuance — ensuring that every thread serves story and community. With ancestral ties to the Pacific Northwest, Carmen draws from her background as both a filmmaker and writer to enrich her work behind the scenes. Her deep commitment to Indigenous storytelling continues to guide her creative practice across costume design into writing — more specifically, show running. She is the creator of several Indigenous-led television series currently in development, blending genre, humour, and healing. As TIFF celebrates 50 years of bold cinema, Carmen's contributions reflect a new generation of Indigenous storytellers reshaping the screen — from the stitching of garments to the shaping of stories.

SIMONE SMITH (Editor), CCE is an award-winning editor working across television and film. For television, she edited two seasons of the Amazon Original series *The Lake*, and the new Netflix series, *Bet*. Her feature credits include *I Like Movies* (Canadian Screen Award for Achievement in Editing), *Firecrackers* (Canadian Screen Award for Achievement in Editing) and *The Queen of My Dreams* (SXSW 2024). Most recently, she edited Chandler Levack's second feature *Mile End Kicks*, starring Barbie Ferreira.

TODOR KOBAKOV (Composer) is an award-winning composer. His credits include *Brother* (Lamar Johnson, Aaron Pierre), a film by Clement Virgo for which he received a CSA for best original music, *Born To Be Blue*, the Chet Baker biopic starring Ethan Hawke, *Back Stabbing For Beginners* (Ben Kingsley), the hit series *Bitten*, *Ransom* (eOne/Global/CBS), for which he received a CSA nomination, and *Cardinal* (eOne/CTV), for which he was awarded two CSA's for Best Original Music, Fiction.

He recently finished composing for R.T Thorne's *40 Acres*, Caitlin Cronenberg's *Humane* and Andrew Currie's *The Invisibles*. Todor is also renowned in the indie and pop music scenes working with Metric, Stars, Feist, Sarah Slean, 070 Shake and more.

ABOUT THE CAST

MICHAEL GREYYES (Anthony) is a multi-hyphenate talent – actor, director, choreographer, and scholar whose diverse career from stage to screen spans over 25 years. Greyeyes stars opposite Danielle Deadwyler in R.T. Thorne's *40 Acres*, and he will next be seen in Kurt Sutter's *The Abandons* for Netflix opposite Lena Headey and Gillian Anderson, which will premiere on the platform in 2025. Greyeyes can be seen in the thriller, *Wild Indian*, from writer/director Lyle Mitchell Corbine Jr, that premiered in competition at the 2021 Sundance Film Festival. He garnered a Film Independent Spirit Award and Gotham Award nomination for his leading performance and received rave reviews from critics for his gripping portrayal of Makwa/Michael. On television, Greyeyes also received a Film Independent Spirit Award and Gotham Award for his role as Terry Thomas in *Rutherford Falls*, marking a historical moment as the first Native Actor with two nominations in the same year for the awards. Greyeyes plays the role of Rainbird in the Universal/Blumhouse adaptation of Stephen King's bestselling novel, *Firestarter*. He made

appearances in many critically acclaimed projects including HBO's *True Detective* and *I know This Much is True* as well as Tyler Sheridan's *1923*. He also won best leading actor at the Canadian Screen Awards for the independent horror film, *Blood Quantum*, written and directed by the late Mi'gmaq filmmaker Jeff Barnaby. Other film credits include *The King Tide*, *Wildhood*, *TOGO*, *Woman Walks Ahead*, *The New World*, *Skipped parts*, *Passchendaele*, *Smoke Signals*, and *Dance me Outside*, the cult-classic directed by Bruce McDonald. On the small screen, Greyeyes can be seen in *Home Before Dark*, *V-Wars*, *Fear the walking Dead*, *Law & Order: Criminal Intent*, *Crazy Horse*, *Tecumseh's Vision*, *Klondike*, *Saints and Strangers*, and *Dreamkeeper*. Born and raised in Canada, Greyeyes is Nêhiyaw (Plains Cree) from the Muskeg Lake Cree Nation. He graduated from Kent State University with a Master's degree in Fine Arts from the School of Theatre and Dance and is also a graduate of The National Ballet School where he went on to join The National Ballet of Canada before dancing in New York City with choreographer Eliot Feld.

CARMEN MOORE (Connie) is a two-time Canadian Screen Award Nominee and multi-award-winning Canadian actor and producer, with experience spanning more than 30 years. She has producing credits on three feature films – *Two Indians Talking* (associate producer), *White Indians Walking* (producer/actor) and *Re-Uniting* (co-executive producer/actor) – and the short film *Not Indian Enough* (producer/actor). She played Captain Kristen Kramer for the final 3 seasons of CW's *The Flash*. Indigenous communities will remember Carmen as 'Leona Stoney', the leading character in the 5-season run of *Blackstone* (CSA nominee 2017) and as 'Susan' in the feature film, *Rustic Oracle* (CSA nominee 2021). She currently plays 'Coroner Tennille Daniels' on CBC's *Allegiance*. With the creation of Song in the Dark Productions in 2021, and collaboration with Simon Baker, she hopes to expand her knowledge of the film industry, lending her expertise where she can and creating opportunities to this next generation of film makers and actors, focusing on our Indigenous youth and communities.

ALEX RICE (Marianne), Mohawk by birth, continues to be an active and proud member of the Kahnawake First Nation. Though she was born in Quebec, Alex spent the majority of her childhood in Brooklyn, New York, among a community of Mohawk iron workers, where she trained to become a professional dancer. Little did she know that her life would change forever when she landed a part in an educational video produced at her grammar school. She discovered her true passion; acting. Since then, Alex has successfully worked in the world of entertainment where she is perhaps best known for her recurring role as Janet Pete opposite Adam Beach and Wes Studi, in the Chris Eyre directed PBS Mystery anthology *Skinwalkers*, based on the Tony Hillerman novels. In addition to many US television credits in guest-starring roles, Alex has also starred in several critically acclaimed independent feature, including the lead role in Nathaniel Geary's gritty, *On the Corner*, which won the award for Best Western Canadian Film at the Vancouver International Film Festival, and was also named one of Canada's Top Ten films of 2003 by the Toronto International Film Festival. In 2006, Alex played the lead role of Mohawk activist Ellen Gabriel in the Gil Cardinal directed CBC miniseries, *Indian Summer: The Oka Crisis*, based on the 1990 Mohawk standoff against the Canadian government. More recent credits include Sue Clearwater in the hugely successful *Twilight* film franchise and a supporting role opposite Carmen Moore in Sonia Boileau's 2019 film, *Rustic Oracle*. Other credits include Zoe Hopkins' 2020 dramedy, *Run Woman Run*, alongside comedian Dakota Hebert and Lorne Cardinal, and legendary director Denys Arcand's Feature "Testament". Special honours and awards include the Motion Pictures Award presented by the American Indian Film Institute for Best Actress (2003) for her reprisal of Janet Pete in *Coyote Waits*, and the First American Award (2005) for her work in *A Thief of Time*, presented by the First Americans in the Arts Committee.

MICHELLE THRUSH (Gwen) 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 the APTN hit series *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 Sky Atlantic's drama *Tin Star*, opposite Tim Roth.

Michelle most recently can be seen in Marie Clement's CBC series *Bones of Crows*, the Crave limited series *Little Bird* and season three of the CTV comedy series *Acting Good*. Feature film credits include *Prey*, 20th Century Studios' latest Predator film. Michelle can soon be seen starring in the feature film *#VanLife*, directed by Trevor Cameron. Michelle also starred in *Jimmy P*, opposite Benicio Del Toro, which premiered in competition 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. Ms. Thrush was recently honoured with the 2023 Lieutenant Governor Distinguished Artist of Alberta Award. She continues to write, direct, and produce theatre, and has played many leading roles across Canada. She is a founding member, actor and past Artistic Director of MAKING TREATY 7 CULTURAL SOCIETY. She tours extensively through North America with her one-woman show, INNER ELDER, which has been touring in Canada to sold out audiences and was part of the Indigenous Season at The National Arts Centre in Ottawa in 2024. Ms Thrush was awarded the August Schellenberg Award of Excellence in November 2019 by the imagineNATIVE Film Institute 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

MEADOWLARKS Head Credits V02 Revised As of 22 July 2025		
ANIMATED LOGOS		
ORGANIZATION		VISUAL
LOGO 1	Mongrel Media	ANIMATED LOGO
LOGO 2	Experimental Forest	ANIMATED LOGO
LOGO 3	January Media	ANIMATED LOGO
CARDS		
DETAILS		RUN TIME IN SECONDS
CARD 1	PRODUCED WITH THE PARTICIPATION OF TELEFILM CANADA	Text only during opening credits for all
CARD 2	PRODUCED WITH THE PARTICIPATION OF INDIGENOUS SCREEN OFFICE	
CARD 3	PRODUCED WITH THE PARTICIPATION OF CANADA MEDIA FUND	
CARD 4	PRODUCED WITH THE PARTICIPATION OF CREATIVE BC	
CARD 5	PRODUCED WITH THE PARTICIPATION OF ONTARIO CREATES	
CARD 7	PRODUCED IN ASSOCIATION WITH CRAVE A DIVISION OF BELL MEDIA INC.	
CARD 8	PRODUCED IN ASSOCIATION WITH APTN	
CARD 9	PRODUCED IN ASSOCIATION WITH CBC FILMS	
CARD 10	BASED ON THE DOCUMENTARY "BIRTH OF A FAMILY"	
CARD 11	MONGREL MEDIA PRESENTS	
CARD 12	AN EXPERIMENTAL FOREST FILMS & JANUARY MEDIA PRODUCTION	
CARD 13	A FILM BY TASHA HUBBARD	
CARD 14	Five Indigenous children taken away, given to white families. Just like thousands of others across the country.	
CARD 15	One sent across the ocean	
CARD 16	Four remain on the Canadian prairies	
CARD 17	Fifty years later, they have found each other.	
CARD 18	MEADOWLARKS	

MEADOWLARKS

Tail Credits V07

As of 12 August 2025

MAIN CREDITS AT END OF FILM

DETAILS

CARD 1	DIRECTED BY TASHA HUBBARD	
CARD 2	PRODUCED BY TYLER HAGAN & JULIA ROSENBERG	
CARD 3	WRITTEN BY TASHA HUBBARD & EMIL SHER	
CARD 4	STARRING MICHAEL GREYEVES	
CARD 5	CARMEN MOORE	
CARD 6	ALEX RICE	
CARD 7	MICHELLE THRUSH	
CARD 8	FEATURING THEDA NEWBREAST RUSSELL BADGER	
CARD 9	MARY GALLOWAY IMAJYN CARDINAL LORNE DUQUETTE	
CARD 10	EXECUTIVE PRODUCER BETTY ANN ADAM	
CARD 11	ASSOCIATE PRODUCERS AMANDA GAUVIN ALLEN BRITTANY RYAN	
CARD 12	PRODUCTION SUPERVISOR NACH DUDSDEEMAYTHA	
CARD 13	DIRECTOR OF PHOTOGRAPHY JAMES KLOPKO csc	
CARD 14	PRODUCTION DESIGNER LOUISA BIRKIN	
CARD 15	COSTUME DESIGNER CARMEN THOMPSON	
CARD 16	KEY HAIR STYLIST DEANDRA WELLS	
CARD 17	KEY MAKEUP ARTIST ELIZABETH MCLEOD	
CARD 18	EDITED BY SIMONE SMITH, CCE	
CARD 19	ORIGINAL SCORE BY TODOR KOBAKOV	
CARD 20	CASTING DIRECTOR CARMEN KOTYK	

CRAWL

ROLE

In Loving Memory of
Rosalie Yopek

Production Manager

Jerome Turner

First Assistant Director

Blair Dykes

Second Assistant Director

Brandon NG

CAST

Anthony

Michael Greyeyes

Connie

Carmen Moore

Marianne

Alex Rice

Gwen

Michelle Thrush

Alma

Theda Newbreast

Simon

Russell Badger

Janine

Mary Galloway

Kai

Imagyn Cardinal

Dustin

Quaide Cole Mountain Horse

Delia

Nataya Simon

George

Lorne Duquette

John Wasepscan

Oskiya Tootosis

Margaret Wasepscan

Jordan Weasel Head

Marianne's Husband

Maël Davan Soulas

Dougie

Sean Hoy

Hide Scraper

Tyson Martell

Arts Market Vendors

Joyce Eagle Bear

Lee Eaglerib

Valentine Fenton

Sharon L'Hirondelle

Jaadaas Jagwaa

Flora Johnson

Denise Klengenberg

Lenette Lavalée

Dorvina Perline White Quills

Stunt Coordinator

Heath Stevenson

Connie Photo Double

Tracey Knaus

Marianne Photo Double

Jesse Buffalo

Gwen Photo Double

Janet Johnson

Anthony Photo Double

Quannah Duquette

Dialect Coach

David Ley

French Dialect Coach

Maël Davan Soulas

Casting Associate

Dan De Jaeger

Background Casting Director

Alyson Lockwood

Background Coordinator

Tracey Knaus

Wellness Supporter

Wendy McNab

Third Assistant Director

Magalie "Mags" Briand

Third Assistant Director - Alberta

Stephen Kievit

Additional 3rd Assistant Director - Alberta

Kylie Hitchcock

Trainee Assistant Director

Naja Gargaraki

Art Director

Phoebe Fae

Set Decorator

Stacy Lundeen

Set Dresser

Colin James

Property Master

Jason Arkell-Boles

Assistant Property Master

Cai Holm

On Set Props / Set Dec Swing

Judson Pooyak

Graphic Designers

Jessey Gouchey

Abby Aries

Additional Arts Market Artists

Fenton Gals Beading

Emerald Chankarsingh

	Gordon Wesley Janine Windolph
Camera Operator 1st Assistant Camera A 2nd Assistant Camera A 1st Assistant Camera B 2nd Assistant Camera B Camera Trainee Drone Operator Drone Camera Assistant Digital Media Technician Digital Loader Stills Photographers	Andrew Hunter Calvin D'Souza Rachel Switzer Alex Petroff Will P. Satterfield Tretton Karlsen Alex Taylor Mike Henderson Karl Janisse Cory Baker Elora Braden Michelle Faye
Sound Mixer / Recordist	Coby Degroot
Gaffer Best Person Electric Lamp Op Key Grip Best Person Grip Dolly Grip / Swing Grips	Adrian Dean Dani Billington Tanner Davis Andriy Lyskov Krystal Chan Aleck Campbell Patrick Sutherland Quannah Duquette
Assistant Costume Designer Costume Truck Supervisor Background Costumer	Charlie Hawkes Ruby Morgan Aspen Orsted
Jewellery Pieces Carved by	Art Thompson
Hair & Makeup Swings	Sadhvi Bhanot Aiyana Hart
Production Coordinator 1st Assistant Coordinator 2nd Assistant Travel Coordinator	Ashley Lett Stefanie Gazeley Maddie Wallis
Director's Assistant	Quannah Duquette
Script Supervisor	Bria Rose Wilk
Location Manager Assistant Location Manager Key Production Assistant Key Production Assistant / Van Driver Production Assistants	Nigel Haynes Ezekiel "Erik" Wool Cailin Bartlett Nic Lawrence Dakona Rabbit Alexandra Van Dermaaten Aaron Lybert Chloe Barr Brady Kerr Daniel Burgin
Security Personnel	
First Aid Craft Service First Aid Craft Service Assistants	Violet Barisoff Matt Barisoff Debbie Renfrey Mario Rojas Janet Johnson
Additional First Aid Craft Service	
Caterer Owner / Head Chef Assistant Chef	Southern Star Catering Taha Al-Muwali Roni Yonan
Food Runner - Banff Food Runner - Golden	Lorne Duquette Zachary Pion
Transport Coordinator Transport Captain Cast Drivers	Dean Fitzpatrick Derek "DJ" Stephens Kevin Mackenzie Scott Urano Justin Harris
Special Equipment Drivers	

15 Passenger Drivers	Viacheslav "Slava" Butenko
Additional Driver	Byron Baird Glenn Little Colin Ewert
Animal Wrangler Captain	Marty Wildman
Head Animal Wranglers	Wright Bruisedhead Wynn Bruisedhead Jim Stevens Kes Blackwater
Animal Wranglers	
Camera Equipment	Arri Canada Ltd.
Additional Camera Equipment	Nerd Station
Lighting & Grip Equipment	William F. White International Inc.
Additional Equipment	Marks Production Rentals
Hard Drives	Western Imperial Magnetics
Paper and Copy Services	Roy's Copier Service
Travel Services	Corporate Traveller
Vehicle Rentals	Driving Force Clearway Truck Rentals National Car Rentals Enterprise
Production Accountant	Shelley Dunn
Payroll Accountant	Jazz Jovic
Payroll Services	Entertainment Partners Canada
Production Comptroller & Post Production Accountant	Shelley Pearson
Production Legal Services	Hall Webber LLP Mitchel Fleming Danny Webber
Clearance Services	The No Conflict Clearance Company
Services	Cedars Entertainment Joe Woodward Miranda Langendoen
Administration Services	Bizable Media
Audit and Fiscal Consulting Services	Kudlow Ye, Chartered Professional Accountants Jimmy Ye James Li
Directing Consultant	Judith Weston
Insurance	Front Row Insurance Brokers Lloyds Insurers and Tokio Marine Canada Ltd. via Sutton Special Risk Ltd.
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Golden, British Columbia Consultants	Andy Brown John Lush
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Elder, Welcome to Territory Ceremony, Treaty 7 Territory	Clarence Agar Wolfleg Sr.
Elder, Welcome to Territory Ceremony, Unceded Territory of the Ktunaxa and Secwepemc Peoples	Lillian Rose
Unit Publicity Media Relation	Route 504 PR

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US Publicist MPRM

Mark Pogachefsky
Jacki St. Thomas

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Miguel Quintero

Golden Dailies
Dailies Operator

Whitetooth Media
Kai Pepin

Banff Dailies
Dailies Operator

Shadow Light Media
Doug Latimer

Music Supervisor

Asha Dillion

Archival Researcher

Paul Seesequasis

Main Title Design

Justin Stephenson

Visual Effects By
VFX Producer
VFX Supervisor
Compositor

WildFX
James Milligan
Jeff Bruneel
Nick Winger

Picture Finishing and Sound Services provided by

Elemental Post Group

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DI Producer
Online Editor / Colour Assistant
Finishing Editor

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Melissa Ziefflie
Natasha Nair
Tom Malencia

Supervising Sound Editor
Sound Editor

Matt Drake, MPSE
Sharon Tseng

Re-Recording Mixer

Matt Drake

Foley Recorded By

POSTRED

Foley Supervisor
Foley Artist
Foley Mixer
Foley Editor
Foley Coordinator

Rati Chkhetiani
Tornike Dzidzikashvili
Salome Maisuraze
Nodar Shonia
Babi Jojua

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ADR Recordist

Difuze Inc
Carl Tougas

Calgary ADR recorded at
ADR Recordist

Propeller Studios Inc.
Nathan Wozney

Winnipeg ADR Recorded at
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Frank Digital
Keiran Semple

Edmonton ADR Recorded at

Johnny Blerot Sound

Saskatoon ADR Recording by
ADR Recordist

Downstream Pictures
George Hupka

Closed Captions Provided by
Audio Description by
Italian Subtitles by

Line21
EarWorm Sound
Giulia Mango

MUSIC

Guitar Players

Steve Krecklo
Simon Miminis
Felipe Téllez

Strings and Flute Musician

"Lost Together"

Written by Jim Cuddy and Greg Keelor
Performed by Blue Rodeo
Courtesy of Warner Music Canada and
Thunder Hawk Music
By arrangement with Warner Music
Group Film & TV Licensing

"Renegades"

Written by Lyle "Sweetpea"
Tootoosis
Performed by Young Scouts
Courtesy of Lyle "Sweetpea"
Tootoosis

"Watergun"

Written by Kevan Schell
Performed by Tobacco Brown
Courtesy of Tobacco Brown

"These Times"

Written & Performed by
Carmen Elle
Produced by Brian Skeel
Courtesy of Carmen Elle

Opening title images courtesy of:

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Shen
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Music By
Production Dog
Chief Support Officer

For Experimental Forest Films

Co-Founder
Associate Producer
Chief Chaos Officer

Kathleen Hepburn
Olivia Marie Golosky
Arlo Hagan

We honour all those who survived Canada's child removal system, and those who did not.

**We honour the Indigenous children of "the Scoop" who lost their families, languages, and cultures.
We honour the survivors, and those who did not.**

The Original Siblings

Betty Ann Adam
Esther Vandenharn
Rosalie Yopek
Benjamin Tjosvold

Child Removal System Script Consultants

Colleen Hele Cardinal
Kevin Friesen
Aubrey Hobman
Rose Pacquette
Anna McArthur Parent
Tina Pelletier
Kai Recollet
Michelle St. Germaine

SPECIAL THANKS TO

Nick Allen
Amira Amankwah
Albert Angus
Quincy Angus
Kristy Assu
Elias Baaklini
Elsa Begrand
Julie Blondin
Jett Boardman
Yolanda Bonnell
Kim Bryceland
Rachel Cantin
Cristoval Castillon
Erin Creasey
Althea Cunningham
Duc Dang
Angela De Buono
Dom Demattia
Emma De Sousa
Harriett Eastman
Mona Fani
Rachel Fiddler
Sid Fiddler
Jesse Gauvin
Sylvia Geist
Prem Gill

Sofia Guevara-Gauvin
Arlo Hagan
Leslie Hagan
Kathleen Hepburn
Natalie Hoppe
Al Johnson
Leorah Joseph
Nicole Joy-Fraser
Monica Keen
Sharon Koenig
Caroline Laquerre
Bradlee LaRocque
Craig Lauzon
Dusan Lazarevic
Harley James Legarde-Beacham
Mehernaz Lentin
Harvey Locke
Nathaniel Lyman
Robin Macabalous
Aleks Maistrenko
Marie-Eve Marchand
Elizabeth Mendl
Jennifer McGillivray
Wynn McKinnon
Charlotte Mickie

Clarence Mills
Susan Mills
Kal Mooney
Chris Munro
Tash Naveau
Anna Newallo
Mathew Parry
Deborah Patz
Joelle Peters
Chrisina Piovesan
Elizabeth Radshaw
Wanidu Rain
Jordan Rosenberg
Sheldon Rosenberg
Jason Ryle
Rachael Smith
Robert Keith Spait
Avery Sutherland
Joanne Taylor
Karen Thome
Courtenay von Ilberg
Cecilia Wang
Nicole Anna Wassill
Margaux Williamson
Matthew Zaleski

Banff Rocky Mountain Resort
Banff Trading Post
Bellstar Hotels
The Calgary Airport Authority
Calgary Airport Marriott In-Terminal Hotel
CFL Law
Chip and Pepper

Crossroads Traffic Control - Golden
Fritzworks
Furniture Connection
Kicking Horse Mountain Resort
Jolene's Tea House
Lake Louise Station
Lush Mountain Accommodations
Parks Canada

Raincity Props
Red Events Design
The Stoney Tribal Administration
The Town of Banff
Tourism Golden
Museum of the Canadian Rockies
Worthy Boutique Consignment

TELEFILM
C A N A D A



INDIGENOUS SCREEN OFFICE
BUREAU DE L'ÉCRAN AUTOCHTONE



PRODUCED WITH THE PARTICIPATION OF



PRODUCED IN ASSOCIATION WITH



Produced in association with





Based on the documentary "Birth of a Family"
Directed by Tasha Hubbard, written by Tasha Hubbard & Betty Ann Adam
Produced by the National Film Board of Canada



Filmed on Location on Traditional Treaty 7 Territory: the Traditional Lands of the Niitsitapi of the Three Nations of the Blackfoot Confederacy (comprised of the Siksika, the Piikani, and the Kainai First Nations); the Tsuut'ina First Nation; and the Stoney Nakoda (including Chiniki, Bearspaw, and Goodstoney First Nations).
in Banff and Calgary, Alberta;

And the Traditional Unceded Territory of the Ktunaxa and Secwepemc Peoples, and the Chosen Home of the Metis Nation Columbia River Society in Golden, British Columbia

While inspired by true events, this film is a work 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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All reasonable efforts were made to ensure the safety and humane treatment of animals during filming.

An Experimental Forest Films and January Media Production



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