



Presents


BEANS

a film by TRACEY DEER

92 mins, Canada, 2020
Language: English with some French


Distribution

Mongrel Media Inc
217 – 136 Geary Ave
Toronto, Ontario, Canada, M6H 4H1
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

 @MongrelMedia

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Twitter: @starpr2
E-mail: starpr@sympatico.ca

 /MongrelMedia

BEANS Festivals, Achievements and Awards

Awards & Achievements

DGC Discovery Award – 2020

WGC Screenwriting Award, Feature Film – 2021

Canadian Screen Awards – 2021

Best Motion Picture, Winner

John Dunning Best First Feature Film Award, Winner

Achievement in Casting, Nomination

Achievement in Sound Mixing, Nomination

Achievement in Cinematography, Nomination

Vancouver Films Critics Circle – 2021

One to Watch: Kiawentiio

Best Supporting Actress: Rainbow Dickerson

Festivals

Berlinale, Generation Kplus, Germany – 2021

Crystal Bear for Best Film

Toronto International Film Festival, Canada – 2020

TIFF Emerging Talent Award: Tracey Deer

TIFF Rising Stars: Rainbow Dickerson

TIFF's Canada's Top Ten

Vancouver International Film Festival, Canada – 2020

Best Canadian Film

Yukon Available Light Film Festival, Canada – 2021

Made in the North Award for Best Canadian Feature Film

Audience Choice Best Canadian Feature Fiction

Kingston Canadian Film Festival, Canada – 2021

Limestone Financial People's Choice Award

Minneapolis St. Paul International Film Festival, USA – 2021

Audience Choice Award: Nextwave Global Features

Provincetown Film Festival - 2021

NY Women in Film & Television Award for Excellence in Narrative Filmmaking

Canadian Film Festival in Dieppe, France – 2021

Coup de Cœur du Jury

Sao Paulo Film Festival, Brazil – 2020
Los Cabos Film Festival, Mexico – 2020
Gold Coast Film Festival, Australia – 2021
Stockholm International Film Festival Junior, Sweden, 2021
Kristiansand International Children's Film Festival, Norway – 2021
Festival de Cine Canadiense de Madrid, Spain –2021
Athena Film Festival, USA – 2021
Miami Film Festival, USA – 2021
New York International Children's FF, USA – 2021
Cinequest Film & VR Festival, USA – 2021
Seattle International Film Festival, USA – 2021
Hawai'i International Film Festival Spring Edition, USA – 2021
Ashland Independent Film Festival, USA – 2021
Columbus International Film and Animation Festival, USA – 2021
Milwaukee Film Festival, USA – 2021
Maryland Film Festival, USA – 2021
Provincetown International Film Festival, USA – 2021
USA Film Festival, USA – 2021
Maine International Film Festival, USA – 2021
Hopkins Center for the Arts, Special Screening, Dartmouth, USA – 2021

Logline

Inspired by true events, BEANS is about a Mohawk girl on the cusp of adolescence who must grow up fast and become her own kind of warrior during the armed stand-off known as the 1990 Oka Crisis.

Synopsis

BEANS is the coming-of-age story of a Mohawk girl named Tekehentahkhwa, who more often goes by her quirky nickname, Beans (Kiawentiio). She's a loving big sister to her constant sidekick, Ruby (Violah Beauvais), as they play in the woods and carefully avoid the rough and tough kids of their neighbourhood on the Mohawk reserve of Kahnawà:ke, Quebec.

Her father, Kania'tariio (Joel Montgrand), rides her hard because he worries her sensitivity is a dangerous weakness. But her mother, Lily (Rainbow Dickerson), has great aspirations for her and is an even bigger force to be reckoned with. They don't agree on whether she should leave the reserve for high school, and Beans isn't brave enough to speak up for what she wants.

This debate is pushed to the side when a peaceful protest at a neighbouring reserve turns into an armed stand-off to protect a burial ground from being desecrated for a golf course expansion. Beans' community quickly joins the battle in what becomes known as the Oka Crisis. Overnight, her community is cut off from the outside world.

Beans seeks out the toughest girl she knows, April (Paulina Alexis), to transform into the brave Mohawk warrior that she needs to be to survive. She gains acceptance with the cool clique, but that doesn't prepare her for the racism and violence she confronts as the conflict escalates. Unable to cope, she descends into a dark, rage-filled existence focused on revenge.

It's not until her reckless actions put everyone she cares about into peril that she wakes up to what's really important in her fragile world.

Inspiration

Beans is very much inspired by Tracey Deer's own coming-of-age journey. As a 12-year-old, living through the Oka Crisis had a profound impact on her understanding of herself and her identity as an Indigenous woman. She drew both positive lessons about the importance of standing up for what you believe in and learned firsthand about the incredible resiliency of her people, but she also learned that the world was a dangerous place because of her difference.

All of her work to date has centred on the goal of bridge building by fostering greater awareness, compassion and solidarity towards Indigenous people so that the world doesn't have to be such a hostile place for her people, or for anyone vilified as "Other" by the ruling majority. With BEANS, she wants audiences to experience the complex reality of being an Indigenous person through the heartbreaking and disturbing experiences of racism, hate and exclusion and the toll it can take. The best way to accomplish this was through an innocent child's point-of-view, during the highly charged, divisive summer of the Oka Crisis.

The film is "inspired by true events" because it is the story of a fictional family placed in actual historical events. It is not truly autobiographical because Tracey was not at each of these events herself. The emotional journey of our young heroine is based upon Tracey's own journey that stretched from early adolescence into young adulthood. Details that are true to her life: she was born and raised in Kahnawà:ke, her younger sister is her best friend, her mother is a powerhouse, she resorted to self-harm to suppress her feelings and "toughen up", she was in the caravan that was attacked and stoned by a mob, she is a sexual assault survivor, she left the reserve for high school, she had big dreams for her future, and she didn't (and still doesn't) let fear stop her from standing up for what she believes in.

Tracey recounts the moment in 1990 that changed everything for her:

<https://www.cbc.ca/player/play/911498819780>

Director's notes

This project goes back a long way for me. I was Beans. I was 12 years old when I lived through an armed stand-off between my people and the Quebec and Canadian governments known as The Oka Crisis. The Mohawk Nation of Kanesatake and

Kahnawà:ke stood up to a formidable bully - and won. That summer I knew I wanted to become a filmmaker and vowed to one day tell this story.

Canadians did not experience that summer as we did. The media painted us as terrorists. Our neighbours attacked us. Our basic human rights were violated. And instead of offering protection, the provincial police and Canadian army aimed their weapons at us. Sound familiar? Thirty years later, these same scenes are playing out across our television screens as people stand up for racial and social justice across North America. They too are being met with violence, instead of support.

With this film, I want Canadians and audiences around the world to experience what it was like to be in the crosshairs of so much hate and anger, and the destructive impact it had on me and my people. These kinds of experiences shatter innocence, confidence, and hope. Even though this film takes place in 1990 and shows how bad things were, these messages of intolerance, ignorance and indifference are still being heard loud and clear across this country today. We live it every day. Like an infection, hate and anger spreads and multiplies on both sides. We must stop this cycle of violence to protect the next generation from repeating the mistakes of our past and, shamefully, our present.

During that fateful, scary summer, I learned many terrible lessons: the world was dangerous, my difference made me a target and I was considered so worthless that it was acceptable to harm me. This was my place as an Indigenous person in this country. That's a very dark reality to grow up in, and to thrive has required a very long road of healing. I work hard every day to live my best life. But the wounds of my past still haunt me.

I felt invisible and unimportant, so to give voice to our experiences, thoughts, feelings, dreams and fears through character-based storytelling is my way to reclaim my worth, honour my people and celebrate our resilience. I want our children to grow up confident that they are safe in this country – and that their lives and dreams are important. For that to happen, Canadians need to step up. I made this film to inspire them to open their hearts and head back into their everyday lives as allies of Indigenous people. We need their friendship, support and action for society to change for the better.

I want all of my people to thrive, not merely survive. That's why I tell stories.

Producer's notes

The first time I understood that Tracey had lived through the Oka Crisis from the inside as a 12-year-old, and that this is when she decided to become a filmmaker/storyteller, I understood the power and potential of this film.

Too few films discuss the subject of First Nations people's resistance in Canada. There are great documentaries such as the amazing Alanis Obomsawin's KANEHSATAKE 270 YEARS OF RESISTANCE; or newcomer Michelle Latimer's RISE. There has also been a TV mini-series: INDIAN SUMMER: THE OKA CRISIS; but as of yet no narrative feature. So, we are especially excited for BEANS.

At EMAfilms, we have given a voice to many new filmmakers over the past 10 years, and Tracey's talent as a storyteller shines through her first film. I believe that this story is an essential film that needs to take its long overdue place in Canadian cinema.

I feel fortunate to be part of this journey and witness first-hand the courage and resilience Tracey had to first put this story into words, and then bravely transform her ideas into images. It was an incredible experience to help build a cast and crew to provide her with the means to achieve her vision. It was rewarding to see each of them instantly understand the importance of the film and understand Tracey's unique approach to telling her story.

A bit of history: Oka Crisis

The Oka Crisis was a 78-day (11 July–26 September 1990) armed standoff between Mohawk protestors and Quebec police, the Royal Mounted Canadian Police and the Canadian Army.

It all began when the town of Oka, Quebec (population 1600) decided they wanted to expand their golf course from nine holes to 18 holes, along with a condominium development. In order to do this, they would need to level an ancient forest, known on the adjacent Kanasatake Mohawk reserve as the Pines. In order to prevent this encroachment on their territory, Mohawk residents occupied the Pines in a peaceful protest. For months, they camped out to ensure that bulldozers would not topple the majestic old trees or disturb a burial ground.

On July 11, 1990, the mayor of Oka called in the provincial police to forcibly remove the

protestors. Instead, a shootout broke out and a police officer, Marcel Lemay, was killed. The police retreated and a barricade was erected on the highway leading into Kanesatake.

In support, the Mohawks of the nearby Kahnawà:ke reserve barricaded the Mercier Bridge, which was used by thousands of commuters working in Montreal. Unlike the protest in rural Kanesatake, many Quebecois were now inconvenienced and angry. The “Oka Crisis,” as it was called, became nightly news. The Media portrayed the Mohawks as terrorists, while racism against Indigenous protestors flourished.

On August 8, Quebec Premier Robert Bourassa asked the Canadian government to send in the army. Tanks rolled up to the barricades and soldiers with guns patrolled the razor wire surrounding the reserves. Over \$200 million in taxpayer money was spent, racial hate crimes became commonplace, and the Mohawk people were denied basic human rights at the behest of the ruling governments.

In the end, a resolution was reached when the federal government agreed to purchase the disputed parcel of land and sign it over to the Mohawks of Kanesatake (except 30 years later that still hasn’t happened yet!) The golf course expansion was defeated, and a new wave of Indigenous activism was born. This important victory empowered Indigenous people across the country to rise up, take a stand, and make their voices heard on numerous other issues since that fateful summer.

Production notes

The project was supported by SODEC and Telefilm throughout a long development period. The financial support grew with the help of The Harold Greenberg Fund, CFC and Bell Media; and together they supported the complete development of the script which took six years.

The project was selected to be part of TIFF’s Studio Program in 2017 and Filmmakers Lab in 2018. These professional development opportunities were incredibly helpful in the scriptwriting phase. Through the Studio Program, Tracey Deer & Meredith Vuchnich were paired up with Oscar®-nominated story editor Christina Lazaridi, whose guidance was instrumental in clarifying the focus of the story. In 2019, the script won the TIFF-CBC Films Screenwriters Award.

Our phenomenal lead actress, Kiawentiio, was in every single scene. Every. Single. Scene. Not only did she work all 31 days of production, but this amazing young actress had to lay bare almost every possible human emotion. She took on this challenge with gusto, courage, professionalism and grace and gifted her positive energy to her fellow castmates and crew every single day. This film is a celebration of her incredible talent and dedication. She is proof that when our young people are given the platform, they show us how brightly they can shine.

During the production, we had to re-create some of the most painful moments of the Oka crisis and took care to create a safe environment for all. For the recreation of the angry mob who threw rocks at Mohawk women, children and the elderly as they sought safety in Montreal, we hired social workers from Kahnawà:ke and a psychologist specialised in PTSD to help our cast of Mohawk extras who had lived through the actual events 30 years ago and for the non-Indigenous extras who had to repeat such hateful actions.

Our director, Tracey Deer, was 12 years old when she survived that attack. The scene is ripped directly from her memories of that day. She made the entire cast and crew aware that it would be an emotionally trying day for her, to revisit that trauma, and everyone rallied around her. In between takes our extras would smile, cheer and wave as the cars drove back into first positions. Everyone was united to depict the ugly truth of that day in the hopes that the final scene can have a powerful impact on the audience.

For these uglier scenes involving racism and violence, we did not want to shoot in or in close proximity to Kahnawà:ke as we did not want to inadvertently stir up difficult feelings or memories for bystanders that might happen by our sets. So, we shot those scenes in municipalities often 30-40 minutes away. These communities and neighbourhoods were very welcoming and pleased to be a part of our project. There was a lovely spirit of reconciliation that surrounded the project. Everyone wanted to be a part of making it a success.

We worked with renowned acting coach Melee Hutton so that our young actors had professional support and guidance for the most emotionally difficult days. She also worked with the cast on trust- and relationship-building exercises to help build the close bonds of family and friendship displayed on screen between the characters.

We worked with Lindsay Somers, the founder & CEO of Intimacy Coordinators Canada and Canada's first Intimacy Coordinator. Her guidance was paramount to ensuring our

young performers were safe and comfortable for the two scenes that required sexually explicit interaction. She led multiple private rehearsals for the truth-or-dare closet scene which required kissing and multiple rehearsals, in tandem with our stunt coordinator Dave McKeown, to choreograph the attempted sexual assault scene at the end of the film. Body doubles for each performer were used for the most verbally graphic and physically invasive moments of the scene. This allowed both of our young actors to work with adult women for this difficult scene. It was important to the whole team that a scene depicting trauma not lead to trauma in its creation.

We shot one day in Kanesatake in The Pines, in the very location that was at risk of being leveled 30 years ago. The community welcomed us warmly. Mohawk elder John Cree started our day with a traditional opening ceremony. He shared with the cast and crew his memories of the day the police riot squad attacked. We listened intently, under our rain jackets, as he talked about the importance of working together to ensure that kind of violence never happens again. After expressing gratitude for all that mother nature provides, he wished us a productive day. Mere moments after he finished, the sun burst through the clouds and it didn't rain again for the rest of the day. It was a very special day.

In Kanesatake, we recreated the burial ground so that we did not disturb the final resting place of their ancestors. This was important to our director and it allowed our young actors to feel at ease in the scene. We had the blessing of the community to do this and we are so grateful they allowed us to shoot such a pivotal moment of their history where it actually happened.

We shot multiple days in Kahnawà:ke and approximately 200 local people worked as extras. Many of them had lived through the Oka Crisis either as adults or as children. We were welcomed into the homes of many residents and businesses in the community for our sets, production office and base camp. We employed a number of local people on the crew through the hair & make-up departments, art department and locations department.

Beans is a story about women told by women. We are so proud that our director and co-writer (Tracey Deer), our producer (Anne-Marie Gélinas), our executive producers (Justine Whyte and Meredith Vuchnich, who is also co-writer), our director of photography (Marie Davignon) and our editor (Sophie Farkas-Bolla) are all women. And six out of 10 of our lead roles are women!!!

Anecdotes

Our lead, Kiawentiio, is already an accomplished young artist. During production, and inspired by her character's journey, she wrote a song that she shared with the director during their last week of filming and sang it for the crew at the wrap party. We were so moved by its power and beauty that we knew we had found our end credit song. Kiawentiio worked with our composer, Mario Sevigny, who arranged and mixed it. It's the perfect end to the film as it speaks to resilience, female empowerment and owning your voice.

In June 2019, we hosted an acting workshop weekend in Toronto with 23 young Indigenous actors who were all on the short list for the roles of Beans, Ruby, April and Hank. They traveled in from across the country, as far east as Nova Scotia and as far west as Vancouver. We gathered at the Canadian Film Centre for two days with acting coach Melee Hutton, who led these amazing young people through all kinds of acting exercises and activities. We ended the weekend with an audition session that resulted in the casting of Kiawentiio as Beans, Paulina Alexis as April and D'Pharaoh Mckay Woon-a-Tai as Hank. But the role of Ruby proved to be more elusive. All of the young actors for that role had something special, but there was a specific quality that Tracey wanted for this character, so the search continued. Production got closer.

In the final week of prep, a crew member from Kahnawà:ke noticed that the role wasn't cast yet and mentioned that she knew the perfect little girl for the role. Tracey cold-called her mother to inquire, and her daughter jumped at the chance to audition. With the deadline to book travel for cast looming, she only had that evening to learn her lines. And the rest, as they say, is history. From the moment Tracey met Violah Beauvais, she knew she had found her Ruby. Coming from Kahnawà:ke, Violah had grown up hearing stories about her grandparents' involvement in the Oka Crisis; her mother was a six-month-old baby at the time. As our youngest cast member, responsible for carrying the theme of innocence throughout the film, she was brave, bold and such a joy to work with. She charmed and befriended the entire cast and crew. After her final take, as her tears flowed because the adventure was over, we put on her favourite song and held a giant dance party on set in her honour.

We are so proud of all of the incredible Indigenous talent featured in our film. When casting, all First Nations, Inuit and Metis actors were welcomed to audition. Even though the story is very much a Mohawk story, we knew our cast would represent multiple Nations. Therefore, it was very meaningful to have two young Mohawk girls embody the

Mohawk sisters at the heart of the film. Kiawentiio comes from Akwesasne and Violah Beauvais is from Kahnawà:ke, the community where the story is based.

There are key moments in the story that take place on the Mercier Bridge and it is VERY difficult to receive provincial permission to close a bridge for filming. We pursued all the proper channels and were refused repeatedly. So, we considered other bridges to stand in, but we ran into the same problem. In the meantime, our locations department, Louise Bédard and Sasha Deer, approached the Mohawk Bridge Consortium, a local Kahnawà:ke company that oversees repairs of the Mercier Bridge. They had a big repair job scheduled one week before we were scheduled to shoot, and since they'd be shutting down one span for their work, they were willing to give us access to part of the bridge that they weren't repairing! We scrambled to move our schedule around to make this incredible (and miraculous) opportunity possible and our first two days of production began on the Mercier Bridge. The other span was constantly packed with traffic, and unfortunately, there were some racial slurs yelled at our Mohawk extras, which was a sad reminder of how much hasn't changed in 30 years.

Biographies

Tracey Deer, Director and Co-writer

Mohawk filmmaker Tracey Deer led the acclaimed dramedy MOHAWK GIRLS to five award-winning seasons as its co-creator, director, and co-showrunner. She received four consecutive Canadian Screen Award nominations for Best Direction in a Comedy Series for MOHAWK GIRLS, and she has been honoured at TIFF with the Birks Diamond Tribute Award. She recently returned from Los Angeles, where she was a writing co-EP on the Netflix/CBC series Anne with an E. She's currently working on INNER CITY GIRL, a feature about Aboriginal gang life, with Original Pictures. Tracey's work has been honoured with two Gemini Awards and numerous awards from multiple film festivals, including Hot Docs. She has worked with the CBC, the National Film Board, and numerous independent production companies throughout Canada in both documentary and fiction. Tracey chairs the Board of Directors of Women in View, a non-profit that promotes greater diversity and gender parity in Canadian media. She has mentored emerging talent as leader of the Director Training Program at the imagineNATIVE Film & Media Arts Festival, as a guest at the National Screen Institute (NSI) New Indigenous Voices Program, and as mentor at NSI's new IndigiDocs training course.

Representation: Perry Zimel, OAZ, + 1 (416) 860-1790

Anne-Marie Gélinas, *Producer*

Anne-Marie Gélinas, founder of EMAfilms, works with innovative and ambitious writers and directors from around the world. In 2020, *SLAXX*, a dark comedy/slasher with political tones directed by Elza Kephart, was selected to premiere at Fantasia and Sitges. In 2019, she produced *THIRD WEDDING*, a feature narrative by David Lambert (*HORS LES MURS, JE SUIS À TOI*), a Canada-Belgium-Luxemburg coproduction starring Rachel Mwanza (*WAR WITCH*) and Bouli Lanners (*LES GÉANTS*). The same year, Hélène Choquette's documentary *LEPAGE AU SOLEIL* (2019) was also released. In 2017, *RADIUS* played many genre festivals, was released theatrically and was also broadcast on Super Channel. And in 2015, the famous *TURBO KID* premiered at the Sundance Film Festival, and was selected at SXSW, winning the Audience Award. The film played in more than 60 festivals, garnering 23 international prizes, including Best International Film at the Saturn Awards 2016.

Meredith Vuchnich, *Co-writer and Executive Producer*

Meredith Vuchnich is an award-winning Canadian screenwriter for film and TV. Her writing for television includes one-hour dramas (*REGENESIS, REMEDY, GODIVA'S*) and half-hour dramatic comedies. As a creator, she has developed series with CBC, Global and YTV. Meredith was nominated for a Gemini Award for Best Writer in a Dramatic Series and, with Tracey Deer, won the 2019 TIFF-CBC Screenwriter Award. Currently, Meredith is developing new projects and recently wrote the pilot for a one-hour medical drama, *HEART MATTERS*. As a feature film script consultant, Meredith has guided many screenplays into films (*HEARTBEAT, ROLLER TOWN*). She mentors and learns from writers through the BIPOC initiative #StartWith8HollywoodNorth. She also has a previous career as an actor and theatre artist. She has a M.A. in theatre from Northwestern University and attended the life-changing Canadian Film Centre TV Writing Programme.

Representation: Harrison Artist Management, Elina Levina +1 (416) 922-1736

Justine Whyte, *Executive Producer*

Justine has worked in arts and culture for over 30 years, helping creatives have their work realized and appreciated by audiences. First managing a Toronto-based art gallery, she worked with many artists in preparing their work for exhibits. She then entered the film

industry in 1988, working at Cinephile Ltd, a distribution and world sales company specializing in new talent.

Justine joined CFC Features at its inception in 1992 and was responsible for the overall design and operations of the program, as well as all aspects of each production. Working intimately with hundreds of filmmakers on the development of feature scripts, and the production and distribution of 25 features, including RUDE, CUBE, NURSE.FIGHTER.BOY, RHYMES FOR YOUNG GHOULS, PUBLIC SCHOOLED and most recently BEANS and SUMMER WITH HOPE. These 25 films have succeeded on critical, cultural and commercial levels and screened at more than 75 prestigious festivals, including Cannes, Sundance, Karlovy Vary, Berlinale and TIFF.

Kiawentiio, *Beans*

Kiawentiio is a young Mohawk from Akwesasne community. She is a talented singer, songwriter and accomplished artist, who especially loves painting. A tremendously creative individual, she found herself at an open call one day for a major recurring character in the last season of the CBC/Netflix's popular series, ANNE WITH AN E. Unknowingly competing with 235 young girls across the country, Kiawentiio won the role. Her character is an independent and resilient young girl, like 'Anne', who becomes a kindred spirit with the girl from Green Gables.

"There is an energetic charisma and undeniable intelligence to Kiawentiio. [We] can't wait for Anne With an E fans to meet her." - Miranda de Pencier, Producer

In addition to her many artistic pursuits, Kiawentiio also enjoys playing sports such as softball, volleyball and ping-pong.

Representation: Perry Zimel, OAZ, + 1 (416) 860-1790

Rainbow Dickerson, *Lily*

Rainbow is a screen and stage actor trained in London and New York City, along with various stunt training from LA Stunts. To date, her acting career spans over 70 stage productions, nine world premieres, and a dozen film and television shows. Selected credits include THE PATRON, CHICAGO FIRE, GONE, and BANSHEE. On stage she has worked on Broadway – playing Johnna in AUGUST: OSAGE COUNTY, with the Oregon Shakespeare Festival; also worked with the American Repertory Theatre, the Mixed

Blood Theatre, the Purple Rose, Native Voices and many others. If not on stage or set, you might find her on a horse or motorcycle, on a long Sunday drive without a map, savoring a beautiful meal, crafting something by hand, or enjoying the great outdoors in some way or another. The Thai and Rappahannock actor supports quality over quantity, encourages connection to Self and Spirit, resides in occupied Gabrielino-Tongva territory.

Represented by: Liberman / Zerman Management + 1 (323) 464-0870

Violah Beauvais, Ruby

Violah is a young Mohawk actress from Kahnawà:ke, Quebec, who is a natural performer. She's been obsessed with acting and directing since she was four years old, using her parents' cellphones to make her own movies. Violah's friendly personality, intense focus and complete comfort in front of the camera make her an incredibly talented actress and a joy to work with. Her nuanced and genuine performance captures the hearts of all who see it. She's trained in both a workshop setting as well as one-on-one with acting coach Melee Hutton. Her other artistic pursuits include hip hop dancing, ballet, violin lessons, comic book making, and painting.

Representation: Amy Parker, OAZ, + 1 (416) 860-1790

Paulina Alexis, April

Paulina Alexis "Mina" is a Native American actress from Alexis Nakota Sioux Nation. Brought up in a family of filmmakers, she became a performer at an early age. Paulina performed singing, motivational speeches, dancing, and acted in short non-union films all her life. In 2019, she debuted in her first professional acting role in Sony Pictures' GHOSTBUSTERS: AFTER LIFE. Shortly after Paulina landed a prominent role in the feature film BEANS.

"I really loved working on this one. I felt like this movie was the School of Rock to my Jack Black, like it was meant to be. Tracey and everyone really had an inspiring impact on me. The story is just so raw and beautifully put together - we all definitely put in a lot of love and hard work into this. The story needs to be heard!"

Paulina is currently working on a television series pilot for FX Network. In her free time she likes to study her arts, play sports, ride horses, and to spend time with her family. Besides continuing her acting, Paulina's dream is to become a director and to take

Indigenous comedy/storytelling to the next level, and onto the big screen. Paulina wants to create a positive impact for her people and to always remind Indigenous youth to believe in themselves and to follow their dreams because anything is possible.

Representation: Daryl Mork; Daryl Mork Talent – +1 780-455-4215

D'Pharaoh McKay Woon-A-Tai, Hank

D'Pharaoh McKay Woon-A-Tai was born and raised in Toronto, Ontario. Of Ojibwe – Cree, (Oji-Cree) descent, stemming from Kitchenuhmaykoosib Inninuwug, (Big Trout Lake First Nation Reservation Ontario). His body of work so far includes a recurring role on HOLLY HOBBIE_for Universal Kids, a supporting role on CREEPED OUT for Netflix, a guest starring role on TRIBAL for Prairie Dog Film + Television. When D'Pharaoh isn't busy acting, he's continues to perfect his skills in First Nations Drumming and Shotokan Karate where he's a 1st degree blackbelt.

Representation: Karen Williams-Posival, The Characters Talent Agency - Toronto +1 416-964-8522 x 260
David Dean Portelli, David Dean Management - Los Angeles +1 310-230-5526

Marie Davignon, Cinematographer

Marie Davignon has been working as a cinematographer for more than a decade now and is behind the images of numerous and diverse projects such as music videos, short films, television programs, feature films and documentaries. Among others, her work includes BLACK CONFLUX by Nicole Dorsey for which Marie received the Best Cinematography Award at VIFF and was nominated in Whistler; SASHINKA by Kristina Wagenbauer (Seattle International Film Festival, FNC, Whistler FFI and winner of the Indie Spirit Award at the Artis-Naples Festival); A DELUSION OF GRANDEUR by Vincent Biron (TIFF, Clairmont-Ferrand, etc) and STRUGGLE by Sophie Dupuis (winner of many prizes such as best film at Rendez-vous du Cinéma Québécois, Best Director at Regard sur le court-métrage, Best Director and Best Film at the Prends ça court Awards). In 2015 she was nominated for Best Cinematography at the Canadian Screen Award for her work on ALL THAT WE MAKE from director Annie St-Pierre. In 2018, she was nominated for Best Cinematography at the Vaughan International Film Festival for her work on the film BLACK FRIDAY, directed by Stéphane Moukarzel.

Representation: Claude Girard, +1 (514) 582-7796

Sophie Farkas Bolla, Editor

Sophie Farkas Bolla is a film editor based in Montréal with more than ten years' experience. Known for her sensitive and poetic approach to storytelling, Sophie creatively collaborates with filmmakers to help their vision come to life. She has edited many award-winning films, both fiction and documentary, and was nominated for an Iris Award for best documentary editing in 2018 for P.S. JERUSALEM by Danae Elon (2015, TIFF, Berlinale). Films she has edited include ANTOINE by Laura Bari, (2009, Lindalee Tracey Award Hot Docs), ANGRY INUK by Alethea Arnaquq-Baril (2016, Audience Choice Award Hot Docs), and ROADS IN FEBRUARY by Katherine Jerkovic (2018, Best First Canadian Feature TIFF).

André Chamberland, Production Design

André Chamberland is a Canadian production designer, best known for his work on DISTRICT 31 (Seasons I, II, III, & IV) and winner of Best Production Design in 2014 for his work on TIME OF DEATH (2013). He received multiple nominations for best productions design for his work on SÉQUELLES (2015), TRAUMA IV & V (2012-2014) and WILLED TO KILL (2012). He has recently been production designer on PASSE-PARTOUT (2019), VICTOR LESSARD III (2019), RUPTURES IV & V (2018-2019), UNE MANIÈRE DE VIVRE (2019) and upcoming A TIMELESS CHRISTMAS (2020).

Representation: Agence Omada, Nathalie Brunet, +1 (514) 287-1246

Mario Sévigny, Composer

Mario Sévigny, a passionate musician, is a multi-instrument-vocalist and composer for television, film & trailers. His 20+ year-career includes a diversity of credits: scoring two seasons of Sony Crackle's first dramatic series THE ART OF MORE, starring Dennis Quaid, Cary Elwes and Kate Bosworth; Muse Entertainment and Back Alley Films series BELLEVUE starring Anna Paquin and Allen Leech for CBC and WGN America; and recently Netflix's original movie THE GOOD SAM starring Tiya Sircar. His other credits include: MOHAWK GIRLS (APTN/CBC 5 seasons), TRIPPING THE RIFT (NBC Universal 3 seasons), LANCE ET COMPTE (TVA 2 last seasons and the Movie), animated series PING AND FRIENDS. Mario also composed music themes for many radio shows including "PUISQU'IL FAUT SE LEVER", the most-listened-to morning show in Montreal with Paul Arcand on 98.5 FM, as well as the music for all other shows on the station.

Sylvain Bellamare, Sound Designer

Sylvain Bellemare is a Canadian sound editor and sound designer, best known internationally as the supervising sound editor of ARRIVAL (2016), for which he won the Academy Award for Best Sound Editing and the BAFTA Award for Best Sound (shared with Claude La Haye and Bernard Gariépy Strobl). He frequently works with the Quebec filmmakers Philippe Falardeau and Denis Villeneuve; with films such as Oscar®-nominated INCENDIES (2010) and MONSIEUR LAZHAR (2011). More recently he is known for ALL YOU CAN EAT BOUDHA (2017), IL PLEUVAIT DES OISEAUX (2019), LA DÉESSE DES MOUCHES A FEUX (2020), KUESSIPAN (2019) and JUSQU'AU DÉCLIN (2020).

Stéphane Bergeron, Re-Recording Mixer

Stéphane Bergeron has received nearly 20 award nominations (Emmys, Genies, Canadian Screen Awards, Geminis, Jutra, Iris and Géméaux) winning an Emmy, a Genie, two Iris and a Jutra for his work as a sound re-recording mixer. Over the last two decades, Stéphane has worked on more than 400 TV episodes and 120 films, including POLYTECHNIQUE from the Oscar-nominated director Denis Villeneuve, PUFFBALL by landmark director Nicolas Roeg, and the multi-award-winning children's animation series ARTHUR. Many of the films he worked on were selected by the most prestigious festivals around the world, Cannes, Berlin, Venice, Sundance and Toronto. Yet if you ask Stéphane to name his favourite project, his answer is always the same: "The one I'm working on right now!"

Maxime Giroux, Casting

After graduating from UQAM in Communication Studies, Maxime Giroux discovered the world of casting in Toronto, working as an assistant at Powerhouse Casting, and also getting some experience as a talent agent. Returning to Montreal, he built quite a reputation, working for Elite Casting as associate casting director for eight years. His passion for actors fuelling his work, he opened Maxime Giroux Casting in 2009. Catering to both the French and English markets, Maxime has been involved in feature films, television, web series and commercials; each professional sphere giving him an opportunity to match the right actor with the right role and collaborate with directors in order to bring their vision from the page to the screen. In 2018, Maxime Giroux was

nominated for Best Casting in a Feature Film (Boost) at the Iris Awards honouring Quebec Cinema.

Rene Haynes, Casting CSA

Los Angeles based Casting Director, Rene Haynes, is recognized in the entertainment industry, and internationally, as one of the foremost experts in Native American/First Nations/Indigenous casting. She has been instrumental in the discovered of many Indigenous actors who have gone on to become stars over the past 20 years. During her career she has easily moved back and forth between large studio projects with industry icons such as Steven Spielberg, Terrence Malick and Alejandro Inarritu - to casting many independent features for talented emerging filmmakers. She has worked closely with renowned producers and directors on television and film productions in the US, Canada, France, Germany and the UK. She is a multiple Emmy nominee – and has received Artios Awards for excellence in castings. Rene is devoted to mentoring and discovering new talent from Indigenous communities and helping to bring professional opportunities to them. She is attached to several very exciting upcoming projects!

BEANS

A film by
TRACEY DEER

Screenplay by
TRACEY DEER
&
MEREDITH VUCHNICH

Director of Photography
MARIE DAVIGNON

Production Designer
ANDRÉ CHAMBERLAND

Editor
SOPHIE FARKAS BOLLA

Casting
MAXIME GIROUX
RENE HAYNES

Costume Designer
ÉRIC POIRIER

Production Sound
YANN CLEARY

Sound Designer
SYLVAIN BELLEMARE

Re-Recording Mixer
STÉPHANE BERGERON

Original Music by
MARIO SÉVIGNY

Associate Producer
KENNETH PROULX

Executive Producers
MEREDITH VUCHNICH
JUSTINE WHYTE

Producer
ANNE-MARIE GÉLINAS

Beans / Tekahentahkhwa	Kiawentiio Tarbell
Lily	Rainbow Dickerson
Ruby	Violah Beauvais
April	Paulina Alexis
Hank	D'Pharaoh Mckay Woon-a-Tai
Kania'tariio	Joel Montgrand
Coyote	Taio Gélinas
Karahkwenhawi	Brittany Leborgne
Hazel	Kelly Beaudoin
Gary	Jay Cardinal Villeneuve
Mrs. Arsenault	Dawn Ford
Dorothy	Ida Labillois-Montour
Victoria	Caroline Gélinas
Aunt Mimi	Angie Reid
Police Officer #1	Adam Leblanc
Police Officer #2	Francis Lamarre
Police Officer #3	Alex Bisping
Police Officer #4	Jérémie Earp-Lavigne
Police Officer #5	Karl Farah
Police Officer #6	Jonathan-David Bédard
Police Officer #7	Sébastien Beaulac
Céline	Sara Sue Vallée
Adam	Roberto Mai
Hotel Manager	James Milvain
Angry Rioter	Ryan Bommarito
Pierre	Alexandre Lavigne
Elaina	Lucinda Davis
Army Officer #1	Michel Eid
Army Officer #2	Max Lafferrière
Army Officer #3	Karl Walcott
Lily's Newborn	River Tioherot Dailleboust
	Camden Andrew Rakenhnhaténion Boulanger
News Anchor #1	Paul Graif
News Anchor #2	Herb Luft
Isabelle	Olivia Fillion
Edith	Mégane Lemée
Nadine	Kaylin Montour
Mohawk Teen Girl	McKenzie Kahnekaroroks Deer-Robinson
Rioters	Carlo Harrietha
	Jean-Mathieu Bérubé
Stunt Police Officer #1	Thomas Liccioni
Stunt Police Officer #2	Tyler Hall

Additional Voices	Line Lafontaine Natalie Tannous
Beans Photo Double	Amanda Silveira
Ruby Photo Double	Stella St-Onge
Hank Photo Double	Myriam Côté
Lily Stunt Double	Marie-Laurence Paquin
Stunt Boat Driver	June Jacobs
Stunt Mob	Jason Cavalier François Gauthier Jere Gillis Kelsey Lafleur Yan Lecomte
Stunt Rioters	Stéphane Byl Annie Carignon Mike Chute Felix Famelart Nathalie Girard Patrick Kerton Gilbert Larose Mike Scherer
Production Manager	Geoffroy S. Patenaude
1 st Assistant Director	Pierre Plante
2 nd Assistant Director	Ayesha Sheikh
3 rd Assistant Directors	Amélie Dubuc Harris Ellison Natalia Grijalva Marlee Gruss-Neidhardt Julie Kelly Matthew Maggi Latifa Naouri Pascale Ouellet Michael Yarmush
Acting Coach	Melee Hutton

Intimacy Coordinator	Lindsay Somers
Stunt Coordinator	Dave McKeown
Tutor	Lydia Moukhin
Child Coordinators	Sandy Filippone Claudia Gosselin Pascale Ouellette
Casting	Arnold Fournier Tara Mazzucca
Extras casting	Danny Malin Nick Walker
Readers	Janet Davidson Elizabeth Neale
Casting Services	David Emanuel
1 st Assistant Camerapersons	Guillaume Sabourin Chantal Vary
2 nd Assistant Cameraperson	Olivia Nikolayenko
Operator Camera B	Léna Mill-Reuillard
Camera Assistant	Aurélien Moveau
Camera Trainees	Jennifer Pistoscia Hamed Sedagath
Camera Car Operators	Jocelyn Bourcier Patrick Malo
Steadicam Operators	Thierry Fargeau Paul Gilot Hugo Longtin François Marcouiller
Camera Crane Operator	Matthieu Beauchamp

Digital Imaging Technicians	Louis-Philippe Denis Simon Desrochers-Laplante Marc-André Yonkers-Vidal
Set Photographers	Sébastien Raymond Pierre Dury Laurence Grandbois-Bernard
Script Supervisor	Émilie Dion-Allard
Additional Production Sound	Olivier Léger
Boom Operators	Phylomène Dorion-Laurendeau Julien Gabillaud
Art Department Coordinator	Marie-Claude L'Heureux
Assistant Art Director	Tristan Dubois
Key Set Decorator	Catherine Legault
Set Decorator	Félix Poirier
Assistant Set Decorator	Marie-Ève Crépeau
Property Master & Props Maker	Mylène "Mylou" Bilodeau
On Set Property Master	Sandrine Rousseau
Assistant Set Props	Ludovic LH Devinat Annie Rouleau
Graphic Artists	Karine Bastonnais Mélanie Boudreault Jasmine Dearhouse
Head Scenic Painter	Jean-François Kelahear
Scenic Technicians	Guillaume Guérette David Kennedy Pier-Luc Pellerin Sébastien Tardif Rémi Thériault

(cont'd)	Benjamin Turner
Storyboard Artist	Jean-Philippe Marcotte
Head Carpenter	Jean Rodrigue / Prod. Double Effet
Picture Car Coordinator	Luc Poirier / Lucky Luc Auto
Picture Car Consultant	Keith White Sr.
Costume Coordinator	Jennifer Anderson
Assistant Costume Designer	Odile Depratto
On Set Costume Supervisor	Lison Daignault
On Set Costume Supervisor Assistant	Dana Powell
Wardrobe Assistants	Estelle Charron Marie Trevennec
Extras Dressers	Mohamad Al-Naimi Mélanie Bourgault Sophie Chouinard Iehente Foot Mireille Leclerc Alice Mayeux Elizabeth Morel Bruno St-Gelais Karine Thibault Anaïs Trocherie
Key Makeup	Drew McComber
1 st Assistant Makeup	Lindsay Thomas
Assistant Makeup Artists	Josiane Roch Phan Thanh-Luc
Head of Hair Department	Pamela Warden
1 st Assistant Hairdresser	Kaitlyn Craibe

Additional Hairdresser Jonas Gilbert

Assistant Hairdressers Nathan Blacksmith
Sarah Peterson
Stéphane Potvin

Special Effects Supervisors Jean-Mathieu "Jib" Bérubé
Carlo Harietha

SFX Technicians Jean-Francois Bruneau
Steeve Lavoie
Jean-Claude Leblanc

Armorer Andrew Campbell

Key Grip Martin Renaud

Best Boy Grips Lucas Bazzarelli
Charles Beach
Alexandre Schippers
Simon Vincent

Additional Grips Patrice Arsenault
Renaud Comtois
Manuel Daigneault
Mélanie Guertin
Grégoire Hivon
Jean-François Mean
Jocelyn Spronken-Forget
Philippe St-Jacques
Mélanie St-Pierre

Gaffer Denis Lamothe

Best boy Jacques Tremblay

Additional Electrics André "Bonneau" Caron
Stéphane Boutet
Archour Dermoun
Jean-François Lépine
Tim Lonn
Derek Vuong

Genie Operator Claude Reimnitz

Unit Manager Gilbert Lucu

Assistant Unit Manager Jean-François Beaulieu

Set Production Assistant Anthony Groulx

Production Assistants Cody Airth-Fisher
Brandon Kang
Ali Shaan Khemani
Sébastien Lebeau
Jade Mathieu
Gabriel Saulnier
Krisztina Varga

Set Runner Helmi Nabli

Drivers Alain Bolduc
Lianne 'Kwe' Cook
Karennaienhne Delormier
Daniel Gauthier
Jacques Leroux
Sébastien Tanguay
Franco Zoccali

Base Operator Pierre Courchesne

Ciné Mobile Jocelyn Bourcier

On-Set Medics Cynthia Bibeau
Réal Doré
Raymond Lacombe Jr.
Caroline Len
Daniel Lepage
Natasha Segreti
Ginette Traversy

Water Safety Sécurité Zodiac Inc.

Marine Coordinator Antoine Jobin

Water Rescue Technicians	Alexis Dupuis Karen Lacombe Pascal Roy Guillaume Thibodeau
Craft Services	Cyril Loreau
Assistant Craft Services	Barbara Bon
Catering	De Bons Petits Plats Arrêt de bus
Location Managers	Louise Bédard France Cadieux
Assistant Location Managers	Catherine Hogue Marjolaine Ricard
Location Scout and Kahnawake Liaison	Sasha Deer
Production Coordinator	Kalinka St-Pierre
Production Accountant	Yolaine Lavigne
Assistant Accountant	Amanda-Faith Gélinas-Noble
Director's and Producer's Assistant	Miriam Gélinas-Noble
Story Editor	Christina Lazaridi Karen Walton
Script Coordinator	Émilie Arcand
EPK	Simon Plante
Additional Editing	Maxime Chalifoux
EMAfilms	
Development Coordinator	Daniela Akerblom
Business Affairs	Jasmyrh Lemoine
Assistant Production Manager	Marie-Louise Gariépy

Post-Production Supervisor	Pierre Thériault
Post-Production Coordinators	Jessie-Lee Labonté Rachel Tremblay St-Yves
Offline Editing Facilities	Outpost Montréal Post-Moderne
Assistant Editors	Zoé Guèvremont Marie-Pier Sicard
Colorist	Julien Alix, CSI
Assistant Colorist	Stéphanie Vaillancourt
Online and Titling	Annaël Beauchemin
Quality Control	Jack Donnely
Data Wrangler	Pascal Brazeau
Picture Post-Production Facility	Post-Moderne
President	Alexandre Domingue
Manager, Cinema & TV	Myriam Therrien
Dialogue and ADR Editor	Claire Pochon
Sound FX & Foley Editor	Paul Col
ADR Supervisor	Sylvain Bellemare
Dialogue Transcription	Emilie Gélinas-Noble
Foley Artist	Simon Meilleur
Foley Recordist	Eric Lagacé
Assistant Mixer	Joey Simas
ADR Facilities	Blue Room Studios (Bethesda) Difuze (Montreal) Jam Post (Toronto) Sound Kitchen (Vancouver) Studio Post (Edmonton)
Sound Editing Studio	Film Sly
Foley & Mixing Facility	Premium Sound
Sound Studio Manager	Steven Gurman, MPSE

Visual effects by ALCHEMY 24

VFX Supervisor	Simon Beaupré
Compositing Supervisor	Loïc Laurelut
VFX Producer	Marie-Claude Lafontaine
VFX Coordinator	Mélissa Massé
Executive VFX Supervisor	Jean-François "Jafaz" Ferland
Executive VFX Producer	Marc A. Rousseau
VFX Editor	Maxime Desforges

Additional Visual Effects and Titles	Vincent Scotti
--------------------------------------	----------------

Camera Equipment	Studio St-Antoine Pascal Brazeau Jessie-Lee Labonté Post-Moderne
------------------	---------------------------------------------------------------------------

Lighting Equipment	Ciné-Lune
--------------------	-----------

Grip Equipment	Sasquatch Gripping
----------------	--------------------

Vehicle & Truck Rental Honeywagons/Trailers	Location Sauvageau Tony de Provence
------------------------------------------------	----------------------------------------

Unit Publicists	The Leisa Lee Group CFC Communications
-----------------	-------------------------------------------

Travel Agent	Voyages GPS Guylaine Beaudoin
--------------	----------------------------------

Insurance Broker	BF Lorenzetti Jinny Barbosa
------------------	--------------------------------

Legal Counsel	Miller Thomson Dean J. Chenoy Philippe St-Louis BCF Avocats Robert Steinman
---------------	-----------------------------------------------------------------------------------------

Accounting Auditors	BCGO s.e.n.c.r.l. Luc Forest
---------------------	---------------------------------

Interim Financing	National Bank of Canada Cinema and television Lucie Marion, Lili Girard
Script Clearance	Lussier & Khouzam Remy Khouzam
Title Search	Kiné Recherche
Music Copyright Clearances	La Négo, Josée-Anne Tremblay Delphine Measroch
Archival Research	Marie-Andrée Cardinal Marie-Josée Cléroux

Original Music Composed, Recorded and Mixed by
Mario Sévigny

Vocalists
Mario Sévigny
Jayli Wolf

Light at the End
Composed and performed by Kiawentiio
Arranged and mixed by Mario Sévigny
Courtesy of Kiawentiio

The Power
By Snap!
(Luca Anzilotti, Antoinette Colandreo, Michael Münzig)
Published by WC Music Corp., Hanseatic Musikverlag GmbH.,
House of Fun Music Inc.
Courtesy of BMG Rights Management GmbH

Alright Without Me
Composed by Stephen Clinton Sullivan
Courtesy of BAM Library

If I Can
Composed and performed by Ray Bonneville
Courtesy of Electric Desert Records

Tornado
Composed by Benjamin Bostick
Courtesy of Simply Fantastic Music

One Time
Composed by Jordan Bleau & William Statler
Courtesy of BAM Library

High Flyer
Composed by Duce Williams
Published by Duce Williams Music LLC
Courtesy of Duce Haus Music Co.

OKA Crisis footage archives courtesy of

Société Radio-Canada
Groupe TVA Inc.
CFCF12

THANK YOU - MERCI - NIÁ:WEN

To all First Nations, Inuit and Metis people for your resilience and strength.

To all Indigenous women for your ability to love and lead with immeasurable courage.

To all our young people who inspire us to do better for your future.

The Mohawk Council and Community of Kahnawà:ke
The Mohawk Council and Community of Kahnésatake
Kahnawà:ke Shakotii'a'takehnhas Community Services
Tsi Ronterihwanónhnha ne Kanien'kéha Language and Cultural Center
Mohawk Bridge Consortium
Kahnawake Patton's Glen par 3 Golf Club
Kahnawake Survival School
Kahnawà:ke Knights of Columbus
Golf d'Oka
St. Francis Xavier Church & Mission
Parc Nature du Cap St-Jacques
Ville de Longueuil
Ville de Léry
Ville de Chateaugay
Ville de St-Sébastien
Ministère des transports du Québec
Pensionnat St-Nom-de-Marie

Avery Guest House

Tom Alexander, Hussain Amarshi, Jane Angel, Stephanie Azam, Alan Bacchus, Nicole Baillargeon, Don Barnaby, Westley & Lorna Barnes, Don Beauvais, Natalie Bédard, Geneviève Bouchard, André Caron, Esther Cohen, Suzette Couture, John Cree, Joseph Cross, Sondra Cross, Angela Deer, Sterling Deer, Tiffany Deer, Sylvie Deschamps, Thibault Desmoulins, Damien Detcheberry, Paula Devonshire, Steven Diabo, Christopher Donaldson, Sophia, Rachel, Michael Donaldson, Andrew Frank, John Galway, Adam Garnet Jones, Danis Goulet, Mouchie Goodleaf, Taylor Goodleaf, Camille Gueymard, Tom Hastings, Matt Holland, Shelley Hogeveen, Karahkwisakhe Horne, Slawko Klymkiw, Valérie Lahache, Peggy Lainis, Johanne Larue, Louise Lantagne, Claudia Latorre, Heather Leborgne, Jackie Leclaire, Ross Leclaire, Andrea Meloche, Elina Levina, Kay Liberman, James Luscombe, France Mansour, Jean-Claude Marineau, Suzanne Marshall, Claire Martell, Maynard Martin, Skye Matheson, Barbara and Larry McComber, Martha Montour, Darryl Mork, Michael Morris, Rachel Mwanza, Andrew Noble, Hilda Nicholas, Bertrand Paquette, Charlie Otsi'tsaken:ra Patton & Elaine Nioioie:ren Patton, Amy Parker, Leah Phillips Latour, Dennen Phillips, Sylvain Pratte, Amy Rice, Jason Ryle, Emma Sawyer, Dwayne Stacey, Mark Standup, Coco Sky, Barbara & Corey Tarbell, Karen Williams-Posival, Michelle Woon-A-Tai, Jonathan Wyman, Perry Zimel

All the talented young Indigenous actors who participated in the audition process and acting workshop held at the Canadian Film Centre.

All of our big-hearted and dedicated extras.

All of our families for their unwavering support and love!

Produced with the financial participation of
Telefilm Canada
SODEC

Québec Film and Television Tax credit – gestion SODEC

Canada Media Fund

Crave TV, a division of Bell Media Inc.

Canadian Film or Video Production tax credit

Canadian Film Centre

Super Écran, a division of Bell Media Inc.

And in association with

CBC Films

Developed with the help of
The Harold Greenberg Fund

TIFF Studio

TIFF Filmmaker Lab

TIFF-CBC Films Screenwriters Award

Development, Production and Marketing of this film through CFC Features is made possible
by



Executives for Bell Media
Production Executive, Original Programming - Gosia Kamela

Director of Programming, Crave - Tory Jennings

Executives for CBC Films
General Manager, Programming, CBC Television - Sally Catto
Executive Director, CBC Scripted Content, English Services - Trish Williams
Senior Director, CBC Films - Mehernaz Lentin



EMAFilms is a member of



Canadian Distribution
Mongrel Media

French Canadian Distribution
Métropole Films Distribution

International Sales
WaZabi Films



This is a work of fiction. Names, characters, businesses, places, events, locales, and incidents are fictitious. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.

BEANS

© 11455176 CANADA INC. (EMAFILMS 2020)



ISAN 0000-0005-7E02-0000-H-0000-0000-N