



Presents

DEANER '89


A film by Sam McGlynn

89 mins, Canada, 2024

Language: English

Distribution

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Tagline

A Heavy Metal Origin Story

Logline

Hard-luck metalhead Dean Murdoch (Paul Spence) reveals how he finally made it, taking us back to the '80s - when being a hockey jock was a badge of honour, Jazzercise was a national movement, seatbelts were optional, and teachers were as drunk as their students.

Synopsis

Hard-luck metalhead Dean Murdoch (Paul Spence) has finally made it, and now everyone wants to know the story behind his unlikely rise to fame. With Dean as narrator, we're taken back to the '80s - when being a hockey jock was a badge of honour, Jazzercise was a national movement, seatbelts were optional, and teachers were as drunk as their students.

Teenage Dean is a small-town hockey star whose life takes a turn for the weird when a satanic steamer trunk full of his estranged birth father's personal effects shows up. As the call to heed the dark forces of heavy metal gets louder, Dean angers a biker gang, steals a bus, and discovers that drugs and slapshots are a dangerous mix.

The high-tempo comedy packs in the laughs, while using humour to spark conversations about identity and the impact of the Canadian government's decades-old Indigenous adoption policies that continue to impact us all today.

NB: "For clarity, Deaner '89 is not a "Fubar" movie, nor is it connected to the "Fubar" franchise. It should not be promoted or portrayed as such."

Production Companies: Eagle Vision, PSA Productions

Filming Locations: Winnipeg & Selkirk, Manitoba

WHO'S WHO:

Glen (Will Sasso): Dean's dad is high energy hurricane, doing his best to navigate a dead end job at the mill with his desire to coach Dean to a successful life as a pro athlete.

Mirna (Lauren Cochrane): Dean's mom is a Christian lady with a sense of humour who is trying hard to raise her adopted kids without any support or guidance other than her faith.

Jen (Star Slade): Dean's mischievous little sister has always looked up to her brother, and when he veers over to the dark side she tags along, whether he likes it or not.

Kitty (Maddy Foley): A smart, sarcastic and ambitious girl who started dating Dean after breaking up with the captain of the hockey team (Dean's nemesis).

May (Mary Walsh): In her younger days May (Kitty's aunty) toured the world with a metal band, and despite those days being far behind, she rediscovers her love for rock by mentoring Dean in the art of Givin'r.

Principal Gil (Kevin McDonald): A repressed party animal, Principal Gil may seem squeaky clean, but beneath his calm exterior lies a wild man looking to burst out.

Dack (Stephen McHattie): An old-school college hockey coach who has an eye for talent but isn't exactly progressive in his approach to team building.

Gatley (Julian Black Antelope) - A biker who is dangerous and mean, but somewhat sympathetic to Dean.

Moth (Sonny Hamilton): A completely unhinged biker who has it out for Dean.

Paul Spence's Creator/Writer Statement:

Both of my father's parents come from a line of Métis people who were displaced from their homeland when the Canadian government resettled the Red River valley in the 1800s. Having been raised in a white community in Northern Saskatchewan, my father didn't discuss his Indigenous heritage with me or my sisters knowing at the time that we'd have a better chance of fitting in, by not revealing that part of our past, and because he frankly didn't know much about it because it had been mostly hidden from him. While I had always understood that I had some Indigenous heritage, the full story of our Métis history wasn't shared with me until 2010. I've come to learn that for a lot of "white-passing" Métis and Indigenous kids this "hiding" of their true identity was not uncommon, which made me want to share the story even more.

Deaner '89 isn't exactly mine or my father's story; however, certain elements of our experience did make it into the film; from everyday racism to his mother doing what she thought was the "right thing" by hiding the family's Indigenous identity. I set out to write a story that showed how completely altered someone's life can be by hiding the truth, and then having that truth revealed. Bringing my family story into the script helped inspire me to answer a question I have always wanted to: "How the hell did Dean become Dean?" Over the past 15 years, I've travelled the country a lot and it gave me the chance to meet many Indigenous people who felt a certain kinship for *Deaner*; they loved his humour and rebellious attitude. So, when it came time to establish Dean's origin story, it seemed like such a natural fit to take some of my father's stories, as well as my own, to create something fun and funny, but that also had some heart and authenticity - where audiences will laugh their asses off, but also learn something about Canada's complicated history.

Sam McGlynn's Director's Statement Q&A:

What made you want to direct *Deaner '89*?

I've always been a massive fan of *The Deaner*. A few years ago, I was making Independent short films. We had gotten some great responses on a comedic level, so I emailed them to a few people who inspired me. Paul Spence was the only one who responded. At the time, I couldn't believe *The Deaner* had actually written back to me, *and* he was super stoked about my ideas.

A year or two later, I was on a work trip in Montreal, and we connected over a few drinks. We instantly hit it off and became good friends. Over the years we kicked the tires on a few ideas, sharing some creative back and forth. After watching Todd

Phillips' *Joker* (2019), I was really inspired by the idea of an origin story. Paul and I discussed the concept of a Deaner origin story, set in the '80s, and we both instantly burst into laughter. The ideas began flowing and Paul got to writing.

I grew up in a small hockey town in Peterborough, Ontario. My life back then was hilariously wrapped around heavy metal music, religion and for me, culture clashes with my parents being Irish immigrants. Over the years I've come to learn that no matter where in Canada you're from, we've all known or met a skid guy like Dean. I've always been attracted to these kinds of carefree "dirtbag" characters, so for me, it was a no-brainer to jump into this project, have some fun telling a story I get, while also having the opportunity to direct someone so funny, with so much storytelling talent.

There are some important themes in this film, can you talk about those?

Deaner '89 is a coming-of-age story focusing on family history, an identity crisis and rebellion. It touches on the struggles of the Indigenous people who lived through the government-led scooping of children and the impact it had on their lives by removing them from their biological families and identities. We tell the story of a young man who first realizes he is Métis only upon the arrival of his dead father's belongings. A "hit by a truck realization" of one's true identity, followed by a "now go out into the world and figure it out on your own". Dean's realization that everything he thought he knew about himself was a lie sets the story off on a journey of self-discovery and reclamation.

Focusing on Deaner's perspective allowed us to exaggerate the story and create hilarious comedy, but also feel real emotion for a young man whose family was taken from him. It was cool to tell the story in the way Dean remembered it, to really get inside his head and tackle issues around his identity.

Were there any technical/filmmaking decisions that lent to the way you told the story?

I really wanted our audience to feel like they had active participation in Deaner's world rather than a passive experience, in just watching a film. I wanted to pass through moments in time from his memories. I'm a huge Scorsese fan, and much like his movies, I wanted the camera to constantly be moving. The camera movement makes the story feel a lot more personal, while also progressing and moving forward. So we used everything from drones, to steady-cams, jib arm, a u-crane, whatever we could get our hands on to achieve those technical shots.

What was the importance of the wardrobe and props in telling this story?

We had so much fun building out the '80s small town world of The Deaner. Throughout production we kept reminding ourselves, this is The Deaner's

hometown, this is where he learned to “give’r”. Absolutely everything had to align with the character. I really wanted to portray a darker, more industrial, more *real* Canadian town, and thus the wardrobe had to reflect this. Drawing a lot of ideas from my own memory of Peterborough in the '80s. I didn't want the typical '80s nostalgia from shows like *Stranger Things*, so we purposely stayed away from anything neon and Rubik's Cube. Even Dean's hockey pants have a backstory. We also wanted to have comedic undertones, as of course, at the root of everything this is a comedy.

How important was music in *Deaner '89*?

The music in the movie was the vital component. Paul Spence and I are both musicians, we both have a real passion for music. We had a ton of fun choosing what went into the film. Paul and his band did a hell of a job composing a lot of the soundtrack. We didn't have a huge budget for music so we had to make every track count. We kept asking ourselves, what would Deaner headbang to? What would an angsty teen in some shithole Canadian town in the '80s listen to? What did we listen to? Also, very importantly, what made us laugh. What could help portray Dean's emotions, his highs and lows, as he goes through this wild journey.

What drew you to this script?

I loved Deaner in his previous films, so I had a lot of questions regarding Dean's character. It was super fun to discover these with Paul and reboot the character. Questions like, when did he discover heavy metal? Who taught him how to shotgun? Why does he talk like such a skid? Paul and I have very similar tastes in comedy, especially when it comes to movies, like Rob Reiner's *This Is Spinal Tap* for example. We also had very similar interests growing up, so it was really natural to keep the ideas flowing. Paul and I were throwing ideas at each other, and this origin story idea stuck. I was lucky that Paul kept me on the project from concept to creation, and trusted me with this character and of course a script that is so important to him.

How did you get into this business and how does your experience in gaming inform your work on this film?

I was a kid with a camera in my hand at a very young age, and created a ton of movies using whatever I could, from family members to local taverns. My parents got used to coming home to their whole house being converted into a movie set. When I was 18, I was a PA for a Roger Corman movie and further realized I wanted to direct movies. I had no formal training and moved through the ranks by being self-taught. I started to gravitate to editing and quickly found I had a real talent for it. I was able to pay the bills and live a pretty “normal” life working in video games while living in Vancouver. I still managed to direct a couple independent shorts, mainly for various Whistler film festivals and the Heavy Hitting Horror Festival, which is what

actually led me to being in conversations with Paul. At that time I was (and am still) directing video game cinematics. I direct and manage a team to create scenes entirely from scratch, build out worlds and create characters from storyboards. With visual effects being so heavily used in filmmaking, there's a lot of crossover in the film and gaming world. A lot of what is being used to make video games is now being used to make movies. In this film, I used software for pre-visualization for the more challenging scenes, like the two chase sequences. This technology allowed me to align everyone on the vision. It brought the storyboards to life and allowed everyone to see what worked and what didn't, build on or take away from there. I've got an extensive background in virtual production and the use of green screens, so anywhere we had to use those types of visual effects, it's super clear to me what will and what won't work, and how we can save on production to use somewhere else.

What was it like shooting the stunts and action?

It was a friggin' blast. I've always wanted to flip a Trans Am. I have a massive passion for stunts and action. When I was a kid my dad would bring home the latest '80s action movies on VHS. My favorite movie of all time is Ted Kotcheff's *Rambo: First Blood*. I think that's one of the reasons why I live in BC.

Living in the Sea to Sky Corridor of BC, a lot of my friends are professional athletes and coincidentally, are also in stunts. We utilized this talent in our short films and a couple of the guys actually flew out for the project. You can see them riding the dirtbikes in the Trans Am chase. I felt very comfortable with the scale of the stunts we had, and knew they could be done with the right talent. We had a great stunt team, camera team, and of course crew to help pull this off. Paul was also great to work with on these scenes and performed a lot of his own stunts, so that was cool.

Again, I pre-visualized a lot of the scenes with the more complicated stunts so that everyone could understand my vision. It was clear for everyone what to do when the cameras were rolling.

What do you hope audiences take away from *Deaner '89*?

I really hope people have a good time, learn something, spark new conversations, but still have some laughs and want to rock out after.

Canada's history has a very dark colonial past that has largely ignored Indigenous stories. We hope that we can help people become more aware and bring some education to a crowd that might otherwise have no knowledge in the matter.

What was it like to work with Paul Spence on *Deaner '89*?

It's exactly how you would expect, he's The Deaner, one of a kind. When he's not shirtless, he wears his heart on his sleeve. Paul worked his ass off for this role. He

dropped like 50 lbs in 4 months, which was insane. He's very much a method actor and he's great at physical comedy. He's also a really good hockey player, so that made all the hockey scenes easier to shoot. There were many times when Paul would just do the stunts himself. Since he was the writer, on the day, we could quickly adjust lines or scenes if they weren't landing. His brain was always working - he was up all hours of the night adjusting the script, writing songs; it was cool to work with someone so committed to the film, and it shows.

What was it like working with a subject based on an iconic character?

It was thrilling, we had a really good foundation to go off of with the character. It was fun to think about him as a shitty teenager and put him in different scenarios. We actually had a lot of freedom to do anything we wanted because really, it was a full reboot of the character. There was a moment where I thought about doing some deepfake or digital makeup on him to make him look younger, but I really didn't want it to be distracting where the audience knows he's not authentic. In the end, Paul playing a teenager was way funnier and I'm glad we stuck with that choice.

Some of the challenges/things I learned making this film included ...

The biggest challenge of this movie was shooting it in 23 days. There was no room to screw around, so all my references and pre-visualization really helped with decision-making. I just went with my gut most of the time. Our first few days were the hockey scenes, so I was dropped right into the deep end. Sink or skate. We got some of the hardest stuff out of the way first, which was cool building off that momentum.

This film would not have been possible without our Director of Photography Samy Inayeh and Richard Simpson, our Production Designer. Those guys were so fast, they understood my vision, and then took it to the next level. After the first day we poured some drinks and saw the dailies come in. I knew straight away the look and feel was going to work. On a personal level, it was extremely challenging leaving my fresh 3-week-old baby boy at home in BC while we filmed for a month and a half in Winnipeg. I'm very thankful to have an incredible, supportive wife and family.

Working with these actors and actresses was special because ...

Working with these actors and actresses was super special because every one of them had a story and could relate to some aspect of the script. They were all very collaborative and brought so much to each of their roles. It was so cool to work with comedy legends like Will Sasso and Kevin McDonald. I mean, *Brain Candy* is one of my alltime favourite comedies. They just kept adding layers on to their characters which made it so much more fun.

One of my favourite memories with Will was during prep, he was unsure about his character's wig, so I immediately grabbed a picture of him, photoshopped the wig

on his head and then showed him. He instantly burst out laughing and started putting on his character's accent. I knew then we had hit a home run.

Working with this crew was fun because ...

People from Winnipeg are genuinely some of the nicest people in Canada. Everyone believed in the project and were all fans of Deaneer. It was hilarious, the crew wore metal shirts every day, and "Give'r" was part of our dialogue. When the crew started to see on the monitors what we were shooting, they realized this movie was special, so they worked even harder. This film crew works on many projects together, so it was like working with a big family. It really helped that Kyle Irving, our Producer, knew everyone in Winnipeg, so anytime we had a crazy idea, he knew exactly where to go and who to call.

Working in Manitoba was important to the film because ...

Manitoba is a historical place for the Métis people, so of course that was very important. In addition, the sets were timeless. Manitoba still has a ton of unique '80s nostalgia. When I first got there, every 2 seconds I was like "there's a location, oh there's another one", it was insane. I also really didn't want to do full rebuilds on sets, I wanted to show up and just dress them lightly, to make it easier on ourselves, but also keep it authentic. Most of our cast are local as well, which as you can see in their performances, show some great talent. The prairies were also just gorgeous, especially around May and June, making scenes come alive.

Some fun or interesting anecdotes from filming include ...

Paul and I were put up in a pretty sweet apartment building next door to each other. The sound travelled very loudly. Every morning before call time, I would crank '80s metal to wake him up, I could then hear him yelling next door. It was also hilarious to hear him laughing through the wall when we would watch the dailies every night. Although, he did keep me awake one night while writing the song "Being Free of Dean". It seriously felt like we were in college.

KEY CAST BIOS:

Paul Spence as Dean Murdoch

Paul co-produced, co-wrote and starred in *Fubar 1* and *Fubar 2*, and co-created the TV series *Age of Computer*. He's staffed writing rooms, as well as written for *Adult Swim*, *CBC*, *CITY TV* and *Viceland*. He adapted *Robbie Robertson's Testimony* (Biography of The Band), and as a producer created a TV series, podcasts and three feature films. He's acted with Richard Gere, David Boreanaz, Tom Green, Kenny Hotz, and a host of others.

Spence is an accomplished musician and composed the music for the two *Fubar* films, as well as the TV show. He has written and produced three albums with major label releases, as well as a host of independent records and 7" singles.

Will Sasso as Glen

Will Sasso recurred on the most recent season of *Young Sheldon* (CBS), guest starred on *The Marvelous Mrs Maisel* and *FBI* (CBS). He recurred on the second season of Apple TV+'s *Acapulco* and will reappear on its upcoming third season. He also appeared in *History of The World: Part II* (Hulu). In features, Will Sasso appears in the feature *The Throwback*, from director Mario Garcia, opposite Justina Machado.

Recently, Sasso appeared in *Dangerous Game* opposite Jon Voight. Will Sasso starred in ABC's *United We Fall* opposite Christina Vidal and Jane Curtin. Will starred for five seasons on FOX's hit sketch comedy series *MADtv* giving TV viewers a reason to stay up late with characters like the accident-prone handyman "Paul Timberman" and offbeat impressions of Bill Clinton, Kenny Rogers, Arnold Schwarzenegger, Steven Seagal and Randy Newman.

Sasso can be seen opposite Steve Carrell and Rose Byrne in Focus Features' *Irresistible*, Jon Stewart's Feature Film directing debut. He can also recently be seen in *The Grizzlies*, which premiered at the Toronto International Film Festival in 2018, *Inside Game* opposite Scott Wolf, and Joe Carnahan's *Boss Level* opposite Mel Gibson and Frank Grillo. He also played Curly in the Farrelly brothers' 2012 *The Three Stooges*.

On the TV side, Sasso can be heard recurring in the animated series *F is for Family* for Netflix and *Harley Quinn* for DC universe. He can also be seen opposite Alison Janney and Anna Faris on CBS's *Mom* as 'Jill's' (Jamie Pressly) boyfriend, 'Andy.' Other TV credits include *Loudermilk*, *Another Period*, *Kevin (Probably) Saves the World*, and *\$#! My Dad Says*.

Star Slade as Jen

Star Slade was most recently seen opposite Nicholas Cage in the film *Dream Scenario* for A24. She previously starred in the Canadian series *Burden of Truth* for four seasons. Other credits include three seasons playing the lead role in the Canadian series *Emerald Code*, appearing opposite Jason Momoa in *Frontier*, as well as the feature film *Castle in the Ground* opposite Imogen Poots and Alex Wolff

Kevin McDonald as Principal Gil

The ever-recognizable Canadian comedian, actor, writer and director Kevin McDonald is best known as a member of *The Kids in the Hall*. He co-founded the sketch comedy group with friend Dave Foley after they met in Toronto at Second

City. The beloved television series ran from 1988-1995. The Kids in the Hall accepted the Academy Icon Award at the 2019 Canadian Screen Awards.

He has appeared in a variety of films including: *Boy Meets Girl*; *Galaxy Quest*; *Sky High*; *Epic Movie*; *Sorry for Your Loss, Sorry for Your Loss*; *Boys Vs Girls* and *The Hindenburg Explodes* opposite Rob Corddry. McDonald is an always in-demand comedy ringer who has appeared in various high profile sitcoms including: *The Martin Short Show*; *Ellen*; *That '70's Show*; *Seinfeld*; *Friends*; *News Radio*; *MADtv*; *Arrested Development*; *Corner Gas*; *Delmer & Marta* and completed a recurring arc on *Walk The Prank*.

Having a distinctly unique voice perfect for the world of animation, he's starred in cartoon features such as the modern Disney classic *Lilo & Stitch* and *Invader Zim: Enter The Florpus* as well as various animated series including: *Lilo & Stitch: The Series*; *The Bagel And Becky Show*; *Amphibia* and *Scott Pilgrim Takes Off*.

He most recently starred in Amazon's highly anticipated *The Kids In The Hall* reboot which received rave reviews.

Mary Walsh as May

Mary Walsh created and starred in *This Hour Has 22 Minutes*, CBC's wildly popular take on current affairs. The series earned her many of her numerous Gemini awards and showcased her dynamic range of characters, including the flagrantly outspoken 'Marg Delahunty'.

Walsh wrote, produced and starred in the Gemini award-winning series *Hatching, Matching and Dispatching*, which returned to CBC in 2017 as a feature-length presentation called *A Christmas Fury*, with Walsh and the original cast reprising their roles. In 2017 she released her debut novel, a Canadian best-seller, *Crying for The Moon*. She currently writes and stars in *The Missus Downstairs*, for which she has been nominated for multiple Canadian Screen Awards.

Walsh's recent TV credits include recurring roles on Syfy's *Resident Alien*, CBC's *Hudson & Rex*, and *Little Dog* for which she was nominated for a 2020 Canadian Screen Award, as well as numerous guest appearances on *This Hour Has 22 Minutes*.

Select feature film credits include *The Grand Seduction* and *Closet Monster* (Official selections at TIFF 2014 and 2015, respectively), and *Mambo Italiano*. She won the Canadian Screen Award for Best Supporting Actress in 2021 for her leading role in Helen Shaver's first feature film *Happy Place*

Outside of the film, TV and theatre world, Mary is an outspoken advocate for mental health and addiction awareness as a spokesperson for Bell Let's Talk. She's a staunch supporter of the Wabano Centre for Aboriginal Health in Ottawa, and lends her time and voice to the CNIB, St. Joseph's Hospital and CAMH.

Among her many awards and doctorates, Mary is the recipient of the Order of Canada, the Governor General's Lifetime Achievement Award in the Performing Arts, and the CSA's Earle Grey Award for lifetime achievement in television Acting.

Stephen McHattie as Dack

Stephen McHattie is a veteran of over 250 film and television projects, whose feature performances include the international blockbusters *Watchmen* and *300* for director Zack Snyder and 2012 for director Roland Emmerich. Most recently, McHattie starred in the feature films *My Animal* (dir. Jacqueline Castel), *Fixation* (dir. Mercedes Bryce Morgan), *Nightmare Alley* (dir. Guillermo del Toro), *Most Wanted* (dir. Daniel Roby), *Z* (dir. Brandon Christensen), and *Come to Daddy* (dir. Ant Timpson) opposite Elijah Wood. Other notable features include *Mother!* (dir. Darren Aronofsky) with Jennifer Lawrence and Ed Harris, *Tokyo Trial* (Netflix), *Meetings with a Young Poet* (as playwright Samuel Beckett), *It Must Be Heaven*, *Birdland*, *Wolves*, *Haunter*, *Immortals*, *Score: The Musical*, *Poor Boy's Game* with Danny Glover (dir. Clement Virgo), and *The Time Keeper* (Jutra Nomination). He memorably starred with Roy Dupuis as the legendary hockey coach "Dick Irvin" in *The Rocket: The Maurice Richard Story*, for which he won a Genie Award. Other notable performances include the inquisitor in Darren Aronofsky's *The Fountain; A History of Violence* opposite Viggo Mortensen, directed by David Cronenberg, *Secretary* opposite Maggie Gyllenhaal, *Twist*, *Geronimo* (dir. Walter Hill), *Belizaire the Cajun*, *Gray Lady Down*, *Beverly Hills Cop III*, and *The Dark*. McHattie also starred in the features *Pontypool* (Genie Award Nomination for Best Lead Actor) and *Dreamland*, for director Bruce McDonald.

McHattie's latest television appearance include recurring roles on *Essex County* for CBC, *Orphan Black* for BBC America, *October Faction* for Netflix, and *The Strain* (FX – created by Guillermo Del Toro). Other memorable television includes *Lizzie Borden Took an Ax* (Lifetime), *Moby Dick* opposite William Hurt, *Diamonds* with James Purefoy; *The Summit* with Christopher Plummer and Bruce Greenwood; *XIII* (NBC) with Stephen Dorff and Val Kilmer and *Guns* (CBC) with Elisha Cuthbert and Colm Feore, *Killer Wave*, *Would Be Kings*, *The Trojan Horse*, *Absolution*, and four Jesse Stone telefilms opposite Tom Selleck (CBS). He received the 1995 Gemini Award as Best Actor in telefilm *Life with Billy* (CBC). He was a series regular on *Cold Squad* and *Emily of New Moon* for CBC, and *Beauty and the Beast*, and *Scene of the Crime*

for CBS. Other television performances include *Fringe*, *X-Files*, *Seinfeld*, *Law and Order*, as well as telefilms *Centennial* and the title role in NBC's *James Dean*. He was also nominated for a Gemini Award for a starring role on the television series *Murdoch Mysteries*.

McHattie made his Broadway debut in "The American Dream" in 1968 and was a company member of the legendary Phoenix Theater and the famous Circle in the Square Repertory. He received an Obie Award for "Mensch Meier" and a Drama Desk nomination for "Ghetto" both performed at New York's prestigious Manhattan Theatre Club.

Maddy Foley as Kitty

Maddy Foley is a Toronto-based actor, comedian, and screenwriter. With a BSc. from the University of Toronto, she furthered her education in Screenwriting at UCLA and honed her comedic skills at the Second City Conservatory.

Most recently, Foley's talent shines on screen as Nat in *One More Time* (CBC). You can also catch her on series like; *What We Do In the Shadows* (FX), *The Boys* (Amazon), and *Heartland* (CBC). Her credits extend to independent film, starring in the award-winning short *Meg Writes a Reference Letter*, and it's soon to be released follow-up series, *Everybody's Meg* (Bell Fibe TV).

In addition to acting and writing, Foley co-hosts the popular podcast "30 Going on 13," which blends humour and insight into adult life.

Lauren Cochrane as Mirna

Lauren Cochrane, originally from Calgary, AB, now calls Winnipeg, MB, home. Her journey in the entertainment industry began in improv and sketch comedy, and she honed her skills at Humber College in Toronto, graduating with honours from the Comedy: Writing and Performance program. She's truly a North American talent, having performed and studied across the continent, including a stint at iO Chicago (Improv Olympic). As a founding member of Calgary's improv theater company The Kinkonauts, she has left a mark on the comedy scene.

Transitioning seamlessly from stage to screen, Cochrane has accumulated over 40 film and television credits to her name, earning her recognition as a four-time ACTRA Manitoba Best Actress nominee. Among her notable performances are in the IFC horror film *Hunter Hunter* and the Netflix thriller *Fractured*.

Collaboration seems to be a theme in Cochrane's career, as she forms one half of the comedy duo Bucko, alongside her husband and creative partner Aaron Merke. Their

dynamic partnership has led them to the National Screen Institute Series Incubator Program, where they're currently developing an original comedy series.

With Siobhan Ferriera of Trisko Talent representing her, Lauren Cochrane continues to make waves in the entertainment industry, bringing laughter and talent to screens big and small.

Julian Black Antelope as Gatley

Representing the Buckskin-Blackhorse family of the Weasel People, JBA is a self-taught award-winning actor, writer, director, and producer of Indigenous/Central American & Irish descent who brings 20 years of experience working globally. His performing career began in the Canadian music scene before transitioning to film and television on Stephen Spielberg's epic six-part mini-series *Into the West* (2005) and laid the foundation upon which he built his career with an amalgamation of day player roles, stunts and working various crew positions on a steady stream of projects in southern Alberta.

JBA's breakout role in a television series would come on the gritty and critically acclaimed *Blackstone* (2009-2015) where four seasons of his portrayal of Darrien Tailfeathers earned him numerous accolades including a Canadian Screen Award nomination for Best Actor alongside Canadian television icons Ed Asner and from the original *Star Trek* series William Shatner. In 2014 JBA was cast as "Mr. Kidd" in John Logan's *Penny Dreadful* (2014) which took him to Ireland and has since worked consistently both nationally and internationally on high profile Film and TV projects such as *Dominion Creek* (2015), *Condor* (2018), *Dark Justice* (2018), *Caught* (2018), *Hold the Dark* (2018) *Debris* (2021), *The Flash* (2021), *Prey* (2021), and stars in the Netflix series *Grendel* (2022).

In 2016, JBA founded his own production company HERD of 1 MEDIA, of which he is president/CEO of and has since produced an impressive body of award-winning feature films that have screened world-wide in high profile festivals. His television work includes his own series *Secret History TM The Wild West* (season 1), *Women Warriors* (season 2) of which he is creator, writer, director, producer, showrunner and star of, continues to win numerous awards, nominations and accolades as its third season is currently underway.

Julian Black Antelope's commitment to his craft, cultural heritage, and fostering the next generation of Indigenous talent through his production company's internal Pathfinders Film Training program, has been the inspiration behind the 2023 launch of Pathfinders Film Institute Corp ("PFI"); a BIPOC film training entity founded by JBA of which he is also CEO and Executive Program Manager. PFI offers comprehensive certified film production training programs for aspiring BIPOC

filmmakers & storytellers interested in pursuing a career path in the Canadian film and television industry in an effort to expand BIPOC diversity nationwide.

Stephen McIntyre as Martin Geddes / Mace

Stephen Eric McIntyre was a beloved presence in Winnipeg's theatre, film and television scenes, as well as a pioneer of improv comedy. McIntyre performed for more than 40 years, appearing in numerous stage productions as well as on screen in film and television. Credits include a series regular role on History Channel's *Gangland Undercover*, and appearances in *The Big White*, starring Robin Williams, Woody Harrelson and Holly Hunter; *The Lookout*, starring Joseph Gordon Levitt and Jeff Daniels; and the 2009 heist film *High Life*, directed by Gary Yates and starring McIntyre alongside Timothy Olyphant.

KEY CREW BIOS:

Sam McGlynn, Director

Sam has been directing live action and CG for the last 20 years. In his previous role with Electronic Arts, he served as Global Creative Director. He has worked with massive budgets and is one of the most sought-after directors in the gaming industry.

During his time at EA, he collaborated with Director Neill Blomkamp and Oats Studios to create a live action trailer, one of which was recognized as the Best Video Game Trailer at the 2019 Golden Trailer Awards and best visual effects at the 2019 Clio Awards.

McGlynn currently works as an Executive Creative Director for Hollywood visual effects company Method Studios & Company³. He oversees a wide variety of VFX work, primarily applying new tech and real-time graphics in ground breaking ways. He recently wrapped his first narrative feature film as Director with *Deaner '89*.

Paul Spence, Producer/Writer/Actor/Composer

Paul co-created the films *Fubar 1*, *Fubar 2* and the TV series called *Age of Computer*. He's worked as a showrunner, staffed writing rooms, as well as written for Adult Swim, CBC, CITY TV and Viceland. He adapted *Robbie Robertson's Testimony* (Biography of The Band), and as a producer created a TV series, podcasts and three feature films. He's acted with Richard Gere, David Boreanaz, Tom Green, Kenny Hotz, and a host of others.

Spence is an accomplished musician and composed the music for the two *Fubar* films, as well as the TV show. He has written and produced three albums with major label releases, as well as a host of independent records and 7" singles.

Kyle Irving OM, Producer

Kyle Irving, an Emmy-winning producer, co-owner, partner, and head of production for Eagle Vision, has produced over 300 hours of film and television content in the past 24 years. His recent feature film credits include *Bones of Crows* (2022), *Orphan: First Kill* (2022), and *Night Raiders* (2021).

Other notable projects produced by Kyle include Deco Dawson's feature *Diaspora* and Madison Thomas's *Finality of Dusk*. His credits also include the Oscar-winning and Best Picture-nominated *Capote*, the seminal *We Were Children*, *Blue State*, *Walk All Over Me*, *Reasonable Doubt*, and *Lovesick*. Kyle's executive producer credits in television include *True Story (Parts One and Two)* for The History Channel, *SkyMed* for Paramount+, CBC, and CBS Studios, Snapchat's first original Canadian series *Reclaim(ed)*, four seasons of *Burden of Truth* for CBC, CW, Hulu, and Universal UK, the iconic international hit factual series *Ice Road Truckers* for The History Channel and AETN, the comedy series *DJ Burnt Bannock* for APTN Lumi, the docuseries *7TH GEN* for APTN, and four seasons of the hugely impactful cold case crime series *TAKEN* for APTN and CBC.

Kyle has been a dedicated ally to the Indigenous community, working with his business partner Lisa Meeches for nearly 25 years, and focuses on championing underrepresented talent. He served as the creative director and executive producer of the #sacredMMIWG campaign and the National Closing Event for the National Inquiry into Missing and Murdered Indigenous Women and Girls from 2018-2019, reaching one-third of all Canadians. In recognition of his contributions, he was named to the Order of Manitoba in 2021, the province's highest honour.

Lisa Meeches CM, OM, Executive Producer

Anishinaabe filmmaker Lisa Meeches is one of the most respected producers in the film industry, she is a Member of the Order of Canada, Order of Manitoba and the President and Founding Partner of Eagle Vision. Originally from Long Plain First Nation, Sandy Bay First Nation, and Ebb and Flow First Nation, Meeches studied broadcasting in North Dakota, and began her career in 1986 with the Native Media Network. Lisa is the founder, majority owner, and controlling partner of Eagle Vision.

Meeches has produced many critically acclaimed projects including *The Sharing Circle*, Canada's longest-running Indigenous television series; *Ice Road Truckers*; Parent's Choice award-winning children's series *Tipi Tales*; Gemini Award-winning *Elijah*; and the three-times nominated two-time Canadian Screen Award-winning *Jack*. She executive produced the CSA winning *We Were Children* and her most recent credits include executive producer credits on the feature films *Finality of Dusk*, *Night Raiders*, *Burden of Truth* and the Emmy winning feature documentary *Buffy Sainte-Marie: Carry It On* that debuted at TIFF 2023.

Meeches was the Director, Events Planning and Artistic Programming for the Truth and Reconciliation Commission and travelled the country with a team interviewing residential school survivors for the Legacy of Hope Project. Amongst her important work, Lisa served as Creative Director/Executive Producer for the National MMIWG Inquiry and won a Beyond Borders Media Award for her work on *Taken* as co-creator, executive producer, director and host, for which she was nominated for two Canadian Screen Awards. Lisa was also honoured as a 2020 Trailblazer at the Reelworld Film Festival.

Rebecca Gibson, Executive Producer

As a writer, director, producer, series creator, showrunner and actor, Rebecca Gibson's work has played in festivals, in theatres, and on screens around the world. She has won awards for her work both in front of and behind the camera, including her ACTRA Award-winning role in *The Pinkertons* (Netflix) and a Beyond Borders Media Award and Canadian Screen Award for the series *Taken*, which she was co-creator, executive producer, showrunner, writer and director on for four seasons.

Gibson recently produced *Finality of Dusk, Diaspora* and executive produced the Emmy award-winning feature documentary *Buffy Sainte-Marie: Carry It On* that debuted at TIFF in 2023. She is the executive producer of The History Channel's *True Story*, factual series *7TH GEN* and the hit comedy web series *DJ Burnt Bannock*. Gibson also wrote, directed and shared showrunning duties for Snapchat's first Canadian original series, *Reclaim(ed)*.

Gibson is devoted to mentorship, working with Women in Film and Television, CMPA, ACTRA, WIDC, and many other organizations to support equity, diversity, accessibility, and inclusion. She is a frequent moderator and guest speaker at industry panels and has been an acting coach for more than two decades. She was honoured nationally as a CAMH Difference Maker, was ACTRA Manitoba's 2018 Woman of the Year and shares the honour of being selected Banff World Media Festival's 2022 Innovative Producer Award with the team at Eagle Vision. As a partner and co-owner of Eagle Vision, Rebecca continues to work with the team to develop feature film and television properties that are recognized around the globe.

Andrew Frank, Executive Producer

Andrew Frank is Mongrel Media's Co-President. In addition to overseeing key customer relationships, he acquires films and negotiates deals at festivals and markets. He also serves as Executive Producer on all Mongrel/Métropole Canadian acquisitions. Prior to working at Mongrel, he was a consultant for Robert Redford's Sundance Cinemas flagship theatre in Madison, WI. From 1999-2004, he owned and ran Visions Cinema in Washington, DC, a unique venue - part theatre for foreign and

independent films, and part restaurant/bar. Before entering the film business, Andrew had a career in the coffee business; he invented and trademarked the Frappuccino while working for The Coffee Connection in Boston in the early 1990s.

Samy Inayeh, Director of Photography

Samy Inayeh CSC is an award-winning and internationally recognized cinematographer. His impressive credits include the feature film *Deaner '89*, directed by Sam McGlynn for Eagle Vision / Mongrel Media; Season 2 of *Sullivan's Crossing* for CTV / Crave / CW; the Amazon / Plan B Entertainment series *High School* (2023 Canadian Society of Cinematographer Award Nomination for Best half-hour Scripted Series Cinematography); the HBO Max feature film *8-Bit Christmas*, with Director Michael Dowse (2022 Canadian Society of Cinematographers Award Nomination for Best Non-Theatrical Cinematography); Seasons 1 through 4 of the CBC / CW series *Coroner* (2022 and 2023 Canadian Screen Award Nomination for Best Photography in a Drama Television Series); Season 1 of *Utopia Falls* for Hulu / CBC; the TV pilot *Wynter* (2019 Canadian Society of Cinematographers Award Nomination for Best Cinematography in a TV Drama); the TV movie *I Am Somebody's Child: The Regina Louise Story* with Director Janice Cooke for Lifetime (2020 Canadian Society of Cinematographers Award Nomination for Best Non-Theatrical Feature); Seasons 1 & 2 of the Netflix original series *Dirk Gently's Holistic Detective Agency* and Seasons 2 & 3 of FX's *Man Seeking Woman* (Winner of the 2018 Canadian Society of Cinematographers Award for Best Comedy Cinematography). Inayeh is exclusively represented by SESLER.

Justin Delorme, Composer

Justin Delorme (he/him) is a composer, record producer, and multi-instrumentalist from Winnipeg, Manitoba. Named one of *Variety's* "10 Canadians to Watch", Justin has scored over 200 episodes of television, 6 feature length films, as well as dozens of short films and documentaries.

As a composer, his multifaceted musical identity can be heard across a wide range of genres and mediums, including all 52 episodes of the worldwide Nickelodeon animated series *Best and Bester*, the award-winning feature documentary *WaaPaKe*, and all 52 episodes of APTN and CBC's acclaimed true-crime series *Taken*, which earned him a Canadian Screen Award nomination for Best Original Music (Non-Fiction).

Delorme has also produced and performed on Tara Williamson's 2020 full length album "Enough", Paper Machetes' 2021 "Balancing Act" EP, and The Northwest Kid's 2022 single "Baldhead", featured on Apple Music's Indigenous Now.

He works from his studio in Winnipeg, Manitoba, making use of a vast collection of instruments and effects. He is represented by Core Music Agency, and is a member of the Screen Composers Guild of Canada and SOCAN.

Delorme is Red River Métis, with both Métis and settler ancestry. He lives and works on Treaty 1 Territory, the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and on the Homeland of the Red River Métis. He is a direct descendant of Pierre Delorme, and is a member of the Manitoba Métis Federation.

PRODUCTION COMPANIES:

Eagle Vision

Celebrating nearly 25 years since its founding in 2001 by Lisa Meeches, Anishinaabe from Long Plain First Nation, Ebb and Flow First Nation, and Sandy Bay First Nation, Eagle Vision creates content that creates change. Eagle Vision has produced hundreds of hours of content across multiple genres and platforms, including the Oscar-winning feature *Capote*, the international hit factual television series *Ice Road Truckers*, the drama series *Burden Of Truth* and *Skymed*, the award-winning children's series *Tipi Tales*, the socially impactful true-crime series *Taken*, Canada's first original series for Snapchat, *Reclaim(ed)* and Canada's longest-running Indigenous series *The Sharing Circle*. Eagle Vision's recent releases include Madison Thomas' CSA and Emmy Award-winning feature documentary *Carry It On*, Danis Goulet's *Night Raiders* with Taika Waititi executive producing; factual series' *7TH GEN* and *True Story (Parts One and Two)* for History Channel; hit comedy series *DJ Burnt Bannock*; *Skymed* for Paramount+, CBC, and CBS Studios and Deco Dawson's *Diaspora*. *True Story* was recently nominated for Best Documentary Feature at the Red Nation International Film Festival in 2023.

Eagle Vision was honoured with the Banff World Media Festival's Innovative Producer Award in 2022. www.eaglevision.ca

PSA Productions

Paul Spence has been working in the film, television, and video game industry since 1996, and his company Paul Spence and Associates (PSA productions) since 2010. The company is a leader in producing cutting edge entertainment that pushes technology to the limit with out of the box thinking. From feature film and network television to online videos and podcasts, the company has produced projects with over 6 million dollar budgets *Fubar 2*, (2010), *Fubar Age of Computer* (2017).

Mongrel Media

Founded in 1994 by Hussain Amarshi, Mongrel Media is a leading independent

film distributor focused on bringing the best of local and world cinema to Canadian audiences, with Quebec distribution handled by Métropole Films. Its library has grown to thousands of titles, including Palme d'Or winners (*Shoplifters*, *I*, *Daniel Blake*, *Taste of Cherry*, *The White Ribbon* and *The Child*), Oscar winners (*Call Me by Your Name*, *Manchester by the Sea*, *A Fantastic Woman*, *The Great Beauty* and *Amour*), some of the best Canadian films (Aisling Walsh's *Maudie*, John Crowley's *Brooklyn*, Deepa Mehta's *Water*, Sarah Polley's *Away From Her* and *Stories We Tell*, Jennifer Baichwal's *Manufactured Landscapes* and Kim Nguyen's *Rebelle*), and acclaimed films by some of the world's finest directors such as Joel & Ethan Coens' *Inside Llewyn Davis*, Pedro Almodóvar's *Talk to Her* and Richard Linklater's *Boyhood*. Other highly lauded films include Thomas Vinterberg's *Another Round*, Oliver Hermanus's *Living*, Tràn Anh Hùng's *The Taste of Things*, Thea Sharrock's *Wicked Little Letters* and Ali Abbasi's soon-to-be-released *The Apprentice*. Since 2001, Mongrel Media has been the exclusive distributor of Sony Pictures Classics films in Canada.

Opening Credits:

EAGLE VISION (Animated Logo)
PAUL SPENCE AND ASSOCIATES (Animated Logo)
MONGREL MEDIA (Animated Logo)

An
EAGLE VISION
Picture

Presented with
PAUL SPENCE and ASSOCIATES

In association with
MONGREL MEDIA

Produced with the participation of
TELEFILM CANADA

Produced in association with
CRAVE

In association with
INDIGENOUS SCREEN OFFICE

Produced with financial investment from
MANITOBA FILM & MUSIC

In association with
CANADA MEDIA FUND

In association with
MIGIZI DISTRIBUTION

Produced in association with
CBC FILMS

DEANER '89

Main on End Titles:

Directed by
SAM McGLYNN

Written by
PAUL SPENCE

Produced by
KYLE IRVING, CMPA

Executive Producer
LISA MEECHES, CMPA

Executive Producer
REBECCA GIBSON, CMPA

Producer
PAUL SPENCE

Executive Producers
DAVID VALLEAU
ANDREW FRANK
SOFI LANGIS

Co-Executive Producers
LESLEY OSWALD
ANNE-MARIE GÉLINAS
HANNAH JOHNSON

Co-Executive Producers
SCOTTY TAYLOR
RICHARD ADRIAN

Director of Photography
SAMY INAYEH CSC

Production Designer
RICHARD K SIMPSON

Editor
DEAN HARKEMA

Costume Designer
HEATHER NEALE

Music Composed by
PAUL SPENCE
and
JUSTIN DELORME

Original Songs by
THE DEANER '89 STUDIO BAND

Casting by
CARMEN KOTYK, CSA

PAUL SPENCE

WILL SASSO

STAR SLADE

KEVIN McDONALD

with
MARY WALSH

and
STEPHEN McHATTIE

MADDY FOLEY
LAUREN COCHRANE

JULIAN BLACK ANTELOPE
SONNY HAMILTON

LIAM STEWART-KANIGAN
STEPHEN McINTYRE
CURTIS HOWSON

Dedicated to the memory of Andy Sparacino,
Rose Martin, and Melanie Masterton Owen, and Stephen McIntyre

End Credits:

“DEANER ‘89”

Production Manager	LESLEY OSWALD
Unit Production Manager	DOUG MITCHELL
First Assistant Director	RICHARD DUFFY
Second Assistant Director	CLARK LINDELL

Cast

Dean	PAUL SPENCE
------	--------------------

Jen
Glen
May
Kitty
Mirna
Moth
Gatley
Gary
Jesse
Principal Gil
Martin Geddes/Mace
Jeff Pilson
Bouncer
Casey
Referee
Bus Driver
Dack
Mayor Dale
Father Shane
Pimply Kid
Hockey Announcer
Mayor's Wife

STAR SLADE
WILL SASSO
MARY WALSH
MADDY FOLEY
LAUREN COCHRANE
SONNY HAMILTON
JULIAN BLACK ANTELOPE
TRISTAN CARLUCCI
LIAM STEWARD-KANIGAN
KEVIN McDONALD
STEPHEN McINTYRE
BRENT FITZ
ERNESTO GRIFFITH
CURTIS HOWSON
CORY WOJCIK
JOSEPH FOURRE
STEPHEN McHATTIE
ALEX POCH-GOLDIN
CHAD BRUCE
COLIN DUFAULT
DAN ROBERTSON
SUSANNA PORTNOY

Stunt Coordinators

SEAN SKENE

Stunt Safety

RICK SKENE

JAKE KENNERD

ANDERS STROME

SAM ROBINSON

JAYNE KIRSCH

Stunt Precision Driver U-Crane

BRENNAN WALSTROM

Stunt Key Rigger

JAKE KENNERD

STUNTS

SEAN SKENE

BJ VEROT

RICK SKENE

JOSHUA SARNA

SHANNON GUILF

KRISTEN SAWATZKY

ANDERS STROME

TRISTAN CARLUCCI

JAKE LOUBE

NICHOLAS LONGHURST

CHRISTOPHER MacMILLAN

ALEXANDER MacMILLAN

LANCE CARTWRIGHT

JEFF STROME

Post Production Producer

KERRY McDOWALL

Music Supervisor

SCOTTY TAYLOR, GMS

Associate Producer

KATY HAYNES

Elder Advisors

Elder, Blackfoot
Elder, Lakota
Elder, Lakota
Elder, Cree
Elder and Ceremony Liaison

VINCENT YELLOW OLD WOMAN
ARVOL LOOKINGHORSE
PAULA LOOKINGHORSE
MARY WILSON
CYNTHIA MURDOCK

2nd Unit Directors

DOUG MITCHELL
SOFI LANGIS

Art Director
Assistant Art Director
Art Department Coordinator
Art Department Trainee
Graphic Artist

SCOTT HADALLER
LAURA SOUTER
KATIE MAN
BLAINE YORK
TONY MARTIN

Set Decorator
Assistant Set Decorator
Lead Dresser
Set Dressers

ROB KESTLER
HEATHER ARABSKY
DEREK MACKIE
OLIVIA MEDEIROS
IZABELLE SALE
MONICA LOPES
MYLES COOK
NIC TOSIC

On-Set Dresser

Property Master
First Assistant Property Master
Property Buyer
Property Assistant

MARK STRATTON
KIM HAMIN
CLAIR STRATTON-ROSS
IAN JOHNSON

A Camera Operator
B Camera Operator
C Camera Operator
A Camera First Assistant
B Camera First Assistant
C Camera First Assistant
A Camera Second Assistant
B Camera Second Assistant
C Camera Second Assistant
Camera Trainee
Digital Imaging Technician
Data Assistants

STEVEN FRENCH
MARCUS JAMES
GABRIEL LEVESQUE
JEFF HAMMERBACK
CALEY GIBSON
MARGARET DEMCHENKO
CHAD SIMON
ADAM YASINSKI
ETHAN STIGLITCH
BRANDICE SMITH
DWAIN BARRICK
JOHN LUKE
FAITH GORE
CHRIS FLYNN

Drone Operator

Still Photographer

ALLEN FRASER

Script Supervisor

SAMANTHA McMEEKIN

Production Sound Mixer
Boom Operator
2nd Boom Operator

RUSS DYCK
SACHA ROSEN
DONALD MENSAH
TOBY ZHENG
KAREN REMOTO

Sound Trainee

Gaffer	JOHN CLARKE
Best Electrician	MARK COUKE
Lead Lamp Operator	NICOLAS PHILIPS
Lamp Operators	GREG WOOD
	ROBYN JOHNSON
Genny Operator	BEN OYAT
Board Operator	AMI BUHLER
Rigging Gaffer	JEREMIAH MILMINE
Best Rigging Electrician	JULIAN SARAY
Rigging Lamp Operator	CARL BITTNER
	RYAN HERDMAN
	KEATON SAVARD
Trainee Electrician	
	CONROY FINNIGAN
Key Grip	PAUL SKIRZYK
Best Grip	VINCE SYPOSH
A Dolly Grip	ROB THOMSON
B Dolly Grip	JUSTIN TOCHER
Lead Grip	WILLIAM FINNIGAN
Grips	RAFAELITO CEBRAL del los SANTOS
	PAUL McWHINNEY
Key Rigging Grip	BEN TULLOCH
Rigging Grip	TATIANNA BALCAEN
Grip Trainee	
	PAULA DUNFIELD
Assistant Costume Designer	CASEY DOWNES
Costume Coordinator	TJ KSHYMENSKY
Costume On-Set Supervisor	BRENDA ZACHANOWICH
Truck Costumer	MICHELLE BOULET
Background Costume Coordinator	WANDA FARIAN
Costume Buyer	CHRIS EASTMAN
Expense Tracker	TARYN SMITH
Costume Assistant	
	DOUG MORROW
Make-up Department Head	KRISTY GREIG
First Assistant Make-up	
	STACEY MENDOZA
Hair Department Head	ALEXA KOROL
First Assistant Hair	
	KIRSTEN KLUECKMANN
Production Coordinator	EDLIN MARIE
Assistant Production Coordinators	DANIEL COCHON
	CYNTHIA BURKE
Office Production Assistants	NATHAN COSTA
	KYRIE AXFORD
	SANDRA MEDD
DGC Production Trainee	
	PAUL COURCHAINÉ
Production Accountant	CAMERON TEMPLEMAN
First Assistant Accountant	MELISSA PAJAK
Payroll Accountant	NICOLE DOLOVICH
Second Assistant Accountant	

Location Managers	STEVE WATSON MICHAEL COWLES ALEX WHITE ROBBIE ROUSSEAU CHRIS HAACKE DON BERTRAND LUCKAS VICKELL BILLY MEECHES
Off Set Assistant Location Manager On Set Assistant Location Manager Trainee Assistant Location Manager Locations Production Assistants	
Construction Coordinator Head Carpenter Scenic Carpenter	SCOTT HOPPER JAMES HANNAH ADRIAN SCHROEDER
Key Scenic Artist Paint Foreperson	PAUL ZACHARIAS JESSE MURRAY
Special Effects Coordinator Special Effects Foreperson Special Effects Assistants	MARC REICHEL ANDY ANTOINE PATRICK JAMES SCOTT NIESSEN
Transportation Coordinator Transportation Captains Cast Drivers Crew Drivers Honeywagon Drivers	ERNIE BUCK STEVE McGUIRE WAYNE STAKEWICH RYAN JONES RAYMOND PERRON MARK OKOPSKI RICK LIBLE DEAN CRITCHLEY
Picture Vehicle Coordinator Picture Vehicle Assistant	SEAN NACIONALES BENNET PODALSKY
Extras Casting Extras Casting Assistant	KARI RIEGER LEAH ERUM
Third Assistant Directors	KYLE WONG CARA DENYER GRIFFIN O'BRIEN-MORAN JHURMEL PASCUA
Trainee Assistant Director On-Set Production Assistant	
Utility Stand-Ins	CARTER MALEGUS JODI TERHOCH
Publicist Unit Publicists	NICOLA PENDER CAROL MARKS-GEORGE SANDRA MEDD DAVID GAUDET
EPK DOP	
Key First Aid Craft Service First Aid Craft Service First Assistant First Aid Craft Service Second Assistant	MIKE CURRIE RAVEN CARRIERE CHRIS HANSON

Medics	GERRY DESJARDINS
Sanitization Officer	ANDREA MENSFORTH
	MAGGIE McCORMICK
Catering by	EVOLVE CATERING
Head Chef	ROUAN ROBB
Sous Chef	CHRIS LESANY
Assistant Chef	JAMIE GOMEZ
Security Coordinator	TONY BRAGA

MONTRÉAL UNIT

2nd Unit Director	SOFI LANGIS
Line Producer	ISABELLE COUTURE
Unit Manager	MAXIME PRIMEAU
First Assistant Director	FLORELLE DEL BURGO
2nd Unit Directors of Photography	SAMUEL PINEL-ROY
	VAN ROYKO
Production Designer	ANDRÉ CHAMBERLAND
Camera Operator	MARC LAMY
First Assistant Camera	WILLIAM MacKENZIE
Set Decorator	MARIE-ÈVE CRÉPEAU
Set Dressers	MATHIEU CARDIN
	GUILLAUME BROSSARD
Props	SHAUN GAUTHIER
Sound Engineer	KYEL LOADENTHAL
Hair and Make-Up	SABRINA TRUDEL
Accountant	AMANDA-FAITH GÉLINAS-NOBLE
Production Assistant	STEVEN MATRUNDOLA

POST PRODUCTION

First Assistant Editor	DAVID GRAVE
Additional Editing by	ARTHUR TARNOWSKI ACE CCE
VFX Artist	CONNOR TEMPLEMAN
Music Editor	EIMEAR MacCARRICK
Original Music Recorded at	BREAKGLASS STUDIOS
Original Music Produced by	IAN BLURTON
Music Engineer and Mixer	JACE LASEK
Assistant Engineer	ZANDER EIGHTBALL
Drum Technician	MARK WHEATON

Original Music Performed by
Guitar, Vocals, Bass, Saxophone, Japanese Bass
Bow
Guitar, Vocals, Bass
Lyrics, Guitar, Vocals
Keyboards
Drums
Vocals
Bass, Percussion
Guitar

THE DEANER '89 STUDIO BAND
MIKEY HEPPNER

IAN WILSON
PAUL SPENCE
STAN PIETRUSIK
GUILLAUME TREMBLAY
LEESA MACKAY
IAN BLURTON
ROY VUCINO

Audio Post Production by
SHARPE SOUND STUDIOS INC.

Supervising Sound Editor

JAMES FONNYADT, MPSE

Re-Recording Mixers

KELLY COLE
DANIEL CARDONA

Dialogue Editor
Sound Designers

ERIC MOUAWAD
RICHARD ADRIAN
CHRIS BAKER
KAITLYN REDCROW
DANIEL CARDONA
JOSELYN HERNANDEZ

Sound Effects Editor
Background Sound Editor
Assistant Sound Editor

Foley Recorded by
Foley Supervisor
Foley Recordist
Foley Artist
Foley Assistant

BIGFOOT FOLEY
SHANE REES
DANNY EBERHARDT
DIANE SCHIMPL
NIKI WIBISONO
TIM McCANN
MATT JAMES
TROY REIMER
KEVIN BELEN

Foley Editors

Walla Group by
Walla Recordist
Walla Editor

READY, WILLING, & ABEL CASTING INC.
KATRINA CASTILLOU
KEVIN MORALES
KATRINA CASTILLOU

Post-Audio Project Coordinator
Sharpe Sound IT Manager

MICHELE MacINNES
DARRYL ISAACS

ADR Mixers

FRANCISCO FRIAL, Sharpe Sound Studios Inc.
BENJAMIN DESROCHERS, Productions
Lamajeure Inc.
THOMAS O'NEIL, Wanted! Sound + Picture
DON ELLIS, M.O.T.H Recordings

STEVE PAYNE, DACAPO Audio Productions Inc.
SIMON SAMPATH-KUMAR, Outloud LA

NATHAN WOZNEY, Propeller Sound Studios

Visual Effects by
URBAN PRAIRIE POST PRODUCTION

Visual Effects Supervisor	DARRAN WALL
Visual Effects Producer	HELENA FLEGER
Visual Effects Production Manager	JESSICA BRANSCOMBE
2D Lead Artist	ARYAN SEHGAL
Compositors	JUSTIN GULENCHYN
	YULIIA HUTORCHUK
	DENISE MAITAN
	CHRIS ROGOSKI
	ANDREW ROSHKA
3D Artist	BRETT McLAUGHLIN

Visual Effects by
THE VFX CLOUD

Visual Effects Supervisor	BRETT KEYES
Visual Effects Production Manager	SCOTT KO

Dailies Services Provided by
WHITE INK DIGITAL POST INC

Dailies Supervisor	TONY WYTINCK
Dailies Operator	BETHANY FONTAINE

Finishing Services Provided by
COMPANY 3 VANCOUVER

Finishing Colorist	AURORA SHANNON
Finishing Editor	YOON HEE HWANG
Finishing Producer	MICHAEL GORLICK
Finishing Coordinator	SERGIO CORENA ALVAREZ
Head of Production	CAROLINE SIMPSON
Production Operations Manager	JAY HARADA
VP of Sales	LINDSAY ELIZABETH DONOVAN
General Manager, Canada	JAMES FRASER

Main Title Designed by
NICK DENBOER
TAYLOR BOURQUE

Original Artwork by
TAYLOR BOURQUE
JOE DERY
MEDI PASEMAH
CHRIS SANCHEZ

Head of Business Affairs	HANNAH JOHNSON
Legal Counsel	PAUL POPESKI
	ROBBIE NISSON
	NATHANIEL LYMAN
	PAUL NEVILLE

Additional Clearances
Producer Assistants

Eagle Vision Data Manager

Payroll Services by
Insurance Provided by

Camera Equipment Supplied by
Camera Dollies, Lighting & Grip Equipment
Supplied by
Additional Equipment by

AVID Editing Systems Provided by
Vintage Coaches Provided by

"Survivor"

Written by Paul Jackson Spence, Guillaume
Mark Antoine Tremblay,
Ian Wilson Kerr, Roy Raymond Vucino
Performed by Nightseeker

"Carmen Suite No. 1 Les Toreadors"

Written by Georges Bizet
Arranged by Lorne Balfe
Courtesy of Extreme Music

"Animal Rider"

Written by Roy Vucino, Stan Pietrusik, Mikey
Heppner
Paul Spence, Guillaume Tremblay
Performed by The Deaner '89 Studio Band

"Breaking the Chains"

Written by Mick Brown, Don Dokken, George
Lynch
Performed by Dokken
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group
Film & TV Licensing
Next Decade Entertainment, Inc.
o/b/o Roba Music Publishing Verlag GMBH

**CASEY CHISICK
DAMIAN PANCIERA
CANDICE HART
TICIA PRONTEAU
JOHN LUKE**

**ENTERTAINMENT PARTNERS CANADA
HUB INTERNATIONAL LTD**

**PANAVISION
MBS EQUIPMENT COMPANY CANADA LTD**

**TALON PRODUCTION SERVICES
HABIBI FILM RENTALS
WILLIAM F. WHITE INTERNATIONAL INC.
FUSION CINE SALES & RENTALS, INC.
MANITOBA TRANSIT HERITAGE ASSOCIATION**

"Killer in the Midst"

Written by Mikey Heppner, Paul Spence,
Guillaume Tremblay, Ian Wilson
Performed by The Deaner '89 Studio Band

"Fantasy"

Written by Aldo Caporuscio
Performed by Aldo Nova
Courtesy of Epic Records
By arrangement with Sony Music
Entertainment (Canada)
Used by permission of Sony Music Publishing
(US) LLC

"Cherry Pie"

Written by John Oswald (p/k/a Jani Lane),
Joseph Cagle, Steven Chamberlin, Jerry Dixon,
Eric Turner
Performed by Warrant
Courtesy of Columbia Records
By arrangement with Sony Music
Entertainment (Canada)
Published by Round Hill Works

"We Got the Night"

Written by Andrew Patrick Curran,
Carleton Anthony Dixon, David Ketchum, Steve
Shelski
Performed by Coney Hatch
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"The Power of the Tribe"

Written by Mikey Heppner, Stan Pietrusik, Paul Spence,
Guillaume Tremblay, Ian Wilson
Performed by The Deaner '89 Studio Band

"Hey You"

Written by Roy Vucino, Stan Pietrusik, Paul Spence,
Guillaume Tremblay, Ian Wilson
Performed by The Deaner '89 Studio Band

"Am I Evil?"

Taken from Lightning to the Nations 2020
Written by Sean Lyndon Harris, Brian Andrew Tatler
Performed Diamond Head
Silver Lining Music Ltd., London (UK)
(c) Universal Music Publishing Canada o/b/o
Imagem London Ltd

"Lost Behind the Wall"

Written by Mick Brown, Don Dokken, George Lynch and Jeff Pilson
Performed by Dokken
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group
Film & TV Licensing
Warner Chappell Music Canada Ltd
obo Megadude Music and WC Music Corp.

"A Criminal Mind"

Written by Lawrence Henry Gowan
Performed by Gowan
Courtesy of RHM - Linus, LLC
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"Stand Your Ground"

Written by Mikey Heppner, Stan Pietrusik, Paul Spence
Performed by The Deaner '89 Studio Band

"My Hand"

Written by Mikey Heppner, Stan Pietrusik, Paul Spence,
Guillaume Tremblay, Ian Wilson
Performed by The Deaner '89 Studio Band

"Shotgun Beer"

Written by Paul Jackson Spence, Guillaume Mark Antoine Tremblay,
Ian Wilson Kerr, Roy Raymond Vucino
Performed by Nightseeker

"Have You Ever Made Love (With Love on the Line)?"

Written by Paul Jackson Spence, Guillaume Mark Antoine Tremblay,
Ian Wilson Kerr, Roy Raymond Vucino
Performed by Nightseeker

"Rock and Roll Machine"

Written by Mikey Heppner, Paul Spence, Guillaume Tremblay, Ian Wilson
Performed by Deaner '89 Studio Band

"Swanee River"

Written by Jack Millman
Based on the song "The Old Folks At Home" by Stephen Collins Foster
Performed by The Jack Millman Orchestra
Courtesy of Naz Music, Inc. c/o Redwood Music Publishing

"Heaven"

Written by John Oswald (p/k/a Jani Lane), Joseph Cagle, Steven Chamberlin, Jerry Dixon, Eric Turner
Performed by Warrant
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment (Canada)
Published by Round Hill Works

"Takin' My Chances"

"Free of Dean"
Written by Paul Spence, Mikey Heppner, Stan Pietrusik,
Guillaume Tremblay, Ian Wilson
Performed by Paul Spence

"Stay Awhile"
Written and Performed by Ernest Monias
Courtesy of Indigenous Cloud Network Inc

"Dragons' Lair"
Written by Paul Jackson Spence, Guillaume Mark Antoine Tremblay,
Ian Wilson Kerr, Roy Raymond Vucino
Performed by Nightseeker

"Be Not Afraid"
Written by Bob Dufford
Performed by The Deaner '89 Studio Band

"Arc of the Covenant"
Written by Paul Jackson Spence
Guillaume Mark Antoine Tremblay,
Ian Wilson Kerr, Roy Raymond Vucino
Performed by Nightseeker

"Handsome Hose"
Written by Paul Spence
Performed by The Deaner '89 Studio Band

Written by Jesse Bradman, Andre Pessis, Aldo Caporuscio
Performed by Saints & Sinners
Courtesy of Aquarius Records Ltd. (P) 1992
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Endless Frogs Music (ASCAP)
(c) Universal Music Publishing Canada o/b/o
Jesse Birdman Music and
Universal Songs of Polygram Int., Inc

"Western Bound"
Written by Ian Wilson, Mikey Heppner, Stan Pietrusik,
Paul Spence, Guillaume Tremblay
Performed by The Deaner '89 Studio Band

"Free of Dean"
Written by Paul Spence, Mikey Heppner, Stan Pietrusik,
Guillaume Tremblay, Ian Wilson
Performed by The Deaner '89 Studio Band

"Fucking with the Devil"
Written by Joe Warkentin, Brian Hildebrand,
Karl Warkentin, Paul Spence
Performed by The Deaner '89 Studio Band

"Breaking the Chains (Live in Japan, 1988)"
Written by Mick Brown, Don Dokken, George Lynch
Performed by Dokken
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group Film & TV Licensing
Next Decade Entertainment, Inc.
o/b/o Roba Music Publishing Verlag GMBH

"Raise A Little Hell"
Written by Ra McGuire and Brian Smith
Performed by Trooper
Courtesy of Geffen Records, under license from Universal Music Canada Inc.
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End of End Crawl

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