

**ANGELIQUE'S ISLE**  
*Short Synopsis*

Seventeen-year-old Anishinaabe Angelique Mott (**Julia Jones**) and her husband Charlie Mott (**Charlie Carrick**) soon find themselves abandoned on an uninhabited island after being hired by the corrupt copper hunter Cyrus Mendenhall (**Aden Young**). Angelique must heed her shaman grandmother's (**Tantoo Cardinal**) messages in order to survive the harsh winter and the death of her husband.

## **ANGELIQUE'S ISLE**

### *Long Synopsis*

Angelique Mott (**Julia Jones**), a young Anishinaabe woman, embarks on a journey with her new husband Charlie (**Charlie Carrick**), a Metis voyageur who has just been hired by the corrupt copper hunter Cyrus Mendenhall (**Aden Young**) to search the shores of Lake Superior in 1845. Despite the warnings from her grandmother, Green Thunderbird (**Tantoo Cardinal**), Angelique agrees to accompany Charlie. They soon find themselves abandoned on Isle Royale after agreeing to guard a large copper boulder until Cyrus returns with reinforcements.

As the months pass, and winter comes, they endure the increasing cold and a dwindling food source. After Charlie succumbs to the treacherous wilderness, Angelique is left alone to face her inner demons and reconcile her true identity as she struggles to survive. In light of the messages sent by her grandmother, Angelique realizes that perhaps it is her rich indigenous roots that will be the source of her salvation.

## PRODUCTION NOTES

Although grossly underrepresented in the world of filmmaking, women who take up the challenge of directing a feature film often offer a unique point of view and depth of passion for the story they wish to tell. ANGELIQUE'S ISLE is an example of a film that is led by not one, but two women: Michelle Derosier and Marie-Helene Cousineau. They were brought together to direct the tale of another strong female figure - a concept that drove the production of this period piece. To have a duo of veteran female co-directors is a rare occurrence in itself; however, also having a female Director of Photography in Celiana Cardenas makes this production a marvel for women in the industry and highlights how this production embraces the female gaze.

Writer and Co-Director Derosier explains her relationship with Cousineau saying, "Co-Directing with Marie-Helene has been really amazing. She's a very intelligent woman. She's a very strong woman and I've learnt a lot from her. We developed a relationship and I thought that was really important, as an indigenous woman and as a non-indigenous person."

Cousineau expressed interest in the film's theme and the message that the script offers, saying, "It was very engaging, and I liked that it's a female driven story. The main character is a woman who's strong, and she's going through some challenges. She finds it in herself, her culture, her relationship, and her surroundings to be able to survive. She's an inspiring role model, and I like that the audience will be exposed to this kind of storytelling, because we don't have this kind of female role model on the screen."

ANGELIQUE'S ISLE is inspired by an Indigenous tale passed down through generations. It was paramount to the co-directors to stay true to this real Indigenous story and to the script written by Derosier. "I think for me it was to keep the sacredness and the integrity intact with the story," explains Derosier. "It's always a challenge whenever I'm working with any story, but with this story in particular, to make sure that I speak the right truths and I say the right things. . . our actors and everyone else that's on this team, the producers, my co-director, all of us that we get it right. Maintaining that cultural integrity is something that I always feel strongly about and that I feel very proud about."

Maintaining integrity to the time period was also challenging, as Cousineau explains: "History is like a fiction you don't really know. Here we have these buildings, and people were living in those kinds of houses. They were wearing those clothes; they were manipulating those objects. But at the same time, how was life before the technology

we know? The values people had, the stories, and how the stories were impacting their minds and the way they would see the world around them.”

Julia Jones, who plays the lead character, Angelique, elaborated on her preparation for the piece and the struggle to truly be ready for such an undertaking saying, “There was a lot of preparation for some aspects of it, but for some aspects of it there was really nothing you could do to prepare. . . How do you know how you are going to respond to your partner dying? Having a stillborn and cremating your stillborn? I think these are things that you just have to figure out - how to put yourself into these situations.”

Her counterpart, Charlie Carrick, who plays her husband, is a veteran of period pieces. Weighing in on his experience with this type of film, he reveals, “I’ve done a lot of period pieces in my career and it’s always about finding a way of wearing that stuff, wearing the history... so that for the audience, it just seems like this is a character that belongs in this world. You have to learn about the time and society.”

ANGELIQUE’S ISLE, which is set in 1845, needed attire that was appropriate to the different characters – traders, explorers and indigenous people – of the era. Costumes played a key role in ensuring the integrity of the story and showing that the passage of time was translated to the screen. Because the plot of the film spans all four seasons and sees main characters go through tremendous change and suffering, their costumes had to endure the same elements. Costume Designer Adriana Fulop explains, “My challenge was to dress Angelique in one dress throughout the whole movie and still make it interesting. In terms of colour, we decided on blue for Angelique’s dress which is somewhat bright but gets dilapidated during the film.

The primary location used for the film’s set, the Fort William Historical Park in Northern Ontario, contributed heavily to the overall authenticity of the production. In an effort to maintain accuracy and continuity amongst the costumes, the production was fortunate to have the support of Fort William which generously made the clothing used by the staff available for extras to wear during the shoot.

Unfortunately, when the production arrived in Thunder Bay at the popular tourist attraction, Fort William, the Northern Ontario weather brought a downpour of rain that left the set and surrounding area under a layer of mud. This mud-covered forested area was the site of the abandoned cabin that was constructed as the primary set of the period piece.

In December 2017, the directors and Production Designer Bill Fleming made their way to Thunder Bay to scout the locations, looking through the woods and around the Fort

William historical site for the ideal place to build the cabin with the best open wilderness background. After the site for the construction of the set was decided, Fleming developed a number of design concepts of the cabin based on knowledge of hunter trapper fishing cabins that might have existed on the island, Il Royale, back in the early 19<sup>th</sup> century. “We then came back here [Thunder Bay] in February and we hit the ground running. We had to line up the material to build the cabin and the people who can do it and basically, for the most part, two guys built the cabin in a matter of a few weeks. Everything was covered in snow so they had to dig a hole in the ground, and they had to get to the frozen part below and laid in a base on which we built the cabin,” explains Fleming.

However, frozen ground and snow were not the only obstacles that Fleming and his team faced when constructing the cabin. Fleming adds, “Oddly enough, one of the challenges I didn’t expect to have was it would be really hard to get logs. I would watch trucks going by, stacked to the rim with logs on their way to the mills but I was told that all the trees were more or less spoken for. Luckily Fort William provided us with logs they happened to have, and we worked the dimensions of the cabin to fit the logs that we now had at our disposal. The good thing was that they were already aged. If we had been using green lumber or fresh trees it would have been a lot harder to give it the aged look that we got naturally.”

With the nature of this film, the majority of which is set in the rough wilderness of the 19<sup>th</sup> century, the technicality of lighting and colour palette continuously influenced the decisions of Director of Photography Celiana Cardenas. “Because it is a period piece and mostly in the exterior, we decided to shoot with natural lighting. We also have a few interiors and a lot of them were lit with candles and that kind of very realistic natural lighting for the time period,” Cardenas describes.

Day ten in Thunder Bay began on the site of the cabin set with visits from the local wildlife including a curious black bear that made its way across the Kaministiquia River and onto the set in the early hours of the morning. After previously completing filming winter scenes in Terrace Bay, Ontario (north of Thunder Bay), production embarked on filming the spring/summer scenes at the cabin with leads Jones and Carrick. “We are lucky today that it’s sunny because this scene is us [Charlie and Angelique] arriving to the island in the summer and we’re going to end up spending a lot of time in this cabin,” explains lead actor Carrick. “A lot of weather challenges have come up. You can’t tell now, but this is the first sunny day I’ve ever seen at this cabin.”

The natural chemistry and friendship that the leads developed away from the set played a crucial role in their exuberance on screen. Having to shoot in freezing weather, the

wilderness of Thunder Bay, and on a schooner, the co-directors unanimously agreed that the two actors were a pleasure to work with throughout the process. “It’s funny how, at the beginning, you don’t know who your actors are going to be and you’re looking at all those people at the auditions, and thinking ‘oh this person, or this person’, and you finally choose and you’re totally convinced that’s the right one. But at the same time, it is a big part of the unknown and then they take the characters and bring them to life. When they do their job, it’s like magic,” says Cousineau about the process of casting the right actors for this unique film.

Regarding the experience with her lead actors specifically and the harsh conditions in which they worked, Derosier adds, “Julia Jones and Charlie Carrick were amazing! There were a lot of challenges, like having co-directors and being in minus thirty-degree weather for Julia. There was a lot of suffering for them, but I also think that’s going to make the film stronger. . . They brought extreme professionalism, their talent, and their heart to this film and I think that’s really going to show in the end.”

The final day of shooting was perhaps the most complex of all the sets. With cast and crew gathered together in the early morning on the Toronto harbor, it was the ‘Mist of Avalon’ schooner, a restored ship, which drifted in on Lake Ontario and would serve as the final set for production. With limited space and a full cast, crew and equipment on board, simply maneuvering on deck and also dealing with rough water and the subsequent motion sickness proved challenging. Cast and crew were forced to hold tight to the side of the ship as it made its way out into Lake Ontario with a pristine view of the city of Toronto behind it.

The theme and general feeling of production was driven by the importance of the project – a responsibility that resonated amongst the cast and crew. The importance of telling this true to life indigenous tale was glaringly evident, especially to the individuals of proud Indigenous heritage including Derosier, Jones, and main supporting actress Tantoo Cardinal.

When asked if more Indigenous tales such as ANGELIQUE’S ISLE should be developed into feature films, the veteran actress Cardinal offered her first-hand account saying, “I have always felt that every story that has been told in which I have had a role in, it has not been our story, and that always leaves a certain frustration. Knowing that it’s necessary for this system, this society, this civilization to become healthy and understand who we are, I truly believe that the Indigenous world needs to be respected. Unfortunately, it is becoming critical.”

From the point of view of a younger generation of actors that are facing the same struggles in terms of Indigenous representation in film, Jones represents the new school. “There is a non-existent amount of leading female indigenous characters who have a positive storyline and outcome. What really touched me was when we first arrived in Thunder Bay and had a ceremony at Michelle’s [Derosier] house, and women from the community came. They spoke about how they grew up hearing stories about her [Angelique], and it just showed how it was a very important story to them. It is a privilege to be able to tell this story that means so much,” adds Jones.

ANGELIQUE’S ISLE is a film that showcases two grossly underrepresented groups - women and Indigenous people. Not only does the film embrace these groups, the basis of the production was propelled by the story of a strong Indigenous woman, and the direction and creativity of a crew that featured strong women. Through extreme weather and rough secluded terrain, the production was met with many challenges that were faced and conquered by the cast and crew, echoing the overall theme of the film - perseverance and survival amidst the harshest conditions.

## CAST BIOS

### **JULIA JONES (Angelique)**

A native of Jamaica Plain, Massachusetts, Julia Jones began working in commercials and community theatre when she was eight, graduating from Columbia University. Jones had her breakout performance in THE TWILIGHT SAGA as Leah Clearwater. The franchise, based on Stephanie Meyer's novels, broke several box office records.

Beginning her film career, Jones was first seen in THE LOOK, a dark comedy that premiered at the Tribeca Film Festival. Her other credits include Warner Brothers Pictures' JONAH HEX, Rick Schroder's directorial debut BLACK CLOUD, opposite Rick Schroder and Tim McGraw; Quentin Tarantino's HELL RIDE, THREE PRIESTS, and CALIFORNIA INDIAN. Jones' television credits include recurring roles as Gabriella Langton in the Netflix series LONGMIRE and Dr. Kaya Montoya on ER in its final season.

Jones stars as Jeremy Renner's ex-wife in Tyler Sheridan's (SICARIO) directorial debut, WIND RIVER. The film premiered at the 2017 Sundance Film Festival in Official Selection and won the Cannes Film Festival 2017 Un Certain Regard-Best Director award. She also stars in the StudioCanal feature HARD POWDER with Liam Neeson and Laura Dern. She starred opposite James Franco in the independent film HIGH SCHOOL LOVER. Previously, she was the female lead opposite Adam Sandler in the Netflix feature THE RIDICULOUS SIX directed by Frank Coraci.

### **CHARLIE CARRICK (Charlie)**

A British/Canadian actor from Newcastle, in the north-east of England, Charlie Carrick's performance as Ben in the challenging teacher- student romance movie MOLLY MAXWELL won glowing reviews and established Carrick as a feature-film presence of special sensitivity. In 2012, the Toronto International Film Festival (TIFF) named Carrick as one of its Rising Stars and has since cemented his reputation as a unique actor playing often enigmatic, morally conflicted characters.

2015 saw the Canadian cinematic release of two award-winning films – ALLY WAS SCREAMING and EADWEARD – in which Carrick stars; as well as the festival debut of THE DEVOUT, a gripping family drama which showcased him in his most mature role to date. He followed that up with a devastating turn in 2017's tense WWI thriller TRENCH 11.

On television, Carrick recently shot a season on the CW drama REIGN as real life character Robert Dudley, the love of Queen Elizabeth I's life. The show marks his second foray into this period of history, having been chosen by Oscar winner Neil Jordan to play the intense and demanding role of Pascal in the third season of Jordan's critically acclaimed drama THE BORGHIAS.



### **TANTOO CARDINAL (Green Thunderbird Women)**

Tantoo Cardinal is a member of the Order of Canada, one of the country's highest civilian honors. Cardinal has appeared in numerous plays, television programs, and films including LEGENDS OF THE FALL, DANCES WITH WOLVES, BLACK ROBE, LOYALTIES, LUNA, and SPIRIT OF THE WHALE. Her stirring performance in LOYALTIES earned her an ACTRA Award of Excellence, a Genie nomination, an American Indian Film Festival Best Actress Award, the People's choice Award at the Toronto Film Festival, plus Best Actress Awards at international Film Festivals in Zimbabwe and Portugal.

### **STEPHEN MCHATTIE (Captain Mackay)**

Stephen McHattie is a veteran Canadian actor who has alternated between leads on stage, supporting roles in films, and character parts. A familiar face on the big and small screen, he's been seen in major feature films like 300 and WATCHMEN as well as guested on TV series such as ORPHAN BLACK and THE STRAIN. The Nova Scotian-born actor began his career on the stage in the Broadway production of THE AMERICAN DREAMER. While he made his TV debut in an episode of the CBS limited series BENJAMIN FRANKLIN, it was his portrayal of the iconic movie star JAMES DEAN in the 1976 NBC biopic that got him noticed. He graduated from the American Academy of Dramatic Arts at age twenty-one. McHattie has won numerous awards including a Genie Award for Best Performance for Supporting Actor, a Gemini Award for Performance for Actor in Leading Role and an Obie Award for Performance.

### **ADEN YOUNG (Cyrus Mendenhall)**

Canadian-born Australian actor Aden Young is best known for his portrayal of Daniel Holden in the SundanceTV drama RECTIFY. Young has starred in a variety of feature films and television series including 'I, FRANKENSTEIN', KILLER ELITE, THE STARTER WIFE, and Australian series THE PRINCIPAL and THE CODE, while also directing, writing and editing. He also has a number of awards and nominations including the Critics' Choice Television Award for best Actor in a Drama Series and a Satellite Award for Best Actor-Television Series Drama.

### **BRENDT THOMAS DIABO (Rene Codette)**

Brendt Thomas Diabo was born and raised on the Mohawk reservation of Kahnawake just outside of Montreal, Quebec. Diabo began his acting career at the age of twenty-three while temporarily living in Los Angeles. Since then he has appeared in multiple television series such as FRONTIER, SHADOW HUNTERS, 12 MONKEYS, HELIX, and in films such as FIRE SONG which made its world premiere at the 2015 Toronto International Film Festival (TIFF).

**GREGORY TREMBLAY (Antoine Mott)**

Gregory Tremblay is a film and television actor/screenwriter. He has appeared in The Hallmark Channel film CHRISTMAS AT CARTWRIGHT'S, as well as the TV series HARD ROCK MEDICAL season 3 and 4, and various other film productions shot in Northern Ontario. He has written two television series pilots, both of which are currently in development.

## CREW BIOS

### **CO-DIRECTOR/WRITER: MICHELLE DEROSIER**

Michelle Derosier is an award-winning filmmaker with twelve years of experience in drama and documentary film work. Co-owner of Thunderstone Pictures, she works as a producer, director, writer, and occasionally as an actor. Michelle is of Migisi Sahgaigan, (Eagle Lake First Nation) heritage in Northwestern Ontario. She has been a guest on TVO and CBC's THE CURRENT speaking about First Nations issues, addiction, and the Indian residential school experience. In addition to her film work she has delivered workshops on innovations in group therapy for youth, using art as a healing tool, parenting, and violence in Aboriginal communities.

Derosier produced and directed THE LIFE YOU WANT: A YOUNG WOMAN'S STRUGGLE THROUGH ADDICTION and the youth arts education project EAGLE VS. SPARROW which received an Honourable Mention for Best Canadian Short Drama at the 2011 ImagineNative Film and Media Arts Festival. She wrote and starred in the multiple-award-winning SEEKING BIMAADIZIWIN and made her directorial debut with the THE HEALING LENS, a documentary about the power of art and culture in healing First Nation's Youth which won for Best Public Service Film at the American Indian Film Festival in San Francisco.

### **CO-DIRECTOR: MARIE-HELENE COUSINEAU**

Marie-Hélène Cousineau is a Canadian film director and producer. Originally from Quebec, she moved to Igloodik, Northwest Territories (now in Nunavut) in 1991, where she became a co-founder of the filmmaking collective Arnait Video Productions. Her most noted film, BEFORE TOMORROW, was co-directed with Madeline Ivalu and released in 2008. For that film, Cousineau was a shortlisted Genie Award nominee for Best Director, and alongside co-writer Susan Avingaq for Best Adapted Screenplay, at the 30th Genie Awards in 2010. Cousineau later collaborated with Ivalu on the film UVANGA, and with Avingaq on the documentary film SOL.

Cousineau served as consultant in the development of the Nunavut Film Commission. From 2002 to 2004, she was the vice-president of Ajjitt, the Nunavut Filmmakers Association. She has also sat on the board of Studio XX, a feminist art organization in Montreal. Cousineau has taught media courses at the Collège Jean de Brébeuf and Concordia University in Montreal. Her video WOMEN IN BLACK won the Alcan Best Documentary Award at the Festival international du Jeune Cinéma de Montréal.

### **PRODUCER: AMOS ADETUYI**

Amos Adetuyi is a producer and CEO of Circle Blue Media that he formed in 2011. He has previously been a partner at Inner City Films, and produced two internationally awarded series: JOZI H, a medical drama and the dramatic serial EKHAYA: A FAMILY

CHRONICLE. While at Inner City Films, he also co-produced the dramatic Halifax-based serial NORTH/SOUTH (CBC), created/produced over 100 episodes of the internationally sold reality series SKIN DEEP, wrote and produced the feature performance documentary IT AIN'T ALL JAZZ and executive produced the feature documentary, GANESH, BOY WONDER.

He executive produced the feature films HIGH CHICAGO (eOne), starring Colin Salmon (*Resident Evil, Die Another Day*), and BEAT THE WORLD (Sony Pictures/US, Wild Bunch/France & Germany and eOne/Canada & UK), the first dance movie to blend hip-hop and parkour. Recently, he produced ACROSS THE LINE (A71 Entertainment), Director X's much anticipated debut film, and JEAN OF THE JONESES (Search Engine Films), a 2016 Toronto International Film Festival selection.

### **PRODUCER: FLOYD KANE**

Floyd Kane is a graduate of Dalhousie Law School and articulated with Blake, Cassels and Graydon in Toronto before being called to the Ontario Bar in 1998. While serving as Legal Counsel at Salter Street Films Limited, Floyd also served as Production Executive on numerous projects, notably the Academy Award-winning BOWLING FOR COLUMBINE, SHATTERED CITY: THE HALIFAX EXPLOSION, POKO - Cycles I and II, and LEXX - Cycle IV.

In 2004 Floyd Kane joined Halifax Film as Vice-President, Creative and Business Affairs, responsible for initiating and pursuing creative properties as well as for all production business and legal affairs for Halifax Film. Floyd has created and produced the six-pack dramatic series NORTH/SOUTH, and was one of the co-producers of the feature film SHAKE HANDS WITH THE DEVIL. He has also been Executive in Charge of Production for THE GUARD and Executive Producer of Canada's SUPER SPELLER, SOUL and sketch comedy series THAT'S SO WEIRD!

### **DIRECTOR OF PHOTOGRAPHY: CELIANA CARDENAS**

Celiana Cárdenas was born in México City and studied from 1987 to 1992 at the Centro de Capacitación Cinematográfica (CCC) in México City. She worked on the television show SWEATING BULLETS as the 2nd unit D.O.P. Films that Cárdenas has shot in Mexico include REMEMBRANCE, MY MEXICAN SHIVAH and the box-office hit NO ERES TÚ, SOY YO. In 2010 she moved to Toronto, Canada and shot her first Canadian feature film, FOREVERLAND. In 2012, she attended TIFF to compete for best Canadian Feature film with PICTURE DAY. Recently Celiana was the cinematographer for LIZ EN SEPTIEMBRE, shot in Venezuela with director Fina Torres.

### **PRODUCTION DESIGNER: BILL (WILLIAM) FLEMING**

Bill Fleming is a production designer and director and has amassed numerous credits as a production designer, including the award-winning series CALL ME FITZ, civil war feature COPPERHEAD, NBC/Universal's BEETHOVEN'S TREASURE TAIL and the

iconic, MARGARET'S MUSEUM. Fleming co-wrote and produced the feature, BURIED ON SUNDAY, which earned a Genie nomination for best screenplay. He worked as an episodic director on the popular kids series, I WAS A SIXTH GRADE ALIEN, also earning production designer and second unit director credits. Fleming also served as co-producer for the German/Canadian co-production sci-fi TV movies LEXX: THE DARK ZONE.

## ANGELIQUE'S ISLE ACCOLADES/FESTIVAL SCREENINGS

American Indian Film Festival - Best Film  
American Indian Film Festival - Best Actress - Julia Jones  
American Indian Film Festival - Best Supporting Actress - Tantoo Cardinal  
American Indian Film Festival - Official Selection

LA Skins Film Festival - Official Selection  
LA Skins Film Festival - Best Achievement in Filmmaking

National Museum of American Indian – 2019 Native Showcase  
Victoria Film Festival (2019) - Official Selection  
6e Festival du Film Canadien de Dieppe (2019) - Official Selection  
Shadows of the Mind Film Festival (2019) – - Official Selection  
Winda Film Festival (Sydney Australia) (2018) – - Official Selection  
North Bay (2018) - Official Selection  
NOFSA Thunder Bay (2018) - Official Selection  
imagineNATIVE (2018) - Official Selection  
VisuaElles Film Festival (2018) - Official Selection  
Sudbury Cinefest (2018) - Official Selection  
Atlantic Film Festival (2018) – Official Selection **\*premiere\***