

# **TUSARNITUUQ!**

## **NAGANO IN THE LAND OF THE INUIT**



A Film by Félix Lajeunesse  
52 minute documentary

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# **TUSARNITUUQ!**

## **NAGANO IN THE LAND OF THE INUIT**

### **ONE-LINE SYNOPSIS**

The Montreal Symphony and conductor Kent Nagano tour the Canadian Arctic for the first time in an extraordinary meeting of two worlds through music.

### **BRIEF SYNOPSIS**

In September 2008 Canada's most prestigious orchestra, the acclaimed Orchestre symphonique de Montreal (OSM), embarked on its first ever tour of the Canadian Arctic. Lead by internationally celebrated conductor Kent Nagano, the OSM's program featured a concert of music from the classical repertoire, including Stravinsky's *Histoire du soldat* narrated in Inuktitut, the language of the Inuit people, and a new work inspired by Inuit throatsinging from Canadian composer Alexina Louie. Offering viewers intimate access to Maestro Nagano, the artists, and the remote Inuit communities they visit, this stunning documentary captures an extraordinary meeting of two worlds through music.

### **DETAILED SYNOPSIS**

One world-famous conductor, seven musicians from a renowned orchestra, two beautiful Inuit throatsingers, a well-known Québécois actor and his Inuit protégé, and Canada's most successful living composer all board a small Air Inuit Dash-8 airplane in Montreal to embark on a tour of three remote Inuit communities in Nunavik, the most northern region of the province of Quebec. As the twin-propellers start to spin and the engines roar, the conductor ponders the humanitarian tradition of music-making, seeing the tour as a sign of solidarity with the people of the North and their culture. The musicians worry how their delicate instruments will fare in the harsh northern climate. The singers hope the contemporary classical composition to which they will be contributing traditional Inuit music will be well-received by the elders who taught them the art of throatsinging. The Inuit actor goes over and over the lines of Igor Stravinsky's *Soldier's Tale*, which he has memorized in Inuktitut. And the composer is excited to be immersed in the ancient culture that her new musical work celebrates – and hopes she will fulfill her wish to catch a fish in the North!

***Tusarnituuq! Nagano in the Land of the Inuit*** chronicles the Montreal Symphony Orchestra's first ever tour of the Canadian Arctic in September 2008. Inviting Inuit performers to collaborate with them, the OSM and their internationally renowned Japanese-American conductor Kent Nagano perform a concert of classical music with a distinctly *Inuit* twist. Combining these two deeply-rooted musical traditions, however, is not always easy or obvious. We follow the process of creation and collaboration from early meetings between the composer and the throatsingers, to attempts at teasing out the sound of a snow goose from one of the musical instruments.

Once up north, the group must learn to work together on a break-neck schedule that sees them go to three villages (and traversing 2700 kilometres!) in four short days. Arctic weather is notoriously volatile and blizzard warnings can always threaten to put an early and disappointing end to the tour.

***Tusarnituuq!*** tells the story of this musical adventure from both points of view – Inuit and non-Inuit– and highlights the cultural adjustments each must make in order for the tour to be a success. For many Inuit in the communities, it is the first time in their lives they have ever heard classical music. Will they love Mozart, Stravinsky and the new contemporary piece by Alexina Louie, or find it harsh on the ears? Will the members of an orchestra as prestigious as the OSM be able to adapt to the casual rhythms of small town life – such as performing in a high school gym rather than one of the world’s most renowned musical halls?

Shot in verité style, the film travels with our protagonists through the Northern landscape by sea, land and air. We witness the sense of wonderment of a young Inuit child as she feels the sound waves vibrating from a violin during a school workshop, and the joy of an Inuit hunter describing the beauty of his favourite camp site during a jaunt by four-wheeler out on the land.

*Tusarnituuq* is an Inuit phrase meaning “a beautiful sound”. As an entry point into the soul, music is used in the film as a powerful through-line of communication between different cultures, between people and their environment, between self and spirituality, and as a spark for the imagination. And, ultimately, a universal language with the potential to connect us all as human beings.



## FÉLIX LAJEUNESSE - DIRECTOR BIOGRAPHY



*Tusarnituuq! Nagano in the Land of the Inuit* is FÉLIX LAJEUNESSE's debut documentary. He completed his undergraduate studies in Film Production with distinction at the renowned Mel Hoppenheim School of Cinema at Concordia University in 2004. His short film *Électrinité* (2003) won the *Prix Norman MacLaren* for the best student film at the Montreal World Film Festival in 2003. Lajeunesse brings a special affinity for weaving together cinema and music, having directed numerous award-winning music videos for artists such as Young Galaxy, Mobile, Yann Perrau, and Your Favorite Enemies. His music video for Akido (*Les Humains*) won the prize for Best Music Video at the 2005 Indie Music Video Festival, and was shown at the Musée d'art contemporain de Montréal in 2006 as part of the exhibition *Vidéomusique*. Lajeunesse was co-editor of Zacharias Kunuk and Norman Cohn's *The Journals of Knud Rasmussen* (2006), Opening Night Film at the 2006 Toronto International Film Festival, and director of photography on *Before Tomorrow*, winner of Best First Canadian Feature award at the 2008 edition of the Toronto International Film Festival and selected by 2009 Sundance Film Festival. Lajeunesse has also written feature film scripts and recently completed *Tungijug* a short art film for Bravo! featuring the charismatic throatsinger, and frequent Björk collaborator, Tanya Tagaq.

## DIRECTOR STATEMENT

Music is an art form that exists in almost all cultures of the world. Whether it is performed by a large orchestra or improvised by a single voice, music has the potential to connect human souls together. This film is about two groups of artists, coming from two very distinct cultures and musical traditions, with a very genuine desire to create music together. By doing so, not only were they able to enter into a very privileged rapport with each other's culture, they also created a kind of music that had never been heard before. Throughout the making of this film, I kept thinking how exceptional it was that there wasn't anything political about this collaboration between Inuit performers and artists from the *South*. I was the lucky witness of a genuine human experience based on a reciprocal desire for discovery, sharing and artistic creation.

## FILMOGRAPHY

***Tusarnituuq! Nagano in the Land of the Inuit*** (Catbird Productions), 2009, 52 min, documentary

***Tungijug*** (Igloodik Isuma Productions), 2008, 6 min, experimental short film

***Électrinité*** (Concordia University student film), 2003, 17 min, short fiction film

( WINNER – BEST STUDENT FILM, 2003 MONTREAL WORD FILM FESTIVAL )

( WINNER – BEST FILM, IMAGES ET LIEUX FESTIVAL 2004 )

( WINNER – BEST FILM, PROJE(C)T Y FESTIVAL 2004 )



## **PRODUCTION DETAILS**

<b>Duration</b>	52 minutes
<b>Production Company</b>	Catbird Productions, Inc
<b>Language</b>	Original Inuktitut, French and English (with French or English subtitles)
<b>Creative Team</b>	<i>Producer</i> Katarina Soukup  <i>Writer</i> Jobie Weetaluktuk  <i>Director</i> Félix Lajeunesse  <i>Camera</i> Alexandre Domingue  <i>Sound</i> Philippe Scultéty Éric LeMoyne Roger Guérin Carl Talbot  <i>Editor</i> Marie-Christine Sarda
<b>Shooting Format</b>	HDCAM, 16:9 aspect ratio
<b>Sound</b>	5.1 Surround
<b>Screening Format</b>	HDCAM
<b>Locations</b>	Montreal, Inukjuak, Kangiqsujaq, Kuujjuaq (CANADA)
<b>Broadcasters</b>	Radio-Canada, ARTV, APTN
<b>Distribution</b>	Filmoption International

## MAIN CHARACTERS

The theme of cross-cultural collaboration is explored through the friendships and artistic partnerships of our main characters.

### KENT NAGANO – The World Renowned Conductor & OSM Music Director

You look quite Asian. Maybe we're supposed to be cousins!  
*Kent Nagano to Charlie Arngak at their first meeting*



In the years since his appointment as Berkeley Symphony Music Director in 1978, KENT NAGANO has established an international reputation as a gifted interpreter of both the operatic and symphonic repertoire. As a much sought-after guest conductor he has worked with most of the world's finest orchestras including the Vienna, Berlin, and New York Philharmonic Orchestras and the Chicago Symphony Orchestra. He has recorded for Erato, Teldec, Pentatone, and Deutsche Grammophon as well as Harmonia Mundi, winning Grammy awards for his recordings of Busoni's *Doktor Faust* with Opéra National de Lyon and *Peter and the Wolf* with the Russian National Orchestra. In September 2006, he began his tenure as music director of the **Orchestre Symphonique de Montréal (OSM)** and also became general music director of the **Bavarian State Opera** in Munich.

KENT NAGANO is the eighth music director of the OSM. In April 2007, he made his first coast-to-coast Canadian tour with the OSM. Nagano is a great proponent of making classical music relevant to people of all walks of life (one of his more famous Montreal concerts paid homage to the Montreal Canadiens hockey team!). His "rock star" charisma attracts audiences far beyond the traditional world of classical music.

Nagano's early professional years were spent in Boston, working in the opera house and as assistant conductor to Seiji Ozawa at the Boston Symphony Orchestra. In 1984, Olivier Messiaen selected Nagano to assist in premiering his opera, *Saint François d'Assise*. Nagano's success in America led to European appointments: music director of the Opéra National de Lyon (1988-1998), music director of the Hallé Orchestra (1991-2000) and associate principal guest conductor of the London Symphony Orchestra. World premieres from these years include Bernstein's *A White House Cantata* and operas by Peter Eötvös (*Three Sisters*), John Adams (*The Death of Klinghoffer* and *El Niño*), and Saariaho's *L'amour de loin* at the Salzburg Festival.

A new and important phase of Nagano's career opened when he became artistic director and chief conductor of the **Deutsches Symphonie-Orchester Berlin** in 2000. With the orchestra, he performed Schönberg's *Moses und Aron*, in collaboration with Los Angeles Opera. He took the orchestra to the Salzburg Festival, the Festspielhaus Baden-Baden, and released numerous recordings and DVDs. In June 2006, at the end of his tenure with the orchestra, he was given the title Honorary Conductor by members of the orchestra, only the second recipient of this honor in their 60-year history. He will be principal guest conductor of the orchestra for the 2006-07 season.

Kent Nagano became the first music director of **Los Angeles Opera** in 2003, having already held the position of principal conductor for two years. Productions there ranged from a series of Mozart operas, to Strauss, Puccini, and Wagner. His work in other opera houses in recent seasons has included Shostakovich's *The Nose* (Deutsche Staatsoper Berlin), Rimsky Korsakov's *The Golden Cockerel* (Châtelet, Paris), and Hindemith's *Cardillac* (Opéra National de Paris).

The son of second-generation Japanese immigrants, Kent Nagano was born in Berkeley, and grew up on a farm in Morro Bay, California. By the age of four, he was playing piano, and by the time he reached high school, he was proficient on the clarinet and viola. During his youth he became an avid surfer and developed an interest in high-performance cars, interests he continues to enjoy. He earned his B.A. in music and sociology at the University of California Santa Cruz and completed his Masters in music at San Francisco State.

**CHARLIE ARNGAK** – *The Charismatic President Of Avataq Cultural Institute & Host of the Tour*

Since I first met you, you were like my brother  
*Charlie Arngak introduces Kent Nagano in Inukjuak*

CHARLIE ARNGAK was born in an igloo at his parents' camp in Tilligarvik fifty-five years ago. He served as Mayor in his hometown of Kangiqsujuaq for sixteen years. As a Canadian Ranger trained in search and rescue and advanced first aid, he is an active member of his community, working to serve the needs of Inuit. Mr. Arngak has been President of Avataq Cultural Institute since 2001, where he has been an active proponent of language and culture issues for Nunavimmiut and Inuit in Canada. The father of five children, he lives with his family in Kangiqsujuaq, where he still leads a very traditional lifestyle of hunting and fishing and adherence to Inuit traditions.



**EVIE MARK** – *The Articulate, Passionate and Internationally Renowned Throatsinger*



Lively and passionate, EVIE MARK was raised in the small Inuit community of Ivujivik located at the tip of Nunavik in Northern Quebec. She pursued Fine Arts at John Abbott College in Montreal. Evie Mark is renowned for her amazing traditional throatsinging capabilities, and has been performing professionally for over 10 years. She has performed in Montreal, Quebec City, Ottawa, Hull, Edmonton, France, Wales, England, and Norway, and did a month-long tour of schools in BC several years ago. Another of her talents lies in film production. She has worked in every facet of this industry including acting, directing and editing. Many of her productions have been seen on the Aboriginal Peoples Television Network. She is currently a television journalist for CBC North in Iqaluit.

**ALEXINA LOUIE** – *The Celebrated Composer of a New Work Commissioned for the Tour*

One of Canada's most highly regarded and most often performed composers, ALEXINA LOUIE was born in Vancouver but now makes Toronto her home. At the age of seven she began piano studies and at seventeen became an Associate of the Royal Conservatory of Music in Piano Performance. Louie continued her piano studies at the University of British Columbia where she also attended the composition classes of Cortland Hultberg, graduating with a Bachelor of Music in Music History in 1970. She then went on to post-graduate work at the University of California at San Diego with Robert Erickson and Pauline Oliveros, completing her Masters of Arts in Composition in 1974. Remaining in California for the rest of the decade, Louie taught piano, theory and electronic composition at the City Colleges of Pasadena and Los Angeles. She was commissioned by the OSM to compose *Take the Dog Sled* specifically for the Nunavik Tour. Created in close consultation with the throat singer Evie Mark, it is a poetic and profound yet extremely playful work that weaves traditional Inuit throatsinging into a western musical framework.



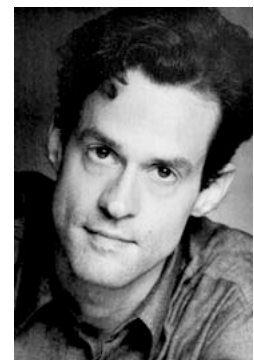
**JOBIE WEETALUKTUK** – *The Inuit Actor Who Performs Stravinsky's Histoire du Soldat, and the Narrator of the Film*



JOBIE WEETALUKTUK is a writer, editor, broadcaster and filmmaker who originally hails from Inukjuak, Quebec, and is now based in Montreal. Weetaluktuk is known for his documentary films *Urban Inuk* (2005) and *Umiaq Skin Boat* (2008) and for voicing the Inuktitut narration on the IMAX documentary *Great North* (2001) and the BBC's documentary *A Boy Among the Polar Bears* (2005). Performing Stravinsky's *Histoire du Soldat* in Inuktitut with the OSM was his first professional theatre experience.

**ALEXIS MARTIN** – *The Stage Director of Histoire du Soldat*

An actor, playwright, stage director, translator and screenwriter, ALEXIS MARTIN successfully uses his various talents on stage as well as on screen. For the Groupement forestier du théâtre, which he co-founded, he's written and staged several plays. As actor, he's participated in more than 30 theatrical productions, including *L'Hiver de force*, *Hitler*, *Le colonel oiseau*, *Des souris et des hommes* and *En attendant Godot*. Also mentioning that he played in the movies *Le Collectionneur*, *Matroni et moi* for which he also wrote the script, *Un 32 août sur terre* and *Les boys III*. He executed a first poem collection, *Des humains qui bruissent*, and hosted a radio program entitled *Alexis Martin présente...* for Radio-Canada's Chaîne culturelle. He's presently developing a TV series for Radio-Canada and writing the script for a feature film.





## **SECONDARY CHARACTERS**

### **THE OSM MUSICIANS – EMBARKING ON THEIR FIRST TRIP TO THE ARCTIC**



**MARIANNE DOUGAL** (violin): First Violin with the OSM, she has been with the orchestra since 1999.



**ALAIN DÉSGAGNÉ** (clarinet): Associate Clarinet at the OSM, he has been with the orchestra since 2001.



**MATHIEU HAREL** (bassoon): Associate Bassoon at the OSM, he teaches at McGill University.



**PAUL MERKELO** (trumpet): Principal Trumpet at the OSM, he has been with the orchestra since 1995.



**JAMES BOX** (trombone): Principal Trombone with the OSM, he has been with the orchestra since 2001.



**JACQUES LAVALLÉE** (percussion): Assistant Timpani at the orchestra, he has been with the OSM since 1976.



**BRIAN ROBINSON** (double bass): Has been a member of the OSM since 1983.

## CONCERT PROGRAMME

The concerts in the three communities consist of three works, or to be more precise, of three work complexes. To start with, we have Igor **Stravinsky's L'Histoire du soldat (The Soldier's Tale)**, a cautionary tale recounting the Faustian myth of a soldier who sells his soul in exchange for wealth and a long life. The original French poem, **translated into the Inuktitut language** by writers Zebedee Nungak and Jobie Weetaluktuk, is performed by Weetaluktuk. The second work on the programme, **Take the Dog Sled**, was commissioned from the **Canadian composer Alexina Louie** especially for this tour and is inspired by Inuit throatsinging and the Northern landscape. The work seeks to integrate elements of traditional Inuit music into a Western European framework. Written for **seven musicians and two throatsingers**, it is a meeting of two musical worlds. To conclude, OSM musicians play the old favourite **Serenade No. 13 for strings in G major, K 525 (Eine kleine Nachtmusik)** by **Wolfgang Amadeus Mozart**.

## THE ART OF THROATSINGING (KATTAJJAQ)

By Taqralik Partridge

*First Published In Inuit Art Quarterly - Winter 2001*

According to the oral history of our elders, **kattaajjaq**, or throatsinging, has been part of Inuit life since ancient times. Women tell how they would sing songs while waiting for the men to return from the hunt. Skilled throatsingers would often challenge each other to compete for some desired object, such as a garment, a tool, or sometimes even a lover. Kattajjaq was also performed at celebrations of seasonal equinoxes and solstices and other large gatherings.

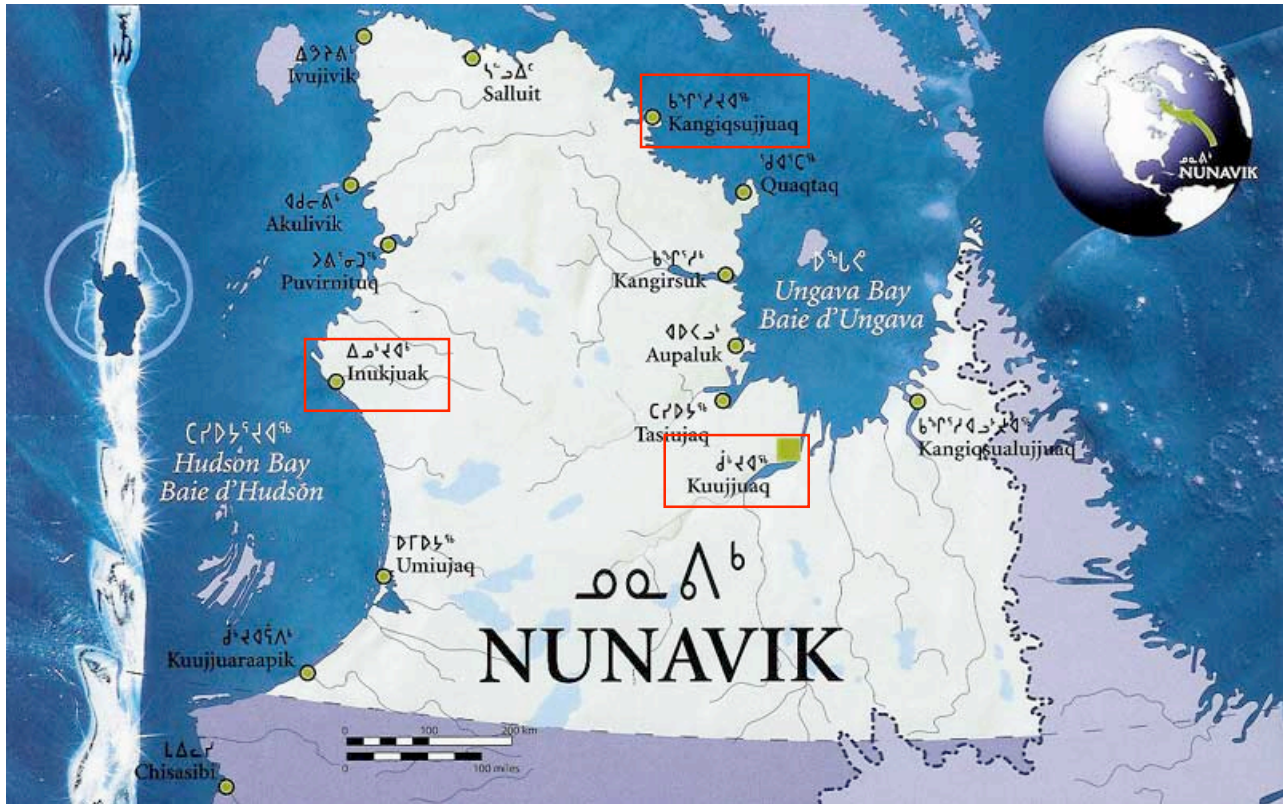
Kattajjaq is **unmistakable for the rhythm and depth of its sounds**. Songs are usually performed by two partners who cooperate by alternating exhaled vocal sounds with even aspiration. In effect, the singers echo each other as they produce similar sounds of melody and inhalation, one after the other.

A song is composed of several layers of sound. A throatsinger uses the diaphragm to control the rhythm and strength of the voice. Vocal cords, along with tongue and lip movements, are used to modify tone and pitch, but mastering the breathing rhythm is the most important aspect of throatsinging. When properly performed, two throatsingers can produce a song that sounds like four or more voices. Kattajjait (songs) may be composed of **sounds that imitate animals, birds, the elements, tools or any other object that challenges the artist's imagination**

Throatsinging conventions vary from region to region. In Nunavik, words or phrases are sometimes incorporated into songs, but kattajjait rarely include verses in the sense of western music, onomatopoeic sounds are much more common.

## WHERE IS NUNAVIK?

Nunavik is the Inuit region of **northern Québec, Canada**. It is inhabited by approximately 10, 000 people, the great majority of which are Inuit, spread out in fifteen communities. The Tour went to **Inukjuak** (population 1600), **Kangiqsujuaq** (population 600) and **Kuujuuaq** (population 2100). These are extremely remote *fly-in* communities, meaning no roads lead to them and they are accessible only by air (or boat in the summer months). The closest community, Kuujuuaq, is **1400 km** from Montreal, and the furthest, Kangiqsujuaq, is **1800 km** away!



**MONTREAL**

## **ABOUT CATBIRD PRODUCTIONS**

<http://catbirdproductions.ca>

Catbird Productions, Inc was founded in spring 2006 by independent producer KATARINA SOUKUP, who brings with her over ten years of experience working with award-winning, internationally acclaimed Inuit filmmakers Igloolik Isuma Productions, the creative team behind the Canadian cinema classic **Atanarjuat The Fast Runner** (2000), winner of the Camera d'or at Cannes 2001. In that time, she gathered solid experience and expertise in the challenges of Arctic filmmaking, as well as close contact with the extremely rich language and culture of the Inuit people.

Among her award-winning producing credits is **Urban Inuk** (2005) directed by Nunavik writer Jobie Weetaluktuk. This documentary follows the spiritual and practical struggles of three Inuit who have left their ancestral homeland in the Arctic for the concrete jungle of Montreal. **Urban Inuk** aired on APTN and played in over 20 festivals across Canada, the USA and Europe. It won the **GRAND PRIX - Rigoberta Menchu Community Award** at the Land-in-sights First People's Festival in Montreal in 2006, and toured various Maisons de la Culture in that city as part of the *Rencontres internationales du documentaire de Montreal (RIDM)*'s **Coup de coeur** programming.

In 2004-2005, she produced **SILA**, <http://sila.nu>, a Telefilm-supported educational website about Inuit culture based on Isuma's films. The site was the recipient of the **GRAND PRIX (Educational Website)** at the 2006 Grafika Awards. The following year, she produced **Inuit Piquitingit - What Belongs To Inuit** (2006), a documentary directed by Zacharias Kunuk and Bernadette Dean about a group of elders from Nunavut who travel to the biggest museums in North America to see the collections of ingenious artifacts, clothes, tools, and toys created by their Inuit ancestors.

Soukup's last film for Isuma as producer, **Kiviaq Versus Canada** (2006) is also directed by *Atanarjuat* director Zacharias Kunuk and co-written by both Soukup and Kunuk. This documentary traces the extraordinary life story of Canada's first Inuit lawyer and examines the reasons why he is suing the Canadian government for Inuit rights. *Kiviaq* had its world premiere at the Edmonton International Film Festival in September 2006, and was broadcast on History Television in March 2007. It received a *Special Jury Mention (Séquences Documentary Award)* at the 2007 Land-in-Sights First People's Festival. **The Globe and Mail** recently described **Kiviaq** as a "powerful documentary.... beautifully made and angry, it is a startling and cogent story".

Soukup founded Catbird Productions with a desire to produce exciting, socially-relevant independent documentaries which push the boundaries of the genre. As a producer, she seeks out film projects that tell powerful human stories and reveal the extraordinary in the seemingly ordinary. To that end, she produced the short documentary **Umiaq Skin Boat** by *Urban Inuk* director Jobie Weetalukuk (*World Premiere* at Hot Docs 2008), and is currently developing projects with innovative directors. Soukup is also developing **Peter Pitseolak Time Traveller**, a documentary project she herself will direct on the life of pioneering Inuit photographer, artist and historian. She holds an MA in Media Studies from Concordia University, Montreal.



## **CREATIVE TEAM**

### **WRITER – Jobie Weetaluktuk**

JOBIE WEETALUKTUK is a writer, editor, broadcaster and filmmaker who originally hails from Inukjuak, Quebec, and is now based in Montreal. His first documentary film, **Urban Inuk** (Iglulik Isuma Productions, 2005), follows the spiritual and practical struggles of three Inuit who have left their ancestral homeland in the Arctic for the concrete jungle of Montreal. **Urban Inuk** aired on Aboriginal People's Television Network in 2005 and played in over 20 festivals and venues across Canada, the USA and Europe. In 2006 the documentary won the **Grand Prix, Rigoberta Menchu Community Award** at the Land-in-sights First People's Festival in Montreal, and toured various Maisons de la Culture in that city as part of the Rencontres internationales du documentaire de Montreal (RIDM)'s *Coups de Coeur* programming. He recently completed his second documentary **Umiaq Skin Boat** (Official Selection Hot Docs 2008) through Catbird Productions.

### **DIRECTOR OF PHOTOGRAPHY –Alexandre Domingue**

During his studies in visual arts and cinema, ALEXANDRE DOMINGUE worked as a consultant in electronic equipment and computer technology, and made corporate and art videos. He worked at Multivet Media for many years as an off-line and on-line editor. His own films have been screened at numerous festivals. He has also collaborated on major film projects such as **Atanarjuat The Fast Runner** (Caméra d'or, Cannes 2001). Since 2002, he has contributed to numerous music videos, commercials, fiction films and documentaries as an independent worker. As a director of photography, he has traveled the world to work on documentaries and corporate films (Sierra Leone, Madagascar, Senegal, Brazil, UK, France, Japan, Indonesia, Mexico, Honduras, and the Canadian Arctic). He has worked extensively with Iglulik Isuma Productions (the Inuit production team behind *Atanarjuat*) as offline and on-line editor and post-production supervisor for both feature fiction films and documentaries, namely **The Journals of Knud Rasmussen** (*Opening Night Film*, 2006 Toronto International Film Festival). Most recently, he collaborated as camera man on Isuma's third feature film **Before Tomorrow** (2008), shot entirely in High-Definition. He also designed an HD projection system to bring Isuma's films to remote communities across the Arctic and abroad.

### **EDITOR – Marie-Christine Sarda**

MARIE-CHRISTINE SARDA has worked extensively as a freelance documentary editor, as well as for the CBC, Radio Canada and the National Film Board. In 2001 she won (along with co-editors Zacharias Kunuk and Norman Cohn) the **Genie for Achievement in Editing** for the feature film **Atanarjuat The Fast Runner**. In addition to editing many of Isuma's productions since *Atanarjuat*, Sarda has also edited films by Magnus Issacson (**Hellbent for Justice**), Elisapie Isaac's debut documentary **If The Weather Permits** (Sundance Film Festival 2004) and Jobie Weetaluktuk's documentary films **Urban Inuk** (Grand Prix Rigoberta Community Award, Land In-Sights Festival 2006), and **Umiaq Skin Boat** (Official Selection Hot Docs 2008).

## COMPLETE CREDITS

### head credits

a CATBIRD production

a film by FÉLIX LAJEUNESSE

producer  
KATARINA SOUKUP

editor  
MARIE-CHRISTINE SARDA

# **TUSARNITUUQ!**

## **NAGANO IN THE LAND OF THE INUIT**

### tail credits

*Director*  
FÉLIX LAJEUNESSE

*Producer*  
KATARINA SOUKUP

*Writer/Narrator*  
JOBIE WEETALUKTUK

*Director of Photography*  
ALEXANDRE DOMINGUE

*Editor*  
MARIE-CHRISTINE SARDA

*With*  
KENT NAGANO  
CHARLIE ARNGAK  
EVIE MARK  
ALEXINA LOUIE  
JOBIE WEETALUKTUK  
ALEXIS MARTIN

*Also With*  
JAMES BOX  
ALAIN DÉSGAGNÉ  
MARIANNE DUGAL  
MATHIEU HAREL  
JACQUES LAVALLÉE  
PAUL MERKELO  
TAQRALIK PARTRIDGE  
BRIAN ROBINSON

*Location Sound*  
PHILIPPE SCULTÉTY

*Sound Editing*  
ÉRIC LEMOYNE

*Sound Mix*  
ROGER GUÉRIN, MPSE

*Music Mix Consultants*  
CARL TALBOT  
JEAN-FRANÇOIS RIVEST

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**SODEC**  
**Société de développement des**  
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**ROGERS**  
Documentary Fund 

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and the Canadian Cable Industry

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Yann Cleary

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*Foley*  
Paul Hubert  
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*On-line Editor*  
Alexandre Domingue

*Time-lapse Photography*  
UV Communication Inc  
Robert Fréchette

*Motion Graphics & Title Design*  
Design Postimage



*Stills Photographer*  
Robert Fréchette

*Insurance*  
Jones Brown

*Legal*  
Marc Lapointe

*Interim Financing*  
National Bank of Canada  
(Cinema & Television Group)

*Accounting*  
Benoit Gauthier

*Music Clearances*  
Lucie Bourgouin

*Music*  
"Take the Dog Sled"  
Alexina Louie  
Performed by Evie Mark, Taqralik Partridge  
and the musicians of the OSM  
Courtesy Alexina Louie

"Histoire du soldat"  
Igor Stravinsky  
Original Libretto – CF Ramuz  
Inuktitut Libretto – Z. Nunagak, J. Weetaluktuk  
Performed by Jobie Weetaluktuk  
and the musicians of the OSM  
Courtesy Chester Music Ltd

"Eine Kleine Nachtmusik"  
Wolfgang Amadeus Mozart  
Arranged by Gilles Bellemare  
Performed by the musicians of the OSM  
Courtesy Gilles Bellemare

"Frère Jacques"  
Traditional  
Performed by Alain Désgagné

"Kangiq (Snow Goose)"  
Traditional  
Performed by Evie Mark, Sarah Beaulne  
Courtesy Avataq Cultural Institute

"Mosquito"  
Traditional  
Performed by Evie Mark, Akinisie Sivurapik  
Courtesy the artists

*Thank You – Avataq*

Suzanne Beaubien Rhoda Kokiapik  
Robert Fréchette Sarah Aloupa

*Thank You – OSM*

Marianne Perron Mélanie La Couture  
Isabelle Gabolde Paul Fortin  
Sébastien Almon Marc-André Charron  
David Lapierre

*Thank You*

David Eng Betsy Epoo  
Daniel Vachon Élias Moukannas  
Carole Legault Mary A. Pilurttut  
Alain Lefèvre

*With the collaboration of*



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