

TAUTUKAVUT
VERSION 15
IGLULIK SCENES
MAY 9, 2022

KINGULLIIT PRODUCTIONS

NOTE: THESE ARE NOT CONSECUTIVE SCENES. THESE SCENES WILL BE EDITED IN THE FUTURE WITH OTHER FOOTAGE. THESE ARE THE SCENES POSSIBLE FOR FILMING IN IGLULIK IN MAY 2 WEEKS.

LOCATION, PERMISSIONS, ACTORS (when known) NOTED IN EACH SCENE

TRANSLATION TO FOLLOW THIS WEEK

(All dialogue is in Inuktitut sub-titled in English unless indicated to be spoken in English.)

1. LOCATION: EXTERIOR IGLULIK - WIDE VIEW - DAY - SPRING 1.

PERMISSIONS:

ACTORS: Saqpinak, Leo

Mark Taqqaugaq (Radio Announcer- {ex-husband of Uyaruk})

Ben Kunuk (voice)

Jimmy Awa (voice)

PRODUCTION NOTES:

1. **EXTERIOR - IGLULIK WIDE VIEW - DAY - SPRING** 1.

We are inside the cab of a truck moving through Iglulik, and then up the hill to the cemetery. SAQPINAK(40) is driving. Camera is held by her son LEO (23) in the passenger seat. During this drive we hear a local radio show. Over opening credits we listen to CBC North's Inuktitut language newscast talking of Covid and the need for help and groceries.

RADIO ANNOUNCER

Like to hear from people out there
who have been having a hard time
with Covid. Know that getting food
has been tough.

CALL IN's

(Lucy & Carol to go through Zach's radio recordings and choose voices)

Ben Kunuk - Talking of Covid and tough to get transportation to get food, and his family's need for groceries and thanks to QIA for food.

Jimmy Awa - family bubble

RADIO ANNOUNCER (CONT'D)

Thank you for sharing your
concerns. Now back to music....

Truck comes to the top of Cemetery Hill. We look down at the arctic community of Iglulik - a cluster of distant houses on the shoreline of sea ice. Truck comes to stop before a grave with a wooden tombstone. The ground still looks dug up with a few plastic flowers lying there. SAQPINAK turns off the truck and radio and turns to her son.

SAQPINAK (sadly)

We came to visit your grandfather.

SAQPINAK with son, LEO, gets out. Saqpinak sees Leo going the wrong way, makes a noise and gestures with her hand for Leo to follow her counter clockwise around the wooden tombstone. They stand by the grave for a moment. On the wooden tombstone is the name - Kunnuk. This is the grave of Saqpinak's father. Camera gives a sense of a spirit there by pulling back to a wide panoramic shot of the whole scene and then moves up to give a sense as if the spirit is retreating.

FADE TO BLACK

FILM TITLE

TAUTUKAVUT

2. LOCATION: INTERIOR TENT - CONTINUOUS - DAY 2.

PERMISSIONS:

ACTORS: Ben, Beverli

PRODUCTION NOTES:

2. **INTERIOR TENT - CONTINUOUS - DAY** 2.

Scene opens with BEN (early-40s) inside a tent. He inserts the rusted-looking gas tank into a battered two-burner Coleman stove, pumps the tank and lights it up. When the flame goes down he puts a small dented kettle on the burner to boil water. The tent is small but is equipped with all the necessities: a large cooler filled with freshly caught fish, a little box with some canned foods, biscuits and tea, jug of water. A caribou skin covers the floor with his mattress pad and sleeping bag on top. At his feet is a plate with some cut up fish and pilot biscuits. Ben is unusually experienced for a young hunter these days; raised by his grandparents still living on the land in an outpost camp until he was already a young man before they finally moved into Iglulik. The wind is blowing hard outside. As water in the kettle starts to boil, Ben prepares his cup of tea and takes some bites of fish. Suddenly he looks up, listening. Over the noise of wind blowing outside and the Coleman stove inside we hear what sounds like a 4-wheeler. Ben listens, thinking. He takes a small metal tin out of his pocket and lights up a joint. He smokes half the joint as the 4-wheeler sound comes closer, pulls up outside and stops. We hear slow footsteps against the loose rocky ground outside the tent. Ben's younger sister BEVERLI (late-30s) ducks in through the tent door. All dialogue in Inuktitut.

BEN

Uakadlanga!

Oh my goodness didn't think I would see you sister. Cold weather.

Ben looks at Beverli, inhales his joint.

BEN (CONT'D)

(exhaling smoke)

Bad weather for driving around.

Ben hands the joint to Beverli. Beverli slowly smokes the joint.

BEN (CONT'D)

How's work?

They sit quietly. Wind blows; kettle heats up on the burner; Beverli patiently finishes the joint before speaking.

BEVERLI
(quietly)
This is probably my last shift
because of Covid.

Ben cuts off a piece of fish and pops it into his mouth. He passes the fish and knife to Beverli.

BEVERLI (CONT'D)
They say they are paying half pay
while we are home...but we'll see.
Tough with our father being gone.

The kettle now is steaming on the stove. Ben looks away from Beverli and takes out a second chipped tin cup from his kit, drops a tea bag into it and pours her a steaming mug of tea. Ben picks up his own cup, blows on it, looks up at Beverli. Beverli sits quietly, doesn't reach for her tea.

They look at each other. Beverli nods, gets up and ducks out the tent. Ben keeps watching the door after she's gone. He looks down at her untouched steaming tea cup. We hear the skidoo start up again and drive off, the sound slowly vanishing in the wind.

3. LOCATION: INTERIOR APAYATA'S HOUSE - EVENING 3.

PERMISSIONS:

ACTORS: Apayata, Saqqinak, Leo,

PRODUCTION NOTES:

3. INTERIOR APAJATA'S HOUSE - EVENING 3.

SAQPINAK is getting ready to do an interview for Tarriaksuit TV with Apayata on the ajaja singing and drum dancing. Serious looking she goes over her notes for the interview.

SAQPINAK
 (going over to LEO))
 Are we all set to record soon?

LEO
 (Notices she has a
 serious expression. He
 removes his ear buds and
 says with an open mouth,
 joking)
 What did you say?

SAQPINAK
 Are we ready to go on the live
 show?

LEO (with a serious face
 not smiling. As if he
 could not hear what
 Saqqinak said because her
 voice was too low.)
 Hai (What?)

(SAQPINAK (annoyed)
 ARE WE READY TO GO ON LIVE! AND ARE
 WE SET?

LEO (now with a big smile)
 Yes, we are ready when you want to
 start filming.

SAQPINAK notices he was just playing with her. They both
 smile and start to laugh and go back to work.

4. LOCATION: INTERIOR- APAJATA'S HOUSE - EVENING

4.

PERMISSIONS:

ACTORS:

Julius, Joshua Haulli, Jimmy Awa, Jonah Qaunaq

Levy Uttak, Apayata, Pacome, Josephine, Saqqinak, Leo

PRODUCTION NOTES:

4. INTERIOR - APAJATA'S HOUSE - EVENING

4.

APAJATA (60s) is one of those elder Inuit whose strange ways don't fit either the traditional life of the past or the modern assimilated present. Inside Apajata's house in Iglulik looks like an outpost camp from the 1950s or a sod house from even earlier. Scattered around are dog harnesses, skinned furs, harpoons, fish spears, tools, a 30-30 Winchester rifle and scraps of wood from the dump piled here and there. No TV but Apajata's kitchen always has a piece of fish, seal or caribou meat out on a cardboard ready for anyone to eat. Apajata still trains dog-teams for hunting while almost all hunters now use snowmobiles. Despite government warnings for people to maintain 'social distancing' during COVID-19 in the past year, Apajata began drum dancing in his house in Iglulik. Now with windows open in warmer weather, people can hear him all over town. At first a few elders dropped in to join the drumming and singing; then gradually some of the younger people came to listen and learn. About four Inuit are gathered in Apajata's house: JOSEPHINE, and PACOME are elders in their 60s. JULIUS is part of a younger generation in their 30s, more assimilated and fluent in modern life than their elders, yet still hoping to keep alive Inuit skills of hunting and living on the land. SAQPINAK (about 40) is a local filmmaker who works on Isuma and Tarriaksuk film projects. A skilled camera woman and video editor, Saqpinak is UYARAK's sister and helps direct Kinguvaagsat-TV's live webcasting from Iglulik. This evening she's hosting a live webcast from Apajata's house. Saqpinak's oldest son, LEO, is the cameraman. APAJATA, and PACOME tighten and test the large, skin covered drum. JOSEPHINE lights a seal oil lamp that adds a golden glow to the room. JULIUS watches the elders talk quietly among themselves, waiting for the drumming to start.

PAKAK as a spirit helper is in the distance also drumming. SAQPINAK fixes a lapel mike to her shirt and holds a second mike in her hand as she turns to the camera.

SAQPINAK

(To the camera) Are we ready?

LEO

(Behind the camera) Go ahead.

SAQPINAK

Hello everyone. Welcome to Tarriaksuk-TV live webcast from Iglulik. My name is Saqpinak and I'm here at Apajata's house where Inuit are doing drum dancing.

(MORE)

SAQPINAK (CONT'D)

People are complaining in the community. Before they start I want to ask Apajata a few questions.

SAQPINAK and the camera move to where PACOME now tests the drum and APAJATA signals it sounds right.

SAQPINAK (CONT'D)

Apajata, Inuit are coming together in your house for drum dancing, can you explain why you do this when people complain about it.

APAJATA

We're just being Inuit. It's what Inuit always do.

SAQPINAK

Well drum dancing was banned for a long time as against Christianity and even now a lot of religious people don't approve of drum dancing and singing the old songs. They think it sounds like shamanism.

APAJATA

Religious people? Me, I'm religious people. I'm very religious. My religion is Inuit, I believe in our ancestors from before us. Drum dancing is very religious to me.

SAQPINAK

Do you mind when people call in on the radio to complain? With COVID still going on down South some Inuit say it's a punishment for sin, that Christianity has to be even stronger now to protect Inuit against it.

APAJATA

(laughs)

I don't know. People like to complain about me... but Qallunaat died from sicknesses long time ago. Those people believe in Christianity two thousand years, Inuit maybe only one hundred years.

(MORE)

APAJATA (CONT'D)

If Christianity can't protect
people in the world, how will it
protect Inuit in Iglulik?

Behind Apajata, Pacome bangs a few times on the drum.

SAQPINAK

Thank you, Apajata, for sharing
your thoughts with us. Now let's
hear some drum dancing and singing.

They drum dance and sing. Camera zooms out the window to see
a woman walking by with a baby in a stroller.

5. LOCATION: EXTERIOR - APAJATA'S HOUSE - EVENING 5.

PERMISSIONS:

ACTORS: Karen Ivalu

PRODUCTION NOTES:

5. **EXTERIOR - APAJATA'S HOUSE - EVENING** 5.

Woman walking with stroller. This scene is to show a woman in
her early twenties who is just relearning her own identity
caught between two worlds of generations. One believing in
Christianity and scornful and shamed by shamanism. Later
Learning from her aunt she will be more open to shamansim and
ajaja songs and drum dancing, and in the final celebration we
will see her more open and accepting.

WOMAN

There he goes again with those
ajaja songs.

6. LOCATION: INT. IGLULIK - BEN'S HOUSE - DAY 6.

PERMISSIONS:

ACTORS: Ben and Family

PRODUCTION NOTES:

6. **INT. IGLULIK - BEN'S HOUSE** 6.

Ben and family in house. BEN and his wife are watching Tarriaksuit TV. UYARAK is on with her live show about Covid. Ben turns off the tv.

BEN

We are all going through a lot with Covid.

7. LOCATION: EXTERIOR - IGLULIK - OUTSIDE HOUSE - MORNING 7.

PERMISSIONS:

ACTORS: Jonah, Stephanie, Ben, Mark, Saqpinak, Leo, Jimmy

PRODUCTION NOTES:

7. **EXTERIOR - IGLULIK - OUTSIDE HOUSE - MORNING** 7.

JONAH (37) and STEPHANIE (34) and helpers BEN and JIMMY (27), are packing up a spring sled outside their house getting ready to take off hunting to provide for the community. They load tents, fishing nets, sleeping bags and rifles in the boat, and pack Coleman stoves, tin cups, and kettles into boxes along with some fish, home-made bannock, pilot biscuits and sealed jars containing sugar, tea bags, instant coffee, peanut butter and jam. BEN helps the hunters lift up a large barrel of gas into the back of the boat. BEN is not going on this trip but has come to help his friends pack.

8. LOCATION: EXTERIOR - IGLULIK SHORE - MORNING 8.

PERMISSIONS:

ACTORS: Jonah, Stephanie, Ben, Mark, Saqpinak, Leo, Jimmy

PRODUCTION NOTES:

8. **EXT. IGLULIK SHORE - LATER MORNING SAME DAY** 8.

JONAH and STEPHANIE arrive on the shore ice to meet up with other hunters going out. Several observers have come to watch them go. SAQPINAK and LEO are there to do a live webcast for Tarriaksuit TV with the hunters leaving. SAQPINAK stands watching holding her microphone, as BEN and MARK tie off the qaumati. SAQPINAK turns to the camera.

SAQPINAK

Good afternoon and welcome... we're here on the shore in Iglulik. I'm here with Mark and Jonah, who are leaving to hunt to provide country food for the community. You two have been going out a lot these days?

JONAH

Yes it's been great. Being out on the land so much and working to help the community in these tough times of covid.

SAQPINAK

Where did you get funding?

JONAH

Was thanks To NTI for the funds to make this happen. Yesterday we caught two seals with a few hunters. Now we're going walrus hunting.

SAQPINAK

That's great to hear!
Mark?

MARK

It's been really good, this spring I was having a hard time being laid off because of Covid, but working this spring has been a great experience.

SAQPINAK

Did you work at the mine?

MARK

Yeh... COVID hit and they sent us all home. Money was tight for a while. I was feeling restless so I joined up with the hunters.

SAQPINAK

So what do you think of the news that employees are going back to work. Would you go back to your old job?

MARK

I liked the job, but I have concerns.

SAQPINAK senses the hunters are ready to go. BEN and JONAH have finished tying up the quamati.

SAQPINAK

(smiling)

Well, it looks like a good day to go out hunting. Thanks for talking to us, wishing you a great trip.

JONAH & MARK

Thanks!

Camera cuts and they are off air.

SAQPINAK

(to JONAH)

Hey it would be great to find a time to go film you guys at the floe edge, if that's okay with everyone.

JONAH

Atii, let's do it.

SAQPINAK (CONT'D)

That's the end of the live show - here on the shore by Iglulik.

LEO starts packing up.

9. LOCATION: INT. - IGLULIK AIRPORT - DAY - SPRING 9.

ACTORS: Uyaruk, Olivia, Saqqinak, Ben, Pakak, other people greeting arrivals.

PERMISSIONS:

PRODUCTION NOTES:

9. INT.- IGLULIK AIRPORT - DAY 9.

Iglulik's airport rebuilt in the 1990s is one large waiting room brightly lit by a wall of windows facing the runway. People stand around waiting for the arrivals. Far back we see BEN standing. Even farther off is PAKAK as spirit with a drum.

About twenty Inuit men and women, younger people and elders, some in traditional clothes, others in modern dress, watch through the windows as the plane lands, circles and pulls up to park. It drops down its stairs and people start to come out. The first passengers from the plane entering into the waiting room are some business and government agency-types from the South. These passengers drift back toward the far wall to wait for their baggage to come out. Now UYARAK and OLIVIA and a few other Inuit passengers dressed in modern clothes enter and are surrounded by friends and family. OLIVIA is filming the whole thing. SAQPINAK comes forward to greet and hug UYARAK.

UYARAK

I'm home finally. Oh so good to see everyone. OLIVIA's filming for a school film.

SAQPINAK

That's great - maybe she can learn more from her uncle.

UYARAK notices BEN in the distance and smiles a hello. Then she notices PAKAK even further off and looks startled. Keeps turning now and then to see if he is still there. PAKAK fades in and out. The southern agency types pick up their baggage as it rolls out on the conveyor belt and walk away right through the spirit of PAKAK.

UYARAK raises her hand to try and say stop to them but they move through him and out of the airport. OLIVIA moves around filming and starts to dance around UYARAK with the camera.

OLIVIA

Mom say something like 'Welcome to Igloolik'. For the start of my film here.

UYARAK

(to the camera)
Welcome to my home....
(thinking)
Heh can I look at what you just filmed? Rewind to the beginning of us arriving.

OLIVIA and UYARAK look at the footage. UYARAK is looking for Pakak. PAKAK does not appear in the footage.

10. LOCATION: INT. MADELINE'S HOUSE - EVENING 10.

PERMISSIONS:

ACTORS: Uyarak, Saqpinak, Olivia, Ben, Lavina. Karen, Madeline

PRODUCTION NOTES:

10. INT. - MADELINE'S HOUSE - EVENING 10.

Scene opens inside the house. After arriving in Iglulik, UYARAK goes with SAQPINAK and BEN to visit MADELINE. Madeline is UYARAK's aunt, her father's sister, a respected elder and advisor whose house has the comfortable look of a large canvas wall tent setup by elder women when they go camping on the land. Everybody sits with a cup of hot tea from the kettle on the stove. UYARAK hasn't seen Madeline in person for over 2 years, while COVID-19 kept people separated from families.

UYARAK

Been so long since I could come home. I was so home sick.

(MORE)

UYARAK (CONT'D)

Covid sure makes life tough. Heh
wanted to show you the place we are
living in now.

UYARAK (CONT'D)

(UYARAK shows Madeline photos of her life in Montreal)

UYARAK (CONT'D)

Big city...get used to it over
time....Here...keep you warm when
you're cold. (Gives Madeline a
scarf designed by Tanja Innaruliq)
Nothing like caribou though!

(Hands another scarf to
SAQPINAK.)

UYARAK (CONT'D)

Sagpinak, I brought one too for
you.

UYARAK (CONT'D)

And for my big hunter brother a
knife.

BEN smiles and takes the knife she hands him. OLIVIA comes
over to MADELINE and gives her a little bag she has sewn for
her.

OLIVIA

This is for you grandmother. I
sewed it and it took a long looong
time. (laughter)

UYARAK

She almost gave up, but wanted to
make you something.

MADELINE

Little one, this is a good gift.
I will keep my pills in here. You
know that every stitch you make has
your thoughts and heart in it, so
this is a gift of your thoughts of
me and your heart in coming all
this way to me to visit (Hugs
OLIVIA) You are special to me as you
are named after my mother.

Looks around at everyone.

MADELINE (CONT'D)
Are you hungry? Eat.

A little nervous to talk seriously in this group, UYARAK takes a deep breath and looks over to MADELINE. People are finished eating.

UYARAK (to kids)
Go out and play.

Kids leave.

MADELINE.
I can see you have something to say. Go on. Tell me.

UYARAK
(another deep breath) There's something I wanted to ask you about, but I couldn't talk about it by telephone. I'm so relieved to be here now.

MADELINE
Yes, of course. (waits)
Go on!

UYARAK
I've been having these bruises appear three days or at least one week before I hear someone has died. I never know who it will be, but the signs seem to appear. Have you experienced this before?

MADELINE
(pauses) No...

UYARAK
I also learned through a dream of Saqqinak being pregnant with little Lisa.

MADELINE
Are you afraid?(UYARAK looks at her)
It's smart to be careful. Until you know why you want to understand it.
(MORE)

MADELINE (CONT'D)

Is it for yourself? Or is it to help someone?

UYARAK

I want to make sure my children are protected. That's one reason I had to come back to Iglulik now.

MADELINE

Why is that?

UYARAK

(hesitant)

Why I get bruises and why I dreamed Saqqinak was pregnant before she knew she was pregnant.

MADELINE

(pause)

How?

UYARAK

Sometimes memories from when we were all young together, other times we are running in the night and in trouble...

They drink their tea silently... thinking. Talking about this kind of subject makes everyone uncomfortable; Inuit know words can be powerful, can attract attention. BEN looks very disturbed.

UYARAK (CONT'D)

Auntie...

MADELINE

It's okay for you to ask these questions but I don't think I feel comfortable talking about them.

SAQPINAK

What about Apajata?

MADELINE

Yes, maybe you should ask Apajata. People are drum dancing and talking about shamanism. He'll be comfortable to talk about it.

UYARAK

Inuit shamans kept us alive for millenia...

SAQPINAK

We know, we've been live webcasting from Apajata's house on Tarriaksuit TV, it almost seems like a church services sometimes.

(laughs)

UYARAK

(To SAQPINAK)

Unaalu...(how could you)
I know I have to see Apajata. He's been in my dreams too, there's something going on there too.

Madeline seems not surprised, keeping busy with her hands sewing, not wanting to say anything. There's an awkward pause, then BEN suddenly speaks up.

BEN

I'm going seal hunting over the weekend.

UYARAK

Is it true an arctic fox was found with its fur dyed red? From near the mine?

Ben nods yes.

MADELINE (to Ben)

Did you see one too?

BEN

No, not yet. Although we saw seal holes surrounded by the red dust. We had to go quite a ways to get back to the white snow to boil water for tea.

(MADELINE (to Uyarak)

How are your feet my dear niece?

UYARAK

Getting better. Thank you auntie.

MADELINE

So hard on men and women when they
 can't control their drinking...some
 get so angry and beat people
 up...all This drugs and alcohol
 causing so much hardship in our
 community ...and nowhere to go for
 a woman's shelter unless if you go
 to Iqaluit or outside.

UYARAK

Yes auntie that's why I had to leave.

11. LOCATION: Exterior Madeline's house - DAY 11.

PERMISSIONS:

ACTORS: BEN, UYARUK, SAQPINAK

PRODUCTION NOTES:

11. **EXT. - MADELINE'S HOUSE - DAY** 11.

BEN, UYARUK and SAQPINAK are outside the house.

BEN

I had a hard time after you and
 Olivia left but I got used to it.

UYARAK

Thank you for keeping my child
 until I was able to heal my feet.

BEN

I wanted to beat him up for what he
 did to you, but our aunt stopped
 me. She said it was best not to
 take revenge.

BEN spots a kid speeding down the road on a BMX bike. A
 younger kid is behind him on the back wheel.

BEN (CONT'D)

Those are my boys. I gotta go. It's been hard financially since the covid lockdown....but we bought them a new bike. Welcome home, it's good be to be together again.

The two sisters watch Ben walk off.

UYARAK

What a first day back.

SAQPINAK

I was worried he was going to beat up your ex old man. I was relieved when our aunt talked to him to calm him down.

CAMERA holds on both sister's faces watching BEN walk away in the distance.

12. LOCATION: EXTERIOR IGLULIK STREET - DAY 12.

PERMISSIONS:

ACTORS: Uyark, Olivia, Tanya, kids

PRODUCTION NOTES:

12. **EXTERIOR - IGLULIK STREET - DAY** 12.

UYARAK is walking on a street, with OLIVIA filming, lost in her thoughts. Various scenes of people hanging around, doing groceries, house cleaning, fixing up front of houses, parents walking with children. A pickup truck pulls up next to her. The driver, TANYA, a cheerful looking woman in her late-thirties wearing sunglasses leans out the window. Two teenagers are in the front and two in the back seat of the truck with her, staring at their phones. Couple more kids in the back of her pickup truck. Back is full of kid's sliding sleds.

TANYA

Hey ladies!

UYARAK

Tanya! I thought you were out of town.

TANYA

Leaving soon. We're bringing these kids to the dock. Two dog teams are leaving today. School event taking the kids out for a day.

UYARAK

That's great!

TANYA

(turning to OLIVIA - in English)

Hey beautiful, you're so grown up now! Let me see you.

OLIVIA

(bashful but puts the camera down))

Hi....

TANYA

And your older daughter is here too?

UYARAK

She's still at school and working for the summer.

TANYA

Right the university girl. Good for her. Come for a ride?

UYARAK

Sure!

TANJA tells one of the teens to scoot in the back. UYARAK sits up front and they drive off. OLIVIA, in the back seat with the other two teenagers, looks shy. Starts to film as they bounce along.

13. LOCATION: EXTERIOR ROAD OUTSIDE OF IGLULIK - DAY 13.

PERMISSIONS:

ACTORS: People in truck

PRODUCTION NOTES:

13. EXTERIOR - ROAD OUTSIDE OF IGLULIK - DAY 13.

Drone shot of the truck driving along a narrow road leading to the dock. Town of Iglulik and the cemetery hill now far in the distance, way behind the hills of Avaja are shining in the afternoon sun. Not far from town but already the atmosphere is different. More quiet, more serene.

14. LOCATION: EXTERIOR ROAD OUTSIDE OF IGLULIK - DAY 14.

PERMISSIONS:

ACTORS: Uyarak, Tanja, Kids

PRODUCTION NOTES:

14. **INTERIOR TRUCK - ROAD OUTSIDE OF IGLULIK - DAY** 14.

UYARAK

Going to Siruajuk anytime soon?

TANYA

Nearby yes by dogteam.

UYARAK

How long are you going to be out there?

TANYA

We are just starting up soon, buying supplies and gas ahead of time. We got funding from NTI and Hamlet. Dog team race just ended couple of weeks ago.

UYARAK

Could we come film for Tarriaksuit TV?

TANYA

Of course! I know Saqqinak wants to come.

UYARAK turns to one of the kids in the backseats.

UYARAK (CONT'D)

Do you like being out there?

GIRL

At first I was kinda bored. But I like it now. There's always something to do.

TANYA

With this camp, we also pay hunters and their families to come out and harvest for the community. Everything distributed equally.

UYARAK

Lots of people want to be out right? But snowmobiles, gas, gear, tent - lots can't afford it.

TANYA

Exactly. It gives families the chance to be out on the land. And to feel like they are working towards a positive benefit for the whole community.

15. LOCATION: EXTERIOR - SULURAUJAQ - DAY 15.

PERMISSIONS:

ACTORS:

PRODUCTION NOTES:

15. **EXTERIOR - SULURAUJAQ - DAY** 15.

Skidoo pulls up next to a row of tents and cabins. The place is bustling with activity. Kids playing games, women drying fish, other hanging around the front the their cabins talking and enjoying the sun. Everyone helps unload the sled and brings stuff down to the shore to get ready for the trip. Some of the kids crowd around two elder ladies. One gives them some treats. The other, Tanya's grandmother MARY is skinning a seal while giving orders to the men who are bringing stuff from inside various cabins to the shore.

Like most traditional things Inuit do, cleaning seal skins is much harder work than it looks when older women seem to do it so effortlessly. UYARAK sits by them and they smile. No words needed to share their happiness to see each other.

MARY

Oh you are home are you here
to film again?

UYARAK

Home finally after all these years
of Covid. Now we're making a
feature film. How are you doing
here?

MARY

Suluraujaq is my home. I would like
to live here all the time. If I had
someone to help me.

OTHER ELDER

(laughing)

We used to do all the work, now we
need help because we get sore
quick.

MARY

Nowadays everyone wants town
things, they get uncomfortable with
hard work.

UYARAK

But with a project like this, do
they feel good after?

MARY

They seem kinder to each
other...help each other more.
They observe and listen to their
elders more. They understand our
stories and traditions better this
way.

OTHER ELDER

They understand better why we did
things the way we did.

UYARAK

Even if you can't be a hunter or
live on the land all the time, I
think we can learn a lot from these
experiences. How to feel better
about ourselves...

MARY

Yes.

UYARAK

My kids live in the city, I wish
they had this chance.

MARY

This place will always be here for
them.

UYARAK

With mining and ships coming in
During the summer? What will happen
to our land? To the marine mammals?

Mary is silent for a while as she continues scraping the seal
skin.

MARY

Who knows...

Scene of kids playing by the shore. Some people are jigging
through a hole in the ice. Some kids are helping a man
pulling his fishing net out, taking out the freshly caught
fish. The man smiles kindly at them as he teaches them.

ELDER WOMAN

This spring we heard about the red
fox fur near Baffin Island...makes
me worried.

The kids continue helping. A skidoo arrives from hunting.

16. LOCATION: EXTERIOR ON THE LAND - SPRING CAMP - LATER DAY 16.

PERMISSIONS:

ACTORS: Saqqinak, Leo, Ben, Jonah, Paul Josh

PRODUCTION NOTES:

16. **EXTERIOR ON THE LAND - SPRING CAMP - LATER DAY** 16.

SAQPINAK and LEO are doing a live Tarriaksuit TV show with LEO on camera following BEN, JONAH and PAUL JOSH walking on the land behind the camp. All one can hear is the sound of wind and some birds in the distance. Ben and Jonah point along the vast expanse of snow and blue sky.

SAQPINAK

Tell us about the caribou and how the mining is affecting hunting.

BEN

I remember as a child from here you could see caribou. They would be close.

JONAH

Yes or they would come even closer heh? Coming up from that side.

BEN

We'd see signs of them here. We'd know where to go. (to Jonah) I wouldn't know where to find them now. You? (Jonah shrugs)

PAUL JOSH

(embarrassed laugh)

It's been so long since I've seen a caribou I wouldn't even know what they look like now.

The men silently scan the horizon.

JONAH

Global warming is good news for mining companies. Their shipping season is a lot longer. More months mining and prospecting, helicopters flying around all the time, all this noise and dust in the air must scare caribou away. Last year I went up that way to Pond Inlet with my uncle.

(MORE)

JONAH (CONT'D)

We thought we might see some on the way. Nothing. But you know what we saw? Red dust. On the snow!

Everywhere...

We were kind of lost, looking for the right way in a whiteout. When we started to see this red dust on the snow we were so startled. We said it must be from the mine, so we followed the red dust snow till we arrived close to the tote road. We were happy we weren't lost anymore!

BEN

It's about land.

SAQPINAK

What do you mean?

BEN

The answer is the land...

17. LOCATION: INT. - FURNACE ROOM SAQPINAK'S HOUSE - IGLULIK 17.

PERMISSIONS:

ACTORS: Saqpinak, Uyarak, Olivia

PRODUCTION NOTES:

17. **INT. FURNACE ROOM SAQPINAK'S HOUSE - AFTERNOON** 17.

SAQPINAK and UYARAK, smoke a joint in the furnace room. They are talking about how most Inuit women have personal experience with domestic violence or sexual harassment, directly or through friends and family. Sexism and domestic violence in the community are much bigger concerns for women than they seem for men. But what can they do about it? Going to RCMP or Social Services for help often leads to women losing their children into the child welfare system, where the first response to family violence is to remove children from the home 'for their own safety.'

UYARAK

Miss living here...Since the colonial system is slowly ending, there's a change in how family situations are handled. We need to reclaim how family situations are resolved.

(MORE)

UYARAK (CONT'D)

Our justice systems need to be
 Inuit ways, not quallanut ways.
 All these women gone or silent...
 So many people dead or murdered.
 Mostly women. So nobody makes any
 changes and we never get any help.
 Millions of dollars made in the
 mines around us from rocks...and no
 money ever to help with mental
 health or a woman's shelter here or
 a youth centre or anything. Do they
 think we aren't human or deserving
 of more help? We got left with the
 misery of alcohol and drugs and
 anger...we need to listen to one
 another... talk.

SAQPINAK

So let's talk...how's your feet
 these days?

UYARAK

Better... now that I'm sober I look
 back and wish I didn't drink that
 night...maybe things would have
 been different...so many dreams of
 that night in Iglulik.. such a cold
 night. Standing on the street and
 running so hard in the snow barely
 dressed, running with such fear....
 pounding and pounding and the door
 does not open and I am calling your
 name, pounding on the door and it
 does not open...and I have that
 dream so often and I wake up at the
 point in the dream where the door
 does not open. But thank god in
 real life the door opened and there
 you were to pull me in and you and
 Leo and Mark saved me. I could have
 lost my feet....I guess I talk lots
 when I smoke a joint eh?

SAQPINAK

It happens...we can't change the
 past...have to move forward.Let's
 goto the kitchen.

They walk upstairs. SAQPINAK stirs a pot of fish on the
 stove. OLIVIA comes out of a room and comes over asking for
 something to eat. UYARAK hugs her and sits down by the table.

SAQPINAK comes back to the table and puts down a plate full
 of steaming fish. She sits down and they all eat together.

18. LOCATION: EXTERIOR - IGLULIK STREET - NIGHT 18.

PERMISSIONS:

ACTORS: Uyarak, Apayata

PRODUCTION NOTES:

18. **EXTERIOR - IGLULIK STREET - NIGHT** 18.

UYARAK is walking through Iglulik at night. In the background we hear dogs barking, young kids playing in the street, down by the shore someone fixing a qamauti, we faintly hear a man and woman fighting. A tv on...

UYARAK then walks past Apajata's house, caught in her thoughts. APAJATA is in front fixing a rope for his dog team. He looks at her.

APAJATA

You look serious.

UYARAK gives him a small smile.

APAJATA (CONT'D)

What's on your mind?

UYARAK hesitates but she wants to talk with him, he would understand her. She's fed up and frustrated.

UYARAK

A lot is on my mind. When the next deadly virus shows up will we still have no doctors? Global warming. Violence against women. Injustice. (Smiles grimly) Is that enough?

APAJATA

Not really. What else? Closer to home?

UYARAK

My back has been bothering me, I hope it will get healed someday.

UYARAK surprises herself at how much she has revealed to Apajata. But Apajata listens and answers seriously.

APAJATA

In our traditional ways we would not hide secrets. Nowadays there are too many secrets, negative thoughts, that people keep for themselves. Christians brought the idea of confession, and we Inuit understand this. But Christian confession is to the priest, so you can save yourself. Inuit confession was to the community, without judgement, so it could heal. It was for the greater good.

UYARAK

Yes too many secrets. These days my mind is racing with memories and dreams I can't always tell what is real or not. Does this make any sense?

APAJATA

(smiles warmly) Reality is a dream.

UYARAK

You used to ask me if I had what my family has...a connection to the spirit world.

APAJATA

I was wondering... if you might come back to me. But I can see from your helper there that you are closer to accepting this. (Points behind her where PAKAK is standing at a distance) UYARAK turns and looks, not really surprised.

UYARAK

He is always around when I am home. So he is my helper?

APAJATA

He is...to remind you to open your heart and not to hold secrets. Tomorrow...we are having a celebration for spring and for the community to celebrate our ancestors and honour those who have passed. There will be drum dancing and a performance with the Artcirq group. You could join our performance.

(MORE)

APAJATA (CONT'D)

There's something happening in you
that's getting ready to come out.
You have to get ready for it.

UYARAK is startled and has no idea how to answer this. APAJATA looks at her as if he can see inside her. She starts to speak, then changes her mind, and walks off. APAJATA watches her walk away down the road.

19. LOCATION: INT. MADELINE'S HOUSE NIGHT DREAM 19.

PERMISSIONS:

ACTORS: Uyarak, Olivia

PRODUCTION NOTES:

19. **INTERIOR - MADELINE'S HOUSE - NIGHT - DREAM** 19.

Created by fast camera speed and blurring of speed and time. UYARAK sleeping with OLIVIA. Dreams of a woman running in the dark, past houses with lights, a woman running in fear, gasping for breath, running up to a house and pounding on a door over and over. UYARAK wakes up suddenly startled and afraid. OLIVIA also wakes up. UYARAK reassures OLIVIA and talks with her to go back to sleep. Then she lies there awake.

20. LOCATION: INTERIOR - APAYATA'S HOUSE - EVENING 20.

PERMISSIONS:

ACTORS: Apayata, Jonah, Ben, Saqqinak, Madeline, Susan Josephine, Pacome

PRODUCTION NOTES:

20. **INT. APAJATA'S HOUSE EVENING** 20.

JONAH drums while SUSAN, JOSEPHINE and PACOME sing an old ajaja. UYARAK, MADELINE, SAQPINAK and BEN are in the crowd at Apajata's house. When JONAH finishes, he hands APAJATA the drum. APAJATA stands, then still holding the drum, he starts to talk.

APAJATA

Inuit were good at living,
surviving, generation after
generation, our namesakes, our
atiit were respected. Our land was
hard, life was hard, sometimes
people starved, but Inuit lived
here for millenia. What protected
us Inuit? If shamans were able and
spirits were real, where did they
all go in this last hundred years?
How can they be gone when we Inuit
are still here?

APAJATA hits the drum. The sound startles the whole group,
stunned in silence during Apajata's astonishing sermon.
APAJATA walks to UYARAK and hands her the drum.

APAJATA (CONT'D)

Your turn. (UYARAK
hesitates)

APAJATA (CONT'D)

You are able...

UYARAK takes the drum and starts beating the drum. She's a
skilled drum dancer, both from her traditional upbringing and
her life as an actor in Iglulik films. APAJATA starts
singing. First MADELINE, then SUSAN, then SAQPINAK join in
the singing. UYARAK drums, shouting out her breath, all join
in to sing ajaja around her.

21. LOCATION: INTERIOR - MADELINE'S HOUSE - DAY 21.

PERMISSIONS:

ACTORS: Olivia, Madeline

PRODUCTION NOTES:

21. INT. MADELINE'S HOUSE - DAY 21.

OLIVIA is learning how to sew mittens with MADELINE. In the
background we can see the TV on.

MADLINE

When I make this pattern for you I hope you will make this for your own children one day.

OLIVIA

That's so loooooong way away. I'm really young. Un, Qangujaalu?

MADLINE

You are...but Time runs away with you. I feel like a girl sometimes and when I look in a mirror there is this old, old woman. sewing a pattern passed down by our ancestors then time is an unbroken line....one day you will know and remember.

OLIVIA notices that on Tarriaksuit TV Artcirq is performing.

OLIVIA

All Inuit doing 3 man high.

MADLINE

I hope they don't fall

OLIVIA

(smiling ...impressed)
Ajungimiing!

22. LOCATION: INTERIOR - COMMUNITY HALL - CELEBRATION 22.

PERMISSIONS:

ACTORS: Apayata, Jonah, Ben, Saqqinak, Madeline, Susan Josephine, Pacome, Pakak, Olivia, Jacky Qunnut, Jimmy Awa Reena Qulitalik, Sheeba

PRODUCTION NOTES:

22. INT. COMMUNITY HALL/GYM - COMMUNITY CELEBRATION - NIGHT 22.

For this celebration night is a Tarriaksuit TV live show also and Saqqinak and Marcie and Leo are there with camera and sound. SAQQINAK is communicating with MARCIE by earphones.

SAQPINAK

Okay we are waiting to switch over
to the outro....

Is also the Shaman's Apprentice premiere in Igloolik, people are talking amongst themselves before the film starts. LEO is giving out tickets for a draw. Once the film finishes then Artcirq gives a performance with Inuit traditional games being demonstrated. All actors wear the traditional Artcirq costume. Jimmy, Jacky, Reena and Sheba are teaching the children both modern and traditional games on stage. Throat singing is happening. Jimmy Awa is drum dancing. Reena and Sheeba are singing traditional songs with the local elder Josephine. Pacome is sitting in the background as an elder.

Younger generation of youth - boys and girls - are watching closely, learning from their elders. One starts to cry with the noise.

When Artcirq finishes, the drumming begins.

Jimmy Awa is drum dancing. UYARAK gets up to drum, Ben, Saqpinak and Apajata sing an ajaja behind her. The stage lights slowly dim and fade to darkness as the drumming and singing continue. The last light shines on UYARAK, her eyes closed, drumming. PAKAK is drumming behind her. The audience applauds the show. Lights come back up, the performers take a bow. A crowd of well-wishers congratulates Artcirq on an excellent show: friends and family, Inuit from other communities, Apajata comes over to UYARAK and she finally stops drumming. They stand looking at each other.

APAJATA

You drummed well. Pakak was smiling

UYARAK stares at him.

UYARAK

You see him too?

APAJATA

When he comes to visit.

UYARAK (looks around
surprised)
Someone finally understands me.

APAJATA

You have found yourself.

UYARAK

What do you mean?

Apayata does not answer smiling at Uyarak.

UYARAK looks around at the mixed crowd around them. APAYATA smiles still at UYARAK and picks up the drum. Together they start drumming with PAKAK mirroring the drumming UYARAK is doing. People start to dance.