

...ing pool at the top of a Los Angeles hotel where he was staying.

*The Genius of Lenny Breau* is a reminder that legends are born, not made.

## Oobaachan's Garden

Sept. 29, 6 p.m.  
Uptown Theatre

*Oobaachan's Garden* is a movie where we meet the unyielding force that is 103-year-old Asayo Murakami. Filmmaker Linda Ohama took five years to tell her grandmother's story; a story of love, loss and the resilience of the human spirit.

Murakami, now living in a Calgary nursing home, first arrived in Canada in 1923. Leaving Hiroshima prefecture with little more than her violin and a plan to marry a man she had never met, the "picture bride" set off for the fishing village of Steveston B.C.

Using archival photos, interviews of Murakami, and dramatizations of earlier events, Ohama's "docudrama" follows the long arc of Murakami's remarkable story. During the filming process, Ohama discovers more about her family and her grandmother than she ever contemplated.

The interviews Ohama conducts with her grandmother are particularly poignant and we learn how one person's narrative can become a story that connects a family during the course of five generations.

*Oobaachan's Garden* is a deeply personal movie that never devolves into nostalgia. It's a magical movie that has been lovingly crafted by a talented filmmaker in a tribute that's worthy of a life lasting more than a century.

the forces of good and evil, he and his brother join together to stop an unknown shaman who upsets the tranquil life of their nomadic community.

*Atanarjuat* is arguably the first Inuit-made feature film. The cast and crew are Inuit, with the notable exception of producer and director of photography Norman Cohn, a New Yorker who moved to Iqaluit on Baffin Island when he saw some of director Zacharias Kunuk's earlier work in the 1980s. The movie is performed in the native Inuktitut language with English subtitles. Kunuk, along with screenwriter Paul Apak Angilirq, fused legend and love of their surroundings to make *Atanarjuat*.

Angilirq, also the originator of *Atanarjuat*, drew on the oral tradition that is the foundation of Inuit culture. First recording eight elders each telling a version of the legend and then leading a team of five writers to distill the stories into a screenplay, Angilirq was the driving force behind the idea to make the movie before his premature death due to cancer in 1998, at age 44.

Kunuk, 43, was also part of the nomadic tradition in the Arctic before the Canadian government relocated his family to Igloolik when he was nine-years-old. His connection to the startling landscape that he and cinematographer Cohn capture is mesmerizing in its humbling beauty.

Shooting during the warmest six months of the year, the film is a testimony to the people who inhabit the frozen plain and the land that provides for their needs.

...ally being shared with the rest of the world.

•WES LAFORTUNE

## Turning Paige

Globe Theatre  
Sept. 28 6:30 p.m.

Tormented Paige (Katharine Isabelle) struggles to contend with the deteriorating comforts of home when her offbeat, deviant brother returns home.

Co-writer, director and Calgary native Robert Cuffley managed to turn a modest \$1-million budget into a brilliant piece of cinematic history. Set in Moncton, New Brunswick, Paige, an aspiring writer, parallels her own life in her stories. Ignoring the shortcomings of her relationships, the film climax — as Paige and her father are forced to face reality — that their bond is quickly breaking.

While Paige seems like an average teen coping with the loss of her mother a mere two years earlier, she is actually starved for normalcy. She uses guilt to get her boyfriend, best friend, and teacher into helping her find her way in the world, and though she does seem to get a grip on reality, she has a long road to walk.

This movie is a must see. It is a well-produced piece of filmography with an entire cast of incredible actors. The story is very real, and, because it unfolds in the dead of a harsh Canadian winter, it truly hits home.

The film starts slow, but quickly picks up speed as the viewer begins to empathize with the young girl and her plight to keep her family afloat.

•HEATHER C. HUDAK

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