

JACKPOT



STREEL FILMS

Director: Alan Black

Producer: Michelle Latimer

In a bustling metropolis like Toronto, it's easy to feel lonely, unlucky, and invisible. JACKPOT gives the viewer a sometimes sad, sometimes funny, always compelling peek into the lives of a community forged in the unlikelyst of places...a Bingo Hall. The regulars at Delta Bingo are united in their desire to fill the void in their lives by believing that they are one number away from happiness.

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306-533 Richmond Street West, Toronto, ON, Canada M5V 3Y1
(416)-917-6670 michelle.latimer@sympatico.ca

JACKPOT SYNOPSIS

It's 8:45am on Sunday morning and while most of us are sleeping or preparing breakfast, 91-year-old Margaret Miller is staking out her favorite seat at her favorite table at Delta Bingo, a run-down Bingo Hall in one of the less desirable areas of Toronto. She hasn't missed a Sunday morning session in over 20 years. She doesn't win often, but is addicted to that rare feeling of standing up in front of a crowd and yelling out BINGO.

Margaret is one of a small group of truly dedicated players who show up day-after-day, week-after-week, year-after-year, religiously hoping that this will be their day....the day that they take home the sizeable daily grand prize.

JACKPOT takes the viewer inside the sometimes strange, sometimes hilarious, sometimes heartbreaking, and always compelling world of hardcore Bingo players. With their army of lucky charms at their side, their 20 cards laid out in front of them, and their hopes and dreams riding on the next number out of the machine, these passionate players have devoted an innumerable amount of money, time, and effort to the pursuit of a game that does not require skill but rather patience, determination, and a great deal of luck.

As we leave the Bingo Hall and delve deeper into the lives of these players, we find that the personal stakes are incredibly high, even if we may not realize it. For some, winning means being able to pay the bills. For others, it is a way out. For many, it means being able to keep playing another day. For Margaret Miller, winning means that even at 91, winning is still possible.

As the we peel away the layers, **JACKPOT** becomes about more than the game of Bingo, it becomes about the nature of luck, superstition, chance, and the need for human beings to feel like victory is possible, even if it is always just one number away.

JACKPOT SHORT SYNOPSIS

SYNOPSIS – Short

Lady Luck lies buried beneath bingo balls and dabbers in this intimate portrait of passionately hardcore players revealing the nature of superstition and the need for humanity to feel like victory is possible, even if it's just one number away.

SYNOPSIS – ONE PARAGRAPH

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JACKPOT CREDITS

Directed by Alan Black

Produced by Michelle Latimer

Cinematographer: Chris Romeike

Music Composed by: The FemBots

Editor: Graham Withers

Sound Recording: Paul Adlaf

Dolly Operator: Nicholas Fasullo

Camera Assistant: Chris Wiseman

Production Supervisor: Michelle Latimer

Business Affairs: Nida Marji

Production Assistant:

Darren Hynes

Aliyyah Fazil

Additional Sound Recording: Margus Jukkum

Post-Production Supervisor: Graham Withers

Assistant Editor: Chris Wiseman

Stills Photography: Darren Goldstein

Transcription: Darren Hynes

Online Post-Production Facility: Optix Digital Pictures

Executive Producer for Optix: Paul Moyer

Producer for Optix: Lesley Saliwonchyk

Colourist: David Hedley

Assistant Online Editor: Eric Wheatley

Technical Director: Brad Wall

Audio Post Production Facility: Crunch Recording Group Toronto

Re-Recording Engineer: Stephen Traub

Supervising Sound Editor: Scott Murdoch

Dialogue Editor: Jason Crowe

Executive Producer for Crunch: Joe Serafini

Head of Production: Marissa Collyer

Production Assistant: James Burke

Legal Affairs:

Angelika Heim,

Stohn Hay Dembroski and Richmond LLP

Joseph Black,

Black & Cook LLP

Production Bookkeeper: Nida Marji

Production Accountant: A4 Tax Inc.

Insurance:

Judi Heron,
Unionville Insurance

Closed Captioning provided by Mijo Corporation

Special Thanks:

Kori
Lee
Margaret
Peggy
Rick & Nancy
Ross
Muriel
Gail
Keisha
Naomi
Cam Johnstone
Marc Kealey
Andy Norwich
John
Eileen
Derrick
Chris
Eugene
Rick (Manager, Delta Bingo)
Gerry Flahive
Catherine Bainbridge & Rezolution Pictures
Fearless Films
Guy Godfree
Feny Black
Jennifer Donath
Heather Harding
Min Sook Lee
Hubert Davis
David Miller
Lisa Baylin
Taroub Mills (Belly Dancer)
Chase
Laura Perlmutter
Kishwar Iqbal
Holy Rosary Church, Toronto
Woodbine Entertainment
Arlington Raceway

And everyone at Delta Bingo St. Clair

Music

Million Dead End Jobs

Performed by The Fembots

Composed by Dave MacKinnon & Brian Poirier (The Fembots)

Licensed by Junkshop Productions Inc.

Transit Song

Performed by The Fembots

Composed by Dave MacKinnon & Brian Poirier (The Fembots)

Licensed by Junkshop Productions Inc.

Additional Music Provided by:

Wahashtini

Performed By: Ali Kurdi

Published by: Atlal Entertainment & Badia Star Eastern Arts

Courtesy of: Atlal Entertainment & Badia Star Eastern Arts

Produced in Association with
the Aboriginal Peoples Television Network
[followed by APTN's corporate logo]

Production Executives for APTN:
Monique Rajotte
Desiree Single

Produced with the assistance of
the National Film Board of Canada,
Filmmaker Assistance Program

Produced with the participation of
the Canadian Television Fund
[corporate logo]
Created by the Government of Canada and
the Canadian Cable Industry

Produced with the support of
the Canadian Film or Video Production Tax Credit
[logo]

And with the assistance of
The Government of Ontario

The Ontario Film and Television Tax Credit
[logo]

Executive in charge of production
for Canwest Broadcasting:
Sarah Jane Flynn

Produced by Streef Films

Produced in Association with CANWEST
[followed by corporate logo, 3 sec animation]
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CREW BIOS:

MICHELLE LATIMER – Producer

As a Métis filmmaker, actor, and human rights activist, Michelle's focus has been on social change and humanitarian/citizen action through the arts. Michelle is currently producing the documentary **Jackpot** (Global/APTN), and developing a television series with The Movie Network/Rezolution Pictures, as well as a short documentary about Aboriginal youth artists. Prior to this, she mentored for two years under acclaimed filmmaker, Peter Raymont, and has written/researched for the films: **Triage: Dr. James Orbinski's Humanitarian Dilemma** (White Pine/NFB/2008 Sundance Film Festival/IDFA), **Reel Injun** (Rezolution/CBC), and **The National Aboriginal Achievement Awards Broadcast** (NAAF/APTN). Her short film **Tomorrow**, which she produced, wrote and directed, was commissioned by LIFT /2007 ImagineNATIVE Film Festival. In 2008, Michelle joined the film programming teams of both the Hot Docs International Film Festival and the ImagineNATIVE Festival.

As an actor, Michelle has appeared on stages and screens across Canada. She is currently co-starring with Adam Beach in the comedy series **Moose TV** (*Winner of CFTPA Indie Award for Best Comedy Series*), and is reprising her role as 'Trish' in season three of the internationally syndicated series **Paradise Falls** (Showcase/ Here Network U.S.A.).

Michelle was named the 2008 Astral Media Mentorship Award Recipient by WIFT and Astral Media, and was nominated for the prestigious Don Haig Award (2008) for her contributions as an emerging filmmaker. She has been featured as a "Humanitarian and Artist to Watch" on APTN's **7th Generation**, and is a member of The Liaison of Independent Filmmakers of Toronto, The Canadian Academy of Cinema and Television, Women in Film and Television (WIFT), The Association of Canadian Film, Television & Radio Artists, and a graduate of Concordia University.

ALAN BLACK - Director

Alan Black attended McGill University in Montreal where his short student films received numerous awards and accolades. He has been involved in documentary for the past decade in various capacities having spent time at CBC and Media Headquarters, amongst others. His first documentary STRONGMAN, about strength legend Hugo Girard, became a cult hit on the internet and recently had its broadcast premiere on CBC Country Canada in 2006. His second film BEAUTIFUL AND DERANGED: THE SONG OF THE YUKON aired on Bravo! and CBC Country Canada. It was awarded Special Mention for the Audience Award at the 2006 Dawson City International Short Film Festival.

In addition to filmmaking, Alan has a thriving career in Festival Management. He has been involved with The Toronto International Film Festival, The Worldwide Short Film Festival, and most notably Hot Docs where he serves as Client Services Manager and oversees various festival departments.

CHRIS ROMEIKE - Cinematographer

Chris Romeike is a freelance cinematographer and director whose work ranges from documentaries, to television series, long and short form drama to commercials, music videos and experimental work, shooting in various environments and locations around the world.

Educated at Ryerson Polytechnic University in the Media Arts Program, Chris has developed a solid and diverse palate of image making. His early years were spent at the progressive production house Cuppa Coffee Productions, where he shot award winning live-action commercials, show openers and inventive stop-motion shorts.

For the past seven years Chris has been concentrating on documentaries, shooting over 20 documentary films and 12 documentary series for television. His film credits of note include: Brenda Longfellow's multi award winning ***Tina in Mexico***, Liz Marshall's ***Musicians in the War Zone-Iraq*** and ***Voices of Dissent-The struggle for freedom of speech in Turkey*** both CAB winners. In 2005 Chris had two films he worked on in the Hot Docs festival: Elle Flanders feature documentary ***Zero Degrees of Separation***, which went on to gather 9 international awards and his own film ***9 Months 6 Blocks***, which received an honors, mention for best direction. 2005 also marked the year that the CBC documentary ***Four Seasons Mosaic*** garnered a Gemini Nomination for Chris in the Performing Arts category for best photography as well as the premier of the feature film ***Souvenir of Canada*** at the Toronto International Film Fest, which was released in theaters across Canada in 2006.

2007 marked the premier for the long anticipated Nature of Things documentary ***Weather Report*** directed by Brenda Longfellow, which looked at climate change from various locations around the globe. Currently Chris is developing his own film as well as in production on two new features - Hubert Davis's ***Invisible City*** and Rob Pilichowski's ***All Out War***. Both to be released in 2008.

THE FEMBOTS - Composer

About to release their fourth album, ***Calling Out*** (2008), the FemBots have set off in yet another direction while in many ways returning to their beginnings. Born out of improvisation and experimentation, ***Calling Out*** sees the FemBots once more stretching themselves musically to produce an album that is daring yet accessible.

The FemBots began as a home recording project of Dave MacKinnon and Brian Poirier and their debut, ***Mucho Cuidado*** (2000), featured songs written and performed on power tools, toys and broken down thrift store instruments. The duo quickly carved a unique space in the Toronto music scene bringing their post-industrial folk songs to the stage using tape loops and reel-to-reel machines mixed with often frantic live performances.

Their critically acclaimed second release, ***Small Town Murder Scene*** (2003), adopted a more atmospheric approach with traditional instrumentation and soulful laments. The third FemBots record, ***The City*** (2005), built on this earlier work while taking it up several notches with banging piano chords, catchy choruses, soulful vocals, swinging guitars, woven strings and horns. ***The City*** – that landed on several top ten lists for 2005 – pushed the stark black and white vision of their earlier albums into full Technicolor.

The FemBots originally envisioned their fourth album ***Calling Out*** (2008), as an entire album using an assortment of junkstruments, musical instruments created from garbage by artist Iner Souster. Eight months into the project it became clear that the junkstruments were simply too unpredictable and too difficult to work with to sustain an entire album. Rather than scraping the project entirely, the FemBots used the junkstrument instrumentals they had recorded as rhythm tracks, the rock and roll chassis that the rest of the songs are built on.