

# MEDIA KIT 2015

# CINEFILLES



*Real girls. Reel talk.*



## Our Mission

*Cinefilles* exists to support young female writers and champion marginalized voices in the film and entertainment industries. We offer an alternative to the male-driven world of pop culture commentary, providing a mouthpiece for young women to share opinions and observations of how powerful females are subverting stereotypes and re-shaping society's view of gender roles. The growing website features movie and TV reviews, festival coverage, interviews, features and more. Our coverage ranges from sitcoms to sequels, fashion to fan fiction, horror to humour, and everything in between, and we want to share it with you.

## Why *Cinefilles*?

### We're horror-ific.

*Cinefilles* posts have been picked up by many reputable publications within the horror fan community, including [Bloody Disgusting](#), [Dread Central](#), and [JoBlo](#). We even inspired a [Twitter exchange between Kevin Williamson and Wes Craven](#) and have received recognition from actresses like Barbara Crampton, directors like James Wan and the Twisted Twins, and icons like Elvira.

### We're all about the girl power.

Our focus on female empowerment adds important perspective to the pop culture landscape. Content like [The Kaels](#), our all-female Oscars, zeroes in on the issues that matter to us, questioning and challenging Hollywood's mandate to expose inequalities, highlight accomplishments and show our support for the rad ladies who are making their mark in the entertainment world.





### We're kind of a big deal.

As *Cinefilles* continues to grow, we have received accreditation from local film festivals including Toronto After Dark and Inside Out. We were also named one of the “Top 10 Film Loving Tweeters Worth Following” by Thom Ernst, host of (now defunct) *Saturday Night at the Movies* on TVO.

### We do it grassroots style.

All of our social media engagement is completely organic, coming from word-of-mouth and shares from readers who are genuinely interested in our content. Our growth is a result of our genuine passion for the topics we cover and our eagerness to connect with others.

### We've got friends – and we're looking for more!

Partnerships with big companies like eOne, Netflix, Penguin Random House, Simon & Schuster Canada and the Toronto International Film Festival (TIFF), and smaller organizations like *DownRight Creepy*/Rotten Rentals have provided many opportunities to reward our followers with great prizes, unique content, and more reasons to connect with us on a regular basis. We look forward to more promotional opportunities and giveaways as the site continues to grow in reach and scope.

## Our Content

### Reviews

Covering new releases in theatres and DVD/Blu-ray releases, as well as TV episodes and full seasons spanning all genres and target age groups. (Pretty much anything we want to see, we review.)

### Regulars

Ongoing posts on older films. These include [Don't You Forget About](#) for less-than-mainstream movies or TV shows, [Stay Classy](#) for those classics that were technically “before our time,” and regular [Gimme Five](#) lists on everything from best (or worst!) films within a specialized genre to our favourite female friendships on screen.

**WOMEN AS SUPERHEROES: A BRIEF HISTORY OF FEMALE BADASSES**  
by *Monika Schmitt* July 23, 2014

With *Larry* due to hit theatres this Friday, it's impossible not to think back on the history of the "Strong Female Character" and what that means for female cinematic audiences. The term had long been both celebrated and reviled with many insisting that these heroines have become something of a stereotype: gun-toting, parent-leather-wearing, boom-boom coquettish with perfect hair.

Fortunately, there have been a handful of characters who have attempted to break that mold over the years. So which attempts worked and which ones didn't? Here's a breakdown and a final judgment of their current status as game-changers.

**Wonder Woman**

We can track the beginnings of the classic female superhero back to Lynda Carter's original incarnation of the Amazonian. Her lean physique and no-nonsense stare graced the pages of magazines and television sets alike. She had a golden lasso and bracelets of submission and her invisible lasso was really something.

But those days are long gone. Years later, controversy has been brewing over why *Wonder Woman* still doesn't have her own feature film with all of the buzz surrounding comic book flicks and the success of her original television run. Jim Whelan even approached DC Comics with his own script but was turned away because apparently, the world just wasn't ready for that level of awesome (surprise, surprise). Call me crazy but if there's one superhero that deserves her own movie, it's Diana Prince. And I'm not the only one thinking about Anthony Mackie, enrollible "Talos" and Bruce Campbell was quiet recently as saying, "There should be a *Wonder Woman* movie. I don't care if they make 20 books if there's a movie you'd gonna lose money on, make it *Wonder Woman*. You know what I mean, 'cause little girls deserve that."

I'm still crossing my fingers that the superhero to end all superheroes gets a chance to shine—and not in an over-the-top, backdated way. *Wonder Woman* is the feminist's feminist and delivers her blows both physically and verbally. She's due to make an appearance in the forthcoming *Justice vs. Superman* (I know, another one of those, so until then, all we can do is hope that she leaves a heavy impression on studio

**PREVIOUS STORY**  
Boyhood

**NEXT STORY**  
Planes, Trains & Bicycles

**WANDA IN A FILM!**  
We're always on the lookout for new films! Drop us a line at [info@cinofilles.ca](mailto:info@cinofilles.ca) for more info.

**FRAMES OF THE FILLS**

**NEWS: TCA '14**  
TCA Summer '14: ' Fargo ' and ' Louie ' renewed  
by *Emily Goggin* July 21, 2014

That's not such a bad sign from FX this morning. The network has renewed *Fargo* and *Louie* for second and fifth seasons, respectively.

As announced at an executive session at the 2014 Television Critics Association Summer Press Tour on Monday, *Fargo* has earned an additional 10 episode order and will include "an all new cast of characters" (yes, that means heartbreakingly new actors and no more Moby). Subsequent to, as well as a new time period (9 p.m. perhaps?) and, possibly, a new shooting location (meaning around Calgary, in addition to its Calgary). The debut date for Season 2 has not been set yet, but considering that there will be an entirely different map being set up by FX's *Yankee*, it's likely we won't see the new episodes until later next year. At this moment, though, FX seems happy to just celebrate Season 1's immense success.

"We could not be more proud of *Fargo*," FX CEO John Landgraf said Monday. "Mish's audacious, bordering on hubristic riff on my favorite Coen brothers film earned 18 Emmy nominations, the most for a single program in our history."

Which, by the way, is a pretty good sign for the series. The network made it through a rough start but is now

**PREVIOUS STORY**  
Let's talk about 'Sex' with Betty Brouss

**NEXT STORY**  
The Screen: 'The Box'

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**FRAMES OF THE FILLS**

**THEATRICAL REVIEWS**  
Under the Skin  
by *Sarah Mian* May 14, 2014

Jonathan Glazer's *Under the Skin* is a challenge to talk about because it is, ultimately, a mood film, a strange visual and auditory journey with no scenes of forced exposition in sight. Nothing is spelled out and you are left to ponder its mysterious tale in your own dark and reflective moments. Whether this works for you or not depends entirely on your willingness to be drawn into its bizarre world as I was.

On the streets of Glasgow a young woman (Scarlett Johansson) has a task to pick up men and collect them for some undefined purpose. This is her mission, the reason for which she appears to exist. Johansson is absolutely amazing here, getting across a range from manipulative coldness and forced intimacy to budding curiosity at the human environment she is now in—all of this is with very little dialogue; the film puts a strong emphasis on "show, don't tell". What dialogue there is between the woman and her victims is very natural, partially because many of the men the woman picks up and talks to were actually members of the general public who had no idea they were being filmed. It's a simple thing, but it adds to the realism within the surrealism.

The most apparent thing throughout the film is the ongoing sense of dread; you are constantly feeling as though something horrific is about to happen. The film's brilliant score by Mica Levi does a fantastic job of highlighting this, eerie strings building to abnormal synthetic notes. This works with the film's beautiful cinematography which mixes the raw footage of the van dashboard camera, the peculiar imagery, and some striking shots of the Scottish landscape. The power of the audio and visual elements of the film is particularly captured in the dream-like scenes where we see what happens to the men that the woman has collected. However, the two moments that are possibly the film's most uncomfortable are one of director

**PREVIOUS STORY**  
India

**NEXT STORY**  
Never Seen In L.A.S. AND THE REAL WORLD

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**FRAMES OF THE FILLS**



### Features

Commenting on news and events in the entertainment world with opinions and experiences from our writers, such as [a reflection on the passing of Joan Rivers](#), [arguments for/against the VIP movie-going experience](#), and more.

### Series

Content showcasing specific areas of interest, like [Girls on Horror](#) (exploring the best female roles in the horror genre), [Going Wes](#) (our tribute to Wes Anderson), [Whatever Forever](#) (a look at teen movies) and [Keep it on the QT](#) (showcasing our obsession with Quentin Tarantino).

### Interviews

Conversations we've had with actors and/or directors we admire. Past interviewees have included [Ellie Kemper](#) (*The Unbreakable Kimmy Schmidt*), [Erika Christensen](#) (*Parenthood*), [Mindy Kaling](#) (*The Mindy Project*) and [the leading ladies of S.H.I.E.L.D.](#) to name just a few.

We also host regular contests and giveaways for tickets to festivals and movie/TV-related prizes.



## Our Reach

- Traffic: 5,000-9,000 unique visitors to the site each month and growing
- Readership: North American females between the ages of 18 and 40
- Social Media: Growing engagement on Facebook, Twitter and Instagram

## Contact Us

If you're interested in partnering with *Cinefilles* for content, advertising or giveaways please contact [info@cinefilles.ca](mailto:info@cinefilles.ca).