

# the8fest

A Little Festival for Small Films

Friday, Jan. 28-Sunday, Jan. 30, 2011

Trash Palace, 89B Niagara Str, Toronto

[the8fest.com](http://the8fest.com)

*the 8 fest*

Small-Gauge Film Festival

*Super 8 • 8mm  
9.5mm • Loops, zoetropes & their kin*

## the 8 fest 2011

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Special invited works by Laura Cowell, Kelly O'Brien and Ken Fraser/Roy Mitchell (F2M) were made possible through the generous support of Exclusive Film & Video.

website:

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## the 8 fest schedule

*January 28-30, 2011*

### Friday, January 28

- 7:00pm **Go East, Young West, Go East!**  
*curated by Melanie Wilmink*
- 9:00pm **ZINGER: Tales from The Funnel Volume 2**  
*(documents of the last millenium)*
- 11:00pm **Bageroooo, fore! Part 1**  
*a survey of recent films*

### Saturday, January 29

- 1-5pm **Introduction to 8mm Filmmaking - free!**  
*workshop led by John Kneller*  
*(preregistration required, see pg. 11)*
- 7:00pm **Personal Cinema**
- 9:00pm **Within Mirrors: Paul Clipson + Chandan Narayan**  
*live performance*
- 11:00pm **Chapter and Perverse**  
**Linda Feeseys's Fuckhead Film Cycle**

### Sunday, January 30

- 4:00pm **Matinee: John Porter's Toy Catalogue!**
- 7:00pm **A History of Toronto in 8 Millimetres**  
*presented by the Home Movie History Project*
- 9:00pm **Bageroooo, fore! Part 2**  
*a survey of recent films*

All events at:

**Trash Palace**

89-B Niagara Street

(Just west of Bathurst)

Toronto

416 203 2389

Tickets \$5 per event/\$25 festival pass

More info: [the8fest@gmail.com](mailto:the8fest@gmail.com)

[www.the8fest.com](http://www.the8fest.com)

Friday, January 28 7pm

The films in this program come from Calgary's \$100 Film Festival. Celebrating its 19th anniversary in 2011, the festival has supported film on film for almost 20 years and is the oldest film festival in Calgary. Many of the works in this package were produced through the Calgary Society of Independent Filmmakers as part of workshops, the 2008 Festival Flashback program (where ten filmmakers learned to make their first film on Super 8 with free workshops, film & processing), the ...one-eight-challenge... (in-camera Super 8 production challenge) or the Film| Music Explosion! (where filmmakers are paired with musicians to make films for the Festival). For more information on the \$100 Film Festival – [www.100dollarfilmfestival.org](http://www.100dollarfilmfestival.org)

Film is dead. We hear the refrain echo off tomb walls as we sit locked inside with Super 8 cameras in our laps and splicers in hand. Yet, film survives and the tomb crowds with people dedicated to preserving the format. It's exemplified in festivals like the 8 fest and the \$100 Film Festival in Calgary.

## Go East, Young West, Go East!

*curated by Melanie Wilmink (in person!)*



Festivals like these give filmmakers a *raison d'être*, add to the canon of film art, and inspire audiences.

The films in this program come from past or current editions of the \$100 Film Festival, which exhibits exclusively on Super 8 and 16mm film. Small format film continues to be an inexpensive way for filmmakers to play and experiment and it is simple enough for anyone to pick up a camera and go. Many of the films in this program are by first-time Super 8 filmmakers; *The Plant* highlights the talents of two teenage participants of the Calgary Society of Independent Filmmakers' (CSIF) Summer Media Arts Camp for Teens while several others are from the 2008 Festival Flashback program, which offered free workshops,



film and processing for ten new filmmakers to make their first film on Super 8. Still more are from the Festival's annual ...one-eight-challenge... and Film|Music Explosion! initiatives.

This program highlights the diversity of recent filmic art in Calgary. Super 8 resonates with local artists as an opportunity to extemporize. The films in this program take risks, not only with that first step of actually exposing celluloid, but with their defiance of the myth that Calgary has no culture. While rarely being obvious about it, many of these films deal with themes of isolation and the tension of the colonial "Other". Us against Them. We are different and we will prove it. Ironically, while acting as a challenge to Calgary's identity, they are also prime examples of the Alberta maverick. Bold, not afraid to shock, and willing to chance it all. Alex Mitchell's *Werewords*, literally risks life, limb and camera to get the perfect shot. Lauren Simm's *elevenes...* combines film, sculpture, drawing and installation to create a new world, and films like *Fall Game*, *Wake* and *The Runner* build on tension and horror in completely unexpected ways.

Whether these films are actually as Freudian as I might think is debatable, but one thing is certain—these filmmakers had fun. And that is perhaps the best quality of working with Super 8. The challenge to be free and to play, no matter how high the risk of failure might be. There are plenty of things that can go wrong in the filmmaking process, especially when you're working with celluloid, but these artists push forward despite this, and—I like to think—because of it. (M.W.)

**CGY** Luke Black 2010 3 min.  
**Maverick** Kyle Whitehead 2009 7 min. 16mm blow up \*  
**elevenes...** Lauren Simms 2009 3 min.  
**The Runner** Liz Pirnie 2009 7 min.  
**...one-eight-challenge... film** Alexander Sakarev 2010 3 min.  
**Fall Game** Steven Kajorinne 2009 3 min.  
**3rd Law Billy** Yaz Arima 2009 3.5 min.  
**Oil City Showdown** James Reckseidler 2007 5 min.  
**Coda in G Minor** Cara Mumford 2007 2.5 min.  
**Werewords** Alex Mitchell 2009 2.5 min.  
**I Hate Popcorn** Spencer Estabrooks 2006 3 min.  
**The Gift** Hernan Moreno 2009 3 min.  
**I'll Never Let Go of Your Hand** Doreen Wood 2009 7 min.\*\*  
**The Plant** Vincent Varga 2010 3.5 min.  
**Wake** Caitlind Brown 2009 2.5 min.

Friday, January 28 9pm  
sponsored by Trinity Square Video



Too much nostalgia kills. *Zinger: Tales from the Funnel, Volume 2 (documents of the last millennium)* continues the archeological unearthing of works produced at the **Funnel Experimental Film Theatre**. A lot of mythology has evolved around the Funnel; this mythology also comes with fierce emotions from many quarters still fresh after a couple of decades. But like every collective, the camaraderie did nurture a lot of small-gauge filmmaking. *Zinger: Tales from the Funnel, Volume 2* just skims the surface of talent from the archives of the Funnel—work that we are still able to unearth and has't completely vanished.

**Going** Keith Lock 1973 Regular 8 15 min. \*  
*Going is a road movie. Inspired by their discussions about the idea of the NORTH and what it means to Canadians, the Anderson Brothers (Jim and David), Keith Lock and his mother travel from Toronto to Moose Factory. Prior to shooting Going, Keith worked on the crew of Ed Hunt's nudie skin flick, Diary of a Sinner. Setting up and breaking down the hulking 35mm camera weighing 75 pounds took a long time for the crew.*

## ZINGER: Tales from The Funnel, Volume 2: (documents of the last millennium)



\*

*Whereas shooting Going was like an antidote to this. Having the small gauge camera in the palm of his hand gave Keith a feeling of being completely free. Live musical accompaniment by composer/musician Roy Patterson.*

**It's Confidential** Dot Tuer 1985 Super 8 sound on cassette 13 min.  
*It's Confidential is an investigation of the feelings and perceptions of ex-psychiatric patients who worked in a downtown café behind the Eaton Centre as part of a job-training program. Excerpts of conversations with the café workers are combined with images filmed around the Church of the Holy Trinity where the café is located. An examination of the implications of the "reconstruction" of the mind through architectural images.*

**Still Here, Still There (Travelogue)** Paulette Phillips + Geoffrey Shea  
1984 Super 8 sound on film 20 min.

*Still Here, Still There (Travelogue) is a collage of images and sounds recorded in England, Germany, Italy, Spain, Morocco, France and Canada between February and May 1983. The film forms a loose narrative based on the impressions specific to the (a) location and time.—P. P. + G.S.*

**JACKIE - DEATH / ANGER / SEX** Adam Swica 1983 Super 8 sound 18 min.  
*In a bright apartment, Jackie Burroughs introduces herself as an "award winning Canadian actress," then proceeds to tell us about death, anger and sex. Are these deeply held convictions, personal reminiscences, bits of improvised banter or scripted speeches?*

**FLOW** Ric Amis 1980 Super 8 sound on film 5 min.  
*By the use of fragmented images of trees on a windy day, an impression of flow and movement is created. The soundtrack was created by Peggy Sampson and Paul Shaffer through the the viola da gamba and the use of electronics.*

Born in Toronto, *Keith Lock* holds an M.F.A. degree in film from York University. His student film co-directed with Jim Anderson, *Flights of Frenzy*, won the Best Super 8 Award at the UNESCO 10th Muse International, Amsterdam, 1969. Credited by *Cinemaya* magazine as one of the first Asian Canadian Filmmakers, he was a founding member and the first chair of the Toronto Filmmaker's Co-op, which later morphed into LIFT. He has worked as Claude Jutra's assistant as well as Michael Snow's cinematographer on a number of works.

*Dot Tuer* is a writer, cultural theorist and historian. Her research and writing focuses on Canadian photography, new media and performance, as well as Latin American art and colonial history. A book of selected essays, *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance*, was published by YYZ Books in 2005. She teaches at OCAD University where she is Professor of Humanities and Art History.

In the broadest sense *Paulette Phillips* works with landscape and portraiture to produce works in a variety of media including film. audio, video, performance, electro-

magnetism, digital photography, light and mechanics. She has established an international reputation for her tense, humorous and uncanny explorations of the social complexity and our construction of stability. Her work is in various collections including the National Gallery and her work is represented by Diaz Contemporary and Danielle Arnaud Contemporary Art in the UK. Phillips is a professor in the faculty of art at The OCAD University.

*Geoffrey Shea* is a media artist, designer, musician, researcher and Associate Professor at the OCAD University, where he has taught new and emerging media for artists and designers since 1986. Geoffrey's research is focused on mobile and locative cultural content delivery and the creation of new wireless hardware and software platforms. He is Co-Director of the Mobile Experience Lab at OCAD University.

*Adam Swica's* Super 8 films have a literate sophistication that at times belies their technical simplicity. His films have dealt provocatively with the issue of authority at work both in the conventional modes of cinematic representation and in content. Working in collaboration with writer John Frizzell, Swica has set up "typical" filmic situations with an actor addressing the camera. What follows is an undermining of the viewer's familiarity and identification. The result is both infuriating and engaging. Adam was one of the original members of The Funnel and contributed much to its establishment and incorporation.

*Ric Amis* began photography at age nine in Hamilton, Ontario. He moved to Toronto from Vancouver in 1979, and began shooting a lot of Super 8 film and video. He was involved with the Funnel and Trinity Square Video during the early '80's. He continues to work in photography.

Friday, January 28 11pm  
sponsored by the  
Liaison of Independent Filmmakers of Toronto

The 8 fest received so many submissions this year that we decided to split our yearly *Bageroo* screening, devoted to this year's highlights, into two! These films were selected from an international call for recent Super 8 and Regular 8 films. Augmenting the selection of recent work are two Regular 8mm films by Paul Julien Tanti and Tom Mitchell commissioned by LIFT.

Tonight's program features work from three continents, ranging from the performative to the lyrical, the single shot to the multiscreen!



## Bagerooo, fore! Part 1

*recent small-gauge filmmaking!*

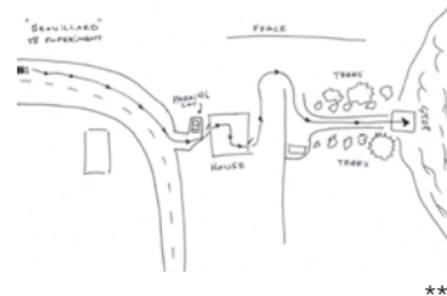


**The Bathers** Pixie Cram Ottawa 2009 Super 8 3 min. \*  
*Three naked bathers gather at the river on a warm day in September. The film was a commission from Ladyfest Ottawa and the Independent Filmmakers Cooperative of Ottawa. Eight women were given the theme of sexuality and two rolls of Super-8 film. I wanted to capture something wild and free, unfettered by society - human sexuality in nature.*

**Performing Marmarth** Rick Bahto Los Angeles 2010 Super 8 silent 3 min. \*  
*Performance of Mark So's marmarth, realized by Rick Bahto at Vasquez Rocks on June 9th, 2010, as part of the Dog Star Orchestra's sixth season. "[Mark] So writes this muted, modest mutability so deeply and with such economy that the performance itself need not even be "musical" in the traditional sense for us to sense the openness in the form. The score imposes limits—the Little Missouri, not*

*the Mississippi—but there is an order of infinitude within those limits. One can now have a musical experience that does not necessarily come out as music, that is, not necessarily as sound. Rick Bahto has made an extraordinary performance of marmarth on Super 8 film. The holes are there; the score is intact. The music is open and beautiful and subtle as wind in the cottonwoods." –Madison Brookshire*

**BROUILLARD** Alexandre Larose Montreal 2009 Super 8 3.5 min. \*\*  
*Thirty-two repeated passages from a small path in the woods towards the edge of a lake are superimposed onto one another.*



**Untitled**  
Tom Mitchell Toronto 2011  
Regular 8 3 min.  
*Commissioned by LIFT.*

**Colorado Diary (Diario colorado)**  
Pablo Marín Buenos Aires 2010  
Single 8 silent 7 min.  
*Democratic, multiple-exposed images of Colorado Springs in which*

*everything put there by nature and men converge unordered, free. Dedicated to Chris, Frank and Jesse.*

**Like a drop rain (Ame Ya Same)** Takehiro Nakamura Tokyo 2010  
Single 8 3 min.  
*A month ago, my grandfather was gone. This film is my own emotion when I lost "something".*

**Claustrophobia** Charlotte Wolf Toronto 2009 Super 8 2.5 min.  
*A short experimental film exploring the psychological experience of claustrophobia as a man is tormented by the hissing of his office air conditioning unit. Music by Igor Correia.*

**Weekend**  
Paul Julien Tanti Toronto 2011 unslit Regular 8 1.5 min.  
*The last weekend of the summer.*

**Windy** Bill Baldewicz Sebastopol 1999 unslit Regular 8 silent 4 min. \*\*\*  
*Various 8mm cameras and Kodachrome unslit 8mm film were used to capture the west wind's effects in San Francisco and Livermore, California, and lastly at a remote site in the Nevada desert. In-camera editing dominates the visual composition, and the production method includes some detailed timing and note-taking, on site, as rolls of film were exposed. This allowed for some planned juxtapositioning of side-by-side shots that were taken at different times as the film traveled through the camera two, or even four, times. Many juxtapositions were also coincidences. My interest in alternative energy forms was a primary inspiration for this work.*

more...



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**Summer Grass 2/10** Mie Kurihara Kanagawa 2008  
Single 8 silent 10 min. \*\*\*\*  
*Only 20% of ants actually do any work. A hot, quiet and intense summer once again arrives.*

**Resonance** Karen Johannesen Chicago 2010 Super 8  
silent 2.5 min.  
*A: The quality or state of being  
B: In physics, resonance is the tendency of a system to oscillate with larger amplitude at some frequencies than at others. These are known as the system's resonant frequencies. At these frequencies, even small periodic driving forces can produce large amplitude oscillations, because the system stores vibrational energy.*

**43rd Street Treelapse** Tara Nelson Boston 2008 Super 8  
triple projection silent 3 min.  
*In this silent triptych-projection, the facade of each house on Pittsburgh's 43rd Street is documented on 36 frames of film (center screen), while the oldest tree on 43rd Street is shown in time lapse over the course of several days (left and right screens). This straightforward documentation of an urban environment addresses the passage of time and our fleeting role as observers of the world in which we live.*

**Shoot Out the Star** Jason Halprin Chicago 2010  
Super 8 4 min. \*\*\*\*\*  
*Ferris Wheels and midway games remain constant attractions. They live in a place where music belongs to a generation passed-by and a time nostalgia hasn't touched yet. Some lights have burned out and only one player can win the prize, but you can*

*still try your luck.*  
**Protocol** Lina Rodriguez Toronto 2010 Super 8 silent 1 min.  
*At the Castillo de San Felipe de Barajas in Cartagena, Colombia.*



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## Introduction to 8mm Filmmaking *workshop led by John Kneller*

*FREE!\**



**Capacity: 8-10**

*\* Space is limited; please register in advance by email (pending availability, signup will also be offered during the festival on Jan 28). Please email us at [the8fest@gmail.com](mailto:the8fest@gmail.com) with your name and phone number – and 'WORKSHOP' in the subject line.*

Saturday, January 29 1-5pm  
sponsored by LIFT

*8mm film - or 'regular 8' – is not just Super 8's crazy uncle: it's the original 'small-gauge' format, and it's still going strong.*

In this workshop, local filmmaker John Kneller will give you a comprehensive introduction to 8mm filmmaking. You'll get hands-on practice loading the 8mm camera and 'flipping' the film. Basic principles of camera operation, such as setting exposure and focusing, will be discussed. Learn how to apply techniques like multiple pass, single frame and 'unslit' projection; find out how to splice film and operate an 8mm projector. Get information on where to buy and process film. And work with John to make a film that will be processed overnight for showing on Sunday evening. Beginner and experienced filmmakers alike will find this workshop informative and inspiring.

Saturday, January 29 7pm  
sponsored by the Images Festival

The language of the personal cinema has drawn many film artists to the medium since the mid-20th century—no more so than women. The idiom has offered women a forum in which to explore issues such as identity, gender relations, power structures among many others. The *Personal Cinema* program highlights a sampling of small-gauge films by women from the 1960's through the 1980's in this historical context. Featuring rarely screened works by filmmakers Martha Davis, Vivienne Dick, Barbara Hammer, Marjorie Keller and Janis Crystal Lipzin.



## Personal Cinema

*rare Super 8 screening!*



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**Schizy** Barbara Hammer San Francisco 1967 Super 8 sound on film 4 min.  
*Barbara Hammer's first film Schizy explores the duality of the masculine and feminine and her own coming out process.*

**She Had Her Gun All Ready** Vivienne Dick New York City 1978 Super 8 sound on cassette 27 min. \*  
*Vivienne Dick's second film, She Had Her Gun All Ready has at its centre two of the 'subjects' of her first film Guérillère Talks. The film explores the dynamic between a complacent, almost catatonic Pat Place and the demonic, aggressive Lydia Lunch, ending with a showdown at the rollercoaster on Coney Island. The film utilises a linear narrative which is counterbalanced by an impressionistic view of New York, lit by green fluorescent lights with intermittent effects added*

*in-camera by Dick, including red filters and 'earthquakes'. The relationship between the two women is ambiguous, they may represent elements of a single identity or the influence of a stronger will over a weaker character while confronting gender dynamics and stereotypes.*

**Elephant Dreams** Martha Davis Toronto 1987 Super 8 sound on film 17 min.

*Five storytellers address a physical characteristic of the elephant, much like the fable of the blind men, where each constructs a different whole from a fragment. Elephant-related images are then inserted into their stories, subjectively and associatively. Elephant Dreams is essentially about the action of memory and the imagination at work... everyone makes their own story.*

**Right Eye/Left Eye** Janis Crystal Lipzin San Francisco 1983 Super 8 sound on film 6 min. \*\*

*Janis Crystal Lipzin's Right Eye/Left Eye is constructed from pieces of a 1940s Navy training film which describe an early 3-D imaging system called Vectography. The found film is altered by superimposing hand-processed color motion picture film over the original found footage so that the original Navy film undergoes sabotage to change from an instructional film to that of an anti-educational film. In this way it recontextualizes a film whose subject is a means of photographic representation. Right Eye/Left Eye concludes with an adage about binocular vision: "Each eye sees its own picture."*

**Film Notebook Part 1** Marjorie Keller New York City 1975 Super 8 silent 12 min.

*Marjorie Keller's Film Notebook Part 1 from 1975 is a beautiful collection of daily fragments which Keller shot from her life the way one would write in a journal. She documents the world around her in a spontaneous home movie fashion then employs meticulous editing, making subtly poetic connections between shots and throughout the film.*



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Saturday, January 29 9pm  
sponsored by FADO Performance Art Centre



The 8 fest is happy to host San Francisco Super 8 filmmaker Paul Clipson for his first live appearance in Toronto. Clipson's films are sensual, multilayered evocations of the Bay Area's natural surroundings, characterized by meticulous superimpositions, beautiful microphotography and a lyrical unfolding of time. For close to the last decade, Clipson has been collaborating with musicians (most notably San Francisco's *Tarantel*) on live performances that exist somewhere between a live score and Clipson's films being the fifth member of the band. Recently, he has been able to tour his work internationally, collaborating with local improvisers to continually reinvent the experience of watching these beautiful films. Tonight he will be joined by local musician Chandan Narayan on autoharp and swaramandal.

## Within Mirrors: Paul Clipson + Chandan Narayan

*live performance!*



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**Sphinx on the Seine** Paul Clipson 2009 Super 8 7 min. \*

*A series of brief, but enigmatic images taken from around the world. Images suggesting the first moments of dream-sleep, following one after the other, but geographically spanning thousands of miles and large passages of time between each cut. Sound by Jefre Cantu-Ledesma*

**Tuolumne** Paul Clipson 2007 Super 8 15 min. \*\*

*A portrait in water, movement and light, featuring California streams, ponds and rivers, both natural and artificial. Filmed in Yosemite National Park, the UC Berkeley campus and Golden Gate Park in San Francisco. Music by Tarentel.*



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**Chorus** Paul Clipson 2007 Super 8 7 min.

*Three cities by night become one in this nocturnal journey through images and sounds in which space, color and light pass through the eye of the camera to create thoughts visualized before their conception. Shot in San Francisco, New York and Rotterdam. Music by Gregg Kowalsky.*

**Sound/Film Performance** 2006-2010 Super 8 40 min. \*\*\*

*A collaboration between filmmaker Paul Clipson and experimental/acoustic artist Chandan Narayan combines live music with densely layered Super 8 films to create a hypnotic journey of visual and sonic elements both figurative and abstract.*

Chandan Narayan *improvises with the autoharp and swaramandal, where his non-idomatic approach is informed by naivete. He has been active in electroacoustic improvisation in North America for over 10 years performing and recording in ad hoc and regular groupings. Chandan also operates the Simple Geometry record label, and co-curates Eminent Domain, a monthly showcase of improvised music in Toronto.*



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Saturday, January 29 11pm  
Co-presented by Pleasure Dome



## Chapter and Perverse: Linda Feese's Fuckhead Film Cycle

*rare Regular 8 films!*

Pleasure Dome is honoured to co-present the work of Toronto filmmaker and former Collective member Linda Feese. Sutured with a raucous soundtrack, Feese's early 8mm work (1989-90) cycles through ever more rebellious performances for the camera, from droll to deadpan to downright defiant. Subject to multiple exposures and blurred and scratched frames, the celluloid exposes transgressive motifs of bondage, self-mutilation and weapon fetish carefully structured into visually captivating vignettes.

*"I wanted (in making these films) to develop a cinema from the ground up. I followed my instincts using the camera as a recording device and a participant in acts of ritual empowerment."*

-Linda Feese



**Fuckhead Film Cycle** Linda Feese Canada 1989-1990 Regular 8  
soundtrack on cassette 58 min.

***the 8 fest***  
Small-Gauge Film Festival

### REQUESTING DONATIONS

Do you have small-gauge film equipment you are not using? Help us keep small-gauge alive! Equipment to shoot, edit and project Super 8, regular 8mm and 9.5mm is becoming harder to come by.

If you have working cameras, editors, splicers or projectors you would like to donate to *the 8 fest* and help support future festivals please send an email to [the8fest@gmail.com](mailto:the8fest@gmail.com).

**THANK YOU!**

Sunday, January 30 4pm

Bring your kids to this special matinee screening of local Super 8 legend John Porter's *Toy Catalogue!* This ongoing film project has traced his growing accumulation of toys since he first started documenting his collection in 1981. In each film, Porter tours us through his collection of tiny plastic toys, colourful trading cards and other pop culture artifacts, providing a rich narration along the way.

His latest installment is an extra-special reel, shot on his last 15 rolls of Kodachrome Super 8 film and processed in one of the last Kodachrome runs at Dwayne's Photo, the last lab on Earth to ever process this spectacular filmstock. Kodachrome's rich saturated colours add extra energy to a project that film scribe Cameron Bailey once described as, "the Antiques Road Show on a cola high".

## Matinee: John Porter's Toy Catalogue

*with John Porter in person!*

*Fun for the entire family!*



still from *Toy Catalogue 3*

**Toy Catalogue** John Porter Canada 1987-2010 Super 8 sound 60 min.  
*Featuring John's last rolls of Kodachrome sound film!*

## A History of Toronto in 8 Millimetres



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From the 1930's to 1970's, Toronto as seen through the lens of the average citizen.

The best-known events of the city, the changing patterns of everyday life and long-gone Toronto locales, were all captured in amateur films (most of them in full-colour on beautiful Kodachrome stock). We present a cross-section of these unadorned snatches of time, compiled from over 20 different home movie collections.

Cottages on Ward's Island in 1934, Victory in Europe Day, ice sailing on the frozen harbour, 1970's fashions, Yonge and Queen

Sunday, January 30 7pm  
presented by Home Movie History Project

Streets in the 1940's, 1950's & 1960's, a wartime fashion show, the Santa Claus parade, a spoof of Sputnik, old Maple Leaf stadium, suburban kids and cars, the Van der Rohe designed TD Centre under construction, the 1939 royal visit, steam trains crossing the city, ladies in fancy dresses and hats, horsing around on the set of a newscast, the CNE in the 1940's and 1950's, Christmas shoppers and window displays, a soldier leaving for war, and a black congregation singing hymns for a wedding – these are among the subjects chronicled tonight. Visible in all the films presented are the many faces and camaraderie of Torontonians over 50 years of history.

### Program list: Toronto skyline and street scenes

1930's Tarlton family: *Here There @ Everywhere and Odds @ Ends* 8mm B/W \*

**Ward's Island**  
1934 Jennings family 8mm B/W \*\*

*HOME MOVIE*  
*History Project*



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**Royal visit**  
1939 unknown  
and *Don @ Elaine baby pictures*  
1937-1942 8mm  
Kodachrome

**Boys stop to pose for the camera**

late 1930's - early 1940's *Tarlton family: Family Album*  
8mm Kodachrome \*\*\*

**On Toronto Bay 1941- ice sailing**

1941 *Tarlton family: Winter Scenes* 8mm B/W

**Solider departs from Union Station**

1939-45 *Cherry Street collection* 8mm Kodachrome

**Norway School on Fire Feb. 1942**

1942 *Tarlton family: Odds @ Ends* 8mm Kodachrome

**Air show**

1939-45 *Tarlton family: Here There @ Everywhere* 8mm  
Kodachrome

**Fashion show**

1940's *Tarlton family* 8mm Kodachrome \*\*\*\*

**VE Day – the end of World War II**

1945 *Don @ Elaine baby pictures 1937-1942* 8mm B/W

**Veterans parade**

1945-1947 *Cherry Street collection* 8mm B/W \*\*\*\*\*

**A Day at the “Ex” Sept. 1948**

1948 8mm Kodachrome

**Scarborough Bluffs**

1951 *Tarlton family: 2. Scarboro Bluffs* 8mm Kodachrome

**An Afternoon aboard the Freya**

1951 *Tarlton family: Yachting No.1* 8mm Kodachrome

**Santa Claus parade**

1955 #2 1955 8mm Kodachrome

**Steam trains and rail yards**

1950's *Trains* 8mm Ansco colour

**CNE midway**

mid 1950's *Exhibition mid 1950's...*  
8mm Kodachrome

**Teens at the fair**

late 1950's *Kal and Teens at CNE*  
Super 8 blow-up of 8mm B/W



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**Baseball game at Maple Leaf stadium**

late 1950's *Muskoka, Maple Leaf stadium, Bay Street* 8mm  
Kodachrome

**Grey Cup parade**

1957 #3 8mm Kodachrome

**Checking out cars in a suburban driveway**

1959 *Jack - new home - Clare etc.* 8mm Kodachrome

**Kids in new subdivision**

1960's *Exhibition mid 1950's...* 8mm Kodachrome

**School girls, graduation at U of T**

1960 *Melinda, Melinda's birthday, Dennis graduation* 8mm Kodachrome

**After-hours on the set of a television newscast**

1961 *Exhibition mid 1950's...* 8mm Kodachrome

**Smoking and coffee klatch**

1962 *Philadelphia collection: 1962 #2* 8mm Kodachrome

**Snow fort in the suburbs**

1962 *Stevens family: Winter Niagara Falls* 8mm Kodachrome

**Women's club event – a pageant?**

1964 *Seigel family: Mummy's party from Seigel #3* 8mm  
Kodachrome

**Train rolls into downtown**

1965 *Baltimore Neurosurgeon collection* 8mm  
Kodachrome

**Christmas window displays Queen and Yonge**

1967 Super 8 Kodachrome

**A dance routine at New Year's party**

1960's *Clark family: New Years*  
8mm Kodachrome



\*\*\*\*\*

**Crowds outside Honest Ed's, street scene**

mid 1970's *R 002 Toronto...* 8mm Kodachrome

**Wedding in black congregation church**

late 1970's - early 1980's Super 8 sound Ektachrome

*Home movie excerpts from: the HMHP archive, Reel Folk archive, Grant Heaps & Ian Phillips collection and Kal Raudoja collection. Special thanks to Margaret Wagner.*

Sunday, January 30 9pm  
sponsored by the  
Canadian Filmmakers Distribution Centre

Part two of our exciting new works show closes out this year's screenings! These films were selected from an international call for recent small-gauge films. Augmenting the selection of recent work are three commissioned films by Laura Cowell and Kelly O'Brien (founders of Splice This!, Toronto's first Super 8 film festival) and Ken Fraser/Roy Mitchell (F2M). The show ends with a live narration by New York City filmmaker Stephanie Gray.

*Special bonus: The program will start off with the two rolls of Regular 8 film made in John Kneller's Saturday afternoon Regular 8 workshop!*

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## Bageroooo, fore! Part 2

*recent small-gauge filmmaking!*

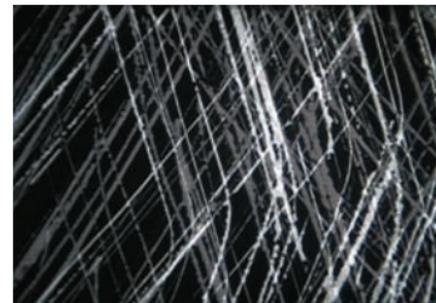


**CoupleCrush** Laura Cowell Toronto 2011 Super 8 double projection 3 min.  
*A dual-projected portrait of togetherness.*

**The Fruit Man on Alvarado Street** Dagie Brundert Berlin 2008 Super 8 2 min. \*  
*Fruit men and women have their stands on street corners and sell fresh fruit, cut them in pieces and add, if you wish, chili powder and salt. You shouldn't say No because spicy fruit is totally delicious on hot days. You can chose a plastic bag for three, four or five \$. Mango, orange, pineapple, coconut, watermelon, cantaloupe, and a funny white fruit that I don't know the name of and that tastes like potato ...*

**Chicken Accelerator** Rob Cruickshank Toronto 2010 Super 8 silent 3 min.  
*As chickens are accelerated to near-light speed, the very fabric of time and space is warped. Made for the One-Take Super 8 event at the Images Festival, 2010.*

**It Gets Better** Ken Fraser/Roy Mitchell (F2M) Toronto 2011 Super 8 5 min.  
*When does it get better? How does it get better? You might be on top of the world like our current Minister of the Environment, John Baird and yet it's not good enough. Through Super 8 and performance, F2M will be examining power, safety and when it's okay to be gay.*



**Washed Up** Kieran Heilbron Toronto 2009 Super 8 3.5 min.  
*A woman in trouble, a man out for vengeance, and a hit man who just can't seem to get rid of a body.*

**The Mislead Binary** Nathan Cyprys Aurora 2010 Super 8 silent 3.5 min.  
*The artist is wrapped in a large piece of fabric alongside a dancer.*

*He is forced into bodily movements unfamiliar (sometimes unattainable) as the female counterpart within their cocoon pushes him to mimic her form.*

**Just Met** Maria Kubysh Toronto 2010 Super 8 2.5 min  
*A short film about love at first sight, and how it does not always work out in reality.*

**Home** Frank D Biesendorfer Colorado Springs 2009 Regular 8mm silent 15 min.  
*I capture images of my surroundings and animals during my stay in NY and back home in CO. I don't use a script, rather I have ideas I express spontaneously, with things that I think might be pretty or interesting. I try to have the camera with me as much as possible in daily life. Images of subway scenes and street scenes, outdoors and nature, multiply exposed with impressions of the apartment and room where I lived in NY and my house in Colorado, constructed together to*

*create a mood and rhythm for the film. More hectic in NY and more laid back in Colorado. Amongst others you see the subway station at 181st Street and the Arkansas River, both were near where I lived in NY and Colorado. Reoccurring motifs are letters and pictures my mother and wife sent me while I was away in NY and drawings and text that I write in my journal.*

**SIX** Kelly O'Brien Toronto 2011 Super 8 3 min.  
*My daughter Emma dances to ABBA and talks about wanting to be six years old... forever.*

**Snow** Tara Nelson Boston 2010 Super 8 6 min. \*\*  
*In December 2009, I had surgery to remove tumors on my uterus. During the operation I lost a significant amount of blood and was very near death. I also lost my uterus. I spent several days in the hospital and several weeks on narcotic painkillers. Snow is a chronicle of my experience struggling to understand what had happened to me and how my life had changed unexpectedly. Most of the footage was shot during my hospital stay, and during my time under the influence of*



*painkillers. It was hand processed and hand-scratched.*

**MAGICCONTROL** Caitlind R.C. Brown Calgary 2009 Super 8 4 min. \*\*\*  
*A purposefully fictitious story about bear suits, the*

wrinkles around your eyes, and other fantasies, growing slowly from our temporary domestic adventure. **MAGICCONTROL** is a first-hand account of L-O-V-E and dirt, and the things that ground people in the normalcy of everyday explosions in a world laid bare. Original music by Wayne Garrett.

**The Palm Tree Song Line** Dagie Brundert Berlin, Germany 2008 Super 8 2 min. \*\*\*\*

Los Angeles and its palm trees. They are singable!

**You know they want to disappear Hell's Kitchen as Clinton** Stephanie Gray Flushing 2010 Super 8 with live narration 17 min. \*\*\*\*\*

Dear E.B. White: I desire your queer NYC prizes.

In mysterious insistent shots, Stephanie Gray films an inspired letter of sorts to E.B. White, famed for his "Here is New York" essay. The sound is a mix of the filmmaker's voiceover which is short bits of poetic prose prefaced by, and inspired by, quotes from White. Interspersed is a delayed and reverbed lines from a 1960's surf song "New York's a Lonely Town." She treats this letter as a film essay on the old and disappearing Hell's Kitchen which developers have been trying to rename Clinton for years. Maybe that should be Hell's Clinton, or Clinton's Hell. In sharp and clear shots, we see forgotten signage of still operating butchers, delis, and signs that don't totally make sense. The grand post office near Penn Station makes an appearance in shadows and stone. The fashion district surfaces in muted and bright colors. Neon shops in historic buildings peek out among the bubble signs. A plexiglassed boxed-in Jesus as well as a famous diner jump in towards the end. The filmmaker tried to

trace some of the scenes that perhaps White was thinking about, wonders what White would think of this city today, and Hell's Kitchen. Or was it Clinton's Hell? Or Hell's Clinton. Or whatever.



\*\*\*\*



\*\*\*\*\*

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still from *Snow*  
by Tara Nelson in **Bageroooo, fore! Part 2**  
(program sponsored by CFMDC)  
Sunday, January 30, 2011

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### **Arrebato by Iván Zulueta**

Wednesday, February 2, 7pm Free!

@ TIFF Bell Lightbox, Reitman Square, 350 King Street W.

Co-presentation with TIFF Cinematheque

### **Bruce LaBruce's L.A. Zombie Hardcore**

Saturday, February 12, 8pm

@ Goodhandy, 120 Church Street

### **Entropicana**

#### **The Joy of Destruction**

Saturday, February 26, 7pm

@ CineCycle, 129 Spadina Ave (down the lane)

### **Enthusiasmic: Films of Love, Longing and Labour**

#### **Marysia Lewandowska in Person**

Guest curated by Scott McLeod

Friday, March 4, 7pm @ CineCycle, 129 Spadina Ave (down the lane)

Co-presentation with Prefix Institute of Contemporary Art

### **New Toronto Works Show**

#### **Curated by Laura Paolini & Guillermina Buzio**

Saturday, March 19, 7pm @ Poor Alex, 772A Dundas St. W.

with installations and after-party @ InterAccess, 9 Ossington Ave.

Sponsored by InterAccess, CFMDC & Vtape



Still: *Funkcja (Function)* by Z. Zinzuk

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