



Department of
Theatre Film &
Creative Writing

FILM PROGRAM

GET XPOSED

Newsletter No. 3
March 2007

Inside Focus SPECIAL FILM PRODUCTION ALUMNI EDITION

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CONGRATULATIONS TO UBC FILM STUDENTS AND ALUMNI

Our UBC Film alumni like to keep in touch with us and
we enjoy hearing from them.

This newsletter is full of Film Production alumni news. Watch for our feature on
Film Studies alumni in the next newsletter

Congratulations to you all - keep up the good work!

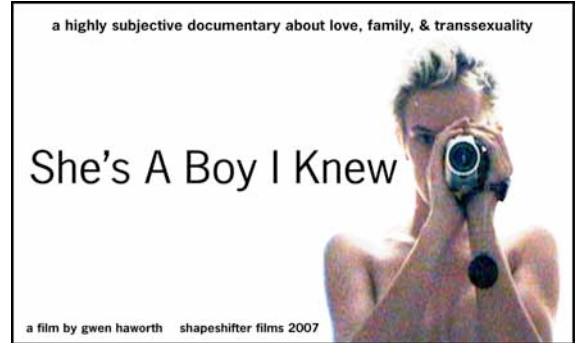


Our current MFA's



Charles Wilkinson's latest short film is a documentary produced as part of research for his thesis film, a feature length drama set in the mountain biking world. **WHY DO THEY DO IT** is a 15-minute documentary that premiered at the Whistler Film Festival in December.

Charles has directed six independent features, which have opened festivals and won awards. Charles says his new documentary **WHY DO THEY DO IT** isn't your average extreme sports video. Mostly he was interested in finding out what motivates someone to perform potentially life threatening feats. "These guys aren't showing off. It has to do with a personal commitment to excellence", Wilkinson said "I am interested in knowing what these guys feel like before and after their stunts."



Gwen Howarth's SHE'S A BOY I KNEW is an 80-minute documentary in which the transsexual filmmaker turns the camera on her parents, sisters, best friend & wife as they disclose their views and experiences of her transition from male to female. This is an intimate look into the emotional journeys and shifting relationships that envelop a small family as one member sets out to find congruency between her body and mind.

All too aware of mainstream media's overwhelming depictions of rejection, isolation, and depression within the transgender community, Gwen Howarth began shooting her auto-ethnography in 2004 in an effort to provide a complex, yet encouraging representation of a family that is not only coping with the issue, but has also grown closer together.

Combining interviews, animation, and family footage shot over the past 50 years, **SHE'S A BOY I KNEW** brings Gwen's filmmaking into the realm of self-advocacy while continuing the playful experimental approach seen in her previous work. The film will be completed in the spring of 2007.



David Hauka has been awarded \$20,000 from Bravo!Fact for a new short film based on Wagner's *Ride of the Valkyries* as adapted by Spoken Word performance artists Myra Davies of Canada and Gudrun Gutt of Germany. The funding was awarded, in part, due to Hauka's short film **DREAM** - created as part of his MFA studies in 2005-2006. Filming will take place in mid-February with the film being completed on or before April 5, 2007.



SAND FOR NOW crisscrosses the globe documenting a group of nomadic artists, whose passion for sand sculpting drives them during the long hours battling with the elements. As the film unfolds it depicts the struggles and rewards of creating monumental yet transitory works of art. It is often said that life imitates art, once the sands have shifted and the art is gone so are the artists onto their next challenge. Presently, she is teaching media studies at St. Mary's University College in Calgary.

<http://sandfornow.com/>

Katherine Pettit's MFA Thesis Film, **SAND FOR NOW**, premiered on Bravo! Canada last month.



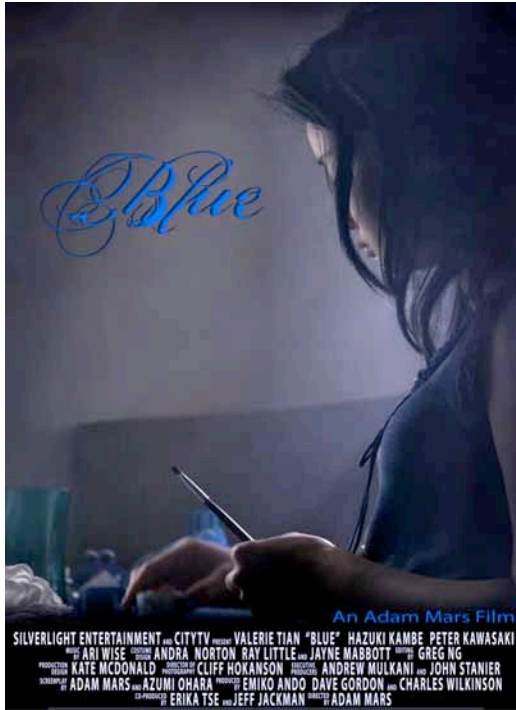
Recent Graduates



Adam Mars' (BA 2006) new film **BLUE** will be taking part in the Cannes Film Market this coming May, where he will be in direct contact with distributors and broadcasters as he attends the festival with his distributor, Moving Images.

BLUE is currently awaiting word on official selection. "It's time to put on our game faces and prove we learned something at film school," says Adam,

Adam won funding for this film while he was still a student in the UBC Film Program through the Citytv Cinecity Project and received further financing from The Association of Japanese Canadians and the NFB. UBC students who worked on the film from the BFA class of '06 were **Corey Fischer** and **Leigh Hardie** (1st ADs), **Madeleine Grant** (Art Director), **Colleen McFawn** (Script Supervisor), **Jessica Cheung** (producer's assistant), and **Lindsay George** (Gaffer). Other students were **Jillian Shipley**, **Bryan Nykon** and **Anna Ganhza**.



Jessica Cheung (BA 2005)



Though it is easy to meander into the film industry, it is far more difficult to truly thrive and succeed amongst the best. Upon graduating from university last April, I was faced with the realities of life: mainly finding a job to pay off the debt I had incurred, not to mention the constant bills that were accumulating. Mustering up some semblance of strength, I started handing out resumes. With some luck, I received an internship with the CBC and Haddock Entertainment for a show called Intelligence. I was surprised to find that the show had

interns and I was even more astounded to learn that the interns were specialized within departments. Since I was interested in producing and production managing, they placed me in the Production Office. At first I was nervous, because this was the first time I had worked in a 'real' film office; however, the easy-going and friendly atmosphere quickly put me at ease.

As a Production Office intern I was able to learn how the office was run. Being in the office also gave me the opportunity to meet all the department heads. This was a wonderful arrangement as I was able to see and learn the internal workings of each and every department. The internship also allowed me to attend production meetings, and go on set. Finally, the crew's supportive and encouraging attitudes also made a positive impact on my experience. All these elements gave me the chance to witness the pace and timeline of all phases of the a TV series. This was definitely an enlightening and wonderful experience. I would highly recommend this internship for any film student.

Nimisha Mukerji (BFA 2006)



In May of last year I was fortunate enough to be selected for the National Apprenticeship Training Program by the Academy of Canadian Cinema and Television. The program runs for 12 weeks and enables a graduating student to receive mentorship in the area of film in which they would like to pursue a career. I was selected for Directing/Producing and began an 8 week internship with Point Grey Pictures and Paperny Films under Producer Terry McKeown. Working with Terry was such a great and rewarding experience. He was working on a number of feature length documentary films all in different stages of production so I got to witness first hand the many challenges facing even the most

professional filmmaker. Being mentored is very different from working for an employer. I found myself in the privileged position of being on set and in the office primarily to learn about how to make films, as well as to work on the production. I was allowed to sit in on important meetings and editing sessions, meet people in different departments while having an experienced producer guide me through the ins and outs of working in Canadian film.

My final four weeks of work experience have been on an Indie feature, which has been a lot of fun because the entire crew is made up of emerging filmmakers. I was given the job of shooting and cutting the behind-the-scenes "featurette" for the film, and have been given full access by the director to both the cast and crew. Through my interviews I have been able to ask questions and have discussions with the key creative team, and learn how to get a feature film made with a high production value for very little money. The lessons I have learned through all my mentorships have been invaluable. I realize how rare it is for recent graduate students to get access to key members of a production team. In addition, because the program also provides you with a weekly salary I was able to concentrate solely on the program without having to find other work. I am truly grateful to the Academy for giving me this chance to learn from such an amazing group of talented filmmakers.



Andria Spring (BA 2005)
Associate Producer
Post Production Supervisor
Elijah Film Productions Inc

The summer prior to my graduating year at UBC, I began looking for a company whose mandate reflected my own personal interests and career goals. When Anagram Pictures was suggested to me, I spent some time reading through their website, and familiarizing myself with the three Anagram partners and their projects. I went quickly to

work at getting my proverbial foot through the door. Which started, as it always does, with volunteer work.

Fast forward to a year later: I have a whole lot of volunteering under my belt, a degree in my hands, and can only hope to make the transition from volunteer to full blown employee. Lucky for me, two things were happening: First, Anagram was about to start production on their biggest feature yet, **Fido** and the relatively small corporate staff had their hands completely full. Second, the CFTPA internship application that I had submitted in the New Year was about to come back to me with a header that started with "Congratulations!". Put one and two together, and I was promptly hired at Anagram as the Producer's Assistant.

Production was great, if not a bit obscure (the shoot was happening in the Okanagan Valley, while myself and a few others maintained home base in Vancouver). The best opportunities, for me, arose during post production. For instance, Anagram needed someone to take over FIDO accounting once production wrapped. The producers asked me if I was interested in taking this on, to which I agreed, and was immediately trained to run the Vista accounting software. In addition, our post-production supervisor had his hands completely full, and I ended up working closely with him to get the show out the door and delivered.

Since post had proved to be such a busy time for me on **Fido** Anagram President Blake Corbet asked me whether or not I would be interested in supervising post on their next project, **ELIJAH**. **ELIJAH** was greenlit later that year. Knowing that my real interests lay in producing, the Anagram folks wanted to give me the opportunity to get my hands dirty in that area also. Collectively, we applied for the BC Film Professional Internship program. Collectively, we were also awarded it.

Currently, I am working as the Associate Producer and Post Production Supervisor on **ELIJAH**, which is an MOW for CTV. We are about two months away from delivery, and are up to our eyeballs in post.

I owe my current position to the CFTPA and to BC Film, whose contributions motivate established companies like Anagram to hire to the un-established like myself. I also owe it to a ridiculous amount of overtime, and to the Producers at Anagram, who seem content to challenge me with an increasing amount of responsibility.

Corey Fischer (BA 2005)
Producer/Promotions Coordinator Ocean Productions Inc

Contrary to common belief, you CAN get a meaningful production job right out of school!

When the time came to find a job last summer, there was an overwhelming feeling that I would be stuck doing mundane grunt or gopher work, just to get my foot in the door somewhere. However, after getting a job from an ad I found on *craigslist.com*, that attitude quickly changed.



Corey Fisher on the set of "The Gas Man"

I work at Ocean Productions; predominantly an English-dubbing animation studio. Most of our shows are Japanese, so it helps if you can speak the language. I cannot. Instead, I was hired because of my background in production. When I started, I was put in charge of new series that we were licensed to dub into English, for broadcast or DVD. I was the go-to guy for the shows. I was the liaison for translators, writers, casting, editors, and more. There wasn't anything about the varying stages of the show's

production that I didn't know about (or quickly learned). It was exciting, because I got to have a say in which voice actors to select for client approval, which would eventually be heard by anyone who would watch the series. I also had great input on the dub script, trying to make it sound more North American. Unfortunately, I'm contractually obligated to never reveal which series I am working on until it has been announced by the client. Sorry!

Lately, I have been temporarily switched off Production, and placed in charge of Promotions. This ranges from representing Ocean online in forums and answering questions/comments, to being in contact with animation conventions. We do not have a large public image, so in many cases, this is the first time fans have seen or heard from us. It is my job to change this.

In addition to the above, we are beginning to shoot behind-the-scenes featurettes for our shows, so that they will be seen on the DVD releases. Being that this is something new for us, I get to use my film production skills to block, light and shoot interviews of our cast and crew. When I was approached to help produce these, I was naturally extremely excited. This was right up my alley!

So if you are concerned that it will take you a while after you graduate to feel like you are making meaningful contributions in an industry job, don't be! There are many opportunities out there for the post-secondary educated to be an integral part of production.

And maybe looking at *craigslist* on the right day helps too.



Lauren Grant (BA, 2005)

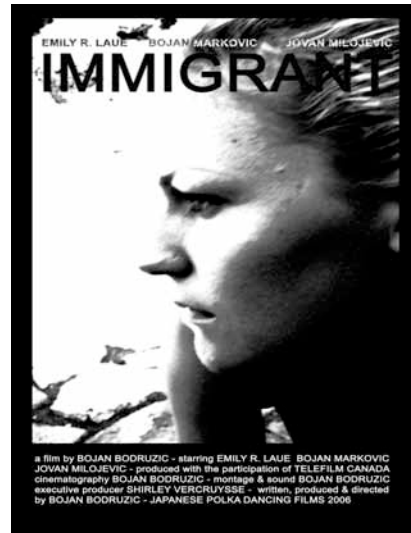


Lauren Grant recently completed a five-month residency in the Producer's Lab at the prestigious Canadian Film Centre (Toronto). Since graduating from UBC she has also won a BC Film Producer's internship with Screen Siren Pictures in Vancouver and has produced three short films: **Gravity Boy**, with funding from the National Screen Institute/Zed **Dramaprise**, **Glimpse** with funding from the Director's Guild and BC Film Kickstart Program and **Fools Gold**, funded by Crazy 8s and by writer/director Jordan Christiansen who is also a UBC Alumni. The film Lauren produced with Jordan Christiansen in the UBC Film Program, Tomorrow Doesn't Look Good Either, was nominated for two Leo Awards and earned an Honorable Mention for Best Cinematography at the 2005 Worldwide Short Film Festival. The film sold to SPAFAX Inflight Entertainment and is currently airing on the Comedy Network.



Bojan Bodruzic's (MFA 2006)

feature length thesis film, **IMMIGRANT**, has been invited by Laurence Kardish, Senior Curator in the Department of Film and Media at the Metropolitan Museum of Modern Art in New York for a screening in New York in February. **IMMIGRANT** premiered at the Calgary International Film Festival and then screened at the Whistler Festival. This will be it's first international screening! Congratulations Bojan!



Told in nine chapters, **IMMIGRANT** follows two parallel stories about Bosnian immigrants in Canada, in the aftermath of the Bosnian war. The first looks at a relationship between Bojan, a young filmmaker, and his Canadian girlfriend Emily. One of Bojan's film projects takes them to Sarajevo, his birthplace. Emily hopes the trip will bring them closer together, but the difficult journey manages to achieve the opposite. The second story is about Enko, a lonely widower, whose relentless memories of his previous life in Bosnia make it difficult to commit to the demands of his new life in Canada.

ALUMNI NEWS

Sharon McGowan (MFA 1999) has produced and directed many documentaries, educational films and independent feature films. Her first feature, **The Lotus Eaters** was distributed internationally and nominated for thirteen Genie Awards, including Best Picture. Her second feature, **Better Than Chocolate**, written by UBC Professor Peggy Thompson and directed by Anne Wheeler. The film premiered at the Berlin International Film Festival, sold internationally and released in the United States by Trimark Pictures. Sharon's has just released her latest documentary **THE OLDEST BASKETBALL TEAM IN THE WOLD** follows The Retreads, a woman's basketball team with an average age of 72 as they train for the World Masters Games.

Current Adjunct Professor of Cinematography and Film Production **Cathryn Robertson** (MFA 2001) is researching and conducting interviews for her latest dramatic film project. It has just been announced that she has been awarded a **Unique Award of Merit** by the Canadian Society of Cinematographers – for her interdisciplinary collaboration on **STRENGTH**. She worked with UBC music professor Bob Pritchard, and won this cinematography award for "work of exceptional quality".



Previous Adjunct professor, **Michelle Porter's** (BA, 1990) unforgettable fictive short, **REGARDING SARAH**, is about a

technological salve for time. Porter's great revelation is that the real pleasure is to be found in the lived moments, not in the retrieval of zeroes and ones, even if living doesn't last." Steve Seid, Video Curator at the Pacific Film Archive at the University of California, Berkeley. **REGARDING SARAH** held its international premiere at the 33rd Northwest Film and Video Festival in Portland, Oregon, USA the weekend of November 9, 2006 where it received an award for "Most Memorable" film.

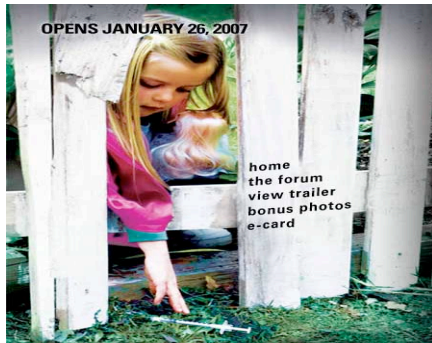


Ross Webber

Ross Webber (MFA 1986) is a feature film writer, director and editor. His directorial debut, the low budget **No More Monkeys Jumpin' on the Bed** is distributed by Mongrel Media and won the Best Western Canadian Feature Film award at the 2000 Vancouver International Film Festival. Ross has seven feature film editing credits and was nominated for a Canadian Genie Award for **Last Wedding**, the opening Gala presentation at the 2001 Toronto International Film Festival. Ross also edited **Live Bait**, winner of the Best Canadian Feature at the 1995 Toronto International Film Festival, and **Various Positions**, winner of the Prix de Montreal at the 2003 Montreal International Film Festival. Ross wrote the screenplay for **The Michelle Apts.** which premiered at the 1995 Toronto International Film Festival. He has been part of Vancouver's independent film community for over fifteen years, beginning as a sound designer on **The Grocer's Wife**, which premiered at the 1994 Cannes Film Festival and won both the Georges Sadoul and Claude Jutra awards.

MOUNT PLEASANT is Ross' second feature as a director and third as a writer.

This year it had a huge release in theatres across Canada including Empire Granville 7 Cinema.



Mount Pleasant

Jamie Travis (BA 2003) has built a strong reputation in Canada's independent film scene as a director of precise vision. His short films have consistently premiered at the Toronto International Film Festival, traveled well on the international film festival circuit, have won prestigious awards and aired nationally on television. Comparisons have ranged from Peter Greenaway to David Lynch to Alfred Hitchcock. Recurring themes of childhood frailty and self-conscious suspense—alongside his painstakingly designed interiors—have established Jamie as an indie auteur.



Jamie Travis

Why the Anderson Children Didn't Come to Dinner, his graduating film from UBC, screened at over sixty international film festivals, aired on the CBC and PBS and earned him numerous awards, including the 2004 Leo Award for Best Production Design in a Short Drama and the 2004 Golden Sheaf Award for Best Script. For **PATTERNS** (2005), Jamie was awarded the Vancouver International Film Festival's top

short film prize—for Best Western Canadian Director of a Short Film.



Saddest Boy In The World

Jamie's new films—**PATTERNS 2**, **PATTERNS 3** and **THE SADDEST BOY IN THE WORLD** had their world premieres at the 2006 Toronto International Film Festival. Darker, clearer and more extravagant than his previous efforts, the films represent a creative launching pad to his first feature. Based in Vancouver, BC, Jamie is currently working on his first feature script.

Amy Belling (BA 2003)



Why The Anderson Children Didn't Come to Dinner

Amy Belling garnered Leo nominations for Cinematography, Sound Design and Best Short Drama on ***Why the Anderson Children Didn't Come to Dinner***. Amy's credits include Producer and Production Manager of the short films ***Once a Fish*** (VIFF; Citytv) and ***Regarding Sarah*** (MWFF, CBC); Producer and Director of Photography on the 35mm short ***The Saddest Boy in the World*** (TIFF, VIFF, CBC) with Modern Family Productions (www.modernfamily.ca); Associate Producer at Soapbox Productions; and PM/DOP for Bravo's documentary series ***On Screen!***. 2006 has Belling as DOP on numerous short

films, as well as Associate Producer and Post Production Coordinator on the theatrical feature **MOUNT PLEASANT** 2007.

Kat Single-Dain (BA 2004) is also doing well, her latest film, with co-creator Jack Garton, **STD, THE MUSICAL** was awarded Best Short in the Superb Film Festival in San Francisco California where she has been living the past year.

Reginald Harkema (BA 1990) film **MONKEY WARFARE** stars Don McKellar, Tracy Wright and Nadia Litz, and launched at the 2006 Toronto International Film Festival.



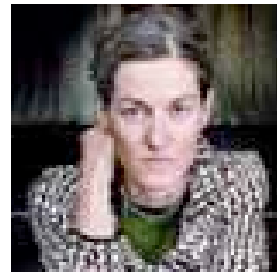
The counter-culture is alive and well—and living in Canada—according to writer-director Reginald Harkema. His trenchant, funny (and Godardian) third feature is about two former revolutionaries living under the radar in Toronto, whose lives are disrupted by the entrance of a sexy young radical.

Yu Gu (BA 2005)



is studying for her MFA in Film Directing at the University of Southern California. Shot in Vancouver **CAN'T SEE FOR** is a short drama about a family going blind and who are forced to truly see each other for the first time. **Jessica Cheung** (BFA 2006) - Producer, **Amy Belling** – DP (Alumni), **Adam Locke-Norton** – Editor (BFA 2005)

Yu Gu directed 5 digital short films in one semester - one short, **Green Mouth** is magical-realist drama about a woman who is fired from her job, only to discover she is able to generate plants from her mouth. She is producing a 16mm short film right now and will also be writing-directing a 16mm science fiction short later this semester called **The Nothing Pill**. "The Nothing Pill" is about a scientist who is experimenting with a pill that erases the human need for other humans.



Allison Beda (MFA 2004) likes making films about women who make trouble, and she is thrilled to be developing **THE TAKE OUT GIRL** with producer Kryssta Mills (Associate Producer on Bruce MacDonald's new film **The Tracey Fragments**) and writer Lara McKinnon (**Fallen**, **Regenisis** TV series) two like-minded souls! The project and the team have just been chosen as NSI 'Features First' recipients and are striving towards a 2008 shoot! In preparation for her narrative feature film directing debut, Allison is directing as many short narrative comedies as possible, which feels more like fun than work! Focusing her energy on directing, she has recently made the Kickstart short comedy **Fallen**, has just completed the Kris Elgstrand-penned dark comedy **Tea Party**, which premiered at the Vancouver International Film Festival and is working as a director for the Vancouver Film School Writing Department. She is in pre-production on two dance shorts (**Urgent Vs. Important** and **30-LOVE**) with

choreographer Claire French and producer Stephanie Symns, and is now represented by Barbara J. Bird of The Character's Agency.

The Take Out Girl

Darcy's life is perfect, at least that's what her cousin Lauren thinks. That is until Lauren's fiancé proposes to Darcy, prompting Darcy to throw the wedding ring off a bridge and get arrested for littering. Lauren catches the act with her camera (due to her therapist's suggestion that she get a hobby), and project "Darcy's downfall" begins and ends with both cousins getting what they want, but not quite what they expected.



Mark McGuckin (BA 2005) and Calum MacLeod, have produced and star in their own TV series called **ROAD HOCKEY RUMBLE**. **Mark McGuckin** worked on Professor **John Zaritzky** and UBC Film Program's **College Days, College Nights**. He also produced the **Lyon King (2004)** which screened at the Worldwide Short Film Festival in Toronto and is now being broadcast on CTV's Comedy Network. **ROAD HOCKEY RUMBLE** premiered on OLN last month. Check out their website at www.roadhockeyrumble.com

Denise Keney (MFA 2001) is currently distributing her short film **EULOGY** and is in the preliminary stages of writing a dance film. She will be taking a faculty position at UBC Okanagan in the department of Creative and Critical Studies in September 07.

Gregory Middleton (BA 1989) won an award from the Canadian Society of Cinematographers for the TV drama **The**

Snow Queen. He has become one of the most highly regarded cinematographers in Canada's independent film industry. Films that Middleton shot include Scott Smith's **Falling Angels** (2003), Benjamin Ratner's **Moving Malcolm** (2003), Lynne Stopkewich's **Suspicious River** (1999) and **Kissed** (1996), Jeremy Podeswa's **The Five Senses** (1999), Anne Wheeler's **Better Than Chocolate** (1999), Raul Sanchez Inglis's **The Falling** (1998) and he served as second unit DOP on Atom Egoyan's **The Sweet Hereafter** (1997).



The Director of **Moving Malcolm**, Benjamin Ratner said "Cinematographer Gregory Middleton's rock solid, confident presence on set was a great asset to the production. The visual warmth and depth he was able to create on our tight budget and schedule is nothing short of remarkable."

Middleton won the 2001 Leo Award for best cinematography for his work on **Suspicious River** and won the same award in 1999 for shooting Jonathon Tammuz's **Ruperts' Land**. He was nominated for Genie awards for achievement in cinematography (1997, '98 and '99) respectively, for **Kissed**, **The Falling** and **The Five Senses**.

Glen Winter (BA 1989) has worked for the past six seasons on the TV series **Smallville**. He directed two episodes of **Smallville** and has won two Canadian Cinematography Awards. Last year he was nominated for an ASC award.



Glen Winter

Dean English's (Alumni 1988) introduction to feature film started with stints as both a production manager and a music supervisor. His first producing credit, **Kissed** (Lynne Stopkewich), is one of Canada's most successful and notorious independent feature films. It played numerous festivals including Cannes, Toronto and Sundance, was theatrically released worldwide, and was nominated for 7 Genies, with Molly Parker winning for Best Actress.



Dean English

English's credits as producer and executive producer include **Lillith On Top** (Lynne Stopkewich), which played the Toronto and Berlin festivals; **Flower and Garment** (Keith Berhman), which played the Toronto and Berlin festivals and won director Berhman

the Claude Jutra prize for Best New Director; **Looking for Leonard** (Matt Bissonette and Steve Clark), which recently premiered at the SXSW festival; **Falling Angels** (Scott Smith) which starred Miranda Richardson and premiered at the Toronto Film Festival; and an hour long film for American theatrical troupe **Gwar** (William Morrison) which entered the Billboard charts at #2 and garnered English a **Grammy** nomination.

EDISON AND LEO is English's latest production and it will be Canada's first stop motion feature film. Produced in partnership with Infinity Features (**Capote, Butterfly on a Wheel**), this film promises to be one of the most creative adventures in Canadian Cinema. **EDISON AND LEO** is an animated and mythical "fairy tale gone wrong" about a legendary inventor (Thomas Alva Edison) called George Toles Edison. Leo Edison is turned into an electrical boy by his father in this comedy-adventure set in the expressionistic-Victorian, cinematic fantasy world of Pickerton Park.



Late Breaking News

Mark Ratzlaff (BA 2006) short film goes into production this month. **THE PORCELAIN MAN** is a dark comedy stylized after the 'Art Film'. It follows the seemingly normal events of one man's evening. Yet, as the night goes on and after he finds a strange item in his glass of milk, normal is no longer the case.

His last film **Happy Valentine's Day** was screened at numerous festivals internationally and across Canada including the Vancouver International Film Festival

www.myspace.com/happyvalentinesdayfilm

Do you have any comments or news for – **Stay In Touch**

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