

To Archive Ephemera:  
The Importance of Atom Egoyan's Collection at the TIFF Archives

BY

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THESIS

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## **Abstract**

To Archive Ephemera: The Importance of Atom Egoyan's Collection at the Tiff Archives

Andreas Babiolakis, M.A., Film and Photography Preservation and Collections Management, Ryerson University, 2018.

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The advantage of a multi-faceted institution like the Toronto International Film Festival (TIFF) is its capacity for connecting different aspects of the film industry to one another. For example, TIFF's archive houses a large quantity of ephemeral material that correlates to its databases; this binds collections together through metadata. The Atom Egoyan collection is particularly robust; all that stems from the wealth of information can be extracted from the paper ephemera that were donated in 1999. I use this opportunity to detail the general indispensability of ephemera when it comes to treating films as legacy objects and not just forms of entertainment, and by carefully examining and cataloguing the Egoyan collection, in particular. I created a digital catalogue that ties together item level titles, descriptions, dates, physical locations, and other forms of identification; this in turn builds upon the previous finding aid by strengthening the information taken from it.

## **Acknowledgements**

I am deeply grateful to both Ryerson University and the Toronto International Film Festival for this opportunity. I thank Thierry Gervais for his valuable teachings. I thank Kate Watson and Jason Cheung for their patience and grace while I worked and studied at TIFF; I also thank the rest of the Film Reference Library crew for stepping in to help whenever I needed it.

I thank my supervisor Jean Bruce for advice and guidance, as well as for helping me wring out as much substance from my sources as possible. I knew I had valuable sources to work with, but you let me know how valuable they were! I also thank my second reader Alexandra Anderson for being the extra precaution my work usually needs.

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## **Table of Contents**

Abstract.....	iii
Introduction.....	1
Literature Survey.....	7
Chapter 1: History of TIFF.....	12
1.1: As a Festival and an Institution.....	12
1.2: The History of the Atom Egoyan Donation that Serves this Thesis.....	14
Chapter 2: Methodology.....	18
2.1: Practices.....	18
2.2: Cataloguing Regulations.....	19
Chapter 3: Theoretical Analyses: The Function of Ephemera.....	25
3.1: Linking Pieces Together, and Separating Their Purposes.....	25
3.2: Detailing the Importance of Objects and Contexts.....	30
Chapter 4: Theoretical Analyses: Atom Egoyan's Function.....	40
4.1: Understanding Egoyan as a Businessman and a Filmmaker.....	40
4.2: Functioning as a Piece within an Interconnecting Archive.....	45
Chapter 5: Issues and Complications I Encountered.....	49
Conclusion.....	55
Appendices.....	58
Work Cited.....	116

**Ephemera, n.**

1. An insect (ephemeron) that (in its imago or winged form) lives only for a day. In modern entomology, the name of a genus of pseudo-neuropterous insects belonging to the group *Ephemeridae* (Day-flies, May-flies).
2. *transf.* and *fig.* One who or something which has a transitory existence.<sup>1</sup>

**Archive, v.**

1. To store historical records or documents in an archive.
2. In computer technology, to store electronic information that you no longer need to use regularly.<sup>2</sup>

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<sup>1</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 24.

<sup>2</sup> "Archive," *Cambridge Dictionary*, accessed March 14<sup>th</sup>, 2018, <https://dictionary.cambridge.org/dictionary/english/archive>.

## Introduction

### **A Brief History of Cinema as a Culture, and the Ephemera that Comes with it**

As a reminder of films I enjoy, I purchase a poster — or some sort of merchandise — to emphasize my appreciation for the experience. My walls (and even my ceiling when I was an undergraduate student) were once covered in film images and posters; my shelves were overflowing with disc cases. I always knew I was a cinephile; I never knew I was destined to be a film archivist until I began working on my thesis. My primary focus with this thesis is not on cinema as a story telling device, or even as a source of entertainment — at least not in the conventional sense. Films have other stories to tell, and the ephemera attached to them can help us tell those stories.

Despite the collectible nature of cinematic artifacts now, film was not originally made to be permanent. In fact, no thought was given to its preservation whatsoever; it was once as transitory as all of the steps taken to make a film, such as the “objects” attached to them.<sup>3</sup> These include the pre-production screenplays and budget reports, to flyers and promotional images, and reviews and articles that now enhance cinema’s cultural legacy. At the dawn of cinema as a resonating form of entertainment (from the 1880s to the 1910s), films were short and digestible. They were on average about one reel in length, until D.W. Griffith’s multiple reeled works were created.<sup>4</sup> Films were also shot at a much quicker pace, as each subsequent film would replace last week’s feature

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<sup>3</sup> Leo Enticknap, *Film Restoration: The Culture and Science of Audiovisual Heritage* (New York: Palgrave Macmillan, 2013), 25.

<sup>4</sup> Anthony Slide, *Nitrate Won’t Wait: A History of Film Preservation in the United States* (Jefferson: McFarland & Company, Inc., 1992), 18.

in this highly disposable medium.<sup>5</sup> Once cinema was being treated as a more serious art form with longevity (both in terms of length and cultural value) feature length films, like *The Story of the Kelly Gang* (1906) and *Birth of a Nation* (1915) were gaining popularity and, the idea that cinema should be treated as a lasting art form started to take hold. Early evidence of the importance of cinema as an artistic medium is conveyed by a lecture delivered at Columbia University in 1914 in response to the rise of feature length productions.<sup>6</sup> The majority of films released prior to this time are now lost. Those will never be witnessed again, but some others are available as fragments.

With the growing sense of the cultural value of cinema, the urgency to archive films for the future came into prominence. Nitrate film stock was dangerous, and its highly flammable nature resulted in fires that destroyed many films and film theatres in the process. Safety stock was introduced in 1909 by the Eastman Kodak Company as a direct outcome of the volatility of nitrate.<sup>7</sup> Film stock changed again when colour film began and has evolved over time. For example, Kodak's affordable answer to Technicolor was Eastmancolor stock, but it turned magenta over time, even in as little as five years.<sup>8</sup> As a result, there have been numerous alterations in the film industry that have had an impact on preservation: firstly, how film is made, and, secondly, how it is archived. Adjustments were eventually aimed at preserving the longevity of the film medium itself.

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<sup>5</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 5.

<sup>6</sup> Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson: McFarland & Company, Inc., 1992), 17.

<sup>7</sup> Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson: McFarland & Company, Inc., 1992), 3.

<sup>8</sup> Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson: McFarland & Company, Inc., 1992), 106.



However, the non-filmic processes to make and promote the cinematic experience are still designed to be temporary, just as the desire to preserve film initially neglected the protection of the production materials used. Early film preservation was instated to not only protect films from degrading, but to share prints of films between archives, essentially viewing these films while preserving them.<sup>9</sup> Throughout history, much of the conservation of film was a novelty connected to the nostalgia that production objects contain. Film artifacts, particularly costumes, props and screenplays, get treated as novelty items for brief enjoyment at film exhibitions, institutions, and even restaurant franchises.<sup>10</sup> At the end of the century and the start of the new millennium, the dawning of more advanced home releases (including DVD and BluRay) utilized part of their recording space to feature behind-the-scenes looks at how films were being made. Writer Caroline Frick ponders if home releases can even replace film archives in this way.<sup>11</sup> The perpetuation of film production artifacts and events is frivolous and not academic. Aside from these cases, the actual process of making a film gets lost when it comes to many filmmakers, studios, and production companies. At this point, it might be useful to refer back to the Columbia University lecture that dictated the necessity of film as a creative medium back in 1914. Of particular interest here, this lecture also claimed that paper ephemera was a requirement for establishing cinema as more than brief entertainment in stark contrast to the prevailing attitude that otherwise limited its significance.<sup>12</sup> My focus is on actual film preservation; to expand the archive through

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<sup>9</sup> Caroline Frick, *Saving Cinema: The Politics of Preservation* (New York: Oxford University Press, 2011), 36.

<sup>10</sup> Scott Mackenzie, *Film Manifestos and Global Cinema Cultures: A Critical Anthology* (Los Angeles: University of California Press, 2014), 529-530.

<sup>11</sup> Caroline Frick, *Saving Cinema: The Politics of Preservation* (New York: Oxford University Press, 2011), 12.

<sup>12</sup> Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson: McFarland & Company, Inc., 1992), 17.

paper ephemera and not necessarily to contribute to these pieces as nostalgic trivia, though they certainly serve that purpose.

### **Atom Egoyan's Collection**

I am not only making a case for the necessity of preserving the paper ephemera that comes from the creation and promotion of films, generally, I am also promoting the specific example of Canadian filmmaker Atom Egoyan, whose recordkeeping allows me to examine the multiple functions paper ephemera can serve. Egoyan's donation of his own works to the Toronto International Film Festival (TIFF) is outstanding because of the vast quantity of items he gave. He included not only physical copies of his films, but many different types of paper ephemera as well. This catalogue has been worked on by one primary archivist at TIFF since the collection's inception in 1999. A finding aid was created by "T. Rowat" (representing former archivist Theresa Rowat) in August 1999.<sup>13</sup> Alicia Fletcher, a former archivist at TIFF, provided additional information when I contacted her. The finding aid was based on a general listing created by former archivists Tania Riley and Tanya Fleet, with the information of the collection provided by Egoyan's assistant at the time. The listing was called a "finding aid" despite the work that still needed to take place; the film reference library staff was short at the time, and sufficient work on such a large collection was not possible.<sup>14</sup>

As a result, the finding aid and catalogue had separate information that was not contained in the other file: the physical files had accession numbers not found in the finding aid, for instance. Another problem is that the entire collection was not catalogued

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<sup>13</sup> See image 5 in image bank, page 66.

<sup>14</sup> Alicia Fletcher, email correspondence, April 23<sup>rd</sup>, 2018.

digitally. I created a digital catalogue that marries all of the loose pieces of information provided from my various sources (physical files and finding aid), and have provided additional information that was missing (such as adding more details to descriptions that were short and non-specific).

I successfully put together the digital catalogue that stores all of the information attached to the textual records series in the Atom Egoyan collection, thus improving the original state of both the finding aid and the collection. I will be using this opportunity as a student intern from Ryerson University to peruse the TIFF archives. There are many ways Egoyan's textual records are beneficial to his film collection and for TIFF. I can confirm that Egoyan knew the relevance his work would have one day, hence his thorough and precise maintaining of documents. I had the opportunity to visit Egoyan at his Toronto office to confirm many of the points my thesis will propose. The office walls were completely covered in posters (either of Egoyan's own works, or of films he admires), similarly to how I decorate my own living space; this was a match that was meant to be. Furthermore, Egoyan himself has concluded that his donation was to serve a specific purpose, as he told me "I felt [the documents] would be important to somebody someday."<sup>15</sup>

How can paper ephemera and the database that is created from the results of my work best strengthen an archive? What kinds of metadata can be obtained from textual records that cannot be found within other media attached to cinema? These are the questions I hope my thesis can begin to answer. By using paper documents donated by filmmakers (in this case, Atom Egoyan) as metadata in a film archive, we can arrive at a

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<sup>15</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

greater understanding of the many different sides of the film industry. This helps us by providing insight into how a film gets made, as well as the historical context into which it fits. Both of these approaches can provide more precise details about a specific film while also addressing larger cultural and economic questions. This expands our overall understanding of the place of film in our society and adds to our appreciation of Atom Egoyan's films within the Canadian cultural landscape.

## **Literature survey**

My thesis is based on primary sources, which are the paper ephemera within the Atom Egoyan collection. I am not only finding ways to connect every file present, I am also learning more about the collection and all its facets. To understand the Atom Egoyan collection and the relevancy of the paper ephemera within it, I had to research a few fields with secondary sources. I had to become more acquainted with Egoyan and his work than I had previously been; that is, more knowledgeable of his most famous films, which I had seen. I needed to discover his influences on Canadian and international cinema from the start of his filmmaking career until the release of *The Sweet Hereafter* (1997), which is the final film attached to the collection I am working on. Secondly, it was essential that I reconnected with the history of the Canadian film industry to familiarize myself with the different events within it that affected any aspiring— or established— filmmakers. I then found it imperative to research the role that paper ephemera has had in archival institutions of varying kinds, including film archives, especially as this context strengthens the connection between Egoyan's documents and his influence on the Canadian film industry.

TIFF's reference library houses not only film-related materials; it contains books as well. Fortunately, I have been able to take advantage of my opportunity as an intern by having physical books about my desired topics at my disposal. My sources for initially finding these books were through TIFF's collections online database, Google Books and Google Scholar.

## **Atom Egoyan**

The primary problem with writing a thesis on a filmmaker like Atom Egoyan, who

is considered an *auteur* of some stature, is that many sources fixate on his creative decisions more than his actual filmmaking practices. With a thesis that is concerned with the documents that come from the actual filmmaking portions of a production more than aesthetic decisions, this presents a problem. While sources that were based on Egoyan's business customs were difficult to find, I did manage to locate texts that benefitted my research. Some of these sources crossed over into theoretical territories, since some critical analysts have deduced that Egoyan's working habits get reflected in his work. This includes the thematic consideration that Egoyan's works concern the issue of personal loss, including characters that cling to belongings, but also Egoyan's own preference of celluloid as a static object over digital filmmaking as digital is inherently virtual.<sup>16</sup> In other words, Egoyan himself is a collector of (film) objects and the theme of collecting things and clinging to the past is one that he explores in many of his films. Other sources are more upfront about Egoyan's actual practices within the industry, including a proclamation that Egoyan's successes are due to his control of every aspect of his cinema in a variety of different ways and at all stages.<sup>17</sup> Despite venturing into new territory with my thesis, which is an observation of Egoyan practically and not critically, I managed to find critical writings on the director that were relevant to my research.

## **Canadian Film Industry**

Egoyan's habits are a part of his process as a filmmaker, which is a way of dealing with the vagaries of the Canadian Film Industry. In order to understand his

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<sup>16</sup> Jennifer Burwell and Monique Tschofen, *Image and Territory: Essays on Atom Egoyan* (Waterloo: Wilfred Laurier Press, 2007), 25.

<sup>17</sup> Gerald Duchovny, *Film Voices: interviews from Post Script* (Albany: State of New York Press, 2004), 224.

documents, I studied the evolution of the Canadian film industry. Through my research, I have learned about shifts in the Canada's filmmaking scene, including the origins of the Canadian Film Development Corporation and the National Film Board. Paper ephemera, in any Canadian film archive or institution, offers both a present-day perspective on what Canada's film industry was once like, and can offer a prediction of where the industry will go in the future while renewing interest in the study of Canadian cinema.<sup>18</sup> While these sources can be used to reinvigorate interest in Canadian filmmaking and its past, the problems within the industry's history are large enough to warrant an examination, as these issues had a huge impact on its growth (or lack thereof). This includes the development of Canada as a tax shelter for private investors through the Capital Cost Allowance program, which granted "one hundred percent tax deductions".<sup>19</sup> These deductions allowed companies and filmmakers from the United States to film in Canada, and resulted in the removal of any Canadian identity from these films; only two thirds of the cast and crew had to be Canadian for the deduction to take place, and the other third usually featured big names to attract attention. For example, American stars are featured, and any signature trait of Canada had to be removed, including street names, recognizable Canadian locations and objects (like currency).<sup>20</sup> To understand ephemera that stemmed from Canada's film industry means it is imperative to understand why the industry operates the way it does, and what precipitates change, especially as these may influence our understanding of Egoyan's work from a practical point of view.

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<sup>18</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen's University Press, 2014), 10.

<sup>19</sup> Donato Totaro, "A 'Taxing' Incentive: The Capital Cost Allowance Films," *Offscreen*, accessed June 13<sup>th</sup>, 2018, [http://offscreen.com/view/a\\_taxing\\_incentive](http://offscreen.com/view/a_taxing_incentive).

<sup>20</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2009), 2.

## Ephemera in Archives

While I believe ephemera are beneficial to any institution, it is paramount to become aware of what professionals within the field have deduced about the significance of these objects. In the digital age, the obsession with ephemeral objects in an archive has increased, in particular due to a paradox: the tangible link to history that they create, which is now more accessible than ever is also less tangible than ever. This also plays into the notion that ephemera creates an aura of what culture and practice were once like in a specific time frame, which strengthens any art-based archive.<sup>21</sup> This is an idealized notion that circulates about an object and its relative value at any given moment, thus not being static. The collectable items within culture or art movements—whether they were parts of a celebrated medium, such as screenplays and notes attached to a popular film, or those items that were manufactured for the masses as promotion, such as magazine articles, and advertising flyers—serve many purposes in the internet age. For one, they become one of many contextual elements to help us understand the films.<sup>22</sup> Of course, this begs the question of the increased sense of ephemerality within the experience of the cinema: the fleeting images on the screen to the collectibles, to digitalized images. Ephemera may remind us of our distance from an already elusive medium. In many ways, the tangible bits of paper or other ephemera become even more “precious” as a result of the increased sense of “invisibility” about how films are produced in an increasingly digitized world. Yet, that world is also where the ephemera are stored.

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<sup>21</sup> Kristy Davis, *Slipping thru the Cracks: Issues with Performance Arts Ephemera* (Oslo: International Federation of Library Associations and Institutions, 2005), PDF, 5.

<sup>22</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 2.



With all of these resources (of which a list can be seen in full in my Works Cited), I can begin to place where Atom Egoyan fits within an ever-changing film industry in Canada. I can observe why Egoyan operated within the industry in the ways that he did, and why he donated all of these textual records, which he saw as significant, to the TIFF archives. With my primary sources of over one thousand files in the Atom Egoyan textual records series, I can pair my findings with academic sources to make sense of the many purposes paper ephemera can serve in a Canadian film archive. A key example is comparing what Egoyan has stated in interviews to his business practices. For example, the inspiration for the film *The Adjuster* (1991) came from a house fire Egoyan experienced. An insurance adjuster came to put value on the remaining belongings “that didn’t exist anymore”; Egoyan likened the experience to watching an “angel of reconstruction” find purpose in ruined and separated objects.<sup>23</sup> The amount of invoices, correspondence, schedules and other forms of ephemera attached to *The Adjuster* is much larger than the documents of the previous film (*Speaking Parts* [1989]). Egoyan’s fascination with and value for the new life of old objects brought about a new perspective based on his experience may have encouraged him to keep more documents as reference.

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<sup>23</sup> Tom McSorley, *Atom Egoyan’s ‘The Adjuster’* (Toronto: University of Toronto Press, 2009), 1.

## **Chapter 1: History of TIFF**

### **1.1: As a festival and an institution**

The Toronto International Film Festival was not always an institution; its name, of course, indicates that it was once primarily a film festival. It debuted under its original moniker, The Festival of Festivals, at the Windsor Arms Hotel in 1976, as a means of recruiting film fanatics from all over the world to Toronto.<sup>24</sup> The creation of the festival correlates to other large events that changed Toronto within the 1970s: this includes the construction and official opening of the CN Tower to the public, and the inauguration of the Toronto Blue Jays as an official team in Major League Baseball.<sup>25</sup> The Festival of Festivals, founded by Dusty Cohl, Bill Marshall and Henk Van der Kolk, contributed to Toronto's makeover by contrasting these other events: it was not a year-round affair, but instead ephemeral: an occasion for film viewing that existed for only a few days. This would attract people to Toronto for a "special moment" that they would miss out on otherwise. This also creates a goal for production companies to meet, since the missing of deadlines would cause submissions to be ineligible and not featured in the festival.<sup>26</sup>

To compete with similar festivals that already had audiences,<sup>27</sup> the Festival of Festivals had to operate differently. Its initial year was considered lackluster compared to both other film festivals and represents a major contrast as to what TIFF would eventually become. The first major drawback was how the festival could not attract the

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<sup>24</sup> Alix Hall, "A Brief History of the Toronto International Film Festival," *The Culture Trip*, accessed March 28, 2018, <https://theculturetrip.com/north-america/canada/articles/a-brief-history-of-the-toronto-international-film-festival/>.

<sup>25</sup> Liam Lacey, *TIFF: A Reel History 1976-2012* (Toronto: The Globe and Mail, 2012), 2, [https://beta.images.theglobeandmail.com/static/ebooks/Tiff\\_A\\_Reel\\_History\\_-\\_The\\_Globe.pdf](https://beta.images.theglobeandmail.com/static/ebooks/Tiff_A_Reel_History_-_The_Globe.pdf).

<sup>26</sup> Brendan Kredell, Skadi Loist and Marjike de Valck, *Film Festivals: History, Theory, Method, Practice* (New York: Routledge, 2016), 201.

<sup>27</sup> For an overview of the history of film festivals, see appendix "B) Rise of Festival Circuits", page 59.

consideration of major American production companies, since Canada was considered “too domestic” for their films; this issue could be measured by the lack of celebrity sightings outside of Canadian athletes, news anchors, and politicians, which also did not resonate well.<sup>28</sup> By concentrating on promotions and the gradual gravitation of celebrity figures towards the festival (the first American performer to make a public appearance at the festival was Henry Winkler), American studios finally began to trust Canadian audiences to not be “parochial”, and to attend their films.<sup>29</sup> It is evidently difficult to disengage from the perception of American producers and exhibitors that Canada is part of ‘one’s own domestic market;’ it took a stern effort from the Festival of Festivals to break that imposed mold.

This drive to accommodate all types of film spectators continued throughout the transition from The Festival of Festivals into the Toronto International Film Festival. Once Piers Handling became the executive director in 1994, TIFF was well-established as a competitive festival; its rebranding was seen as a strategic push to set TIFF ahead of its opposition.<sup>30</sup> Under Handling’s vision, TIFF began to ascend in the film industry by developing different functions. TIFF also became a physical location that could be visited year round for screenings, which developed into the creation of the TIFF Bell Lightbox in 2007, and further transformed the festival into a library, charity, and an archive.<sup>31</sup> TIFF has grown into a universal attraction for film audiences and

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<sup>28</sup> Bryan Johnson, *TIFF: A Reel History 1976-2012* (Toronto: The Globe and Mail, 2012), 5, [https://beta.images.theglobeandmail.com/static/ebooks/Tiff\\_A\\_Reel\\_History\\_-\\_The\\_Globe.pdf](https://beta.images.theglobeandmail.com/static/ebooks/Tiff_A_Reel_History_-_The_Globe.pdf).

<sup>29</sup> Alix Hall, “A Brief History of the Toronto International Film Festival,” *The Culture Trip*, accessed March 28, 2018, <https://theculturetrip.com/north-america/canada/articles/a-brief-history-of-the-toronto-international-film-festival/>.

<sup>30</sup> Geoff Pevere, *TIFF: A Reel History 1976-2012* (Toronto: The Globe and Mail, 2012), 22, [https://beta.images.theglobeandmail.com/static/ebooks/Tiff\\_A\\_Reel\\_History\\_-\\_The\\_Globe.pdf](https://beta.images.theglobeandmail.com/static/ebooks/Tiff_A_Reel_History_-_The_Globe.pdf).

<sup>31</sup> Guy Dixon, *TIFF: A Reel History 1976-2012* (Toronto: The Globe and Mail, 2012), 36-37, [https://beta.images.theglobeandmail.com/static/ebooks/Tiff\\_A\\_Reel\\_History\\_-\\_The\\_Globe.pdf](https://beta.images.theglobeandmail.com/static/ebooks/Tiff_A_Reel_History_-_The_Globe.pdf).

organizations,<sup>32</sup> and, combined with the potential of its archive, creates a strong grounding for this thesis.

## **1.2: The History of the Atom Egoyan Donation that Serves This Thesis**

While subsequent accruals have been made under the Atom Egoyan title (including the 2003 and 2010 accruals), this thesis only examines the original accrual, since it is comprised of a significant number of textual records. Atom Egoyan personally gave the items found in this donation in 1998 to the Film Reference Library at TIFF (the earliest possible opportunity for this donation to take place, as TIFF did not have an archival space previously), and the collection was created in 1999. The majority of the paper ephemera found in the collection came from the offices of Ego Films Arts (Egoyan's production company), while the earliest documents came from Egoyan's family's home in Victoria, British Columbia. The legal status of this fonds is that it belongs to the permanent collection at TIFF. A digital record for the collection was created on January 16<sup>th</sup>, 2015 by Alicia Fletcher. This entry was an overview of the collection and not at item level record. Jason Cheung—a manager of the special collections department and a supervisor of mine—edited the entry in October of that same year.<sup>33</sup> Aside from this one overarching entry that covered the entire fonds in a general sense, there was not a digital catalogue of any sort.

Twenty years later, the staff at TIFF has gone through many changes, and the original archivists that worked on the donation are no longer present. According to the Mimsy XG description of the initial accrual in the Atom Egoyan collection (which

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<sup>32</sup> Brendan Kredell, Skadi Loist and Marjike de Valck, *Film Festivals: History, Theory, Method, Practice* (New York: Routledge, 2016), 173

<sup>33</sup> Mimsy XG, 2003.

contains this fonds), work was done “by Theresa Rowat”; this was the original archivist who worked on the collection, but she is no longer in the TIFF employee directory. The only possible resource within TIFF that could give some sort of explicit insight as to why the donation was made are the legal documents attached to the deal made in 1999, of which I have been informed are confidential. Luckily, Egoyan himself was able to recollect the entire process in explicit detail when I visited him. He confirmed that Rowat was the main archivist that worked on his donation. She actually visited his office and spent months going through his personal belongings with him while compiling a list of these objects with his help; this process is relatively unusual for any archivist and donor to partake in. Egoyan had just been nominated for Academy Awards (for Best Director and Best Adapted Screenplay for *The Sweet Hereafter* in 1998), and he “saw an opportunity” for his works to be archived.<sup>34</sup> The collection is comprised of roughly 22.5 linear metres of textual records and around 1107 files. A number of these files fall under the same catalogue number, including nearly three hundred screenplays; under the accession number 1999-001-05.0142.<sup>35</sup>

A textual records donation was given to the University of Toronto Commons on April 16<sup>th</sup>, 2014. Egoyan met the head archivist Brock Silversides through Marc Glassman (of Ryerson University) in February of 2014, and the accrual was made around six weeks later. Silversides has said that this is a unique event, because a donor usually sticks to one institution once they have given materials to be accessioned at any time.<sup>36</sup> The collection is much smaller than the TIFF series, and contains projection prints of his films, as well as reviews by Egoyan for the U of T school paper, reviews of

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<sup>34</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

<sup>35</sup> I ultimately gave each of these screenplays a sub-item number each to differentiate between them.

<sup>36</sup> Brock Silversides, in discussion with the author, May 10<sup>th</sup>, 2018.

his own work by others, and graphic material for some of his works (mostly for the plays he directed while studying at the University of Toronto). Assistant media archivist Rachel Beattie does not believe these objects have aided the cataloguing of the collection in terms of extrapolating metadata, and has even said that a good majority of the information used came from film related websites.<sup>37</sup> Comparing the TIFF series to the University of Toronto series helps to showcase that this kind of experiment benefits from having a large variety of paper ephemera, as well as having a certain amount to work with.

Brock Silversides has confirmed that the main purpose of the University of Toronto accrual is to allow researchers to have access to projection copies of Egoyan's films (the films in the TIFF archive are for preservation purposes). This is a point that Egoyan agreed with when I asked him about that specific donation, as he said the University of Toronto collection has more of a "film focus" and the accessibility that the TIFF archives do not have.<sup>38</sup> In fact, around eight or ten months after the collection came in, there was a public screening of *Ararat* (2002) on 35mm that was introduced by Egoyan himself held at the University of Toronto. The media commons did not exist when the first TIFF donation was made, as it was created in 2003; this could explain why Egoyan sent all of his records to the then-new TIFF archive instead. Silversides has even mentioned that this was likely Egoyan's way of "giving back" to the University of Toronto commons, as Egoyan "knows his archival material" could be used "for scholarly research" (Egoyan also wanted to have his connection to his "alma mater"

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<sup>37</sup> Rachel Beattie, email correspondence, April 24<sup>th</sup>, 2018.

<sup>38</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

represented by his donation).<sup>39</sup>

The collection also contains the graphic documents that surround his feature and student works, and his written work as a student. The collection as a whole is not used too often (Siversides pointed out, when saying this, that this is common for any collection). Sometimes the cinema studies faculty at the University of Toronto screens the film prints held by the commons as special events. This collection does not have enough information if a researcher wished to discover how Egoyan functioned as a businessman and filmmaker. The University of Toronto collection is more open to the public (as the TIFF archives does not allow everyone to study there), but its purposes are centered on Egoyan as a university alumni (and the accessibility of screening prints of his major films). The main objective for Siversides is to “preserve the best possible copies that [they] have”, and all of the information I received from him, Beattie and Egoyan have made this clear.<sup>40</sup>

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<sup>39</sup> Brock Siversides, in discussion with the author, May 10<sup>th</sup>, 2018.

<sup>40</sup> Brock Siversides, in discussion with the author, May 10<sup>th</sup>, 2018.

## **Chapter 2: Methodology**

### **2.1: Practices**

I worked with a number of different software programs while I re-catalogued the Atom Egoyan collection. I used Microsoft Excel on a daily basis to create the spreadsheet that absorbed the previous information from the old finding aid. I then added extra information to these records by personally going through each physical file by hand. I made sure that the catalogue number on each file got recorded into the Excel chart, since the finding aid neglected to include these accession numbers; this also allowed me to make sure that the finding aid was at least in the proper order.

The files in the collection are placed in metal-edged archival document boxes, with the catalogue numbers written on the outside.<sup>41</sup> I started with boxes that contained the collection files in numerical order (starting with the box that holds the first accession numbers). Files would have the lowest catalogue number at the back and the highest number at the front, with the titles labeled and the numbers written on the front faces.<sup>42</sup> I cross-referenced the accession number on the exterior of said file to the accession numbers I had on excel, and then saw if the file correlated to the information in the finding aid. Where information was lacking, I would create my own statements based on the evaluations I made on each file. I removed staples and paperclips that were on these documents and replaced them with Plastiklips™ (brand name of plastic paper clips used) to ensure longevity, and kept every file in the order I found them in.

Though rare, whenever documents were placed in the wrong folder, I made sure to unite the document with the correct folder. I based my decisions on what the finding

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<sup>41</sup> See images 1 and 2 in image bank, page 65.

<sup>42</sup> See images 3 and 4 in image bank, page 65.



aid said about the housing folder and the contents inside. I would locate the proper folder either through my own work or through the finding aid (if, for example, I had not reached a certain accession number range yet).

## 2.2: Cataloguing Regulations

I followed the common guidelines that TIFF uses for their cataloguing information. They use a controlled vocabulary for many of their identifier fields, as this limited lexicon works as a programmed code when the catalogue is uploaded into Mimsy XG, their current collections management software of choice. While these terms can be placed in the title in other institutions (for instance, a title can be “*The Sweet Hereafter*: motion picture”), the TIFF archives make this clarification by series and object level rather than as a descriptor.<sup>43</sup> For the collection I worked on, the series identifier was exclusively “textual materials”, as all of the paper ephemera were encompassed by that term.

The format for following the previously created accession numbers was undemanding. Each number starts with the date of when TIFF received and acquired the donation (for example, 1999-001-05.0001 means the collection was acquired in 1999). The second series of numbers is the creator number in relation to the year of creation (as Egoyan’s donation was the very first of 1999, he is simply 001 at the person level). The third set is a series identifier. As I only worked with textual records, this number will always remain “.05” which abides by Mimsy XG’s code system. Finally, the only number that will change is the item level number, which comes at the end of the accession number. These numbers go from “0001” to “0678”. Some files are split at a

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<sup>43</sup> Harrison, Harriet W., *The FIAF Cataloguing Rules for Film Archives* (München: K. G. Saur), 1991, 26.

sub-file level, and will include a second decimal, for example, 1999-001-05.142.10 means the item is the tenth sub-file in the 142<sup>nd</sup> item file. Luckily, this project remained in the same collection and series by the same creator, so the only changing factor is the item-level numbers.

The accession numbers are loosely influenced by the Library of Congress methodology of cataloguing. There are a few noticeable differences, though: numbers are moved around in order of placement, and the physical locations at TIFF depend on their location information and not their accession numbers.<sup>44</sup>

The way TIFF describes objects is influenced by the RAD (Rules for Archival Description) guidelines, which enforces that each level is strictly designated to only describe that level and nothing more. For instance, a title cannot be descriptive without an actual given or inspired title; a vague description of an object is left for the description field, and the title can even be left blank in this case.<sup>45</sup> For the purpose of this applied project, I included titles for every object, as I relied on the original finding aid's information; there was no sense in removing labels that archivists had already grown accustomed to, but for a new collection, a lack of a title is not a problem if there is not a specific title for the object itself. However, this stipulation, instilled by RAD, will affect each subsequent field in the catalogue.

Most of the sections on the attached Excel charts are basic. Every object is flagged with an "A" under the department column to signify that they are a part of the archive at TIFF. Every item is, evidently, a part of the Atom Egoyan Archive; this is the fixed terminology for any and all parts of the Atom Egoyan collection, otherwise Mimsy

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<sup>44</sup> Angela Kroeger, *Library of Congress Call Numbers: A Guide for Non-Catalogers Who Suddenly Find Themselves with a Cataloging Job*, accessed March 16, 2018, <https://www.slideshare.net/akroeger/kroeger-lcclassification>.

<sup>45</sup> Kelly Stewart, *Rad Refresher*, accessed March 16, 2018, [https://aabc.ca/media/5572/RADrefresher\\_Jan-10.pdf](https://aabc.ca/media/5572/RADrefresher_Jan-10.pdf).

XG will reject the submission. Under the restriction column, you will find one of three possible letters. N means “no”, which is the most common option, and means that the object is open to the public. P stands for “private”, which warns any archivist to check why the object in question has been flagged, and to consider whether the request to view said object is appropriate or not. An example would be graphic images that may not be suitable for all researchers.

Finally, R is “restricted”. This final designation is usually requested by donors. “Restricted” forbids anyone from outside of the TIFF archives from accessing the flagged material. This option cannot be overridden by any means, unless the original donor requests that the change occur. Only one item was requested by Egoyan to be hidden from public access: His jury notes when he was a judge at the 1996 Cannes Film Festival. A few other objects have been withdrawn by Egoyan after his donation; the information from these objects is kept to signify that they were once kept at the TIFF archives. I was able to make educated decisions on a few objects that seemed questionable for the public; one prime example was a legal document that was included, where Egoyan was being summoned with a lawsuit. I do not have the authority to restrict objects myself, since I am not Atom Egoyan and he donated this object, but I did label the file as “private”; this decision is to make archivists aware of who might request to see this record and what their purposes may be. Nonetheless, any private or restricted objects will require an explanation in the archivist note field to alert other archivists.

If an object is based on a film, that work is listed under the CATALOGUE.OPTION10 column; the year the film was released is subsequently

included under the CATALOGUE.DATE\_COLLECTED column. These inclusions turn an uploaded entry into a hyperlink that further conjoins all entries related to a specific film. The extra benefit here is that a film, which is loosely related to a collection such as rejected screenplay drafts, has been submitted as a part of a certain fonds. It now works as an obtainable entryway into a new collection from a remote starting point, which can provide researchers with more information and different perspectives they may not have even known they had access to.

The title field, as previously stated, has been filled for every entry, and is faithful to their original titles also in part because the physical files that housed these objects had the exact same titles labeled on them. However, one field that TIFF prefers to have at least some information for is the date field, which was actually not fully completed in the finding aid (even for some entries that had dates inscribed on them).<sup>46</sup> TIFF welcomes the concept of circa entries: approximations of when an object was created that can have a window of many years. An example would be a rejected screenplay without a date attached to it. My broadest date ranges would be between 1980, which reflect the earliest instances of Egoyan working on feature length films, and 1999, when the donation by Egoyan was received. To narrow down the range, I conducted research to see if the screenplay was every picked up by another filmmaker and/or production company and, if so, when. Any estimation of when an object was made is better than a lack of information, especially for a researcher wishing to inspect objects of a certain time period.

The most free-reign possible to describe objects in an archive is within the description field (or the CATALOGUE.DESCRPTION column). The most basic purpose

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<sup>46</sup> See image 7 in image bank, page 66.

of this field is to illustrate what an object is for the researcher to reflect upon. Descriptions, while without fixed terminology and regulations, are still ideally as short—and precise—as possible, so as to not inundate the researcher with extra information. I had the liberty of deciding what parts of an object acted as a focal point. To return to the case of rejected screenplays, I had a lot of information to work with (of which was missing in the finding aid, thus propelling me to conduct my own thorough research with the actual screenplays).<sup>47</sup> Knowing the film, film date, and title fields could cover the grounds of what works could be related to the screenplay in question, I left that information out of the description field. I also left out plot details, because I felt that the story did not add a history as to why a screenplay was rejected by Egoyan (a number of the screenplays even had hand written notes by Egoyan, which is a fact I would include when applicable). I focused primarily on who wrote the screenplay, if there was a correspondence between Egoyan and the author (or an agent/production company linked to the author), what draft the screenplay was when included (this shows one of the many stages of progression), and the way a script was received, including if it was bound in any sort of way (this prepares the researcher by telling them what form of object they will be handling).

All that was left after following these many steps was to include the physical location of the object. As textual records are always stored on site (the Tiff Bell Lightbox), this field was always left as “TBLB”. The boxes containing these objects were already provided with a location within the “stacks” archival room (moveable shelves locked away from public access). Veteran archivists knew where these specific files were but only from experience; the actual location was not specified in the finding aid as

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<sup>47</sup> See image 6 in image bank, page 66.

the fonds was not catalogued before, only a broad location description was included under Atom Egoyan's person page on Mimsy XG, which covered all of his fonds. Each item now has a specific location, including which "stack" (shelf), bay, and shelf it is located on; "box" is not included, because each box includes a range of catalogue numbers on the exterior that can be referenced. The final column is the location date field, where the year in which the item was updated is included.

In the attached Excel sheets, I have not included any of the location fields for a few reasons. Firstly, the Excel sheets would be too condensed to make any of my work legible, so some columns would have to be sacrificed. Secondly, I felt as though these location columns would be the least resourceful for my thesis compared to the other fields that are included, since these fields pertain more to the archivist than to researchers that request to see files, notwithstanding of the fact that some files would have to be called in from an offsite location to be seen, which is, again, a concern more for the archivist.

The result for each well-documented object in the Excel document is a thriving entry in Mimsy XG, that contains the correct, robust information in the right fields; this also affects the entries in Mimsy's list-viewing mode, which provides brief information so users can skim through multiple entries at once.<sup>48</sup>

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<sup>48</sup> See images 8 and 9 in image bank, page 67.

## **Chapter 3: Theoretical Analyses: The Function of Ephemera**

### **3.1: Linking Series Together and Separating Their Purposes**

“[T]hese documents give our fledgling science the time-depth it needs – provided we are willing to do what every historian does: learn to evaluate the evidence he [sic] has.”

-Alan Lomax<sup>49</sup>

Through my research, one of the initial uses for ephemera that I could plainly observe was the interconnectivity that occurred when I uploaded my cataloguing information to Mimsy XG. Entries on Mimsy XG, with enough information inputted, can gather links to other entries, files, and collections. Former TIFF archivist Alicia Fletcher describes software like Mimsy XG as a “game changer” that allowed a collection and all of its parts to be “holistic” in a way that was “previously impossible” (as every part of a collection could not be accessed from one starting point before).<sup>50</sup> This can be seen with the main entry for the Egoyan collection on Mimsy XG. The page for the Atom Egoyan collection is connected to a variety of different pages, including the people entry for “Egoyan, Atom”, and links to information on every accrual made within the collection.<sup>51</sup> Overall, there are 976 different entries in the 1999-001-05 fonds; with this logic applied to every single entry, the catalogue now functions as a series of access points to many different parts of TIFF’s database. These portals can even extend outside of each series, and are not limited to operating with a limited set of objects. Different series records at an archive like TIFF can be linked together through the

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<sup>49</sup> Scott MacKenzie, *Film Manifestos and Global Cinema Cultures: A Critical Anthology* (Los Angeles: University of California Press, 2014), 549.

<sup>50</sup> Alicia Fletcher, email correspondence, April 23rd, 2018.

<sup>51</sup> See image 10 in image bank, page 67.

separate archived parts; this includes graphic materials, documents (under textual records), photos, and the actual film as an object. This allows each item to receive proper attention within specialized categories, which ends up enriching its significance overall, and specifically in drawing attention to the production of these films.

This opportunity to connect separate series becomes particularly useful when it comes to archiving items that were submitted together but do not fall under the same series. Even though objects function best when compared, one can only arrive at this analytical destination by first separating the objects. This circumstance is due to the fact that every object has to be studied individually, its distinct role within an archive contextualized by its initial use within a film production, even though it will be ultimately paired with other items. In fact, ephemera are of particular significance to a film archive because film and film objects are often viewed from a current perspective, and not from within the frameworks that people had during the creation of the films; paper ephemera can recuperate the lost contexts of older films and objects, like documents providing information for fragmented objects found during an archeological dig.<sup>52</sup> Once the intention for an object has been discovered or decided upon, more information can be provided for both that object, and the other objects to which it relates.

I found that many items could be linked directly to others during my cataloguing work. Screenplays often came with correspondence letters; these letters would occasionally discuss other screenplays in the collection that would be from the same writer or company, but would not have a letter. This can only mean that the screenplays were sent together, and the correspondence letter was filed with one of the screenplays only (and not included with the other screenplay). It is worth noting that there was no

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<sup>52</sup> George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), 269.



noticeable pattern as to which screenplay was paired with the correspondence letter in a file. A prime example of this omission includes the two rejected screenplays sent in by writer Monte Varton: *A Small Boy in Wales* (1999-001-05.0142.245) and *The Last Trip of the Asia* (1999-001-05.0142.145). I referenced the corresponding accession number in the item description for each screenplay, so a concrete association could be made, and thus used by researchers.

Another common instance was the use of cast and set photographs being attached to various documents, including cast lists, art department proposals, resumes, and location scouting reports. If a file did not have many photographs, they would all be included in the same file. If many photographs were found, they would be separated with their original documents by being placed in the photo series (outside of textual records). This is different from my previous example, because those screenplays were still under textual records. With these cases, the ephemeral documents now supply additional information to the photo series that may not have been applicable before. In cases like these ephemera are crucial because they function as another secondary source for primary material that may be researched; ephemera are “complementary” tools to guide one’s study.<sup>53</sup>

Although this appears to be a special instance of ephemera reflecting on another series within the archive, the textual records series is, essentially, almost always connected to the film series, considering that most of these records were spawned from the creations of films by Egoyan. Any document relating to a specific film or project has the appropriate film title and date of release attached. This links together any files with

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<sup>53</sup> Kristy Davis, *Slipping thru the Cracks: Issues with Performance Arts Ephemera* (Oslo: International Federation of Library Associations and Institutions, 2005), PDF, 4.

these descriptor fields filled out identically, thus creating a miniature database for each of the works. With modern technology, we have different means of archiving our own events; cast or crew on a film may take to social media to share how progress is being made. However, years ago these candid experiences could not take place in the same way. Ephemera work similarly, yet they unite separate parts of a production together to tell a homogeneous tale after the film event; this serves a coincidental function to film itself, as a means to capture a fleeting moment.<sup>54</sup> With the capability of cataloguing these items digitally, we can now not only discover the necessity of these objects to a production, but their value to an entire fonds.

Some valuable examples of objects that prepare the background for a production include correspondence letters that are attached to script drafts. Unlike the rejected screenplays—in which a correspondence might detail why a script was sent or why it was rejected—drafts showcase the evolution of a project, and the correspondence attached can tell us why a story was changed in such a way. There are numerous drafts with annotations by Allen Bell, a script supervisor who worked closely with Egoyan during the 1980s and 1990s. With Bell's notes and the correspondence that can be linked to these drafts, we now have a textual conversation between Bell and Egoyan about these screenplays. We can refer to previous drafts and later examples to see in what ways Egoyan took his own initiatives with the work, and where he listened to Bell's advice.

Letters from producers can also detail what studio involvement affected a screenplay and why. In the age of the Internet, these discussions would happen via e-

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<sup>54</sup> Jennifer Burwell and Monique Tschofen, *Image and Territory: Essays on Atom Egoyan* (Waterloo: Wilfred Laurier Press, 2007), 101

mail, or otherwise would not be conducted in the same way. Sealed letters contain a certain level of intimacy reflected in the writing that may not be replicated in a quick e-mail or a scan (faxes can be included here). Postcards and letters take time to write and much longer to receive, so information is generally more carefully provided, whereas e-mails can be sent at almost any time, given an internet connection is stable for both the initiator and the recipient.<sup>55</sup>

The metadata obtained from textual records can have a substantive impact to any archive, because it can replicate the literal retelling of events that took place to create a film. Not only does this metadata reflect on the initial processes taken during production, it points towards the potentially different results of a production that may not have been apparent before inspection. It is even the sole piece of evidence to some parts of the film industry— including smaller film festivals and pre-production stages— since it comes from very specific primary sources. Metadata thus act as missing links to databases that are void of certain facts.<sup>56</sup> With metadata used to our advantage in such a way, we are able to move forwards with how these technologies of association can strengthen a film collection.

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<sup>55</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 132.

<sup>56</sup> Brendan Kredell, Skadi Loist and Marjike de Valck, *Film Festivals: Theory, Method, Practice* (New York: Routledge, 2016), 140.

### **3.2: Detailing the Importance of Objects and Contexts**

“In the entertainment industry, everything and everyone has a value.”

-Bastian Cleve<sup>57</sup>

Concerning the connectivity to other objects and series, metadata has proven useful as a stimulus for enhancing the status of an institution. Metadata attached to ephemera can also be convenient when considering these objects simply as objects. While comparing the use of these objects within the greater structure is ideal, it is also worth focusing on the purpose of these objects as they were initially intended. As TIFF’s archive functions as a container of historical artifacts, it is worth noting not only *why* ephemera are necessary, but *how* they are necessary. The significance of these objects will implicitly be revisited when someone is conducting a search, as they will not only educate researchers on the history of these productions, they will teach why these objects are important to a production in the first place.

Before we continue with the responsibilities of paper ephemera, we should actually dissect the overarching term into individual objects. The following kinds of paper ephemera are part of the textual records series in the Atom Egoyan collection: screenplays in varying drafts (including continuity scripts and dialogue-based screenplays), notes, correspondence letters (in written, typed, or faxed forms), memos, legal documents, contracts, newspaper articles and clippings, invoices and receipts, cheque records, bank statements, journals and diaries, drawings, blueprints, production design layouts, cast lists, resumes with headshots, production schedules and daily

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<sup>57</sup> Bastian Cleve, *Film Production Management: How to Budget, Organize and Successfully Shoot your Film* (London: Taylor & Francis, 2017), 10.

entries, riders, budget analyses, lab reports, log sheets, and release material attached to events (programs, flyers, booklets).

After listing the copious amount and types of textual records, perhaps the significance of paper ephemera within a film production (and, as a result, a film archive) can be understood. It will then be even more advantageous to study the individual uses for each of these items. As there are so many different objects, it will be wiser to group similar objects together, especially if they hold similar purposes in a production and archive. Any form of legal documentation, including riders and contracts, can be grouped together, as their functions are comparable. Screenplays of any sort are admissible as one category. Production-related ephemera are capable of being connected together. Finally, personal papers (letters and journals) can coexist in a single classification.

### **3.3 Legal Documents**

Legal documents confirm many details about a production. As contracts create a binding agreement between people and organizations, they can be referred to as evidence of agreements. These differ from personal recounting, because contracts act as a neutral take on an event without personal bias or affected memories.<sup>58</sup> Looking at 1999-001-05.0156 as an example (a file aptly named “[contracts, other legal stuff]”), one can find executive decisions made concerning the film *Next of Kin* (1984); these include the rights to broadcast the film on television (and when this deal is effective). We can now understand how *Next of Kin* was handled during its theatrical run and thereafter, without a critical analysis or a series of opinions that can affect how its success is

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<sup>58</sup> Sian Barber, *Using film as a source* (Manchester: Manchester University Press, 2015), 116.

described.

Legal riders (otherwise known as hospitality riders) showcase the requests of performers and crew members, either on behalf of their agents and companies or of themselves, with the rider acting as a series of promises in exchange for the performer offering their talents to a production.<sup>59</sup> In the file 1999-001-05.0301, titled “Cast” (and in relation to the film *The Adjuster* [1991]), a legal rider for Montréal actor, Elias Koteas is present; his behests included driving services to pick him up from airports and hotels to and from shooting locations, beverages, and meal preparations. Koteas’ requests appear to be relatively standard for this kind of rider. In fact, riders can be changed on a daily basis, and as necessary, to coincide with whatever demands a day’s schedule can bring. A technical rider is similar to a hospitality rider, only it is based more on what equipment should be used (as opposed to the comfort needs of a performer).

Invoices and receipts are essential proofs of a business transaction having taken place.<sup>60</sup> On a film set, invoices and receipts are evidence that a studio’s financing went towards the intended targets, as well as confirmation that cast and crew have been properly compensated as was agreed upon contractually. Invoices and receipts can also be included for tax purposes (especially considering this is an archive with a tax deduction policy on donations), or to avoid prosecution (if anyone wished to proclaim that fraudulence was committed).<sup>61</sup> There are countless receipts and invoices attached to the Atom Egoyan collection. They were categorized by department (catering,

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<sup>59</sup> Cary Gillett and Jay Sheehan, *The Production Manager’s Toolkit: Successful Management in Theatre and Performing Arts* (New York: Routledge, 2017), 164.

<sup>60</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 194.

<sup>61</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 179.

production, cast, crew), filed alphabetically or chronologically (by day) depending on the department, and then organized by which payment was made first. Collecting each piece of evidence towards any form of payment can be seen as “mundane”, especially in an archive,<sup>62</sup> as a few examples often can adequately prove the point of an invoice’s purpose. In the case of the extensive amounts of these kinds of ephemera in Egoyan’s collection, any researcher persistent enough to pair production documents with the correlating sets of receipts and invoices can understand how money was allocated on and off set.

Even filed legal debacles can serve as useful information in an archive. Of course, these kinds of documents would be rare to find in an archive, as they usually contain information that a defendant would not wish to share publicly. In the peculiar instance found in the Egoyan collection (1999-001-05.0156), a hotel company complained that a televised showing of *Next of Kin* negatively portrayed the hotel, and thus besmirched the company’s reputation. Included in the same file is Egoyan’s response to the accusation through correspondence letter, with an explanation to clear that any scenes of people fighting were far and away from the hotel in every case. For researchers, we can use this exchange as a way of understanding a possible rift in the future showings of *Next of Kin*, and how even televised broadcasts of films — long after their theatrical runs — can be susceptible to legal issues. Within an archive, these kinds

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<sup>62</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen’s University Press, 2014), 29.

of personal legal documents do not hold power in regards to creating a debate, as they are merely evidence of how these kinds of proceedings work within the film industry.<sup>63</sup>

### **3.4 Screenplays**

Screenplays serve a primary function of supplying a story, dialogue, description, and foundation for a film in its most basic form. However, in an archive, different forms of screenplays can act as bookmarks for the varying stages of a production. The early stages of a screenplay's drafts, especially with inscribed notes and correspondence attached, can signify the many decisions made to arrive at the final screenplay on which the eventual film was based. Outside of the near-300 rejected screenplays found in the Egoyan collection (which were turned down either due to personal reasons, or the inability to take on that specific film project at that time), there are the varying drafts contained there that have become the foundation for each of Egoyan's feature films; his short films and television projects are also included. These rejected scripts and nearly unrecognizable drafts are important, as Egoyan himself has stated that this is "an important part of the filmmaking process"; these kinds of attempts remind a filmmaker to take on projects that allow them many opportunities to expand on a foundation and not be confined by it.<sup>64</sup> With Egoyan's own notes attached to a portion of these screenplays, we can discover what some of his reasons for turning down these scripts were. To cross reference these cases with his edits on his own drafts, we can understand how Egoyan's deduction process works, and what he looks for when he creates a story or

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<sup>63</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 161.

<sup>64</sup> TJ Morris, *Atom Egoyan: Interviews (Conversations with Filmmaker Series)* (Jackson: University Press of Mississippi, 2010), 8.



adaptation.

Outside of the initial drafts, there are different production and post-production screenplays that are also archived. Continuity scripts are screenplays with markings to convey different meanings, including parts of a film that are already shot, and which parts connect to other parts during production; these markings are usually allocated to the left side of the script, where there is enough empty space to use.<sup>65</sup> There are also post-production scripts with information on sound mixing and editing, changes during a shoot, editing and more. Within an archive, these kinds of screenplays serve a great purpose: not only can we see what changes were made from even the final draft of a screenplay, but filmmakers and studios can have these screenplays preserved in case they are needed for reference when these films are being restored or any part of the content needs to be used.<sup>66</sup>

The dates of when drafts or versions of screenplays were made can be cross-referenced to the other objects in the database that holds a collection. An example is the screenplay for *Seven* (1995) by Andrew Kevin Walker that was dated 1994 (1999-001-05.0096). With the other information swirling around the collection, we can reason that Egoyan was either busy with the post-production and exhibition of *Exotica* (1994), or that he was in the initial stages of his *Dead Sleep* project, which was to be his first Hollywood film. *Seven* was ultimately directed by David Fincher, and released in 1995. This one screenplay's metadata now links to all searches on Fincher's film, and it gives insight to the history of the film during pre-production. With this much insight provided by one screenplay alone, the textual records series is essentially a manifestation of

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<sup>65</sup> Avril Rowlands, *Continuity Supervisor* (Burlington: Focal Press, 2013), 76.

<sup>66</sup> Avril Rowlands, *Continuity Supervisor* (Burlington: Focal Press, 2013), 182.

information overflowing with potential insight.

### **3.5 Production-Related Ephemera**

The actual schedules, cast and crew lists, and department records in this series can also provide context to the progression of a film's creation, as well as linear connections to other files via metadata. Tying all of these documents together under one unifying notion (these are all heavily linked to the production of a film) can be ideal, because they can all serve a similar function. With production ephemera, an indication of how the cultural and artistic movements of a society operated; these documents can remain intact within their period, and thus can be compared to other stretches of time to see how and why filmmaking worked similarly and differently in other eras.<sup>67</sup>

Production schedules can reveal many details about the construction of a film. A proposed schedule shows what processes were intended, which helps studios decide how a budget can be decided.<sup>68</sup> A daily report can be referenced to see if these propositions are reflected the final film. If there is a discrepancy between an initial plan and the actual activities on a day, this could be for a number of reasons, all of which are even more beneficial for metadata than if they matched (as differences provide descriptions to separate the dissimilar cases from the regular). A change can occur because of emergency situations, surprise scenarios, technical difficulties, external forces (traffic circumstances, accidents, unreliable or dangerous weather), and budgetary positions (if a filmmaker can spend more money than initially presumed, or

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<sup>67</sup> Kristy Davis, *Slipping thru the Cracks: Issues with Performance Arts Ephemera* (Oslo: International Federation of Library Associations and Institutions, 2005), PDF, 5-6.

<sup>68</sup> Scott MacKenzie, *Film Manifestos and Global Cinema Cultures: A Critical Anthology* (Los Angeles: University of California Press, 2014), 305.

has to deal with less money than planned). With daily reports providing their own descriptions through the notes taken, a researcher can discover many unforeseen developments that affected the end result of a film.

Schedules are production documents that are tied to the legal side of a set, and cast and crew lists are no different. While contracts confirm that someone is to work on a film, proposed lists, resumes, headshots, and the correspondence attached to these documents are negotiations between filmmakers, agents, and studios.<sup>69</sup> In the Egoyan collection, there are numerous files that contain such documents, including “Cast List BC” (1999-001-05.0532) for *The Sweet Hereafter* (1997), which features the accepted resumes and headshots of cast members from British Columbia; the correspondence that confirms the approval of these members is included. These can be compared to a studio’s department records of the same production to further connect how cast and crew members were assembled.

### **3.6 Personal Papers**

We finally arrive at the section that adds a heuristic touch to the information that we are receiving: the role personal documents play in an archive. The Egoyan collection not only contains correspondence letters to Egoyan, but copies of the letters he sent out to others as well. This way, we get a fuller idea of how these conversations went, since we do not have to create our own assumptions. While invoices are a record of an act of business, correspondence, which came about during the late 19<sup>th</sup> century due to the demands of commercial enterprise and the necessity for the postal service, acts as an

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<sup>69</sup> Bastian Cleve, *Film Production Management: How to Budget, Organize and Successfully Shoot your Film* (London: Taylor & Francis, 2017), 101.

understanding of how these transactions and agreements took place (or were to take place) based on the accounts of the participants involved.<sup>70</sup> With Egoyan, who runs his own production company under Ego Arts Films, we can track the ways he conducted his own business from when he was very young (one of the earliest cases is in 1981 with the play *Stumps*, record 1999-001-05.0031) until his work with *The Sweet Hereafter*.

We can get an even more intimate look at how Egoyan managed his affairs through his journals and notebooks. In fact, one journal has been flagged “restricted” from public access due to it portraying Egoyan’s thoughts while he was a jury member at Cannes (file 1999-001-05.0133, titled “Cannes-3”). Outside of grouping private thoughts and working as a memory bank for busy filmmakers, journals can also be reliable for showcasing original thoughts that later grew into fuller ideas (or accomplished films). A journal is a reliable tool that has been recommended by various filmmakers, including Hal Hartley.<sup>71</sup> The journals and notebooks attached to film productions can be used by researchers looking into films, because there is no external force that got in the way of the filmmaker’s preliminary ideas; notebooks can especially be attached to “literati” (those that are heavily drawn to literature from an intelligible perspective), as hard-working creative figures can contain all of their swirling thoughts in one place, thus giving researchers an opportunity to learn more about these artists as people.<sup>72</sup>

With all of these differing types of documents and records to work with, we have

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<sup>70</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 194.

<sup>71</sup> Jason Wood, *Talking Movies: Contemporary World Filmmakers in Interview* (London: Wallflower Press, 2006), 109.

<sup>72</sup> Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator, and Historian* (New York: Library of Congress, 2000), 103.

the opportunity to investigate with the utmost scrutiny how these objects function. As this is a personal collection, this is a good time to narrow down how these ephemera can benefit the filmmaker behind the donation: Atom Egoyan himself.

## **Chapter 4: Theoretical Analyses: The Function of Ephemera**

### **4.1: Understanding Egoyan as a Filmmaker and a Businessman**

“[W]e are not only the product of the experiences we have lived. Just as essential are the containers we use to store those experiences and the way we hold our stories.”

-Atom Egoyan<sup>73</sup>

After going through his entire textual records collection, it is easy to see how Atom Egoyan was well aware of the significance of his donation. Egoyan had to learn to have business acumen and a persistent drive to succeed in a complex industry, as is common for any aspiring Canadian filmmaker.<sup>74</sup> Egoyan is attached to the new wave of Canadian filmmakers that combated the Canadian film industry due to its problematic history.<sup>75</sup> As a result, his own self-awareness and his observation of how the film industry runs are perceptible in his textual records. I will provide examples of this through my extrapolations with his fonds and secondary sources, as well as a brief conversation I had with Atom Egoyan himself.

Referring back to the documents that came from his youth, it is evident that Egoyan's experiences in an artistic academic setting prepared him for his future endeavors, and made him aware of the impact his creative processes would eventually have. His early high school theatre scripts show that he took on a plethora of responsibilities, including directing, writing, acting in, promoting, and scoring different productions, whether they were his own or those of other students. He kept the

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<sup>73</sup> Dimitrios Latsis, *Atom Egoyan: Memory and the Machine*, accessed January 31, 2018, PDF file, 40.

<sup>74</sup> George Melnyk, *Great Canadian Film Directors* (Edmonton: The University of Alberta Press, 2007), XVII-XVIII.

<sup>75</sup> For more information on the history of Canadian cinema, see appendix, “A) Canadian Film Development Corporation”, page 58, and “C) Norman Jewison”, page 59.

comments and grading sheets from his teachers with his assignments, allowing us to see how these remarks affected how he conducted his work afterwards; he has purposefully “collected everything since high school” for self-reference.<sup>76</sup> When Egoyan moved to Toronto to study at the University of Toronto, he also shifted into the short film circuit. Instead of scripts for the theatre, Egoyan began writing screenplays. Instead of grades from teachers, reviews from professional critics were attached to these documents. Both Egoyan’s high school and university works contained promotional materials in the form of flyers, but a difference can be seen between his teenage efforts and his those from early adulthood.

Egoyan kept over seventy files in his family’s British Columbia home related to work from his youth. Here we arrive at our first file attached to an actual feature film: 1999-001-05.0076 is a hand written script in a notebook titled *Point No Point*, which ultimately became the source of his third film *Speaking Parts* (1989). Other handwritten projects either went unrealized (including “Murmurs of the Purge,” file 1999-001-05.0074), or were starting points for other projects. For example, a handwritten version of *Next of Kin* (1984), found in 1999-001-05.0143, also has a part titled *Special Delivery*, which is either an original title for *Next of Kin*, or was an idea for a different story altogether. Egoyan’s notebooks and journals, especially in these early years, have sketches included: a habit that has carried over since his years as a young adult, as is evident from a file like “Design notes” (1999-001-05.0071), dated 1981-1982.

Once Egoyan started working with production companies on feature length films, we can begin to notice how he represented himself as a professional through his correspondence letters (usually under an Ego Arts Films letterhead). While Egoyan

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<sup>76</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

almost always maintains a kindness and witty nature in his messages to others (thus establishing relationships firmly with other personnel), there are rare instances where we can see Egoyan standing firmly to protect his projects. One prime example is under “Distribution-1” (file 1999-001-05.0158), where Egoyan sent a letter to a production company that created a stage rendition of *Next of Kin*. In this letter, Egoyan expressed concern that the production was turned into a politically slanted story against his wishes, and his name was attached to the credits of this play as a creator despite having nothing to do with it outside of granting permission for it to be made. His letter discussed his reputation being at stake, and his original story being altered. In an archive centered around one person’s works, it is important to be reminded that filmmakers have to defend their careers and films in instances like this. In a heavily publicized industry, the hard work of a filmmaker can easily be undermined, and the defense of one’s own “brand” is a part of the construction of their legacy.

Egoyan cares about his stature as a filmmaker, as a Canadian auteur, and as an Armenian-Canadian. Being a spotlighted member of many communities has granted Egoyan a chance to play a more prominent role in all of these groups. Egoyan hires Armenians (including his wife Arisnée Khanjian) in the majority of his productions as cast and crew members; in fact, some of his works—including *Family Viewing* (1987), *Calendar* (1993), and *Ararat* (2002)—are heavily based on Armenian culture. As a figurehead for these communities and industries, Egoyan has shown his appreciation by representing his circles authentically.<sup>77</sup> Sending these letters—both the chipper and the bold—is one way of maintaining a good name, but Egoyan has shown his importance

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<sup>77</sup> *Cultural Producers in Perilous States: Editing Events, Documenting Change*, edited by George E. Marcus (Chicago: University of Chicago Press, 1997), 181.



within these groups by submitting textual evidence of his good nature to the TIFF archive.

While observing his identity, it is clear that Egoyan kept all of these documents down to the tiniest possible detail (including every last receipt) as confirmation of how he conducts his business practices. It is worth noting that Egoyan's involvement with a new generation of filmmakers in Canada is representative of the new opportunities that Egoyan was granted that previous Canadian directors did not have; this window of opportunity allowed Egoyan to take a certain amount of control with his own works that was previously unavailable.<sup>78</sup> The extra support Egoyan had allowed him to dabble in different positions of the arts industry, and his expertise in the following roles made him a prodigy at an early age: director, producer, and writer within the film industry (and he would then take on television and the theatre, art installations and operas). All of his ventures before 1999 are documented in this collection, including his work on television (*Sarabande* [1997] and an episode of *The Twilight Zone* [1989]) and with operas (*Salomé* [1996]).

As Egoyan kept working, he became more aware of what documents could be kept. The ratio of invoices and production-related ephemera in his late 1990s works, like *Exotica* (1994) and *The Sweet Hereafter* (1997), compared to his 1980s films is staggeringly different; roughly 177 files under a variety of catalogue numbers attached to *Exotica* is considerably larger than the eight found for *Family Viewing* (1987). Of course, his cast and crew were growing in number, but Egoyan's experience in the industry made him wiser about the kinds of documents he could and should keep. As a

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<sup>78</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2009), 3.

result, the amount of metadata from these later films is plentiful. While each and every receipt does not benefit an archive (a topic that will be discussed in full in Chapter 5: “Issues and Complications”), the names attached to each batch of receipts is a new connection made within the archive.

With all of the connections Egoyan has made personally within the Canadian film and Armenian-Canadian communities, we begin to understand how he was not only the writer of his own success, but also aware of who he was working with. This enlightens us about his biographical picture through our own examination of his personal documents. As powerful as that is in itself, we will dissect an additional benefit that Egoyan’s collection at the TIFF archives has as a result of his stature: the tying of the Canadian film industry together within a Canadian film archive.

## **4.2: Functioning as a Piece within an Interconnecting Archive**

“Egoyan generally seems to elide the distinction between archive and collection.”

-David Pike<sup>79</sup>

Atom Egoyan is obviously an established filmmaker that has worked alongside other Canadian talents. Montréal actor Elias Koteas has appeared in a number of Egoyan films, most notably *The Adjuster*. Egoyan’s wife Arisnée Khanjian has roles in almost all of his works. Egoyan has cast Canadian greats like Christopher Plummer and Sarah Polley more than once. Every name that is attached to an Egoyan film is a part of the TIFF database.<sup>80</sup> This essentially means that Egoyan’s collection at TIFF is highly important for the likes of Canadian cinema, especially when represented by a Canadian film archive. The metadata within this textual record series strengthens the archive as a whole, and not just the Egoyan collection itself, by shortening the passageways between objects immeasurably, and tightening the TIFF archives overall.

Searching through Egoyan’s journals and correspondence letters to his friends shed light on who he associates with on a more personal level and not simply as a professional. The copy of the screenplay for *Crash* in the “rejected screenplay” section of the collection might suggest that this was a story that Egoyan passed on. However, when tied to the correspondence letter in the same file (1999-001-05.0142.58), and his Cannes observations (even those open to the public, and not simply the restricted jury notes) between 1999-001-05.0131 and 1999-001-05.0136, it is revealed that the copy of

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<sup>79</sup> Jennifer Burwell and Monique Tschofen, *Image and Territory: Essays on Atom Egoyan* (Waterloo: Wilfred Laurier Press, 2007), 114.

<sup>80</sup> Keep in mind that all aspects of a film get converted into metadata once details are submitted into an archive’s database.

*Crash* (1996) was given to Egoyan by David Cronenberg not to take on the film, but to reflect on the screenplay. This shows a bond between both Canadian auteurs, especially when Egoyan's fond writings about Cronenberg in his Cannes observations are taken into account. A closeness between Egoyan and German filmmaker Wim Wenders can be seen in another Cannes related item: this time it is a notebook with journal entries titled "Cannes 1989" (file 1999-001-05.0068). There is a candid message expressing condolences to Wenders for the passing of what appears to be his brother, while he was the jury president for that year. Two years before, Wenders had won prize money at the Montreal Festival for his motion picture *Wings of Desire* (1987); he famously gave his winnings to a relatively fresh Atom Egoyan for the "honourable mention" of his film *Family Viewing* (1987).<sup>81</sup>

From these two encounters alone, we have another Canadian filmmaker (Cronenberg), and an international director (Wenders) attached to the Egoyan collection. These two cases are special for different reasons. TIFF also houses a Cronenberg collection, and the connectivity between both collections now fortifies each respectively. A researcher can find extra information—including the idea that it is from a different perspective—on particular areas of study. In regards to the significance of the Wenders example, Egoyan's series is bringing his role in festivals and amongst other esteemed filmmakers to TIFF. This is noteworthy in its own right, because TIFF started out primarily as a festival, and continues to be an influential festival within the circuit. It also suggests that the archive can expand outside of being strictly a resource for Canadian works such as its media library and archiving of books and publications;

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<sup>81</sup> Jason Wood, *Talking Movies: Contemporary World Filmmakers in Interview* (London: Wallflower Press, 2006), 56.

personal accounts and detailed primary sources in collections like Egoyan's add a different dynamic to how TIFF can provide information about the history of cinema worldwide.

Personal interactions are one example of the kinds of benefits a collection on paper ephemera may have. However, correlations among collections are also a take away from this series. As previously stated, Canadian performers in Egoyan's works are gateways to other Canadian works within the collection, and with international cast and crew members, the series becomes a part of TIFF's archival whole. The strongest example is the documented rise and fall of the *Dead Sleep* project, as the various files related to the aborted film (1999-001-05.0099 to 1999-001-05.0127) stretch from 1992 to 1996. There are the usual types of documents that you would find attached to a film project here (screenplay drafts, cast and crew lists, production correspondence). What is most important is the correspondence to (and about) Susan Sarandon, whose 1995 Academy Award for Best Actress (for the film *Dead Man Walking* [1995]) affected the production of *Dead Sleep*. This issue can be clearly seen through the letters Egoyan sent to Sarandon (found specifically in 1999-001-05.0127), as he expresses his congratulations to her success and his thoughts on how the film will likely not continue without her as the lead (it appears that the previous negotiations were not satisfactory after her win).

Through this single case, we have multiple connections. The forgotten film *Dead Sleep* has some light shed on it. Susan Sarandon's rise to a level of stardom she previously was not at—despite her previous successes—is evident. Extra information for *Dead Man Walking* can be extracted. Any other cast or crew member attached to the

project can be linked. Metadata is present, obtainable, and resourceful, even for a film that never came to fruition.

Egoyan is highly respected in the film industry: enough so that he even appears in other collections at TIFF. He has been a significant writer for a variety of academic books and publications due to his stature. An example in the Mike Hoolboom accrual is Egoyan's foreword in the book *Inside the Pleasure Dome: Fringe Film in Canada* (2017-009-04.0005.27, not in the excel sheets attached), where he discusses the importance of experimental filmmaking nationwide. Egoyan's contributions to the writings of independent cinema in Canada may be his way of acknowledging a marginalized community, as he feels any filmmaker deserves a supportive voice, whether to discuss a film or movement, or to put a value on why these works are important.<sup>82</sup> As a fan of cinema, Egoyan utilizes his position as a big name in the industry to help other communities in the same ways he himself has been helped; he leaves a mark on these different parts of the industry as a result. This is in part due to the fact that he was a member of an influential new wave Canadian filmmakers, and has become one of the "prime examples" of what Canadian cinematic content looks like for international audiences.<sup>83</sup>

Researchers working on these other collections can stumble upon the writings of Egoyan that are then attached to his larger, more plentiful collection. Egoyan's power within the Canadian film industry is seen even in the series of other filmmakers, and it shrinks the distances between objects in a thriving archive. The capabilities of metadata are endless when it is extracted from its source and recontextualized.

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<sup>82</sup> José Arroyo, "The Alienated Affections of Atom Egoyan," *Cinema Canada*, October 1987, 17.

<sup>83</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2009), 3.

## **Chapter 5: Issues and Complications I Encountered**

One of the rewards one can get from conducting an experiment of any kind is encountering an obstacle and then gaining insights by overcoming it. Some of these burdens can be figured out and avoided in future research, but important lessons can also be derived from the issues I could not get past, whether it was through time or resource constraints. This chapter is meant to provide a starting point for those who have encountered similar problems, and to air some issues for those who feel they may have solutions or want to cover some additional bases before continuing.

One main factor to take note of is that Egoyan's donation was accessioned in 1999. This automatically limits the benefits of an ephemera-gear database, since the films created after this donation will not benefit from the database in the same way. While this seems like a small problem at first, a deeper consideration unveils the true downsides of this fact. The interactivity between a newer object and an older object will only be partially realized; the metadata from Egoyan's films before 1999 will strengthen the works afterwards, but not vice versa.

With Mimsy XG as a primary database software, there are some slight complications with using this program for metadata from ephemera as a primary focus. Implementing the data is easy, as an excel document with the proper codes in the correct fields (usually the columns) will allow all of the information from these sheets to be attached to the right fields on Mimsy XG. However, the fields are very specific in nature and are usually not flexible; these include the standard sets of fields including title, date made, location, and creator. Much of the information found from an object will be placed within the description field, which is useful for researchers and archivists to

refer to; connecting to other artifacts through the description field is impossible, however, and any form of connectivity there would have to be made by the person researching externally and not by the program (or the researcher and archivist internally within the program). Alicia Fletcher brought up an excellent point when I asked her opinion on the software, even though she supports the use of software in cataloguing. She discussed the idea that using electronic media creates a “general overreliance on surrogates” to complete entries. She also mentioned that technological assurance inadvertently causes cataloguing “to stop dead in its tracks”, as “collection discoveries are less likely to be made”; within a series as large as the Egoyan textual records series, there is a low likelihood of anyone going through virtually each entry one by one, confirming Fletcher’s point.<sup>84</sup>

The advancement in technology, especially the accessibility of the internet, has also affected both the need for paper ephemera and the obtainable nature of these records for research purposes. Of course, the internet has replaced correspondence of any sort by e-mail. Even newspaper articles and magazines can be found legally online now, thus removing the need to have a paper version of a publication for the purpose of records. We live in an age of immediate delivery when it comes to connecting to other people; with non-physical storage and rapid speed, the absolute need for paper forms of correspondence is much less useful now.<sup>85</sup> This is not because letters, postcards, or even faxes are useless: this is due to what Paul Innis calls a “bias of time” and a “bias of space”, where time-based ephemera make a statement about existing (a heavy object for instance) and space-sensitive ephemera are more reliant on being effortless (a light

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<sup>84</sup> Alicia Fletcher, email correspondence, April 23<sup>rd</sup>, 2018.

<sup>85</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 3.



object, or, in the case of the digital age, a non-physical object).<sup>86</sup> The introduction of the internet has gotten rid of both kinds of ephemera to an extent; it has redefined what ephemera can mean now. Researchers have to observe how ephemera has been changed by the dawning of the digital age, including the actual reception of older ephemeral objects through digital archives (as anything reachable by the internet can be immediately replaced by the object that is clicked on next, and thus making these objects, once again, ephemeral, hence my earlier comments on pages 9 and 10).<sup>87</sup> In conversation, Atom Egoyan himself expressed a preference towards physical records. He said that digital files and programs always have to be updated or converted in order to work, and there is an “anxiety” attached to digital media that is not present with physical documents.<sup>88</sup>

With this in mind, all of these objects are now much more difficult to get a hold of for researching. While objects like these are usually donated, it will actually be more of an effort to print these documents out, organize them, and file them with their corresponding objects than to just donate the physical forms of communication as was done previously. Many transactions are conducted electronically, especially when it comes to budgeting and production. These are prominent documents that archives will start to lack when it comes to the accessioning of more modern films, because these types of logs and contracts provide information to film archives that cannot be found from other sources (this is the most basic form any primary source can be).

With all of these factors considered, ephemera in an archive are still not without

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<sup>86</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 156-157.

<sup>87</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen's University Press, 2014), 10.

<sup>88</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

issues. The Egoyan textual records series is a rare case of an archive accepting as much as possible, since it was the first donation TIFF's archive ever received. Had this donation been made today, a much different protocol would have to take place. There are so many different kinds of ephemera now—with different types being classified and considered still—that it is nearly impossible to accept all types of paper ephemera; thorough accessioning and culling processes would have to take place.<sup>89</sup> With the Egoyan collection, many smaller pieces of paper ephemera, including receipts, are kept within similar groupings. It serves no real purpose to keep each and every single receipt or invoice at an archive, because a historical statement for the use of these objects can be sensed with only a few examples. In fact, an overwhelming amount of clutter can make it difficult to find more significance for a file outside of a general purpose for said objects: it is hard to find specific purposes for keeping certain invoices when there are so many to sift through. According to writer Paolo Cherchi Usai, the selection process enhances the notion of posterity, because it is our input that determines what objects deserve to experience legacies; it is important that we decide what is important, instead of making every artifact important.<sup>90</sup>

This is not the only way that the Egoyan textual records series is a special case. While conducting a thesis on this series has been advantageous, it is wise to consider that this is a very specific example. Not every series that is heavy with ephemera will produce results the same way. If anything, some additional work may have to be done depending on the ephemera and the subject matter (i.e., whose ephemera is it, and

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<sup>89</sup> Kristy Davis, *Slipping thru the Cracks: Issues with Performing Arts Ephemera* (Oslo: International Federation of Library Associations and Institutions, 2005), PDF, 2.

<sup>90</sup> Scott MacKenzie, *Film Manifestos and Global Cinema Cultures: A Critical Anthology* (Los Angeles: University of California Press, 2014), 558.

what does this ephemera represent?). I arrived at TIFF with a series already physically accessioned that required a catalogue and a refined finding aid. This was beneficial for me in terms of writing this thesis. In many cases, where a subject may not be as well-known and the amount of ephemera may not be as large (and, if so, it would likely require some trimming down), the work required to get these results would likely be more difficult. I asked Alicia Fletcher about the importance of still having a finding aid in an institution that relies on a digital catalogue, and the main single reason she could point out was that archivists benefit from having a portable guide (which contains the same information that can be found in the catalogue).<sup>91</sup> Nonetheless, a refined finding aid with limited use is better than an outdated and insufficient finding aid.

With these complications to consider, there is still room to grow when it comes to implementing paper ephemera in an archive. There are voids that need to be filled. Yet, this does not mean that textual records in a film archive are a lost cause. We still need paper ephemera to find histories within the films that we watch and study, because we will only understand films as historical artifacts in this way. This notion is especially prevalent when it comes to archives that specialize in specific types of films. In regards to the TIFF archives, it is essential to keep these records in order to emphasize the transposing nature of the history of cinema in Canada, because it not only shows the public where Canada's film history once was (and how it shaped our cinematic culture), but where we still need to go (and how to progress in a competitive market).<sup>92</sup> This is a contentious issue that not everyone agrees on. One can say that these records help and provide an important aspect to our understanding of Canadian film culture and

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<sup>91</sup> Alicia Fletcher, email correspondence, April 23<sup>rd</sup>, 2018.

<sup>92</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen's University Press, 2014), 323.

should not be overlooked, but grand statements need to be proven. However, I believe that my thesis is a successful attempt to contribute to this story. This thesis serves as both an ode to the wonders that ephemera can provide an archive, but also a time stamp on how ephemera are being utilized in 2018. It is as much a means of insisting on the growth of ephemera in archives, as it suggests the need to further refine the protocol and development of preserving the documents that came from the production and promotion of films.

## Conclusion

In the digital age, cinema is once again ephemeral; instead of being thrown out, it is being displaced by moving on from one medium to the next as each “page” is opened through a click. The other main difference is that our information is digitally stored and protected. With the entry of films and film information being greater than it has ever been before, nothing has to be held onto by viewers; the database has done the work for them. Film is as momentary as it once was, yet it is not being discarded so much as its life is being briefly lived.<sup>93</sup> This also conveys the central importance of having a permanent place for film and its history within archives. The documents attached to films provide a context for this medium generally as well as for specific examples, as an archive has transformed an erstwhile film into a definitive resource for those studying cinema. With a set goal as to what one wants to discover and the proper preparation, an archive can provide information that is unobtainable anywhere else.<sup>94</sup>

Atom Egoyan’s collection at the TIFF archives is a rare example of how resourceful paper ephemera can be. Egoyan himself learned about the creation of cinema through an archive:

I looked at *Raging Bull* over and over again, trying to see how those fight scenes were designed. It was my education. Going to the CBC archives, and going through all the old *For the Records*. That allowed me to make a living, and learn through the actual process of filmmaking.<sup>95</sup>

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<sup>93</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen’s University Press, 2014), 10.

<sup>94</sup> Sian Barber, *Using Film as a Source* (Manchester: Manchester University Press, 2015), 131.

<sup>95</sup> Mario Falsetto, *Personal Visions: Conversations with Contemporary Film Directors* (Los Angeles: Silman-James Press, 2000), 130.

With the knowledge of what insight a film archive could bring, Egoyan himself submitted his many records to TIFF to, perhaps, inspire other film students to utilize archives as a derivation for their work. Egoyan personally told me that he sees paper documents as indicators of the shifts in independent film, especially since modern careers and industries are hinged on “the access to technologies”.<sup>96</sup> Nonetheless, this collection is an exemplar for how paper ephemera can be used to strengthen the metadata within an archive.

The metadata from ephemera can provide the background for how film productions are organized and, essentially, how films are made. It can distinguish the roles that each different document performs within the film industry. It can create an insight as to who the filmmakers are within the archive, and how they function as business operators. It can refine other collections within an archive through interconnectivity. Within Canada, where the film industry is complicated by combating concepts of what Canadian identity is and how our films should be created, it is imperative to have ephemera to supply evidence as the basis for how the Canadian film industry once was, how it is currently, and how it may end up in the future.<sup>97</sup> According to Gene Walz, the heritage of Canadian cinema has previously survived because of “second-hand, paper history” in a way that written accounts have been accounted for more than the films “experienced.”<sup>98</sup> Head archivist Brock Silversides (of the University of Toronto commons) expressed to me a preference for a “bulk of articles” in a film archive over a collection that focused strictly on film, because more can be discovered

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<sup>96</sup> Atom Egoyan, in discussion with the author, May 4<sup>th</sup>, 2018.

<sup>97</sup> Zoë Druick and Gerda Cammaer, *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada* (Kingston: McGill-Queen’s University Press, 2014), 10.

<sup>98</sup> Eugene P. Walz, *Canada’s Best Features: Critical Essays on 15 Canadian Films* (Amsterdam: Rodopi, 2002), xvi.

through these documents about a filmmaker's history, than a subjective medium like cinema.<sup>99</sup>

Ephemera are a gauge for film, a media object that, according to Paul Grainge, “operate within cycles of time and circuits of value.”<sup>100</sup> Within a shifting industry, the metadata extracted from textual records is valuable because it may not be this accessible with future film productions. This thesis is meant to showcase the urgency for implementing ephemeral materials in film archives, as can be seen in the case of Atom Egoyan's collection. The likeliness of this thesis being published electronically through Ryerson may prove my case. This is an electronic document that was enriched by physical research done with actual paper documents at TIFF. The majority of this thesis was fulfilled by working with these documents as primary resources. You benefit from reading this document online, but this information would not be serviceable to you without the access to the TIFF archives that I had. We live in a digital age, but we depend on the physical to progress.

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<sup>99</sup> Brock Silversides, in discussion with the author, May 10<sup>th</sup>, 2018.

<sup>100</sup> Paul Grainge, *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (London: Palgrave MacMillan, 2011), 3.

## **Appendices**

### **A) Canadian Film Development Corporation**

Even though parliament enforced the National Film Board of Canada in 1939, the Canadian Film Development Corporation (which is more prominent for the purpose of this thesis) was founded in 1967 by the Canadian Government, with a budget of ten million dollars; this budget would increase to twenty five million yearly around ten years later.<sup>101</sup> Through the increase of budgeting over the years and the desire to turn Canada into a film industry mogul, a tax shelter scheme was created through the Capital Cost Allowance (CCA), which “allowed investors to write off 60 percent of their investment in a film against their personal income taxes” rather than donations.<sup>102</sup> As this was a means to attract American producers and filmmakers, any Canadian identity had to be removed from films (with locations being turned into American locations, for instance), and American performers were ideally the leads of these films to attract viewers.<sup>103</sup> The attempt was considered an “embarrassment” and an infantile attempt to replicate other film industries (and the films made during this era considerably lower in quality), and the CCA tax shelter scheme was folded in 1981.<sup>104</sup> Afterwards, the Canadian Film Development Centre was renamed Telefilm in 1984, with the intention to make Canadian films as “authentically Canadian” as possible, as a means of retaliation against the previous lack of Canadian content.<sup>105</sup> Between the 1980s and 1990s, Canadian filmmakers rebelled against both the CCA and Telefilm notions by being

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<sup>101</sup> George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), 247.

<sup>102</sup> George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), 113-114.

<sup>103</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2004), 2.

<sup>104</sup> George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), 121.

<sup>105</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2004), 2-3.



inspired by European art house, and avant-garde cinema, thus paving the way for the “Toronto New Wave” and Quebec film scenes.<sup>106</sup>

## **B) Rise of Festival Circuits**

The first notable annual film festival was the Venice Film Festival, created by the Italian dictator Benito Mussolini; the Cannes Film Festival was created as a means to combat the fascist undertones of the Venice Film Festival.<sup>107</sup> The initial purpose of the Venice Film Festival was to bring artists and filmmakers to Italy to witness its illustrious cinema circuit, and, as a result, strengthen its identity within cinema worldwide.<sup>108</sup> The genesis of Cannes Film Festival sparked an interest in many filmmakers vowing to be a part of that festival, to the point that the urgency created to make pictures for this festival helped to push the European art house movements.<sup>109</sup> Ever since, festivals have served both cultural (a cinematic identity) and economic (lucrative) purposes, as many nations have followed suit (including the Toronto International Film Festival).<sup>110</sup>

## **C) Norman Jewison**

The Academy Award winning Canadian filmmaker Norman Jewison created the Canadian Film Centre organization (CFC) in 1988 to act as a catalyst for helping the Canadian film industry grow; stationed in Toronto, the CFC aims to help Canadian film

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<sup>106</sup> Tom McSorley, *Atom Egoyan's 'The Adjuster'* (Toronto: University of Toronto Press, 2004), 3.

<sup>107</sup> Richard Porton, *Dekalog 3: On Film Festivals* (New York: Wallflower Press, 2009), 40.

<sup>108</sup> Richard Porton, *Dekalog 3: On Film Festivals* (New York: Wallflower Press, 2009), 39-40.

<sup>109</sup> Brendan Kredell, Skadi Loist and Marjike de Valck, *Film Festivals: History, Theory, Method, Practice* (New York: Routledge, 2016), 18.

<sup>110</sup> Brendan Kredell, Skadi Loist and Marjike de Valck, *Film Festivals: History, Theory, Method, Practice* (New York: Routledge, 2016), 104.

makers find like-minded craftsmen work together through education.<sup>111</sup> Perhaps the controversy, despite Jewison's honest notion, is that his films are identifiably American through production and means; his award winning film *In the Heat of the Night* (1967) being a United Artists production, for instance.<sup>112</sup> Due to a major Canadian film industry only being created in 1967 through the Canadian Film Development Corporation Canada, and the struggles to find an identifiable nature in Canadian cinema until the dismantling of the Capital Cost Allowance, filmmakers like Jewison—who found work in the United States—emerged; their success outside of Canada is seen as another way that Canadian cinema was misguided.<sup>113</sup> Aside from the controversy, the CFC has remained authentically Canadian, and has been involved with many Canadian productions.

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<sup>111</sup> George Melnyk, *One Hundred Years of Canadian Cinema* (Toronto: University of Toronto Press, 2004), 147-148.

<sup>112</sup> David L. Pike, *Canadian Cinema Since the 1980s: At the Heart of the World* (Toronto: University of Toronto Press, 2012), 50.

<sup>113</sup> David L. Pike, *Canadian Cinema Since the 1980s: At the Heart of the World* (Toronto: University of Toronto Press, 2012), 19.

## Image Bank



Image 1

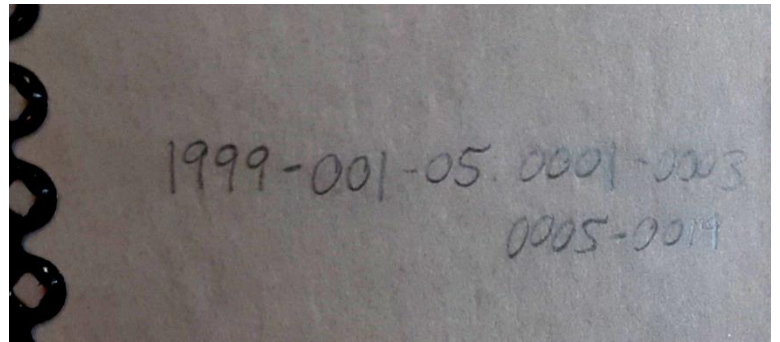


Image 2



Image 3

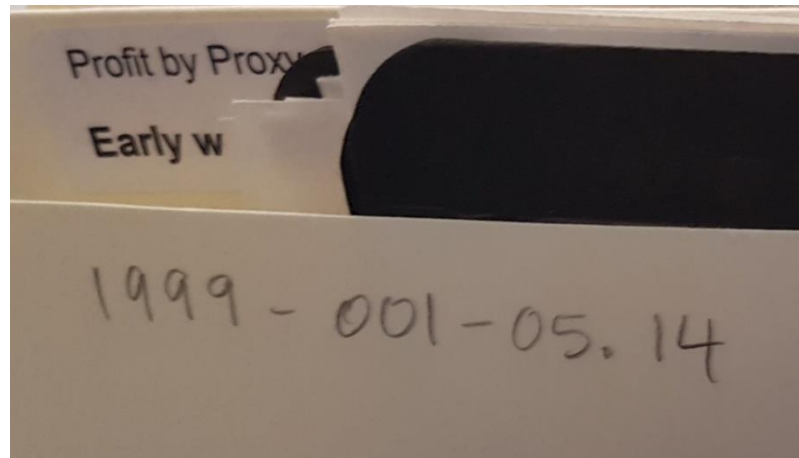


Image 4

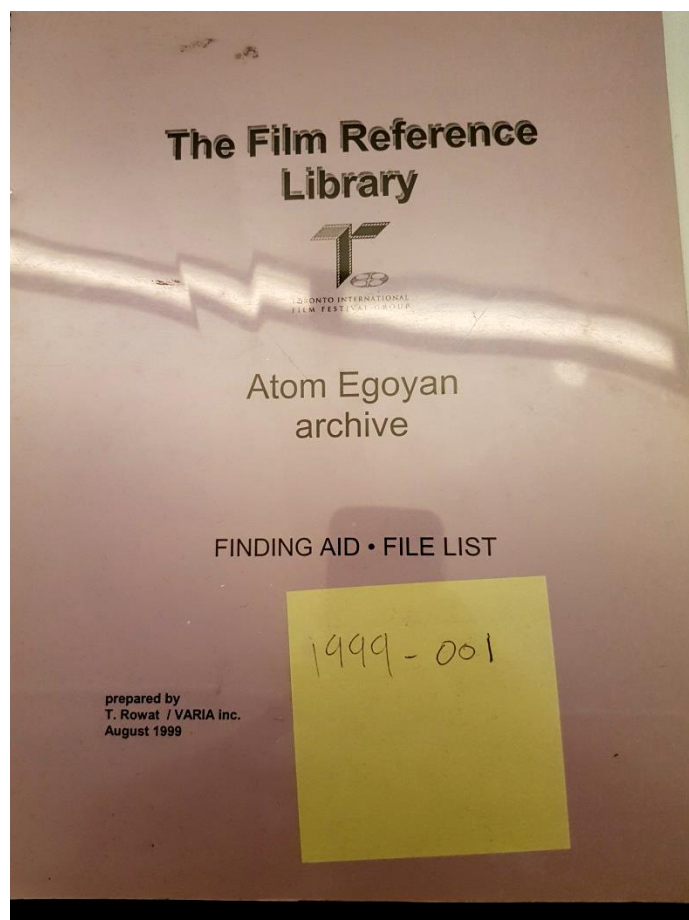


Image 5

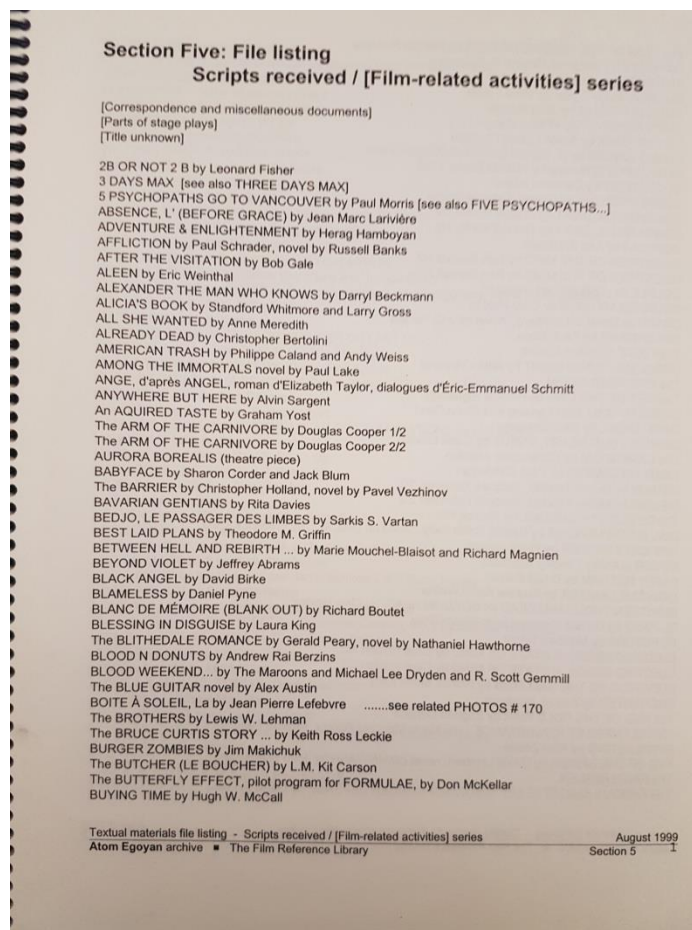


Image 6

file titles	dates	content	notes / other related media
Exotica / New York			
Exotica / Taipei			
Exotica / Taormina arte			
Exotica / Valladolid			photos: 017
Exotica / Venice			
Exotica / Vancouver			photos: 018, 019
The Sweet Hereafter	1997	Cannes reporting	
<b>[PRINTED MATTER]</b>			
[Various, separated by size]		newspapers and tabloid-sized publications referencing Atom Egoyan productions	
Short films, Next of Kin, Family Viewing magazines, journals	1984-88		
Speaking Parts magazines, etc.	1989-91	referencing Speaking Parts	
The Adjuster magazines, etc.	1990-92		
Calendar magazines, etc.	1993-97	referencing Calendar	
Exotica magazines and journals	1994-96	referencing Exotica	
The Sweet Hereafter magazines, etc.	1997	referencing The Sweet Hereafter	
Next of Kin, Family Viewing, Speaking Parts festival books	1987-92		
Family Viewing, Speaking Parts festival books	1987-89		
The Adjuster festival books	1991-92		
Calendar festival books	1993		photos: 194

File-level listing / textual materials and printed matter  
Atom Egoyan archive ■ The Film Reference Library

August 1999  
Section 2 41

Image 7

<input checked="" type="checkbox"/>	* Accession Number	▼ Collection an...	* Dep...	Title(s)	Series	Date Made
<input checked="" type="checkbox"/>	1999-001-05.0001	Atom Egoyan Ar...	Archive	[Miscellaneous]-1	textual materials	circa 1973-1981
<input checked="" type="checkbox"/>	1999-001-05.0002	Atom Egoyan Ar...	Archive	[Miscellaneous]-2	textual materials	1975-1977
<input checked="" type="checkbox"/>	1999-001-05.0003	Atom Egoyan Ar...	Archive	[Miscellaneous]-3	textual materials	circa 1977
<input checked="" type="checkbox"/>	1999-001-05.0004	Atom Egoyan Ar...	Archive	[Clippings scrapbook]	textual materials	circa 1976
<input checked="" type="checkbox"/>	1999-001-05.0005	Atom Egoyan Ar...	Archive	A Fool's Dream	textual materials	1973
<input checked="" type="checkbox"/>	1999-001-05.0006	Atom Egoyan Ar...	Archive	The Doll	textual materials	1974-1975
<input checked="" type="checkbox"/>	1999-001-05.0007	Atom Egoyan Ar...	Archive	Lusts of a Eunuch	textual materials	circa 1971-1979
<input checked="" type="checkbox"/>	1999-001-05.0008	Atom Egoyan Ar...	Archive	The Pirates of Penzance	textual materials	1975
<input checked="" type="checkbox"/>	1999-001-05.0009	Atom Egoyan Ar...	Archive	Manx	textual materials	1975
<input checked="" type="checkbox"/>	1999-001-05.0010	Atom Egoyan Ar...	Archive	The School	textual materials	1975
<input checked="" type="checkbox"/>	1999-001-05.0011	Atom Egoyan Ar...	Archive	The Cell	textual materials	1975
<input checked="" type="checkbox"/>	1999-001-05.0012	Atom Egoyan Ar...	Archive	The Prayer	textual materials	1976
<input checked="" type="checkbox"/>	1999-001-05.0013	Atom Egoyan Ar...	Archive	Blind Alley	textual materials	1976
<input checked="" type="checkbox"/>	1999-001-05.0014	Atom Egoyan Ar...	Archive	Profit by Proxy	textual materials	1977
<input checked="" type="checkbox"/>	1999-001-05.0015	Atom Egoyan Ar...	Archive	The End of Solomon Grundy	textual materials	1977-1978
<input checked="" type="checkbox"/>	1999-001-05.0016	Atom Egoyan Ar...	Archive	The Garden Party	textual materials	1979
<input checked="" type="checkbox"/>	1999-001-05.0017	Atom Egoyan Ar...	Archive	The Cloister	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0018	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0019	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0020	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0021	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0022	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0023	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0024	Atom Egoyan Ar...	Archive	Beach Heads	textual materials	1980
<input checked="" type="checkbox"/>	1999-001-05.0025	Atom Egoyan Ar...	Archive	[Beach Heads, Stumps, ...]	textual materials	circa 1980

Image 8

**OBJECTS**

\* Accession Number (0) 1999-001-05.0133

Collection and Credit Line Atom Egoyan Archive

Department ☒ Archive ☐ Library ☐ Exhibition

Restricted? ☒ Yes ☐ No ☐ Privacy

Access Restrictions All jury notes have been marked as "restricted"

Loan Allowed? ☒ Y

Series textual materials

\* Object Type (Mweb) research file

Object Name textual records and research files

Title(1) Cannes - 3

Date Made (1) 1996

Related Film / Media Title

Related Film Date (0)

Director of Related Film Title (0)

Makers (0)

Description (1) Atom Egoyan's jury notes

Extent / Physical Description

Format (0)

Playback

Materials (0)

Measurements (0)

Runtime / Other Measurements (0)

Record Hierarchy Special Collections 0053: Atom Egoyan Archive  
1999-001-05.0133: Cannes - 3

Note

Archivist's Note Jury notes have been marked as off limits from any public viewing

Image 9

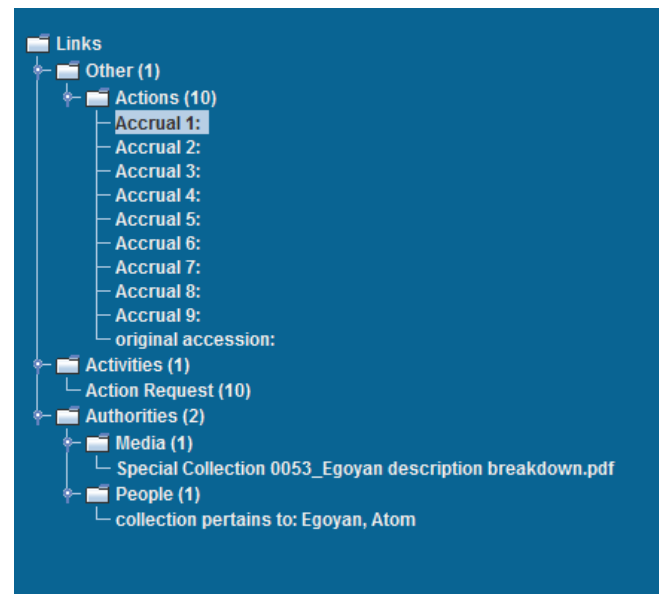


Image 10

## **Data Terminology**

CATALOGUE.ID\_NUMBER: Accession number

CATALOGUE.CATEGORY1: Series (always “textual materials”)

CATALOGUE.FLAG3: Department (always “A” for archive)

CATALOGUE.FLAG1: Whether or not the item is restricted from public access

CATALOGUE.ACCESS\_RESTRICTIONS: Purpose for marked restriction

CATALOGUE.CREDIT\_LINE: Collection name (always “Atom Egoyan Archive”)

CATALOGUE.OPTION10: Related film/media if applicable

CATALOGUE.DATE\_COLLECTED: Date of related film/media if applicable

CATALOGUE.ARRANGEMENT: Object type according to MWEB terminology (always “research file”)

CATALOGUE.ITEM\_NAME: Grouping of object types

CATALOGUE.TITLE: The extracted title of the object used to identify the object

CATALOGUE.DATE\_MADE: When the object was made

CATALOGUE.DESCRPTION: A brief yet detailed description of what the object is

CATALOGUE.NOTE: Public notes for extra information if necessary

CATALOGUE.PROCESSING\_INFO: Private information only for archivists to see if necessary

LOCATION.LOCATION: The designated building (always “TBLB”)

LOCATION.LOC\_LEVEL1: The storage room (always “FRL Stacks”)

LOCATION.LOC\_LEVEL2: The set of shelves the item can be found on



LOCATION.LOC\_LEVEL3: The specific shelving unit the item can be found on

LOCATION.LOC\_LEVEL4: The specific shelf the item can be found on

LOCATION.DATE: The date when the item was catalogued and placed

## **Excel Spreadsheets**



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0001	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Miscellaneous]-1	circa 1973- 1981	Compilation file containing programs, tickets, posters, clippings related to Atom Egoyan's early play writing, directing, performance, and film activities; early handwritten literary works by Atom Egoyan in notebook; correspondence and critiques signed: Click and Marjorie
1999-001-05.0002	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Miscellaneous]-2	1975-1977	Plays and other literary works by classmates, including Colin Skinner, Alastair Greg, Reginald Rose, typed scripts, mimeographed
1999-001-05.0003	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Miscellaneous]-3	circa 1977	Various ideas, notations, sequences, scenes by Atom Egoyan; handwritten in bound notebook
1999-001-05.0004	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Clippings scrapbook]	circa 1976	Compiled to document high school period dramatic productions; clippings, production stills in colour and b+w ephemera
1999-001-05.0005	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	A Fool's Dream	1973	Play by Atom Egoyan; typed script (original and 2 photocopies) program; characters: A, B, Commentator
1999-001-05.0006	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Doll	1974-1975	Play by Atom Egoyan; 3 typed script photocopies with mimeographed covers; correspondence; Drama Festival program 1975; characters: Man in Black, A, B, C, D
1999-001-05.0007	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Lusts of a Eunuch	circa 1971- 1979	Film by Atom Egoyan; typed scenario original; poster for screening
1999-001-05.0008	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Pirates of Penzance	1975	By Gilbert and Sullivan; guitar performance by Atom Egoyan; poster, published music
1999-001-05.0009	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Manx	1975	Play by Atom Egoyan; typed script (4 mimeographed copies); unsigned critique attached; characters: Mr., Mrs., Auctioneer
1999-001-05.0010	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The School	1975	Play by Atom Egoyan; handwritten script received as copy on thermal paper and preservation photocopy made 1999; unsigned critique attached; typed script (2 mimeographed copies); characters: Miss Mitchell, Miss Hemming, Miss Harper, Miss Jiggins, Miss Mortisha, Miss Homely, Miss Magoo, Miss Griffin, Patience, Angel, Mother Nature, Kangaroo Instructor
1999-001-05.0011	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Cell	1975	Play by Atom Egoyan; typed script (4 copies); unsigned critique attached; characters: Chris, John, Priest, Justice
1999-001-05.0012	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Prayer	1976	Play by Atom Egoyan; typed script mimeographed; characters: Nurse, Miss Bavarder, Doctor
1999-001-05.0013	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Blind Alley	1976	Play by Atom Egoyan; typed script, four mimeographed copies; characters: Man, Rat, Drunk
1999-001-05.0014	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Profit by Proxy	1977	Play by Atom Egoyan; original typed script, and 4 copies; 2 typewritten critiques, unsigned; characters: Howard Boyle, Boy, Mr. Hardwick, Mr. Botlitch, Mr. Dosso, Jerome, Peter, Brian
1999-001-05.0015	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The End of Solomon Grundy	1977-1978	Play by Atom Egoyan; original typed script (2 copies); program; correspondence with critiques from New Play Centre dated 1978; characters: The General, The Scientist, Woman, Woman 2
1999-001-05.0016	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Garden Party	1979	Film by Atom Egoyan; original typed synopsis and shot list with dialogue, plus two photocopies of same; audition notice
1999-001-05.0017	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Cloister	1980	Film by Atom Egoyan; typed script containing shot list and dialogue

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restrict ed?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0018	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Play by Atom Egoyan; typed script original; characters: Gunner, Wayne, Karen, Les, Suzy
1999-001-05.0019	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Play by Atom Egoyan; typed script photocopy; characters: Gunner, Wayne, Karen, Les, Suzy
1999-001-05.0020	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Play by Atom Egoyan; typed script photocopy; characters: Gunner, Wayne, Karen, Les, Suzy
1999-001-05.0021	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Play by Atom Egoyan; typed script photocopy; characters: Gunner, Wayne, Karen, Les, Suzy
1999-001-05.0022	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Part of a play, and film by Atom Egoyan; handwritten in bound notebook; inscribed inside front cover: Beaver; title inscribed at second section: FILM; characters first section: L, W, G, S; characters film section: Harry Sharif, Rick, Sean, Tim, P, student, professor
1999-001-05.0023	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Poster, press release, clippings, program
1999-001-05.0024	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Beach Heads	1980	Correspondence Atom Egoyan and Guy Sprung; handwritten play section in notebook; typed script original, Act II pages 47-56; handwritten comments/critique, unsigned
1999-001-05.0025	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Beach Heads, Stumps, ...]	circa 1980	Binder with slide sleeves compiled as photo album; dismounted by archivist and resleeved; slides, programs and ephemeral material related to early plays; paper ephemera removed to file folder
1999-001-05.0026	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Play by Atom Egoyan; handwritten script and/or sections of script inscribed title: The Wicket Keepers; characters: Randal, Mr. Walker, Mr. Auld, Mrs. Auld, Mr.Gleg
1999-001-05.0027	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Play by Atom Egoyan; handwritten script; inscribed title: Thin Ties/The Wicket Keepers; characters: Foster, Trill, Mrs. Trill, Stride, Midgley, Kingston
1999-001-05.0028	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Play by Atom Egoyan; several loose pages removed from typed script; characters: Foster, Trill, Mrs. Trill, Stride, Midgley, Kingston
1999-001-05.0029	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Play by Atom Egoyan; typed script photocopy; characters: Foster, Trill, Mrs. Trill, Stride, Midgley, Kingston
1999-001-05.0030	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Play by Atom Egoyan; typed script photocopy; characters: Foster, Trill, Mrs. Trill, Stride, Midgley, Kingston
1999-001-05.0031	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Stumps	1981	Clippings, program, correspondence
1999-001-05.0032	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Convention]	1982	Play by Atom Egoyan; handwritten in pencil in bound notebook; inscribed inside cover: Background 1982; characters: Michael, Sharon, Philip
1999-001-05.0033	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Convention	1982	Play by Atom Egoyan; typed script; removed from binder; characters: Michael, Sharon, Philip
1999-001-05.0034	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Convention	1982	Play by Atom Egoyan; typed script bound; characters: Michael, Sharon, Philip
1999-001-05.0035	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Woyzeck	1983	Play by Georg Büchner; Atom Egoyan acting role of the Doctor in Trinity College Dramatic Society production; program, rehearsal schedule, poster
1999-001-05.0036	textual materials	A	N		Atom Egoyan Archive		68	research file	textual records and research files	[Fetish]	1983	Play by Atom Egoyan; handwritten script in bound notebook characters: Harold, Angela, Patrick
1999-001-05.0037	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Fetish	1983	Play by Atom Egoyan; typed script; inscribed on cover: First Draft; characters: Harold, Angela, Bruce

CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0038	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Fetish	1983	Play by Atom Egoyan; typed script cerlox bound; inscribed on cover: First Draft; characters: Harold, Angela, Bruce
1999-001-05.0039	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Fetish	1983	Handwritten and typed sets of comments and critiques; one signed: W
1999-001-05.0040	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Tender	1983	Play by Atom Egoyan; two handwritten scripts; characters: Allan, Gordon, Clea, Harold
1999-001-05.0041	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Tender	1983	Play by Atom Egoyan; handwritten script and typed script removed from binder; characters: Allan, Gordon, Clea, Harold
1999-001-05.0042	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Tender	1983	Play by Atom Egoyan; typewritten script cerlox bound; characters: Allan, Gordon, Clea, Harold
1999-001-05.0043	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open Arms	1984	Play by Atom Egoyan; handwritten script inscribed title: Scraps; typed script inscribed title: Open Arms; characters: Garo, Mardik, Azad, Zaven, Shushnan
1999-001-05.0044	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open Arms	1984	Correspondence, small format posters, programs
1999-001-05.0045	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open Arms	1984	Play by Atom Egoyan; annotated script with stage directions in 3-ring binder with notes attached to cover
1999-001-05.0046	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Everything Must Go	1986	Play; Handwritten script and typed script; characters: Susan, Russell, David
1999-001-05.0047	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Shorts press clippings	1982-1991	Clippings; two newspaper articles and one scanned article from Belgium; references the shorts "Open House", "Howard in Particular", "Peep Show", and "Men (A Passion Playground)"
1999-001-05.0048	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Shorts ephemera]	circa 1979-1981	Programs, posters, and release letters from Atom Egoyan; shorts involved include "Howard in Particular", "After Grad with Dad", "Peep Show", "Manx"
1999-001-05.0049	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Howard in Particular	1979-1983	Film by Atom Egoyan; publicity material, including posters, one-sheets; correspondence with National Archives re film print
1999-001-05.0050	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	After Grad with Dad	1980	Film by Atom Egoyan; typed script titled The Garden Party; credits listing, catalogue description
1999-001-05.0051	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Peep Show	1981	Development, film analysis for course credit; correspondence, articles, and certification
1999-001-05.0052	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Peep Show	1981	Reactions, notices, letters
1999-001-05.0053	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House proposal	1982	Grant application; script; tentative production schedule
1999-001-05.0054	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House	1982	Handwritten and typed scripts; handwritten and typed storyboards
1999-001-05.0055	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House	1982	Preproduction, budget, etc.; correspondence, original contracts, budget
1999-001-05.0056	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House [mixing sheets]	1982	Edge coding log; continuity notes; sound reports; paperwork found with film materials
1999-001-05.0057	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House	1982	Media clippings, reactions

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction	Atom Egoyan Archive	related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0058	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House	1982	Still's, photocopies
1999-001-05.0059	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Open House	1982	Festivals, awards; CBC correspondence
1999-001-05.0060	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Men: a passion playground / [development]	1985	Film by Atom Egoyan, performance poetry; correspondence, grant application, financial records; storyboard
1999-001-05.0061	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Men: a passion playground / reaction, letters	1985	Correspondence letters; newspaper articles
1999-001-05.0062.1	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Amphibia	circa 1980- 1985	Hand written treatment in spiral bound notebook
1999-001-05.0062.2	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Moscow 1991]	1991	Inscribed: Moscow-Yerevan July 1991; handwritten notes in bound notebook
1999-001-05.0063	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Fidôtel	circa 1980- 1989	Handwritten treatment in bound notebook; second title: People and Animals
1999-001-05.0064	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Dreams of Such Things	circa 1980- 1989	Handwritten in bound notebook; Crash Course notes; D.O.S.T.; Showroom
1999-001-05.0065	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Genies response	1991	Handwritten in bound notebook; Genies response/reaction plus other notes
1999-001-05.0066	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Headhunter	1994	Handwritten in spiral notebook; dated Valladolid 1994; letter retained by Atom Egoyan
1999-001-05.0067	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Civitecca Ranieri]	1997	Handwritten notes from Italy in bound notebook; dated 1997
1999-001-05.0068	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes 1989	1997	Handwritten in bound notebook; journal entries
1999-001-05.0069	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Notes on Ghost	1990	Handwritten notes in coil-bound notepad; with Atom Egoyan's observations on viewing Ghost, made 13 July 1990
1999-001-05.0070	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Friday: Curse	circa 1980- 1999	Handwritten shot list in coil-bound notepad
1999-001-05.0071	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Design notes	1981-1982	Hard-bound notebook containing sketches and notes by Atom Egoyan related to costumes, sets, lighting, staging of various plays
1999-001-05.0072	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	DIA lecture	1990	DIA, New York, Atom Egoyan notes for panel discussion
1999-001-05.0073	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	ROM installation	1994	Correspondence letters between Atom Egoyan and the Royal Ontario Museum
1999-001-05.0074	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Murmurs of the Purge	circa 1980- 1999	Script and shot ideas; handwritten on lined paper notepad
1999-001-05.0075	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Anatolia	1987	Handwritten notes in hard-bound notebook dated Paris April 14 1987
1999-001-05.0076	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Speaking Parts	1987	Handwritten script in hard-bound notebook titled Point No Point; dated May 30-June 1 1987; notes for Looking for Nothing
1999-001-05.0077.1	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Speaking Parts	circa 1987	Galleys for Coach House Press book
1999-001-05.0077.2	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Speaking Parts	circa 1987	Galleys for Coach House Press book

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0078	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Paris notebook	1992	Speaking Parts essay and Calendar ideas
1999-001-05.0079	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Sight and Sound	1997	Correspondence with Sight and Sound; magazine issue with eventual Egoyan article about The Sweet Hereafter
1999-001-05.0080	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Sight and Sound	1993-1994	Correspondence with Sight and Sound; magazine issue with eventual Egoyan article
1999-001-05.0081	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Take One Cronenberg interview]	1993	Correspondence with Take One magazine; typed out interview between Atom Egoyan and David Cronenberg
1999-001-05.0082	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Unidentified script segment]	circa 1980- 1999	Handwritten script, with characters Ted, Mr. Willoby, Wilma, Bob, Ani
1999-001-05.0083	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Alaska Highway	1993	Script by Sakke Värvenpää; correspondence
1999-001-05.0084	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Crowded Room	1996	Script by Todd Graff; cover letter
1999-001-05.0085	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Early Return	1989	Typed script by David Fraser; directed by Atom Egoyan; correspondence
1999-001-05.0086	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	A Few Comedies, a Few Tragedies	1994	Treatment/screenplay by Ted Allen
1999-001-05.0087	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Giant Mine	1994	Story outline by Martin O'Malley; correspondence
1999-001-05.0088	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Killer Spy [The Aldrich Ames Story]	1996	Script by Stephen Rivele and Christopher Wilkinson; cover letter
1999-001-05.0089	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Life Before Man	1988-1989	Screenplay by Linda Griffiths; cover letter, correspondence, budget
1999-001-05.0090	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Life Before Man	1995	Book by Margaret Atwood; minor highlighting
1999-001-05.0091	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Life Before Man	1988	Contemplation, notes for treatment; hand written in bound notebook dated December 1988
1999-001-05.0092	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Mitchell Brothers	1995	By Henry Bean; typed script
1999-001-05.0093	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Ploy	1992-1993	By Mark Behrn; typed script, correspondence
1999-001-05.0094	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Rated X	1994	By Norman Snider; file includes copy of June 1994 <i>Saturday Night</i>
1999-001-05.0095	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Secret of the World	1993	By Ted Allan; play, correspondence
1999-001-05.0096	textual materials	A	N		Atom Egoyan Archive	Seven	1995	research file	textual records and research files	Seven	1994	By Andrew Kevin Walker
1999-001-05.0097	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	The Wedding Band	1993	By Ted Allan; typed script, correspondence

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0098	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	You Must Remember This	1989	By Joyce Carol Oates; typed script, cover letter
1999-001-05.0099	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Casting	1995-1996	Casting sheets for Dead Sleep film
1999-001-05.0100	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Crew	1995-1996	Crew sheets for Dead Sleep film
1999-001-05.0101	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	[Correspondence ]	1995-1996	Various correspondence letters in regards to Dead Sleep; production companies include Miramax, Icon and Warner Brothers
1999-001-05.0102	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1992	Typed script dated December 1992
	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Dead Sleep	1992	<b>Item apparently retained by Atom Egoyan</b> in bound notebook with hand written annotations by Atom Egoyan and scene sketches (diary dated 01.07.95 removed and retained by Atom Egoyan)
1999-001-05.0104	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated October 1995, correspondence
1999-001-05.0105	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated July 1995
1999-001-05.0106	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated August 1995
1999-001-05.0107	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated October 1995
1999-001-05.0108	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated October 1995
1999-001-05.0109	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated October 1995
1999-001-05.0110	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated October 1995, heavily annotated by AE
1999-001-05.0111	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated November 1995
1999-001-05.0112	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated November 1995
1999-001-05.0113	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1995	Typed script dated November 1995
1999-001-05.0114	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated February 1996
1999-001-05.0115	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated February 1996
1999-001-05.0116	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated February 1996; correspondence with Icon
1999-001-05.0117	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Dead Sleep	1996	Correspondence messages; receipts; faxes

CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0118	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated March 1996
1999-001-05.0119	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated March 1996
1999-001-05.0120	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Typed script dated March 1996
1999-001-05.0121	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	script / screenplay	Dead Sleep	1996	Director's Pass, typed script
1999-001-05.0122	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	ICM	1995	Clippings pertaining to Dead Sleep; correspondence letters; articles pondering about Egoyan's possible transfer to Hollywood
1999-001-05.0123	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Journal -1	1995	Handwritten notes in bound notebook pertaining to Dead Sleep
1999-001-05.0124	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Journal -2	1995	Correspondence, notes, tear sheets enclosed with Journal
1999-001-05.0125	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	[Los Angeles 1992]	1992	Handwritten notes on hotel note pad; note pad from Century Plaza; dated Oct. 2, 1992; states Los Angeles
1999-001-05.0126	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	[Miscellaneous correspondence and printed matter]	1996	Academy Awards 1996; programs, invitations, correspondence
1999-001-05.0127	textual materials	A	N		Atom Egoyan Archive	Dead Sleep		research file	textual records and research files	Susan Sarandon	1996	Correspondence; articles and clippings based on Sarandon's Academy Awards win
1999-001-05.0128	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Advisory Council - 1	1991-1997	Correspondence, agendas, minutes, annual reports relating to participation on the Advisory Council
1999-001-05.0129	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Advisory Council - 2	1991-1998	Correspondence, agendas, minutes, annual reports relating to participation on the Advisory Council
1999-001-05.0130	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Advisory Council - 3	1991-1999	Correspondence, agendas, minutes, annual reports relating to participation on the Advisory Council
1999-001-05.0131	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes - 1	1996	Jury-related material, clippings from Canada and Hollywood Reporter
1999-001-05.0132	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes - 2	1996	Invitations, menus, social events, letters
1999-001-05.0133	textual materials	A	R	All jury notes have been marked as "restricted"	Atom Egoyan Archive			research file	textual records and research files	Cannes - 3	1996	Atom Egoyan's jury notes
1999-001-05.0134	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes - 4	1996	Printed matter removed from kitbag
1999-001-05.0135	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes - 5	1996	Printed matter removed from kitbag; noted "Time capsule"
1999-001-05.0136	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Cannes - 6	1996	2 copies of Cannes catalogue; various magazines
1999-001-05.0137	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Sundance	1995	Annotated catalogue; correspondence; programs; magazines; notes



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0138	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Canada Council -1	1990	Correspondence; film production jury; dated February 8th, 1990
1999-001-05.0139	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Canada Council] -2	1990	Appraisal letters in support of Canada Council applicants; Ne plus jamais domir, typed script
1999-001-05.0140	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Correspondence and miscellaneous documents]	1985-1997	Various correspondence letters
1999-001-05.0141	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Parts of stage plays]	1982-1983	Various stage play scripts and script excerpts
1999-001-05.0142.1	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	2B OR NOT 2B	1991	Written by Leonard Fisher Jr.; typed script; first draft; dated January 1991
1999-001-05.0142.2	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	3 DAYS MAX	1989	Written by John Frizzell; typed script; dated November 1989
1999-001-05.0142.3	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	5 PSYCHOPATHS GO TO VANCOUVER	1991	Written by Paul Morris; typed script; dated May 15th, 1991; with correspondence letter; typed script
1999-001-05.0142.4	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ABSENCE, L' (BEFORE GRACE)	1991	Written by Jean Marc Larivière; typed script; "version 4"; dated June 29, 1991
1999-001-05.0142.5	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ADVENTURE & ENLIGHTENMENT	1993	Written by Herag Hamboyan; typed "diary" by Hamboyan; dated October 23, 1993; includes handwritten correspondence
1999-001-05.0142.6	textual materials	A	N		Atom Egoyan Archive	Affliction	1997	research file	script / screenplay	AFFLICTION	1994	Written by Paul Shrader; typed script; adaptation of the Russell Banks novel of the same name; dated September 23, 1994, Egoyan received script April 17 1995; correspondence letter
1999-001-05.0142.7	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	AFTER THE VISITATION	1997	Written by Bob Gale; typed script; first draft; dated May 27, 1997; correspondence letter
1999-001-05.0142.8	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ALEEN	1993	Written by Eric Weinthal; typed script; first draft; correspondence
1999-001-05.0142.9	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ALEXANDER THE MAN WHO KNOWS	1996	Sent by Darryl Beckmann; dated August 25, 1996; correspondence letters, posters, still images, and concept art for hypothetical film.
1999-001-05.0142.10	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ALICIA'S BOOK	1993	Written by Standford Whitmore and Larry Gross; typed script; dated February 16, 1993; revised first draft
1999-001-05.0142.11	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ALL SHE WANTED	1997	Written by Anne Meredith; typed script; dated September 16th, 1996; second draft; correspondence letters scanned articles and interviews; hand written notes
1999-001-05.0142.12	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ALREADY DEAD	1993	Written by Christopher Bertolini; typed script; dated 1993
1999-001-05.0142.13	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	AMERICAN TRASH	1997	Written by Philippe Caland and Andy Weiss; dated May 23 1997; correspondence
1999-001-05.0142.14	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	AMONG THE IMMORTALS, A VAMPIRE	1994	Novel written by Paul Lake; scanned pages of novel; correspondence
1999-001-05.0142.15	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ANGE	1997	Written by Éric-Emmanuel Schmitt; adaptation of the novel Angel by Elizabeth Taylor; typed script in French; dated April 30, 1997; correspondence
1999-001-05.0142.16	textual materials	A	N		Atom Egoyan Archive	Anywhere but Here	1999	research file	script / screenplay	ANYWHERE BUT HERE	1997	Written by Alvin Sargent; typed script; dated August 11, 1997



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restrict ed?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.17	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	AQUIRED TASTE, An	1981	Written by Graham Yost; typed radio play; dated March 9, 1981
1999-001-05.0142.18	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ARM OF THE CARNIVORE, The	1989	Written by Douglas Cooper; typed script; dated 1989; correspondence
1999-001-05.0142.18	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ARM OF THE CARNIVORE, The	1992	Written by Douglas Cooper; typed script; dated 1992
1999-001-05.0142.19	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	AURORA BOREALIS	circa 1980- 1999	Theatre piece; act and play structures
1999-001-05.0142.20	textual materials	A	N		Atom Egoyan Archive	Babyface	1998	research file	script / screenplay	BABYFACE	1994	Written by Sharon Corder and Jack Blum; typed script; dated 31 October, 1994
1999-001-05.0142.21	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BARRIER, The	1992	Written by Christopher Holland; typed script; dated 9 January 1992; correspondence
1999-001-05.0142.22	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BAVARIAN GENTIAN	circa 1980- 1999	Written by Rita Davies; typed script; dated "Wed. Jun 1"; notes; no date provided
1999-001-05.0142.23	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BEDJO, LE PASSENGER DES LIMBRES	1992	Written by Sarkis S. Vartan; typed script in French, bound; correspondence letter dated November 4th 1992; correspondence; paperwork for filmmaker Douglas Porter
1999-001-05.0142.24	textual materials	A	N		Atom Egoyan Archive	Best Laid Plans	1999	research file	script / screenplay	BEST LAID PLANS	circa 1980- 1999	Written by Theodore M. Griffin; typed script; no date provided
1999-001-05.0142.25	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BETWEEN HELL AND REBIRTH ...	circa 1980- 1999	Full title: "Between Hell and Rebirth Stories from Century on the brink"; written by Marie Mouchel-Blaisot and Richard Magnien; typed project proposal, bound; no date provided
1999-001-05.0142.26	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BEYOND VIOLET	1996	Written by Jeffrey Abrams; typed script; dated January 22, 1996, received by Egoyan January 23, 1996
1999-001-05.0142.27	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLACK ANGEL	circa 1980- 1999	Written by David Birke; typed script; no date provided
1999-001-05.0142.28	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLAMELESS	1997	Written by Daniel Pyne; typed script; dated February 12, 1997; correspondence
1999-001-05.0142.29	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLANC DE MÉMOIRE (BLANK OUT)	1988	Written by Richard Boutet; typed script, bound; dated June 1988
1999-001-05.0142.30	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLESSING IN DISGUISE	1989	Written by Laura King; typed script; dated September 1989; correspondence
1999-001-05.0142.31	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLITHDALE ROMANCE, The	circa 1980- 1999	Written by Gerald Peary, adapted from The Blithdale Romance by Nathaniel Hawthorne; typed script, bound; no date present
1999-001-05.0142.32	textual materials	A	N		Atom Egoyan Archive	Blood & Donuts	1995	research file	script / screenplay	BLOOD N DONUTS	1988	Written by Andrew Rai Berzins; typed script, bound; dated 1988; correspondence
1999-001-05.0142.33	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLOOD WEEKEND...	1987	Written by "THE MAROONS", Michael Lee Dryden and R. Scott Gemill; typed script; dated August, 1987; third draft; full title: BLOOD WEEKEND IT'S NOT A PARTY UNTIL SOMEBODY DIES
1999-001-05.0142.34	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BLUE GUITAR, The	1993	Novel written by Alex Austin; pages scanned from original novel; correspondence; correspondence date: December 20, 1993
1999-001-05.0142.35	textual materials	A	N		Atom Egoyan Archive	La boite à soleil	1988	research file	script / screenplay	BOITE À SOLEIL, La	1987	Written by Jean Pierre Lefebvre; typed outline, synopsis, introduction and proposal in French; dated March 1987
1999-001-05.0142.36	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BROTHERS, The	1987	Written by Lewis W. Lehman; typed script, bound; dated 1987

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.37	textual materials	A	N		Atom Egoyan Archive	Deadly Betrayal: The Bruce Curtis Story	1991	research file	script / screenplay	BRUCE CURTIS STORY, The...	1990	Written by Keith Ross Leckie; typed script; dated February 25, 1990; second draft; full title: THE BRUCE CURTIS STORY: JOURNEY INTO DARKNESS
1999-001-05.0142.38	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BURGER ZOMBIES	1987	Written by Jim Makichuk; typed script; dated May 21, 1987
1999-001-05.0142.39	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BUTCHER, The (LE BOUCHER)	1995	Written by L.M. Kit Carson; typed script; correspondence; correspondence dated March 30, 1995
1999-001-05.0142.40	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BUTTERFLY EFFECT, The Pilot Program for FORMULAE	1991	Written by Don McKellar, based on the story by Roger Larry; typed script, bound; dated November 1991; first draft
1999-001-05.0142.41	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	BUYING TIME	1989	Written by Hugh W. McCall; typed script, bound; dated February 1989; second draft; correspondence
1999-001-05.0142.42	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CASE OF THE MISSING MOTHER, The	1992	Written by Patricia Rozema; typed script; dated 22 June 1992; correspondence
1999-001-05.0142.43	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CAT'S EYE	1991	Written by Margaret Atwood, with credit attached to P. Rozema; typed script; dated 12 December 1991
1999-001-05.0142.44	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CATCHFIRE	1995	Written by Amnon Buchbinder; typed script; dated March 13, 1995; version 7.3; correspondence and forms
1999-001-05.0142.45	textual materials	A	N		Atom Egoyan Archive	Chainsaw Love	1985	research file	script / screenplay	CHAINSAW LOVE	1982	Written by Brad Fraser; typed script and outline; copyright dated 1982
1999-001-05.0142.46	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CHERRY PICKING	1994	Written by Joan Hopper; typed script; correspondence; correspondence dated April 20 1994; notes
1999-001-05.0142.47	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CHIPS & GRAVEY	1990	Written by William Gough; typed script; dated July 20, 1990; full title: "CHIPS & GRAVEY" A Ghostly Love Story, original title: "CHIPS & GRAVEY" (A Magical Tale); note: not copy- edited yet
1999-001-05.0142.48	textual materials	A	N		Atom Egoyan Archive	City of Dark	1997	research file	script / screenplay	CITY OF DARK	1991	Written by Bruno Lazaro Pacheco; typed script; dated March 1991; labeled second draft
1999-001-05.0142.49	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CLOUD LOVERS	circa 1980- 1999	Written by R. Carson Durven and Calvin Green; typed script, bound; no date included
1999-001-05.0142.50	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CLOUDSPLITTER	1997	Written by Russell Banks; typed novel, split into five different folders under the same catalogue number; dated February 20, 1997; correspondence
1999-001-05.0142.51	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	COLD FRONT	1991	Written by Cameron Bailey; typed script; dated April 30, 1991; outline, proposal, and budget estimations
1999-001-05.0142.52	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CONFESSION	1996	Written by Lee Gowan; typed script; dated September 1996; correspondence; magazine and newspaper faxes/scans
1999-001-05.0142.53	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CONTINENTAL DRIFT	1995	Written by Russel Banks; script typed, bound; correspondence; correspondence dated 31 August 1995; two scripts split into two folders under the same catalogue number
1999-001-05.0142.54	textual materials	A	N		Atom Egoyan Archive	Copycat	1995	research file	script / screenplay	COPYCAT	1993	"Rewrite" by Ann Biderman; typed script; dated April 14, 1993
1999-001-05.0142.55	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	COUNTRIES OF THE MIND	1991 to 1992	Written by Ron Burnett; typed novel, bound; correspondence; correspondence dated January 9, 1992 and July 12, 1992; script copyright date: 1991; two copies of the same novel split into two folders under the same catalogue number
1999-001-05.0142.56	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	COUPLE IN LOVE	circa 1980- 1999	Written by Lisa Blauschild; typed script; no date included

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRICCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restrict ed?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.57	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	COURAGE MY LOVE	1987	Written by Clive Holden; typed script; correspondence; correspondence dated October 31, 1987
1999-001-05.0142.58	textual materials	A	N		Atom Egoyan Archive	Crash	1996	research file	script / screenplay	CRASH	1994	Written by David Cronenberg, based on the novel by J. G. Ballard; typed script, bound; dated September 1, 1994; second draft; correspondence
1999-001-05.0142.59	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CRASHTOWN	1991	Written by Paul Gross; typed script; revision dated September 1991
1999-001-05.0142.60	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CRIME, The	1994	Written by Hrant Alianak; typed script; bound; dated November 1994; second draft
1999-001-05.0142.61	textual materials	A	N		Atom Egoyan Archive	Crime and Punishment		research file	script / screenplay	CRIME AND PUNISHMENT	1996	Written by Arthur Hopcraft, based on the novel by Fyodor Dostoyevsky; typed script, bound; revision dated 7th January 1996
1999-001-05.0142.62	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CROWDED ROOM, The	1990-1996	Can be linked to 1999-001-05.0084; according to 1999-001-05.0084, script is written by Todd Graff; typed script; script dated November 19 1990; first draft; correspondence; correspondence dated August 27 1996
1999-001-05.0142.63	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CRY OF THE OWL, The	1989	Written by Patricia Highsmith; novel scanned; novel published 1989
1999-001-05.0142.64	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	CYBERTRYX	1994	Written by John Lansing and Bruce Cervi; typed script; dated October 1994
1999-001-05.0142.65	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DARK ANGEL	1990	Written by Nick Sheehan; typed script; dated 1990; previously titled "THE TIME SOLDIER or The Secret History of World War Two"; correspondence
1999-001-05.0142.66	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DARK IS YOUR HEART, VENUS	1997	Written by Susie Landau; typed script; full title: DARK IS YOUR HEART, VENUS (The Story of Wanda and Leopold von- Sacher Masoch); correspondence; correspondence dated June 18-19 1997
1999-001-05.0142.67	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DARKROOM, The	1992	Written by Christopher Atamian; typed script; dated June 26 1992; correspondence
1999-001-05.0142.68	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DEAD AIR DIARIES	1992	Written by Paul Chaderjian; typed script, bound; full title: "dEAD aIR diARIES, pART tWO"; dated spring 1992; correspondence; resume of Chaderjian
1999-001-05.0142.69	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DEMAIN	1992	Written by Muriel Teodori and Jacques Kebadian; typed script in French, bound; proposal and outline attached; proposal dated May 4 1992; two scripts split into two folders under the same catalogue number
1999-001-05.0142.70	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DEVIL'S PUNCHBOWL, The	circa 1980- 1999	Written by Sharon Riis; script typed, bound; third draft; no date attached
1999-001-05.0142.71	textual materials	A	N		Atom Egoyan Archive	A Perfect Murder	1998	research file	script / screenplay	DIAL M FOR MURDER	1995	Written by Patrick Smith Kelly, based on Dial M For Muder by Frederick Knott; typed script; dated June 13, 1995; revised draft
1999-001-05.0142.72	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	DIFFICULT WOMEN	1991	Written by Hrant Alianak; typed script, bound; dated 1991; scanned photograph
1999-001-05.0142.73	textual materials	A	N		Atom Egoyan Archive	Dober Man	1993	research file	script / screenplay	DOBER MAN	1991	Written by Timothy Southam; typed script in both English and French; correspondence, outlines and personal statements (in both English and French); correspondence dated July 10, 16, 1991
1999-001-05.0142.74	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EARLY RETURN	1990	Written by David Fraser; typed script, bound; revised version dated February 1990
1999-001-05.0142.75	textual materials	A	N		Atom Egoyan Archive	8mm	1999	research file	script / screenplay	EIGHT MILLIMETER	1997	Written by Andrew Kevin Walker; typed script; dated May 6 1997; correspondence
1999-001-05.0142.76	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EIGHTEEN THOUSAND DEAD IN GORDON HEAD	1990	Written by Clive Holden; typed script; dated 1990

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.77	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EL PASO	circa 1980- 1999	Written by Donald Cammell and William Gray; typed script; no date attached
1999-001-05.0142.78	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EL FUTURA	1995	Written by Matthew Bright; typed script; dated February 27 1995
1999-001-05.0142.79	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ELECTRIC BEACH, A STATE OF MIND	1987-1988	Written by Clive Holden; typed scripts (one unbound, one bound); correspondence ; earliest correspondence dated 1987 and 1988; scripts and correspondence letters separated into two files under the same catalogue number
1999-001-05.0142.80	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ELEVATOR TO THE GALLOWES	1997	Written by Patrick Smith Kelly; typed script; dated September 19, 1997; correspondence
1999-001-05.0142.81	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ENCHANTED	1991	Written by Avrum Jacobson; typed script; dated July 16, 1991; synopsis
1999-001-05.0142.82	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	END OF THE COLD WAR, The	1990	Written by Bogdan Denitch; printed book, bound; dated February 23 1990; full title: The End of the Cold War: European Unity, Socialism, and the Shift in Global Power
1999-001-05.0142.83	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ENTRE ENFER ET RENAISSANCE...	circa 1980- 1999	Full title: Entre Enfer et Renaissance Histoires d'un Siècle en bascule; typed film ideas in French, bound; no date attached
1999-001-05.0142.84	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EVERLASTING	1993	Written by Alan Zdinak; typed script; dated 1993
1999-001-05.0142.85	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	EYE OF THE SPIDER	1987	Written by Gavin Lambert, based on the novel Brainwash by John Wainwright; typed script; dated January 1987; correspondence
1999-001-05.0142.86	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FAITH HEALER, The	circa 1980- 1999	No name, date or other affiliation attached to the script, aside from its Alliance Entertainment Corporation cover; typed script
1999-001-05.0142.87	textual materials	A	N		Atom Egoyan Archive	Sleep Murder	2004	research file	script / screenplay	FAMOUS IQALUIT SLEEP DISORDER MURDER DEFENSE, The	1989	Written by David Fraser as part of a 3- Day Novel Writing Contest; typed novel, bound; dated 1989
1999-001-05.0142.88	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FAT MAN, The	1991	Screenplay treatment written by Hugh Graham; typed treatment; dated September 24, 1991
1999-001-05.0142.89	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FATTENING FROGS FOR SNAKES	circa 1980- 1999	Written by Stephen Cole and Geoff Pevere; typed script, bound; no date attached
1999-001-05.0142.90	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FERTILE DILEMMA, A	1993	Written by Frank Moore; typed script for television film; dated July 27, 1993; first draft
1999-001-05.0142.91	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FILM D'UNE VIE, Le	1991	Written by Marquise Lepage, "avec la collaboration de Atom Egoyan"; typed script and treatment in French; dated February 1991; scripts split into two folders under the same catalogue number
1999-001-05.0142.92	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FILTHY RICH	1991	Written by George F. Walker; typed script; correspondence; correspondence dated December 5, 1991
1999-001-05.0142.93	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FIRST RUN	circa 1980- 1999	Written by Sharon Buckingham; typed script, bound; dated July 8, 1988; second draft; correspondence
1999-001-05.0142.94	textual materials	A	N		Atom Egoyan Archive	The First Season	1989	research file	script / screenplay	FIRST SEASON, The	1988	Written by Victor Nicolle; typed script; dated July 15, 1988; first draft; correspondence
1999-001-05.0142.95	textual materials	A	N		Atom Egoyan Archive	The Five Senses	1999	research file	script / screenplay	FIVE SENSES, The	1997	Written by Jeremy Podeswa; typed script; dated March 26, 1997; second draft
1999-001-05.0142.96	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FLEA BATH	1997	Written by Mark Steinberg; typed script; dated January 1997

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRIBUTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0142.97	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FOG HARBOR	1996	Written by David Masiel; typed script; dated 1996; notes on front cover
1999-001-05.0142.98	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FOOD INSPECTOR, The	1993	Written by Munro Ferguson and Eo Sharp; two typed scripts, bound; full title: THE FOOD INSPECTOR (A comedy of bad manners); dated July 1, 1993; correspondence
1999-001-05.0142.99	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FOREVER ONE DAY	1995	Written by Mary Margaret Hoogasian; typed script; dated March 20, 1995; correspondence
1999-001-05.0142.100	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FORMULAE	circa 1991	Written by Roger Evan Larry; typed television treatment, bound; relates to 1999-001-05.0142.40; date from related file: 1991
1999-001-05.0142.101	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FREE FALL	1991	Written by Scott Frost and Miguel Tejada-Flores; typed script, notes and cover sheet, faxed; date attached October 31, 1991; correspondence
1999-001-05.0142.102	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	FRIGID & IMPOTENT	1995	Written by Carter Blanchard & Joshua Stern; script typed; dated June 5, 1995
1999-001-05.0142.103	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GENERAL'S DAUGHTER, The	1995	Written by David Himmelstein, with revisions by Mark Montgomery; typed script; dated February 24, 1995
1999-001-05.0142.104	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GETTING UP AGAIN	1987	Written by Toby Zeldin; typed script; dated June 29, 1987; first draft
1999-001-05.0142.105	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GOLEM, The	1991	Written by Mark Krebs; typed script, outline and treatment; dated May, 1991
1999-001-05.0142.106	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GOODBYE CRUEL WORLD OR WHIMPER OR LAST NIGHT	circa 1980- 1999	No author, date or affiliation attached to this script; typed script; full title: GOODBYE CRUEL WORLD or WHIMPER or LAST NIGHT (I didn't get to sleep at all)
1999-001-05.0142.107	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GRAVE AFFAIR	circa 1980- 1999	Written by John Penney and Daryl Haney; typed script; no date attributed
1999-001-05.0142.108	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GREAT TAXIPHOTE MYSTERY, The	1996	Written by Peg Forbes; typed story, outline and resume; dated May 4 1996; full title: THE GREAT TAXIPHOTE MYSTERY or "Our Man in Egypt"; magazine clippings; yellow duo tang folder
1999-001-05.0142.109	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GUILT BY OMISSION (A PSYCHOLOGICAL THRILLER)	1988	Written by Alan Aylward; typed script, bound; dated August 1988; final script revision; typed synopsis; correspondence
1999-001-05.0142.110	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	GUY IN THE SKY	circa 1980- 1999	Written by Alan DiFiore; typed script; no date attached
1999-001-05.0142.111	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HALFBACK	1996	Written by Eric Tipton and Sasha Gelbart; typed script; dated April 5 1996
1999-001-05.0142.112	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HAMLET'S ROOM (A SHAKESPEAREAN ACCOMODATION)	circa 1980- 1999	Written by Neil Munro; typed script; no date attached
1999-001-05.0142.113	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HANDSOME NED	1991	Written by Sharon Cavanagh; typed script; handwritten correspondence; correspondence dated January 25 1991; Atom Egoyan's boarding pass
1999-001-05.0142.114	textual materials	A	N		Atom Egoyan Archive	Hard Core Logo	1996	research file	script / screenplay	HARD CORE LOGO	1994-1995	Written by Noel S. Baker; typed scripts; first script dated December 15, 1994; first draft; second script dated July 27, 1995; two scripts split into two folders under the same catalogue number
1999-001-05.0142.115	textual materials	A	N		Atom Egoyan Archive		79	research file	script / screenplay	HARD OF HEARING	1992	Written by Doug Hughes; typed script; dated November 22, 1992; correspondence
1999-001-05.0142.116	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HARSH	circa 1980- 1999	Written by Death Waits; typed script; no date attached

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.117	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HEAVEN AND EARTH	1989	Written by Jacqueline Samuda; typed script, bound; dated August 14, 1989; written correspondence
1999-001-05.0142.118	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HER JEWESS	circa 1980- 1999	Written by Irene Dische; typed script; no date attached; Cannes booklet; photocopied image insert
1999-001-05.0142.119	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HIDE AND SEEK, A SHORT FILM	1995	Written by Rodrigo Dorfman and Ariel Dorfman; typed script; dated September 1995; first draft
1999-001-05.0142.120	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HISTORY LESSONS	1989	Written by Rudy Thauberger; typed script; correspondence; correspondence dated April 10, 1989
1999-001-05.0142.121	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HOLLYWOOD	1986	Written by Martin Lavut & Jaron Summers, and Barry Healy; typed script; dated August 25, 1986
1999-001-05.0142.122	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HOTEL HELIUM	1991	Written by Benjamin Ratner; typed script, bound; correspondence; correspondence dated January 24, 1991
1999-001-05.0142.123	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HOUDINI	1997	Written by Stephen J. Rivele and Christopher Wilkinson; typed script; dated April 25, 1997; fourth draft; correspondence
1999-001-05.0142.124	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HOUSE ON TURK STREET, The	1995	Written by Christopher Canaan, based on the short story by Dashiell Hammett; typed script; dated April 21, 1995; correspondence
1999-001-05.0142.125	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HOW TO EXECUTE A WILL	1996	Written by David Gustav Fraser; typed script; dated July 1, 1996; first draft
1999-001-05.0142.126	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	HUNTERS POINT	1993	Written by Morgan Fisher; typed script; dated 1993; hand written correspondence
1999-001-05.0142.127	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	I SMELL A MAN!	1992	Treatment and proposal written by Mitchell Loch; typed; dated September 23, 1992
1999-001-05.0142.128	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	I LOVE A MAN IN UNIFORM	1992	Written by David Wellington; typed script; dated February 18, 1992; final draft
1999-001-05.0142.129	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	IDIOT, The	circa 1980- 1999	Written by Michael Maguire; typed script and proposal; no date attached
1999-001-05.0142.130	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ILLUSIONIST, The	1997	Novel written by Dinitia Smith; typed novel; dated February 1997; correspondence
1999-001-05.0142.131	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	IN A SUMMER SEASON	1995	Written by Hugh Whitmore; typed script, bound; dated May 1995; revised draft
1999-001-05.0142.132	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	IN SCHOOL	1995	Novel written by Ken Dryden; novel scanned, bound; dated August 8, 22, 1995; correspondence
1999-001-05.0142.133	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	IN SHATILA	1993	Written by Jacqueline Swartz; typed script; correspondence; correspondence dated April 27, 1993
1999-001-05.0142.134	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	INTO THE EYE OF THE CANDLE	1990	Written by Bruce Bell; typed script; dated April 4, 1990; draft
1999-001-05.0142.135	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	INVESTIGATION	1987	Written by Paul Shrader; typed script; dated May 8, 1987
1999-001-05.0142.136	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	IRON CURTAIN	1994	Written by Howie Wiseman; script typed, bound; dated April 30, 1994; handwritten correspondence; typed resume; magazine scan



CATALOGUE.ID_NUMB ER	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.137	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	JAZZ AGE, The	1995	Written by David Wellington; typed proposal; dated May 24, 1995; article scans
1999-001-05.0142.138	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	JESUS FREAKS	1996	Written by Lori Lansens; typed script; dated January 1996; correspondence
1999-001-05.0142.139	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	JOE'S RULE	1994	Written by Keith Oppen; typed script; dated May 26, 1994; first draft
1999-001-05.0142.140	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	KALKI	1996	Written by Matthew Stone, based on the novel by Gore Vidal; typed script; dated June 12, 1996; revised first draft
1999-001-05.0142.141	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	KEEPER OF THE FLAME	1997	Written by Ryan Murphy; typed script; dated February 14, 1997; first draft
1999-001-05.0142.142	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	KILLER'S KISS	1995	Written by John Byrum; typed script; dated April 6, 1995
1999-001-05.0142.143	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LAST DEMISE OF ADRIAN WHITTAKER, The	1988	Written by Margaret Hollingsworth; typed script; dated August 18, 1988; correspondence
1999-001-05.0142.144	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LAST DROP OF LAUGHTER, The	1989	Synopsis written by Micha Shagrir; synopsis typed; correspondence; correspondence dated April 2, 1989
1999-001-05.0142.145	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LAST TRIP OF THE "ASIA", The	1997	Written by Monte Vanton; typed story; correspondence; correspondence dated February 28, 1997; relates to 1999-001-05.0142.245
1999-001-05.0142.146	textual materials	A	N		Atom Egoyan Archive	Ted Allan: Minstrel Boy of the Twentieth Century	2002	research file	script / screenplay	LEAVE THEM LAUGHING, A FILM ABOUT TED ALLAN	1991	Written by Merrily Weisbord; typed script; dated July 1991; first draft
1999-001-05.0142.147	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LEGENDARY HANK FORTUNE, The	circa 1980- 1999	Written by Sharon Cavanagh; typed script; no date attached
1999-001-05.0142.148	textual materials	A	N		Atom Egoyan Archive	Liar Liar: Between Father and Daughter	1993	research file	script / screenplay	LIAR, LIAR	1991	Written by N.J. (Nancy) Isaak; typed script; dated August 18, 1991; revised; correspondence
1999-001-05.0142.149	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LIBOR'S ANGST- TRUTH PREVAILS	1994	Written by David Thomas; typed script; dated June 3, 1994
1999-001-05.0142.150	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LIE!, The	1996	Written by Charles Kay Kassatly; typed script, bound; dated October 1996; first draft; correspondence
1999-001-05.0142.151	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LISTENER, The	1994	Written by Amos Poe; typed script; dated May 1994; third draft
1999-001-05.0142.152	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LONG RAIN, The	1996	Novel written by Peter Gadol; typed novel; dated 1996
1999-001-05.0142.153	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LONG WAY HOME, The	1990	Written by William Darrid; typed script; dated January 16, 1990
1999-001-05.0142.154	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LOST IN FLORIDA	1993	Written by James W. Nichol; typed outline and resume; correspondence; dated January 6, 1993
1999-001-05.0142.155	textual materials	A	N		Atom Egoyan Archive	Lost Souls	2000	research file	script / screenplay	LOST SOULS	1997	Written by Pierce Gardner, story by Pierce Gardner & Betsy Stahl; typed script; dated May 16, 1997; second draft; correspondence
1999-001-05.0142.156	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LOVE AMONG THE CANNIBALS	circa 1980- 1999	Written by Jonathan Gems, based on the book by Wright Morris; typed script; no date attached

CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.157	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LOVE POTION, A STORY OF SENSUAL INTRIGUE	1991	Written by Richard Paris; typed script; dated December 1991; correspondence; notes by Atom Egoyan
1999-001-05.0142.158	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LOVE POTION NO. 9	1991	Written by Richard Paris; typed script; dated October 1991; first draft
1999-001-05.0142.159	textual materials	A	N		Atom Egoyan Archive	Lovelace	2013	research file	script / screenplay	LOVELACE	1997	Written by Ken Hixon, based on the books "Ordeal" and "Out of Bondage" by Linda Lovelace and Mike McGrady; typed script; dated May 20, 1997; first rewrite; correspondence
1999-001-05.0142.160	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LOVING STRANGERS	1993	Written by Harold Crooks; typed script, bound; dated May 1993; first draft; correspondence
1999-001-05.0142.161	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	LUCKY STRIKE	1988	Written by Hrant Aliank; typed script, bound; dated 1988
1999-001-05.0142.162	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MADNESS AND DEATH AKA FOUR GRIM MEN	1989	Written by Hrant Alianak; typed script, bound; dated August 26, 1989; third draft
1999-001-05.0142.163	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MAGIC	circa 1980-1999	Written by Robert Schenckan; typed script; no date attached
1999-001-05.0142.164	textual materials	A	N		Atom Egoyan Archive	The Man from Elysian Fields	2001	research file	script / screenplay	MAN FROM ELYSIAN FIELDS, The	1997	Written by Philip Jayson Lasker; typed script; correspondence; correspondence dated August 20, 1997
1999-001-05.0142.165	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MAN WHO WENT HOME AGAIN, The	1994	Written by Charles Tidler; typed script; dated 1994; handwritten character list, faxed
1999-001-05.0142.166	textual materials	A	N		Atom Egoyan Archive	Masala	1991	research file	script / screenplay	MASALA	circa 1980-1999	Written by Srinivas Krishna; typed script; no date attached
1999-001-05.0142.167	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MASCARA	1996	Written by Rodrigo Dorfman and Ariel Dorfman, based on the novel by Ariel Dorfman; typed scripts; dated June 1996; two scripts split into two folders under the same catalogue number
1999-001-05.0142.168	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MATING GAME, The	1990	Written by Peter Mettler; typed outline, synopsis, and proposal; dated March 1990
1999-001-05.0142.169	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MEMORIES OF AMNESIA	1997	Novel written by Lawrence Shainberg; novel scanned; correspondence; correspondence dated July 1997
1999-001-05.0142.170	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MEMORY BOARD	1989	Written by Margaret Hollingsworth, based on the novel by Jane Rule; typed script; dated July 1989; first draft
1999-001-05.0142.171	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MEYER AND THE MINOTAUR	1990	Written by Douglas Cooper; typed script, bound; dated 1990; correspondence
1999-001-05.0142.172	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MILLENNIUM, TRIBAL WISDOM AND THE MODERN WORLD	circa 1980-1992	Tentatively created by David Maybury-Lewis; date estimated between 1980 and 1992, in relation to when the show was created; no information attached to the document, additional research was conducted; typed synopsis and outline, bound; program
1999-001-05.0142.173	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MIND FOR THE GAME, A	circa 1980-1999	Written by Karen Stillman; typed script; no date attached; first draft
1999-001-05.0142.174	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MIRACLES	1988	Written by Jeri Craden; typed outline, bound; dated 1988; correspondence
1999-001-05.0142.175	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MISS HELEN	1989	Written by Carol Lindsay Shore; typed script, bound; dated February 21, 1989; scanned books and images included; correspondence
1999-001-05.0142.176	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	82	research file	script / screenplay	MONTREAL VU PAR...	1989	Written by Denise Robert and various others; full title: MONTREAL VU PAR... LES HIVERS SONT LONGS; typed proposal and ideas in French; typed outline, scenes and other ideas in French and English; outline dated April 26 1989; correspondence letters in French; film notes and correspondence letters split into two folders under the same catalogue number



CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.177	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MORE THAN RAIN	1991	Written by Aaron J. Shuster; typed script; dated 1991; first draft
1999-001-05.0142.178	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MOSES WEST	1995	Written by Alb�rt Kodagolian, based on the novel by Shah� Mankerian; typed script; dated April 28, 1995; first draft; handwritten correspondence
1999-001-05.0142.179	textual materials	A	N		Atom Egoyan Archive	Motel	1998	research file	script / screenplay	MOTEL	1997	Written by David B. Parker; typed script, bound; dated 1997; second draft; correspondence; various faxes and scans
1999-001-05.0142.180	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	MR. VERTIGO	1996	Written by Paul Auster, Philip Haas and Belinda Haas; typed script; dated March 1996
1999-001-05.0142.181	textual materials	A	N		Atom Egoyan Archive	Mrs. Klein	1995	research file	script / screenplay	MRS. KLEIN	1994	Play written by Nicholas Wright; published play; correspondence; scanned newspaper articles
1999-001-05.0142.182	textual materials	A	N		Atom Egoyan Archive	Naked in New York	1993	research file	script / screenplay	NEW YORK PROJECT	1990	Written by Dan Algrant; typed script; dated June 22, 1990; first draft; correspondence
1999-001-05.0142.183	textual materials	A	N		Atom Egoyan Archive	New Shoes	1993	research file	script / screenplay	NEW SHOES	1989	Written by Ann Marie Fleming; typed script and drawn storyboard, bound; dated October 1989; second draft; correspondence
1999-001-05.0142.184	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	NO IMMEDIATE DANGER	1994	Written by Kim Goldberg; typed script; dated March 1994; handwritten, scanned character list
1999-001-05.0142.185	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	NONCONFORMIST, The	1991	Written by Anthony Tatossian; typed script with the last few pages handwritten; handwritten correspondence; correspondence dates July 20, 1991
1999-001-05.0142.186	textual materials	A	N		Atom Egoyan Archive	The Notebook	2013	research file	script / screenplay	NOTEBOOK, The	circa 1980-1999	Novel written by Agota Kristof; novel pages scanned; no date attached
1999-001-05.0142.187	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	NOVEMBER	1994	Title on the actual document and in the correspondence: SOMETHING; written by Aaron J. Shuster; dated 1994; correspondence
1999-001-05.0142.188	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	NOWHERE	1989	Written by Hrant Alianak; typed treatment; dated 1989
1999-001-05.0142.189	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	O'KEEFE	1993	Written by Ann Biderman; typed script; dated September 5, 1993
1999-001-05.0142.190	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	OLD FRIENDS	1985	Written by Natalie Pawlenko; typed script; dated 1985; typed comments
1999-001-05.0142.191	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	OLD MAN WHO READ LOVE STORIES, The	1995	Written by Marcel Beaulieu, adapted from the novel by Luis Sepulveda; translated by Tomas� Whitaker and Alexandra Whitaker; typed script; dated October 11, 1995
1999-001-05.0142.192	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	OLD MEXICO, The	1990	Written by Paul Gross; typed script; dated June 1990
1999-001-05.0142.193	textual materials	A	N		Atom Egoyan Archive	One True Thing	1998	research file	script / screenplay	ONE TRUE THING	1996	Written by Karen Croner, based on the novel by Anna Quindlen; typed script; dated January 7, 1996; second draft
1999-001-05.0142.194	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ORPHANS & DOGS	1996	Written by Steven Zaillian, based on the book "A Civil Action" by Jonathan Harr; typed script; dated March 20, 1996; first draft
1999-001-05.0142.195	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PAINT ME A PICTURE	1993	Written by David Young; typed script, bound; dated 1993; second draft
1999-001-05.0142.196	textual materials	A	N		Atom Egoyan Archive		83	research file	script / screenplay	PAINTED WORD, The	1994	Created by Dan Halperin, David Wesley Wachs and Scott J. T. Frank; ideas and paintings printed, bound; correspondence; correspondence dated October 26, 1994

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.197	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PALOOKAVILLE	1992	Written by L.E. McCullough; typed short stories, bound; correspondence; correspondence dated October 5, 1992
1999-001-05.0142.198	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PAPER CAMERA	1990	Written by Thomas Lackey; typed script; dated November 1, 1990; typed budget costs and appraisal letter
1999-001-05.0142.199	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PARADISE II	1993	Written by Arial Dorfman and Rodrigo Dorfman; typed script; dated 1993
1999-001-05.0142.200	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PASSING IMAGES	1992	Written by Anthony Pedram; typed outline, proposal and script; "due date" for film: March 10, 1992; possible assignment for York University's film department
1999-001-05.0142.201	textual materials	A	N		Atom Egoyan Archive	Passion of Mind	2000	research file	script / screenplay	PASSION OF MIND	1993	Written by Ronald Bass; typed script; dated April 12 1993; third draft; correspondence
1999-001-05.0142.202	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PENTHOUSE	1988	Written by Jacques Holender: original story, Hugh Graham: screenplay; three script drafts typed, bound; dated October 16th 1988, August 26 1988, July 18 1989; budgeting; three drafts split into three folders under the same catalogue number
1999-001-05.0142.203	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PERFECTION OF BEAUTY, The	1992	Written by Richard Paris; typed script; dated Mary 26, 1992; second draft; correspondence
1999-001-05.0142.204	textual materials	A	N		Atom Egoyan Archive	Perfectly Norman	1990	research file	script / screenplay	PERFECTLY NORMAL	circa 1980- 1990	Written by Eugene Lipinski and Paul Quarrington; typed script, bound; no date attached
1999-001-05.0142.205	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PHANTOM OF THE MALL	1986	Written by Scott J. Schneid and Tony Michelman; typed script; dated November 2, 1986
1999-001-05.0142.206	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PHANTOM SKATER, The	1995	Written by Aaron Bushkowsky; typed script; dated 1995; handwritten notes
1999-001-05.0142.207	textual materials	A	N		Atom Egoyan Archive	The Postman	1997	research file	script / screenplay	POSTMAN, The	1994	Written by Brian Helgeland, based on the novel by David Brin and the screenplay by Eric Roth; typed script; dated March 11, 1994
1999-001-05.0142.208	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PRIMAL	1995	Written by Deborah Serra; typed script; dated February 14, 1995; "Polish draft"
1999-001-05.0142.209	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	PRIMITIVES, A TRAGICOMEDY	1992	Written by Kevin McMahon; typed script, bound; dated April 28, 1992; fourth draft
1999-001-05.0142.210	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	QUAND LA GUERRE SERA FINIE....	1994	Written by René-Daniel Dubois; typed script in French, bound; dated 1994; correspondence
1999-001-05.0142.211	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	QUARANTINE USED TO MEAN 40 DAYS, NOW, 40 YEARS...	1988	Novel written by Byron Ayanoglu; typed novel, bound; dated 1988
1999-001-05.0142.212	textual materials	A	N		Atom Egoyan Archive	Quills	2000	research file	script / screenplay	QUILLS A GRAND GUIGNOL	1996	Written by Doug Wright; typed script; dated January 10, 1996
1999-001-05.0142.213	textual materials	A	N		Atom Egoyan Archive	RPM	1998	research file	script / screenplay	R.P.M.	circa 1980- 1999	Written by J.P. Gardner & Roger Roberts Avary; typed script; no date attached
1999-001-05.0142.214	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RECOUNT, The	1992	Written by David Fraser; typed script, bound; correspondence; correspondence dated January 1 1992
1999-001-05.0142.215	textual materials	A	N		Atom Egoyan Archive	The Red Violin	1998	research file	script / screenplay	RED VIOLIN, The	1995	Written by Don McKellar and François Girard; typed script with printed images; dated October 1995; third draft
1999-001-05.0142.216	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	REEL LOVE	1994	Written by Greg Klymkiw; typed script; dated 1994

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESRIPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.217	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	REGIME	1990	Written by Gavin Scott; typed script, bound; dated July 1990; third draft
1999-001-05.0142.218	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RENDEZVOUS	circa 1980- 1999	Written by Brooke Wolff; typed script; no date attached
1999-001-05.0142.219	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RESERVATION ROAD	1997	Novel written by John Burnham Schwartz; typed novel; dated August 23, 1997; correspondence
1999-001-05.0142.220	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RICOCHET	1987	Written by Phil Savath; typed script, bound; dated April 1, 1987; typed outline and notes
1999-001-05.0142.221	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RIDICULOUS DREAM OF MAN	1993	Treatment written by Razmik Melkomyan; typed treatment with colour images; handwritten correspondence; correspondence dated September 27, 1993
1999-001-05.0142.222	textual materials	A	N		Atom Egoyan Archive	RKO 281	1999	research file	script / screenplay	RKO 281	1997	Written by John Logan; typed script; dated March 11, 1997; correspondence
1999-001-05.0142.223	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ROCK OF AGES	1994	Written by James Powers; typed script; dated April 9, 1994; second draft
1999-001-05.0142.224	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ROCK SCISSORS PAPER	1997	Written by Henry Griffin; typed script; dated January 14, 1997; revised draft
1999-001-05.0142.225	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ROOSTER	1992	Written by Daniel Madvor, Daniel Brooks, Nadia Ross and Death Waits; typed proposal, outline and budget plan; dated February 14, 1992; correspondence
1999-001-05.0142.226	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	RUNAWAY JURY, The	1997	Written by Gregory Poirier, based on the novel by John Grisham; typed script; dated June 16, 1997; correspondence
1999-001-05.0142.227	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SABINA	1995	Written by Marilyn Levy; typed script; dated February 23, 1995; revised
1999-001-05.0142.228	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SACRED COWS	1992	Written by Joe Eszterhas; typed script; dated January 1992; correspondence
1999-001-05.0142.229	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SCARS	1994	Written by Armen Kazazian; typed script; dated December 2nd, 1994; third draft
1999-001-05.0142.230	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SCORCHED EARTH	circa 1980- 1999	Written by Rand Ravich; typed script; no date attached
1999-001-05.0142.231	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SCOTFREE	1989	Written by David Fraser, typed script, dated 1989
1999-001-05.0142.232	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SECRET HISTORY, The	1997	Written by Rafael Yglesias, based on the novel by Donna Tartt; dated April 9, 1997; first draft; correspondence
1999-001-05.0142.233	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SELF-PORTRAITS OF SOMEONE ELSE	circa 1980- 1999	Written by Death Waits; typed script; no date attached; third draft
1999-001-05.0142.234	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SERPENT KILLS	1992	Written by Blake Brooker and Jim Millan; typed script; dated August 16 1992
1999-001-05.0142.235	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SESSIONS, AN EPISODE OF SILK STALKINGS	1993	Written by Paul Chaderjian; typed script, bound; dated March 1993
1999-001-05.0142.236	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SEVERED, THE TRUE STORY....	1996	Written by Laurie McQuillan, based on the book by John Gilmore; typed script; dated December 5 1996; correspondence; original novel; script and novel are split into two folders under the same catalogue number

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.237	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SHOCK!	1997	Written by Guy Hibbert; typed script; second draft; correspondence; correspondence dated June 2 1997
1999-001-05.0142.238	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SHORT LENGTH VIDEO SERIES	1988	Typed proposal; no writer information attached; dated 1988; correspondence; names attached to the project: Michel Oullette, Panuksmi Hardjowirogo
1999-001-05.0142.239	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SHORTCOMINGS	1990	Written by Arto Paragamian; typed script with notes, budget plan, outline, curriculum vitae and images, bound; dated 1990
1999-001-05.0142.240	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SIP OF LEMON VODKA, A	1994	Written by G.N.W. Gransden; typed script; dated 1994; handwritten letters
1999-001-05.0142.241	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SKY SHRINKS, The	1986	Written by Jeremy Podeswa; typed outline, bound; proposal
1999-001-05.0142.242	textual materials	A	N		Atom Egoyan Archive	Skylight	2014	research file	script / screenplay	SKYLIGHT	1997	Play written by David Hare; play scanned; correspondence; correspondence dated February 7, 1997
1999-001-05.0142.243	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SLAP, The	1993	Written by Lisa Katzman; typed script; dated 1993; typed proposed cast; handwritten correspondence
1999-001-05.0142.244	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SLEEPING DOG, The	circa 1980- 1999	Written by David Churchill; typed script; no date attached
1999-001-05.0142.245	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SMALL BOY IN WALES, A	1997	Written by Monte Vanton; typed story, bound; relates to 1999-001-05.0142.145 LAST TRIP OF THE "ASIA", The; date relates to date attached to LAST TRIP OF THE "ASIA", The
1999-001-05.0142.246	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SO HUMAN	circa 1980- 1999	Written by Ronen Itzhaki; typed script; no date attached
1999-001-05.0142.247	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SO MUCH HAS HAPPENED	1995	Written by Avi Zev Weider; typed script; dated 1995; correspondence; two scripts split into two folders under the same catalogue number
1999-001-05.0142.248	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SOUTH OF HEAVEN	1987	Written by Jim Millan; script typed; dated Fall 1987; handwritten notes
1999-001-05.0142.249	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SPLENDID VOYAGE OF KITTY DOYLE, The	1992	Written by L.E. McCullough; typed script, bound; dated 1992; typed synopsis
1999-001-05.0142.250	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SPRING 1915: AND THE WORLD KEPT SILENT	Circa 1980- 1999	Written by Daniel C. Melnick; typed script; no date attached
1999-001-05.0142.251	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	STARK RAVING ELVIS	circa 1980- 1999	Written by William McCranor Henderson; typed script; no date attached
1999-001-05.0142.252	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	STOMPING GROUND	circa 1980- 1999	Written by Denis Hamill and John Hamill; typed script; no date attached
1999-001-05.0142.253	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	STRANGE NEW WORLD	1992	Written by Becky Johnston; typed script; dated May 22, 1992; first draft; correspondence
1999-001-05.0142.254	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	STUPID CRIMES	circa 1980- 1999	Written by Dennis E. Bolen; typed script; no date attached
1999-001-05.0142.255	textual materials	A	N		Atom Egoyan Archive	The Stupids	1996	research file	script / screenplay	STUPIDS, The	1995	Written by Brent Forrester; typed script on multicoloured paper; dated March 14, 1995; revised second draft
1999-001-05.0142.256	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SUMMER INTERLUDE	circa 1980- 1999	Written by Piers Handling; typed script; no date attached; handwritten notes

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0142.257	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	SWEET CAROUSEL	1992	Written by L.E. McCullough; typed script, bound; dated 1992; typed synopsis
1999-001-05.0142.258	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TAMARA	circa 1980- 1999	Written by John Krizanc, based on the play by John Krizanc and Richard Rose; typed script with colour images, bound; no date attached; correspondence
1999-001-05.0142.259	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TAP TAP	1996	Written by Patrick Smith Kelly, based on the novel by David Martin; typed script; dated February 26 1996; draft
1999-001-05.0142.260	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TEARS OF JOY	1992	Author name indecipherable; typed script; dated October 27 1992; draft
1999-001-05.0142.261	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TESLA ELECTRIC	Circa 1980- 1999	Written by David Gustaf Fraser; typed script and images, bound; no date attached
1999-001-05.0142.262	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	THEATRE AND ITS DOUBLE, The	circa 1980- 1999	Original text written by Antonin Artaud; book pages scanned; no correspondence, date, or any other form of identification present
1999-001-05.0142.263	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	THEY CAME FROM THE NORTH	circa 1980- 1999	Novel written by Byron Ayanoglu; typed novel, bound; no date attached
1999-001-05.0142.264	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	THREE DAYS MAX	1989	Written by John Frizzelli; typed script; dated December 14, 1989
1999-001-05.0142.265	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	THROUGH THE SKIN	1993	Written by Aaron J. Shuster; typed scripts; first script dated 1993, final draft; second script dated July 22, 1997, final draft; correspondence; two scripts split into two folders under the same catalogue number
1999-001-05.0142.266	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TOMORROW	circa 1980- 1999	Written by Muriel Teodori and Jacques Kebadian; typed script, bound; no date attached
1999-001-05.0142.267	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TONY AND SUSAN	1995	Written by Alexandra Seros, based on the novel by Austin Wright; typed script; dated February 7, 1995
1999-001-05.0142.268	textual materials	A	N		Atom Egoyan Archive	The Top of His Head	1989	research file	script / screenplay	TOP OF HIS HEAD, The	1987	Written by Peter Mettler; typed scripts, two bound and one paper clipped; dated December 15, 1985, March 1985, and February, 1987; three scripts have been split into three folders under the same catalogue number
1999-001-05.0142.269	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TORMENT	circa 1980- 1999	Written by Don Owen; typed script; no date attached
1999-001-05.0142.270	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TOUCH MY LIPS	1992	Written by Jim Garrard; typed script; dated August 1992; draft
1999-001-05.0142.271	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TOURISTS	1992	Written by William Marshall, Peter Jobin and Richard Beattie, based on the novel by Richard B. Wright; typed script, bound; dated February 6, 1992
1999-001-05.0142.272	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TSANTSA HEAD HUNTING IN THE 90'S	1996	Written by G. Allen Hatcher and Damian Hatcher; typed script, bound; dated January 14, 1996; correspondence; newspaper
1999-001-05.0142.273	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TURNING APRIL	1988	Written by James W. Nichol; typed script, bound; dated September 1988; correspondence
1999-001-05.0142.274	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	TUSCALOOSA	circa 1980- 1999	Written by Stephen Storer; typed script; no date attached
1999-001-05.0142.275	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	UNDERTOW	1992	Written by Mark Montgomery and John Montgomery; typed script; dated January 13, 1992; second draft
1999-001-05.0142.276	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	[unknown title]	Circa 1980- 1999	No identifiable information attached to this document; typed script in French

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRICTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0142.277	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	URBAN VOODOO	circa 1980- 1999	Written by Peter Hinton and Jim Millan; typed script and outline; no date attached
1999-001-05.0142.278	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	VERY PRIVATE GENTLEMAN, A	1997	Novel written by Martin Booth; novel scanned; correspondence; correspondence dated September 15, 1997
1999-001-05.0142.279	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	VIOLIN LADY, The	1990	Written by Alexandra Gill; typed script; dated July 1990; handwritten note
1999-001-05.0142.280	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	VISIBLE WORLDS	1997	Novel written by Marilyn Bowering; typed novel; correspondence; correspondence dated August 5 1997; novel split up into two folders under the same catalogue number
1999-001-05.0142.281	textual materials	A	N		Atom Egoyan Archive	Waiting for Michelangelo	1996	research file	script / screenplay	WAITING FOR MICHELANGELO	1993	Written by Margrit Ritzmann and Curt Truninger; typed script; dated 1993
1999-001-05.0142.282	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WAITING FOR THE BARBARIANS	circa 1980- 1999	Written by Walter Newman, based on the novel by J.M. Coetzee; typed script, bound; no date attached
1999-001-05.0142.283	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WATCHING KRISTINE WASH	1992	Written by Doyle Avant; typed script, bound; dated September 8, 1992; 2rd draft polish; correspondence
1999-001-05.0142.284	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WEST OF LUNCH	1992	Written by Donna Lypchuk; typed script, bound; dated March 4, 1992; written notes
1999-001-05.0142.285	textual materials	A	N		Atom Egoyan Archive	Whale Music	1994	research file	script / screenplay	WHALE MUSIC	1990-1991	Written by Paul Quarrington; typed scripts; second draft dated April 3 1991; correspondence; correspondence dated December 18 1990; two scripts split into two folders under the same catalogue number
1999-001-05.0142.286	textual materials	A	N		Atom Egoyan Archive	When Night is Falling	1995	research file	script / screenplay	WHEN NIGHT IS FALLING	1993	Written by Patricia Rozema; typed script; dated March 27, 1993
1999-001-05.0142.287	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WHEN SHE WAS GOOD	1994	Written by Amy Holden Jones; two scripts; dated February 17, 1994, and February 28, 1995; two scripts split into two folders under the same catalogue number
1999-001-05.0142.288	textual materials	A	N		Atom Egoyan Archive	Where the Money Is	2000	research file	script / screenplay	WHERE THE MONEY IS	1996	Written by E. Max Frye; typed script; dated 1/8/96; revised
1999-001-05.0142.289	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WHERE THE SUN DON'T SHINE	1995	Written by Hugh Graham; typed script, bound; dated December 3 1995
1999-001-05.0142.290	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WHISPER IN THE ATTIC, A	1994	Written by Donna Dottley Powers and Wayne Powers, based on the novel by Gloria Murphy; typed script; dated June 27, 1994; handwritten outline
1999-001-05.0142.291	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WHITE CLOUDS	1993	Written by Dennis Potter, based on the novel "Cara Massamina" by John MacDowell; typed script; dated November 1993
1999-001-05.0142.292	textual materials	A	N		Atom Egoyan Archive	White Room	1990	research file	script / screenplay	WHITE ROOM, The	1989	Written by Patricia B. Rozema; typed script, bound; dated January 1989; typed proposal
1999-001-05.0142.293	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WHITE STONE DAYS	1995	Written by Christopher Kearney; typed script; dated December 1995; first draft revised
1999-001-05.0142.294	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WIVES OF BATH, The	1994-1997	Written by Judith Thompson, based on the novel by Susan Swan; typed scripts, bound; first draft dated April 29 1994, second script dated January 22 1997; handwritten correspondence; two scripts and correspondence split into two folders under the same catalogue number
1999-001-05.0142.295	textual materials	A	N		Atom Egoyan Archive		88	research file	script / screenplay	WORLD OF HARMS, A	1994	Written by Mark A. Klein; typed script; dated April, 1994
1999-001-05.0142.296	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	WRATH	1997	Written by Rand Ravich; two typed scripts; date received: May 16 1997; correspondence

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0142.297	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	YYZ	circa 1980- 1999	Written by David Rotenberg; typed script; no date attached
1999-001-05.0142.298	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	ZERO HOUR, The	1997	Written by Cynthia Cidre, based on the novel by Joseph Finder; typed script; dated April 3, 1997; correspondence
1999-001-05.0143	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin, Special Delivery	circa 1984- 1985	Hand written in bound notebook; treatment and sketches for Next of Kin; with notations titled Special Delivery
1999-001-05.0144	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Dependents	1982	2x copies of typed synopsis with budget, for grant application?
1999-001-05.0145	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin	1983	Original typed treatment in dialogue
1999-001-05.0146	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin	1983	Copy of typed treatment in dialogue
1999-001-05.0147	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin	1983-1984	Hand written outline dated Christmas 1983/84
1999-001-05.0148	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	script / screenplay	Next of Kin	1984	Original typed script dated 1984; with undated typed treatment
1999-001-05.0149	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	script / screenplay	Next of Kin	1984	Copy of typed script dated 1984
1999-001-05.0150	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin	1984	Marked continuity script, with sound transfer reports
1999-001-05.0151	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Next of Kin	circa 1984- 1985	Hand written scene by scene breakdown on 40 index cards
1999-001-05.0152	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	[Next of Kin]	circa 1984- 1985	Various segments, character notes and to-do lists, hand written in bound notebook; notes on EFX XFERS enclosed
1999-001-05.0153	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	script / screenplay	Reminders [Next of Kin]	1983	Hand written script found on verso of typed script titled Reminders dated 1983, with clipping and other notes
1999-001-05.0154	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	[Art for cover]	1982	Dependents
1999-001-05.0155	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Casting	circa 1984- 1985	Casting lists; correspondence
1999-001-05.0156	textual materials	A	P	Includes legal debacle	Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Contracts, other legal stuff	1984-1992	Screenings, broadcasts, licensing
1999-001-05.0157	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Daily log	1984	A series of logs with daily information provided
1999-001-05.0158	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Distribution - 1	circa 1987- 1993	Distribution reports; correspondence letters
1999-001-05.0159	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Distribution - 2	circa 1984- 1989	Programs; curation; correspondence; schedules; clippings with John Paizs' "Crime Wave"
1999-001-05.0160	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Distribution - 3	circa 1984- 1991	Clippings; correspondence; budget analyses



CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0161	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Distribution - 4	circa 1989-1995	Correspondence letters and faxes
1999-001-05.0162	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Donations and gifts	1986	Invoices; receipts; correspondence
1999-001-05.0163	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Festivals, awards -1	1984-1988	Correspondence; programs
1999-001-05.0164	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Festivals, awards -2	1984-1985	Programs; clippings; correspondence; all pertaining to the 1985 Genie Awards
1999-001-05.0165	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Festivals, awards -3	1986	Media releases; newspaper articles; promotional material; tour schedule; programs
1999-001-05.0166	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Festivals, awards -4	circa 1985-1990	Programs; clippings; schedules; handouts
1999-001-05.0167	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Financing, insurance, etc.	1984	Grant applications, budget, permits, releases
1999-001-05.0168	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Grant Applications	1983	Applications, typed summaries ; correspondence
1999-001-05.0169	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Insurance	circa 1986-1987	Insurance policies; faxes; correspondence
1999-001-05.0170	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Mixing Sheets	circa 1984-1985	Paperwork found with film materials
1999-001-05.0171	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Press	1984-1985	Article and review clippings
1999-001-05.0172	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Press clippings	1984-1986	Archival material found with Media and press clippings
1999-001-05.0173	textual materials	A	N		Atom Egoyan Archive	Next of Kin	1985	research file	textual records and research files	Publicity	1984-1985	Various promotional material handouts and clippings
1999-001-05.0174	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	The Lost Kingdom of Ted	circa 1986-1987	Hand written on foolscap pad
1999-001-05.0175	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Crash Course	1985	Typed script dated 1985
1999-001-05.0176	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	circa 1986-1987	Hand written script on foolscap pad
1999-001-05.0177	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1985	Hand written script on foolscap pad dated October 1985
1999-001-05.0178	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1985	Original typed script dated October 1985
1999-001-05.0179	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1985	Typed script, First Draft, dated 1985, cerlox bound
1999-001-05.0180	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1985-1986	Typed script dated 1985 with annotations by Allen Bell dated February 1986



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0181	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1986	Hand written script on foolscap pad, dated February 1986
1999-001-05.0182	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1986	Second Draft, typed script dated March 1986
1999-001-05.0183	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1986	Second Draft typed script dated 1986, with Allen Bell notations
1999-001-05.0184	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1986	Second Draft dated 1986, typed script with Atom Egoyan notations
1999-001-05.0185	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	script / screenplay	Family Viewing	1986	Handwritten script on foolscap pad, dated May 1986
1999-001-05.0186	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing	circa 1986- 1987	Typed synopsis
1999-001-05.0187	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing	circa 1986- 1987	Handwritten edit notes in steno pad
1999-001-05.0188	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing	1986	Hand written notes and story board drawings in bound notebook
1999-001-05.0189	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing	circa 1986- 1987	Binder containing annotated script, frame sketches
1999-001-05.0190	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Accounting	1985-1986	Budgets; planning; correspondence
1999-001-05.0191	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Call sheet	circa 1987	Day 15
1999-001-05.0192	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / art department	1986	Receipts; invoices
1999-001-05.0193	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / cash receipts	1986	Checks; payment history
1999-001-05.0194	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / catering	1986	Checks; receipts
1999-001-05.0195	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / crew	1986	Completed reports
1999-001-05.0196	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / misc.	1986	Locations, office expenses, equipment, rentals, grip, transportation, etc.
1999-001-05.0197	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / petty cash reports	1986	Receipts; petty cash reports
1999-001-05.0198	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / post production and lab costs	1986	Invoices
1999-001-05.0199	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Cash reports / promotion	1986	Invoices
1999-001-05.0200	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Casting	1986	Performance contracts; remittance statements

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0201	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Continuity binder -1	1986	With marked script, daily logs, slate and scene reports, production information in scene order; removed from binder
1999-001-05.0202	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Continuity binder -2	1986	With marked script, daily logs, slate and scene reports, production information in scene order; removed from binder
1999-001-05.0203	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Continuity binder -3	1986	With marked script, daily logs, slate and scene reports, production information in scene order; removed from binder
1999-001-05.0204	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	[Continuity marked script]	1986	Titled "Sex. Death. Freedom. A World of Trivial Pursuits."; Family Viewing title on second page
1999-001-05.0205	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Contracts, agreements, invoices	1986	Various forms of contracts, invoices, and insurance
1999-001-05.0206	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Crew	1986	Crew info sheets; checks; invoices; receipts; contracts
1999-001-05.0207	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Daily Production Reports	1986	Fifteen files in total
1999-001-05.0208	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Equipment	1986	Invoices
1999-001-05.0209	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Grant applications	1985-1986	Correspondence; applications
1999-001-05.0210	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Locations	1986	Permits; correspondence; notes
1999-001-05.0211	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Mixing cue sheets	1986	Paperwork found with film materials
1999-001-05.0212	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Music	1986	Contracts; music business book; applications
1999-001-05.0213	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	OFDC	1986	Guidelines; news releases; agreements
1999-001-05.0214	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Press	1986-1988	Clippings; scans; flyers
1999-001-05.0215	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Production papers	circa 1987	Tax exemption certificates; order forms; directories; outline titled "Nature Show"; no date attached
1999-001-05.0216	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Publicity	1987-1988	Posters; programming; releases in multiple languages
1999-001-05.0217	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	[Speaking Parts]	circa 1989	Untitled; hand written in bound notebook
1999-001-05.0218	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts	1987	Annotated script, mounted photographs, hand written notes; in albums 8.5 x 14 inches
1999-001-05.0219	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	A Bed of Wild Roses / Speaking Parts	1987	Hand written script in bound notebook; also inside title I Can't Quit You
1999-001-05.0220	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Mad For You	1987	Outline Draft, unbound; inscribed: August 1987 Victoria

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0221	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Mad For You	1987	Outline Draft, coil-bound; inscribed: August 1987 Victoria
1999-001-05.0222	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Mad For You	1987	Outline Draft, inscribed: August 1987 Victoria
1999-001-05.0223	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	I Can't Quit You	1988	Treatment Draft
1999-001-05.0224	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	I Can't Quit You	1988	Treatment Draft, coil bound; Copy No. 1
1999-001-05.0225	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	First Draft, original typewritten
1999-001-05.0226	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	First Draft with notations by Allen Bell, Script Editor; coil bound
1999-001-05.0227	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	First Draft with notations and rewrites by Atom Egoyan; reduced copy in 8.5 x 11 sketch pad
1999-001-05.0228	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	First Draft with character Lisa notations, plastic bound
1999-001-05.0229	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	Second Draft
1999-001-05.0230	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	script / screenplay	Speaking Parts	1988	Second Draft with notations by Allen Bell
1999-001-05.0231	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts	1988	Director's Shooting script, with notes, sketches, photos, blocking; bound 8.5 x 14
1999-001-05.0232	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Phil Donahue notebook	circa 1988- 1989	Notes from television talk show
1999-001-05.0233	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Mad For You	1987	Handwritten script
1999-001-05.0234	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Accounting	1989	Report summaries; budget outlines; correspondence
1999-001-05.0235	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	ACTRA	1989	Contracts
1999-001-05.0236	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Budget	1989	Budgets; expenses
1999-001-05.0237	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Call sheets	1989	Day 1-23 November 14 to December 14 1988
1999-001-05.0238	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Camera & production reports	1989	Day 1-14
1999-001-05.0239	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Camera & production reports	1989	Day 15-23
1999-001-05.0240	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Camera lab reports	1988-1989	Completed reports

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0241	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Channel 4	1988-1991	Correspondence; cost reports
1999-001-05.0242	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Cinephile	1989-1991	Cineplex box office statements; sales agency agreements; correspondence; distribution reports
1999-001-05.0243	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Continuity lined script	1988	A copy of the final draft of Speaking Parts with notes and sketches
1999-001-05.0244	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Continuity notes - 1	1988	Filled out continuity forms
1999-001-05.0245	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Continuity notes - 2	1988	Filled out continuity forms
1999-001-05.0246	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Continuity scene order -1	1988	Script and forms with notes
1999-001-05.0247	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Continuity scene order -2	1988	Script and forms with notes
1999-001-05.0248	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Contract	1988	Script and contract, director, producer, music
1999-001-05.0249	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	[Correspondence, misc.] -1	1988-1990	Cards, letters, postcards; appear to be director's files
1999-001-05.0250	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Correspondence - 2	1988-1990	Letters, cards, releases
1999-001-05.0251	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Correspondence - 3	1989	Letters, cards
1999-001-05.0252	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Correspondence - 4	1989	Letters; coin found amongst letters in donation
1999-001-05.0253	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Crew contracts + pay - 1	1988	Letters; property permits; agreements
1999-001-05.0254	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Crew contracts + pay - 2	1988	Agreements
1999-001-05.0255	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Cue Sheets	circa 1988- 1989	
1999-001-05.0256	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Daily production reports	1988	filled out reports
1999-001-05.0257	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Insurance	1989	Documents; correspondence
1999-001-05.0258	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Insurance 1988-94	1988-1994	Documents; correspondence
1999-001-05.0259	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Lab reports	1988	Filled out reports
1999-001-05.0260	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Location permits	1988-1989	Filled out permits; correspondence

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0261	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	OFDC	1988-1991	Financing agreements;
1999-001-05.0262	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Original documents	1988	Cast lists; correspondence
1999-001-05.0263	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Petty cash reports / art department	1988	Filled out daily cash reports
1999-001-05.0264	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Petty cash reports / art department	1988	Filled out daily cash reports
1999-001-05.0265	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Petty cash reports / office, set & craft services	1988	Filled out daily cash reports
1999-001-05.0266	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Petty cash reports / out of pocket expenses	1988	Filled out daily cash reports
1999-001-05.0267	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Petty cash reports / wardrobe	1988	Filled out daily cash reports
1999-001-05.0268	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Reactions	1988-1989	Letters, essays, interviews
1999-001-05.0269	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Slate & scene log -1	1988	Filled out daily edge coding log sheets
1999-001-05.0270	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Slate & scene log -2	1988	Filled out daily shot forms
1999-001-05.0271	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Slate & scene log -3	1988	Filled out daily edge coding log sheets; shipping forms
1999-001-05.0272	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Sound reports	1988	Notes; filled out sound reports; mixing cue sheets; dialogue sheets
1999-001-05.0273	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Sound reports, transfer	1988	Filled out daily sound reports and sound transfer sheets; purchase exemption certificates
1999-001-05.0274	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell / The Adjuster	circa 1988- 1990	Annotated script; colour snapshots; storyboard-style sketches
1999-001-05.0275	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	circa 1988- 1990	Handwritten in coil bound notepad
1999-001-05.0276	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	circa 1988- 1990	Handwritten script on lined notepad
1999-001-05.0277	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Some Scenes in a Forest	1989	Handwritten in coilbound notepad; dated 10 December 1989
1999-001-05.0278	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	circa 1990- 1991	First Draft; typed script with annotations
1999-001-05.0279	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Original typed script; dated 1990
1999-001-05.0280	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Original typed script

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESRIPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0281	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Typed script; coilbound
1999-001-05.0282	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Treatment in dialogue, coil bound; dated February 1 1990
1999-001-05.0283	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Treatment in dialogue, possibly 2 copies; dated February 1 1990
1999-001-05.0284	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell/Relative Comfort	1990	Typed script with annotations by Atom Egoyan
1999-001-05.0285	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Final Draft; typed script
1999-001-05.0286	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	Show and Tell	1990	Shooting Draft; original printout typed script
1999-001-05.0287	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	circa 1990- 1991	Typed script
1999-001-05.0288	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	1991	Possibly 2 copies of typed script with annotations dated 9 December 1991
1999-001-05.0289	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	circa 1990- 1991	Handwritten in lined notepad; segments of script
1999-001-05.0290	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Peter Wollen	circa 1990- 1991	Hand written notes; heading reads: Peter Wollen technology film and architecture
1999-001-05.0291	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	A Physical Education	circa 1990- 1991	Hand written script with notes; with hand written script in coilbound notebook
1999-001-05.0292	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	The Adjuster / Show and Tell	1990	Typed script with extensive annotations
1999-001-05.0293	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	The Adjuster	1990	Typed script with annotations by Allen Bell
1999-001-05.0294	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	circa 1990- 1991	Typed script with annotations by Atom Egoyan
1999-001-05.0295	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	script / screenplay	[Untitled]	circa 1990- 1991	Segment of typed script
	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	Script	I Want You		Hand written script in bound oversized album
	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	none		Potential cast and crew party; no file material, photos only
1999-001-05.0296	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Alliance	1990	Correspondence with Alliance
1999-001-05.0297	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Budget / accounting	1990	Budget planning; notes
1999-001-05.0298	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Call sheets, production reports	1990	One line schedule; filled out daily call sheets; program
1999-001-05.0299	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Camera report, sound report, wild sound - 1	1990	From binder; shot notes; filled out daily logs
1999-001-05.0300	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Camera report, sound report, wild sound - 2	1990	Negative reports; filled out camera- sound lab reports; notes

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0301	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Cast	1990	Performer contracts; riders; head shots and filmographies
1999-001-05.0302	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	CAVCO / OFIP	1990-1991	Correspondence; guidelines; citizenship forms
1999-001-05.0303	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Continuity lined script	1990	Continuity script with markings; daily shooting and tape logs
1999-001-05.0304	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Cost reports	1990	Complete cost reports; budget planning
1999-001-05.0305	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Credits, post production, misc.	1990-1991	Correspondence; guidelines
1999-001-05.0306	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Crew list	1990	Crew lists; correspondence; resumes
1999-001-05.0307	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Festivals	1991-1992	Correspondence
1999-001-05.0308	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Festivals / Cannes	1991	Correspondence
1999-001-05.0309	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Festivals / Moscow	1991	Correspondence
1999-001-05.0310	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Location photos	circa 1990- 1991	Presentation portfolio by Eureka illustrating locations; colour snapshots mounted on mat board; panorama- style; with textile container bag
1999-001-05.0311	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Locations	1990	Memos; budgets; summaries; progress report;
1999-001-05.0312	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	OFDC	1990-1991	Agreements; correspondence;
1999-001-05.0313	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Publicity	1991	Synopsis; statements
1999-001-05.0314	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Script-1	1990	Dialogue changes; scene lists; statements
1999-001-05.0315	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Script-2	1991	2 diskettes with French subtitling left in file; dialogue in French
1999-001-05.0316	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	Telefilm	1990-1991	Correspondence; conditions; agreements
1999-001-05.0317	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	1991	research file	textual records and research files	Misc.	1991	Clippings, pictograms
1999-001-05.0318	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	1991	research file	textual records and research files	[Production binder]	1991	Script for "En Passant" portion of Montréal vu par; contacts; service sheets; documents vary between English and French
1999-001-05.0319	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	1991	research file	textual records and research files	[Script]	1989	Drafts; pictograms; dialogue cues
1999-001-05.0320	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	1991	research file	script / screenplay	[Script]	1989	Final draft Mar 1991

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0321	textual materials	A	N		Atom Egoyan Archive	Montréal vu par...	1991	research file	textual records and research files	[Script]	1989	Handwritten in album; includes photographs, pictograms, annotated typed script pasted in; storyboard- style sketches
	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files			
1999-001-05.0322	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	script / screenplay	Production script	1992	Script and credits
	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Publicity		
1999-001-05.0323	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	textual records and research files	Publicity, media	1993	Articles; clippings; correspondence
1999-001-05.0324	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	script / screenplay	Script / Gross Misconduct	1991	Second revision
1999-001-05.0325	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	textual records and research files	Script / Gross Misconduct	1992	Complete 4th draft, with casting information
1999-001-05.0326	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	textual records and research files	Script / Spinner Spencer	circa 1992- 1993	Annotated typed script pasted in; Polaroid snapshots taped in; storyboard-style sketches; production documentation, call sheets attached at back
1999-001-05.0327	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	textual records and research files	Swiss prize -1	1993-1997	Article; magazines; correspondence
1999-001-05.0328	textual materials	A	N		Atom Egoyan Archive	Gross Misconduct	1993	research file	textual records and research files	Swiss prize -2	1995	Correspondence
1999-001-05.0329	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	[Creative journal]	1992	Inscribed: Armenia 1992; handwritten journal with watercolour and oil pastel sketches; some sketch pages cut from album and inserted loose
1999-001-05.0330	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Greener Pastures	1987	Handwritten in bound notebook; includes script Greener Pastures, marker drawings of architecture, AE's father and others; notes on Next of Kin
1999-001-05.0331	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	[Calendar]	circa 1992- 1993	Hand written script outline in black bound notebook
1999-001-05.0332	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Actresses	1993	Head shots; filmographies; correspondence; casting lists
1999-001-05.0333	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	"The Armenian Project"	1993	Correspondence relating to entry in Genie awards, misc.
1999-001-05.0334	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Armenia / Zadoyan	1988-1992	Correspondence
1999-001-05.0335	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	"Bible"	1992	Paperwork found with film materials
1999-001-05.0336	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Brokers	1992	Correspondence
1999-001-05.0337	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Budget	1992	Budget and notes for production
1999-001-05.0338	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Contracts / Armenia cast & crew	1992	Correspondence in Armenian; article in Armenian
1999-001-05.0339	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Contracts / music	1992-1993	Correspondence; invoices; agreements
1999-001-05.0340	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Contracts / ZDF	1982-1993	Production notes and agreements in German; correspondence in German



CATALOGUE.ID_NUMBER	CATALOGUE.CATEGORY1	CATALOGUE.FLAG3	CATALOGUE.FLAG1	CATALOGUE.ACCESS_RESTRICTIONS	CATALOGUE.CREDIT_LINE	CATALOGUE.OPTION10	CATALOGUE.DATE_COLLECTED	CATALOGUE.ARRANGEMENT	CATALOGUE.ITEM_NAME	CATALOGUE.TITLE	CATALOGUE.DATE_MADE	CATALOGUE.DESCRPTION
Accession	series	Department	restricted?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0341	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Correspondence - 1	circa 1992-1993	Hand written letter
1999-001-05.0342	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Correspondence - 2	1992-1993	Various letters
1999-001-05.0343	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Correspondence / ZDF	1992-1995	Contracts; correspondence
1999-001-05.0344	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Credits, titles	1993	Drafts of head and tail credits
1999-001-05.0345	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	CRTC	1992	Correspondence; applications
1999-001-05.0346	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Festivals	1992-1994	Correspondence
1999-001-05.0347	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Festivals / Berlin	1992	Correspondence, brochures, catalogues
1999-001-05.0348	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Festivals / San Francisco	1992-1993	Correspondence, brochures, catalogues
1999-001-05.0349	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Insurance	1992-1994	Different insurance policies; correspondence
1999-001-05.0350	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Mixing cue sheets	circa 1992	dialogue, music, FX
1999-001-05.0351	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Production information	1992	Correspondence
1999-001-05.0352	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica	1992	Handwritten notes in steno pad; cover inscribed: Exotica First Sketches Paris - T.O. Nov. 1992
1999-001-05.0353	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica	1991	Exotica babysitter conversation; handwritten notes in lined pad
1999-001-05.0354	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Trigger	1992	First Draft dated February 1992; original typed script
1999-001-05.0355	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Trigger	1992	First Draft dated February 1992
1999-001-05.0356	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Trigger	1992	First Draft dated February 1992
1999-001-05.0357	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Trigger	1992	First Draft dated February 1992
1999-001-05.0358	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Birds of Paradise / Exotic Pets	circa 1990-1999	Typed script on tractor-feed computer paper
1999-001-05.0359	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Birds of Paradise / Exotic Pets	circa 1990-2000	Typed script on tractor-feed computer paper
1999-001-05.0360	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Typed script, heavily annotated by Atom Egoyan, dated at end 22 March 1993

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0361	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	circa 1990- 2000	Typed script, heavily annotated with revisions by Atom Egoyan
1999-001-05.0362	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Copy Number 5: typed script, annotated by Atom Egoyan
1999-001-05.0363	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Revision Draft; typed script, coil bound; with annotations by Atom Egoyan; typed title Final Draft; hand written annotation on cover: Revision Draft
1999-001-05.0364	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	First Draft with annotations by Atom Egoyan
1999-001-05.0365	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	First Draft with annotations by Atom Egoyan; possibly two copies scrambled
1999-001-05.0366	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Shooting Draft original typed script dated 18 May 1993
1999-001-05.0367	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Final Draft original typed script
1999-001-05.0368	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	script / screenplay	Exotica	1993	Final Draft original typed script
1999-001-05.0369	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	[Archival material found with photos]	1992-1994	Source material, and hand written script section on notepad
1999-001-05.0370	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica [album]	circa 1990- 1999	Annotated script, photos, production schedule attached at back
1999-001-05.0371	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Bank statements and cancelled cheques (x10 files)	1993	Speaking Parts Ltd., O/A Exotica, 30 September 1993 year end
1999-001-05.0372	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Bank / third part cheques 1/3-3/3	1993	Bound cheques and receipts split into three different boxes under the same catalogue number
1999-001-05.0373	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Cast (x19 files)	1993	Alphabetically by individuals' names; payroll documentation
1999-001-05.0374	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Crew / daily crew non-union	1993	Payroll documentation; split into three files in alphabetical order by name (1: A-F, 2: G-N, 3: O-Z) under the same catalogue number
1999-001-05.0375	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Crew / Directors Guild of Canada (x18 files)	1993	Alphabetically by individual's names
1999-001-05.0376	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Crew / non-union	1993	Alphabetically by individual's names; 17 files under different titles with the same catalogue number; involves both union and non-union documents
1999-001-05.0377	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Crew / payroll (x9 files)	1993	9 files by individual's name : Irwin Figueira; Remi Hoz; Brent Kelly; Roscoe (Ross) Kerr; Joseph Micomonaco; Celeste Sansregret; Roland Schlimme; Sidney Sproule; Andres Vosu
1999-001-05.0378	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Expense reports (x38 files)	1993	38 files in order alphabetically by individual's name
1999-001-05.0379	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Extras	1993	17 files in alphabetical groupings
1999-001-05.0380	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Final accounting / 1-4	1994	4 files; statements; correspondence; report costs; invoices

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0381	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Final accounting / current filing	1994	Invoices; statements; correspondence
1999-001-05.0382	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Final accounting / final cost report + A/P	1994	Statements
1999-001-05.0383	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Final accounting / financial binder	1993	Split into two files under the same catalogue number; contents in first file: budget, cash flow, financing, cost reports, post sched. / Dolby; contents in second file: Alliance, OFDC, Telefilm
1999-001-05.0384	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Final accounting / T4As 1994	1994	Statements; correspondence
1999-001-05.0385	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Alliance releasing	1993-1994	Proofs of payment
1999-001-05.0386	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Bank statements	1993-1994	Displays the production's financial account activity
1999-001-05.0387	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Call sheets	1993	Twenty four days worth of completed call sheets used on set
	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Cannes	1994	correspondence, clippings
1999-001-05.0388	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	CIBC bank	1993-1994	Balance sheets; correspondence; scans
1999-001-05.0389	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Cost reports (x13 files)	1993	Thirteen files under the same catalogue number
1999-001-05.0390	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	EGO Film Arts / expense	1993	Correspondence; invoices
1999-001-05.0391	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	[Ephemera]	circa 1993	Coasters and silhouettes
1999-001-05.0392	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Family Viewing Productions Ltd. / expense	1993-1994	Invoices
1999-001-05.0393	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	GST / Speaking Parts and EGO Films	1993-1994	Forms; reports; receipts;
1999-001-05.0394	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Kudlow & McCann accountants	1993	Balance sheets; cost reports
1999-001-05.0395	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Locations / general	1993	Accounts
1999-001-05.0396	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Locations / Canada Square	1993	Accounts
1999-001-05.0397	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Locations / FRD Holdings	1993	Accounts
1999-001-05.0398	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	OFDC / expense	1993	Scanned cheques
1999-001-05.0399	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Paid accounts (30 files)	1993	Alphabetically organized
1999-001-05.0400	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Performers' work permits	1993	Completed work reports; notes

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0401	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Receiver General for Canada taxes	1993	Correspondence; T4A-NR and T4A summaries
1999-001-05.0402	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	T4, T4A, T4A NR	1993	Various taxation documents
1999-001-05.0403	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Telefilm / expense	1993	Agreements and receipts
1999-001-05.0404	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Marked script / continuity	1993	Continuity script with continuity notes; removed from original 3-ring binder; split into three folders under the same catalogue number
1999-001-05.0405	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Daily production reports	1993	Call sheets, production reports, continuity sheets, camera sheets, film inventory, lab reports, ACTRA reports; removed from two original 3-ring binders; split into six folders under the same catalogue number
1999-001-05.0406	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Rushes notes	circa 1993	Notes on lined paper removed from 3- ring binder; bound spiral notebook; split into two files under the same catalogue number
1999-001-05.0407	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Camera reports	1993	Paperwork found with film materials
1999-001-05.0408	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Continuity log / slate order	1993	Paperwork found with film materials; contents taken from 3-ring binder; split into two files under the same catalogue number
1999-001-05.0409	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Daily production reports / top sheets	1992-1993	Paperwork found with film materials
1999-001-05.0410	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Dialogue edit	1993	Paperwork found with film materials
1999-001-05.0411	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Edge coding log	1993	Paperwork found with film materials
1999-001-05.0412	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Lined script	circa 1993	Paperwork found with film materials; split into two files under the same catalogue number
1999-001-05.0413	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Reel continuity and breakdown	1993	Paperwork found with film materials
1999-001-05.0414	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	[Scene cards]	circa 1993	Cards found with film materials; split into two envelopes
1999-001-05.0415	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Sound reports	1993	Paperwork found with film materials
1999-001-05.0416	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Sound + sound Xfer	1993	Paperwork found with film materials
1999-001-05.0417	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1992	by Neal Jimenez, based on the novel by Russell Banks; revised first draft dated 20 November 1992
1999-001-05.0418	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	The Sweet Hereafter	circa 1992	Scenario and dialogue notes by Atom Egoyan; handwritten in coil-bound notebook
1999-001-05.0419	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	circa 1995	Typed script, no cover but possibly First Draft, with annotated revisions by Atom Egoyan; 2x steno pads with handwritten segments of dialogue by Atom Egoyan
1999-001-05.0420	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated May 1995

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0421	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated May 1995; printout on tractor feed paper
1999-001-05.0422	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated May 1995, No.6; handwritten note with copy 1-10 assignments
1999-001-05.0423	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated May 1995, No.9 with handwritten annotations and covering note by Allen Bell removed from red 3-ring binder
1999-001-05.0424	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated May 1995, No.7; with correspondence from Russell Banks, Juliette Sales, Michèle Halberstadt
1999-001-05.0425	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995; with annotations, accompanying handwritten notes, and cover note dated 7 August 1995 possibly by Allan Bell
1999-001-05.0426	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995; cerlox bound with annotations and handwritten notes by what appears to be someone by the name of Marcus Koeuen; Paris, October 1995
1999-001-05.0427	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995; with annotations possibly from Atom Egoyan, including proposed casting
1999-001-05.0428	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995, No. 20
1999-001-05.0429	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995
1999-001-05.0430	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	First Draft by Atom Egoyan dated August 1995, No.4 with annotations by what appears to be someone by the name of Camelia Frieberg
1999-001-05.0431	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Harper's Magazine	1995	November 1995 issue of Harper's with article by Katie Roiphe, "Making the Incest Scene : in novel after novel writers grope for dark secrets"
1999-001-05.0432	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	Second Draft by Atom Egoyan dated December 1995 with annotations by Atom Egoyan dated 2 April 1996
1999-001-05.0433	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1995	Second Draft by Atom Egoyan dated December 1995 with annotations by Niv Fichman
1999-001-05.0434	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1996	Second Draft by Atom Egoyan dated March 1996
1999-001-05.0435	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1996	By Atom Egoyan dated 3 May 1996 with typed comments unsigned
1999-001-05.0436	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	1996	Final Revised Draft by Atom Egoyan with handwritten annotations by an unknown person
1999-001-05.0437	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	The Sweet Hereafter	circa 1997	Director's script; typed script taped into album, annotated, storyboard-style sketches; photos taped in
1999-001-05.0438	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Correspondence	circa 1994- 1996	Faxes and letters from various individuals related to the development stage of The Sweet Hereafter script; readers' comments; copies of magazines, articles, clippings
1999-001-05.0439	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Essay	circa 1994- 1996	The Limits of Law: Litigation, Lawyers and the Search for Justice in Russell Bank's <i>The Sweet Hereafter</i> by Margaret J. Fried and Lawrence A. Frolik
1999-001-05.0440	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Crew lists	1996	Various directories

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0441	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	The Sweet Hereafter	circa 1997	Copies of the book in English, French and Greek; an additional Robert Browning poetry book and "The Game" by Frances Liardet; books split into two files under the same catalogue number
1999-001-05.0442	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	A-frame plans	circa 1996- 1997	Photocopies
	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Accident site, exterior		8 col snapshots, mounted
1999-001-05.0443	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Airplane seating	circa 1996- 1997	Faxes; correspondence
1999-001-05.0444	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Airplane set, interior, goosebumps	circa 1996- 1997	Plans, correspondence, colour photocopy
1999-001-05.0445	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Airport	circa 1996- 1997	17 colour snapshots mounted on file folder
1999-001-05.0446	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Airport	circa 1996- 1997	5 colour snapshots, mounted
1999-001-05.0447	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Airport arrivals, baggage, washroom	circa 1996- 1997	
	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files			
1999-001-05.0449	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Art Department misc.]	circa 1996- 1997	Notes; clippings
1999-001-05.0450	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Art department identification template]	circa 1996- 1997	Overhead acetate; photocopy
1999-001-05.0451	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC Film Commission -1	1996	Correspondence
1999-001-05.0452	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC Film Commission -2	1996	Printed matter; in a pamphlet box
1999-001-05.0453	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC info pics	1996	Various dimensions
1999-001-05.0454	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC license plates	1996	Correspondence; number plate identification
1999-001-05.0455	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Bear	circa 1996	Various photographs likely for promotional work in relation to film; shot by Lincoln Clarke Photography
1999-001-05.0456	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Billy's	circa 1996	Plans; notes
1999-001-05.0457	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Billy's door	circa 1996	Plans
1999-001-05.0458	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Burnell house reference	circa 1996	Magazine clipping
1999-001-05.0459	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Burnell's	1996	Plans
1999-001-05.0460	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Calendar pages [and other ephemera]	circa 1996	1996 calendar; Bide-a-wile Motel postcards, copy photos

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restrict ed?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0461	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Captions, enclosures]	circa 1996	Photograph envelopes of varying sizes and styles
1999-001-05.0462	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Car wash	circa 1996	Colour photographs of a car wash station
1999-001-05.0463	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Car wash graphics	1996	Signage
1999-001-05.0464	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Community centre	circa 1996	Plans
1999-001-05.0465	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dolores house	circa 1996	Plans
1999-001-05.0466	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Fair	circa 1996	Plans; graphics; items from fairground
1999-001-05.0467	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Fairground]	circa 1996	Plans; poster
1999-001-05.0468	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Fairs	circa 1996	Colour photocopies, plans
1999-001-05.0469	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Floor plans	circa 1996	Plans
1999-001-05.0470	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Garage	circa 1996	Plans
1999-001-05.0471	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Interior airplane set	circa 1996	Colour photocopies, plans; handwritten letter
1999-001-05.0472	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Interior airport	circa 1996	Plans
1999-001-05.0473	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Interior car wash	circa 1996	Plans
1999-001-05.0474	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Highland Valley Copper Mine	circa 1996	Print outs; pamphlet
1999-001-05.0475	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Logan Lake	circa 1996	Maps; article
1999-001-05.0476	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Motel	circa 1996	Plans
1999-001-05.0477	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Motel reception	circa 1996	Original captions for photographs
1999-001-05.0478	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Motel reception keys	circa 1996	Bide-a-wile motel keys and key tags
1999-001-05.0479	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Motel register	circa 1996	Handwritten register with journal entries used as props in motel reception; titled Bide-a-wile Motel
1999-001-05.0480	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Nicole' banner	circa 1996	Colour printouts of composite portrait for fair performance

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0481	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Photograph enclosures]	1996	Original enclosures with any title or caption information
1999-001-05.0482	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Picture vehicles	circa 1996	Including original captioned sleeves for photographic prints
1999-001-05.0483	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Samples for Otto's	circa 1996	Notes
1999-001-05.0484	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Spences Bridge	circa 1996	Printed out information; pamphlet information
1999-001-05.0485	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Subpoena BC pasteup	circa 1996	Subpoena-to-witness forms
1999-001-05.0486	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	W.A.C. Bennett & Beautiful BC	circa 1996	Printed matter
1999-001-05.0487	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	West Park	circa 1996	Drawn map on top of a folder
1999-001-05.0488	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	West Park Hospital	circa 1996	Plans; hospital paint samples in envelope
1999-001-05.0489	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Wood stoves	circa 1996	Printed out image
1999-001-05.0490	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	ASC/FTL	circa 1996	Computer printouts of ASC/FTL files (original shot logs of transfer as supplied by Mag North to import into Lworks)
1999-001-05.0491	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity-1	1995-1996	Continuity binder split into three files and three catalogue numbers
1999-001-05.0492	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity-2	1996	Continuity binder split into three files and three catalogue numbers
1999-001-05.0493	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity-3	1996	Continuity binder split into three files and three catalogue numbers
1999-001-05.0494	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dailies screening log	1996	Hand written notes
1999-001-05.0495	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	DAT stereo cue sheets	1997	Completed take sheets; completed dubbing charts
1999-001-05.0496	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dubbing sheets / ADR	circa 1997	Additional digital recording: Reel 1 AB to Reel 6 AB
1999-001-05.0497	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dubbing sheets / Foley	circa 1997	Ree; 1 to reel 6: 57 sheets
1999-001-05.0498	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dubbing sheets / SFX	circa 1997	Sound effects cue sheets; Reel 1 to Reel 6
1999-001-05.0499	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Feedback comments	1997	Screening fine cut 22 January 1997
1999-001-05.0500	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Final conform	1997	Removed from binder



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0501	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Key codes	1996	Completed daily rushes reports
1999-001-05.0502	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Log sheets -1	1996-1997	for dailies, removed from binder
1999-001-05.0503	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Log sheets -2	1996	Removed from binder
1999-001-05.0504	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	Marked script	1996	Removed from binder
1999-001-05.0505	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Memos	1996-1997	Removed from binder
1999-001-05.0506	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Misc. Paul's notes, sound	circa 1997	Edit notes from Paul Winestock regarding sound
1999-001-05.0507	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Script continuity	1996-1997	Various screenings
1999-001-05.0508	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	Shooting script -1	1996	Removed from binder
1999-001-05.0509	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	Shooting script -2	1996	Titled "Susan Shipton"
1999-001-05.0510	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Transfer status reports	1996-1997	Sealed envelop; marked "Magnetic North", "transfer dailies + sound to 3/4"
1999-001-05.0511	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	ADR script	1997	Paperwork found with film materials
1999-001-05.0512	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Camera reports / cutting room copies -1	circa 1996- 1997	Paperwork found with film materials
1999-001-05.0513	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Camera reports / cutting room copies -2	1996	Paperwork found with film materials; split into two files under the same catalogue number
1999-001-05.0514	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Conform cut lists (not locked) -1	1997	Paperwork found with film materials
1999-001-05.0515	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Conform cut lists (not locked) -2	1997	Paperwork found with film materials
1999-001-05.0516	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity -1	1996	Paperwork found with film materials
1999-001-05.0517	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity -2	1996	Paperwork found with film materials
1999-001-05.0518	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Continuity -3	1996	Paperwork found with film materials
1999-001-05.0519	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Dialogue	1997	Paperwork found with film materials
1999-001-05.0520	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[Sound notes]	circa 1996- 1997	Paperwork found with film materials

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0521	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	ACTRA	1996	Contracts; correspondence; casting lists
1999-001-05.0522	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Accommodation Merritt	1996	Contact information; schedule; crew lists
1999-001-05.0523	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC equipment	1996	Various equipment lists
1999-001-05.0524	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC Info	1996	Correspondence; location information
1999-001-05.0525	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC Misc.	1996	Reference material for BC locations
1999-001-05.0526	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC original forms	1996	Schedules; contact information
1999-001-05.0527	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	[BC services info]	1996	Correspondence; directories, maps, and flyers
1999-001-05.0528	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	BC Tel	1996	Correspondence
1999-001-05.0529	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Bus - Cardinal	1996	Correspondence
1999-001-05.0530	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Bus ownership / shipping	1996	Correspondence; scans; Polaroid pictures in envelope
1999-001-05.0531	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Call sheets	1996	Completed call sheets; map
1999-001-05.0532	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Cast list BC	1996	Head shots; correspondence; cast information
1999-001-05.0533	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Cast memos	1996	Printed out emails; work permit applications
1999-001-05.0534	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Casting -1	1996	Resumés attached to casting photos
1999-001-05.0535	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Casting -2	1996	Resumés attached to casting photos: Alison and Jenny and others
1999-001-05.0536	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Catering	1996	Faxes; correspondence; work histories
1999-001-05.0537	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Contact list	1996	Directories
1999-001-05.0538	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Contact list BC	1996	Directories; pamphlet
1999-001-05.0539	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Correspondence	1996	Printed out emails; faxes; postcard
1999-001-05.0540	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Credit applications	1996	Correspondence; filled out forms

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0541	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Crew list	1996	Directories
1999-001-05.0542	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Extras breakdown	1996	Time sheets, complete breakdowns
1999-001-05.0543	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Extras	1996	Time sheets, release forms
1999-001-05.0544	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Faxes in	1996	Correspondence; forms; insurance certifications
1999-001-05.0545	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Floor plans	circa 1996	Blueprints with notes
1999-001-05.0546	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Helicopter NC	1996	Memos; correspondence
1999-001-05.0547	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Immigration	1996	Completed work permits; information sheets
1999-001-05.0548	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Incorporation papers	1996	Faxed registration forms
1999-001-05.0549	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Insurance 1	1996	Correspondence; certificates of insurance
1999-001-05.0550	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Insurance 2	1996	Correspondence; certificates of insurance
1999-001-05.0551	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Location insurance	1996	Correspondence; certificates of insurance
1999-001-05.0552	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Locations -1	1996	Correspondence; contact lists; location contracts
1999-001-05.0553	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Locations -2	1996	Location contracts; correspondence; schedules; formal agreement
1999-001-05.0554	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Location maps	1996	Grange side road, Caledon, Contact Goldie Vanzack
1999-001-05.0555	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Maps	1996	Kamloops, Burnaby, Okanagan, Cache Creek, Merritt
1999-001-05.0556	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Master in (from Toronto)	1996	Memos; form and schedule templates
1999-001-05.0557	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Memos	1996	Various forms of correspondence
1999-001-05.0558	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Memos	1996	Various forms of correspondence
1999-001-05.0559	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Merritt	circa 1996	Magazines and pamphlets; directories; maps
1999-001-05.0560	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	One line schedules	1996	Completed faxed schedules

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0561	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Original / copies Day out of days BC	1996	Vehicles, additional labour, special equipment, special F/X
1999-001-05.0562	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Picture Vehicle contracts	1996	Completed agreement forms
1999-001-05.0563	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	Pink Script	1996	A script with asterisks indicating parts to revise
1999-001-05.0564	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Preproduction -1	1996	Correspondence; notes
1999-001-05.0565	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Preproduction -2	1996	Various work reports
1999-001-05.0566	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Production reports / dailies	1996	Starts Day 2 Tuesday Oct 29 - missing Day 24; ends Day 35 16 December 1996; on label: Camera reports, continuity, production reports, call sheets, ACTRA reports, extra reports
1999-001-05.0567	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Production office equipment	1996	Correspondence; report
1999-001-05.0568	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Publicity	1996	Head shots; filmographies
1999-001-05.0569	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Purchase orders - 1	1996	Invoices; logs
1999-001-05.0570	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Purchase orders - 2	1996	Cash reports; invoices; logs
1999-001-05.0571	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Purchase orders - 3	1996	Completed order forms
1999-001-05.0572	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Purchase orders - 4	1996	Completed order forms
1999-001-05.0573	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Purchase orders - 5	1996	Completed order forms
1999-001-05.0574	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Resumés	1996	Correspondence
1999-001-05.0575	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Resumés crew	1996	Various curriculum vitae
1999-001-05.0576	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	script / screenplay	Script final	1996	By Atom Egoyan, dated August 1996; marked: Original
1999-001-05.0577	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Script original	1996	Contains original envelope marked: Pink Script
1999-001-05.0578	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Script research	1996	Various search results; notes
1999-001-05.0579	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Shooting schedule	1996	Completed schedules
1999-001-05.0580	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Shooting schedule BC	1996	Completed schedules

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0581	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Travel	1996	Memos depicting travel arrangements for cast and crew
1999-001-05.0582	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Travel	1996	Memos; correspondence
1999-001-05.0583	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	UBCP	1996	Work reports; contracts; production agreement
1999-001-05.0584	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Vehicles	1996	Insurance certificates
1999-001-05.0585	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	WCB	circa 1996	Empty Workers Compensation Board injury report
1999-001-05.0586	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1997	research file	textual records and research files	Wrap	1996	Invoices
1999-001-05.0587	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Correspondence ]	1985-1997	Thoughts, contracts; CBC, Culture Lab
1999-001-05.0588	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Miscellaneous] - 1	1982-1997	DGC correspondence
1999-001-05.0589	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Miscellaneous] - 2	circa 1983- 1992	Media Arts Jury, Toronto Arts Foundation, CV Simone Urdl, Culture Lab
1999-001-05.0590	textual materials	A	N		Atom Egoyan Archive	Bach Cello Suite #4: Sarabande	1997	research file	textual records and research files	Bach / Yo-Yo Ma	circa 1996	Typed script mounted in album; annotated; with archival material inserted loose in album
1999-001-05.0591	textual materials	A	N		Atom Egoyan Archive	Bach Cello Suite #4: Sarabande	1997	research file	textual records and research files	Bach / Yo-Yo Ma - 1	1996	Transcription
1999-001-05.0592	textual materials	A	N		Atom Egoyan Archive	Bach Cello Suite #4: Sarabande	1997	research file	textual records and research files	Bach / Yo-Yo Ma - 2	1996-1997	Script; floor plan; notes; correspondence
1999-001-05.0593	textual materials	A	N		Atom Egoyan Archive	Bach Cello Suite #4: Sarabande	1997	research file	textual records and research files	Bach / Yo-Yo Ma - 3	1995-1997	Script; cast and crew list; schedule; correspondence
1999-001-05.0594	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Crash course	1985	OAL screen writing application; handwritten script
1999-001-05.0595	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Darren Hueneman	1993	Correspondence; a copy of "Such a Good Boy" by Lisa Hobbs Birnie
1999-001-05.0596	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	[Famous Last Words]	1997	Stratford; correspondence; script draft; scanned pages
1999-001-05.0597	textual materials	A	N		Atom Egoyan Archive	The Final Twist	1987	research file	textual records and research files	Final Twist -1	1986	Alfred Hitchcock; correspondence; agreement; cast and crew list; floor plans; schedules
1999-001-05.0598	textual materials	A	N		Atom Egoyan Archive	The Final Twist	1987	research file	textual records and research files	Final Twist -2	1986	Revised yellow script; shot sketches; timing charts; floor plans
1999-001-05.0599	textual materials	A	N		Atom Egoyan Archive	The Final Twist	1987	research file	script / screenplay	Final Twist -3	1986	Teleplay
1999-001-05.0600	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Free to a Good Home	1986	NFB film by AE; treatment; correspondence

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0601	textual materials	A	N		Atom Egoyan Archive	In this Corner	1986	research file	textual records and research files	In this Corner	1985	Script for CBC
1999-001-05.0602	textual materials	A	N		Atom Egoyan Archive	In this Corner	1986	research file	textual records and research files	In this Corner	1985	Clippings; contract
1999-001-05.0603	textual materials	A	N		Atom Egoyan Archive	In this Corner	1986	research file	textual records and research files	In this Corner 1/3	1985	Production documents removed from binder pocket
1999-001-05.0604	textual materials	A	N		Atom Egoyan Archive	In this Corner	1986	research file	textual records and research files	In this Corner 2/3	circa 1985	Loose documents in binder; synopsis, schedule, production documents
1999-001-05.0605	textual materials	A	N		Atom Egoyan Archive	In this Corner	1986	research file	textual records and research files	In this Corner 3/3	circa 1985	Shooting schedule with annotations
1999-001-05.0606	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	Le film d'une vie	1990	Script; in French
1999-001-05.0607	textual materials	A	N		Atom Egoyan Archive	Looking for Nothing	1988	research file	textual records and research files	Looking for Nothing	1986-1987	Script; correspondence; previously known as "Nothing Happens"
1999-001-05.0608	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Miss Piggy -1	1995	Script; correspondence; previously known as "There's No Tomorrow"
1999-001-05.0609	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Miss Piggy -2	1993	Memos; script outline; previously known as "Giant Mine"
1999-001-05.0610	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	Spat	1984	Screenplay by Atom Egoyan
1999-001-05.0611	textual materials	A	N		Atom Egoyan Archive			research file	script / screenplay	Swallow -1	1985	Screenplay by Atom Egoyan; formerly known as "Folk Dances of the Fully Assimilated"
1999-001-05.0612	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Swallow -2	1985	A hand written script; titles at the top of first page: Moments apart peculiar, gestures of friendship, peculiar gestures of friendship
1999-001-05.0613	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Swallow -3	1985	A series of hand written screenplays on notepads; one titled Swallow, the second titled Native Souls, the third titled Two Looks of Terror
1999-001-05.0614	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Temptation	1988	Alfred Hitchcock; shot sketches; script; floor plans; production notes
1999-001-05.0615	textual materials	A	N		Atom Egoyan Archive	The Twilight Zone	1989	research file	textual records and research files	The Twilight Zone	1988	Episode Number 20: annotated typed script and production notes removed from binder
1999-001-05.0616	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Canadian Actors Equity	1996-1997	Equity primer; by-laws; insurance plan; Canadian Opera agreement
1999-001-05.0617	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [Clarkson, Austin]	1996-1997	Correspondence; A Salome Compendium, bound
1999-001-05.0618	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / COC press kits	1996-1997	Press releases; biographical information; estimated costs
1999-001-05.0619	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Correspondence - 1	1996-1997	Possibly received while travelling with Salomé
1999-001-05.0620	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Correspondence - 2	1996-1997	Various faxes and emails; grosses reports

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0621	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Correspondence - 3	1996-1997	Newspapers; articles; reviews
1999-001-05.0622	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Correspondence - 4	1996-1997	Various greeting cards
1999-001-05.0623	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Correspondence - 5	1996-1997	Various greeting cards and letters; schedules; cast lists; scene breakdowns
1999-001-05.0624	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Dancemakers	1996-1997	Correspondence; prop list; programme; scans
1999-001-05.0625	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Houston -1	1996-1997	Opera Cues magazines; correspondence; booklets; pamphlets
1999-001-05.0626	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Houston -2	1996-1997	Information sheets; Opera Cues magazine; maps; handbook
1999-001-05.0627	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Langton, Jennifer	1996-1997	A copy of "The Dance of the Seven Veils"; correspondence; essay on Salomé
1999-001-05.0628	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [Printed matter] - 1	1996-1997	Various Salomé related books
1999-001-05.0629	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [Printed matter] - 2	1996-1997	Programs for Atom Egoyan performances
1999-001-05.0630	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Production administration	1996-1997	Rehearsal schedules
1999-001-05.0631	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Reactions	1996-1997	Article clippings
1999-001-05.0632	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / reference photos	1996-1997	Photocopies
1999-001-05.0633	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [album] -1	1995	Album with loose archival material; contains creative material related to Salomé production, including notes and sketches for costumes, correspondence, thoughts, references; cards and congratulations
1999-001-05.0634	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [album] -2	circa 1996	Colour photocopies of costume sketches found loose in album
1999-001-05.0635	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / [Staging]	1996-1997	Script with set design schematic, annotated by Atom Egoyan
1999-001-05.0636	textual materials	A	N		Atom Egoyan Archive	Salomé	1996	research file	textual records and research files	Salomé / Subtitles	1996	Draft copy
1999-001-05.0637	textual materials	A	N		Atom Egoyan Archive			research file	textual records and research files	Next of Kin, Family Viewing, Speaking Parts	1990-1992	Festival related memos; newspapers; handouts
1999-001-05.0638	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / ["A"]	1985-1988	Buyers log; screening schedule; booklet; personal schedule; correspondence
1999-001-05.0639	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Berlin	1988	Programmes and booklets; memos; correspondence
1999-001-05.0640	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / ["C"]	1988	Memos; itinerary; receipts; programmes and booklets; correspondence

CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
Accession	series	Departm ent	restricte d?	access restriction		related film/media title		Object type (MWEB)	object name	file title	date made	Description
1999-001-05.0641	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Florence	1987	Florence Film Festival related correspondence, booklet, and ephemera
1999-001-05.0642	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Genies	1988	Programme, memos and application related to the Genie Awards
1999-001-05.0643	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Jerusalem	1988	Booklets, correspondence and memos related to the Jerusalem Film Festival
1999-001-05.0644	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Locarno	1988	Newspapers, memos, maps, and correspondence related to the Festival Internazionale Del Film Locarno
1999-001-05.0645	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Miami	1988	Programme, booklets, memos, schedules, identification, and correspondence related to the Miami Film Festival
1999-001-05.0646	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / miscellaneous	1988	Hong Kong International Film Festival; Sydney Film Festival; Melbourne Film Festival; Birmingham Film and Television Festival; Festival Internazionale Cinema Giovani
1999-001-05.0647	textual materials	A	N		Atom Egoyan Archive	Family Viewing	1987	research file	textual records and research files	Family Viewing / Portugal	1987	Correspondence related to the Festival Internacional De Cinema in Portugal
1999-001-05.0648	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / ["A"]	1989	Various correspondence, memos, itineraries, schedules, and booklets
1999-001-05.0649	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Amsterdam	1990	Programs and booklets
1999-001-05.0650	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / ["C"]	1989-1990	Programme; memo; information
1999-001-05.0651	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Cannes	1989	Various information, booklets, and ephemera related to the Cannes Film Festival
1999-001-05.0652	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Copenhagen	1990	Programme, flyers, correspondence, memos and schedules related to the Copenhagen Film + Video Workshop Festival
1999-001-05.0653	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Japan	1989	Memos, booklets, and ephemera related to the Quinzaine Realisateurs from the Cannes Film Festival reprogrammed in Japan
1999-001-05.0654	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / London	1990	Correspondence and pamphlet related to the BP Expo held in London
1999-001-05.0655	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Lyon	1989	Correspondence, maps, schedules related to Lyon film screenings in France
1999-001-05.0656	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Montréal	1989	Programme, memos and ephemera related to the Festival International du Nouveau Cinema et de la Video Montreal
1999-001-05.0657	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Palm Springs	1990	Correspondence, programme, information and memos related to the Palms Spring International Film Festival
1999-001-05.0658	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Spain	1989	Programmes, memos and information related to the Semana Internacional de Cine de Valladolid
1999-001-05.0659	textual materials	A	N		Atom Egoyan Archive	Speaking Parts	1989	research file	textual records and research files	Speaking Parts / Vancouver	1989	Programme, memos and correspondence related to the Vancouver International Film Festival
1999-001-05.0660	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / general	1991	Correspondence with a variety of film festivals



CATALOGUE.ID_NUMBE R	CATALOGU E.CATEGOR Y1	CATALOG UE.FLAG3	CATALOG UE.FLAG1	CATALOGUE. ACCESS_RES TRCTIONS	CATALOGUE. CREDIT_LINE	CATALOGUE. OPTION10	CATALOGU E.DATE_CO LLECTED	CATALOGUE.ARRAN GEMENT	CATALOGUE.ITEM _NAME	CATALOGUE.TITLE	CATALOG UE.DATE_ MADE	CATALOGUE.DESCRPTION
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1999-001-05.0661	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / Flanders, Ghent	1991	Correspondence and schedules related to the International Flanders Film Festival-Ghent
1999-001-05.0662	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / New York 1991	1991	Correspondence related to the New York Film Festival
1999-001-05.0663	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / Rotterdam 1992	1991	Correspondence related to the Film Festival Rotterdam
1999-001-05.0664	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / Seattle 1992	1992	Correspondence and schedule in relation to press junctions and screenings in Seattle for The Adjuster
1999-001-05.0665	textual materials	A	N		Atom Egoyan Archive	The Adjuster	1991	research file	textual records and research files	The Adjuster / Vancouver 1991	1991	Correspondence and schedule in relation to press junctions and screenings in Vancouver for The Adjuster
1999-001-05.0666	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Calendar / general	1994	Posters, correspondence related to Calendar
1999-001-05.0667	textual materials	A	N		Atom Egoyan Archive	Calendar	1993	research file	textual records and research files	Calendar / New York 1993	1993-1994	Memos, correspondence and schedules related to the New York Film Festival
1999-001-05.0668	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Alliance folder	1994	Clippings; articles; memos; ephemera
1999-001-05.0669	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Cannes	1993-1994	Newspapers, jury information, memos, information, correspondence in relation to the Cannes Film Festival
1999-001-05.0670	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Correspondence - 1	1994	Academy of Canadian Cinema and Television; Genie Awards; London Film Festival; Artificial Eye; Atlantic Film Festival; International Hofer Filmatage; Alliance
1999-001-05.0671	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Correspondence - 2	1994	Alliance; Genie Awards; Regina Ziegler Film Production; Banff Centre for the Arts; Art Gallery of Ontario; various others; received while at festivals
1999-001-05.0672	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / New York	1994	Correspondence, memos, and schedules related to the New York Film Festival
1999-001-05.0673	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Taipei	1994	Correspondence, memos and ephemera related to the Taipei Golden Horse Film Festival
1999-001-05.0674	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Taormina arte	1994	Correspondence, information, clippings and ephemera related to Taormina Arte Cinema
1999-001-05.0675	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Valladolid	1994	Newspaper articles and correspondence
1999-001-05.0676	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Venice	1994	Correspondence and local information
1999-001-05.0677	textual materials	A	N		Atom Egoyan Archive	Exotica	1994	research file	textual records and research files	Exotica / Vancouver	1994	Correspondence, information, ephemera and pass for the Vancouver International Film Festival
1999-001-05.0678	textual materials	A	N		Atom Egoyan Archive	The Sweet Hereafter	1887	research file	textual records and research files	The Sweet Hereafter	1997	Cannes reporting; clippings; programme; booklets; scan

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