

The Limb Salesman

PRESS KIT

www.thelimbsalesman.com

Canada, 2004

English, 80 minutes
35mm, Colour, Dolby Digital

Production Company: pUNK Films/Darius Films Inc.

Contact: Nicholas D. Tabarrok

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Synopsis

Short Synopsis

"A retro-future gothic romance." *Geoff Pevere, The Toronto Star*

THE LIMB SALESMAN, tells the story of a disgraced doctor, GABRIEL GOODE (Peter Stebbings) who regenerates limbs on the black market. When GOODE travels to the water mining regions of the freeze-dried north to heal the adopted daughter (Ingrid Veninger) of water baron ABE FIELDER (Clark Johnson), dark family secrets are revealed. A parable about love and self-sacrifice, in a future where we must confront our darkness, in order to find our hearts.

Long Synopsis

DR. GABRIEL GOODE finds himself on a train heading deep into northern Canada, on his way to the Fielder Mining Compound. His assignment is to regenerate new legs for CLARA FIELDER. Clara's malformed limbs are a genetic birth defect caused by atmospheric pollutants, a condition not uncommon in this post-apocalyptic time.

At the family mines, men work in abominable conditions deep beneath the earth's surface, to purify ice veins for water exportation. These precious water reserves, and the family dynamics, are both controlled by the tyrannical patriarch, ABE FIELDER. Cave-ins have become commonplace in the mines, but CHARLES, Clara's brother, is unable to convince his father to slow down his single-minded and dangerous push for greater output. Abe's over-bearing love for Clara, and shocking hatred for his son Charles, creates a menacing under-current.

After several sessions with Clara, Dr. Goode visits his CONTACT in Junction, where a sample of her mutant DNA is corrected and new limbs are grown. When he travels into the dark underworld to pick up the order, Dr. Goode is confronted by his mysterious past: a blood-covered prostitute; ragged sutures in raw flesh; a pounding chest. We learn the source of Goode's sleeplessness and haunted nights: his heart was stolen in a black market organ theft, and replaced with a mechanical surrogate.

With new limbs now attached, Clara begins a daily routine of exercises with Dr. Goode and slowly regains her strength. It becomes apparent that a bond has formed between them more intimate than a mere doctor/patient relationship. While Abe may have a darker reason for his investment in Clara's new legs, it is clear that to her they mean a freedom she has never had. With the end of his stay approaching, Goode makes plans for Clara to escape with him. Attempting to leave, Clara is violently confronted by Abe, but her brother intervenes, helping her get away. Clara hurries towards Junction to find Goode; and when they finally meet, their fate is sealed in a way that neither could have imagined. A tale of forbidden love in a dystopian future.

THE LIMB SALESMAN is the story of surrender and sacrifice, in a future where we must confront our darkness and find our hearts.

Richly atmospheric and surreal...unsettling and unique, THE LIMB SALESMAN relates the importance of staying human in a de-humanized world. *Allan Tong, Festival Daily*



THE LIMB SALESMAN



Press Quotes

"It's like THE GLASS MENAGERIE rewritten by Ray Bradbury THE LIMB SALESMAN is a touching parable about love and self-sacrifice in other words, what it means to be human." *Steve Gravestock, Toronto International Film Festival Programmer*

"BLADE RUNNER meets (Guy Maddin's) THE SADDEST MUSIC IN THE WORLD. Atmospheric and dark the (Fielder) family make the royals look well-adjusted." *Chris Knight, The National Post*

"Richly atmospheric and surreal. beautifully photographed and imaginatively designed unsettling and unique, THE LIMB SALESMAN relates the importance of staying human in a de-humanized world." *Allan Tong, Festival Daily*

"A retro-future gothic romance, set in a freeze-dried Canadian future where water is precious and genetically-modified body parts are for sale long on atmosphere, inventively art-directed, and liberally sprinkled with good ideas, performances and scenes." *Geoff Pevere, The Toronto Star*

"Post-apocalyptic love story THE LIMB SALESMAN is one of the more bizarre features in the Toronto film fest Anais Granofsky and Ingrid Veninger are like Punky Brewster and Blossom growing up to make David Lynch films together." *Jim Slotek, Toronto Sun*

"One of this years most inspiring independent features THE LIMB SALESMAN leaves our imagination to gnaw on something a hundred times more mysterious than the latest CGI-inspired world-of-tomorrow." *Simon Reynolds, Filmmaker*

A kind of minimalist sci-fi that stays with you, long after the 50-million dollar CGI effects have faded from memory. In some ways it reminds me of how I feel watching (or just thinking about) certain episodes of Rod Serling's original Twilight Zone series, and as Martha Stewart used to say, "That's a good thing". *John L. Bertram*

"Set in a future ice age (THE LIMB SALESMAN) casts a mood that gets under your skin." *Ken Eisner, The Georgia Straight*

"First sight of Abe's (Clark Johnson) gabled house, standing alone in a giant snowy field, suggests "Giant" and "Days of Heaven," and John Welsman's majestic, medieval-style score offers a film with terrific sights and sounds." *Robert Koehler, Variety*

"Ingenious futurism on an indie budget. Writer-director Anais Granofsky prognosticates an entire social spectrum, a new economics and a new science with just two principal locations, some inventive production design, and an intelligently mis-matched cast of six speaking parts strong performances and atmosphere - redolent of the Polish Brothers' midwestern American Gothic" *Tom Charity, The Vancouver Sun*



Cast and Crew Bios

ANAIS GRANOFSKY: DIRECTOR/WRITER/PRODUCER

Writer/Producer/Director, Anais Granofsky starred in the original CBC series DEGRASSI as Lucy, and has appeared in over 40 film and television productions over the past fifteen years. Her first short film EVE'S GONE NUTS, was awarded the 'Harry Jerome Award for Outstanding Achievement in the Arts. Anais is a graduate of New York University where she received the top prize at the Tisch School of the Arts. There, her second short film DEAD LETTERS DON'T DIE, starring Amanda Plummer, won the school's prestigious 'Mobile Award' and was screened at the NYU Los Angeles premiere. Since then she has written and directed two feature films: HAVE MERCY (filmed over twelve days in Feb. '99, TMN/CityTV/Bravo!), and ON THEIR KNEES (shot in April '00, an official selection of the Toronto International Film Festival '01). THE LIMB SALESMAN is her third film with Ingrid Veninger, with whom she has recently partnered to form pUNK FILMS INC.

INGRID VENINGER: PRODUCER/WRITER/ACTOR as CLARA

An Actor, Producer, Director, Writer, and Mother, Ingrid Veninger is most happy juggling all of the above, simultaneously. Since her days as daughter Zoe on the CBC TV series AIRWAVES, Ingrid has worked extensively in film, television and theatre since 1978 playing in roles opposite Holly Hunter, Vincent D'Onofrio, Meryl Streep, Janeane Garofalo, Stellan Skarsgard, and Gena Rowlands, amongst others. A graduate of Norman Jewison's Canadian Film Centre, Ingrid produced the award-winning short THREE SISTERS ON MOON LAKE (TIFF, Sundance). Recently, she co-directed URDA/BONE, which was selected to screen at The New York Film Festival, and was co-producer of Peter Mettler's transcendent documentary, GAMBLING, GODS AND LSD (TIFF, Rotterdam, Pusan, Buenos Aires). She has also many critically acclaimed productions with filmmakers, Jeremy Podeswa, Jane Siberry, Jacob Wren, Alexandra R. Gill, Julia Kwan, and is currently developing four new feature films, which she expects to shoot in the next two years.

NICHOLAS D. TABARROK: PRODUCER

Nicholas has extensive experience in the nuts-and-bolts of filmmaking having worked as a Production Assistant, Accountant, Production Manager and Line Producer, but he always had his sights set on Producing. In 1998, he made his debut with the low budget indie MOTEL, followed in 1999 by the teen comedy JAILBAIT!, directed by Allan Moyle, the first of MTV's original movies. Since then Nicholas has gone on to Produce over half a dozen films. THE LIMB SALESMAN is his first collaboration (of many) with Ingrid and Anais.

PETER STEBBINGS as DR. GABRIEL GOODE

In addition to playing leading roles in the Canadian series MADISON and TRADERS, Peter is the lead in Showtime's new series JEREMIAH. His work has garnered him three nominations for a Gemini award and one for a Leo award. A writer/director in his own right, Peter has recently had three screenplays optioned in Canada and abroad.



THE LIMB SALESMAN



CLARK JOHNSON as ABE FIELDER

A veteran performer with innumerable television and feature film credits to his name (HOMICIDE: LIFE ON THE STREET, LA LAW, SOUL FOOD). As director he cut his teeth directing NYPD BLUE, LAW & ORDER: SPECIAL VICTIMS UNIT and WEST WING. In 2003, he directed the blockbuster S.W.A.T. THE LIMB SALESMAN is Clark's third film with Anais.

JACKIE BURROUGHS as LOLA

One of Canada's most beloved actors, Jackie has been acting in front of the camera since 1966 when she appeared in THE PURSE. Since then Jackie has built a memorable career appearing in over sixty films and series including, ROAD TO AVONLEA, LOST AND DELIRIOUS, WINTER TAN, DEAD ZONE, and THE GREY FOX. Jackie has also appeared in both of Anais' previous features.

CHARLES OFFICER as CHARLES FIELDER

A graduate of The Ontario College of Art and Design (as graphic designer), NYC's Neighborhood Playhouse (as actor) and the Canadian Film Centre (as Director). Charles has had 3 short films premiere at TIFF (WHEN MORNING COMES, SHORT HYMN_SILENT WAR and POP SONG). Currently, Charles is working with producer, Ingrid Veninger to develop his first feature length hymn, NURSE.FIGHTER.BOY.

JULIAN RICHINGS as CONTACT

Julian has created over 50 memorable film and television roles including the enigmatic punk rocker Bucky Haight in HARD CORE LOGO, the unlucky explorer Alderson in CUBE, and Nicolas Olsberg in RED VIOLIN. THE LIMB SALESMAN is Julian's second film with Anais.

D. GREGOR HAGEY: DIRECTOR OF PHOTOGRAPHY

Over the past 10 years Gregor Hagey has accumulated more than 100 credits as a DOP on award-winning documentaries, commercials, music videos, dramatic shorts and features (PHIL THE ALIEN/TIFF '04).

DIANA ABBATANGELO: PRODUCTION DESIGNER

A graduate of York University, Diana has been involved in the design of over 40 productions including: THE DOG WALKER, POP SONG, ELLIOT SMELLIOT (TIFF '04) and the Canadian Film Centre feature, 19 MONTHS.

RONALD SANDERS: EDITOR

A respected film editor who's famous for cutting "everything Cronenberg" and much more. A partial list of credits to his name: SPIDER, eXistenZ, HAVE MERCY, CRASH, M. BUTTERFLY, NAKED LUNCH, PERFECTLY NORMAL, DEAD RINGERS, THE FLY, FIRESTARTER, THE DEAD ZONE, VIDEOROME. This is Ron's second feature with Anais.



TIFF 04 Program Notes

TORONTO INTERNATIONAL FILM FESTIVAL 2004

Set in the not-so-distant future, Anais Granofsky's *The Limb Salesman* looks at life on an unrecognizably frigid planet where water is as precious as oil and as intoxicating as booze. Mutations abound and virtually everything is for sale, including body parts or at least the technology that makes limb regeneration possible.

Enter Dr. Gabriel Goode (Peter Stebbings), who is summoned to a lonely, isolated mansion in the Great White North to regenerate limbs for Clara (Ingrid Veninger), the adopted daughter of wealthy industrialist Abe Fielder (Clark Johnson at his venomous best). From the outset, Goode knows something's not exactly right, an assumption that only grows stronger when he meets Fielder's family: son Charles (Charles Officer), who, despite objecting to his father's imperious and cruel edicts, is usually left to deal with the labour problems at the "mine"; apparently crazy Aunt Loli (Jackie Burroughs); and an extremely sinister uncle (Stan Granofsky).

The Limb Salesman may seem, in part, a treatise on the effects of globalization and environmental neglect, though presented in a radically different context. It's like "The Glass Menagerie" rewritten by Ray Bradbury. Clara's attic room is a kind of baroque prison though it's probably far more accurate to look at it as a commentary on self-denial and redemption. As the film proceeds, characters reveal surprising depths both good and bad. A medical mercenary, Goode begins to display guilt about his actions, not only because of his increasingly intimate relationship with Clara, but also because of his sudden, jarring encounters with her family and the real world, which grows quite violent and threatening.

Exquisitely shot by D. Gregor Hagey and designed with a truly striking flair for the surreal by Diana Abbatangelo the mansion boasts a tattered Canadian flag, forlornly flapping in the breeze, like a forgotten piece of history the characters neglected to bury. *The Limb Salesman* is a touching parable about love and self-sacrifice. In other words, what it means to be human.

Steve Gravestock



Pre-Prod Diary Notes

THE LIMB SALESMAN:

A Producer/Writer/Actors' DIARY by Ingrid Veninger

11/11/03 In November 2003, Anais and I start to talk about shooting a feature film to be ready January 2004.

11/20/03 We develop a couple of outlines, but every idea seems like a long shot, given our time-line.

11/22/03 My mind fixates on a mega-budget movie idea called, THE LIMB SALESMAN, which Anais described to me in 2000. I become excited by the idea of re-writing THE LIMB SALESMAN as an indie-feature.

11/24/03 I write a 12-page "beat sheet" featuring six main characters in two essential locations.

11/25/03 Anais and I meet for lunch. I pitch her a lo-fi version of THE LIMB SALESMAN. After a few moments of shock (this was her blockbuster extravaganza), Anais dives in.

For the next couple of weeks Anais writes a draft of The Limb Salesman almost entirely from scratch. I start to schedule meetings with Cinematographers and Production Designers. We whip out our credit cards and seek out private investment. It's going to be a very tight budget, but we commit to making it work.

12/3/03 Anais and I meet with Nicholas D. Tabarrok (GUY TERRIFICO) from Darius Films. We want Nicholas to complete our producing team. Within 24 hours he reads the script and says "yes."

12/12/03 We deliver a first draft to our writing guru, Bob Martin (SLINGS AND ARROWS). He is extremely busy, but generously agrees to mentor us.

12/15/03 We have our first production meeting. D. Gregor Hagey (DOP, RUB & TUG); Evan Webber (Production Designer, BLADE II); Randy Daudlin (Prosthetics Designer, DAWN OF THE DEAD).

12/16/03 There's no money for a locations supervisor, so Anais and I spend days driving all over Ontario (in every direction) to find our hero "farmhouse". We knock on doors and follow leads, but nothing turns up.

12/19/03 We send a "second" draft to Bob Martin (really, it's the fourth draft). Production designer, Evan Webber calls to say he has a conflict. He graciously offers to stick with our movie (even though the other project would give him a substantial amount of \$\$), but we let him go. Diana Abbatangelo, our Set Decorator, steps up to be Production Designer.

12/22/03 Anais and I incorporate pUNK Films Inc. (inspired by a Jim Sheridan speech "the new movement of cinema"). We celebrate at a coffee shop with our Business Affairs wizards, Erin Birnberg and Thomas Walden. Later, we meet with Stewart Aziz from Panavision and my good friend, Steve Solomos donates two 24p Panasonic video cameras. Looks like we are definitely making a movie. Our biggest task is to find the right location.

12/24/03-12/25/03 No time for a break. We continue to write and strategize.



THE LIMB SALESMAN



12/26/03 Anais and I visit a location near Guelph. The outside is perfect: barren land, complete with a tattered Canadian Flag. The inside is completely unfinished. Champion cyclist/ballroom teacher Gino Cadornin bought it for \$1.00 (one dollar) CDN. and moved it to his farmland "brick by brick". Gino says we can shoot the exterior, no problem.

12/30/03 We send another draft to Bob Martin. I've lost track of how many drafts we've written by now (probably close to seven). The next day, Bob emails us script notes, which start with, "we should be happy, the script is in good shape."

1/1/04 Ana Sorys comes on to design the make-up and hair. Shannon Pomakov joins us as the Costume Designer. We all worked together on Anais' previous two films (Have Mercy, On Their Knees). Ron Sanders (David Cronenberg's editor) agrees to edit. Peter Stebbings, Clark Johnson, Julian Richings, Charles Officer, and Jackie Burroughs agree to star. The circle of unbelievable cast and crew gets tighter.

1/3/04 We decide to use an old farmhouse near the zoo as the interior. It's affectionately known as "old Joe's." No water, or electricity, but we love the aged wallpaper and creaky staircase.

1/6/04 Full-on pre-production begins. We meet with Nicholas and start to tackle our massive "to do" list.

1/7/04 Props master twins Jim and Geoff Murrin agree to play the part of the eunuch maids, and do props! Our cast is complete.

1/8/04 We have a cast read-thru at Anais' place. I allow myself \$100 for booze and food (the almonds put me over, so I go with peanuts).

1/9/04 A production meeting with the key crew. Supreme 1st AD, Derby Crewe, offers to "do a board." In the afternoon, we survey our locations. We walk through "old Joe's" and the crew's not very impressed. Next stop: Gino's house. We walk around the field, and look at the beautiful brick Victorian from all sides. Our production designer, Diana, goes inside (to use the washroom), and comes out with 7 words that forever change the course of our movie; "we should shoot the whole movie here."

The next two weeks are a blur. Rehearsing with actors. Dry walling, cleaning, building, wall papering (etc).

Renting furniture. Building props. My mom jumps on board to help with props buying. Diana's mom joins in to paint the sets. Juggling our wildly low budget. Scheduling (and re-scheduling). Camera tests. Confirming the rest of the crew. Organizing Craft Service (committed to 100% organic) and Catering menus. Opening bank accounts. Creating the prosthetics. F/X meetings. Insurance meetings. We send the script to Dr. Patricia Seymour for medical accuracy. Re-writes. Storyboard meetings. I squeeze in some time to get my "stumps fitted." Anais squeezes in some time to create a shot list. Nicholas holds down the production office and keeps all the communication lines flowing.

1/25/04 The countdown begins (3-2-1). Anais and I have a final re-write meeting. Everyone tries to stay healthy, and get one last night of sleep before Monday's mayhem kicks in.

1/27/04 Our patron saint investor, Ram Fakeer, arrives from NYC. The 'pink' shooting script is printed. Final rehearsals at Anais' place. Ana wraps my orange dreads in white wool for 8 hours, and I feel myself start to shift into the role of Clara.

1/28/04 The last day before principal photography and, of course, all hell breaks loose. A major storm hits Toronto. Clark Johnson is scheduled to work first thing tomorrow morning and he can't get out of NYC, a major chunk of our financing was transferred into the wrong bank account...the list goes on. At the end of the day, Anais, Nicholas and I get on the phone and we decide to push the shoot by 1 day.



THE LIMB SALESMAN



1/29/04 Everything gets pulled together. Clark Johnson arrives safely in Toronto. I run around Toronto gathering the final props (gravestone, prosthetic limbs, cigars, etc.) Anais visits the set and stays in Guelph (which she continues to do throughout the shoot). Nicholas holds the fort. We all take a deep breath and JUMP.

POST-SCRIPT:

January 29th - February 13th, 2004, we shoot Phase A in sub-zero temperatures near Guelph.

March 2004, Ron Sanders assembles and edits Phase A.

April 2004, we apply for Completion Funding through Telefilm Canada's Low Budget Independent Feature Film Assistance Program.

May 10th - May 14th 2004, we shoot Phase B in the bowels of Toronto warehouses and in TO's classy "lobby lounge."

June 2004, Ron Sanders completes editing and we begin CGI at Sundog Films Inc.

June 25th 2004, we screen a video output, without any music or sound design, for The Toronto International Film Festival programmers (we're really really nervous).

July 7th 2004, is a pivotal day: Telefilm Canada announces their final decisions. We are one of two projects in Ontario to receive funding!

July 2004, Music (John Welsman) and Sound Design (Garrett Kerr) kick into high gear.

July 20th 2004, Steve Gravestock calls to say we've been selected to screen at the Toronto International Film Festival!

August 2004, is a blur of a zillion "to-do's", in order to have the film ready for TIFF/04. We work overtime with our International Sales Agent, Morris Ruskin (Shoreline Entertainment) to create marketing materials (poster, website, etc.)

September 12th 2004, THE LIMB SALESMAN premieres at The Toronto International Film Festival in Contemporary World Cinema.

September 25th 2004, THE LIMB SALESMAN screens at The Calgary International Film Festival.

October 1st 2004, THE LIMB SALESMAN screens at The Vancouver International Film Festival.

October 18th 2004, THE LIMB SALESMAN has its Quebec Premiere at the Montreal International Festival du Nouveau Cinema in the International Selection.



THE LIMB SALESMAN



HEAD CREDITS

pUNK Films and Darius Films present

THE LIMB SALESMAN

PETER STEBBINGS
INGRID VENINGER
CLARK JOHNSON
CHARLES OFFICER
JULIAN RICHINGS
STAN GRANOFSKY
GEOFF MURRIN
JIM MURRIN
and
JACKIE BURROUGHS

STORY BY ANAIS GRANOFSKY

SCREENPLAY BY ANAIS GRANOFSKY and INGRID VENINGER

DIRECTOR OF PHOTOGRAPHY D. GREGOR HAGEY

PRODUCTION DESIGN DIANA ABBATANGELO

COSTUME DESIGN SHANNON POMAKOV

MAKE UP DESIGN ANA SORYS

MUSIC COMPOSED BY JOHN WELSMAN

SOUND DESIGN GARRETT KERR

EDITOR RONALD SANDERS

EXECUTIVE PRODUCER RAM FAKEER

PRODUCED BY
NICHOLAS TABARROK, INGRID VENINGER, ANAIS GRANOFSKY

DIRECTED BY ANAIS GRANOFSKY

TAIL CREDITS

(in order of appearance)
PETER STEBBINGS Dr. Gabriel Goode
GEOFF MURRIN Maid One
JIM MURRIN Maid Two



THE LIMB SALESMAN



CLARK JOHNSON Abe Fielder
STAN GRANOFSKY Uncle
INGRID VENINGER Clara Fielder
CHARLES OFFICER Charles Fielder
JACKIE BURROUGHS Lola
DELPHINE ROUSSEL Girl One/Prostitute
JENNIFER ROWSOM Girl Two
RYAN FRANCOZ Bartender
JULIAN RICHINGS Contact
JACOB C.V. SWITZER Cyborg Boy

Produced with the participation of Telefilm Canada

Production

1ST ASSISTANT DIRECTOR SILUCK SAYSANASY
2nd ASSISTANT DIRECTOR P.J. DIAZ

DIRECTOR OF PHOTOGRAPHY D. GREGOR HAGEY
B-CAMERA OPERATOR JEREMY LYALL

PRODUCTION DESIGNER DIANA ABBATANGELO
SET DECORATOR ERIN PALMER

COSTUME DESIGNER SHANNON POMAKOV
MAKE UP & HAIR DESIGNER ANA SORYS
PROSTHETICS DESIGNER RANDY DAUDLIN

GAFFER KEN SIMPSON
KEY GRIP WENDELL G. COLLIER

SOUND MIXER BOB ROUSE
BOOM OPERATOR PETER STEELE-MOSEY

SCRIPT SUPERVISOR LAN DJANG

PROPS MASTERS GEOFF and JIM MURRIN
PROPS BUYER HELEN VENINGER

TRANSPORTATION CO-ORDINATOR MARK SCANLON
PRODUCTION ASSISTANT JARED ALDRIDGE

CATERING BY DAVID'S
CRAFT SERVICE TRACEY GEORGANIC GODDESS' ENNS

Additional Crew for the City/Junction Shoot
PRODUCTION MANAGER OLIVIA C. GOTTLIEB
1ST ASSISTANT DIRECTOR ROBERT APPELBE

STEADICAM OPERATOR BRAD HRUBOSKA
2nd ASSISTANT CAMERA ROBYN CLARKE



THE LIMB SALESMAN



PROSTHETICS DESIGNER ANA SORYS
SET DECORATOR NATHAN T. OUWEHAND
SOUND MIXER HARTLEY WYNBERG

LOCATIONS CO-ORDINATOR SALVATORE ORBITA
STILL PHOTOGRAPHER SVEN FRENZEL

CATERING ABSOLUTELY FAMISHED
CRAFT SERVICE HELEN 'SUPER MOM' VENINGER

Post-Production
EDITOR RONALD SANDERS
ASSISTANT EDITOR TAD SEABORN

PACKAGING EDITOR COLIN CAMPBELL
TAPE TO TAPE COLOURIST MICHAEL THIBODEAU

DIGITAL VFX AND TITLES DESIGN STEVIE RAMONE

MUSIC COMPOSER JOHN WELSMAN
MUSIC MIXING ENGINEER JEFF WOLPERT
VIELLE PERFORMED BY CHRISTOPHER VERRETTE

SUPERVISING SOUND EDITOR GARRETT KERR
RE-RECORDING MIXER MARTIN LEE and BRAD THORNTON
DIALOGUE EDITOR BARRY GILMORE
FOLEY ARTIST STEFAN FRATICELLI

VIDEO TO FILM TRANSFER Soho Digital Film

The Fielder Compound Scenes were shot on location in Guelph
during February 2004, Special Thank-you to Gino Cadorn

The City/Junction Scenes were shot on location in Toronto
during May 2004 at Lobby, The Distillery District, 37 Hanna

BUSINESS AFFAIRS BEHIND THE SCENES SERVICES
Special Thank-you to Thomas Walden and Eric Birnberg

INSURANCE JONES/BROWN INC.
PRODUCTION ACCOUNTANT JENNIFER L. STIVALA

Thank-you for supporting Independent Film

MIKE McCONNELL
JANE TATTERSALL
PETER GIBSON
JOHN ROWLEY
AL MACIULIS
NICK PAULOZZA
BRIAN HUNT



THE LIMB SALESMAN



PANASONIC DVX100 24P CAMERAS SUPPLIED BY
EL ZORRERO PRODUCTIONS INC.
Thank-you Bill Marks and Steve Solomos

VISUAL EFFECTS SUNDOG FILMS INC.
Thank-you Wayne Trickett

FIELDER COMPOUND SHOOT EQUIPMENT SUPPLIED BY
PANAVISION Thank-you Stewart Aziz

CITY/JUNCTION SHOOT EQUIPMENT SUPPLIED BY
PS PRODUCTION SERVICES LTD.
Thank-you Wendy Moss and Gerry Robinson

Debra Goldblatt ROCK-IT PROMOTIONS
Ingrid Hamilton GAT PRODUCTIONS

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CODES PRO MEDIA
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GENEROUS AND EXTRAORDINARY CONTRIBUTIONS

Thank-you
BOB MARTIN
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Peter Mettler
CHARLES OFFICER
Evan Webber
MARTHA FERGUSON
James Gilpin
SIMON REYNOLDS
Vivette Oliver
JIM BLOKLAND
John Switzer
CRAIG FOURNIER

WE DEDICATE THIS FILM TO OUR FAMILIES AND FRIENDS WHO GAVE US THEIR HONESTY
AND LOVE



THE LIMB SALESMAN



'Donell's Sweetheart'
COMPOSED BY DAVID WOODHEAD
FROM CHRIS STONE AUDIO

"Flashback"
PRODUCED, WRITTEN, COMPOSED, and PERFORMED
BY DAVIN BUJALSKI and THOMAS REYNOLDS
for TIME BANDIT'S MUSIC.
Courtesy of TBMusic (SOCAN)

LOLI'S MUSIC
Chopin Ballade in G Minor

pUNK LOGO TELEFILM LOGO DARIUS LOGO PANAVISION LOGO ACTRA
LOGO PS LOGO DOLBY DIGITAL CAVCO LOGO SUNDOG LOGO

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