

The Calgary Society of Independent Filmmakers presents:

the 17th Annual

# \$100 Film Festival

March 5-7, 2009



All screenings at:

*The Plaza  
Theatre*  
1133

Kensington Rd. NW

More info: (403) 205 4747

[www.csif.org/festival](http://www.csif.org/festival)



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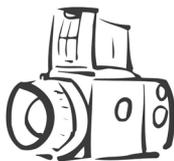
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## 17th ANNUAL \$100 FILM FESTIVAL

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PARTICIPANTS OF THE \$100 FILM FESTIVAL.

# Kodak

*Welcome to the*  
*17th Annual \$100 Film Festival*

*A celebration of film on film;  
independent Shorts on Super 8 and 16mm.*

The Calgary Society of Independent Filmmakers (CSIF) is proud to present the 17th Annual \$100 Film Festival. The Festival gives Calgary audiences the opportunity to experience the diversity and creativity that characterizes low-budget, independent filmmaking. This is a personal, experimental and adventurous approach to using film as an art form.

Starting in 1992 to encourage local filmmakers to produce a film for under \$100, the first Festival featured seven Super 8 shorts. In the years following, the Festival expanded to include 16mm film and the budgetary limit was dropped, but the focus remains on showcasing the best of independent filmmaking. This year's programming features 38 films from Calgarian, Canadian and international filmmakers - many of them award winners at other film festivals, others the filmmaker's first foray into filmmaking. Each and every film is still projected on celluloid, an increasing rarity in today's world.

This year's festival takes place at the historic Plaza Theatre in Kensington. Each evening begins at 7pm with a diverse and original programme of Super 8 and 16mm short films. With an eclectic mix of narrative, experimental, documentary and animation, there is something for everyone.

The Festival once again hosts the wildly popular Film/Music Explosion! Local musicians and filmmakers have teamed together to create a short film based on an original song. In the true spirit of the Festival, the teams work with a lot of ingenuity, but very little resources or time. A different Film/Music Explosion! premieres with a LIVE musical performance each evening of the Festival.

As a special addition to this year's festival, the \$100 will hold a retrospective screening of works by Prairie Filmmaker, Solomon Nagler. The screening "Prairie Mysticism" will take place at 9:30pm on Thursday night (after the first screening), at the Plaza Theatre. Also join us on Saturday at noon when the CSIF presents a artist talk by Solomon Nagler (this time at the CSIF Sofa Cinema).

The final selection of shorts on Saturday night is followed by the awards presentation. Winning filmmakers are presented awards in each of the five categories: Best Super 8, Best 16mm, Best of Alberta, Best of Calgary, Jury Award and Audience Favorite. Don't forget to vote!

The wrap party following the awards presentation is FREE this year and will be held at Sam's Bar & Grill, just down the street from the Plaza. Everyone is welcome to join us in celebrating another fine Festival of film and filmmakers.

So grab a popcorn and enjoy the show!

*Ticket Info*

Single Screenings:  
General Admission \$12  
Students, Seniors & CSIF Members \$10  
  
4-Screening Passes  
General Admission \$40  
Students, Seniors & CSIF Members \$35

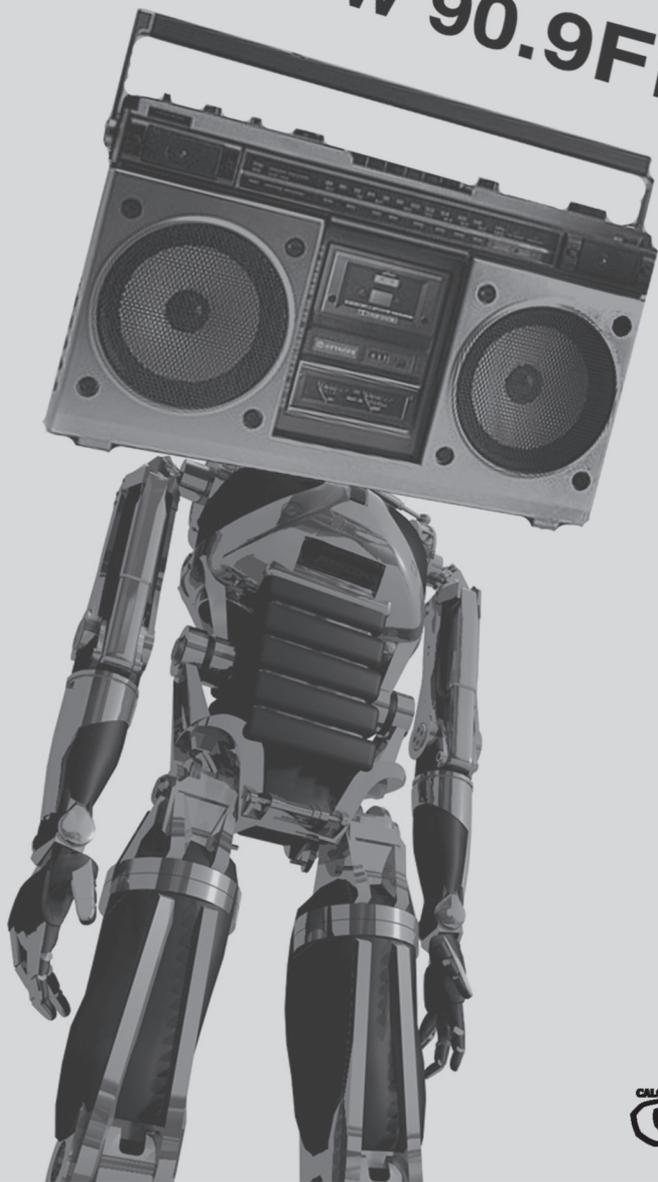
*Contact Info*

CSIF Offices/ Sofa Cinema : Bldg. J2, 2711  
Battleford Ave. SW (Currie Barracks)  
  
Hours of Operation: Tues-Sat, 10am-5pm  
Phone: (403) 205 4747  
Web: [www.csif.org](http://www.csif.org)

*Venue (All Screenings)*  
The PLAZA Theatre  
1133 Kensington Rd. NW, Calgary

*After Party Saturday March 7:*  
Sam's Bar & Grill  
1167 Kensington Cresc. NW - FREE

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# Awards and Sponsors

A jury of artists and professionals from the film community selected the cash awards in each of the five categories at this year's festival.

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*BEST OF CALGARY*

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*BEST 16MM FILM*

Calgary Film; Calgary Economic Development [www.calgaryeconomicdevelopment.com](http://www.calgaryeconomicdevelopment.com)

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Thank you to all of the sponsors of the 17th Annual \$100 Film Festival. These sponsors have ensured that the festival is able to continue bringing you the best in alternative, independent film while also being able to pay artist fees to all filmmakers and award cash prizes in five categories. Thanks to ACTRA, Alberta Film, Alberta Media Arts Alliance Society (AMAAS), Avenue Magazine, Beatroute Magazine, Big Rock Brewery, Bullfrog Power, Calgary Economic Development (Calgary Film), The Camera Store, Casablanca Video, CBC Calgary, CJSW 90.9 FM, Critical Mass, the CKUA Radio Network 93.7FM, Directors Guild of Canada (DGC), FFWD Magazine, the Gauntlet Newsweekly, I.A.T.S.E. Local 212, Industry Images, Kodak, Matrix Video Communications, MTM Equipment, the New University Television Society (NUTV), Sophies Pizza, Southern Alberta Institute of Technology (SAIT), and X92.9 FM.

*CSIF Staff:*

Farrah Alladin  
Melody Jacobson  
David Jones  
Lara Avis Pratt  
Melanie Wilmink

*Design, Promotion &*

*Sponsorship:*  
Melanie Wilmink  
Farrah Alladin

*Acknowledgements*

*Projection/Sound:*

Mitch Barany  
David Jones  
Philip Letourneau

*Festival Coordinator:*

Melanie Wilmink

*Programming Jury:*

Melody Jacobson  
Michelle Wong

*Awards Jury:*

Brendan French  
Pete Harris  
Corey Lee

*Programming Committee:*

Luke Black  
James Reckseidler  
Melody Jacobson

A Special Thanks to our many hard-working volunteers who help to make the Festival possible! Thank you to our government funders who support the many activities of the CSIF: The Canada Council for the Arts, the Alberta Foundation for the Arts and Calgary Arts Development. Also thank you to Pete Harris and the Plaza Theatre for all their help and support.



Canada Council  
for the Arts

Conseil des Arts  
du Canada

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Alberta  
Foundation  
for the Arts



# *Festival Coordinator's Welcome*

Welcome to the 17th Annual \$100 Film Festival! We are very pleased to present another fabulous year of programming for your viewing pleasure and I hope that you enjoy watching the films as much as we did programming them.

It was very interesting for me to create a program out of the films that get selected for screening. We chose films based on their individual merit in the jury and then I got to sit down and look at the films as a whole to create a three day program out of them. We had a fantastic selection of films this year, from all over the world, and it was extremely difficult for me to picture what the overall screenings would look like while we were in the jury process. However once I had the opportunity to sit down with lists of the selected film titles, themes and ties began to emerge and I slowly built this program, puzzle piece by piece.

I am constantly fascinated by how artists find different things to say about similar topics, and how some topics emerge regularly from a time and place. Even international artists seem to be preoccupied with the same things as local artists. I saw themes of nature, urbanity and humanity within an urban setting pop up in a lot of films in this program and coincidences like that beg the question; Why? I suppose we're all concerned with our placement in our world and in an environment that is increasingly urban, I suppose it is only logical that we would see more works that focus on that. It was also interesting that out of that theme, we also saw works that were very much about individuals being isolated in a bustling urban setting and about observing urban life, while being separated from it in a way. I think that every film in this program could be argued as a voyeuristic look at our environments and identity, the cultures that we come out of, and at the most basic level, the nature of film as a voyeuristic and documentary medium.

I would also say that some of my favorite films in the program do not exhibit these traits directly, rather they are about the quality of the film medium that we all love - they show the varied techniques and reasons filmmakers would choose, in this day and age, to finish a work on film. They are not just about the stories that are told, but also about the process and the passion required to make them. That passion is transcribed in every film in this program and I would like to thank all of our artists for sharing their blood, sweat and tears with us.

**-Melanie Wilmink (CSIF Programming/Festival Coordinator)**

## *Jury's Notes*

Greetings and Welcome to the 17th Annual \$100 Film Festival.

In a time where we are bombarded with HD technology, Mega Pixel numbers rising every week and slogan's of "film is dead", you would think a festival whose main criteria is works on film would slowly dwindle away to make place for the mammoth of digital filmmaking. However, as you are about to see, film is very much alive, and with more entries from more countries than ever before. The CSIF's \$100 Film Festival is a living testament to the thriving world of celluloid filmmaking and its vibrant pulse in the international community. In fact, as programmers, filmmakers, and audience members for many years, the jury was amazed at the overall quality and variety of this years program. It made our job extremely difficult. We would like to tip our hats to all the filmmakers whose films will be projected on the screen before you over the three days of the festival and thank them for sharing their unique visions. We would also like to thank the CSIF for continuing to create a forum for contemporary new works on film to be shown in Calgary and promote the filmmakers around the world who remind us, "film is very much alive".

We hope you enjoy this years \$100 Film Festival as much as we did. On with the show!

**- 17th Annual \$100 Film Festival Awards Jury**

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Student Winner: \$1,000

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# Programmer's Notes

I've been involved with the \$100 Film Festival in many different ways over the past six years: administrator, festival coordinator and this year as part of the jury. It was a great experience for me to be able to watch these amazing works and think about who our audience was and what they'd like to see. Having a frame set so that we only program works that have a film print for screening would seem to narrow down our choices in films, but every year I'm amazed by the variety of works being created and by how many works are sent to us from all around the world and in every genre imaginable.

This year we watched some very challenging works and had some great talks about them as well as who we were programming for. I really drew on my experience with the festival, with CSIF programming as well as my experience over the years with other festivals and arts organizations such as The New Gallery, Fairy Tales International Queer Diversity Film Festival, and the Mountain Standard Time Performative Art Festival (M:ST). Programming is a fine balance, you want to bring work to a community which they'll like but you also want to challenge people, bring work that provokes thoughts and feelings that perhaps changes their perceptions, opens their world to a different viewpoint.

Over the years, Calgary has been the scene for some provoking art works that drew fire on arts organizations from media, politicians and the public. Threats of pulling funding from the arts organizations, and of censoring the content of the works in some way created a backlash from the arts community who wanted their voices to be heard. This situation is by no means only Calgary-related, it happens all around the world, and I've always taken sides with the artists in that everyone has the right to free speech. And as someone responsible for providing a venue for that speech, I still strongly believe that: arts organizations are a space that we have in our society to have a dialogue about things that make us think, and hopefully we all grow in the process. But it's difficult sometimes to program work that is controversial, the fear is that you're bringing work that might cause some backlash from the audience, or perhaps from the general public and funders. It's a valid fear, and one that I've been looking at recently, criticism is sometimes hard to receive, and I would never want to be irresponsible with an arts organization by programming works that could cause contro-

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versy without having a valid artistic reason to have the work shown.

In terms of the audience response, I've heard that in Cannes audiences actively show their approval or disapproval at what they're seeing on screen, clapping or booing, and I'm really intrigued by that. Luis Buneul purportedly put rocks in his pocket for the premiere of *Un Chien Andalou* 80 years ago in Paris in case he needed to fight back from the audience—which he didn't much to his relief—so clapping and booing seems like a tame and civil response! I've noticed that in Calgary audiences are a lot more restrained, they clap for what they like and don't say much if they don't like what they're seeing, except they may or may not complain afterwards. An exception to this, which is a wide-spread phenomena are screenings like the *Rocky Horror Picture Show*, people love to get into it and participate, throw toast, have a little fun and then go home.

A couple of years ago, I sat behind a woman at a \$100 screening who didn't like the images of porn reconfigured by a German artist. I liked the work, there was some interesting stuff the artist was saying about sexuality and about how it's portrayed in film, and noticed that the woman kept clucking her tongue and making these "harrumph" sounds. I was amused at the time, thinking she wasn't part of the art crowd that "got it", and the teenager in me loved that someone was shocked by the work, but I'm feeling a lot more grown up about programming these days.

In the jury discussion this year we talked about our audience, what has worked in the past, what we could improve on for this year, and had some interesting dialogue about who they really were, if experiences in the past were going to be the same and we were going to hear complaints from people who didn't like experimental film or from people who would be offended by Albert Sackl's *Stiffheit 1 & 2* with its images of male sexuality. I think Calgary audiences are mature, that they like to be challenged by work and that they like to talk about it afterwards. I'm really proud of the way CSIF has decided to proceed with this year's program by being open and encouraging dialogue, especially through the work of Melanie Wilmink. Most of all I have enjoyed all the differing responses to *Stiffheit* so far in the Answer Print, and I am really looking forward to seeing what people will think of this year's program. Participate, let us know what you think!

**-Melody Jacobson (Outgoing Programming/ Festival Coordinator)**

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# Thursday March 5, 2009 - 7pm

## Short Program 1

Film Music Explosion!  
Brock Geiger - **"Nothing"**  
Film by Kyle Whitehead

CSIF 30th Anniversary Film:  
**"Culture Culture"** by Tom Andriuk  
Super 8, 0:06:30 (1998)  
Winner Best Super 8, 1998 \$100 Film Festival

**Cake** (2007) - Gerald Saul  
Super 8, 0:03:20 Regina, CANADA  
Cake is the process of creation and how far we invariably stray from our intention. We make choices at every turn, altering the nature of our food, our art, and our children. Control is an illusion that we don't understand until the results are sitting in front of us.

**A Touch** (2008) - Barbara Meter  
16mm, 0:13:00 NETHERLANDS  
A sigh, a flurry... Exactly what we want to hold on to escapes us, with relentless certainty. Like wind and smoke.

**Letterbox** (2008) - Punam Kumar-Gill  
Super 8, 0:04:20 Calgary, CANADA  
A family celebrates an old Diwali tradition by adding their own annual ritual. CAST: The Massey Family-Alex, Servejit, Sasha, Sajana, Amita MUSIC: Kiran Ahluwalia POST AUDIO: Arya Boustani

**Tour/Tower** (2008) - Roger Beebe  
16mm, 0:05:00 Gainesville, U.S.A  
The epiphany of a 3-year-old child in a sandbox at the base of the Eiffel Tower: if you can stop looking at the Tower for a second, there's an incredible visual world waiting to be discovered.

**With Care** (2008) - Kevin Bacon  
Super 8, 0:03:20 Winnipeg, CANADA  
One-take and edited in-camera, Matt hasn't heard from his long-distance girlfriend in weeks. Is her phone down? Has she forgotten about him?

**The Acrobat** (2007) - Chris Kennedy  
16mm, 0:06:00 U.S.A.  
Inspired in part by a poem by Toronto poet Ryan Kamstra, "the acrobat" is a consideration of the relationship of gravity and politics - the beauty and necessity of rising up, but also, perhaps, the significance of allowing oneself to fall.

**Lost and Found** (2008) -  
Christine Comeau  
16mm, 0:01:00 Halifax, CANADA  
A man is reunited with his lost cat. Or at least, he believes so.

**American Dreams #4** (2008) -  
Moira Tierney  
16mm, 0:08:00 New York, U.S.A.  
Courtesy, Professionalism, Respect as seen from a street corner in the Bronx, New York.

**King for A Day** (2008) - Wayne Shapka  
Super 8, 0:02:30 Calgary, CANADA  
A bottle picker discovers a newspaper that contains tomorrow's news. So he buys a lottery ticket.

**3 x 16** (2007) - Marcos Arriaga  
16mm, 0:09:00 Toronto, CANADA  
Three short films, consisting of perceptive depictions of a public square in Lima, the view from his mother's rooftop, and work at the Toronto film festival revision department. Each film in this series is almost three minutes long, which is the length of one roll of 16 mm film. The entire film uses in camera editing.

**Monks of Despair** (2008) - Erika Walter  
Super 8, 0:05:00 Calgary, CANADA  
Beginning as a documentary style film, focusing on interviewing homeless people in Calgary, this film changed into more of an art film set to a song by composer and singer Keisza Ellestad.

**90 Years** (2008) - Jonathan Schwartz  
16mm, 0:03:00 Chesterfield, U.S.A  
Part of a series of films, each beginning as a (100ft) in-camera roll then responding to the result via a sound edit. The process is inspired by the idea of 33 1/3rpm and its relation to cinema.

**Rielvolution** (2007) - Alex Rogalski  
Super 8, 0:03:20 Toronto, CANADA  
"How many who, with good desires,  
Have died and lost their souls to fires?  
Good desires kept unpractic'd  
Stand, before God, unnotic'd  
O Robert, let us be fond  
Of virtue! Virtues abound  
In every sort of good,  
Let virtue be our soul's food."

Louis David Riel - Oct. 27, 1885 (for his jailer Robert Gordon)

## Thursday March 5 7 pm

Film Music Explosion!  
Brock Geiger - "Nothing"  
Film by Kyle Whitehead

CSIF 30th Anniversary Film:  
"Culture Vulture" by Tom Andriuk  
Super 8, 0:06:30 (1998)  
Winner of the Best Super 8 Award,  
1998 \$100 Film Festival

**Cake** - Gerald Saul  
Super 8, 0:03:20 (2007)  
Regina, CANADA

**A Touch** - Barbara Meter  
16mm, 0:13:00 (2008)  
NETHERLANDS

**Letterbox** - Punam Kumar-Gill  
Super 8, 0:04:20 (2008)  
Calgary, CANADA

**Tour/Tower** - Roger Beebe  
16mm, 0:05:00 (2008)  
Gainesville, U.S.A

**With Care** - Kevin Bacon  
Super 8, 0:03:20 (2008)  
Winnipeg, CANADA

**The Acrobat** - Chris Kennedy  
16mm, 0:06:00 (2007)  
U.S.A.

**Lost and Found** - Christine  
Comeau  
16mm, 0:01:00 (2008)  
Halifax, CANADA

**American Dreams #4** - Moira  
Tierney  
16mm, 0:08:00 (2008)  
New York, U.S.A.

**King for A Day** - Wayne Shapka  
Super 8, 0:02:30 (2008)  
Calgary, CANADA

**3 x 16** - Marcos Arriaga  
16mm, 0:09:00 (2007)  
Toronto, CANADA

**Monks of Despair** - Erika  
Walter  
Super 8, 0:05:00 (2008)  
Calgary, CANADA

**90 Years** - Jonathan  
Schwartz  
16mm, 0:03:00 (2008)  
Chesterfield, U.S.A

**Rielvolution** - Alex Rogalski  
Super 8, 0:03:20 (2007)  
Toronto, CANADA

## Thursday March 5 9:30 pm

**Prairie Mysticism:**  
A retrospective of works  
by Solomon Nagler

Featuring:

**A Treatise on Prairie  
Mysticism**  
0:26:00 (2001)

**Untitled 3 (stone killer)**  
0:05:30 (2006)

**doc1.doc**  
0:05:00 (1999)

**Fugue Nefesh**  
0:29:00 (2007)

**Untitled 1 (prayerie  
landscape)**  
0:05:00 (2004)

**Untitled 2 (the last jew of  
edenbridge)**  
0:04:30 (2003)

**Reruin**  
0:10:00 (2001)

## Friday March 6 7 pm

Film Music Explosion!  
Hunter Gatherer - "Werewords"  
Film by Alex Mitchell

CSIF 30th Anniversary Film:  
"Damaged Goods" by Don Best  
16mm, 0:05:00 (2005)  
Winner of the Best of Alberta,  
2005 \$100 Film Festival

**I'll Never Let Go**  
Doreen Wood  
Super 8, 0:07:32  
Calgary, CANADA

**Vote Regan** - Ch  
16mm, 0:01:21  
San Francisco, U.S.

**Sleep Lines** - Ka  
16mm, 0:06:30  
CANADA

**Artifices #1** - Al  
Super 8, 0:03:30  
Montreal, CANADA

**Sugar Coated Fi**  
Tae & Michiko T  
16mm, 0:10:00  
Seoul, SOUTH KO

**That's Why I Lik**  
D. Wilson  
Super 8, 0:05:40  
Ottawa, CANADA

**Le Repas** - Anick  
16mm, 0:02:00  
Montreal, CANADA

**Running Time** -  
16mm, 0:06:00  
Rotterdam, NETH

17th /  
\$100 Film  
Schedule at



of Your Hand -

2 (2008)

Charles Chadwick  
(2008)  
S.A.

Thleen Mullen  
(2007)

Alexandre Larose  
(2007)  
A

lm - Seo Won-  
akohashi  
(2008)  
REA

e Film - Roger

(2008)

St-Louis  
(2008)  
A

Helen Martin  
(2008)  
ERLANDS

**Mind(stat)** - James  
Reckseidler  
16mm, 0:09:00 (2008)  
Calgary, CANADA

**Flowers for Joyce** - Lois  
Klassen  
Super 8, 0:07:30 (2008)  
Vancouver, CANADA

**Bumblebee** - Eric Ostrowski  
16mm, 0:02:00 (2007)  
Seattle, U.S.A.

**V=d/t** - Amanda Dawn  
Christie  
16mm, 0:08:00 (2008)  
NETHERLANDS

**Elevesens...** - Lauren Grace  
Simms  
Super 8, 0:03:00 (2008)  
Calgary, CANADA

**Lilly** - Jodie Mack  
16mm, 0:06:30 (2007)  
Chicago, U.S.A.

**The Garden City** - Vera  
Brunner-Sung  
16mm, 0:13:30 (2007)  
Los Angeles, U.S.A.

**The Runner** - Liz Pirnie  
Super 8, 0:06:42 (2008)  
Calgary, CANADA

**Idyll** - Esther Urlas  
16mm, 0:05:30 (2008)  
Rotterdam, NETHERLANDS

**Wake** - Caitlind Brown  
Super 8, 0:02:35 (2008)  
Calgary, CANADA

**Return** - Brianne Nord-  
Stewart  
16mm, 0:05:00 (2006)  
Edmonton, CANADA

**Steifheit I & II** - Albert Sackl  
16mm, 0:06:00 (2007)  
AUSTRIA

**Cry** - Svetlana Shkuratova  
16mm, 0:01:24 (2008)  
Halifax, CANADA

**3rd Law Billy: Reactive Space**  
- Yaz Arima  
Super 8, 0:03:33 (2008)  
Calgary, CANADA

**Tape Film** - Chris Kennedy  
16mm, 0:05:00 (2007)  
U.S.A.

**Hairmates** - Sonia Edworthy  
Super 8, 0:03:00 (2008)  
Halifax, CANADA

**Ramblers: The Halifax  
Synchronized Bike Team** -  
Rebecca Singer  
16mm, 0:01:53 (2008)  
Halifax, CANADA

## *Saturday March 7 noon*

Artist talk with  
Solomon Nagler  
The CSIF Sofa Cinema  
Building J2, 2711 Battleford  
Ave. SW  
(The Currie Barracks)  
FREE ADMISSION

*Annual  
Film Festival  
a Glance*

## *Saturday March 7 7 pm*

Film Music Explosion!  
Sidney York - "Stalker"  
Film by Doreen Wood

CSIF 30th Anniversary Film:  
"I Hate Popcorn" by Spencer  
Estabrooks  
Super 8, 0:02:54 (2006)  
Winner Best Super 8, 2006 \$100  
Film Festival

## *Awards Ceremony*

Join us after each night for  
drinks and the Wrap Party on  
the last night at Sams Bar  
& Grill (1167 Kensington  
Crescent NW)



# Friday March 6, 2009 - 7pm

## Short Program 2

Film Music Explosion!  
Hunter Gatherer - **"Werewords"**  
Film by Alex Mitchell

why film artists continue to use it to express themselves.

CSIF 30th Anniversary Film:  
**"Damaged Goods"** by Don Best  
16mm, 0:05:00 (2005)  
Winner of the Best of Alberta, 2005 \$100  
Film Festival

**Le Repas** (2008) - Anick St-Louis  
16mm, 0:02:00 Montreal, CANADA  
A short 16mm hand process film with a burlesque touch. Music is by Nilnil a Montreal based music and sound maker.

**I'll Never Let Go of Your Hand** (2008) -  
Doreen Wood  
Super 8, 0:07:32 Calgary, CANADA  
A young man returns to Croatia, the land of his birth, 17 years after the siege of Dubrovnik, to film a visual farewell to his dying father.

**Running Time** (2008) - Helen Martin  
16mm, 0:06:00 Rotterdam, NETHERLANDS  
Running Time is a hand printed and processed 16mm yarn spinned out of found-footage.

**Vote Regan** (2008) - Charles Chadwick  
16mm, 0:01:21 San Francisco, U.S.A.  
As an actor, he is responsible for 1951's *Bedtime for Bonzo*. As a politician, he is responsible for putting a half a million schizophrenics on the street. Vote Regan? While hand printing the latter half of this film with a flashlight in my garage, I couldn't understand why anyone would?

**Mind(stat)** (2008) - James Reckseidler  
16mm, 0:09:00 Calgary, CANADA  
In part Duchampian experiment, part Derenesque dream, a Young Woman, in her own spiraling torment, is confronted by the characters within her that create the turmoil, opening up an inner world of her mind she must traverse.

**Sleep Lines** (2007) - Kathleen Mullen  
16mm, 0:06:30 CANADA  
On a sunny afternoon between dreaming and waking a couple come together and move apart in the interior world of their home. A hand-processed black-and-white queer experimental film exploring the tension between intimacy and separateness.

**Flowers for Joyce** (2008) - Lois Klassen  
Super 8, 0:07:30 Vancouver, CANADA  
A summer of guerilla gardening during the City of Vancouver's civic strike in 2007. In homage to Joyce Wieland, this film limits the tiny view of the S8 film, and enlarges the artist's interventions in the domestic and local.

**Artifices #1** (2007) - Alexandre Larose  
Super 8, 0:03:30 Montreal, CANADA  
"Artifices #1" was constructed using a mechanical device that induces concentric rotations to a Super 8mm camera. Static and dynamic light sources (such as lampposts, street lights or moving cars) transform into a spiraling flux of colors.

**Bumblebee** (2007) - Eric Ostrowski  
16mm, 0:02:00 Seattle, U.S.A.  
Direct animation and direct sound exploring the up-close and inner-world of the bumblebee: buzzzzzzz buzz buzzbuzz BUZZ BUZZZZZZZZZZZZZZZZZZZZZZXXX.

**Sugar Coated Film** (2008) - Seo Won-Tae & Michiko Takohashi  
16mm, 0:10:00 Seoul, SOUTH KOREA  
Sugar Coated Film references the violent images of found footage that speak about personal memories of two directors. It also comments on the history of western avant-garde film. The collision of the materialistic, structuralistic and surrealistic forms creates the dialectic montage.

**V=d/t** (2008) - Amanda Dawn Christie  
16mm, 0:08:00 NETHERLANDS  
V = d/t stands for the physics formula which calculates velocity by dividing the distance travelled by the time that it took to travel that distance.

**That's Why I Like Film** (2008) -  
Roger D. Wilson  
Super 8, 0:05:40 Ottawa, CANADA  
An experimental documentary about film and

**Elevenses...** (2008) - Lauren Grace Simms  
Super 8, 0:03:00 Calgary, CANADA  
Elevenses... is a whimsical, dark comedy about a girl, a tea party, and the forces that reveal her insignificance within her perceived universe. Illusions of physical and linear space, as well as time, and the construction of memory are the premise behind this short film.

**Lilly** (2007) - Jodie Mack  
16mm, 0:06:30 Chicago, U.S.A.  
Animated photo-negatives illustrate a WW2 tragedy.



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# Saturday March 7, 2009 - 7pm

## Short Program 2

Film Music Explosion!  
Sidney York - "Stalker"  
Film by Doreen Wood

CSIF 30th Anniversary Film:  
"I Hate Popcorn" by Spencer Estabrooks  
Super 8, 0:02:54 (2006)

Winner Best Super 8, 2006 \$100 Film Festival

**The Garden City** (2007) - Vera Brunner-Sung  
16mm, 0:13:30 Los Angeles, U.S.A.

To what extent can we control the lived environment, and how does this impact our lives? A letter recounts a journey from American suburbia to a foreign city, becoming a meditation on growth and development that suggests all landscapes are human.

**The Runner** (2008) - Liz Pirnie  
Super 8, 0:06:42 Calgary, CANADA

Three interrelated narratives and perspectives. The first, a young girl, whose play is interrupted; the second that of a runner who, while running along a familiar path finds himself in a panic as the path circles in on itself. The third installment is the runner's perspective: after exhaustive effort the runner succumbs to his inevitable demise.

**Idyll** (2008) - Esther Urlas  
16mm, 0:05:30 Rotterdam, NETHERLANDS  
An attack of imagined childhood sentiment. The do-it-yourself bas relief print technique used ensures a coloured image.

**Wake** (2008) - Caitlind Brown  
Super 8, 0:02:35 Calgary, CANADA

Wake Up.  
I am awake.  
No you're not. Your eyes are open, but you're not awake.  
A story about dreaming and dissection, A motion collage of love and lunacy, operating rooms and raw meat. How do you know what's real? And do you really want to know?

**Return** (2006) - Brianne Nord-Stewart  
16mm, 0:05:00 Edmonton, CANADA  
The 'return' follows two writers (who are clowns), one male one female, who fall in love with the characters they are writing. Each manifests a fantasy of the other and blurs the lines between that fantasy and reality. They discover their fantasy can never come true.

**Steifheit I & II** (2007) - Albert Sackl  
16mm, 0:06:00 AUSTRIA

The man in this film beats off, in private, while pointing the camera at himself and addressing an off-screen outsider. Why? Sackl places him-

self at our disposal: the struggle with and for permission to be horny, supposing to be, being able to be, wanting to be or having to be, and the insatiable need to put himself on display. The two unedited scenes, made ten years apart, were shot in single frames. Time lapse condenses the four hours of footage into three minutes of projection time.

**Cry** (2008) - Svetlana Shkuratova  
16mm, 0:01:24 Halifax, CANADA

The story of a man overwhelmed by an obscure undertaking.

**3rd Law Billy: Reactive Space** (2008) - Yaz Arima

Super 8, 0:03:33 Calgary, CANADA  
A mock Educational film using Newton's 3rd Law of motion and applying to human interaction.

**Tape Film** (2007) - Chris Kennedy  
16mm, 0:05:00 U.S.A.

An experiment in hand-processing, the film cycles through five different film stocks and a variety of processing methods. The result created dimensional havoc in the images. The concept of inside and outside is troubled, and the act of enclosure creates a screen on which to project the filmmaker's own image.

**Hairmates** (2008) - Sonia Edworthy  
Super 8, 0:03:00 Halifax, CANADA

Hairmates was inspired by two friends who happen to have the same hair. Documenting the similarities between the two heads of hair, the film is a playful celebration of change, bravery and the artistry involved in the creation and expression of our identities.

**Ramblers: The Halifax Synchronized Bike Team** (2008) - Rebecca Singer

16mm, 0:01:53 Halifax, CANADA  
Set in the streets of Halifax's north end. A dance is performed by eight cyclists in the first snowfall of winter. This film is an attempt to create and capture a new way of being in the streets and a new version of a love letter to the city we share.

## Awards Ceremony

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Thursday March 5  
9:30 pm

*Prairie Mysticism:*

A retrospective of works by Solomon Nagler

**A Treatise on Prairie Mysticism** (2001) 0:26:00

An aging prairie poet tells the tale of the birth of her muse.

**Untitled 3 (stone killer)** (2006) 0:05:30

The colonial division between landscape and body has been rejected. This is a Portrait, sketched into an infinite horizon, where body becomes one with the landscapes it has fallen into.

**doc1.doc** (1999) 0:05:00

A work fashioned in the school of prairie surrealism, revolving around the theme that "The gods don't know how to cook".

**Fugue Nefesh** (2007) 0:29:00

A Holocaust survivor & an impoverished aboriginal

boy have just died. United in their displacement they wander timelessly among the naked souls of Winnipeg.

**Untitled 1 (prayerie landscape)** (2004) 0:05:00

Isolated dreams of broken cars falling through the horizon...

**Untitled 2 (the last jew of edenbridge)** (2003)

0:04:30

A portrait of the last member of a Jewish farming colony in Central Canada who guards over the precious relics of an idealistic past.

**Reruin** (2001) 0:10:00

"Which ever word you speak you owe to destruction"

*Curator's Note/Intro:*

This is the perfect screening, one of those events that comes together as it should because it is meant to be. A select retrospective of works by Solomon Nagler are celebrated here at the \$100 Film Festival where the experience of watching film on film in a cinema is key.

The CSIF is very pleased to have Nagler as this year's Visiting Artist. Many of Nagler's films have screened at previous \$100 Film Festivals, indeed his work has been screened all over the world but this is the first time he will attend the festival. Although he now teaches and lives in Halifax, Nagler's work stems from his home and experience in Winnipeg, MB. I chose these works from his vast body of work because they all resonate to the themes of identity, place and landscape and speak to a theme of Prairie Mysticism, works that could only come from a Prairie filmmaker.

The medium of film lends itself well to mysticism, to the "overwhelming consciousness of God and of one's own soul: a consciousness which absorbs or eclipses all other centres of interest"<sup>1</sup>. The concept of mysticism transcends one religion, transcends one's concept of the divine; differing experiences of it are to be found in most spiritual practices including Aboriginal, Judaism, Christianity, Buddhism, Islam and Taoism to name a few. But all mystic experiences seek a connection with or an awareness of a higher power, often to understand oneself in relation to the whole, and there's generally a ritual involved in order to achieve the mystic experience. Ritual is integral to making film, an alchemy that captures ideas, moments, sounds and images and creates a piece of work that is intensely personal yet imbued with meanings that are universal. Artists, particularly filmmakers, are our culture's modern mystics, gath-

*Q and A to follow*

ering wisdom from deep sources and presenting their work to be shared with others, meanings to be interpreted, shared, debated and understood.

We're here tonight to participate in a collective ritual that is changing in our culture, bemoaned as lost in films such as *Nuovo Cinema Paradiso*, where the community gathers at its local theatre to share their lives, loves and dramas with each other, both on the screen and in the theatre itself. In Canada we're slightly more restrained than in Italy so there's likely to be more on the screen than in the theatre, but it's a safe place where we can examine our hopes, fears and hopefully learn more about ourselves in the process. Settle into your seats and allow yourself to soak in the imagery as the lights dim, the projector starts up and we passively experience the collective unconscious imagery inherent in Nagler's films: a light reflecting through his work, and bouncing off the screen and back into our eyes—light to light to light in the darkness.

*Prairie Mysticism:*  
Selected Works of Solomon Nagler

"When hard times set in (for Prairie homesteaders) a certain amount of bitterness and recrimination could have been expected. Apart from the hopeless struggle against drought and hot winds, hail, grasshoppers, frost, and cutworms, there were economic grievances galore...But what surprised me, when I talked over those days with my parents and other old timers, was the absence, in the main, of such bitter notes. The originals tended to look back with mellow nostalgia. It was

1 Evelyn Underhill, *The Essentials of Mysticism*, p. 9.

a wonderful country, they said—when it rained.”<sup>1</sup>

Displaying the characteristic dark humour of survivors, of people struggling to find happiness despite immense challenges from powers much greater than their own, Prairie folk have a distinct outlook on life forged from their ancestors and from the very land itself. The land and knowledge of it—as shared, fought over and shared again between the First Peoples and the settlers—is a connective force, a legacy that we’ve inherited and are still exploring to this day in mythic and concrete ways.

The films of Solomon Nagler in this retrospective reveal the primal forces that are characteristic of this Prairie Mysticism, a view of intense love and fear of the land, of trying to comprehend the deep mystery of this place that transcends historical time, connects people to the mystery of life itself as they struggle to define themselves as individuals through harsh and beautiful experiences. These films, with their explorations of what it is to be human and individual yet connected to the divine, originated from a Prairie artist. The Prairie wind virtually howls in your ear as you watch these works, feeling the chilly embrace and sensing the expanse of the land we live in.

The program begins with *A Treatise on Prairie Mysticism*, a dark yet humorous look at the mystical origins of a girl’s destiny to be a Prairie poet. I chose this work to open the program because it is such a powerful example of how his work makes the Prairies the stage for the human dramas that quietly

(and sometimes not so quietly) take place every day around the world. The film opens with the poet speaking of the Prairies as “a land of endless horizons,” of the “swallowing sky”. So begins the tale of how a young girl discovers the path that she will follow for the rest of her life: a seeker of truth, beauty and balance in her life and work as a poet. She sees beyond the damage of her home life with her psychologically wounded mother and absent father to a higher force through a mystical experience she has with the sky and the land of the Prairies; one that guides her to understand herself, and to try to reunite the universal male and female energies through her work with her mother and in her poetry. The male Rhythm (Earth) and the female Flow (Sky) have been torn apart by tradition and are yearning to reunite and be whole. This theme of separation and reunion—from ourselves, from others, from a higher power—is fundamental to psychological and spiritual understandings. Nagler’s film examines this theme through a combination of classic Prairie imagery such as corn, fields, dirt, hay bales and that expansive, stormy, serene sky; Old Testament imagery where Rhythm’s wound

reminds us of Adam’s wound, with the female a part of the male by being created from his rib; imagery that stems from classical mythology with Rhythm’s wounded eyes evoking the blind seer; and imagery that speaks to even more ancient beliefs, Aboriginal, Celtic, Pagan—Sky Goddess, Earth God.

“We live today in the estrangement between self and others, between the self and the world, on the margins even between self and individual. Our perception is not structuring but nomadic.”<sup>2</sup>

In the next work, *Untitled 3 (stone killer)*, the struggle is more internal and meditative with the main character practicing martial arts, isolated yet connected to his place on the prairies. *Untitled 3 (stone killer)* dispels the colonial separation between land and body, and does so not only with the main character and the stark prairie imagery, but also with the use of filmmaking techniques such as handprocessing, giving the film a timeless, broken yet pristine quality, speaking to the human condition of being flawed yet divine.

The next film, *doc. 1*, doesn’t take place on the Prairie, yet this film reminded me of other works by other Winnipeg artists such as Guy Maddin (*Sissy Boy Slap Party*) and Deco Dawson (*Defile in Veil*) and also of Winnipeg photographer Diana Thorneycroft (*The Body, Its Lesson and Camouflage*). The use of highly dramatic lighting and the actions of the characters in *doc. 1* are ones that I’ve noticed in the other works, a dream-like intensity bringing forth sensual images of innocence and carnal knowledge in human form: virgins, evil queens, wounded males, angels and party boys cavort and clash together.

There’s a dark playfulness to all of these works that I think speaks to the soul of Winnipeg, a city with a history that is mined, mythologized and being canonized by the artists of the city.



Winnipeg is paramount to the next work, *Fugue Nefesh*, with its tale of transmigration between an elderly Jewish man and a young Aboriginal boy-man. *Fugue Nefesh* points out commonalities between the Aboriginal and Jewish experience of living in this historic city in the keystone province. Named by the eastern Cree, and the longitudinal centre of North America, Winnipeg has been the historic connective point for a number of cultures. Known as “the Forks” for its convergence of the Red and Assiniboine Rivers, and a central point of contact for many Aboriginal tribes, it was also known as the “Chicago of the North” when the Prairies first opened to settlement since it was the main gateway for trade both from Eastern Canada and the Unit-

<sup>1</sup> Wilfrid Eggleston, *The Old Homestead: Romance & Reality*, p. 351.

<sup>2</sup> Ignasi de Sola-Morales quoted by Meeka Walsh in “Lonely in (Architectural) Space, *Border Crossings*, Vol. 27, number 4, p. 18

ed States, attracting many ethnic groups to settle there including Jewish immigrants. *Fugue Nefesh* reflects this convergence in many ways with its spiritual trading of cultures and experiences in this deeply moving work that typified a quote I found from Louis Riel, leader of the Métis people and founding father of Manitoba: “My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back.”<sup>3</sup>

*Fugue Nefesh* connects the pain of both cultures in the two central characters and sets both wounded souls free to roam by the end of the film with its dream-like imagery loaded with symbols married with sound. There are a number of strong examples of pain but one that struck me most was the use of train sounds. The train, seen as a connective force across Canada, one that brought our nation together, also has its dark side, symbolizing suffering to both cultures. The train brought white settlers and the colonial damaging assimilation policies to the Aboriginals of the Prairies, and it also brought the Jews to death camps during the Holocaust. The tale of *Fugue Nefesh* shows two individuals haunted by the legacy of their pasts, connecting them in their experiencing their own deep pain, then showing them the light and then setting them free.

Like *Untitled 3 (stone killer)*, the next film *Untitled 1 (prairie landscape)* is one that takes place on the frozen expanse of the prairies. The film speaks to the changes taking place in the Canadian population moving from a rural to urban setting. In 1901, 75% of people in the Prairie Provinces lived on farms and in small communities<sup>4</sup>, a hundred years later this figure has flipped with 80% of people across Canada living in urban centres<sup>5</sup>. *Untitled 1 (prairie landscape)* shows us abandoned farmhouses as derelict reminders of a more contemplative, slower paced lifestyle spent working with the land. The person in the go-kart careens by these buildings, going past electrical towers and a Winnipeg Free Press mailbox signaling the changes brought by modernity, moving to a faster paced, less earth connected culture. This film made me think about the differences we have in our lifestyles that perhaps we're not even aware of, and the need for individuals to seek peace and tranquility in our fast-paced lives.

The next film *Untitled 2 (the last jew of edenbridge)* is another introspective film, except this time we don't travel past an abandoned building, we go into one—a synagogue—with the caretaker of Edenbridge, one of several Jewish agricultural communities established in Manitoba with a dream of cooperative living. These communities were established by urban Jewish immigrants from New York and London, England as a place where these immigrants

could escape Industrialization and “throw off their dirty downtrodden jobs and become pioneers of the soil.”<sup>6</sup> *Untitled 2 (the last jew of edenbridge)* has a cheerful and reflective elderly man silently show us around Edenbridge with its community gathering places of the synagogue and the cemetery. The film shows us what the synagogue was like when it was filled with people and with the life of this community, the life in the past revealed through the magic of his memories and the film. It ends with the view of the cemetery and this lone figure, almost a keeper of souls in his reverence for the life that was lived in this community.

The last film in the program stands as a testament to the Prairie spirit in all of its incarnations and reminds us of the eternal cycle of life, from creation to destruction to rebirth. Created on a retreat through legendary Canadian filmmaker Philip Hoffman's Film Farm / Independent Imaging Retreat<sup>7</sup>, Nagler's *ReRuin* shows us the resiliency of the Prairie people through its use of imagery, with the abandoned farmhouse standing tough, the degraded yet gorgeous handprocessed film, and through another Sky Goddess, an Even Cowgirls Get the Blues' type of figure, in the cowgirl character played by another iconic filmmaker Deirdre Logue. The use of split screen techniques put the solitary, tough cowgirl as both Sky Goddess in her element of an ominous Prairie sky, and as wounded mortal lying prone on the train tracks, evoking classic film images of heroines tied to the tracks by a neer-dowell and awaiting rescue from the shining hero. Only this time she's put herself on the tracks, a striking image of how people will put themselves in harm's way to test themselves, to dare Death and their own mortality. Mixed in with the dark solitary imagery are scenes of frivolity and celebration with people joined together and dancing, a nod to the joy found in Prairie community events where the individual needs are put aside and the community celebrates a harvest, a wedding, a birth, or just the fact that they've survived another cold winter and spring is just around the corner.

The works of Solomon Nagler in this retrospective connect us to ourselves yet remind us of our place in this world. I hope you enjoy the works presented and come from this screening with a deeper knowledge of this special place that we live in.

*Melody Jacobson is an independent artist, curator and writer living in Calgary. Her grandparents, Victor and Margaret Jacobson, were second generation Icelandic immigrants who grew up on the Prairies and lived in Manitoba, raising their children and creating a folklore all their own. In addition to the works cited, the author would like to acknowledge the people who influenced this piece: Solomon Nagler, Beth Hedva, Kevin Allen, Melanie Wilmink, David Jones, Ed, Jamie Jacobson, John Jacobson, Rachelle Houle, Lara Avis Pratt, Terrance Houle and the many artists who call the Prairies home.*

3 [http://www.mmfm.mb.ca/index.php?option=com\\_content&task=view&id=118&Itemid=135](http://www.mmfm.mb.ca/index.php?option=com_content&task=view&id=118&Itemid=135)

4 Changes in the Prairie Economy, 1980 to 2000, With Emphasis on Agriculture and Some Implications for Prairie Transportation Policies, SIPP Public Policy Paper No. 8 Peter Arcus and Graham Parsons February 2002

5 <http://www.statcan.gc.ca/pub/111-008-x/2007004/pdf/10313-eng.pdf>

6 [http://www.mhs.mb.ca/docs/mb\\_history/10/jewish-farmermemoirs.shtml](http://www.mhs.mb.ca/docs/mb_history/10/jewish-farmermemoirs.shtml)

7 <http://www.philiphoffman.ca/filmfarm/>

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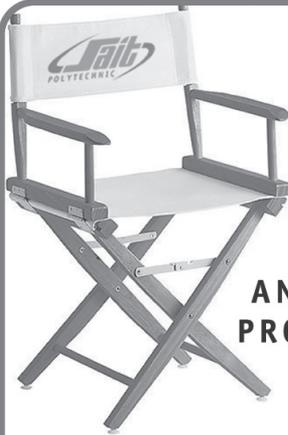


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# The Calgary Society of Independent Filmmakers

The \$100 Film Festival can be inspiring to those of you that want to make a short film - whether you've made a film before or if it would be your first time. Don't let another year go by! Next year will be the 18th Anniversary of the \$100 Film Festival and you could have your film included... you just have to shoot it!

The Calgary Society of Independent Filmmakers (CSIF) exists to help people makes films. The CSIF is a friendly, accessible media arts centre that offers workshops, equipment rentals, editing suites, information services and arts programming, including the \$100 Film Festival.

**WORKSHOPS:** The workshops are at an introductory to intermediate level and are affordably priced. Held in two sessions during the year, in the Spring and in the Fall, the one to two day workshops cover a variety of subjects including screenwriting, basic camera use, editing, producing and much more. Check out our website at [www.csif.org](http://www.csif.org) and follow the links to the Spring 2009 Workshop Schedule.

**EQUIPMENT:** The CSIF has digital, Super 8 and 16mm filmmaking equipment available to Members. Since the CSIF operates as a cooperative, members purchase a membership and can volunteer in return for access to our equipment. Contact our Production Coordinator, David Jones at [production@csif.org](mailto:production@csif.org) for more information on our equipment and becoming a Production Member.

**EDITING SUITES:** The CSIF has state-of-the-art digital editing suites with cutting edge software available for artists to work on their non-commercial projects. The CSIF also has a Super 8 telecine to transfer Super 8 film to digital, and an optical printer to work on 16mm film projects.

**INFORMATION SERVICES:** CSIF offers many ways to communicate and stay informed. Members get the latest information with a regular e-bulletin packed with calls for submissions, funding opportunities, job calls, workshops, and special announcements. The CSIF also offers a free list-serve for the community to post crew calls, casting calls and to discuss technical questions. A quarterly newsletter, *Answer Print*, offers critical writing as well as informative articles of interest to those who love film.

**ARTS PROGRAMMING:** In addition to the annual \$100 Film Festival, the CSIF also programs film screenings, host Visiting Artists and other film related events such as talks, workshops and other arts festivals.

COMING SOON at the CSIF:

<p>CSIF Spring workshop schedule! Pick up one in the lobby today, or check out our website: <a href="http://www.csif.org">www.csif.org</a></p>	<p>CSIF Fish Fund: Short Film Incentive Grant</p> <p>DEADLINE APRIL 3 <a href="http://www.csif.org">www.csif.org</a> for more info &amp; applications</p> 	<p><b>2nd Tuesday of Every month</b></p> <p><b>Monthly Classic Film Screenings</b> Next Screening: March 10, 2009 @ 7pm</p> <p>Theme: The Mystery of Memory CSIF Sofa Cinema: Building J2, 2711 Battleford Ave. SW; Currie Barracks <b>FREE Admission</b></p>
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No matter what your interest in film, the CSIF has something for you! Check us out online at [www.csif.org](http://www.csif.org), call us at 205-4747 or drop by and visit us from Tuesday to Saturday, 10am-5pm. We are located at Building J2, 2711 Battleford Ave. SW, on the Currie Barracks.

Enjoy the Festival!

**CSIF Board of Directors and Staff**

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Connecting the Film & TV Industry with Calgary's Communities

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

Behind the Scenes is a **collaboration** between  
Calgary Economic Development, industry,  
government and community stakeholders.

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