

nostalgia

20th Annual

# \$100 FILM FESTIVAL

INDIE SUPER 8

MARCH 8-10, 2012

STANFORD PERROTT LECTURE THEATRE **ACAD**

**csif**

CALGARY  
SOCIETY OF  
INDEPENDENT  
FILMMAKERS

**ACAD**



100 DOLLAR FILM FESTIVAL .ORG

# WELCOME TO THE 2012 \$100 FILM FESTIVAL

The Calgary Society of Independent Filmmakers (CSIF) is proud to present the 20th 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.

Started 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 beauty of film. This year's programming includes films from Calgarian, Canadian and international filmmakers - many of them award winners at other film festivals. Each and every film is still projected on celluloid, an increasing rarity in today's world.

We are excited to partner with ACAD & ACADSA this year, and we hope you will enjoy our return to the Stanford Perrott venue. Each evening begins at 7pm with a diverse and original programme of Super 8 and 16mm short films - the eclectic mix of narrative, experimental, documentary, and animation offers something for everyone. ACAD will be hosting a bar before the screenings, so if you would like to mingle with us before the show, come early and bring cash. We will also be working in some artist talks and mingling after the screenings, so make sure you stick around and join us afterwards for drinks (venues may vary).

The \$100 will once again host the wildly popular Film/Music Explosion! Local musicians and filmmakers team together to create a short film based on original music. In the 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 features visiting artist Robert Todd from Boston. Robert will be available for artist talks, and will host the Celluloid Treasure Hunt workshop on the weekend of the festival. We are also proud to partner with the Gallery of Alberta Media Art this year to present three works by \$100 Film Festival alum, John Price. His beautifully photographed diary films will run on the EPCOR Centre for the Performing Arts public video monitors from February through April.

The final selection of shorts on Saturday night is followed by the Awards presentation. Winning filmmakers are presented cash awards and unique sculptural trophies by metalsmith George Duncan, in each of the five categories: Best Super 8, Best 16mm, Best of Alberta, Jury Award and Audience Favorite. Don't forget to vote - we have a pretty fantastic door-prize from Hotel Arts as an added incentive!

The wrap party following the awards presentation is FREE this year and will be held at Cafe Koi. Everyone is welcome to join us. The Wrap Party will take place right after the Awards on Saturday at 9:30pm. It features DJ 8bit Ninja (Bryson Montgomery), snacks, drinks and mingling. Come celebrate the closing of the 20th Annual \$100 Film Festival and GAMA Reception with us.

So grab some popcorn and enjoy the show

**ALL SCREENINGS AT THE ALBERTA COLLEGE OF ART & DESIGN (ACAD)**

**STANFORD PERROTT LECTURE THEATRE (1407-14TH AVE. SW)**

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**CONTACT CSIF:**

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**FESTIVAL COORDINATOR**  
MELANIE WILMINK

**CSIF STAFF**  
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BOBBIE TODD  
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**PROGRAM GUIDE**  
MELANIE WILMINK

**PROGRAMMING JURY**  
ALEX MITCHELL  
HERNAN MORENO  
ERIN SNEATH

**AWARDS JURY**  
CAITLIND BROWN  
KELLY BREAKER  
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**COMMUNICATIONS**  
LUKE BLACK  
ERIN SNEATH  
AMY ERRMANN

**SPONSORSHIP**  
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**FILM/ MUSIC EXPLOSION!**

*JESSE & THE DANDELIONS*  
WITH FILMMAKERS: BRENDA  
LIEBERMAN, LUKE BLACK,  
CAITLIND BROWN & JOHN  
FROSST

*JASMIN POON* WITH FILMMAKER  
GILLIAN MCKERCHER

*GEIST* WITH FILMMAKER KEELY  
BRUCE

**EMCEE**  
NOWELL BERG

**\$100 FILM FESTIVAL CREATOR**  
JAMES BEATTIE MORISON

**THANKS TO ALL WHO CAME BEFORE  
US - CSIF STAFF, FILMMAKERS AND  
FILM LOVERS, WHO HAVE KEPT THIS  
FESTIVAL AND FILM ALIVE FOR THE  
LAST 20 YEARS.**

**A HUGE THANKS TO OUR MANY HARD-WORKING  
VOLUNTEERS WHO HELP TO MAKE THE FESTIVAL  
POSSIBLE!**

There are too many to list here, but each volunteer is invaluable in making the festival happen every year.

Thank you to all of the sponsors of the 20th 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.

Our sponsors, donors & partners:  
ACAD & ACAD Students' Association, The Alberta Media Arts Alliance (AMAAS), ACTRA Alberta, Alberta Film, Alberta Motion Pictures Industry Association (AMPIA), Bullfrog Power, Cafe Koi, Calgary Economic Development (Calgary Film), Calgary Movies, CJSW Radio 90.9 FM, CKUA Radio, the Directors Guild of Canada (DGC), The EPCOR Centre for the Performing Arts, FAVA (Edmonton), Frame Discreet, The Gauntlet, Hotel Arts Group, IATSE Local 212, Kodak Canada, Matrix Video Communications, MTM Equipment, the New University Television Society (NUTV), Sophies Pizza, Steamwhistle Brewery, Sync Spot, Vespucci's, X92.9 FM and Yelp!

Thank you to the 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.

**ACKNOWLEDGEMENTS**

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# THE 20TH ANNIVERSARY



This year marks the 20th anniversary of the \$100 Film Festival. As you may already know, this annual event is Calgary's oldest film festival, and the only one that screens Super 8 and 16mm films exclusively. You may also know that the festival began as the result of a challenge to make films for a hundred dollars or less. In its inaugural year, the Calgary Society of Independent Filmmakers took on the festival scene with eight local Super 8 submissions - that was 1992. Has it ever grown since!

By 1996, the event ran for three nights - as it does today. The program guides were four black and white pages of newsprint. By 1999, submissions were open to international filmmakers. Some years had themes for the festival, like 2002's "Back to Our Roots". By then the program guide had a colour cover and it was also the year that the \$100 Film Festival first presented the Film/ Music Explosion! May 8th, 2005 was the 50th birthday of the Super 8 medium, and since so many of the films screened at the festival are shot and finished on Super 8, we celebrated that milestone a little bit early.

It's been hosted at the Uptown, The Plaza, the Garry Theatre, the Fort Calgary Theatre, and of course, the Alberta College of Art & Design. Due to inflation, and for the sake of variety, films no longer need to cost a hundred dollars or less, as it did in the original challenge. That being said, after 20 years, the \$100 Film Festival remains as a celebration of celluloid cinema in Calgary. If you go to the after party at Cafe Koi, feel free to raise your glass and wish the \$100 Film Festival another 20 years.

We certainly will.

-Erin Sneath (CSIF Board of Directors)



Greg (Shin) Campbell with Tender - Director

(100 Festival continued)  
winner was *left brain right brain* by Vancouver's Jeff Langille. This experimental piece won a Jury Award for Film as Art, as well as Best Direction, Best Lighting and Best Cinematography. The Audience Favourite, chosen by secret ballot, was Greg Danyluk's *Tender*, which won a Jury Award for Conceptual Realization, and was also awarded Best Script and Best Art Direction.

The other winners included *Before the Collage* by A.R.W. Belyea; *Grave Deception* by Howard Horwitz; *The Wandering Jew* by Robert Manning; *A Weekend in Calgary* by James Beattie Morrison; and *You Know What They Say* by Pete McGowan of Edmonton.

Each filmmaker was presented with a trophy, commissioned from local glass artist and CSIF member Grant Sim. These unique works of art consisted of free-standing pebbled glass balls "with tiny film-worlds inside" in Sim's words, mounted on marble bases.

The 2nd Annual CSIF Festival of Super 8 Film is already in the planning stages. Allan Belyea, CSIF Co-ordinator of Operations, states that "next year's Festival will have a national focus, and we hope to go international in 1994. We want to build this Festival gradually and maintain the quality we saw this year, which won't be an easy job. Bigger is not always better, and we have to keep that in mind. Next year's Festival promises to be bigger and better!"

The 1st Annual CSIF \$100 Film Festival  
SCREENING OF ALL SUBMISSIONS  
8:00 P.M., FRIDAY, APRIL 24TH, 1992

*Grave Deception* (1992) by Howard Horwitz\* (Calgary)  
DRAMA 6'30", colour and b & w, sound  
Jury Award for Cinematic Vision  
Best Editing  
Best Overall Sound

*You Know What They Say* (1991) by Pete McGowan (Edmonton)  
DRAMA 2'43", colour, sound  
Jury Award for Best Bang for the Buck

*Before the Collage* (1992) by A.R.W. Belyea\* (Calgary)  
PERSONAL DOCUMENTARY 5'45", colour, silent  
Jury Award for Cinematic Innovation  
Best Production Design

*A Weekend in Calgary* (1992) by James Morrison\* (Calgary)  
EXPERIMENTAL 2'18", colour, sound  
Jury Award for Cohesive Vision  
Best Technical Direction

*The Wandering Jew* (1991) by Robert Manning (Calgary)  
DRAMA 8'00", colour and b & w, sound  
Jury Award for Singular Vision  
Based on a Universal Theme

*Tender* (1991) by Greg Danyluk\* (Kamloops)  
EXPERIMENTAL DRAMA 6'22", colour, sound  
Jury Award for Conceptual Realization

Best Script  
Best Art Direction  
AUDIENCE FAVOURITE

*left brain right brain* (1992) by Jeff Langille (Vancouver)  
EXPERIMENTAL 2'40", black and white, sound  
Jury Award for Film as Art  
Best Direction  
Best Lighting  
Best Cinematography  
JURY FAVOURITE



Howard Horwitz with Tender - Director

Our annual Awards Jury is formed by a team of local film professionals that watch the full program and select four films for cash awards and trophies. These awards represent the Best of Alberta, Best 16mm, Best Super 8mm and Jury's Choice. This year's Awards Jury was comprised of Kelly Breaker (CJSW's Artslink), Kyle Whitehead (Production Coordinator for EMMEDIA, past \$100 Best of Alberta Award Winner) and Caitlind Brown (CJSW's Artslink, filmmaker, past \$100 Best of Calgary Award Winner).

Each of these jurors is an artist in their own right, and come from a variety of backgrounds and perspectives. They argued long and hard for the films that they thought were best in the program and finally selected four films. In each case, the films were considered in their respective categories (sometimes they fit into several categories) and ultimately the films that were successful are the best in terms of storytelling, technical skill, technical innovation and thematic concepts. For the Super 8 and 16mm Awards, the winners best demonstrated the technical skills needed to create a strong story on that particular format. They also looked for films that were innovative in their respective formats and did something exciting with the medium, rather than just a strong narrative concept. The Jury's Choice award combined all of the above criteria. Best of Alberta needed to fit all of the criteria, much like the Jury's Choice, and showcases the strongest work by an Alberta filmmaker.

The final award prize is the Audience Favourite Award, and that is selected by each of you! Make sure that you vote for your favourite film of the evening (there is a door prize as added incentive), and on Saturday night, we will tally the scores and announce the winner. Join us for the final night's program and the Award Ceremonies to find out who won, then travel with us to Cafe Koi (#100, 1011 - 1st St. SW), where we will celebrate the anniversary with a party featuring live music by DJ 8bit Ninja (Bryson Montgomery), snacks & drinking (thanks to Cafe Koi & Steamwhistle Brewery), and of course partying with our local and visiting artists.

There is no cover charge for the Wrap Party (which starts at about 9:30pm) so there is no excuse not to join us!



BEST 16MM



BEST SUPER 8



ACTRA

AUDIENCE FAVROUTE



JURY'S CHOICE



BEST OF ALBERTA

An innovative initiative by  
CALGARY  
ECONOMIC  
DEVELOPMENT

## FESTIVAL AWARDS

REMEMBER TO FILL OUT AN AUDIENCE BALLOT FOR A CHANCE TO WIN A ONE-NIGHT, WEEKEND STAY IN A LUXURY SUITE AT HOTEL ARTS WITH BREAKFAST FOR TWO, COMPLIMENTARY SELF-PARKING AND INTERNET.



# PROGRAMMER'S NOTES

Welcome to the 20th annual \$100 Film Festival. I have worked with this festival for five editions now, and it is thrilling to see it come into its own with each new event. This festival has found a strong niche in the arts community, and it is wonderful to feel support growing for it. Calgary has defied its stereotypes and clearly supports the arts, with audiences, sponsors and filmmakers growing each year.

Among the themes we discussed during jurying was the role of found footage in cinema. We received numerous films that re-worked found footage, but of particular interest was Ichiro Sueoka's *Extreme Skiing in 1930*. Presented without modifications, it raises questions about the point at which a work is classified as a work of "Art", as opposed to "home movie" or "document". We viewed several documentary films that simply observed their surroundings without commenting on them, and then viewed action sports films, including this skiing film. With minor apparent differences between them, what makes one more worthwhile than another? In Sueoka's case, we determined that there was historical cultural value in the work that pushed it beyond an interesting document. Along similar lines, Frank Biesendorfer's *Blue Heron* highlights footage damaged by a hurricane. In both of these cases, I think the biggest reason to consider them "Art" is that they have forced that initial questioning and consideration. For me, the main goal of art is to create discussion and these films definitely have done that.

In a similar, observant documentary theme, we have works like *Eden* by Shinya Isobe. This film documents a ruined Japanese housing complex. Without much context to the situation, we can see that this is a place abandoned by humanity, but that it survives without them. There are stories missing here, and it is the camera and the audience's job to fill them in. For me, this beautiful film is a reminder of our temporary state in this world, referencing not only the mining village in the footage, but also to the 2011 tsunami.

On the final night of our festival, we kick off the program with another nostalgic documentary called *Contingency* by James Beattie Morison. This film claims a very special place in the festival, as a creation by the originator of the \$100 Film Festival idea, produced specifically for the anniversary. The work meditates on the strange and meandering paths our lives take. A small decision here, a word spoken there, and it impacts the larger universe. That one choice by James to mention his idea at a meeting developed into the festival we see before us. It is a festival that is larger than the people involved in it, and has developed a life of its own. Each of us will influence it temporarily, whether programmer, filmmaker or audience member, but it will continue on without us. I am extremely proud to have played a small role in this festival and organization, and I look forward to seeing its 40th Anniversary, twenty years from now.

**MELANIE WILMINK**  
**\$100 FILM FESTIVAL**  
**PROGRAMMING COORDINATOR**



## JURYS NOTES

### ERIN SNEATH

It was an honour for all of us to be asked to jury for the \$100 Film Festival's 20th Anniversary. Film is still alive, and people want to work and play with it in new and exciting ways. There were some truly beautiful entries this year, and the films you see these three nights are the ones that we would want to see again. I hope you find them as compelling as we did.

### HERNAN MORENO

After having the opportunity to watch all the submissions for the 20th Annual \$100 Film Festival, I realized, in an even deeper manner, how versatile and sublime the medium of film can be. It gives that unique taste and feeling to all styles of filmmaking. Whether it is animation, narrative or experimental, film gives these works the superior status of its process and chemistry that turns photography into magic and art.

### ALEX MITCHELL

A lot of people ask me why we screen the films that we do at the \$100. My response is--and will continue to be--that the \$100 exhibits a side of filmmaking that is so often ignored and maligned, but is so integral to the medium of film. The work on display here is critical, playful, and experimental in ways that most films aren't, and I am proud to have helped with their selection.



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# LAURIE ANDERSON

## *The Gray Rabbit*

JANUARY 18–APRIL 9, 2012

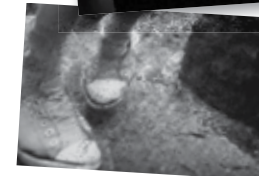
"I want to tell you a story about a story."

In this autobiographical video installation – where dreamlike images shift on a transient landscape – Laurie Anderson re-explores her memories of a pivotal childhood event, realizing that what she remembers and what she recounts to people is a "cleansed" version of the tale ... what is palatable for her to remember.

In association with One Yellow Rabbit's  
High Performance Rodeo 2012

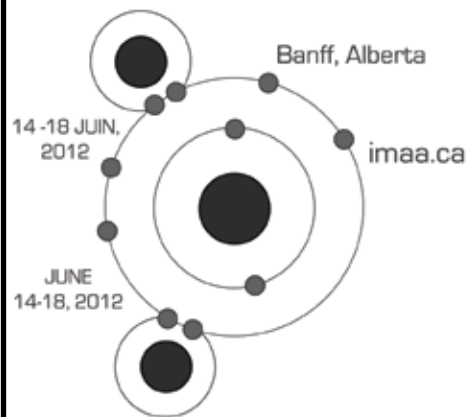
Glenbow Museum

[www.glenbow.org](http://www.glenbow.org)



Above: Still from *The Gray Rabbit* by Laurie Anderson, 2010; Laurie Anderson © Tim Knox





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## THURSDAY MARCH 8 @ 7PM

### Film/ Music Explosion!

Jesse & the Dandelions - *Shadow* (2012)  
By Brenda Lieberman, Luke Black, Caitlind Brown, John Frosst & Brennan Tilley

Jodie Mack - *The Future is Bright*  
2011 - 0:02:45 - 16mm - USA  
It's a rhyme for your lips and a song for your heart to sing it whenever the world falls apart.

Sean Hanley - *Hindsight*  
2010 - 0:14:08 - 16mm - USA  
Shot over a year, it is an eulogy for the place the filmmaker once called home.

Danielle & Corey King - *Infinite Struggles*  
2011 - 0:04:00 - Super 8 - Winnipeg  
Examines the nature of adversity & the ultimate quest to find companionship.

Brendan Prost - *Transfixed; What's Broken*  
2010 - 0:04:34 - 16mm - Vancouver  
A film about losing people, missing opportunities, and being left in the dark.

Brian Ganong - *Dumpster of Your Love*  
2010 - 0:03:24 - Super 8 - Regina  
Look closer in that dumpster; there are lives & stories there, not just poverty.

Daniel Boos - *The Open*  
2011 - 0:01:00 - 16mm - Halifax  
"The wilderness is not just far away and dwindling, but implicit in things we use every day, as close at hand as a flat tire or a missed step." - Don McKay

Benjamin Hayden - *TROBIA*  
2011 - 0:07:00 - Super 8 - Calgary  
Exploring fractal entities in a void unknown through the celluloid scope.

Scott Fitzpatrick - *For Magicians*  
2011 - 0:02:30 - 16mm - Winnipeg  
Winnipeg apocalypse party. Found footage laser-printed onto 16mm with stained glass paint.

Stefan Mockel - *What is this?*  
2010 - 0:00:55 - Super 8 - Germany  
What is this? That is what the film asks.

Chris Lockerbie - *Spagottcha*  
2011 - 0:01:00 - 16mm - Halifax  
Created through the Atlantic Film Co-op's (AFCOOP) One Minute Film Program.

Anja Dornieden & Juan Monroy - *Awe Shocks*  
2011 - 0:03:02 - 16mm - Germany  
An instructional film detailing the manufacture of a new consumer product; its uses, applications, and social benefits.

Hesam Hanafi - *The Third Choice*  
2011 - 0:01:00 - 16mm - Halifax  
This is my first film... done through AFCOOP's One Minute Film Program.

Chloe Reyes - *A Celebration of Corn*  
2011 - 0:03:30 - Super 8 - USA  
Stop motion animation, created for Echo Park Film Center's class "Origins". Corn has played a role throughout the Americas, and still is a main part of our diet today even if we do not realize it.

Ross Meckfessel - *He, She, I, Was*  
2011 - 0:05:30 - 16mm - USA  
Strangers on the street as I tell their, and my own, life stories. By switching between presumed fact and fiction, the film calls its own validity into question.

Pablo Marin - *Carta Austral*  
2011 - 0:04:00 - Single 8 - Argentina  
Lines of light, ink and blood draw a dark map of southern introspection.

Sandi Rankaduwa - *Numbskull Numb Heart*  
2011 - 0:01:00 - 16mm - Halifax  
A lonely skeleton attempts to woo the cemetery's girl next door.

Adam R. Levine - *A Life's Work*  
2011 - 0:07:00 - 16mm - UK  
The intersection of art & life - the curiosities we are born with and the legacies we leave behind.

Christine Lucy Latimer - *Fruit Flies*  
2010 - 0:01:30 - 16mm - Toronto  
This film seals all of the fruit flies that drowned in the vinegar trap on my kitchen counter last summer.

David Domingo - *Sound of the Sun*  
2011 - 0:03:00 - 16mm - Spain  
Last summer, the sun brights. A man is in danger, so he writes a postcard to Robocop asking for help.

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## THURSDAY MARCH 8 - 7PM

Jesse & the Dandelions  
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By Brenda Lieberman,  
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Brown, John Frosst &  
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Monroy  
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0:03:02 · 16mm · Germany

Hesam Hanafi  
*The Third Choice* (2011)  
0:01:00 · 16mm · Halifax

Chloe Reyes  
*A Celebration of Corn* (2011)  
0:03:30 · Super 8 · USA

Ross Meckfessel  
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Christine Lucy Latimer  
*Fruit Flies* (2010)  
0:01:30 · 16mm ·  
Toronto

David Domingo  
*Sound of the Sun* (2011)  
0:03:00 · 16mm · Spain

## FRIDAY MARCH 9 - 7PM

Jasmin Poon · *Untitled  
Improvisation* (2012)  
By Gillian McKercher

Mark Fiorillo  
*Peninsula Valdes* (2010)  
0:02:32 · Super 8 ·  
Toronto

Robert Todd  
*Undergrowth* (2011)  
0:11:30 · 16mm · USA

Katherine Skelton  
*Waiting for Woody*  
(2010)  
0:03:24 · Super 8 ·  
Regina

Ben Popp  
*Clouds* (2009)  
0:00:53 · 16mm · USA

Lori Felker  
*I Own a Carousel* (2011)  
0:07:00 · Super 8 · USA

Gabrielle Provost  
*Love Is Colder than Steel*  
(2011)  
0:01:00 · 16mm · Montreal

Allan Brown  
*Derby Jam* (2011)  
0:03:10 · Super 8 · Montreal

Ichiro Sueoka  
*Extreme Skiing in 1930*  
(2011)  
0:04:50 · 16mm · Japan

# SCHEDULE AT A GLANCE

## SATURDAY MARCH 10 - 7PM

Frank Biesendorfer  
*Great Blue Heron*  
(2010)  
0:02:00 · 16mm · Germany

Gerald Saul  
*Rerun Amok* (2010)  
0:03:30 · Super 8 · Regina

David Shushan  
*Lark's Tongue in Aspicks*  
(2010)  
0:03:00 · 16mm · Vancouver

Lisa Morse  
*The Importance of  
Hortense* (2009)  
0:03:30 · 16mm · Canada

Malena Szlam  
*Beneath Your Skin of  
Deep Hollow* (2010)  
0:03:00 · 16mm · Montreal

Sezen Turkmen  
*Walter* (2011)  
0:04:00 · 16mm · Montreal

Amy Belanger  
*Eat Cake* (2011)  
0:01:00 · 16mm · Halifax

Adam Huggins & Illana  
Fonariov  
*Someday All of This Will  
be Yours* (2011)  
0:21:00 · 16mm · Vancouver

James Beattie Morison  
*Contingency* (2012)  
0:02:36 · 16mm · Calgary

Christine Lucy Latimer  
*Focus* (2009)  
0:01:30 · 16mm · Toronto

Paul Clipson  
*Caridea and Ichthyas  
(Compound eyes no.5)*  
(2011)  
0:06:00 · Super 8 · USA

Norbert Shieh  
*The Electric Embrace*  
(2011)  
0:02:00 · 16mm · USA

John Cannizzaro  
*Let Me Try to Explain*  
(2010)  
0:02:30 · Super 8 · USA

Robert Schaller  
*In the Shadow of Marcus  
Mountain* (2011)  
0:05:30 · 16mm · USA

Tara Lee Reddick  
*Vanilla Sam* (2011)  
0:01:00 · 16mm · Halifax

Peter Stinson  
*Besty* (2011)  
0:01:13 · Super 8 · Saskatoon

Shinya Isobe  
*EDEN* (2011)  
0:15:00 · 16mm ·  
Japan

Eric Hill  
*Wind Up!* (2010)  
0:03:24 · Super 8 · Regina

Lori Felker & Robert  
Todd  
*Imperceptihole* (2010)  
0:15:00 · 16mm · USA

Kelly O'Brien  
*SIX* (2011)  
0:03:00 · Super 8 ·  
Toronto

Robert Drisdell  
*The Orientation of  
Snails* (2011)  
0:01:00 · 16mm ·  
Halifax

Tara Nelson  
*Hull* (2011)  
0:08:00 · 16mm · USA

**AWARDS CEREMONY**  
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**9:30pm**  
**Cafe Koi**  
**#100, 1011 - 1st St. SW**

THE 20TH ANNUAL

# \$100 FILM FESTIVAL MARCH 8-10, 2012

# FRIDAY MARCH 9 @ 7PM

## Film/ Music Explosion!

Jasmin Poon - *Untitled Improvisation* (2012)  
By Gillian McKercher

Mark Fiorillo - *Peninsula Valdes*  
2010 - 0:02:32 - Super 8 - Toronto  
A meditation.

Robert Todd - *Undergrowth*  
2011 - 0:11:30 - 16mm - USA  
A blind predator dreams through its  
prey's eyes - a study in falling and rising.

Katherine Skelton - *Waiting for Woody*  
2010 - 0:03:24 - Super 8 - Regina  
Cameos by Anthony Hopkins, Josh  
Brolin, Freida Pinto & Dev Patel, and  
Woody Allen!!!

Ben Popp - *Clouds*  
2009 - 0:00:53 - 16mm - USA  
A short film based on what I think about  
when looking at clouds.

Lori Felker - *I Own a Carousel*  
2011 - 0:07:00 - Super 8 - USA  
I own a carousel. I keep it indoors, in  
the dark. There are no eyes to see it,  
no children to ride it. I own the size,  
presence and weight of it. I own the  
stress, the power and the idea of it. I did  
not make it, I do not enjoy it, I own it.

Gabrielle Provost - *Love Is Colder than Steel*  
2011 - 0:01:00 - 16mm - Montreal  
A look at a man's relationship with his car.

Allan Brown - *Derby Jam*  
2011 - 0:03:10 - Super 8 - Montreal  
Cars battle to the death while the film  
battles with my toolbox.

Ichiro Sueoka - *Extreme Skiing in 1930*  
2011 - 0:04:50 - 16mm - Japan  
In 1930 an amateur cineaste, Mr. Takao  
Yukawa, went skiing in Nagano. Like  
filmmaking, mountain climbing and  
skiing spread in Japan since 1930. We  
see them now through their passion in  
the then-latest activity.

Frank Biesendorfer - *Great Blue Heron*  
2010 - 0:02:00 - 16mm - Germany  
South Florida: 1970's & 80's; In 2003,  
the shed protecting these films blew  
away in a hurricane, exposing them to  
the rain.

Gerald Saul - *Rerun Amok*  
2010 - 0:03:30 - Super 8 - Regina  
A man trapped by media delusions, the  
super-8 frame a nightmarish prison. If  
you are tired of seeing the same films  
over and over, then this isn't the film for  
you. Completely shot in-camera.

David Shushan - *Lark's Tongue in Aspics*  
2010 - 0:03:00 - 16mm - Vancouver  
Cinematic cubism. Multiple exposures,  
captured on different days, depict a de-  
construction of the Place of Fine Arts in  
San Francisco.

Lisa Morse - *The Importance of Hortense*  
2009 - 0:03:30 - 16mm - Canada  
Hortense Gordon was a teacher as  
well as an artist, and studied abstract  
painting under one of the great teachers  
of the movement - Hans Hoffman.

Malena Szlam - *Beneath Your Skin of Deep  
Hollow*  
2010 - 0:03:00 - 16mm - Montreal  
Night is transformed into arrhythmic  
movements of light and a fuge of colour.

Sezen Turkmen - *Walter*  
2011 - 0:04:00 - 16mm - Montreal  
A surrealist short horror (or comedy)  
film about love, passion, fruit of that  
passion and ultimate devotion.

Amy Belanger - *Eat Cake*  
2011 - 0:01:00 - 16mm - Halifax  
You are what you eat.

Adam Huggins & Illana Fonariv  
*Someday All of This Will be Yours*  
2011 - 0:21:00 - 16mm - Vancouver  
A surrealist anti-documentary, traversing  
the TransMountain Pipeline from  
Vancouver to Alberta's Oil Sands.

...1:20:00 TOTAL RUN TIME

PIER PAOLO PASOLINI  
CHANG-DONG LEE  
LUIS BUÑUEL  
DOUGLAS SIK  
Fritz Lang  
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# SATURDAY MARCH 10 @ 7PM

## Film/ Music Explosion!

Geist - *Creeper* (2012)  
By Keely Bruce

James Beattie Morison - *Contingency*  
2012 - 0:02:36 - 16mm - Calgary  
The history of the \$100 Film Festival. Several times along the way, the idea very nearly died in obscurity.

Christine Lucy Latimer - *Focus*  
2009 - 0:01:30 - 16mm - Toronto  
Using glue & 16mm fplicing tape, I placed over 1500 individual super 8 film frames from a decimated home movie one-by-one on to clear 16mm film. The resulting floating film-within-a-film becomes a jarring landscape that prioritizes the structure of the super 8 frame over its contents.

Paul Clipson - *Caridea and Ichthyos*  
(*Compound eyes no.5*)  
2011 - 0:06:00 - Super 8 - USA  
Fish & crustaceans appear to swim within an ether of natural and unnatural energies.

Norbert Shieh - *The Electric Embrace*  
2011 - 0:02:00 - 16mm - USA  
A graphical exploration of electrical currents shifting between positive and negative spaces.

John Cannizzaro - *Let Me Try to Explain*  
2010 - 0:02:30 - Super 8 - USA  
Made for Flicker Los Angeles' "Attack of the 50 Foot Reels" - An attempt by an experimental filmmakers to explain what he does and why.

Robert Schaller - *In the Shadow of Marcus Mountain*  
2011 - 0:05:30 - 16mm - USA  
The structures of our thought filter what we see, and there is no seeing apart from those structures. A meditation on a natural landscape that reflects those structures of thought, a vision both spare and concentrated. Shot and mostly edited in-camera with a homemade pinhole camera.

Tara Lee Reddick - *Vanilla Sam*  
2011 - 0:01:00 - 16mm - Halifax  
A summer beat-poem.

Peter Stinson - *Besty*  
2011 - 0:01:13 - Super 8 - Saskatoon  
A very short film that highlights the special personality of Calgary filmmaker, Don Best.

Shinya Isobe - *EDEN*  
2011 - 0:15:00 - 16mm - Japan  
The huge ruins of the old Matsuo mine in Iwate Hachimantai. Once, the place was called "the paradise on clouds" and there was 10,000 people's life. With this work, it tried to express time to be in that place.

Eric Hill - *Wind Up!*  
2010 - 0:03:24 - Super 8 - Regina  
A wind-up toy robot travels the globe in search for love.

Lori Felker & Robert Todd - *Imperceptihole*  
2010 - 0:15:00 - 16mm - USA  
A correspondence film: rolls of high contrast black and white film were mailed back and forth over a year until the film began to reveal itself as a science, non-fiction fairy tale, a speculative quest - circling & searching, falling & landing, entering & exiting - to recapture elisions in light caught within & between seasons, states, planes and world.

Kelly O'Brien - *SIX*  
2011 - 0:03:00 - Super 8 - Toronto  
A short film about never wanting to grow up.

Robert Drisdell - *The Orientation of Snails*  
2011 - 0:01:00 - 16mm - Halifax  
It is known that snails orient themselves on Earth in proportion to the position of the Sun and the Moon in the sky. A (humanly?) disruption in their behavior shows that the relationship between snails & the cosmos may not be only one-way, and that there may be larger consequences for the rest of us...

Tara Nelson - *Hull*  
2011 - 0:08:00 - 16mm - USA  
A journey between layers of corporal consciousness, Hull explores the physical memory of trauma, and the psychological repercussions of a surgical disaster. At the age of 34, (I) had surgery that resulted in the loss of my uterus. Since the surgery, the psychological relationship I have to my body has changed. I lost not only an organ, but also the conscious memory of the moment why my life was altered significantly. My body remembers things my mind cannot. I want to recover what I have lost.

...1:10:00 TOTAL RUN TIME

## \$100 FILM FESTIVAL AFTER PARTY

Join the \$100 Film Festival and the Epcor Centre for the performing Arts in celebrating the 20th Anniversary of the \$100 Film Festival and the exhibition of three works by John Price at the Gallery of Alberta Media Art.

The party will begin after the closing ceremonies of the festival at ACAD (7-9pm) where we will present five awards to deserving filmmakers. Join us at Koi after the ceremonies to dance, chat and mingle the night away. Visiting filmmakers in attendance.

Featuring live music by DJ 8bit Ninja (Bryson Montgomery), the GAMA works, and drinks and eats by Steamwhistle beer & Cafe Koi. Free admission!

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Melanie Wilmink

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FILMMAKERS



The Gallery of Alberta Media Arts  
(GAMA) - February 3 to April 29, 2012  
*Exposed: three films by John Price*

EPCOR CENTRE for the Performing Arts is proud to partner with the Alberta Media Arts Alliance Society and the Calgary Society of Independent Filmmakers to present a selection of films by John Price as part of the \$100 Film Festival.

CSIF programmer, Melanie Wilmink curates three films from well-known independent filmmaker John Price who has produced experimental documentaries, dance and diary films since 1986. Price works with a wide range of motion picture film techniques and camera formats to produce images that communicate a powerful subtext.

"These works by John Price are magnetic," says curator Melanie Wilmink. "Perhaps it is the beautiful photography, perfect compositions and frozen memories that draws us to his films, but I believe that the attraction is rooted in the way that Price collages those images together. Each of these films illustrates kids playing, hunters hunting, boats floating, or beachcombers enjoying the sun, but also innocence transformed through violence, isolation, and human impact on the environment. They are a childlike exploration of the world, through the eyes of the camera and its subjects, that sees everything as magical, dreamlike, and surprising."

**JOIN OUR RECEPTION CELEBRATING GAMA  
AND THE \$100 FILM FESTIVAL  
ON MARCH 10, 2012:  
CAFE KOI  
#100, 1011 - 1ST STREET SW  
CALGARY, AB**

**9:30PM ONWARDS**

# GAMA & JOHN PRICE

## FILM SELECTIONS

*gun/play* (2006)  
0:08:45 | sound

After shooting a strange episode that occurred spontaneously on a secluded beach, I realized that there were two other rolls shot years earlier that might work as a triptych. A subconscious reaction to the escalating gun violence in the city.

*sea series #7* (2010)  
0:03:39 | silent  
Watching a ferry disappear into the horizon on a frigid winter day.

*sea series #10* (2011)  
0:10:00 | silent  
According to a group of Christian fundamentalists in the US, on May 21, 2011 Jesus would return to earth and the hand of God would reach down and gather his 'chosen ones' up to heaven. The rest of us were supposed to perish in an apocalypse of fire and flooding. I thought that the beach might be a good spot to witness the spectacle. Shot in an afternoon at the Pickering nuclear generating station outside of Toronto and processed in part with water derived from the lake, the film was inspired (or provoked) by reports of what had happened across the sea.

## ARTIST BIOGRAPHY: JOHN PRICE

John Price is an independent filmmaker who has produced experimental documentaries, dance and diary films since 1986. His love of analog photography led naturally to extensive alchemical experimentation with a wide range of motion picture film emulsions and camera formats. Engagement with these modes of creation connected the way an image texture communicates subtext and is a key feature of his work and the work he shoots for others.  
[www.film diary.org](http://www.film diary.org)

## CURATOR BIOGRAPHY: MELANIE WILMINK

Melanie Wilmink is the Programming Coordinator for the Calgary Society of Independent Filmmakers and \$100 Film Festival. She received a BFA from the University of Calgary and has worked with various arts groups in a variety of mediums over the past few years, with a specific, addictive, leaning towards handmade analogue formats like film, photography and printmaking.

**Location: On EPCOR CENTRE's  
three video monitors:**

**+15 near CKUA; second level of  
Jack Singer Concert Hall west end  
West end of Jack Singer Concert  
Hall main floor foyer  
Near Baraka Café and the stained  
glass window**

The Gallery of Alberta Media Arts (GAMA) is an initiative to provide support and ongoing prominent screening space for Alberta media artists and curators. A special thank you to the following organizations for their support: Alberta Media Arts Alliance Society and Calgary Society of Independent Filmmakers.

CSIF & the EPCOR CENTRE for the Performing Arts gratefully acknowledges the support of:  
the Alberta Media Arts Alliance Society  
Calgary Arts Development  
the Alberta Foundation for the Arts  
Canada Council for the Arts  
EMMEDIA Gallery & Production Society

# ROBERT TODD WORKSHOP

Join CSIF visiting artist Robert Todd (Boston, USA) as he runs a two day workshop/ treasure hunt adventure. Workshop participants will enact Todd's unique experimental-documentary style by working with 16mm cameras, shooting images from the environment around them, and then returning to the studio to work as a team to discover the narrative out of their collective images. Participants will learn to hand process colour 16mm film, edit footage on the Steenbeck and create a final collaborative project with other artists in the workshop. Participants will learn skills and techniques, but will also experience a completely unique working process and collaborative art-making.

COST \$200 for CSIF Members & ACAD Students; \$260 for Non-Members

**"IT'S A WORKSHOP ON WHAT I CALL OBSERVATIONAL LYRICISM.**

**I TEND TO EMBARK ON JOURNEYS WITH THE CAMERA IN SEARCH OF VARIED ELEMENTS IN THE ENVIRONMENT THAT SPEAK TO ME FORMALLY, AND CONSIDER THEIR SEQUENCING POETICALLY. IN THE WORKSHOP, I'LL BE SCREENING A FEW EXAMPLES OF WHAT I CONSIDER TO BE LYRICAL OBSERVATION IN MY OWN WORK, AND FOLLOWING THAT WE'LL BE ENGAGED IN A TREASURE HUNT, WITH PARTICIPANTS USING 16MM FILM CAMERAS TO ENGAGE THE WORLD IN A SPECIFIC MANNER, EACH CAMERA TASKED WITH A DISTINCT "ASSIGNMENT" OF WHAT TO BE HUNTING FOR. WE'LL BE PROCESSING THE FILM AND EDITING SELECTED ELEMENTS FROM EACH HUNTER-CAMERA INTO A SINGLE FILM AS A GROUP. THE FINAL PROJECT WILL BE A FINE-CUT SILENT FILM."**

## BIOGRAPHY:

A lyrical filmmaker as well as a sound and visual artist, Robert Todd continually produces short works that resist categorization. His visually stunning body of work, which comes from a deeply personal place, takes a variety of poetic approaches to looking at the personal, political, and social ways in which we choose to live. In the past fifteen years he has produced a large body of short-to-medium format films that have been exhibited internationally at a wide variety of venues and festivals including the Media City Festival, San Francisco International Film Festival, Rotterdam International Film Festival, New York Film Festival, Toronto International Film Festival, Le Rencontres Internationales, Curtas Vilo do Conde, Indie Lisboa, Festival du Nouveau Cinema in Montreal, Cinematheque Ontario, the Harvard Film Archive, Pacific Film Archive, the Paris Biennial, Slamdance Film Festival, and others. His films have won numerous festival prizes, grants, and artist's awards. Currently a professor at Emerson College, he has been exhibiting paintings and films while teaching and editing in the Boston area since 1985. He has also worked as cinematographer, editor, sound designer/editor, post-supervisor or music producer on various award-winning broadcast and theatrically released media programs.

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

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The Calgary Society of Independent Filmmakers is an inclusive, non-profit, arts-based society that exists to encourage film making as art, reflecting and challenging our changing cultural landscape through production and exhibition of the Filmmaker. We exist to help people make films by offering workshops, equipment rentals, edit suites, information services and arts programming, including the \$100 Film Festival.

We encourage all levels of membership by providing resources and workshops to increase members skills and achieve personal arts-based expression in non-exploitive film productions. We operate as a co-operative so we require that anyone renting equipment must be a member of the society, and that they must be working on their own artistic projects. For a mere \$40 annually, you can join the Society and access our great resources. Your membership fee helps us assure that our equipment is accessible at a low cost, is kept in good condition and we can purchase new equipment when we need to. It also helps us provide world-class programming, offer quality workshops at low cost and even cover staff and facilities costs. We also encourage our members to build the community through volunteering. Volunteering helps us run our many great programs, ties you in with a network of fantastic people with similar interests and volunteering for CSIF activities collects "volunteer hours" that allow you to upgrade to our Production level membership (\$60 annually and provides great discounts on equipment and other benefits).

**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. The Spring 2012 schedule will be released in April, so make sure you keep an eye on our website at [www.csif.org](http://www.csif.org) or e-mail [production@csif.org](mailto:production@csif.org)

**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 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 related events such as talks, workshops and other arts festivals. To see what events are coming up at the CSIF, check out [www.csif.org](http://www.csif.org).

The Old Y Centre is a community hub in downtown Calgary. Currently the Old Y Centre has over 50 member organizations, 30 of which are tenants. We practice affordable working and meeting space in a beautiful heritage building. Co-location means "together in the same space". We believe that when diverse multi-sector groups co-exist in a shared space, the result is more than the sum of its parts. The Old Y practices co-location in the context of community development and social change work.

It has been said that the Old Y is the oldest, purpose-built, social service facility in Calgary. Built in 1911 as a YWCA, it started as a hostel to address the needs of single women, new to the city, including assistance to immigrants. An employment bureau started in 1912, and classes instructing women how to use the ballot were held here when women gained the vote. It became the "Old Y" in 1971, when the City of Calgary took possession after the YWCA completed their new building on 5th Ave. Since that time, the Old Y has housed dozens of diverse community serving, grassroots and non-profit agencies. The centre is democratically managed with a tenant board of directors, one or two admin staff, and a lease from the city. The building became a registered historic site in 1982.

Check out the CSIF's new office in this beautiful community at:  
Suite 103 - 223, 12th Ave. SW  
Our office hours are Tues-Sat, 10am-5pm.

## OUR NEW LOCATION AT THE OLD Y

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## PRINT SOURCE GUIDE

# csif

CALGARY  
SOCIETY OF  
INDEPENDENT  
FILMMAKERS



**VISIT US AT OUR NEW HOME:**  
THE OLD Y - SUITE 103; 223 - 12TH AVE. SW

Sled Island **ACASA**



the root cellar gallery project

2206a 4th Street SW therootcellargallery.com

Remade Vinyl  
Lucas Fickert & Warren Collingsworth  
March 1 - 3

EVAN  
Curated by evanbelle hawthorn  
March 8 - 10

New work by  
Kathy Mortimer & Jerome Plante  
March 28 - 31

THE ALBERTA FILM SOCIETY AND THE CALGARY SOCIETY OF INDEPENDENT FILMMAKERS  
**SPRING  
SHOW & SALES**



(403) 264-7627 223-9 12TH AVE SW  
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**ART + CRAFT + DESIGN**

NO ARTIST FEE - ACCEPTED PAYMENT: CASH, M/C, VISA, AMEX, P/P

FINANCIAL SUPPORT BY THE CITY OF CALGARY

**ACAD**



**Marion Nicoll**

MARION NICOLL GALLERY

marionnicollgallery.wordpress.com

Main Space 1407-14th Avenue NW

LRT Window - 1407-14th Avenue NW

+ 15 Window at the EPCOR Center - 205-8 Ave. SW

Twisting Traction  
Adam Legere  
February 6 - March 30  
MNG Main Space

St Paul Hospital  
Jennifer Taylor  
February 27 - March 9, 2012  
MNG Main Space

Clayton Tapp  
Sarah Ogden  
March 8 - 30  
MNG Main Space

Let's see what you're making  
Julie Kanas  
March 12 - 23  
MNG Main Space

For the film  
Meredith Gurney  
March 28 - April 6  
MNG Main Space

Chlorophyll  
Haley Harkin  
April 2 - June 1  
MNG Main Space

Art  
Ashley Ottens and Jesse Gibbard  
April 9 - 20  
MNG Main Space

Red Apologies  
Kathy Mortimer  
April 23 - May 4  
MNG Main Space

