



csif

CALGARY
SOCIETY OF
INDEPENDENT
FILMMAKERS
presents:

the 18th annual

\$100

→ **Film festival**

MARCH 4-6 2010 ↑

three days of film on film <<<
independent shorts on
Super8 and 16mm

● featuring a world premiere
performance & workshop by
»» Amanda Dawn Christie

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6A

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WELCOME TO THE

18TH 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 18th 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 best of independent filmmaking. This year's programming features 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.

The 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 - the eclectic mix of narrative, experimental, documentary, and animation offers something for everyone.

The Festival once again hosts 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 Amanda Dawn Christie. She has screened with the festival for many years, and will present a 16mm performance after Friday night's program. She will also host a workshop on Saturday, teaching local artists her performance techniques. Those students will then show off their newfound skills at the Award Ceremony on Saturday night.

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, 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 the PLAZA Theatre. Everyone is welcome to join us in celebrating another great Festival. The Wrap Party will take place right after the Awards on Saturday and features: 16mm Film Performance by participants of the EXPANDED CINEMA Workshop, Closing Ceremony & Awards Presentation (8:30pm), Live music (by Wayne Garrett & Aaron Sereda and Brock Geiger), Mingling with filmmakers. Liquor will be served so 18+ only.

So grab a popcorn and enjoy the show!

TICKET INFO:

\$12 General Admission

\$10 CSIF Members/ Students/ Seniors

Tickets at the CSIF Offices or at the door.

All Screenings at the PLAZA Theatre: 1133 Kensington Rd. NW

CONTACT INFO:

Phone: (403) 205 4747

Building J2, 2711 Battleford Ave. SW Calgary, AB; T3E 7L4

festival@csif.org www.100dollarfilmfestival.org



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A MESSAGE FROM MAYOR DAVE BRONCONNIER

On behalf of City Council and the people of Calgary, I am pleased to welcome you to the *Calgary Society of Independent Filmmakers 18th Annual \$100 Film Festival*.

Although the \$100 budgetary limit was dropped, this highly anticipated festival attracts a growing number of thought-provoking and stirring short films from local, national and international filmmakers working with Super 8 and 16mm film, and has become one of North America's most innovative showcases for Canadian and International film.

The success of the Film Festival is a reflection of the hard work and talent of the artists, filmmakers, festival staff and volunteers, and of our city's efforts to promote its culturally dynamic and colourful profile.

I applaud Calgary's film professionals and enthusiasts for sharing this entertaining and enlightening event with all Calgarians and I wish you many more years of growth and success.



Dave Bronconnier
MAYOR

AWARDS AND SPONSORS

Our annual Awards Jury is formed by an elite 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 Tammy McGrath (Visual & Media Arts Programmer for the Epcor Centre), David Jones (Production Coordinator for the CSIF) and Luke Black (President - CSIF Board of Directors). Each of these jurors is also 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 that format 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, 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, and enjoy an evening of short films, live performances, live music by a variety of local musicians, drinking (thanks to Steamwhistle, Wild Rose Brewery and the Feroocious Grape), dancing and partying with our local and visiting artists. There is no cover charge for the Wrap Party (which starts at about 8:30 pm) so there is no excuse not to join us!

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BEST 16MM FILM

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PROGRAMMING JURY'S NOTES

VERN REYNOLDS - BRAUN

Vern is a video and multimedia creator. He's been doing this since 1986. "I've really enjoyed 'jury duty' with the \$100 Film Festival. The films submitted are creative works that I don't usually get to see, or to be involved in the production of. A lot of these films are processed by hand, which to me is very unique, and completely outside my box!! That's what makes it such a great experience for me. Anyone who hasn't experienced short films on film should come to the festival and see for themselves." Vern lives in Calgary with his partner Kate and dog Coda.

LAUREN SIMMS

Calgary is privileged to have varied agents of contemporary film, and at the \$100 Film Festival, this means the bona fide stuff, reels of it! For local artists, with this privilege comes the chance to play, explore, and experiment with film media. For the community at large, with this privilege comes the chance to be a spectator of new and exciting films from around the world. As the jury for the 2010 festival, we were stunned by the overall caliber of the submitted films. We would like to thank the filmmakers whose work will be presented over the next three evenings for their contribution to the festival and for their diverse artistic visions. Thank you to CSIF for providing Calgary with an opportunity to view contemporary works on film, as well as the support and encouragement you offer to local filmmakers.

MURRAY SMITH

I'm excited to see Stephen Connolly's breathtaking *Mas Se Perdio* as one of the opening selections for the \$100's first night. It's an absolutely stunning depiction of abandoned space, and the film's austere yet skillful cinematography shines as a lifelong professional's highlight-reel. For me, it is simply the best photography of the festival.

Be sure to look out for *A l'est des vents* by Emilie Serri on Friday night's schedule. If you're a fan of glimpsing life through the distorting perspective of time-lapse, or have a weak spot for urban sentimentality, or just nighttime beauty in general, you will be in for a treat with this one. Calgarian Kyle Whitehead's *Maverick*, and the collaborative effort of Ben Popp and Kenny Read from the USA, *Sexy Noir*, deal with conceptual thinking in creative ways. Both reference—and toy with—historical film trends; both are deeply interesting, and both succeed, at generating a tone that supports their respective messages. Top the night off with the (trend-setting) oddball comedy that is *Beez in the Hood* (Helder Carvajal), and you've got yourself a second outstanding evening at the movies!

The third and final night boasts—quite understandably—another amazingly eclectic and exciting lineup, ranging from comedy to commentary to gorilla to gynecology! Ben Popp follows up his earlier animation with *Diatribes*, an equally dynamic and lighthearted stab at art history. Soon thereafter, you'll be given a lesson in C.L.E.A.N. filmmaking as Terry Malikowsky and Shannon Jardine give viewers a wry look at the practice of making unobjectionable/PC/straitlaced films—with unavoidable spillover into the absurd. Allowing hardly any room to breathe, the night steams onwards with a back-to-back set of shorts dealing with—and prominently featuring—nudity in some form or another. One could hardly ask for a more evocative title than *The Bathers*, and Pixie Cram's endearing work is anything but shy. The subsequent wonder, crafted by Scott Stark, is also quite seriously a gem to behold; it captures so much of what cinema has to offer, makes a bold statement in doing so, and results in a piece of art that will very likely leave you *Speechless* for its duration—only to become the talk of the party later on! And if that doesn't seem like enough, then let me inform you that there is a strong possibility of there being a live gorilla in the theatre by the end of the night! Breathtaking indeed.

Anyway, I sincerely hope you enjoy the selection as much as I do, and do be sure to ask around CSIF should you suddenly become inclined to pick up the camera.

ACKNOWLEDGEMENTS

FESTIVAL COORDINATOR:

Melanie Wilmink

CSIF STAFF:

Melanie Wilmink

David Jones

Celine Godberson

Farrah Alladin

PROJECTION:

David Jones

Philip Letourneau

SOUND:

Alex Mitchell

DESIGN:

Murray Smith (posters)

Erin Sneath (program)

PROMOTION:

Farrah Alladin

SPONSORSHIP:

Celine Godberson

FESTIVAL PROMO REEL:

Warren Langford

AFTER PARTY:

Keely Bruce (much love!!)

PROGRAMMING JURY:

Vern Reynolds-Braun

Lauren Simms

Murray Smith

AWARDS JURY:

Luke Black

David Jones

Tammy McGrath

TROPHY DESIGNS:

George Duncan

www.formfunctionfantasy.com

PROGRAMMING COMMITTEE:

Vern Reynolds-Braun

Blair Gallant

Jeanne Kwong

Erin Sneath

Lyndon Cassell

FILM MUSIC EXPLOSION:

The Ex-Boyfriends &

filmmaker Paul Boyd

The Psychic Alliance &

filmmaker Duncan Kenworthy

Deere John &

filmmaker Matthew Babinec

SWAG:

Dan Dumochel

Newdog Printing

A BIG Thanks to our many hard-working volunteers who help to make the Festival possible! Thank you to all of the sponsors of the 18th 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. 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 and to our sponsors: The Alberta Media Arts Alliance (AMAAS), Alberta Film, Alberta Motion Pictures Industry Association (AMPIA), Beatroute Magazine, Broken City, Bullfrog Power, Calgary Economic Development (Calgary Film), CBC Calgary, CJSW Radio 90.0 FM, CKUA Radio, Corkscrew Media, The Ferocious Grape, Fast Forward Weekly, The Gauntlet, Hotel Arts Group (who is generously hosting our visiting artists), IATSE Local 212, Industry Images, Kodak, Matrix Video Communications, MTM Equipment, the New University Television Society (NUTV), the PLAZA Theatre, Steamwhistle Brewery, Wild Rose Brewery and X92.9 FM.

A special thanks to Pete Harris and the Plaza Theatre for all their support.

PROGRAMMER'S NOTES

When it comes to film festivals, there are various processes for selecting works. Often the process is very subjective, and can be a mystery for audiences – why were some films chosen, who chose them, why were they put together the way they are?

In the preceding Jury's Notes, we've introduced you to this year's illustrious programming jury. In order to keep the selection process fair and diverse, the \$100 Film Festival does not have just one person involved in the selection process, but rather it has an evolving jury that changes from year to year. These juries are made up of members of the local film community – and this year included Vern Reynolds Braun (a long time organizer of Picture This Disability Film Festival), Lauren Simms (from Calgary Arts Development Authority) and Murray Smith (a CSIF filmmaker and film student at the University of Calgary). With these varied eyes, we watched over 160 short films and rated them on a numerical scale. When averaged out, this scale organized the cream from the crop and informed our final discussions about which films eventually made it into the program.

While watching the films, we were astounded by the amount of quality works that are submitted to the festival every year. The number of submissions and the strength of those submissions increase every year, and it makes me very proud to see that our festival is still so relevant in the filmmaking community and is such an important voice for films that might not get screened at other venues. The constraint of having a film festival that screens exclusively on film is obviously not a restriction, but rather a challenge for filmmakers to work with a medium that is rich and expressive. There are filmmakers from all over the world using the medium of Super 8mm and 16mm in unique and innovative ways, and we are very proud to be able to show those works year after year.

Don't get me wrong; it is not easy to shoot on film these days. There are expenses and accessibility issues of buying and processing film, and many new filmmakers face



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challenges like the uncertainty of what your image will look like, lighting, and shooting properly. However, each of the filmmakers in this program have taken those problems and turned it into an advantage and conceptual challenge. Many of the films in these programs fall into the realm of “experimental” (a scary word, I know!) However, I firmly believe that it shouldn’t be scary, as long as we as an audience are willing to give challenging films a chance, and open ourselves up to taking whatever we can from it. It’s not a bad thing if we don’t understand something. Sometimes we can just enjoy a pretty picture, or a technical manipulation of an image. Sometimes we may not “get” what the filmmaker is trying to say – but I strongly believe in the idea of the Death of the Author; once I have watched that film, it doesn’t matter what the filmmaker is trying to say, all that matters is what I think the film is trying to say. It doesn’t make me (or the filmmaker) wrong if we disagree, it just means that we come from different perspectives and the film has become a mid-air meeting point for them. I love a good argument anyway, so it’s much more fun if I don’t totally agree with what the filmmaker thinks their film is about.

If you would like, this festival will give you the opportunity to argue with some of those filmmakers in person. Our visiting artist, Amanda Dawn Christie will join us for the whole festival, and will (hopefully) join us for drinks after each show. She will premiere her performance piece *Transmissions: Part 1*, a 16mm performance where she has modified several 16mm projectors and will create new images with them through manipulating the projectors and the images they create with prisms, mirrors, and her own body. She also likes a good argument, so come on out to her performance on Friday night, and see the performances by her local students on Saturday night during the Awards Ceremony.

We’re very proud to be able to host such a renowned filmmaker here in Calgary, and we look forward to hosting several other visiting artists from all over Canada during the festival. Not only does this give our local artists and audiences the chance to meet

Programmers Notes continued on page 10



The Afternoon Edition
with David Ward
Weekdays, 3 - 6 pm

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**2010 Alberta Film
and Television Awards**
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some of these talented people, but it also gives Calgary a chance to show respected artists from all over the country the fabulous events and programs we regularly present. CowTown no more! Vive Le Calgary Libre!!!!™ SOLMON NAGLER

As part of this fantastic program, we will present a variety of works in every genre. Thursday night features two short shorts from the Atlantic Filmmakers Cooperative (AFCOOP) in Halifax, a part of their One Minute Film Program. Like CSIF, AFCOOP teaches filmmakers the joy of film, and this program challenges new filmmakers to make a minute long film on 16mm. Canada has an amazingly strong series of production hubs that encourage the development of film as a medium, and another one of those is the One Take Super 8 Challenge, out of Regina. Like the One Minute Film Program, the Challenge encourages production, this time on Super 8mm. Participants receive one roll of Super 8mm film, and they must go and shoot a full three-minute-ish film IN CAMERA. In other words – no editing. Everything must be planned before the shoot and finished the way you want it to be seen, because once it's processed, that is it! This challenge brings the festival films like: *Breakfast* (much beloved by our Programming Jury for its gross-factor), *WAAA?* (a cute spookfest with overhead projectors), *Goths! On the Bus!* (which is exactly as awesome as you think!) and many others. CSIF ran a similar challenge in November 2009, and, while we had a much smaller turnout, all three films that were finished for the program were accepted into the festival. Check out our version of the challenge on each night of the festival with films by Caitlind Brown, Steven Kajorinne and Hernan Moreno.

The strong Canadian works continue with *The Sounding Lines are Obsolete* by John Price on Friday. This film claims to be a documentary, but it's first, breathtaking shots, proves it to be anything but a document of reality. Its minimalist compositions and subtle chiaroscuro set up a silent dialogue between the viewer and the actors – where you delve into the psyche of a very serious and solitary boy and observe his fantasies. Like a dream, nothing is explained, but the sense of it lingers with you for days. On the same night we continue tumbling down the rabbit hole to *Pellicula Sudorosa* (David Domingo) from Spain. This film is quite frankly the most Epic Super 8mm film I have ever seen, not only in terms of its 17 min length, but in scale of experimental photography, color, sparkle, humour and it's Seriously Epic soundtrack comprised of clips from old movie soundtracks. Heroic. And Epic. And filmed in “resplendent Super 8”!

Continuing with epic filmmaking, one should also note *Perceptual Subjectivity* by Philippe Léonard (Saturday night). It is shot in high-contrast black and white film, and strings together hand processed fragments of images to portray the creation of memory. How does one portray such an immaterial thing? Watch and find out! Following that, we flow into a series of films that alchemically merge the human body with nature. *Somatoform* (Diana Mihalache) traces human figures with projected stills of trees and other natural images, while Pixie Cram's *The Bathers* traces trees with human figures – a voyeuristic wildlife documentary of a different sort. Scott Stark's *Speechless* eerily mimics Somatoform with its 3D Stereoscopic flickering vulvas, waving grass, knotted trees and cracked earth. The two films say similar things in different ways, and both end up with a unique take on the female body's relationship nature.

I think that the 2010 program really encapsulates the spirit of the festival – the idea that film is a unique medium to work with and offers diversity in terms of experimenting with the medium and telling your story in any way you choose. Each night offers a variety, and hopefully a good balance, of narrative and experimental, and I hope you get a little something out of each film. I look forward to talking to all of you after the shows and I hope you enjoy the program we have put together for you.

-Melanie Wilmink
(CSIF Programming/ \$100 Film Festival Coordinator)

THURSDAY MARCH 4TH - 7PM

SHORT PROGRAM 1: PG - COARSE LANGUAGE

Film/ Music Explosion!

The Ex-Boyfriends - **Success Hotel**
(2010) Super 8 - 0:02:44 - Calgary, AB
Film by Paul Boyd

Cinema Scelta (2008)

Berny Hi. & Jemma Gilboay
Super 8 - 0:03:00 - Regina, SK
Who will win? To vote go to:
www.bernyhi.ca/whowillwin

Mas Se Perdio - We Lost More
(2009) Stephen Connolly
16mm - 0:14:22 - London, UK
Más Se Perdió draws connections
between a series of places in Ha-
vana, Cuba, each of which have a
relationship to notions of utopia.

MAGICONTROL (2009)

Caitlind Brown
Super 8 - 0:03:53 - Calgary, AB
A purposefully fictitious story about
bear suits, the wrinkles around your
eyes, and other fantasies, growing
slowly from our temporary domes-
tic adventure. Shot chronologically,
it features the music of Wayne
Garrett, and the collaged, stolen
and re-appropriated sounds of the
Yogi-Bear theme song, national geo-
graphic space launch recordings,
CBC radio and a particularly deli-
cious trumpet solo by Herb Alpert's
Tijuana Brass.

Taking Pictures (2007)

Scott Miller Berry & Adam Segal
16mm - 0:03:00 - Toronto, ON
A hand-processed diary film about
memory, family and loss told
through snapshots and landscapes
in and around Ontario. Music by
Sam Phillips.

Scrap Paper (2008)

Andrew Jive
Super 8 - 0:02:56 - Brooklyn, USA
A film done for a Straight 8 Chal-
lenge.

J. (2009)

Solomon Nagler & Alexandre Larose
16mm - 0:06:45 - Halifax/ Montreal
Found memories decayed by the
shock patterns of childhood trau-
ma.

Composition (2008)

Lexi Renebohm
Super 8 - 0:03:00 - Regina, SK
1st endeavour at stop animation.



La Luz Del Perdon (The Light of Forgiveness) (2009)

Eileen Richardson

16mm - 0:14:55 - Denver, USA

A hand processed, hand manipulated film journey of emotions and a personal documentary. It uses abstract images to represent the fear of rejection, homosexuality, memories of childhood and the ultimate light found in forgiveness.

Kate + Bradbury (2008)

Colleen MacIsaac

16mm - 0:01:15 - Halifax, NS

The story of a bicycle named Kate, a kite named Bradbury and the friendship that forms between them.

Robot (2008)

Matthew Keen

Super 8 - 0:03:28 - Brighton, UK

A retro styled comedy about a robot who is thrown out onto the streets by his owner after being replaced by a newer model. He must learn to adapt to his new way of life and get used to looking after himself.

Simultaneous Contrast (2008)

Chris Kennedy

16mm - 0:05:20 - Toronto, ON

The pattern of the bus shelters in San Francisco becomes a fixed foreground behind which the city passes. Spatial oscillations provide a constantly permutating play of figure, ground and space, imaging the possibility of being two places at once.

Delayed Relief (2009)

Patricia Dempsey

16mm - 0:01:00 - Halifax, NS

In search of an empty washroom stall, a girl encounters unexpected obstacles.

Breakfast (2008)

Peter Brass

Super 8 - 0:03:00 - Regina, SK

Breaking fast.

Spectrology (2009)

Kerry Laitala

16mm - 0:11:00 - San Francisco, USA

In 1646, Kircher published on the subject of the display of images on a screen using an apparatus similar to the magic lantern. Using this apparatus as a tool to enchant, spell-bind and spook, conjurors dazzled spectators with their unique bag of 18th Century tricks, raising up spirits of the deceased and reminding the viewer of the "fate that awaits us all". *Spectrology* calls upon the conjurors of the past and their secret repertoire of magical devices to simulate a modern rendition of the phantasmagoria.

WAAA? (2008)

Jeannie Straub & Jaden Soroka

Super 8 - 0:03:00 - Regina, SK

A spooky apartment is haunted by overhead projection.

Immortalis (2009)

Andrew Martyn Gillingham

16mm - 0:03:31 - Vancouver, BC

A surreal montage of a deceased young man and woman who undergo processes of preservation and as a result are eternally remembered or immortalized. It consists of three components: A stylistic, yet concrete embalming procedure; symbolic and abstract preservation techniques including plastic and honey; and a stop motion immortalization.

Goths! On the Bus! (2009)

Jaimz & Karen Asmundson

Super 8 - 0:03:20 - Winnipeg, MB

A couple of uber-goths take the bus to the mall to buy more lipstick.

18TH ANNUAL \$100 FILM FEST

THURS MARCH 4, 7PM
PG - COARSE LANGUAGE

Film/ Music Explosion

The Ex-Boyfriends - **Success Hotel**
(2010) Super 8, 0:02:44 - Calgary
Film by Paul Boyd

Cinema Scelta (2008)

Berny Hi. & Jemma Gilboay
Super 8, 0:03:00 - Regina, SK

Mas Se Perdio (We Lost More) (2009)

Stephen Connolly
16mm, 0:14:22 - London, UK

MAGICCONTROL (2009)

Caitlind Brown
Super 8, 0:03:53 - Calgary, AB

Taking Pictures (2007)

Scott Miller Berry & Adam Segal
16mm, 0:03:00 - Toronto, ON

Scrap Paper (2008)

Andrew Jive
Super 8, 0:02:56 - Brooklyn, USA

J. (2009)

Solomon Nagler & Alexandre Larose
16mm, 0:06:45 - Halifax/ Montreal

Composition (2008)

Lexi Renebohm
Super 8, 0:03:00 - Regina, SK

La Luz Del Perdon (The Light of Forgiveness) (2009)

Eileen Richardson
16mm, 0:14:55 - Denver, USA

Kate + Bradbury (2008)

Colleen MacIsaac
16mm, 0:01:15, Halifax, NS

Robot (2008)

Matthew Keen
Super 8, 0:03:28 Brighton, UK

Simultaneous Contrast (2008)

Chris Kennedy
16mm, 0:05:20 Toronto, ON

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16mm 0:01:00 Halifax, NS

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Peter Brass
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Spectrology (2009)

Kerry Laitala
16mm, 0:11:00 San Francisco, USA

WAAA? (2008)

Jeannie Straub & Jaden Soroka
Super 8, 0:03:00 Regina, SK

Immortalis (2009)

Andrew Martyn Gillingham
16mm, 0:03:31 Vancouver, BC

Goths! On the Bus! (2009)

Jaimz & Karen Asmundson
Super 8, 0:03:20 Winnipeg, MB

FRI MARCH 5, 7PM 14A

Film/ Music Explosion

The Psychic Alliance - **Psychic Detective**
(2010) Super 8, 0:04:18
Film by Duncan Kenworthy

Loving the Bomb (2009)

Alison Davis
16mm, 0:04:00 Winnipeg, MB

Fall Game (2009)

Steven Kajorinne
Super 8, 0:02:44 Calgary, AB

A L'Est Des Vents

Emilie Serri
16mm, 0:06:26 Montreal, PQ

Back & Forth (2009)

Clint Enns
Super 8, 0:03:20 Winnipeg, MB

The Strange Case of Victor Von Dictor

(2009) John Woods
16mm, 0:12:00 Vancouver, BC

Untitled 2 (2008)

Daniel Suchoboki
Super 8, 0:03:00 Regina

The Souding Lines are Obsolete (2009)

John Price
16mm, 0:10:00 Ontario

FESTIVAL SCHEDULE AT A GLANCE

Pelicula Sudorosa (2009)
David Domingo - Super 8, 0:19:00
Castellon, Spain

Alone (2008)
Scott Amos
16mm, 0:01:30 Canada

Staring Back (2009)
Kathleen Rugh
16mm, 0:05:00 Brooklyn USA

Beez In The Hood (2008)
Helder Carvajal
Super 8, 0:03:00 Regina, SK

Sexy Noir (2009)
Ben Popp/Kenny Reed
16mm, 0:02:30 Portland, USA

Maverick (2009)
Kyle Whitehead
16mm, 0:06:55 Calgary, AB

Speechless (2008)
Scott Stark
16mm, 0:13:00 USA

Lustige Spiele (2007)
Stefan Möckel
Super 8, 0:00:39 Germany

Springlove (2008)
Herr Jaapmans
16mm 0:02:30 Amsterdam,
NETHERLANDS

sun moon stars rain (2009)
Leslie Supnet
Super 8, 0:03:30 Winnipeg, MB

Typewritus Oceana (2008)
Brent Braaten
Super 8, 0:03:00 Regina, SK

Collide - A - Scope (2009)
Gregory Godhard
16mm 0:03:00 Australia

SAT MARCH 6, 7PM 18A

**Film/ Music Explosion
Broadcast**
Deere John - **Broadcast**
(2010) Super 8, 0:03:21
Film by Matt Babinec

Perceptual Subjectivity (2009)
Philippe Léonard
16mm, 0:06:00 Canada

**Bill Seaton's C.L.E.A.N.
Filmmaking Guide** (2008)
Terry Mailkowsky & Shannon Jardine
Super 8, 0:03:00 Regina, SK

Diatribes (2009) Ben Popp
16mm, 0:02:09 Portland, USA

The Gift (2009) Hernan Moreno
Super 8, 0:03:14 Calgary, AB - Comedy

Somatoform (2009)
Diana Mihalache
16mm, 0:04:30 Montreal PQ

The Bathers (2009)
Pixie Cram
Super 8, 0:03:00 Ottawa, ON

elfmädchen (2009)
Mirka Morales
16mm, 0:17:00 San Francisco, USA

Jungle Fever! (2009)
Christopher White
Super 8, 0:03:00 Edmonton, AB

AFTER PARTY

Come celebrate the closing of the festival and the Awards Ceremonies at the \$100 Film Festival Wrap Party.

The Party will take place right after the final program on Saturday March 6 at 9:00 pm and will be held at the Plaza Theatre. Join us for drinks and celebrations. Free Admission

The After Party features:
Closing Ceremony and Awards Presentation for the 18th Annual \$100 Film Festival
16mm Film Performance by participants of the EXPANDED CINEMA Workshop

Live Music
MINGLING with filmmakers
Wine & Beer (and more popcorn!)

Liquor will be served, so 18+ only.

Film/ Music Explosion

The Psychic Alliance · **Psychic Detective**
(2010) Super 8 · 0:04:18 · Calgary, AB
Film by Duncan Kenworthy

Loving the Bomb (2009)

Alison Davis
16mm · 0:04:00 · Winnipeg, MB
Atomic positive propaganda and historical accounts of nuclear explosions infiltrate the daily existence of a family living in a town supported by atomic bomb production. Interwoven accounts of scientists and soldiers involved in nuclear weapons testing and atomic positive propaganda with the lives of a family living in a town supported by the production of nuclear arms..

Fall Game (2009)

Steven Kajorinne
Super 8 · 0:02:44 · Calgary, AB
A man sits at the edge of a forest gripping a bloody baseball bat and contemplating what he'll do next.

A L'Est Des Vents

Emilie Serri
16mm · 0:06:26 · Montreal, PQ
An insight into the industrial east of Montreal where light, space and time are fragmented, redefined and reassembled to open a space of dialogue with the viewer.

Back & Forth (2009)

Clint Enns
Super 8 · 0:03:20 · Winnipeg, MB
Shot entirely in one take. This film documents the happenings on one of the strangest streets in Winnipeg.

The Strange Case of Victor Von Dictor (2009)

John Woods
16mm · 0:12:00 · Vancouver, BC
A snake oil salesman becomes the toast of the town when his 'miracle tonic' actually works on the Mayor's dying daughter.

Untitled 2 (2008)

Daniel Suchoboki
Super 8 · 0:03:00 · Regina, SK
A meditation.

The Souding Lines are Obsolete

(2009)

John Price

16mm · 0:10:00 · Ontario

An irradiated time capsule of home movies and human rituals... dark global forecasts refracting through the light of my sons eyes... a hand processed science fiction documentary.

Pelicula Sudorosa (2009)

David Domingo

Super 8 · 0:19:00 · Castellon, Spain

You will be able to see a sausage, Charlton Heston, a brave cat, golden eggs, rooting hormones and potato puree.

Alone (2008)

Scott Amos

16mm · 0:01:30 · Victoria, BC

A fear and worry of mine. On celluloid. Shot on 16mm film and hand-processed.

Staring Back (2009)

Kathleen Rugh

16mm · 0:05:00 · Brooklyn USA

“[O]bjects have a certain presence. The world is full of vision, full of eyes...” - James Elkins. With feelings of isolation there is a fascination with observing the objects and sounds outside these old windows.

Beez In The Hood (2008)

Helder Carvajal

Super 8 · 0:03:00 · Regina, SK

BUZZZ.....

Sexy Noir (2009)

Ben Popp/Kenny Reed

16mm · 0:02:30 · Portland, USA

A private eye is hired to find a man’s missing wife, but as he stumbles into the underground he finds something a bit more to his liking instead.

Maverick (2009)

Kyle Whitehead

16mm · 0:06:55 · Calgary, AB

Maverick is a meta-film. Part lucid dream, part manifesto and part autobiography; the film is an affirmation of the power of film flicker. Serendipity becomes the rule rather than the exception in this idiosyncratic pseudo-narrative that defies any attempt to suspend disbelief.

Transmissions · part 1 (2010)

Amanda Dawn Christie · 0:15:00

\$100 Film Festival visiting Artist

Transmissions is a solo performance for two 16mm projectors that explores radio waves and dreaming. This live performance involves the manipulation of 16mm film loops through the use of prisms, lenses, and mirrors that distort the images while sending them beyond the rectangular perimeter of the screen.



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Film/ Music Explosion

Deere John - **Broadcast**

(2010) Super 8 · 0:03:21 · Calgary, AB
Film by Matt Babinec

Perceptual Subjectivity (2009)

Philippe Léonard

16mm · 0:06:00 · Montreal, Canada
Ideas take shape in a cerebral magma where the referents are assigned to parcels of experience from which intelligible elements are formed. An essay on the structural formation of thoughts.

Bill Seaton's C.L.E.A.N. Filmmaking Guide (2008)

Terry Mailkowsky & Shannon Jardine · Super 8 · 0:03:00 · Regina, SK
Bill Seaton works for the government. Bill works for YOU! Follow Bill's advice and improve your chances of success in the soul-crushing world of Government Film Subsidies.

Diatribes (2009)

Ben Popp

16mm · 0:02:09 · Portland, USA
An diatribe about post-modernism.

The Gift (2009)

Hernan Moreno

Super 8 · 0:03:14 · Calgary, AB
Pedro received a surprise gift at his front door, a device that he always dreamed of owning.

Somatoform (2009)

Diana Mihalache

16mm · 0:04:30 · Montreal, PQ
The inevitable interaction/ integration between humans and nature as seen through a series of 16mm and human tissue projections on a shifting canvas.

The Bathers (2009)

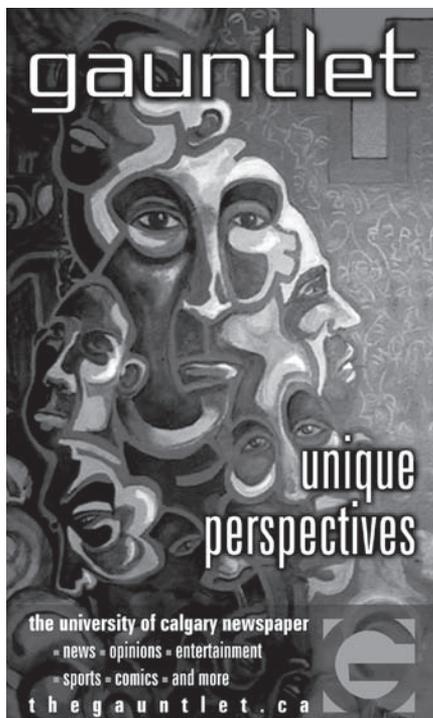
Pixie Cram

Super 8 · 0:03:00 · Ottawa, ON
A commission from Ladyfest Ottawa and the Independent Filmmakers Co-operative of Ottawa. 8 women were given the theme of sexuality and 2 rolls of Super 8 film. I wanted to capture something wild and free, unfettered by society · human sexuality in nature.

Speechless (2008)

Scott Stark

16mm · 0:13:00 · Austin, USA
3D photographs of human vulvae are animated and interwoven with surfaces and textures in natural and human-made environments. The genital images were taken from a set of ViewMaster 3D reels that accompanied a textbook entitled *The Clitoris*, published in 1976 by two medical professionals.



Lustige Spiele (2007)

Stefan Möckel
Super 8 · 0:00:39 · Germany
Found Footage Spielfilm. Old people play funny games.

Springlove (2008)

Herrjaapmans
16mm · 0:02:30 · NETHERLANDS
Sometimes you are in love so much you float...

sun moon stars rain (2009)

Leslie Supnet
Super 8 · 0:03:30 · Winnipeg, MB
A psychedelic visual elegy, lamenting the death of Mother Nature's children.

Collide - A - Scope (2009)

Gregory Godhard
16mm · 0:03:00 · Australia
Cern, 2008. Physicists began experiments with most powerful 'atom-smasher' ever built, hoping to find so called 'God Particle'. Such findings would give physicists a better understanding of how the Universe, and insights into the structure of antimatter, dark matter and parallel universes. Nine days later, it was reported the L.H.C. was shut down due to 'faults in its superconducting magnets', but experiments continued with unexpected results. This film contains secret footage of those results.

Typewritus Oceana (2008)

Brent Braaten
Super 8 · 0:03:00 · Regina, SK
A girl's typewriter is possessed by an undersea demon.

elfmädchen (2009)

Mirka Morales
16mm · 0:17:00 · San Francisco, USA
An abstract portrait poem painting pretty film for an ugly world. It's about a mod gal living in Soma, San Francisco and her vivid narcoleptic dreams.

Jungle Fever! (2009)

Christopher White
Super 8 · 0:03:00 · Edmonton, AB
Deep in the Jungles of Canada, the world famous adventurer Sir Worthington plots to avenge the death of his beloved friend by hunting down a vicious gorilla, but all is not as it seems...

AWARDS & WRAP PARTY

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The Party will take place right after the final program on Saturday March 6 at 8:30 pm at the Plaza Theatre.

Join us for drinks and celebrations. Free Admission with your ticket stub from ANY night of the \$100 Film Festival.

The After Party features:
Closing Ceremony and Awards Presentation for the 18th Annual \$100 Film Festival

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VISITING ARTIST

AMANDA DAWN CHRISTIE

A Meditation on Improvised Narrative

The flickering light shifts and flutters, loops over and under itself, and suddenly the rectangle is broken as an image slides off to the side, around the corner and up the wall to caress the ceiling before shrinking into a smaller version of itself. Behind the silently breathing bodies in the dark, a projectionist loads and unloads loops, while manipulating prisms and lenses before the flickering light cone that pours and drips through her fingers like water from a tap.

My interest in projector performance stems back to the mid-90's when I first saw Godspeed You Black Emperor incorporate 16mm projections into one of their concerts in Moncton. Almost a decade later, I watched Alex MacKenzie perform *Parallax x2* at the Western Front in Vancouver. Soon afterwards, I began performing with projectors and loops alongside Julie Saragosa and Ben Donoghue. After moving to the Netherlands, I saw an inspiring performance by Metamkine, a collective from Grenoble, France, during a residency at the Rotterdam Film Festival. I also had the privilege to participate in a three-day workshop with them, in which we explored the complexities and subtleties of improvised image, sound, and machine.

Upon returning to Canada, I began co-organizing audio-visual jam sessions with Chris Spencer-Lowe in New Brunswick and Nova Scotia. These sessions evolved into a collective called IRiSs Laboratories. Our collective performances generally lasted between one and four hours and involved multiple artists working with laptops, contact mics, film projectors, and prisms.

Now, two years later, I continue to explore live cinema, both through continued work with the IRiSs collective and through other solo projects. While a linear film may be present in my absence, a performance can only happen in my presence. This necessitates an immediate connection and interaction with the audience as we share the same space and breathe the same air. This shared moment in space bridges the gap that generally separates present spectators from absent filmmakers. Through these performances, I strive to map a variety of spatiotemporal terrains: the awareness of geographic and architectural space; the inevitable cause-and-effect loop structure of daily life through improvisational narratives; the relationship between the body, the machine, and the spectator; and finally, the role of the projectionist as technician, scientist, mechanic, magician, and stunt driver.

For the most part, conventional commercial film necessitates an engagement with the cinematic machines (from camera to projector) in the production of linear narratives that follow Aristotelian story arcs. I have to wonder, though, if these conventional arced narratives actually represent our lived experience? Do we experience our lives in an organized flow from beginning to middle to end? Or do we experience a more cybernetic flow of multiple superimposed narratives at once, in the midst of ever-evolving closed signal loops? Every day, the sun rises and sets; our lives are a series of repeating loops, but within these loops, there are variations, as action leads to sensing, to comparison, and back to action again.

This is why I prefer to work with improvised narratives that use loop structures as the basic building blocks of a cybernetic cinematic language. Life seen as a series of loops has one day leading to the next to the next to the next one after that, always with slight variations. These variations

are embodied in my work through optical manipulations of the image with prisms, lenses, and mirrors, one loop always leading to the next. If I see something that works I go from there and build on it; if something doesn't work, then I act and adapt by either stopping it or changing it.

Despite my insistence on working with loops, I am not opposed to the concept of narrative. I am not one to discard narrative as an obsolete convention of a pre-modernist era. Nor am I one to discard the rejection-of-narrative as a pretense of outdated postmodern ideals. In my work, there is always a pre-scripted score or a skeletal structure, but nothing more; all of the fleshy bits are placed onto this skeleton in real time. Each performance is slightly different in that I begin with a basic temporal map of the piece that is definitive, but is not so specific as to dictate frame-by-frame action. The improvisational narratives that I create are still narratives with a beginning, middle, and end. But I like to think that they are more honest in that both the audience and I are not really sure when or how the performance will end. All we know is that, yes, it will end.

Meanwhile, the body of the operator is often hidden in conventional cinema, as if it is not relevant to the unfolding of the narrative. But the body cannot be irrelevant (nor can the machine). It is there and it is integral to the process. You may only notice the projectionist if they fuck up but that doesn't mean that they are not present the rest of the time. So if the body is not irrelevant, how do we approach its inhabitation and its presentation during performances? Often in our film performances, my colleagues and I

A Meditation: continued on page 21



simply show up as we are, dressed in street clothes, with the idea that our bodies are irrelevant and the 'art' is in the images and the sound. And yet, throughout our performances, viewers continually turn their heads, to see what we are doing. Invariably, at least three quarters of the photo and video documentation of the performance are of our bodies working the projectors and the sound equipment. If so much attention is paid to our bodies, why not consider our bodies as much of a site of expression, contention, and intervention as our images and sounds? This is where I begin to think about costume.

Costume and fashion relate directly to a presentation of the body - the wearing of signs - no matter what you wear is a costume; choosing not to costume yourself is a costuming decision. When preparing for a performance, I have recently decided to consciously choose each item of clothing in such a way as to physically embody my conception of the projectionist performer as a scientist, mechanic, magician, and stunt driver in one. A black lab coat for the scientist who plays with time and light in space; an embroidered name-tag for the mechanic who works the machine with her hands; and a pair of motorcycle goggles for the stunt driver who pushes the creative potential of a machine that was originally designed to only go from point A to point B in an effort to show all of the unexpected and unplanned possibilities that might take place in between point A and point B.

While at once dismantling the traditional viewing modes of the cinematic black box, this form of expanded cinema does not dispense with the magic and illusion of cinema. On the contrary, it conjures up a different sort of illusion - one that is rooted in the hands of the performer rather than in the faces of the stars. This cybernetic approach to narrative is not a discarding of narrative but rather a reinvention of it several times over; and over, and over, and over again.

-Amanda Dawn Christie (2010)



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EXPANDED CINEMA: LIVE FILM IMPROVISATION AS ONE APPROACH

Max participants: 6 Length of the workshop: 10-5pm

Join our visiting artist Amanda Dawn Christie and learn performance techniques using 16mm projectors. Move beyond the rectangular borders of the white screen at the front of the black box! Come and learn how to improvise live performances with 16mm film loops and modified projectors using prisms, lenses, mirrors, and other optical devices. Play with the relationship between the projected image and the architecture of the room as you move images along the walls, ceiling, floor, and audience members in the space. Come explore the relationship between visual and audio improvisation - images responding to sounds and sounds responding to images.

The workshop will cover the basic principles of 16mm projector operation and mechanics; creative loop choice and construction; lenses; prisms; mirrors; and how to safely burn bits of film at will in a controlled (and safe) manner. Participants will have ample opportunity to practice and discuss these visual improvisation approaches when combined with live audio improvisations.

Performers will showcase their newly acquired skills at the \$100 Film Festival awards ceremony on the final night of the festival.



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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 19th 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 make 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 and follow the links to the Spring 2010 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 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.

UPCOMING EVENTS :

CSIF Classic Film Screenings

(2nd Tues of Every Month)
FREE

Tuesday March 9 - 7pm;
CSIF Sofa Cinema - J2, 2711
Battleford Ave. SW
Theme: "Points of View"
Curated by: Hernan Moreno

CSIF Fall Workshop Schedule

(March - July, 2010)
Available online, CSIF
Offices & in the
Plaza Theatre lobby

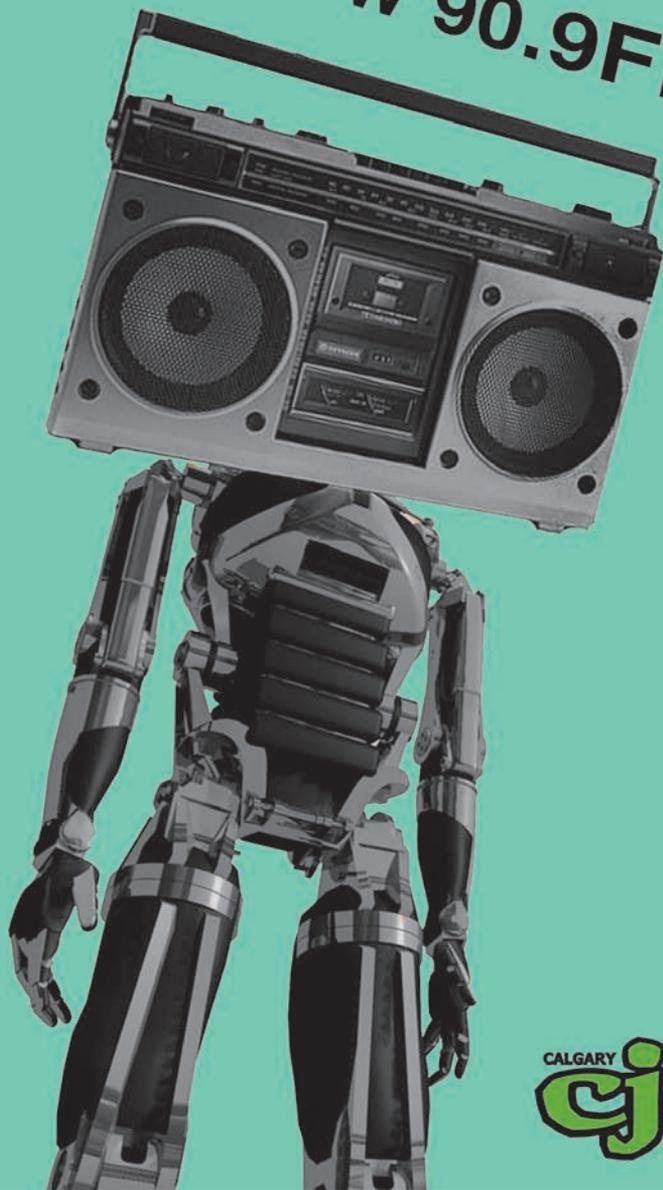
Answer Print:

CSIF Quarterly Newsletter - next issue to be released in April. Pick up a copy of both the Workshop Schedule and Answer Print at the CSIF Offices or sign up for our e-news letter by e-mailing Farrah Alladin at communication@csif.org. Links to both can also be found at: www.csif.org

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