25TH ANNUAL $100 FILM FESTIVAL

22 MARCH – 25 MARCH

SMALL FORMAT. BIG VISION.

- 100DOLLARFILMFESTIVAL.ORG
MARCH 22-25  
- 7PM NIGHTLY
ENGINEERED AIR THEATRE  
Arts Commons | 205 8 Ave SE

TICKETS
$12 General Admission | $10 CSIF Members & Students
Tickets available at the door or via CSIF: 403 205 4747

VISITING ARTIST TALK
Friday March 24 | 2:30pm | University of Calgary, Social Science Building | SS 203

OFFSITE PROGRAMS
Broadcast Lab: Arts Commons video monitors | 205 8 Ave SE
IMAA Analogue Film Gathering: March 23 & 24 | Engineered Air Theatre | 205 8 Ave SE

AFTER PARTY
Saturday March 25, 9pm | The Unicorn Superpub Cellar | 223 8 Ave SW

FUNDERS

MEDIA PARTNERS

FESTIVAL SPONSORS

AWARD SPONSORS

COMMUNITY PARTNERS

FILM/MUSIC EXPLOSION! PARTNERS

Thank you
What remains the same? We’re still one of only a few exclusively small-format film festivals on the planet. Our 25th year saw over 60 submissions to the festival from a dozen different countries, and we have selected titles that shed light on the rites (and wrongs) of passage; that explore the pull between inside and out; that challenge how we see our world and each other. The incredibly talented and diverse filmmakers who have contributed to the festival – this year and the 24 before it – are evergreen in their ability to push boundaries, experiment in form, and tell stories. Many of them have been influenced by Canadian Filmmaker Philip Hoffman, whom we’re thrilled to have as our visiting artist this year. Be sure to take in his talk on Friday, attend his workshop on Saturday, or say hello to him in the theatre.

We’ve added an extra evening in celebration of our 25th anniversary, and will showcase a Retrospective program on Wednesday night, researched and curated by Felicia Glatz. We’re also honored to be hosting the Analogue Film Gathering in partnership with our friends from the Independent Media Arts Alliance (IMAA). Two days of focused conversations between representatives of the Canadian analogue film community, exchanging views and strengthening ties. Needless to say, there’s lots going on this year.

Deepest thanks to our programming jury - Nicola Waugh, Kaz Nakajima, and Felicia Glatz – who have curated 3 nights of films that speak to the constancy of change. These brief interplays of light and shadow, sound and silence, colour and monochrome are the little perversions that keep analogue film alive and well for now and for all the quarter centuries to come. Enjoy!

**BARRY THORSON**
EXECUTIVE DIRECTOR, CSIF

Felicia Glatz is a local film programmer who has enjoyed an eclectic independent career in Calgary’s film scene. Informed by a Bachelor’s degree from the University of Calgary’s Film program, she has worked with a collection of local film organizations including Calgary Cinematheque and Sled Island Music and Arts Festival, and most recently CSIF’s $100 Film Festival for their 25th year retrospective program.

Kaz Nakajima is a Calgary-born and raised filmmaker. Since childhood, he has been fascinated by everything that happened around him. His highly observant and curious personality grew into storytelling and eventually evolved into filmmaking. His other passions include photography, graphic arts and anything that involves using his hands to create. His film credits include: “Lost & Searching” and “Cotard” as Director, “Alice and Evee” as cinematographer. His grip credit includes: “Heartland”, “Hell on Wheels”, “Klondike” and “Fargo”.

Nicola Waugh is an independent film programmer and communications professional based in Calgary. She holds a Master’s degree from York University and Ryerson University’s joint Communication and Culture program, and was the Programming Director of the Calgary Society of Independent Filmmakers (CSIF) and Director of the $100 Film Festival from 2012-2016. She has sat on numerous local and national juries, and was a member of the M:ST Performative Arts Festival Board of Directors from 2013-2016.
**VISITING ARTIST: PHILIP HOFFMAN**

“Philip Hoffman is one of the few contemporary filmmakers whose work provides a bridge to the classical themes of death, diaspora, memory, and finally, transcendence.” - Martha Rosler

He has been honored with more than a dozen retrospectives of his work. In 2001 the publication Landscape with Shipwreck: First Person Cinema and the Films of Philip Hoffman, was released comprising some 25 essays. He has received numerous awards including the San Francisco International Film Festival’s Golden Gate Award and the Ann Arbor Film Festival’s Gus Van Sant Award. In 2016 he received the Governor General’s Award in Visual and Media Arts. Hoffman currently teaches at York University, and since 1994, has been the Artistic Director of the Independent Imaging Retreat (Film Farm).

**AWARDS**

To honour the creativity and ingenuity of the talented filmmakers in the $100 Film Festival, we are excited to offer cash awards with support from our Award Sponsors. Our jury of industry professionals will evaluate technical skill, innovation, thematic concepts and originality. Awards will be presented in the following categories: Best of Alberta, Best 16mm Film, Best Super 8 Film, and Audience Choice. Be sure to take a moment to vote for your favorite film each night of the festival to win door prizes from some of our local sponsors!

**AWARDS JURY**

Lindsay McIntyre is a film artist from Edmonton working primarily with 16mm film and experimental, handmade and documentary techniques. She is currently working in handmade emulsion, light play, animation and celluloid manipulation. She has an MFA in Film Production from Concordia in Montreal and a BFA from the University of Alberta. She was a member of The Double Negative Collective and the recipient of the Canada Council’s Victor Martyn Lynch-Staunton Award for Excellence in Media Arts (2013).

Aimée Mitchell is the Distribution & Collections Manager at the Canadian Filmmakers Distribution Centre. She is also the Co-Director of the Toronto Queer Film Festival, which showcases contemporary, innovative, queer and trans film and video art. Aimée is currently completing a PhD in Communication & Culture at York University, studying small-gauge cinema, the politics of the archive, and Canadian audiovisual preservation practices.

Garth Paulson works as a lawyer for a small civil litigation firm in Calgary and spends the majority of his free time at the cinema, browsing used record stores and amassing piles of books he one day hopes to find the time to actually read. Prior to starting law school, Garth was a regular contributor to FFWD Weekly, among other publications. He has been a member of the Board of Directors of CSIF since 2015.

**ARTIST TALK**

**Process Cinema**

Friday March 24, 2:30 p.m.  
University of Calgary  
2500 University Drive NW  
Social Science Building: SS 203 | FREE

Process Cinema explores a creative tradition in alternative filmmaking that is improvisational and interactive. Through this process-driven methodology, the screenplay as governing document is replaced by a fluid integration of writing, shooting and editing, not necessarily in that order. Philip Hoffman will speak about how Process Cinema has been developed in his films and in the hand-processing workshop he founded in rural Ontario, The Independent Imaging Retreat (aka Film Farm).

**WORKSHOP**

**Film Farm on the Road**  
Saturday March 25, 12–4 p.m. | CSIF | $75

“Film Farm On The Road”, is a 4-hour hands-on workshop that will touch on a range of techniques and practices, offered at the Film Farm including: hand processing movie film, (the conventional process with chemistry and a less toxic, ‘green’ process which involves coffee, flowers and vitamin-c!), tinting, toning, hand-painting and solarisation. As well, Hoffman will speak about and show works born out of his practice of ‘Process Cinema’, a creative tradition in alternative filmmaking that is improvisational and interactive, which Hoffman has been advancing since the 1980’s.

Register via CSIF: production@csif.org
LAMEN'S AWE
DRI HIEV + Eric Durnford | Thursday March 23

DRI HIEV is an industrial noise-punk band based in Calgary, Alberta. Mixing an aggressive assortment of guitars with a modern electronic range of programmed rhythms. Contorting between sullen moods and tantrums of rage, DRI HIEV are always fidgeting with the ideas of self-exploration and expression.

Eric Durnford is a Calgary based Producer and Director, and a firm believer in the sanctity of dog marriage.

PARENT'S ROOM
Torture Team + Alexis Moar | Friday March 24

Torture Team
Nightmarish synth punk, Torture Team will strip your ear drums bare and walk them through the next 9 hours of your graveyard trip. Side effects may include: breathing dis-regularity, nausea, bleeding from the ears, uncontrollable sweating and pupil dilation.

Alexis Moar is a technician that works in the Calgary film industry, specializing in Camera and Lighting. She graduated from SAIT in 2012 and has been a freelancer ever since.

SHOUT YOUR ASSAULT
Rory O'Dwyer + The Shiverettes | Saturday March 25

Snotty Calgary punks The Shiverettes throw unruly riffs up against a backdrop of country-rock influence and spit rough, honest and tongue-in-cheek lyrics all over em. They're unabashedly feminist and don't shy away from hard truths and dark subjects. The band formed nearly four years ago with a desire to flip scripts and start important dialogues, all while channeling the riot grrrl mantra of Girls To The Front.

Rory O'Dwyer is a lionhearted filmmaker; Rory O'Dwyer is here to entertain and engage. With a background in film theory & a wealth of real world experiences, Rory's goal is to create movies which grab their audiences by the throat and don't let go.

FILM/MUSIC EXPLOSION!
The Film/Music Explosion! is an opportunity for local emerging filmmakers to create a Super 8 film based on a song by a local band. Each film is accompanied by a live performance from the band to open each night of the festival.

Alberta's Professional Performers
Ready and willing to help tell your next great story!

Working with ACTRA isn't as complicated as you think.
For more information contact Branch Representative Tina Alford at talford@actra.ca

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OFFSITE

Partnering with galleries and community organizations, we challenge traditional notions of film exhibition. This year, we are excited to partner with Arts Commons’ Broadcast Lab and The Independent Media Arts Alliance’s national Analogue Film Gathering.

PHILIP HOFFMAN AT BROADCAST LAB
For the month of March at Arts Commons video monitors (205 8 Ave SE)

A selection of films that span Philip Hoffman’s 20-year career will be running at Arts Commons for the month of March.

Broadcast Lab (formerly Gallery of Media Arts) is an exciting micro-cinema programming at Arts Commons in Calgary, Alberta. Through a peer assessment selection process, 24 national media artists are programmed annually running three months in duration. Broadcast Lab supports experimental films, video art, animations, and short documentaries and are screening on three television monitors located throughout Arts Commons.

IMAA ANALOGUE FILM GATHERING
March 23 and 24 at Engineered Air Theatre

The Independent Media Arts Alliance (IMAA)’s Analogue Film Gathering will take place this 23-24 March in Calgary, AB in conjunction with the $100FF. The Analogue Film Gathering will be two days of focused conversations between representatives of the Canadian analogue film community, exchanging views and strengthening ties.

Panasonic LUMIX DC-GH5 is capable of recording smooth, high-precision 4K 60p/50p and faithful 4:2:2 10-bit 4K video for the first time in the world. It also features ‘6K PHOTO’ which extracts approx.18-megapixel still images from ultra high-quality video with approx. 9 times the pixel count of Full-HD.

We Are Your Local Source for Pro Audio!

The Camera Store has always carried a large selection of mid-range audio equipment, such as the ubiquitous Zoom Handy recorder series, and classic microphones from and Sennheiser. We also carry the highest levels of gear required by demanding recordists everywhere including the Zoom F8 and products from Sound Devices, Sanken, Rycote, Video Devices, and more.

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25TH ANNIVERSARY RETROSPECTIVE PROGRAM | 7PM
Curated by Felicia Glatz, the $100FF celebrates 25 years with a special publication and retrospective program of films that shaped the festival over its long history. A Q & A will follow the program with several local filmmakers.

TO ROAM | 7PM
Ambling beside the ocean, into the woods, through a family home, these films excavate images and stories of places in their travels. Q & A with filmmakers to follow the program.

NOTES FROM THE INTERIOR | 7PM
This diverse program highlights both intricate processes and abstractions made possible by small format film, while reminding us of the intimacy an image can hold. Q & A with filmmakers to follow the program.

THIS IS MY KIND OF CROWD | 7PM
Talking cars, stand-up and sarcasm - we’ve brought some laughs in alongside groundbreaking small format technique. Q & A with filmmakers to follow the program.

25TH ANNIVERSARY AFTER PARTY | 9PM
Unicorn Superpub Cellar | 223 8 Ave SW

When you’re ready to tackle a bigger project, we’re here to help.

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© CREW
© PRODUCTION
© SCRIPTS
INTERRUPTION
Rachel Evans | 2016 | Calgary | Super 8 | 1:00
This short Super 8 film recreates an impactful image from a dream. It explores the confluence of our human desire to impact the natural environment and our frustration at being unable to experience unaltered wilderness. Filmed in the Alberta Rockies on Super 8 film and later altered and scanned at CSIF.

A CENTURY PLANT IN BLOOM
Ross Meckfessel | 2017 | USA | 16mm | 10:00
A cry for help in the form of a pop song. A village cast as a simulacrum of the past by Oliver Stone and Ridley Scott, Pasolini and Scorsese. As the future starts devouring the present, how can we hope to remember the past? Pisa or it never existed.

EAST, WEST, AND EAST AGAIN
Kathy Rugh | 2016 | USA | 16mm | 9:30
On the edges of New York City and the outskirts of Los Angeles, expansive oceans reach the land. People flock to experience a piece of nature grander than their cities. The film explores that boundary and at moments brings these two disparate coasts together as one.

38 RIVER ROAD
Josh Weissbach | 2016 | USA | 16mm | 7:00
38 River Road - The voice of a figureless character is heard. The figure of a voiceless character is seen. A sequence of estranged voicemails is framed by unidentified events. Fear resides in the gesture of a telling.

NEGATIVE SPACE
Laura Trager | 2016 | Germany | 16mm | 7:15
Negative Space is a reflection on the invisible in visual art, and the desire to see. It seeks to inspire the viewer’s imagination of what might be there to discover, but is engulfed by darkness. It is also an homage to femininity and youthful joy.

GULLS AT GIBRALTER
Stephen Broomer | 2015 | Toronto | 16mm | Silent | 3:32
Seagulls hover and dip on the rocky coastline of Gibraltar Point on Toronto Island. Tilting and multiple horizons camouflage the birds, splintering and gathering the lone gull to the flock.

KATAGAMI
Michael Lyons | 2016 | Japan | Super 8 | 3:00

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20, ZOO! (THE MAKING OF A FICTION FILM)
Philip Hoffman | 1986 | Toronto | 16mm | 21:00
Found footage shot by his grandfather (a newsreel cameraman) is the starting point for Hoffman’s meditations on the illusion of visual purity, and on the distance between the “neutral” image and the value-laden narrative that it can be made to serve. It is a moral distance, one that this filmmaker surveys with a wary fascination. - Robert Everett-Green
*Visiting Artist retrospective film (not eligible for awards)
BEFORE, AFTER, AGAIN
Zoe Kirk-Gushowaty & Michèle Simone Smith
2015 | Vancouver | 16mm x 2 | 6:50
Filmed in old- and second-growth forests of the Pacific Northwest, this dual channel, 16mm film follows the cycle of carbon from the mountains to the sea, reflecting on ecological and economic modalities of time, space and matter.

THANKSGIVING WEEKEND
Sandy McLennan | 2016 | Huntsville | Super 8
Silent | 3:20
As cottagers in Muskoka, Ontario, thousands dedicate hours of their experience to traffic, dashing out from the city and back, especially on Thanksgiving weekend. Shot during this year’s Friday night escape and holiday-Monday-night yield, the super 8 is in-camera edited and hand-processed.

CHIMERA
Philip Hoffman | 1996 | Toronto | 16mm | 15:00
Chimera is a patchwork picture of several places, peoples and spaces. The splayed visual ‘documents’ inner fluctuations and explosive exteriors during the time of terrific change. “Chimera” is “a multi-headed beast,” “a fish of remarkable appearance,” “illusion.” Chimera is a collective chant. *Visiting Artist retrospective film (not eligible for awards)

350 MYA
Terra Long | 2016 | Toronto | 16mm | 4:55
In Terra Long’s 350 MYA, a sheet whips before the camera, shaped by the same wind that forms the rigid, undulating lines of sand below it as the film conjures the continued presence of the now-vanished Rheic Ocean in the Tafilalet region of the arid Sahara Desert.

PARALLEL INQUIRIES
Christina C Nguyen | 2016 | USA | 16mm | 9:45
Sound from image / image from color // inquiries into the analog film system

MY EARTH’S EYE
Paul Turano | 2016 | USA | 16mm | 8:00
A portrait of a pond near my childhood home, a personal inventory of a place where I explored nature and the nature of being on the earth and of the earth. Shot with a mix of analog film mediums and devices, through scientific and poetic lenses.

JMP
Gordon Pepper | 2015 | Regina | Super 8 | 3:30
A film about my dad.

RED IS DEAD
Dianne Ouellette | 2015 | Regina | Super 8 | 3:00
My Mother was diagnosed with lung cancer. I shot this super 8 film footage on the day of her first visit to the cancer clinic. My animals always surrounded her with love when she stayed with me. The film was shot originally for the One Take Super 8 event in Regina.

ANSWER PRINT
Mónica Savirón | 16mm | USA | 2016 | 5:00
“The fading that devastates color films occurs in the dark. It is accelerated by high temperatures and, to a lesser extent, relative humidity. Dye fading is irreversible. Once the dye images have faded, the information lost cannot be recovered” —Image Permanence Institute

NOTES FROM THE INTERIOR
Ben Balcom | 2015 | USA | 16mm | 11:00
Wandering through the body puzzling out a system of symbols. The trouble is, affect resists signification outright. The inside and outside become muddled when you start to feel your body in relation to the image.

FONT MÀGICA
Izabella Pruska-Oldenhof | 2015 | Toronto | 16mm | 6:30
A memory trace of a unique moment near Montjuïc Mountain in Barcelona rendered palpable.

MEMBRANA MORTIS (DEAD FILM)
Kyle Whitehead | 2016 | Calgary | Super 8 | 5:00
Membrana Mortis is a meta-film, a chaotic assemblage of re-photographed and chemically manipulated image fragments culled from a damaged roll of film that was nearly un-projectable. The film’s title suggests a two-fold intention - here process and existence pre-suppose one another, at once an elegy to a dead film and observance of new genesis.

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EVERYTHING TURNS...
Aaron Zeghers | 2016 | Winnipeg | Super 8 | 12:12
A shorthand study of the mythology of numbers, from 1 to 12. Scientific tradition is adopted then eschewed for rumours, legends and defunct theories from across the ages. This almanac of anthropomorphic numerology is recorded in-camera onto Super 8, using open exposure photography, light painting, light table animation, paper animation, hand drawn animation and more.

PINWHEEL
Kelsey Veliez | 2016 | USA | 16mm | Silent | 2:30
Frantic colored cutouts slide and collide atop a frisky gridded field.

PINHOLE CAMERA
Sandy McLennan | 2016 | Huntsville | Super 8 | Silent | 2:59
Pinhole Camera demonstrates my method of teaching pinhole photography. I screen it for students who are seeing a celluloid motion picture for the first time in their lives. Edited in camera and hand-processed. The pinhole procedure was first shot/edited digitally to help create a shooting script.

EVERYTHING TURNS...
Aaron Zeghers | 2016 | Winnipeg | Super 8 | 12:12
A shorthand study of the mythology of numbers, from 1 to 12. Scientific tradition is adopted then eschewed for rumours, legends and defunct theories from across the ages. This almanac of anthropomorphic numerology is recorded in-camera onto Super 8, using open exposure photography, light painting, light table animation, paper animation, hand drawn animation and more.

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PERVERTS
Ted Stenson | 2016 | Calgary | Super 8 | 3:33
A Short Film About Perverts is a frank educational film informing regular people about the nature and potential hazards of perverts.

ALL YOUR FRIENDS ARE DEAD
Nick Haywood | 2015 | Calgary | 16mm | 2:00
A lonely man is left to his own questionable devices after reading an article that tells him all of his friends are dead. With the odds stacked against him, the man learns the true meaning of self-love.

UNDER THE BRIDGE
Stefan Moeckel | 2016 | Germany | Super 8 | 1:00
Two men walking under a bridge and looking at graffiti.

PASSAGE
Dan Browne | 2016 | Toronto | 16mm | 4:00
A lost portrait of my brother.

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OUR STORIES, OUR PEOPLE, OUR LOCATIONS, OUR PERSPECTIVES, OUR CULTURE, THIS IS OUR ALBERTA.

UPCOMING WORKSHOPS
March 27-31: Spring Break Movie Camp (ages 13-18)
April 11-12: Documentary 101
April 18: Basic Camera
May 2: Shooting with the Scarlet
May 14: Cinematography
May 30-31: After Effects

REGISTRATION: production@csif.org

The $100 Film Festival is presented by The Calgary Society of Independent Filmmakers: an inclusive, non-profit arts-based society that exists to encourage filmmaking as art, reflecting and challenging our changing cultural landscape through the production and exhibition of the filmmaker. We encourage all levels of membership by providing resources and workshops to build skills and to achieve arts-based expression. Through programming and community outreach, we strive to increase public awareness of CSIF, its producing members, and their work.

CONGRATULATIONS
to the $100 Film Festival on 25 years of celebrating creative story telling on celluloid.

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With thanks to our $100 Film Club Members of 2017
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