



19th ANNUAL

**\$100**  
**FILM**  
**FESTIVAL**

**March 3-5, 2011**

7pm nightly at the Plaza Theatre  
(1133 Kensington Road. NW)

**100DOLLARFILMFESTIVAL.ORG**



**92.9** fm  
CALGARY'S NEW ROCK ALTERNATIVE

Reason to listen

#113

We  
**Love**  
**Movies Too!**

# WELCOME TO THE

## 19th ANNUAL

# \$100 FILM FESTIVAL



The Calgary Society of Independent Filmmakers (CSIF) is proud to present the 19th 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.

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 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 Alexandre Larose (Montréal). Larose will present a mini-retrospective, which will screen as part of the Friday night program and features an artist talk where he will discuss the camera modifications, his film manipulation techniques and the themes behind his work. He will also teach an advanced optical printing workshop at the CSIF on Saturday March 5.

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!

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: Closing Ceremony & Awards Presentation 8:45pm, Encore screening of Award Winning Films, music & Mingling with filmmakers. Liquor will be served so 18+ only.

So grab a popcorn and enjoy the show!

### ticketS:

\$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 cSIF:

Building J2, 2711 Battleford Ave. SW.

Calgary, AB; T3E 7L4

(403) 205 4747 festival@csif.org



Alberta  
Foundation  
for the Arts



Canada Council  
for the Arts

Conseil des Arts  
du Canada

# FESTIVAL AWARDS

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 Melody Jacoboson (Past \$100 Programmer), Kyle Whitehead (Production Coordinator for EMMEDIA, past \$100 Best of Alberta Award Winner) and Caitlind Brown (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, 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 presentations, drinking (thanks to Steamwhistle and Wild Rose Brewery), dancing and partying with our local and visiting artists. There is no cover charge for the Wrap Party (which starts at about 8:45 pm) so there is no excuse not to join us!

## BEST SUPER 8 FILM



alberta media arts alliance - society

## JURY'S CHOICE



## BEST 16MM FILM



## AUDIENCE FAVOURITE



**ACTRA**

## BEST OF ALBERTA

**CALGARY  
ECONOMIC  
DEVELOPMENT**



# ACKNOWLEDGEMENTS

**FESTIVAL COORDINATOR:** Melanie Wilmink

**SPONSORSHIP COORDINATOR:** Seth Petrie

**CSIF STAFF:** Seth Petrie, Bobbie Todd & Melanie Wilmink

**SPECIAL THANKS:** James Reckseidler & Jamie Wensley  
(inVOLUNTARY PRODUCTION COORDINATORS)

**PROGRAMMING JURY:** Jordan Baylon, Alex Mitchell, Murray Smith & Bobbie Todd.

**AWARDS JURY:** Caitlind Brown, Melody Jacobson & Kyle Whitehead

**PROJECTION:** David Jones & Philip Letourneau

**SOUND:** Graydon Johnston

**TROPHY DESIGN:** George Duncan [www.formfunctionfantasy.com](http://www.formfunctionfantasy.com)

**2011 BRANDING DESIGN:** Kyle Whitehead

**PROGRAM LAYOUT:** Catie St. Jaques & Melanie Wilmink

**POSTER DESIGN & PRINTING:** Hervert Sanchez  
& Sanbel Design [www.sanbeldesign.com](http://www.sanbeldesign.com)

**COMMUNICATIONS:** Katlin James, Catie St. Jaques, Seth Petrie

**WEBSITE:** Melanie Wilmink

A HUGE Thanks to our many hard-working volunteers who help to make the Festival possible! Thank you to all of the sponsors of the 19th 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), ACTRA Alberta, Alberta Motion Pictures Industry Association (AMPIA), the Alliance Francaise Calgary, Beatroute Magazine, Bullfrog Power, Calgary Economic Development (Calgary Film), CJSW Radio 90.0 FM, CKUA Radio, the Directors Guild of Canada, Fast Forward Weekly, Frame Discreet, The Gauntlet, Hotel Arts Group, IATSE Local 212, Kodak, Matrix Video Communications, Media and Visual Arts Housing Association (MAVA), MTM Equipment, the New University Television Society (NUTV), the PLAZA Theatre, Steamwhistle Brewery, Sync Spot, The Weal, Wild Rose Brewery, and X92.9 FM and Yelp!

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

# PROGRAMMER'S NOTES

Welcome to the 19th Annual \$100 Film Festival. After so many years of celebrating the beauty of the film medium, we are pleased to see the festival continue to grow and expand. In 1992, the festival was created to keep Calgary filmmakers working with the medium of Super 8 and it has succeeded beyond anyone's dreams. Almost twenty years later, film is still alive, and kicking, based on the increasing numbers of fantastic Super 8 and 16mm films that are submitted to the festival jury. This year we juried over 180 films, which gave us the chance to not only select the best of the best films from around the globe for your viewing pleasure, but also allowed us to bring together a variety of genres, cultural stories and artistic film objects to create the most eclectic film program you will see anywhere!

The three nights of short film programming showcase a selection of films from around the world – starting here in Calgary and radiating out through the Prairies, Quebec, Ontario, Nova Scotia and into the United States, the UK, Spain and Ukraine. While there is no one theme or genre that can describe a single night's programming, there are often ties that are created by showing particular films side-by-side and I hope you will

enjoy the pairings: our very own gourmet three-course-meal of cinematic gluttony.

The festival begins with Thursday night's program. In keeping with the nostalgia of photography, Roger D. Wilson's "My Friend Isabelle", Gerald Saul's "Memories of Uncle's House" and Naomi Uman's "The Tin Woodsman's Home Movie #2" all deal with the idea of recording images in a quest to defeat time and death. "My Friend Isabelle" is a soft meditation on the loss of a friend and a quiet memorial that is reminiscent of flipping through antique photo albums – while we do not know the people involved, or the story behind the images, we still feel a strong sense of connection. We want to know, but cannot. We feel the echo



© Kodak Canada Inc., 2010. Kodak is a trademark.

## 19<sup>th</sup> ANNUAL \$100 FILM FESTIVAL

**YOUR VISION IS ALWAYS EVOLVING.  
SO IS OURS.**

CONGRATULATIONS TO ALL OF THE  
PARTICIPANTS OF THE \$100 FILM FESTIVAL.

# Kodak

of loss and time passing, but also the warmth of a life lived and loved. The following two films reiterate the fight to remember through documentation – “Memories of Uncle’s House” recounts the search through a deceased uncle’s belongings to find not memories, but literally the key to eternal life. That alchemical quest for immortality is preserved forever in “The Tin Woodsman’s Home Movie #2”, which references the human desire to document their lives, but also the Hollywood drive to stay relevant in an industry that forgets very quickly.

Other films in the Thursday program celebrate textures and patterns, collaborate with musicians, test their limits and modify found footage, but one of my favourite works in this year’s festival is “May Tomorrow Shine the Brightest of All Your Many Days As It Will Be Your Last”. A film that is as inscrutable as its title, Ben River’s latest offering is, as usual, shot in perfect and rich black and white 16mm. I have obsessed over this film and fallen in love with it over several viewings. It continues to evade my interpretations, which is probably why I love it so much. The mystery of who is participating, what is happening, and why, harkens back to that sense of connection you get when looking at old photos. The narrative in this film is completely unclear. Two forces are (perhaps) warring with one another. They never meet and never fight. The era they are fighting in seems from the past, but it is not a war I recognize as historical, and the space they interact with is undefined. It is a film of binaries – male



## **Connecting the Film & TV industry with Calgary's communities**

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

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

CALGARY  
ECONOMIC  
DEVELOPMENT



CONTINUING  
EDUCATION

# Teen Video Intensive

THE Film & Video Summer School for Teens  
July 10 – 16, 2011 | July 17 – 23, 2011 | Red Deer College



## IT'S EASY TO REGISTER!

Red Deer College  
403.357.3663

Red Deer College  
403.357.3660

Red Deer College  
Registration  
Box 5005, Red Deer, AB  
T4N 5H5

Continuing Education  
Phone: 403.356.4900  
Fax: 403.342.3278  
Toll free: 1.888.886.2787  
Email: [continuingeducation@rdc.ab.ca](mailto:continuingeducation@rdc.ab.ca)

CALL FAX MAIL  
INFO



## Join us in celebrating the 2011 Alberta Film and Television Awards

at the Edmonton Marriott at  
River Cree Resort,  
Saturday May 28, 2011



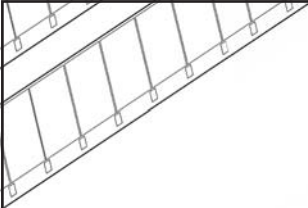
vs. female, old vs. young, ancient vs. modern, machine vs. nature. Yet, because they never meet, I also believe that it is also a battle with themselves. Because characters never actually battle, the film is so internal that the only interactions, even in crowds of people, are the thoughts and emotions etched into the faces on screen. Obviously there is no way of actually accessing what those might be, so once again it is up to us, the audience, to read into it what we will, and invent stories that please our curiosity.

Friday night's program highlights our visiting artist, Alexandre Larose. Larose began his education as an engineer and was drawn into filmmaking. He applies his scientific training to his films – modifying cameras and manipulating equipment to create unique images. He is also extremely hands-on in the alchemical developing process. He does much of his own developing and utilizes an optical printer to modify filmic images into something much more abstract and painterly. Larose's films are interspersed in a program of technically amazing films. Naren Wilk's "Bridge Study" crosses a bridge 2718 times, shooting a single frame each time. This creates a study of both sides of the bridge simultaneously. Impressive in both its scope and execution, this is the type of film that exemplifies why it is exciting to work on film – what would be easily dismissed digitally, is mind-boggling when someone had their hands on every frame of footage. In addition to "Bridge Study", films like Paul Clipson's "Chorus" and Magnus Irvin's "Spiral In, Spiral Out" also push the limits of Super 8 and showcase how painterly film can be.

The idea of film as a moving painting is also highlighted in Saturday night's program. Erin Sneath's film "Lift-Off" literally draws on film – it is a short animation created through a workshop at Quickdraw Animation Society. Films like Charlie Eggleston's "See/Saw" and David Mason's "Etching With Light" play with the idea of light and darkness, obscuring our vision and revealing simultaneously.

CONTINUED ON NEXT PAGE





Gina Carducci's "All That Sheltering Emptiness" creates beautiful imagery using sparkling lights and crystal from hotel lobbies, while overlaying a harsh narrative that sits in the pit of your stomach well after it is finished.

Make sure you stick around after the Saturday night's program to celebrate the filmmakers in this year's festival with the Awards Ceremony and Wrap Party. We will award five artist-made trophies and cash prizes to filmmakers after the final program and will give an encore screening of the winners. The After Party will happen at the Plaza Theatre, and the venue will be licensed for the entire evening, so we hope you can join us to celebrate the achievements of another year. If you cannot join us on Saturday, head over to Sam's Bar & Grill after on the Thursday and Friday to mingle with filmmakers and chat about the films. Everyone is welcome to all of the after-screening events so we look forward to seeing you all there!

Melanie Wilmink  
\$100 Film Festival Coordinator



**PROGRAM 1 · March 3 @ 7pm**  
**Rated 14A**

**Film/ Music Explosion!**

Erin Ross · *Another* (2011)  
Farrah Alladin & Nathan Taylor  
0:03:38 · Super 8 · Calgary, AB

*My Friend Isabelle* (2009)  
Roger D. Wilson  
0:02:30 · 16mm · Ottawa, ON  
A look into Isabelle Crawford's life and her struggle with manic depressive disorder. Each window gives glimpses into the various stages of her illness.

*Memories of Uncle's House* (2009)  
Gerald Saul  
0:03:50 · Super 8 · Regina, ON  
A one-sided story, told in direct address, of a man blinded by his desire for eternal life, who is unable to slow down and appreciate the complexities of the world around him.

*The Tin Woodman's Home Movie #2* (2008)  
0:06:00 · 16mm · Legedzine, Ukraine  
Naomi Uman / Lee Lynch  
The Woodsman and his little dog carry on.

*Harlot 428* (2011)  
Kyle Thomas  
0:04:00 · Super 8 · Calgary, AB  
A psychotic nightmare painted inside the mind of a mentally unstable woman who lives behind door 428. Sound by Liminal State and Produced by North Country Cinema. Cast · Mandy Stobo, Kris Demeanor & Russel Broom.

*I Love (St.) Louis* (2009)  
Joe Lachajczyk  
0:06:35 · 16mm · New Orleans, USA  
Kids fuss at breakfast and their overworked mother flings them out into the backyard. They duel, the brother aided by a zamboni, the sister by a shark she befriends out of a mutual toleration of high- and low- salinity levels. Meanwhile, the mom watches her favourite tv show.

*Not In Service* (2010)  
Matt Webber  
0:03:20 · Super 8 · Winnipeg, MB  
A broken-down apartment elevator creates unexpected havoc in a young woman's life.

*Monster of Mad Mooney's Lake* (2010)  
Greg Hanson  
0:17:00 · 16mm · Rocky Point, USA  
Brian and Harry are best friends who have

stayed in their small town since graduating from high school. When a strange monster threatens the town, they investigate and come face to face with a monster of a problem...run away, or save the town and risk getting torn apart.

*Ice Cream* (2010)  
Duncan Kenworthy  
0:02:13 · Super 8 · Calgary, AB  
Music video for Calgary hip hop band BLIST.  
Cast · Shaun Lee and Marie Sulkowski.

*Posthaste Perennial Pattern* (2010)  
Jodie Mack  
0:03:28 · 16mm · Lebanon, USA  
Rapid-fire florals and morning birdsongs bridge interior and exterior, design and nature.

*The Island of Hermaphrodites* (2010)  
Noam Gonick  
0:03:20 · Super 8 · Winnipeg, MB  
Every shot was done in one take, and edited-in-camera. It was a rainy day in August and the 'script' flew out of the truck on the third shot, but it didn't matter. Soundtrack by The Wilderness of Manitoba. The title comes from a 14th century satirical French novel about a shipwrecked explorer who stumbles upon a lost island civilization. I've always wanted to adapt it to the screen.

*100 Foot Pull* (2010)  
Alexander Stewart  
0:02:45 · 16mm · Chicago, USA  
The filmmaker attempts to pull the camera 100 feet in the time it takes for the camera to shoot a 100ft roll of 16mm film. The camera is weighed down with a small boulder to make the task appropriately difficult.

*Garbage Ghosts* (2009)  
Craig Orrett  
0:03:25 · Super 8 · Campbelford, ON  
Made as part of Regina's One Take Super 8 event. Sound by Orrett on 4-track cassette. All garbage was disposed of in the proper receptacles after the making of this film.

*Hadley Grass* (2008)  
Zach Iannannzi  
0:02:00 · 16mm · San Francisco, USA  
Tumbled syllables are bolts and bullets from the blue.

**CONTINUED ON NEXT PAGE**

*Every Four Frames* (2009)

Alberto Cabrera Bernal

0:01:00 · Super 8 · Madrid, Spain

A film constructed from destruction. Every four frames the film's body is punctured, the holes revealing the cinematographic mechanism's entrails: the screen and light.

*May Tomorrow Shine the Brightest of All Your Many Days as it Will be Your Last* (2009)

Ben Rivers & Paul Harnden

0:13:00 · 16mm · London, UK

Somewhere in the backwoods at the turn of I'm not sure which century, a crack unit of female Japanese soldiers track a group of lost, ancient desperadoes. They dig holes, they read, their leader channels the ghost of Italian sound poets (as yet un-

born..?), all the while moving onward...but who is searching for who and why? Hand-processed with a soundtrack cobbled together from dicta-phone recordings, old 78s, hiss and scratches and whines.

*The Plant* (2010)

Vincent Varga & Bailey Clarke

0:03:25 · Super 8 · Calgary, AB

After nuclear fallout nearly destroys humanity. One man attempts to revitalize the planet.

*Join us after the Thursday program at Sam's Bar & Grill to meet filmmakers & chat about the films!*



## MEDIA AND VISUAL ARTS



### HOUSING ASSOCIATION OF CALGARY

#### MISSION

To create a media and visual arts centre that is a significant community asset owned and operated by artist-run organizations for the betterment of all arts groups within the City of Calgary.

#### THE FACILITY

A place of inspiration, MaVA will become a central location for artists and their supporters, students, citizens and visitors to experience the production and presentation of art.

#### COMMUNITY IMPACT

Calgary is ready to have its own meeting place for "art-lovers and artists alike", "drawing attention and visitors from around the world."

[WWW.MAVACALGARY.ORG](http://WWW.MAVACALGARY.ORG)

CSIF

CALGARY SOCIETY OF FILMMAKERS



TNG

ANIMATION

UAS

ANIMATION

UAS

## PROGRAM 2 · March 4 @ 7pm

Rated PG

### Film/ Music Explosion!

*Axis of Conversation - Memorial Hall* (2011)

Alex Mitchell

0:03:58 · Super 8 · Calgary, AB

*Artifices* (2008)

Alexandre Larose

0:03:50 · Super 8 · Montreal, QC

Constructed using a mechanical device that induces concentric rotations to a super8mm camera, static and dynamic light sources (such as lampposts, street lights or moving cars) are transformed.

*Very Similar To* (2009)

Alexander Stewart & Peter Miller

0:02:45 · 16mm · Chicago, USA

Shot in-camera one day in the woods of Vermont, the film uses mirrors to fold multiple perspectives into onscreen compositions.

*Bridge Study* (2010)

Naren Wilks

0:02:45 · Super 8 · Bristol, UK

A study of the structural symmetry of a pedestrian bridge, made by crossing it 2718 times. For each crossing, a single frame of Super 8 was shot. The result is an impossible oscillating journey, of two places at once.

*Christmas Compunction* (2009)

Cassidy Bankson and Greg Jackson

0:02:50 · Super 8 · Halifax, NS

Adeline has been mean to her little brother all year. Now that Christmas is here, she has a nightmare about what is in store for her.

*Garden Roll Bounce Parking Lot* (2010)

Melissa Friedling

0:04:30 · 16mm · Brooklyn, USA

Pop culture and land-use practices converge in Brooklyn where a Bangladeshi immigrant family kept a thriving urban garden. A brother and sister share their memories of that garden which was recently leveled in order to make a parking space for their father's livery car.

*send & receive* (2009)

Ryan Hill

0:03:20 · Super 8 · Regina, SK

The imagery of the rolling prairie landscapes propels the sound forward as the sound propels the land forward.

*Ville Marie* (2009)

Alexandre Larose

0:13:00 · 16mm · Montreal, QC

An optically printed dream of falling, both gorgeous and ominous. The body in mid-air. A canyon of high-rise buildings.

*Chorus* (2009)

Paul Clipson

0:08:00 · Super 8 · San Francisco, USA

3 cities become one in this nocturnal journey of images and sounds. Filmed in San Francisco, New York and Rotterdam.

*Sign-off* (2010)

Brett Bell

0:02:00 · 16mm · Regina, SK

With the repetition over the years of the same subjects · Canada geese, wheat fields, Arctic glaciers, wildlife etc. · in the sign-off, I started to wonder: how did we come to imbue these subjects with such nationalist fervour?

*B. bison* (2009)

Alex Rogalski

0:03:25 · Super 8 · Regina, SK

Human and Animal Locomotion, plate 700, Buffalo grooming

*Unsubscribe Series 1: Special Offer Inside* (2010)

Jodie Mack

0:04:30 · 16mm · Lebanon, USA

Formal studies of domestic objects that enter the home via unwanted junkman ask questions and seek answers about cinema, life and (as always) love.

*Spiral In Spiral Out* (2009)

Magnus Irvin

0:04:00 · Super 8 · London, UK

A figure appears, a hand draws a spiral, mayhem breaks loose on the table top until the hand restores order and the figure ascends.

*930* (2008)

Alexandre Larose

0:10:00 · Dual 16mm · Montreal, QC

A research of visual and emotional intensity. Images were captured in and around a train tunnel in Québec City. These sequences were transformed into an abstract landscape that reflects the intensity of the creation process.

*Brouillard* (2010)

Alexandre Larose

0:03:50 Super 8 Montreal

Thirty-two passages from a small path in the woods towards the edge of a lake are superimposed onto one another.

ARTIST TALK

0:35:00

Alexandre Larose

Throughout the Friday night program, we will showcase a selection of works by our visiting artist, Alexandre Larose. When the film portion of the evening ends, we will host an artist talk by Larose. He will discuss the techniques he utilized in the films, including the camera modifications and designs in his films (including his Super 8 rockets, train dolly, and Super 8 spinning lens), optical printing techniques, hand-processing and other manipulations he utilized to create the final films. He will also talk about how the techniques and hand-on filmmaking process relates to the themes he works with and his intent with the films. Join us for drinks after the program to meet Larose in person at Sam's Bar & Grill down the street from the Plaza!



HOME OF THE YEAR-ROUND FILM FESTIVAL!

1133 Kensington Rd NW

[www.theplaza.ca](http://www.theplaza.ca) (403) 283-3636

## PROGRAM 1

March 3 - 7pm - 14A

Film/ Music Explosion!  
Erin Ross - *Another*  
(2011) 0:03:38 Super  
8 Calgary  
Farrah Alladin & Nathan  
Taylor

*My Friend Isabelle* (2009)  
0:02:30 16mm Ottawa  
Roger D. Wilson

*Memories of Uncle's  
House* (2009)  
0:03:50 Super 8 Regina  
Gerald Saul

*The Tin Woodman's  
Home Movie #2*  
(2008) 0:06:00 16mm  
Ukraine  
Naomi Uman / Lee  
Lynch

*Harlot 428* (2011)  
0:04:00 Super 8  
Calgary  
Kyle Thomas

*I Love (St.) Louis* (2009)  
0:06:35 16mm USA  
Joe Lachajczyk

*Not In Service* (2010)  
0:03:20 Super 8  
Winnipeg  
Matt Webber

*Monster of Mad Mooney's  
Lake* (2010)  
0:17:00 16mm USA  
Greg Hanson

*Ice Cream* (2010)  
0:02:13 Super 8 Calgary  
Duncan Kenworthy

*Posthaste Perennial  
Pattern* (2010)  
0:03:28 16mm USA  
Jodie Mack

*The Island of  
Hermaphrodites* (2010)  
0:03:20 Super 8  
Winnipeg  
Noam Gonick

*100 Foot Pull* (2010)  
0:02:45 16mm USA  
Alexander Stewart

*Garbage Ghosts* (2009)  
0:03:25 Super 8  
Campbelford, ON  
Craig Orrett

*Hadley Grass* (2008)  
0:02:00 16mm USA  
Zach Iannannzi

*Every Four Frames* (2009)  
0:01:00 Super 8 Spain  
Alberzo Cabrera Bernal

*May Tomorrow Shine the  
Brightest of All Your Many  
Days as it Will be Your Last*  
(2009)  
0:13:00 16mm UK  
Ben Rivers & Paul  
Harnden

*The Plant* (2010)  
0:03:25 Super 8 Calgary  
Vincent Varga & Bailey  
Clarke

*Join us after the Thursday  
program at Sam's Bar & Grill  
to meet filmmakers & chat  
about the films!*

THE 19th

\$100 FILM

## PROGRAM 2

March 4 - 7pm - PG

Film/ Music Explosion!  
*Axis of Conversation -  
Memorial Hall* 0:03:58  
Super 8 Calgary  
Alex Mitchell

*Artifices* (2008)  
0:03:50 Super 8  
Montreal  
Alexandre Larose

*Very Similar To* (2009)  
0:02:45 16mm USA  
Alexander Stewart &  
Peter Miller

*Bridge Study* (2010)  
0:02:45 Super 8 UK  
Naren Wilks

*Christmas Compunction*  
(2009) 0:02:50 Super 8  
Halifax  
Cassidy Bankson and  
Greg Jackson

*Garden Roll Bounce  
Parking Lot* (2010)  
0:04:30 16mm USA  
Melissa Friedling

*send & receive* (2009)  
0:03:20 Super 8 Regina  
Ryan Hill

*Ville Marie* (2009)  
0:13:00 16mm Montreal  
Alexandre Larose

*Chorus* (2009)  
0:08:00 Super 8  
USA  
Paul Clipson



# ANNUAL

# FESTIVAL

*Sign-off* (2010)

0:02:00 16mm Regina  
Brett Bell

*B. bison* (2009)

0:03:25 Super 8 Regina  
Alex Rogalski

*Unsubscribe Series 1:  
Special Offer Inside*  
(2010)

0:04:30 16mm USA  
Jodie Mack

*Spiral In Spiral Out*

(2009) 0:04:00 Super  
8 UK  
Magnus Irvin

930 (2008)

0:10:00 Dual Projection  
-16mm Montreal  
Alexandre Larose

*Brouillard* (2010)

0:03:50 Super 8  
Montreal  
Alexandre Larose

ARTIST TALK

0:35:00  
Alexandre Larose

*Join us after the Friday*

*program at Sam's Bar &  
Grill to meet filmmakers &  
chat about the films!*

## PROGRAM 3

March 5 - 7pm - 18A

Film/ Music Explosion!

Infinite P Ft. Inspiration  
- *Looking Good*

0:02:51 Super 8  
Calgary  
Ben Tsui

*Microform* (2010)

0:06:00 16mm Montreal  
Emilie Serri

*Reminiscences* (2010)

0:03:25 Super 8 Calgary  
Alexander Sakarev &  
Krasimira Sakareva

*See/Saw* (2010)

0:05:32 16mm London,  
ON  
Charlie Egleston

*Etching with Light* (2010)

0:03:41 Super 8 USA  
David Mason

*Fowls* (2010)

0:02:00 16mm  
Campbelford, ON  
Craig Orrett

*So Long, Kodachrome*

(2010)  
0:07:00 Super 8 USA  
Jim Granato

*Kinestasis* (2009)

0:12:30 16mm Toronto  
John Kneller

CGY (2010)

0:03:03 Super 8 Calgary  
Luke Black

*Lift-off!* (2010)

0:00:50 16mm Calgary  
Erin Sneath

*To Be Regained* (2008)

0:10:00 16mm USA  
Zachary Iannazzi

*Down* (2010)

0:03:10 Super 8  
Winnipeg  
Scott Fitzpatrick

*All that Sheltering*

*Emptiness* (2010)

0:07:00 16mm USA  
Gina Carducci / Mattilda  
Bernstein Sycamore

*Sphinx on the Seine*

(2008)  
0:08:50 Super 8 USA  
Paul Clipson

*Scenes from a Secret*

*World* (2010)  
0:08:05 16mm Regina  
Amalie Atkins

*Big Jim* (2009)

0:03:25 Super 8 Regina  
Charlie Hill

*Unsubscribe Series 2: All*

*Eyes on the Silver Screen*  
(2010) 0:02:45 Dual  
Projection - 16mm  
USA  
Jodie Mack

## AWARD

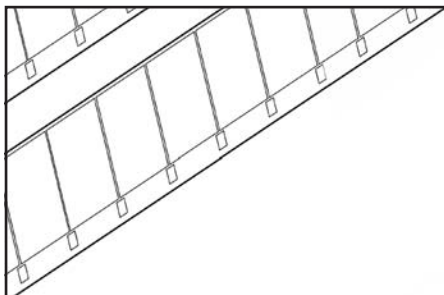
## CEREMONIES & AFTER PARTY

The Wrap Party will  
occur right after the final  
program on Saturday  
March 5 at around 9pm  
and will be held at the  
Plaza Theatre. Join  
us for drinks, mingling  
with filmmakers & other  
celebrations.

## FREE ADMISSION

Liquor will be served, so  
18+ only





## PROGRAM 3 - March 5 @ 7pm

**Rated 14A - Sexual Violence,  
Mature Subject Matter**

### Film/ Music Explosion!

Infinite P Ft. Inspiration - *Looking Good*

Ben Tsui & Kurt Harder

0:02:51 - Super 8 - Calgary, AB

### *Microform* (2010)

Emilie Serri

0:06:00 - 16mm - Montreal, QC

From Macrocosm to Microcosm, the lens of a microscope, reveals a new space.

### *Reminiscences* (2010)

0:03:25 - Super 8 - Calgary, AB

Alexander Sakarev & Krasimira Sakareva

There are many ways to tell your own story - and reality is not necessarily the only truth.

### *See/Saw* (2010)

Charlie Egleston

0:05:32 - 16mm - London, ON

A film about seeing and having seen, comprised of a series of iris fades - commonly found in silent films to signal the beginning or end of a scene - re-appropriated as a formal approach that frames the desire to see and to remember.

### *Etching with Light* (2010)

David Mason

0:03:41 - Super 8 - Brooklyn, USA

A collaboration with the visual artist Ray Sohn, that plays with the duality of the screen as a surface to reflect and capture light.

### *Fowls* (2010)

Craig Orrett

0:02:00 16mm Campbelford, ON

A tapestry of rhythmic motion and time-lapse photography, presenting the music of Toronto band "Hut" in an eye-catching exhibition of bleakness.

### *So Long, Kodachrome* (2010)

Jim Granato

0:07:00 - Super 8 - USA

A deal goes down in a shady motel room where our anti-hero gets more than he bargains for. An ode to the beloved, now defunct, popular color film stock while paying homage to a famous 70's American landmark film.

### *Kinestasis* (2009)

John Kneller

0:12:30 - 16mm - Toronto

The film consists advertising still images, collaged and heavily image-processed to achieve a phantasmagoric effect. The advertising images are occasionally juxtaposed with quickly morphing "slit-scan" images of skulls in mass graves. Multiplicities as viewed from opposing sides of the capitalist coin.

### *CGY* (2010)

Luke Black

0:03:03 - Super 8 - Calgary

An exploration of the neighbourhoods, skylines and scenes of the city of Calgary while personifying the city itself as business on the outside but hip hop on the inside.

### *Lift-off!* (2010)

Erin Sneath

0:00:50 - 16mm - Calgary

A person suddenly falls up. And up. And up.

### *To Be Regained* (2008)

Zachary Iannazzi

0:10:00 - 16mm - USA

A wide-eyed child-like wonder at the wildness of nature.

### *Down* (2010)

Scott Fitzpatrick

0:03:10 - Super 8 - Winnipeg

Shot for the 2010 WNDX One-Take Super8 event, Down is interested in miniature-narrative and the possibilities/limitations of spatial orientation.

### *All that Sheltering Emptiness* (2010)

Gina Carducci / Mattilda Bernstein Sycamore

0:07:00 - 16mm - USA

A meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the receptionist, arousal, and other routines in the life of a New York City callboy.

*Sphinx on the Seine* (2008)

Paul Clipson

0:08:50 · Super 8 · San Francisco, USA

A film poem: the beginning of a metaphysical journey, musing on a series of brief, but enigmatic images taken from around the world.

*Scenes from a Secret World* (2010)

Amalie Atkins

0:08:05 16mm Regina, SK

...in which the needle proves mightier than incisors... The Gingham Girl With The Garden Shears... is a bird-fighter, a squeezebox player. A tenacious gardener (a wolf?) in accordion pleats, red and white checkering a backdrop of leaves and green. Understory tangoes with overstay, and under every tale a tangle of secrets and teeth, magic, menace. She croons a weeping tree, wind-blow, overgrowth of cut and stitch, twiggy with fabric and loss (red felt a weave of feelings in the past tense). Bulrushes in tone rows ping with glockenspiel and tinkling fruit. She sings a song of pick and peek and pecking through reeds the dance of the apple-catching fish-birds. Stop! Run! Spot the Wolf on his dream-streamered bike. The chase ins on through forest and night.

*Big Jim* (2009)

Charlie Hill

0:03:25 · Super 8 · Regina, SK

A tribute to Big Jim Lobban who for over 20 years was King of the Elevators, the "LR" Forklift Machines and the Mail transfer to and from the 4th floor at Canada Post main depot in Regina. Even the other machines respected "Big Jim".

*Unsubscribe Series 2: All Eyes on the Silver Screen* (2010)

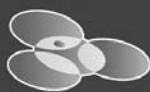
Jodie Mack

0:02:45 · Dual 16mm · USA

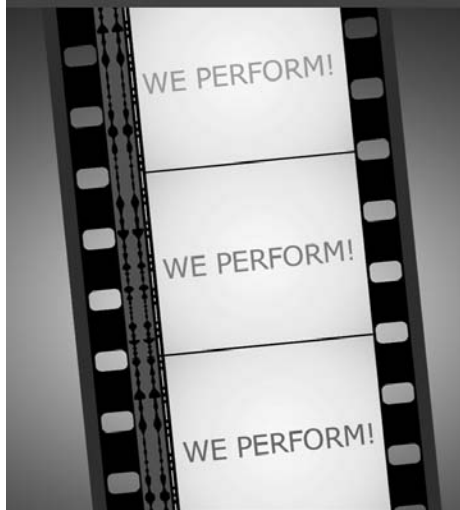
Formal studies of domestic objects that enter the home via unwanted junkman ask questions and seek answers about cinema, life and (as always) love.

**AWARD CEREMONIES & AFTER PARTY**

The Wrap Party will occur right after the final program on Saturday March 5 at around 8:45pm and will be held at the Plaza Theatre.



ACTRA



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

**FILM  
REVIEWS  
ART  
CONCERTS  
LOCAL  
FASHION  
MUSIC**



**AND OTHER TASTY ITEMS  
NEWSTANDS & ONLINE**

[BEATROUTE.CA](http://BEATROUTE.CA)

PROUD SUPPORTER OF THE \$100 FILM FESTIVAL

**BEATROUTE**

## It's here... **PMW-F3K**

Introducing Sony's highly-anticipated PMW-F3K Super 35mm XDCAM EX Camcorder! The PMW-F3K uses a newly developed Super 35mm CMOS Image Sensor with a shallow depth of field, high sensitivity, and excellent signal-to-noise ratio. It employs a PL lens mount to allow flexible use of 35mm cinema lenses.



**Exmor™**  
Super 35 CMOS

**XDCAM EX**

**CAI**  
CINE/ATA

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

**MATRIX**  
VIDEO COMMUNICATIONS CORP.

# love film?

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

Super 8/16mm Transfers \\ Cinematographers

info@framediscreet.com \\ 416.901.5332

HD/2K!

FOR HIRE

HOTEL

*Arts*



alberta media arts alliance - society

**Calgary**  
**Movies**  
.com

**ffind**

## *the* **WEAL**

SAIT'S STUDENT NEWSPAPER SINCE 1926

**MTM EQUIPMENT  
RENTALS**

604 - 46 AVE NE  
CALGARY, AB  
403-276-1505

# ALEXANDRE LAROSE

This year's Festival features a retrospective program, artist talk and workshop by visiting artist Alexandre Larose (Montréal). He began practicing cinema while finishing an engineering degree in 2001 and went on to study experimental film at Concordia University. His practice includes modifying camera equipment to create new and unexpected images, and manipulating the film medium through hands-on techniques like hand-processing & optical printing to explore themes of fear, anxiety and identity. Larose has won several awards at the \$100 Film Festival over the past few years, and has screened internationally.

Larose's retrospective will screen as part of the Friday night program and features an artist talk where he will discuss the camera modifications, his film manipulation techniques and the themes behind his work.

Workshop - Larose will teach an advanced optical printing workshop at the Calgary Society of Independent Filmmakers (an optical printer is a machine which re-photographs film frame by frame and was used for traditional film special effects).

## SKETCHED JOURNIES

BY Alexandre Larose

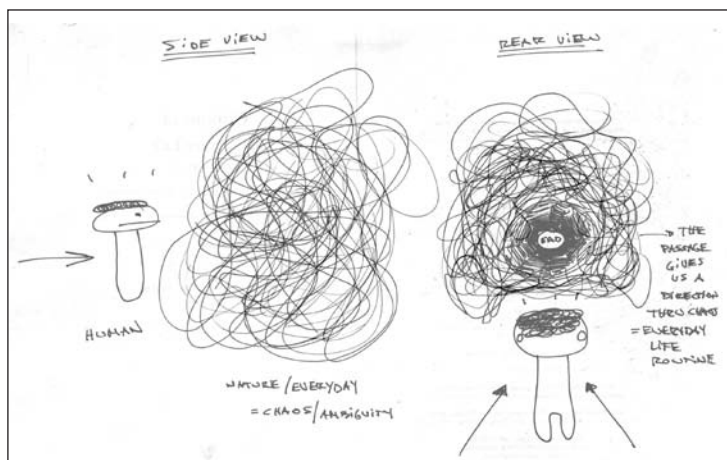


fig. 1 : « going through »

Instead of using a complex set of sentences, I am resorting to this hand-made sketch which in my opinion, synthesizes how I approach creation. As seen from the « side view », a startled individual stands in front of what looks like total confusion. I illustrated this state of chaos by drawing multicolored lines interweaving each other without direction or recognizable patterns. On the left, the « rear view »

proposes a potential passage to the puzzled individual ; a path which can lead him to an ultimate destination. But the two-dimensional nature of this sketched representation hinders any precise judgement on the depth/length of the passage. So although the individual can see the end point and maybe feel partly reassured by its existence, he still needs to embark on the journey in order to assess the nature of his environment. And it is by going through this entire process of learning that the individual can eventually share his experience ; whether as wisdom or with an artwork.

Transposing this to my creative process : I am unable to anticipate what lies at the final output of a project before I start the process. 930 (2004-06) was conceived in such darkness : from the cold and isolating architecture of a train tunnel to the photographic dark room filled with toxic chemicals ; all of which are interspersed with intensive optical printing sessions using a machine almost as old and obsolete as the decaying tunnel itself. But the making of this film did not begin with a particular embrace of these variables. I thought I could tame the hostile environment, appropriate and control it in a desire to express an initial straightforward idea... Instead, it is precisely the precariousness of the environment and these uncontrollable variables that revealed themselves in the work, leaving the tunnel's arch as the only graphic element that suggests the original subject of representation.

In the final stages of 930, I eliminated the contours of the actual « passage » and focused primarily on the presence of white light hitting both the entrance and the exit of the tunnel. In *Artifices* (2007), I suggest shapes of such « passages » by tracing conical patterns with light sources moving within the dark boundaries of highway tunnels. With Brouillard (2008-...), the evolution along a path is represented more accurately. The outlines of elements of nature/landscape can be recognized and the soundtrack indicates aural cues to the progression. In its rawness, I see Brouillard as a « motion picture » sketch that very much expresses the ideas behind fig.1.

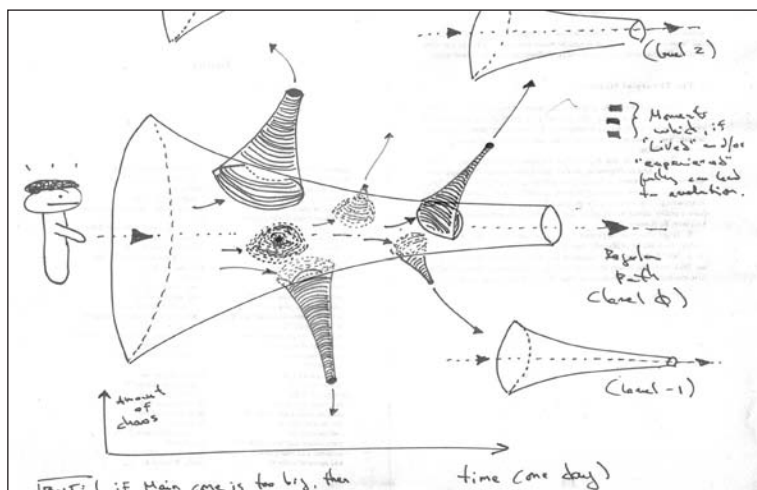
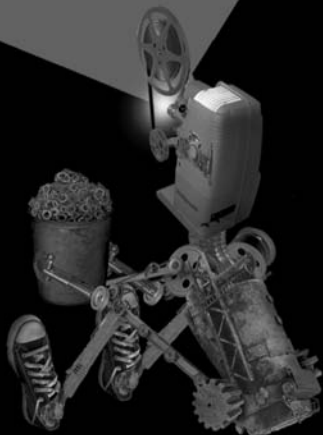


fig.2 : « cones »

8TH CALGARY  
UNDERGROUND  
FILM FESTIVAL  
APRIL 11 - 17 2011



[WWW.CALGARYUNDERGROUNDFILM.COM](http://WWW.CALGARYUNDERGROUNDFILM.COM)

SIP, SHOP AND  
SAVOUR LOCALLY

FIND THE BEST IN EVERYTHING  
FROM BARS TO BOUTIQUES  
RIGHT ON YELP!



Real People. Real Reviews™

[www.yelp.ca](http://www.yelp.ca)

# TransCanada's Alberta Backstage Series

with **Grant Stovel**  
Fridays, 8-9 pm



**TransCanada**  
In business to deliver



L to R - Top: Colleen Brown, Trevor Tchir, Lucas Chaisson Bottom: Krystle Dos Santos

**ckua**  
radionetwork

Calgary 93.7 fm

For a province-wide list of  
frequencies please visit:

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

In this second drawing, I return to the startled human individual standing at the circular gate of a « funnel-shaped » path ; the same path as described above but without the chaotic line weavings. I associate the passage through this path with processes inherent to creation. The colored conical extensions breaking the convergent linearity of the journey illustrate the potentiality of accidents/chance/evolution : the individual can choose to redirect his/her path, providing an openness to change. Or, mirroring my own creative process, the individual can decide to enrich his journey by investigating each (or some) of these centrifugal avenues while maintaining the original trajectory.



*fig.3 : « emancipation »*

The way in which 930 and Ville Marie (2006-...) follow this analogy differs from one another in terms of how the « raw visual material » was captured. In the former, because of the nature of the project, my encounter with « accidental events » occurred while I was « in motion » along the main trajectory. Although I implemented spontaneous changes of artistic direction on the spot, the initial destination always remained and these changes were much regulated by an urgency to get out before a train would enter the tunnel. Whereas in the latter, the multiple building locations I used to execute camera drops provided me with a larger framework to navigate through. In other words, with Ville Marie, I allowed myself the possibility to switch direction as the project evolved.

As opposed to Artifices and Brouillard which were both constructed « inside » the camera, 930 and Ville Marie involved further transformation. The methodology I used to explore formal aspects of the source imagery is similar to my previous projects. My role shifts from « articulation » to « catalyzation » : I create a space for things to happen and I analyze them in great scrutiny. I learned, through my engineering background, the basic principles of the « méthode expérimentale » of scientific investigation : trial & error, modeling and repeatability. In Ville Marie for example, I knew as a starting point that I wanted to fabricate color images from black and white source material : the drop sequences captured in super8mm. I was also going to use a set of optical tools/techniques of image manipulation I wasn't familiar with. I had learned, with 930, that the less I know about a particular « machine » or « process » of cinema, the greater the potential for accidents. Applying the rigor of scientific methodology to such an expressionistic endeavour allows me to ultimately reach a solution : a visual language that I can assemble into a coherent form.

Alexandre Larose, Montréal, February 2011

# **DYSTOPIA. ROBOTS. SAMURAI WARRIORS.** **WHAT MORE COULD ANYONE WANT.**

Visit [calgarycinema.org](http://calgarycinema.org) for a complete list of screenings.



# **MOVIES THAT MATTER**

Documentary Series

[moviesthatmatter.org](http://moviesthatmatter.org)

**LAST WED OF THE MONTH**

That Empty Space  
University of Calgary

**6 PM**

**NUTV.CA**  
NEW UNIVERSITY TELEVISION

**SU**

**90.9 FM  
CJSW**

**gauntlet**



# **DGC**

**DIRECTORS GUILD OF CANADA**

Alberta District Council



**CELEBRATING 100 YEARS**

**IATSE LOCAL 212**

**REPRESENTING**

**STAGE AND MOTION PICTURE**

**TECHNICIANS, ARTISTS & CRAFTSPERSONS**



**PROUD  
SUPPORTER  
OF ALL THINGS  
LOCAL**

**wildrosebrewery.com  
403.720.2733**

The Alliance Française of Calgary is pleased to support the CSIF and the 19th \$100 Film Festival, a three day celebration of the Art of Film.

*Alliance Française of Calgary*

**FRENCH COURSES  
INTERNATIONAL DIPLOMAS  
WORKSHOPS  
MEDIA LIBRARY  
EVENTS**

**www.afcalgary.ca**  
Memorial Park Building  
1221, 2nd street SW  
403.245.5662

**IT BEGINS WITH  
BONJOUR**

Spring session starts April 2nd!  
Come and visit us for our monthly  
café-croissant!

**af** Alliance Française of Calgary  
LEARN FRENCH - APPRENDRE LE FRANÇAIS - CULTURE



# THE CALGARY SOCIETY OF INDEPENDENT FILMMAKERS

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 a 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 event 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 2011 schedule will be released in mid March, so make sure you keep an eye on our website at [www.csif.org](http://www.csif.org) or e-mail [communication@csif.org](mailto:communication@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) This e-mail address is being protected from spambots. You need JavaScript enabled to view it 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 & the Sofa Cinema, check out [www.csif.org](http://www.csif.org).

# PRINT SOURCE GUIDE

Alberto Cabrera Bernal  
Every Four Frames  
cabrerabernal@gmail.com

Alex Rogalski  
B. bison  
onetakesuper8event@  
yahoo.com

Alexander Sakarev  
Reminiscences  
asakarev@yahoo.com

Alexander Stewart  
100 Foot Pull  
Very Similar To  
alexander.b.stewart@gmail.  
com

Alexandre Larose  
Artifices  
930  
Ville Marie  
Brouillard  
alexandre.larose.1@gmail.  
com

Amalie Atkins  
Scenes from a Secret World  
amalieatkins@yahoo.ca

Ben Rivers & Paul Harnden  
May Tomorrow Shine the  
Brightest of all your Many  
Days as it Will be Your Last  
riversben@gmail.com

Brett Bell  
Sign-off  
mail@bellimage.com

Cassidy Bankson & Greg  
Jackson  
Christmas Compunction  
curmudgeonproductions@  
gmail.com

Charlie Egleston  
See/Saw  
CFMDC  
bookings@cfmdc.org

Charlie Hill  
Big Jim  
guidewire@gmail.com

Craig Orrett  
Garbage Ghosts  
Fowls  
craig@sturdycarpentry.com

David Mason  
Etching with Light  
masondk@hotmail.com

Duncan Kenworthy  
Ice Cream  
duncworthy@gmail.com

Emilie Serri  
Microform  
emilie.serri@gmail.com

Erin Sneath  
Lift-off!  
erinsneath@gmail.com

Gerald Saul  
Memories of Uncle's House  
gerald.saul@uregina.ca

Gina Carducci / Mattilda  
Bernstein Sycamore  
All that Sheltering Emptiness  
info@canyoncinema.com

Greg Hanson  
Monster of Mad Mooney's  
Lake  
ghanson@isfilms.org

Jim Granato  
So Long, Kodachrome  
autonomy16@hotmail.com

Joe Lachajczyk  
I Love (St.) Louis  
joe.lachajczyk@yahoo.com

Jodie Mack  
Unsubscribe Series 1  
Unsubscribe Series 2  
Posthaste Perennial Pattern  
jodiemack77@hotmail.com

John Kneller  
Kinestasis  
CFMDC  
bookings@cfmdc.org

Kyle Thomas  
Harlot 428  
kyle@northcountrycinema.com

Luke Black  
CGY  
maze36@gmail.com

Magnus Irvin  
Spiral In Spiral Out  
magno@pig.abelgratis.com

Matt Webber  
Not In Service  
matt@mattwebber.ca

Melissa Friedling  
Garden Roll Bounce Parking  
Lot  
drmelf@mindspring.com

Naomi Uman / Lee Lynch  
The Tin Woodman's Home  
Movie #2

Naren Wilks  
Bridge Study  
naren.wilks@gmail.com

Noam Gonick  
The Island of Hermaphro-  
dites  
noam2@mts.

Paul Clipson  
Chorus  
Sphinx on the Seine  
paulclipson@yahoo.com

Roger D. Wilson  
My Friend Isabelle  
rogerdwilson@sympatico.ca

Ryan Hill  
send & receive  
guidewire@gmail.com

Scott Fitzpatrick  
Down  
jtexploder@hotmail.com

Vincent Varga & Bailey  
Clarke  
The Plant  
vevarga@shaw.ca

Zach Iannannzi  
Hadley Grass  
To Be Regained  
ziannazzi@gmail.com

# THE CALGARY SOCIETY OF INDEPENDENT FILMMAKERS

**CSIF OFFICES/  
SOFA CINEMA  
J2, 2711 BATTLEFORD  
AVE. SW  
403 205 4747  
WWW.CSIF.ORG**

**Workshops (Spring  
schedule released in  
late March) -  
Super 8/16mm  
Screenwriting  
Directing  
Editing  
Experimental  
Teen Summer Media  
Arts Camp**

**Annual Programming -  
\$100 Film Festival  
Member Nights  
Aboriginal Screenings  
Themed Projects  
Monthly Classic Films  
and much more!**



# CTSW 90.9 LOVES FILM



[www.cjsw.com](http://www.cjsw.com)  
feel the realness

