19th ANNUAL

$100 FILM FESTIVAL

March 3-5, 2011
7pm nightly at the Plaza Theatre
(1133 Kensington Road, NW)

100DOLLARFILMFESTIVAL.ORG
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!

ticket:
$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
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!
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.
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
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
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at the Edmonton Marriott at River Cree Resort,
Saturday May 28, 2011
vs. female, old vs. young, ancient vs. modern, machine vs. nature. Yet, be-
cause they never meet, I also believe that it is also a battle with them-
selves. 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 filmmak-
ing. 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 develop-
ing 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 is 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 Eg-
leston’s “See/Saw” and David Mason’s “Etching With Light” play with the idea of light and darkness, ob-
scuring 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)
Naomi Uman / Lee Lynch
The Woodsman and his little dog carry on.

Harlot 428 (2011)
Kyle Thomas
0:04:00 · Super 8 · Calgary, AB

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 Sulikowski.

Posthaste Perennial Pattern (2010)
Jodie Mack
0:03:28 · 16mm · Lebanon, USA
Rapid-fire florals and morning bird songs 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!

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.
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.

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

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

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

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?

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.

A figure appears, a hand draws a spiral, mayhem breaks loose on the table top until the hand restores order and the figure ascends.
THE 19th ANNUAL $1.00 FILM FESTIVAL

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 Campbellford, 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!

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.

Reminences (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 Kneler
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 tales 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-catch-ing 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.
It’s here... **PMW-F3K**

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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 JOURNEIES

BY Alexandre Larose

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 »

fig.1 : « going through »
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 »
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Left to right: Colleen Brown, Trevor Tehic, Lucas Chaassen (Bottom: Krystle Dos Santos)
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.

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
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