20th Annual
$100 FILM FESTIVAL

MARCH 8-10, 2012
STANFORD PERROTT
Lecture Theatre
ACAD

100 DOLLAR FILM FESTIVAL .ORG
WELCOME TO THE 2012 $100 FILM FESTIVAL

The Calgary Society of Independent Filmmakers (CSIF) is proud to present the 20th Annual $100 Film Festival. The Festival gives Calgary audiences the opportunity to experience the diversity and creativity that characterizes low-budget, independent filmmaking. This is a personal, experimental and adventurous approach to using film as an art form.

Started in 1992 to encourage local filmmakers to produce a film for under $100, the first Festival featured seven Super 8 shorts. In the years following, the Festival expanded to include 16mm film and the budgetary limit was dropped, but the focus remains on showcasing the beauty of film. This year’s programming includes films from Calgarian, Canadian and international filmmakers - many of them award winners at other film festivals. Each and every film is still projected on celluloid, an increasing rarity in today’s world.

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

The $100 will once again host the wildly popular Film/Music Explosion! Local musicians and filmmakers team together to create a short film based on original music. In the spirit of the Festival, the teams work with a lot of ingenuity, but very little resources or time. A different Film/Music Explosion! premieres with a LIVE musical performance each evening of the Festival.

As a special addition to this year’s festival, the $100 features visiting artist Robert Todd from Boston. Robert will be available for artist talks, and will host the Celluloid Treasure Hunt workshop on the weekend of the festival. We are also proud to partner with the Gallery of Alberta Media Art this year to present three works by $100 Film Festival alum, John Price. His beautifully photographed diary films will run on the EPCOR Centre for the Performing Arts public video monitors from February through April.

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

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

So grab some popcorn and enjoy the show.

ALL SCREENINGS AT THE ALBERTA COLLEGE OF ART & DESIGN (ACAD)
STANFORD PERROTT LECTURE THEATRE (1407-14TH AVE. SW)
TICKETS AT THE DOOR, OR PRE-BUY AT CSIF OFFICES, CAFE KOI & BOGIES CASABLANCA VIDEO (MISSION)
$12 GENERAL ADMISSION ~ $10 CSIF MEMBERS/STUDENTS/SENIORS ~ $7 ACAD STUDENTS

CONTACT CSIF:
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223-12TH AVE SW CALGARY, AB T2R 0G9
403-205-4747
FESTIVAL@CSIF.ORG
100DOLLARFILMFESTIVAL.ORG
acknowledgements

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ERIN SNEATH

AWARDS JURY
CAITLIND BROWN
KELLY BREAKER
KYLE WHITEHEAD

COMMUNICATIONS
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ERIN SNEATH
AMY ERRMANN

SPONSORSHIP
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FILM/ MUSIC EXPLOSION!
JESSE & THE DANDELIONS
WITH FILMMAKERS: BRENDA
LIEBERMAN, LUKE BLACK,
CAITLIND BROWN & JOHN
FROSST

JASMIN POON WITH FILMMAKER
GILLIAN MCKERCHER

GEIST WITH FILMMAKER KEELY
BRUCE

EMCEE
NOWELL BERG

$100 FILM FESTIVAL CREATOR
JAMES BEATTIE MORISON

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

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

Thank you to all of the sponsors of the
20th Annual $100 Film Festival. These
sponsors have ensured that the festival
is able to continue bringing you the best
in alternative, independent film while
also being able to pay artist fees to all
filmmakers and award cash prizes.

Our sponsors, donors & partners:
ACAD & ACAD Students’ Association,
The Alberta Media Arts Alliance
(AMAAS), ACTRA Alberta, Alberta Film,
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Television Society (NUTV), Sophies
Pizza, Steamwhistle Brewery, Sync
Spot, Vespucci’s, X92.9 FM and Yelp!

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

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

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

We certainly will.

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

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

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

There is no cover charge for the Wrap Party (which starts at about 9:30pm) so there is no excuse not to join us!
Welcome to the 20th annual $100 Film Festival. I have worked with this festival for five editions now, and it is thrilling to see it come into its own with each new event. This festival has found a strong niche in the arts community, and it is wonderful to feel support growing for it. Calgary has defied its stereotypes and clearly supports the arts, with audiences, sponsors and filmmakers growing each year.

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

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

On the final night of our festival, we kick off the program with another nostalgic documentary called Contingency by James Beattie Morison. This film claims a very special place in the festival, as a creation by the originator of the $100 Film Festival idea, produced specifically for the anniversary. The work meditates on the strange and meandering paths our lives take. A small decision here, a word spoken there, and it impacts the larger universe. That one choice by James to mention his idea at a meeting developed into the festival we see before us. The work on display here is critical, playful, and experimental in ways that most films aren’t, and I am proud to have helped with their selection.
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.

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

Laurie Anderson
The Gray Rabbit

JANUARY 18–APRIL 9, 2012

“I want to tell you a story about a story.”

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

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

Glenbow Museum
www.glenbow.org

Company of Rogues

Above: Still from The Gray Rabbit by Laurie Anderson. 2010. Laurie Anderson © Tim Knox

Calgary Movies.com

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At the Registrar’s Office
Mon-Fri 8:30 am - 4:30 pm
Thur 8:30 am - 6:00 pm

www.rdc.ab.ca/summercamps

THURSDAY MARCH 8 @ 7PM

Film/ Music Explosion!
Jesse & the Dandelions - Shadow (2012)
By Brenda Lieberman, Luke Black, Caitlind Brown, John Frosst & Brennan Tilley

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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### Thursday

**March 8 - 7pm**

- **Stefan Mockel**
  - *What is this?* (2010)
  - 00:05:55 - Super 8 - Germany
- **Chris Lockerbie**
  - *Spagottcha* (2011)
  - 01:00 - 16mm - Halifax
- **Anja Dornieden & Juan Monroy**
  - *Awe Shocks* (2011)
  - 00:03:02 - 16mm - Germany
- **Hesam Hanafi**
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  - 00:01:00 - 16mm - Halifax
- **Adam R. Levine**
  - *A Life’s Work* (2011)
  - 00:07:00 - 16mm - UK
- **Christine Lucy Latimer**
  - 00:01:30 - Super 8 - Montreal
- **Allan Brown**
  - *Derby Jam* (2011)
  - 00:03:10 - 16mm - Montreal
- **Ichiro Sueoka**
  - *Extreme Skiing in 1930* (2011)
  - 00:04:50 - 16mm - Japan

### Friday

**March 9 - 7pm**

- **Jasmin Poon**
  - 00:02:32 - Super 8 - Toronto
- **Mark Fiorillo**
  - *Peninsula Valdes* (2010)
  - 00:02:32 - Super 8 - USA
- **Robert Todd**
  - *Undergrowth* (2011)
  - 00:11:30 - 16mm - USA
- **Katherine Skelton**
  - 00:03:24 - Super 8 - Regina
- **Ben Popp**
  - *I Own a Carousel* (2011)
  - 00:07:00 - Super 8 - USA
- **Gabrielle Provost**
  - *The Importance of Hortense* (2009)
  - 00:03:30 - 16mm - Canada
- **Malena Szlam**
  - 00:03:00 - 16mm - USA
- **John Cannizzaro**
  - *Let Me Try to Explain* (2010)
  - 00:02:30 - Super 8 - USA
- **Amy Belanger**
  - *Eat Cake* (2011)
  - 00:01:00 - 16mm - Halifax
- **Adam Huggins & Illana Fonariov**
  - *Someday All of This Will be Yours* (2011)
  - 00:21:00 - 16mm - Vancouver

### Saturday

**March 10 - 7pm**

- **James Beattie Morison**
  - *Contingency* (2012)
  - 00:02:36 - 16mm - Calgary
- **Gerald Saul**
  - 00:03:30 - Super 8 - Regina
- **Paul Clipson**
  - 00:15:00 - 16mm - USA
- **Robert Drisdell**
  - *The Orientation of Snails* (2011)
  - 00:01:00 - 16mm - Halifax
- **Tara Nelson**
  - *Hull* (2011)
  - 00:08:00 - 16mm - USA

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**AWARDS CEREMONY**

8:15-9PM

Don’t forget to vote and enter yourself into a draw for a free night stay at Hotel Arts!

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**AFTER PARTY**

9:30pm

Cafe Koi #100, 1011 - 1st St. SW

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**THE 20TH ANNUAL**

$100 FILM FESTIVAL MARCH 8-10, 2012
FRIDAY MARCH 9 @ 7PM

Film/ Music Explosion!
Jasmin Poon · Untitled Improvisation (2012)
By Gillian McKercher

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ACTUALLY, ALBERTA OFFERS MORE
- Funding of between 25 and 30 per cent all spend now available for all productions.
- $5 million per-project cap.
- Funding also available for project/script development, Alberta stories, export market development, and training and mentorship.
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Film/ Music Explosion!
Geist - Creeper (2012)
By Keely Bruce

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

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

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

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

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

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

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

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

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

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

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

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

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

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

...1:10:00 TOTAL RUN TIME

$100 FILM FESTIVAL AFTER PARTY

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

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

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

CAFÉ KOI
#100, 1011 - 1ST ST. SW
The Gallery of Alberta Media Arts (GAMA) - February 3 to April 29, 2012
Exposed: three films by John Price
EPCOR CENTRE for the Performing Arts is proud to partner with the Alberta Media Arts Alliance Society and the Calgary Society of Independent Filmmakers to present a selection of films by John Price as part of the $100 Film Festival.

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

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

JOIN OUR RECEPTION CELEBRATING GAMA AND THE $100 FILM FESTIVAL
ON MARCH 10, 2012:
CAFE KOI
#100, 1011 - 1ST STREET SW
CALGARY, AB
9:30PM ONWARDS

FILM SELECTIONS

gun/play (2006)
0:08:45 | sound
After shooting a strange episode that occurred spontaneously on a secluded beach, I realized that there were two other rolls shot years earlier that might work as a triptych. A subconscious reaction to the escalating gun violence in the city.

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

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

ARTIST BIOGRAPHY: JOHN PRICE

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

www.filmdiary.org

CURATOR BIOGRAPHY: MELANIE WILMINK

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

Location: On EPCOR CENTRE’s three video monitors:
+15 near CKUA; second level of Jack Singer Concert Hall west end
West end of Jack Singer Concert Hall main floor foyer
Near Baraka Café and the stained glass window

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

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

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

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

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

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

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

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

WORKSHOPS: The workshops are at an introductory to intermediate level and are affordably priced. Held in two sessions during the year, in the Spring and in the Fall, the one to two day workshops cover a variety of subjects including screenwriting, basic camera use, editing, producing and much more. The Spring 2012 schedule will be released in April, so make sure you keep an eye on our website at www.csif.org or e-mail production@csif.org

EQUIPMENT: The CSIF has digital, Super 8 and 16mm filmmaking equipment available to Members. Since the CSIF operates as a cooperative, members purchase a membership and can volunteer in return for access to our equipment. Contact our Production Coordinator at production@csif.org for more information on our equipment and becoming a Production Member.

EDITING SUITES: The CSIF has state-of-the-art digital editing suites with cutting edge software available for artists to work on their non-commercial projects. The CSIF also has a Super 8 telecine to transfer Super 8 film to digital, and an optical printer to work on 16mm film projects.

INFORMATION SERVICES: CSIF offers many ways to communicate and stay informed. Members get the latest information with a regular e-bulletin packed with calls for submissions, funding opportunities, job calls, workshops, and special announcements. The CSIF also offers a free list-serve for the community to post crew calls, casting calls and to discuss technical questions. A quarterly newsletter, Answer Print, offers critical writing as well as informative articles of interest to those who love film.

ARTS PROGRAMMING: In addition to the annual $100 Film Festival, the CSIF also programs film screenings, host Visiting Artists and other related events such as talks, workshops and other arts festivals. To see what events are coming up at the CSIF, check out www.csif.org.

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

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

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

OUR NEW LOCATION AT THE OLD Y

Film & Media at The Banff Centre
Programs in digital film and media, audio, and photography

Apply now for programs, including:
- TV and Digital Film Production
- Self-directed Residencies
- Performance Photography
- Hi-Rez Storytelling
- Work Study opportunities in video editing, interactive design, audio engineering, music producing, digital media research, and more!

Scholarship funding for artists is available

Mark your calendar for the 2012 Banff Mountain Film and Book Festival, October 27 to November 4
For more information and to apply:
1.800.565.9989
www.banffcentre.ca

The Banff Centre inspiring creativity
Lunch Box
with hosts Sarah Hoyles and Grant Stovel
Mondays to Fridays, 11 am to 1 pm

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For a complete list of Alberta frequencies, please visit www.ckua.com

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