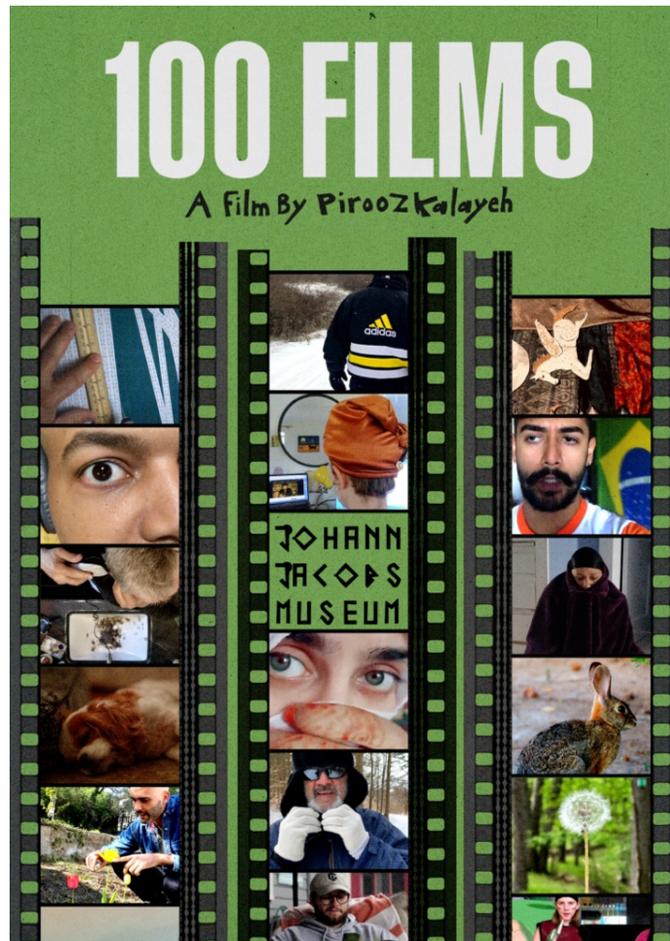


Title: *100 Films*
Release Date: 7/9/2021
Country: USA
Age: PG

Genre: Documentary Feature
Runtime: 41 mins
Director: Pirooz Kalayeh
Contact: piroozkalayeh@gmail.com



[MUSEUM](#)

[WATCH](#)

[STILLS](#)

[TRAILER](#)

Logline: 100 Films traces how people have been dealing with the Covid19 epidemic for the past year around the world.

Synopsis: Through guided and unguided prompts via Zoom, email, and social media, Pirooz Kalayeh documents the pandemic year with a collaged tapestry from participants around the world.

Participants

Hooshmand Kalayeh
Kaivon Pirestani

H.D. Motyl
Michael Rothenberg

Mark Parsia
Todd Miller

Calvin Loeser
Samuel Texiera
Yu Jian
Aaron Lee Dowell
Jon Warner
Allison Miller
Justin Chacchia
Jeffrey Brown
Gulsen Akbas

Alexandra Naughton
Marzia Dessi
Shuyu Guo
Keelyn Bradley
Brian Beiser
Mokhye Won
Ariana Kaufman
Holley King
Rozi Muhammad

Elizabeth Mitchell
Leah Lee
Angel Lozada
Jason Flack
Shauna Helton
Andrep Guardiola Vidal
Rozi Muhammad
Helga Hartmann
Efrain Melendez

Topic Summary

Participants were contacted via social media or email and given various prompts by director Pirooz Kalayeh. These ranged from creating mini films, conducting self-interviews, reading poetry, and filming common activities, such as observing nature, filming apartment views, and walking through neighborhoods. The film includes personal accounts from first responders, such as ER physician, Dr. Elizabeth Mitchell, poems by Chinese poet Lu Jian, and confessionals from Cincinnati, Ohio to Tehran, Iran.

Artistic Approach

I often mix genres and mediums in a film like I would in a painting. This is one of the main focal points of [SHOPLIFTING FROM AMERICAN APPAREL](#), which operates as much as a painting as it does a hybrid narrative. The film incorporates animated g-chat sequences, Flash-animated paintings behind longer text sequences, and shifts in camera and image quality for a varied texture to the overall film.

My mixing also includes an exploration into performance and authenticity, for which I will often keep shifting directing approaches to keep actors or subjects in a state of immediacy. These methods might include puzzle-piecing actors, shifting between scripted material to improvised outlines and vice-versa, using no script or outline, or even co-creating sequences with actors with and without rehearsals. Sometimes I will stick to a script for an entire film as in [THE HUMAN WAR](#), operate completely from a structured outline as we did for [BRUNCH ON THE FOURTH OF JULY](#), or allow a documentary to have fictional elements breathed into it, as we did in several of the sequences in [BRAD WARNER'S HARDCORE ZEN](#).

Since I have worked as a touring musician, music is often an integral piece of my films, usually delivered in short, music montages as we did in [THE HUMAN WAR](#) or [SHOPLIFTING](#), or in blatant Giligan's Island type centerpieces, as we did in my horror comedy release [ZOMBIE BOUNTY HUNTER M.D.](#), which includes narrated musical numbers (with LA based band Spindrifft), fight sequences, and stop-time animation to create a stylistic, adventure satire and cautionary tale on the hits-driven culture of the Facedown Generation.

For 100 FILMS, my objective was to create an observational tapestry that would allow participants to submit any materials they chose in response to a series of prompts via social media and email. In some cases, the material was incorporated in the film without editing. In others, pieces were melded or layered on top of one another to reflect the worldwide effect the pandemic had, and the varying approaches and responses different participants faced in their respective countries.

Intended Audience

The pandemic has had a global effect not seen for the past century. Each week that passes, offers different examples of how people are facing adversity, whether this is due to new variants, contracted cases, or vaccination. Since this film deals with a collective trauma experienced globally, we believe this film will have a wide appeal to all who have been dealing with the pandemic, as well as those who are curious how others might be responding as well. Because the film approaches its topic in a therapeutic fashion, with hopes for uniting humanity, we believe that the film will be a peace offering, whereby all – regardless of nationality – will be able to relate to the adversities faced and form a lasting empathy with the collected stories presented.

Director's Statement

After thinking about the challenges of making a film during (and about) the pandemic – and in response to how Zoom and other technologies, such as Tik Tok, Facebook, and Instagram have become the main ways in which people have been communicating during this time – I decided the best way to create a film from my quarantined bedroom would be to solicit pieces from people around the world to offer a true, collective experience about how humanity was experiencing and dealing with the pandemic.

Since the film would not be complete without a diverse representation of many nationalities, I made sure participants would hail from multiple countries, especially those hit hardest by the epidemic, including China, Iran, India, Brazil, and the USA. Participants also hailed from many diverse backgrounds, such as hospice nurses, teachers, ER doctors, poets, filmmakers, social media celebrities, and students. Responses also included participants of varying ethnicity, sexual orientation, religious affiliation, and political perspectives.

Regarding the film's aesthetics and inclusion in a museum space, I was hyper aware that new technologies and the changing face of the digital landscape would require pieces not be limited to polished, cinematic images – but also include selfie videos and phone footage, so that the overall effect would be grounded in authenticity – and serve as a layered challenge as to what would be included in a museum. In this way, my daily mantra was that I was “bringing Tik Tok to institutional spaces” – and, in so doing, allow for an exchange that would broaden both accessibility and distribution.

That is why the release of the film at The Johann Jocab's Museum will also coincide with a social media blast, where all participants involved will be able to post their original

submissions with hashtags for #TheJohannJocabsMuseum, #100Films, #PiroozKalayeh, and #theirnames. I believe this type of collective distribution and inclusion for all who participated will increase visibility and allow for what is often exclusive in the museum space to become more inclusive and allow for the finished film to exist both institutionally, as well as on the Internet itself, blurring lines between how we perceive museums and art, and paralleling how *collaborative cinema* can co-exist institutionally and outside the museum altogether – much like graffiti and street art.

Work Sample



[Director's Reel](#)



[ILIKENIRVANA - Website](#)

Current Sampling



[100 FILMS - Examples](#)



[Father Example](#)



[Trailer](#)



[Film Website](#)

Film Stills



(Click [here](#) to download 960x380 banner)



(Click [here](#) to download 3K - 300 DPI)



(Click [here](#) to download 3K - 300 DPI)



(Click [here](#) to download 3K - 300 DPI)



(Click [here](#) to download 3K - 300 DPI)

Trailers



(Click [here](#) to download ProRes Trailer)



(Click [here](#) to download HD Trailer)

Additional Samples – Prior Work



STORIES BETWEEN IRAN & AMERICA (2020)

View Series Online -

<https://www.piroozkalayeh.info/storiesbetween>

STORIES... is a new video series created by Pirooz Kalayeh that documents his life between Iran and America. Each story is filled with archival footage, drawings, photographs, animation, re-enactments, and phone calls with his family now during the pandemic and from archival footage of when they first arrived to America in 1979.

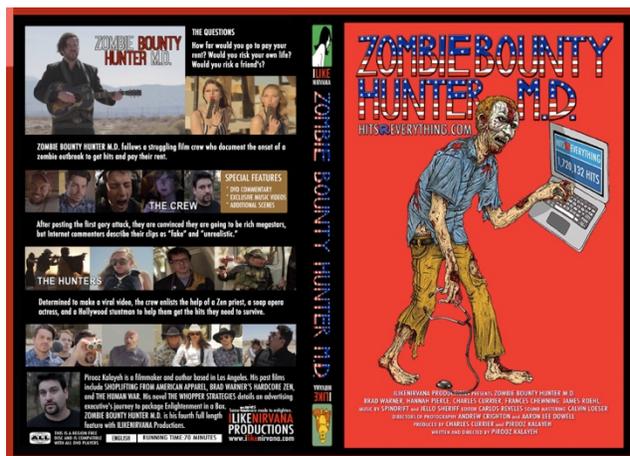


BRAD WARNER'S HARDCORE ZEN (2013)

View Film: <https://vimeo.com/74724729>

Password: enlightenment

A documentary on Zen master Brad Warner that premiered at the Buddhist Film Festival in Amsterdam in 2013.



ZOMBIE BOUNTY HUNTER M.D. (2016)

View Film: <https://vimeo.com/167538223>

Password: oui

A satire on zombies and the Facedown generation that premiered at [On Vous Ment Film Festival](#) in Lyon, France in 2016.

EXTENDED BIO – PIROOZ KALAYEH

Pirooz Kalayeh loves combining his multifaceted experiences as an artist, musician, writer, actor, and director to create new hybrids and innovations in storytelling. Formerly a neuroscience major and obedient first generation immigrant, Pirooz broke with tradition and gave heart attacks to Iranian

parents everywhere by joining musical group [Cecil's Water](#) and touring with such acclaimed artists as The Caulfields, The Toasters, Ruder Than You, [Spindrift](#), The Verge, and others.

He received his BA in English from The University of Delaware and an MFA in Creative Writing from The Jack Kerouac School of Disembodied Poetics. His multicultural stories, poetry translations, and corporate satires have been widely published in journals and anthologies, including [Looking Back](#) (New Brighton Books, 2003), Wigleaf, [Ducts](#), Past Simple, Horseless Press, and No Tell Motel.



Poet Jim Goar describes his debut novel [The Whopper Strategies](#) as “a book that demystifies and devours our corporate culture”, while screenwriter and novelist Charles Yu commends it for being “like nothing you have read before” and novelist Laird Hunt calls him “a writer to watch.”

In 2005, Pirooz continued his exploration in storytelling as an Associate Producer and Post Production Coordinator at [Weller Grossman Productions](#). Some of the national television programs he worked on include STRICTLYLY SEX WITH DR DREW (DISC), CRAFTLAB (DIY), and LOOK WHAT I DID (HGTV).

In 2008, Pirooz left Hollywood for a two year exploration of Asia, where he produced [Transistor Radio](#) with musical group [The Slipshod Swingers](#), interviewed artists and filmmakers on his blog [Shikow](#), and wrote the screenplay that would lead to his eventual return stateside for a directorial debut.

In 2012, Pirooz's first feature [SHOPLIFTING FROM AMERICAN APPAREL](#) was released by Indie Screen and played to sold out audiences across America, with Dead End Follies' Benoit Lelievre extolling the film for requiring "[every bit of your wits](#)" and not being a "sit-and-watch, turn-your-brain-off movie."

His documentary feature about Buddhist teacher Brad Warner [BRAD WARNER'S HARDCORE ZEN](#) (2013) premiered at the Buddhist Film Festival in Amsterdam on October 5, 2013, played in select theaters across the United States and Europe, and was featured in major Buddhist publications and city papers, such as Lion's Roar, The Daily Camera, and [Nomos Journal](#).

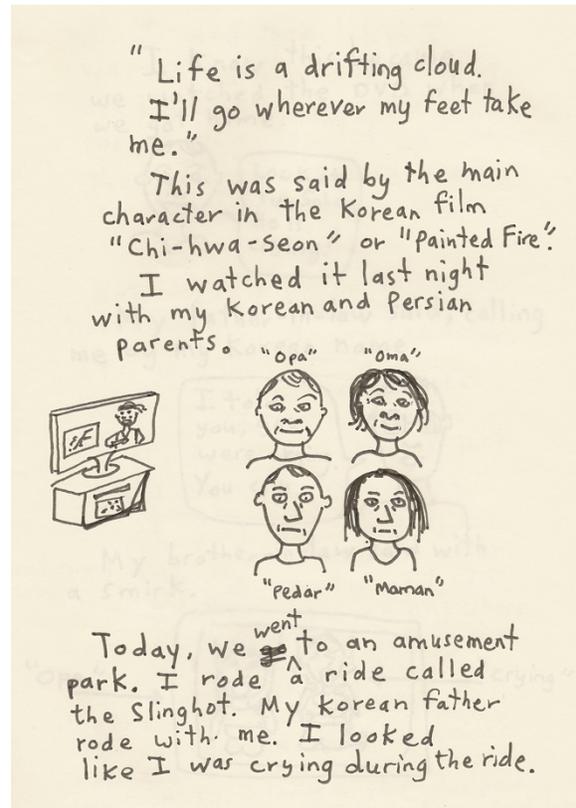
[THE HUMAN WAR](#) (2014) was co-produced and co-directed by Pirooz and premiered at the [Beloit International Film Festival](#) on February 21, 2014, played select theaters across America..

[ZOMBIE BOUNTY HUNTER M.D.](#) (2015) premiered at the On Vous Ment Film Festival in Lyon, France on May 24, 2016.

Pirooz's films have been featured in L.A. Weekly, Village Voice, Vice, and Indiewire. [L.A. Weekly](#) calls him "an energetic and loquacious multi-hyphenate" with Indiewire labeling SHOPLIFTING... as "five projects we're rooting for" and Village Voice crediting him for "[capturing much of the tone of the novella.](#)"

Pirooz is a recipient of the Zora Neale Hurston Scholarship Award from Naropa University and a Best Screenplay Award for THE HUMAN WAR. His past film projects have been featured in L.A. Weekly, Village Voice, Vice, and Indiewire. [L.A. Weekly](#) calls him "an energetic and loquacious multi-hyphenate" with Indiewire labeling SHOPLIFTING... as "five projects we're rooting for" and Village Voice crediting him for "[capturing much of the tone of the novella.](#)"

Pirooz's latest documentary feature, [SOMETIMES I DREAM IN FARSI](#), examines a traumatic racist incident in his childhood and how Gestalt Therapy and discussions with friends and family can offer a path forward for children and adults who have had similar experiences.



Pirooz received his PhD in Media and Communication from [The European Graduate School](#). His [dissertation](#) was on digital media and new hybrids within contemporary Iranian Cinema. His instructors included Terrence Mallick, Wim Wenders, Wendy Brown, and Barbara Hammer. His supervisor was Mike Figgis.



Coinciding with his professional work in film and television, exhibitions, and musical and theatrical performances, Pirooz has continued to teach screenwriting, cinema studies, creative writing, acting, and film production courses to a diverse array of students around the globe, including [UCLA Extension](#), [The American Musical and Dramatic Academy](#), [Yonsei University](#), Compton Community College, Baker College,

and Naropa University. He is currently an Assistant Professor of Screenwriting and Media Arts Production at Southern Illinois University.