

festival guide

DOXA

documentary film + video festival

May 25 - 30, 2004 / Vancouver, Canada

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***DOXA 2004 Documentary
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Good Luck DOXA 2004!

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Tickets

Opening Night Fundraising Gala:

\$20 regular / \$10 low income (plus \$1.50 venue fee)

low income tickets ONLY available at DOXA office (M-F, 10-5pm)

Matinee (before 6 pm) screenings: **\$7**

Evening (after 6 pm) screenings: **\$9**

Closing Night: **\$15** screening & reception

Festival Pass: **\$69** includes closing gala screening & reception (pass excludes Opening Gala)

Master Class: Free admission

Festival passes are available at Ticketmaster only (pass excludes opening night). Bring your Ticketmaster festival pass ticket to your first screening and trade it for a DOXA festival pass to use throughout the festival. All passes are strictly non-transferable and pass holders are required to show photo ID and valid membership.

Advance tickets are available at ticket outlets until 12 noon on the day of the screening (with the exception of Sunday, when advance tickets are available until 12 noon on the day prior to the screening). **Tickets from Ticketmaster are subject to service charges.**

If you've purchased an advance ticket, we recommend that you arrive 30 minutes before the screening. People who are late to sold-out shows may not be guaranteed seating.

Ticket Locations

Bibliophile Books:

2012 Commercial Drive (cash only/no passes)

Videomatica:

1855 West 4th Avenue (cash only/no passes)

ticketmaster locations

604.280.4444 / www.ticketmaster.ca

At the door one hour prior to each screening for that screening only.

Membership Cards

The Documentary Media Society presents films that have not been seen by the BC Film Classification Board. Under BC law, anyone wishing to see these unclassified films must belong to the Documentary Media Society and be 18 years of age or older. When you purchase a membership for \$1 at your first festival screening, you are entitled to attend any screening in 2004, provided you show your membership card.

Venues

The Vogue Theatre (VT) 918 Granville Street

Pacific Cinémathèque (PC) 1131 Howe Street

All programs take place at Pacific Cinémathèque except Tuesday May 25 - The Take, which is at the Vogue Theatre.

The Vogue Theatre and Pacific Cinémathèque are wheelchair accessible.

Festival Information

www.doxafestival.ca

604.646.3200

doxa@axion.net

DOXA Office

1112 - 207 Hastings Street West

Vancouver, BC

V6B 1H7

Canada

fax: 604.602.9790

Cover, poster + brochure designs are based on a still from Born Into Brothels.

DO YOU WANT TO CONTRIBUTE TO DOXA?

There are several ways to make a donation....

1. Become a monthly donor and have \$10 (or more) transferred from your account to DOXA's account - provide us with a voided cheque and we will set that up.
2. Make a one-time donation to DOXA - make cheque payable to The Documentary Media Society.
3. Open a new account at VanCity Credit Union and they will donate \$10 to DOXA at your request. Tell them you want the donation to go to The Documentary Media Society.

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DOXA is presented by the Documentary Media Society, a Vancouver based non-profit society (incorporated in 1998) composed of film and video makers, curators, and cultural workers devoted to presenting independent and innovative documentaries to Vancouver audiences. The society exists to broaden the audience for documentary film and video, and to broaden the definitions of documentary.

Mission Statement

The Documentary Media Society exists to foster community dialogue and critical discussion about world issues, shared experiences and cultural diversity, while exploring unique visions and innovations within the documentary form.

Goals

- + To present documentary films and videos to a broad audience through DOXA, a curated and juried festival, and on-going public screenings.
- + To foster community education through documentary media screenings, panels and workshops.
- + To present programming that provides a forum for the critical discussion and debate of both the form and the content of documentary.
- + To work in collaboration with a cross-section of people and cultural and community organisations.
- + To heighten awareness about perspectives not commonly given a voice by the mainstream media.

Values

The Documentary Media Society values: diversity, community, respect, collaboration, innovation and creativity.

Festival Director Kristine Anderson

Program Assistant / Print Traffic Lee Johnston

Graphic Design Terra Poirier @ lineargirl media

Website Design + Maintenance Terra Poirier

Publicist / Media Relations Deanne Esdale

Sponsor / Partner Coordinator Rachel Rocco

Volunteer Coordinator Sheena Campbell

Advertising Sales Coordinator Lauren Weisler

Board of Directors

Jill Baird (chair), Glace Lawrence, Donna Lee (secretary), Kera McArthur, Jan O'Brien (treasurer), Bruce Ralston, Diana Wilson, Gloria Wong, Patti Zettel

Programming Committee

Kristine Anderson, Jill Baird, Kara Johnston, Lee Johnston, Donna Lee, Tami Wilson, Gloria Wong, Patti Zettel

Program Advisory Committee

Arlene Ami, Colin Browne, Ann Marie Fleming, Cari Green, Colin Low, Alex MacKenzie, Aerlyn Weissman

Finance Committee

Moshe Mastei, Kera McArthur, Jan O'Brien, Bruce Ralston, Rachel Rocco

Fundraising Sub-Committee

Patsy Kotsopoulos, Shiloe Bouvette

Community Outreach

Mary Morgan, Chris Shuessler, Marina Zawisza, Diana Brostow

Guest Curators

Arlene Ami, Ann Marie Fleming, Alex MacKenzie, Geoff McMurchy - Society for Disability Arts and Culture

ACKNOWLEDGEMENTS

The Documentary Media Society would like to acknowledge the generous support of our funders, sponsors, partners and friends.

Funders

The Canada Council for the Arts: Media Arts Section
 Department of Canadian Heritage
 British Columbia Arts Council
 British Columbia Film
 Arts Partners In Organizational Development
 City of Vancouver Office of Cultural Affairs



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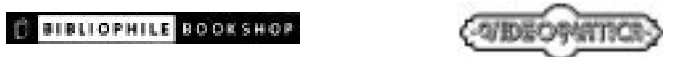
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 Women In Film and Video Vancouver



Special thanks to

Dale Aucoin, Janna Briggs-Anderson, Jill Brooksbank, Szu Burgess, Sheena Campbell, Ana Chang, Dale Drewery, Nicole Eich, Suzo Hickey, Jeannette Holzer, Kenneth & Margaret Johnston, Emma Kivisild, Geoff McMurchy, Shana Myara, Yvonne Peters, Terra Poirier, Judith Walker, Ki Wight at Anagram Pictures, Scott Akin at Bibliophile Books, Festival Distribution, Iva Cvetic at The Holiday Inn, Sean Stone at Mack Printers, Lynn Raby & Gregg Vallieres at Matrix, Michael Barret & Drew Dennis at Out on Screen, Jim Sinclair & staff at Pacific Cinémathèque, Mark Haslam at Planet In Focus, James Matheson at the Playhouse Theatre, Ken Muir at Precision Media, Venay Felton at Reel to Real Festival, Andy Nathani & staff at Supersuite/24 Frames, Frances Wasserlein & staff at the Vancouver Folk Music Festival, Alan Franey & PoChu Au Yeung at the Vancouver International Film Festival, Morey Altman and Ian Merkel at the Vancouver Jewish Film Festival, Graham Peat at Videomatica, Kelly Simmon at Zip, and all our other fine friends and volunteers that aren't mentioned due to the print deadline.

Thank you to our generous donors

Jill Baird, Chaos Consulting, Colin Browne, Zoe Druick, Norman Gludovatz, Gordon Fitt, Ann Marie Fleming, Vanessa Geary, John Genzel, Gibbons Fowler Nathanson, Global Mechanix Media Inc, Lisa Hansen, Caroline Hardon, Heather Hay, Kenneth & Margaret Johnston, Glace Lawrence, Donna Lee, Jacqueline Levitin, McArthur & West Management, Doug McArthur, Kera McArthur, Make Believe Media Inc, Moshe Mastei, Celine Mauboules, Emira Mears, Sam Monckton, Daniel Nagel, Jan O'Brien, Sherry Parkin, Scott Perchell, Dane Praed, Bruce Ralston, Carollyne Ramsey, Blair Redlin, Eva Riccins, Roberts & Stahl Barristers and Solicitors, Rachel Rocco, Shavick Entertainment Group, Sandra Shrene, Sabine Silberberg, Silver Tubby Enterprises Ltd, Linda Sparling, Vancouver Film Studios, Joie Warnock, Lauren Weisler, Patti Zettel

PARTNERSHIP OPPORTUNITIES

Become a DOXA partner

DOXA Documentary Film and Video Festival brings documentary lovers together each May for six days of bold and compelling documentary cinema.

Join our growing festival

As a cutting edge Vancouver media arts festival, we are committed to building strong relationships with all of our festival partners. We have forged professional links and presented dynamic programs with many community groups and other local media arts festivals.

Connect with our community

DOXA offers an exhibition forum to address the growing interest in documentary film in BC. The festival provides a unique outlet for film lovers and film professionals to connect over their passion for non-fiction film.

Our team will ensure you and your organization optimal recognition and distinct exposure to our community.

Market exposure

DOXA and our partners receive exposure to broad and diverse communities through a variety of marketing initiatives, including:

- + Festival Guide
- + Media Coverage
- + Festival Trailers
- + Festival Website
- + Street Advertising

We at DOXA would welcome the opportunity to meet with you and discuss the partnership benefits we have to offer. Please contact us at 604.646.3200 or doxa@axion.net.

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Welcome to all those taking part in the 2004 DOXA Documentary Film and Video Festival.

DOXA is a celebration of excellence and diversity on film and video that encourages filmmakers from all backgrounds to express their creativity. These documentaries will entertain and educate, allowing audiences to experience new perspectives and explore new worlds.

As Minister of Canadian Heritage, I would like to thank the Documentary Media Society and its partners for bringing these important films to Vancouver audiences. I encourage all the filmmakers to continue to tell our stories and share the human experience through this powerful cultural medium.

Enjoy the films!



Hélène Chalifour Scherrer
Minister of Canadian Heritage



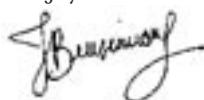
The National Film Board of Canada is excited to join the DOXA Documentary Film + Video Festival in celebrating the best in new documentaries.

For over 60 years, the NFB has been producing outstanding films and outstanding filmmakers — a stellar record. But it's the future we're focused on.

We're working to pass on our great legacy to a new generation of filmmakers. It's why we're sponsoring the Colin Low Award for Best Canadian Documentary, honouring a true film pioneer as we recognize a groundbreaking artist of today. It's also why distinguished documentarian Alanis Obomsawin will be sharing her expertise and knowledge with young filmmakers at DOXA in a master class entitled Images versus sound - Are We Really Listening?

The NFB is changing — and new filmmakers are a vital part of that transformation. At today's NFB, our doors are open to new voices and to fresh and innovative documentaries that have the power to raise vital issues and captivate audiences.

Enjoy the Festival!



Jacques Bensimon
Government Film Commissioner and Chairperson of the National Film Board of Canada

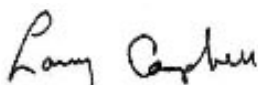


On behalf of the City of Vancouver, welcome to DOXA, Vancouver's leading documentary film festival.

Vancouver's film and television production industry is one of the strongest in North America, and programs like DOXA offer an important showcase for documentary productions, both domestic and international, that deserve a wider audience and greater recognition.

Vancouver City Council is pleased to be a sponsor of this year's program. Have a great festival.

Yours truly,



Larry W. Campbell
Vancouver Mayor

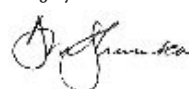


On behalf of the British Columbia Arts Council, it gives me great pleasure to welcome you to the third DOXA Documentary Film + Video Festival.

As the genre of non-fiction filmmaking continues to grow, events such as DOXA become a critical platform for the presentation and discussion of these important stories.

Over thirty works will be shared with us over the next 6 days which will inspire, teach, and alter the way we see the world. I would like to extend thanks to the artists, the staff and volunteers, the sponsors and the audience for their passion and devotion to documentary media.

Enjoy the Festival!



Donald Shumka
Chair, British Columbia Arts Council



photo by Tallulah

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Welcome from the Festival Director

Welcome to our 2004 Festival! Four years after our first festival, DOXA remains committed to presenting independent and innovative documentaries to Vancouver audiences and we do this in a city full of vibrant media arts festivals. In addition to this festival, DOXA collaborates on dynamic documentary programming at other festivals and events around Vancouver throughout the year. It is a real pleasure to have opportunities to work with so many great people within the diverse arts festival community in this city.

DOXA is a collaborative effort in many ways. As you flip through the pages of this book, please notice the funders, partners, businesses, community organizations, and friends that make DOXA happen. I want to thank them all for their commitment to DOXA and to independent documentary filmmaking. I also want to thank the Board of Directors of the Documentary Media Society, as well as our committees, programmers, curators, staff and volunteers for their dedication, creativity and hard work. It's a privilege to work with all of you.

How many ways can you make a documentary? Well, we've been finding out, as we watched the hundreds of festival submissions that flooded into DOXA this past year. The programming at DOXA reflects diverse trends within non-fiction filmmaking that remind us that there are countless ways to make a documentary. Through these films, we are reminded that filmmaking is storytelling and though many stories are universal, there are as many ways to tell them and as many points of view as there are storytellers.

If you love film as we do, please seek out the festivals in Vancouver that bring independent films to you and tell your representatives in all levels of government that you want to see film festivals flourish. Public funding must continue funding the arts, as we learn so much about the world from witnessing these incredible stories.

Kristine Anderson, *Festival Director*

Welcome from the Chair of the Board

DOXA is a small arts organization with a big vision. Since its inception in 1998, DOXA has been committed to presenting stories seldom told, exploring new ideas and sharing both out-of-the-ordinary and familiar realities through documentary films. We've heard your feedback about wanting to experience some laughs and wonder amidst the often challenging and urgent stories that documentaries present. We believe we've struck a good balance this year and we are happy to be able to share these films with you.

It is no small accomplishment to produce a documentary film festival and I want to thank all those who have been a part of this year's Festival from staff and volunteers, to funders and Festival-goers. Starting this year, DOXA will be an annual event continuing to bring important, timely and inspiring local, national and international documentary films to Vancouver. On behalf of the Board of Directors, we hope that you enjoy this year's Festival!

Jill Baird, *Board Chair*

Welcome from the Chair of the Programming Committee

On behalf of the DOXA Programming Committee, thank you for joining us for the third DOXA Documentary Film + Video Festival. These programmes represent the most exciting Canadian and international documentaries from the over 500 films under consideration this year.

Though we don't choose an overall theme for the festival, patterns in the films we see and like definitely emerge every year. From the unemployed factory workers who have decided to reclaim their right to work in Avi Lewis and Naomi Klein's, *The Take* to the Hungarian fisherman who becomes an environmental activist after his livelihood is threatened by pollution in Peter Hedgedus' *Inheritance*, many of the most compelling films from this year's crop were stories of ordinary people forced into action by extraordinary circumstances.

Documentary festivals also have the unique opportunity to showcase the possibilities of the documentary form itself. We are delighted to present our first-ever program of animated documentaries, "Illustrating the Point". *Route 181*, a ground-breaking, epic meditation on Palestinian-Israeli relations, will be our special Friday afternoon presentation, while *Haack: The King of Techno* is filled with enough mind-bending imagery and surreal reality that you may need to bring a friend along just to be sure you didn't dream it.

As in previous festivals, curators were invited to create programs for this year's festival. A guest at this year's World Social Forum in India, documentarian Arlene Ami focuses on the role of documentary in social justice work with two powerful films picked from the Forum's film festival. Fresh from her spring retrospective at the Cinematheque, award-winning local filmmaker Ann Marie Fleming presents the classic Ross McElwee documentary *Sherman's March*. And, nearly a year after saying goodbye to the *Blinding Light!!*, Alex MacKenzie releases some pent-up programming energy with "The Exhibitionists".

This year's programmes (and, in fact, several of this year's films) strike a delicate balance between captivating, impassioned documentaries that emerged from the need to tell stories and formally inventive projects that emerged from the need to mine the documentary's possibilities (as art form and as entertainment). Hot off its triumphant North American Premiere at the Sundance Festival, our closing gala film *Screaming Men* embodies this delicate balance with both a fascinating subject and one last reminder of the sheer pleasure of watching great documentary films.

Gloria Wong, *Programming Committee Chair*

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The Take

The Take

Canada, 2004, colour, video, 84mins

Director: Avi Lewis Writer/Producer: Naomi Klein

In suburban Buenos Aires, thirty ex-employees of a bankrupt auto-parts factory walk into their old workplace, roll out sleeping mats and refuse to leave.

This is the beginning of *The Take*, a documentary about a movement of occupied factories that turns the globalization debate on its head. After decades of following the rules prescribed by the global market, Argentina's economy dramatically collapsed. Now, in the rubble of the failed model, thousands of Argentines are defiantly writing some rules of their own. Rule number 1: When owners shut down their businesses, the employees have a right to take over the machines and keep their jobs.

Against the backdrop of the country's presidential elections, director/producer Avi Lewis and writer/producer Naomi Klein take us deep inside the lives of ordinary visionaries, as they reclaim their work, their dignity, and their democracy.

Filmmakers in attendance

Preceded by

Fortunate Son

USA, 2003, colour/b&w, video, 4 mins

Director: Gregory Wilcox

"Some folks are born made to wave the flag
Ooh, they're red white and blue."

- *Fortunate Son* (Creedence Clearwater Revival)

The contradictory nature of modern consumer culture is brought to the fore in this thoughtful short. Wilcox deconstructs a patriotic post-9/11 Wrangler commercial that incorporates lines from Creedence Clearwater Revival's 1969 song *Fortunate Son*. In its entirety the song critiques the injustices of wartime and the inequity of the American class system. The irony of its use here is not lost on Wilcox, who regards the commercial as a "joke with no punch line".

Partners: Tides Foundation & Cineworks
Independent Filmmakers Society

Cineworks was formed to promote and encourage the production, distribution, and exhibition of independent film in British Columbia.





Anatomist in Situ

Anatomist In Situ

NL, 2003, colour, video, 5 mins

Director: Lori Clarke

An imaginative film about an anatomy professor who finds herself haunted by ghosts of the cadavers she studies.

Lynn and Harriet

NL, 2004, colour, video, 16 mins

Director: Linda Fitzpatrick

A humorous portrait of an unlikely farmer and the relationship she develops with Harriet, her pig that is destined for the dinner table.

Old Lady

ON, 2002, colour, video, 7 mins

Director: Kelly O'Brien

A 35 year old's quest for romantic love results in a super-8, mini-opus that transcends six seasons of Sex in the City.

The Wonderful World of Wau Wau

ON, 2001, colour, video, 9 mins

Director: Noelle Elia

Through provocative, acrobatic performances the irreverent Wau Wau Sisters proclaim that, "being sexy is a positive thing".



White Palace

White Palace

BC, 2003, b&w, video, 4 min

Director: Jen Fisher

As the complicit victim in several student films, the filmmaker explores how playing dead is a survival strategy.

Portrait of a 70 Foot Artist

NL, 2002, colour, video, 24 mins

Director: Anita McGee

Fed by a steady diet of Barbies and perfect B-cups since childhood, multi-media artist Andrea Cooper fights back with a cast of giant, 70-foot femme fatales who invade St. John's damp and blustery streets.

Tami Wilson

Program length: 65 minutes

Community Partner:**Women in Film & Video Vancouver**

Women in Film and Video Vancouver (WIFVV) is a non-profit society of professional women founded to support, advance, promote and celebrate the professional development and achievements of women involved in the British Columbia Film, Video and Television Industry.





Inheritance: A Fisherman's Story

Australia/Hungary, 2003, colour, 35mm, 75 mins

Director: Peter Hegedus

In January 2000, Hungary's Tisza River was inundated with 120,000 tons of cyanide from an Australian-owned goldmine in Romania. The river's ecosystem, including over 1200 tons of fish, was destroyed immediately, costing a village of fisherman their jobs. *Inheritance: A Fisherman's Story* follows life-long fisherman Balazs Meszaros, whose livelihood and community have been threatened by these events. Balazs embarks on a journey to Australia to confront the Australian company accused of causing the ecological disaster that stripped his community of its lifeblood (and, shockingly, learns that it continues its practice of precariously housing enough cyanide to kill 2,000,000 people). We follow the filmmaker and his charismatic subject as they search for explanations and present the struggling mining company with the human face of an avoidable tragedy.

Peter Hegedus' thoughtful film is a portrait of a man forced to defend his 'inheritance' — not just the right to fish in the same river as his grandfather but an identity formed by generations of craft and community with nature.

First Prize, Global Peace Film Festival, 2003

For one week in January of this year, I attended the biggest event I had ever participated in during the course of my life – the World Social Forum, held in Mumbai, India. NGO's, grassroots groups, activists, and artists were gathered there to talk about the impact of imperialism and corporate globalization on the world we live in. This was my first time in India. I found myself positively overwhelmed as I wandered the WSF fairground site in the suburbs of this Indian metropolis with over 80,000 other people from 132 countries around the world. Everyday, the forum consisted of hundreds of simultaneously scheduled seminars, panel discussions, workshops, street performances, rallies, marches, art installations, and a film festival of 83 socio-political documentaries from around the globe.

I had been invited to screen my documentary *Say I Do: Unveiling the Stories of Mail-Order Brides*. As an emerging documentary filmmaker, to be screening my work within the spirit of this environment was a very unique and motivating experience. Not only was I among other like-minded filmmakers driven by a passion to expose global injustice, but I was surrounded by members of a growing international community who are committedly working towards a world for the people.

The majority of documentaries that were programmed at the WSF demonstrated a strong activist-driven approach to their issue-oriented subject matter. The films dealt with

these films find difficulty making their way into traditional mass media outlets.

themes ranging from anti-globalist politics to women's issues, from war and peace to work and survival, from culture and resistance to identity. Some of the films that stood out for me included *Kaippuneeru (The Bitter Drink)* which chronicled the two year struggle of an Indian community in Kerala against Coca-Cola and the effect of this mega corporation's factory on their natural resources, *Words On Water* about the non-violent resistance of an Indian community against a series of dams being developed on their river, *Tales of the Night Fairies* which explores the power of collective organizing and resistance while reflecting on contemporary debates around sex work, and *The Fourth World War* about the unprecedented peoples' resistance movement around the globe.

I was a proud Canadian at this event, encouraging the throngs to come out and see two other Canadian documentaries screening at the WSF – *The Corporation* and *Seeing is Believing: Handicams, Human Rights and the News*. Audiences buzzed with excitement over the program selection, par-

ticularly during the standing-room only screening of *The Corporation*, the opening film of the festival. The audience was graced with the presence of author and activist Arundhati Roy (*The God of Small Things*) as she addressed the crowd with an empowering response to the film.

As for myself, this was the first time I was presenting my film to an international audience. (*Say I Do* follows the stories of Filipino women who came to Canada as mail-order brides). A thoughtful Q&A session followed the screening. Several questions that came my way were oriented towards the status of Canadian laws and queries about Canadian reactions to the issue. I believe the screening was a success – I was invited to screen the film in other parts of India, Lebanon, and Australia.

Not often enough do we have the opportunity to see activist-driven documentaries programmed together on this scale. Despite the fact that they provide a much needed alternative view on issues that affect our world, organized events such as the WSF film festival or community screenings are often the only outlets these films have of reaching people. Because of the very nature of these documentaries as acts of resistance both in form and content, their critical analysis of "the system" – i.e. governments, corporations – pertains to those who possess control of the mainstream media. Consequently, these films find difficulty making their way into traditional mass media outlets.

A curious issue that surfaced during the WSF within the Indian documentary filmmaking community was regarding their struggle with mandatory censorship board requirements imposed by the Mumbai International Film Festival. The filmmakers feel this requirement prevents politically sensitive subject matter from being screened, and in response, they have organized an alternate festival, VIKALP, put on for the first time this year simultaneously with MIFF to sold-out audiences. No doubt there is a strong appetite for politically charged films.

Activist documentaries have been around since at least the sixties, yet have recently been experiencing an upsurge with the growing accessibility of video equipment and the ability to upload footage onto the Internet. Internet television and Independent Media Centres (see www.indymedia.org) have proliferated over the past few years, giving us the opportunity to access alternative coverage of world events, some of which are not covered at all in the mainstream media. This opens up a whole new world of possibilities for the future of activist documentaries.

Big Noise Tactical Media, who bring *The Fourth World War* to DOXA, is a success story in terms of getting their work



seen by large numbers of people. Their previous work, *This is What Democracy Looks Like* about the WTO summit in Seattle, has sold nearly 10,000 copies and was programmed on CBC Newsworld. On the anniversary of the protests, it was screened in 50 cities on five continents. Their latest work, *This is What Democracy Looks Like* looks at the unprecedented popular resistance movements around the globe in reaction to corporate globalization and America's "war on terror." Undoubtedly, this documentary will gain similar, if not more momentum.

The significance of attending the WSF at this particular point in history made the experience all the more powerful and humbling for me. As a producer and director of projects which must pass the scrutiny of funding gatekeepers and mass media providers, seeing documentaries programmed at the WSF renewed my vigour and respect for films with strong content, told with no fear of Big Brother, full of passion and courage, and made with little or no resources – all in the name of giving voice to the disenfranchised, of exposing injustice, of inspiring hope for a better world, of giving power to the people.

For more information about the World Social Forum, go to www.wsfindia.org.

Author Biography

Arlene Ami has worked in the film and television industry for the past six years, as a director, writer and producer. She wrote, directed and produced the documentary *Spy I Do*, which follows the stories of Filipino women who came to Canada as mail-order brides. At Hot Docs in 2003, it was also chosen for official selection at the Montreal World Film Festival, the Vancouver International Film Festival, and the Victoria Independent Film Festival. Recently, Arlene co-produced *Army of One*, a documentary about the militarization of youth as seen through the eyes of three young recruits who joined the U.S. military after 9/11. Arlene is currently in production on a short documentary, *Lolo's New Home*, which explores her relationship with her grandfather upon his move into a nursing home.



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*The Fourth World War**On the Buses*

Curated by Arlene Ami

This past January, I attended the World Social Forum in Mumbai, India. Eighty thousand people from 132 countries were engaged in dialogue around the impact of imperialism and corporate globalization on their daily lives. An entire film festival was organized as part of this massive event which showcased socio-political documentaries from around the world.

Documentaries screened at the WSF demonstrated a strong activist-driven storytelling approach to their issue-oriented subject matter. As acts of resistance both in form and content, this type of documentary can provide a much-needed alternative view on issues that affect us and our world. By their very nature they find difficulty making their way into traditional, mainstream media outlets. Consequently, "the system" these films so critically analyze often prevents them from reaching a mass audience. Organized events such as the WSF and individual community screenings are often the only way these films are seen.

The WSF program included an inspiring platform of films which epitomized the spirit of the activist-driven documentary, dealing with themes ranging from anti-globalist politics to women's issues, from war and peace to work and survival.

Two documentaries I am presenting at DOXA look at the unprecedented popular resistance movements around the globe in reaction to corporate globalization and America's "war on terror." While our television report daily on war, business and politics from the perspective of carefully selected "experts," we are rarely presented with the stories of the peoples' resistance, and what governments are doing to suppress that dissent.

The Fourth World War

Canada/USA, 2003, colour, video, 74 mins

Directors: Jacqueline Soohen & Richard Rowley

The Fourth World War explores the rise of popular resistance movements around the globe, from impoverished citizens demanding basic human rights to those in the developed world demanding changes in foreign policy. This well-crafted documentary goes where the mainstream media hasn't gone, putting a human face to the peoples' resistance movement. We are taken to the frontlines of resistance movements in Iraq, Palestine, Chiapas, Afghanistan, South Africa, Argentina, South Korea, New York, Seattle and Genoa.

In true activist documentary filmmaking spirit, this project was produced through a global network of independent media and activist groups. The stunning, tightly edited visuals are accompanied by the poetic narration of Michael Franti and Suheir Hammad, and a hip, upbeat score including Manu Chao, Asian Dub Foundation, Múm, and Moosaka.

The Fourth World War is an inspiring and exhilarating piece which demonstrates the power of the peoples' resistance movement and opens up a new world of possibilities in the human struggle for peace and freedom.

Preceded by

On the Buses

UK, 2003, colour, video, 10 mins

Director: Zoe Young

With the UK government actively supporting the invasion of Iraq, three busloads of activists set off for an anti-war demonstration. But the protesters never made it: they were stopped, searched for two hours and then hijacked by the police.

Please forgive me. I'm a guest curator for DOXA this year, but I don't consider myself to be a documentary filmmaker. I think of myself as a storyteller. But I think of all forms of film as being documentaries, in some way or another. What I definitely am not is a historian of the documentary form. I know a lot of you ARE. You are part of that tight-knit community of interest who care deeply about your subject matter, lobby strongly for government financial support, exhibition space and integrity of voice. Let's face it, you are the good guys of film. The rest of you who would be reading this are the people that love them. So, what follows may be Doc 101 in a blender. Hold on to your seats.

With that caveat, let me share with you my thoughts on the genre, of which I am ill-informed, and why I feel uncomfortable with the term "documentary". There's been a lot shifting around since John Grierson defined the documentary as the "creative treatment of reality." Okay, he was a Scotsman, but he said it in Canada, and he said it as head of the National Film Board of Canada, so Canada owns the definition as part of its cultural legacy. The doc stops here. The creative storytelling of *Nanook of the North* with its dramatic re-enactments, eventually becomes a no-no, to be replaced with voice-of-god narration that is displaced by no voice-over, ever. There is a time when the responsible documentarian has to show

The Fog of War. Robert McNamara doesn't get to apologize. Indeed, *The Trials of Henry Kissinger* seemed like a film prepared for a court discovery. I loved *Spellbound*. What's not to like? And *Winged Migration*? I look at birds completely differently now. I've built an entire chicken skeleton from scratch, but I never understood how they flew until I saw this film. It is obviously magic.

Nanook of the North is back. Celebrated for its artistry. It's got a new name now. But it's the same film. I think you can call it a point-of-view documentary now. That takes care of the problematic generic ethnographic issues. Some docs I've seen from other countries, like *The Alphabet by Makmalbaf*, you can't tell if they are verité, or dramatization or what. The type of access is so completely different. You just know it's someone trying to get something across. Getting a world across that you don't see in a news-byte or in a magazine. The documentary is getting sexy, now. As a filmmaker, I'm worried that this is partly because it can be cheaper to make. Or that the fiction guys aren't telling stories as well as they could be. I'm happy because I LOVE docs, and I think they should be getting the same screen/broadcast time as dramas.

I make personal films, perhaps, because I am a woman of little courage. I am afraid to say something that I do not know, that I do not experience. I think we all see the world through our own, solipsistic windows, and the more we can understand about each other, the more we can see the larger issues. I think our appreciation of humour and beauty unite us, in some general sense, and that if you can charm someone into

coming a little closer, maybe you can show them something new. If someone disagrees with my point of view, fantastic, but I can still say, "This is what I see. This is what I experience. Show me something else." I think I make work that lets other people say something, too. My work is about ideas: memory=history, family=culture. Somehow, I think everything from rocks and trees to world peace are buried in those words. My film work won't help stop a disease or a war or an animal from becoming extinct or even a building from being torn down. But hopefully, it can show the connections we have to each other, in how we think, and think through time. That we are very much where we came from and that we sometimes have to reach back to go forward. And we are all just part of a landscape. And the landscape is personal. And the personal is political. I will say that again and again and again. And to further this point I have programmed Ross McElwee's *Sherman's March*, a pioneering example of personal filmmaking, and one of the most enjoyable and watchable examples of the genre.

I can't watch *The Fog of War*. Robert McNamara doesn't get to apologize.

up with the microphone in the shot, so you know who was manipulating the picture. Then along comes video, allowing a quicker, more journalistic approach to issues. The handycam puts affordable technology into the hands of disenfranchised, once-voiceless communities. Who can speak? Who makes history? Then, there comes reality television, a hideous fulfillment of the promise of such earlier works as Andy Warhol's *Sleep* meeting the Pete Rose circus. My favourite docs are *Pumping Iron* and *Nails*, Phil Borsos' short. I also like Penelope Spheris' *The Decline of Western Civilization II: The Metal Years*. I guess I've got a thing for metal. Watching *The World At War* changed my life. It made me forever Jewish. As a kid, I watched Jacques Cousteau leave his son's body somewhere on an Arctic Glacier. *Hoop Dreams* prepared me for a Chicago I was soon to live in. Simcha Jacobvich's *Deadly Currents* showed me a subject that I thought had been so over-presented—the Palestinian/Israeli conflict—in a way that was compassionate and articulate and new. The wordless, Austrian, *Le Mer* eloquently showed the clear and arbitrary path of history as we followed the Danube from its source to the sea. Trihn T. Min Ha's *Decolage* made me question the representation of everything. I can't watch *Capturing the Friedmans*. As a filmmaker, I am scared of that kind discovery. I can't watch

Sherman's March: A Meditation on the Possibility of Romantic Love in the South During an Era of Nuclear Weapons Proliferation

USA, 1986, colour, 16mm, 155 mins

Director: Ross McElwee

Curated by Ann Marie Fleming

When Ross McElwee's *Sherman's March: A Meditation on the Possibility of Romantic Love in the South During an Era of Nuclear Weapons Proliferation* first came out, I'd never seen anything like it. Maybe this was because I'd only recently been introduced to anything outside mainstream film fare, or maybe it was because I was just becoming interested in making my own film work, but it seemed to me that McElwee was combining personal and political history in a way that I had not seen before, and in a way that was totally accessible, from a technical, intellectual and emotional stand-point. It was my introduction to the Civil War, to Mormons, and to the South. Hell, it was my introduction to young women wanting cosmetic surgery. And it was my introduction to personal filmmaking.

McElwee has a film grant and a broken heart (two things that often seem to go together). He takes his camera under his arm and heads down South for three reasons: 1) to reconnect with his family; 2) to research his film on the complicated character of General William Tecumseh Sherman, who burnt Atlanta to the ground; 3) to get over his relationship, by looking for love in all the wrong places, visiting old girlfriends and toying around with the idea of new ones.

McElwee does not present himself as a totally likable character - some of his interviewing strategies are excruciatingly solipsistic - but watching his more or less harmless self-absorbed foibles lets us in to the complexities of Sherman, a soldier's soldier, who basically pioneered guerilla warfare, ruthlessly decimated a civilian population that had once welcomed him, lived to personally regret it and died in ignominy, loathed by historians on both sides of the Mason-Dixon line.

Upon rewatching the film, I thought to myself, "Wow, Ross sure spends a lot more time musing about women than about the devastation of the South". But what he also does, with a stealth-like humour, is explore the uncomfortable legacy of the American Civil War. The alienation of the South and the government distrust that has bred from it, the libertarian militia movement and the strength of Evangelism, are viewed through the window of gender politics, and somehow the women he introduces us to come to represent the suffering and resilient nature of the South itself.

America was fighting with France against England



in its war of Independence, and during the Civil War, it was fighting against itself. We're more worried about viruses and hijacking than nuclear annihilation these days. But the bombs are still there. I think *Sherman's March* is prescient. The personal is the political.

And Ross does it with a crew of one: director, writer, camera, sound, narrator and actor. I think this film has launched a thousand independent film ships. And at close to 3 hours, it is still one of the most enjoyable, watchable films of the genre. And it's scary, too. In humanizing fear, he makes the worst seem all the more possible. In his voyeuristic journey lies a primal documentary quandary: are we merely recorders or are we actors? With *Sherman's March*, McElwee was heralded as "the Woody Allen of documentary filmmaking." That accolade, over time, like the life of the once-honourable General Sherman, comes as a double-edged sword.

Curator Biography

Ann Marie Fleming is an award-winning Vancouver independent filmmaker whose films have been screened at festivals internationally. Her most recent work, *The Magical Life of Long Tack Sam*, a feature-length animated documentary about her vaudevillian great grandfather has recently won Best Documentary at the Victoria Independent Film Festival and Best Asian-Canadian Documentary at the Reel Asian Film Festival.



Master Class with Alanis Obomsawin *Free Admission*
Images versus Sound - Are We Really Listening?

Led by Alanis Obomsawin, this NFB Master Class is designed for those interested in exploring the responsibility of the documentary filmmaker to the subject, with particular emphasis on sound and the ethical importance of listening. Join one of Canada's most celebrated cinematic voices as she shares her seasoned outlook and reflects on her perspective on documentary filmmaking.

Alanis Obomsawin is a crucial cinematic voice for the First Nations People of North America. Obomsawin has been directing films since 1967 for the National Film Board of Canada out of its Montreal Headquarters. Working mostly in a non-fiction form, Obomsawin has chronicled relationships between Aboriginal and non-Aboriginal communities through a series of uncompromising films such as *Incident in Restigouche*, *Richard Cardinal: Cry From The Diary of a Metis Child* and *No Address*. However, it is her films detailing the 1990 Oka crisis (*Kanehsatake* and *Rocks at Whiskey Trench*) that have earned her worldwide acclaim and international attention. Obomsawin's films on aspects of cultural recovery (*Poundmaker's Lodge*)

and social compassion (*Le Patro Le Prévost 80 Years Later*) display a wide-ranging humanism that defies simplified categorization.

NFB Colin Low Award

This year marks the second time that the NFB will present the Colin Low Award to the Best Canadian Documentary (excluding curated programs). First announced by the National Film Board of Canada in 2002, when the inaugural award went to Isabelle Lavigne for her documentary *Le 4215 Rue Parthenais*, the Colin Low Award is named in honour of a true documentary pioneer. Born in Cardston, Alberta, Colin Low directed or produced over 150 films in a career spanning over five decades. His legendary NFB documentaries *Corral*, *City of Gold* and *Universe* are classics and have influenced generations of filmmakers, including Ken Burns and Stanley Kubrick. A member of the Order of Canada, Low has garnered over a hundred awards as director and producer, including nine Academy Award® nominations.



National Film Board of Canada at DOXA Documentary Film + Video Festival



NFB
JNO

THE TAKE

by Avi Lewis and Naomi Klein
Barra-Alper Productions/NFB

NO PLACE CALLED HOME

by Craig Oliver
Narration written by Michael Lavoie

Colin Low Award

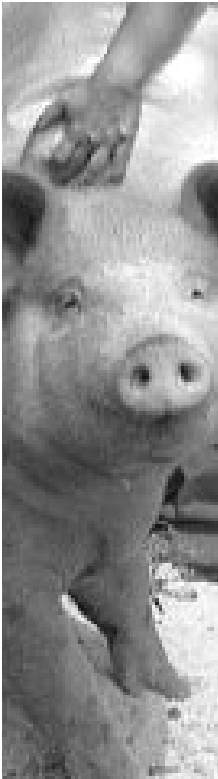
for Best Canadian Documentary

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TUE MAY 25 WED MAY 26 THU MAY 27 FRI MAY 28 SAT MAY 29 SUN MAY 30



8:00 pm
Opening Night
The Take
Fortunate Son
p. 13



7:30 pm
Gals of the
Great White
North: Movies by
Canadian Women
p. 14



7:30 pm
Activist
Documentaries:
The Fourth World War
On the Buses
p. 18

11:30 am
Master Class with
Alanis Obomsawin
Free admission
p. 21

2:00 pm
Route 181: Fragments
of a Journey in
Palestine-Israel
p. 24



2:00 pm
A Night Out with
the Guys (Reeking
of Humanity)
p. 34-35

4:30 pm
No Place Called Home
p. 27

4:00 pm
Illustrating the
Point: The Use
of Animation in
Documentary
p. 36-37

7:30 pm
Word Wars
p. 29

7:30 pm
Closing Night
Screaming Men
p. 39



9:30 pm
Inheritance: A
Fisherman's Story
p. 15

9:30 pm
Sherman's March
p. 20

9:30 pm
The Cucumber Incident
p. 26

9:30 pm
The Exhibitionists
Freestyle: The Art of
Rhyme
A Private Dance with
Cyd Harlow
p. 31

11:30 pm
Haack: The King of
Techno
Sid Vision
p. 33





Route 181: Fragments of a Journey in Palestine-Israel

France, 2003, colour, video, 270 mins,
Directors: Eyal Sivan & Michel Khleifi

In the summer of 2002, a pair of filmmakers embarked on a two-month journey along a map trajectory that would trace the borders outlined in Resolution 181, the United Nations decree that infamously partitioned Palestine into two states on November 29th, 1947. They were driven to produce a cinematic act of faith: a film co-directed by a Palestinian and an Israeli. The result is an unusual vision of the inhabitants of Palestine-Israel, and the common vision of two men who choose to reject the tribal allegiances imposed upon them.

This four and a half hour film takes us on a mesmerizing journey across a tiny territory with vast ramifications. Along the way we meet women and men, Israeli and Palestinian, young and old, civilians and soldiers, tourists and locals, all going about their everyday lives. What makes Sivan and Khleifi's vision unique is their decision to rely on the most arbitrary of encounters. No appointments were made, no official personalities were contacted. Instead, anonymous Palestinians and

Israelis speak of their lives, their experiences, and their personal memories and understandings of what is happening around them today. The film looks and feels like a road trip, with all of the highs and lows that usually accompany excursions into unknown territories. *Route 181* is a unique work, both in form and content, and to accompany its directors with open mind and heart is, indeed, a cinematic act of faith.



Born Into Brothels

USA/India, 2004, colour, video, English/Bengali
w/English subtitles, 85 mins
Directors: Zana Briski & Ross Kauffman

"I want to show in pictures how people live in this city. I want to show the behaviour of man."

- Gour, *Born Into Brothels*

"Anyone who has ever thought that documentaries lack the emotional impact, drama or sheer moviegoing pleasure of fiction films will likely change their mind after seeing *Born Into Brothels*."

- James Greenberg, Sundance Film Festival

Ross Kauffman and Zana Briski collaborate to deliver an inspiring and visually stunning film that explores the lives of children born of prostitutes in Calcutta's Sonagachi red light district. A photographer by trade, Briski first came to Calcutta to document the lives of the prostitutes living the city's largest red-light district. Living in Sonagachi, she found herself getting deeply involved in the lives of the children there and decided to

return with cameras to offer them photography classes, giving some highly gifted young artists the opportunity to capture their world through the lens for the first time.

What could have been a routine anthropological exercise produces countless images of startling beauty and power, photographs that are not merely impressive examples of observational talent but reflections of something much larger, morally encouraging, even politically volatile: the immensely liberating and empowering force of creating art.

gloria wong

www.kids-with-cameras.org

Winner "Audience Favourite - Documentary",
Sundance Film Festival, 2004



The Cucumber Incident

Canada/USA, 2002, colour, video, 68 mins

Directors: Melodie Calvert & Bonita Makuch

In 1997, four women in Delaware, Ohio committed an act of vigilantism by kidnapping a convicted child molester and assaulting him with a cucumber. The perpetrators were immediately cast into a dizzying maze of media sensationalism, climaxed by an appearance on the Montel Williams Show.

Going beyond closed doors, this film gives voice to the Frank family, specifically its female members who believed that the legal and child-welfare systems were failing to protect one of their young children from molestation by her stepfather. Mary Frank, the child's maternal grandmother, joined by her sister-in-law and two daughters, eventually took justice into their own hands. Ironically, their brutal act of retribution resulted in sex offence convictions for the matriarchal posse.

Laudably, this documentary challenges the media's simplistic portrayal of the "cucumber rape" spectacle, which often culminated in jokes about the 'primitive nature' of working-class people. Filmmakers Calvert and Makuch adeptly identify two extenuating facts behind the story that make this film a must-see. They present disturbing interviews that attest to the extreme prejudices that blue-collar people face while negotiating the legal and criminal justice systems, and evidence indicating that some child protection workers strive to keep nuclear families intact, sex offenses notwithstanding.

Most importantly, the film does not portray the women as villains or heroes but as complicated, strong women whose dramatic actions challenged community values and the law. It chronicles a grandmother's fierce devotion to her grandchildren, the complicity of a mother unprepared to protect her own offspring, and the ultimate fate of two children drawn into a painful custody battle.

Tami Wilson



No Place Called Home

Canada, 2004, colour, video, 60 mins

Director: Craig Chivers, National Film Board of Canada

Using an intimate cinema verite style, *No Place Called Home* follows the Rice family over the course of a year as they constantly move in search of affordable housing. Director Craig Chivers brings a photojournalist's eye to this gritty, process-based documentary that puts a human face on the widening gulf between rich and poor. Kay and Karl represent the growing number of working poor in Canada who are trying to break the generational cycle of welfare.

Struggling to provide for their six children, Karl works as a taxi driver while Kay frequents food banks and second-hand clothing shops. The children sell their toys to help pay the rent, but faced with an eviction order from a landlord, they have no choice but to live in a tent for the summer.

Finally, worried that a veiled threat from the landlord may mean losing her children, Kay takes him to court to try and exact justice for the family.

Screening Partner:

Director's Guild of Canada



Community Partner:

Atira Women's Resource Society

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Mike Brant-Laisse Moi T'aimer

Best Documentary, Israeli Academy Awards 2002

At the peak of his career, pop singer Mike Brant was found dead on a sidewalk in Paris in 1975. What would cause him to jump to his death?



Looking for Victoria

Adriana Lewi in attendance

Adriana Lewi was eighteen months old when she and her parents were kidnapped by the Argentine military. She never saw them again. What really happened to them?



Діал

As a teenager, Pearl Gluck left her Orthodox Jewish clan for a secular life. Trying to reconnect, she's going to Hungary to retrieve a famous family heirloom.



Behind Enemy Lines

Director Dow Gil-Har in attendance

In the midst of the Israeli-Palestinian conflict, two former friends and present day enemies, embark on an emotional journey.

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Word Wars

USA, 2004, colour, video, 80mins

Directors: Eric Chaikin & Julian Petrillo

Word Wars follows the lives of four of the top-rated Scrabble players in the country as they crisscross the United States in heated competitions culminating in their ultimate quest – the twenty-five-thousand-dollar top prize awarded at the national tournament in San Diego. Defending champ Joe Edley, known as the Jack Nicklaus of professional Scrabble, has memorized the dictionary many times over. Matt Graham, a stand-up comic, takes a lot of 'natural drugs' to aid his concentration. Marlon Hill despises the English language for stripping him of his African identity. 'G.I.' Joel Sherman (the G.I. is for gastrointestinal) downs copious amounts of Maalox. With its tongue firmly planted in cheek, *Word Wars* uncovers the fiercely competitive, highly idiosyncratic world of professional Scrabble.

"We believe things not because they are true, but because to believe otherwise would damage how we are accustomed to seeing the world." Errol Morris

"...somebody's perception is at odds with reality. Why resolve it? It never gets resolved in real life." Andrew Jarecki

At this point in the history and trajectory of the documentary form, it might be taken for granted by the filmmaker that they are in a position that does not demand nor oblige them to neutrality.

Far from being objective, these filmmakers inevitably proceed with their own politics very much in mind, for neutrality is a self-determined claim. A belief system – their personal morality – is at the root of the work that they present, and reflects a politic at once complex and experientially based. The real challenge is for the filmmaker to successfully take the material they have acquired – be it archival, original, or contemporary news-reel – and shape it in a way that accurately reflects the subject. The genuinely successful documentary manages to tell some kind of "truth" along the way. If we look closely enough we will find that honest and independently driven documentaries have at their core the heart of their very maker – a heart in conflict.

The making of a documentary is dependent on very slippery and elusive factors bound by issues of timing, drama, and potential outcomes, to say nothing of chance and serendipity. Circumstance will often determine the film's entire shape. And what of invention? Premeditated scenarios are far from rare in the making of documentaries, and the decision must be made as to the level of magic the makers can justifiably perform to make their point. The positioning of a subject might create drama or help emphasize an angle. Is this aiding and abetting, or simply

The genuinely successful documentary manages to tell some kind of "truth" along the way.

shaping the point? The filmmaker proceeds on the assumption that his or her impact on the subject is minimal, but the intrusion of cameras on a life has already irreversibly altered its trajectory.

If I point a camera at you, in so doing I imply that I value your opinion at some level. It might bolster my point and make you look good, or do the same for me by making you look like a fool. Either way, you now have a potency you might not have had before I turned the camera in your direction. The simple intrusion of a film crew is enough to start a cycle that can play into a range of psychological factors on that subject: inflated ego, a fear of poor representation of a cause, renewed hope created through the illusion of help from the filmmaker, etc.

On-camera personalities, however manipulated, will quite likely be the deciding factor of how the audience relates to a film. So often in the non-fiction film form, politics is undermined and diminished by personality. The "charm factor" in most documentary films – whether we like or dislike the

individuals presented to us – is the primary deciding factor in its success. This personality factor does not necessarily stop at people – a film made entirely out of archival footage presents a type as well – pacing, humour, voice-over techniques – all of these help to determine how we feel about a given subject. These manipulations are crucial to the film's perception and are typically informed by the current zeitgeist.

While the factors of personality and the personal politics of the documentary filmmaker are inevitable, if not necessary (or at least useful) in the creation of engaging works, the documentary filmmaker has an obligation in making a so-called "non-fiction" work to move beyond a single point narrative. The most successful and worthy documentaries do just that. A film excels when it can present conflicting positions, both internally through the personalities portrayed by the subjects, and externally by remaining open to multiple positions.

When Errol Morris interviewed Robert S. McNamara he may not have agreed with McNamara's past politics and military process, but he certainly does sympathize with the very human plight to redeem oneself and to be honestly represented, to say nothing of his desire to use history as a tool to study the present. And when Andrew Jarecki chooses to pursue the family upheavals and trauma of the Friedman family, he is most certainly sympathetic to this family's struggles, as much as he is also interested in uncovering new information that will open up the discussion even more. What it seems both filmmakers are most interested in is the shape-shifting and untenable form of truth.

Unfortunately, the fear held by many documentarians is that their thesis will be diluted or compromised if they take up too many positions, when the reverse is true: life is never black and white, and to deny this fact of complexity and the inevitable contradictions it raises does a disservice to the documentary and to the audience. The inherent conflict found in personalities and the many sides to be taken on issues make for honest, realistic and compelling portrayals of the world and the people who inhabit it. Sadly,

it is rare to find this move beyond two dimensional personality and circumstance in documentaries, and rarer still to find a documentarian who can successfully achieve it without thwarting his or her thesis. The investment made on the part of the documentary filmmaker must go well beyond the projection of their needs, attitudes and desires by not only engaging us with their subject but by making clear that nothing is, in fact, clear at all.

Richard Gonci, "The Fate of the Documentary," Presented at MiT3: television in transition May 2-4, 2003 at MIT, Cambridge, MA.

Michael Chanan, "On Documentary: The Zapruder Quotient," Filmwaves No.4, 1998 Edgware, UK.

Morris Dickenstein, "The Home and the World: Film Documentaries and Social Crisis," Dissent Magazine, Winter 2004. Foundation for Study of Independent Ideas, Inc.

Curated by Alex MacKenzie

Contrasts in motivation and self-expression explore the exhibitionist/performative imperative from two very different perspectives.

Freestyle: The Art of Rhyme

USA, 2003, colour, video, 82 mins

Director: Kevin Fitzgerald

Filmmaker Kevin Fitzgerald spent over 10 years uncovering, experiencing and filming the culture that is Freestyle. Made famous by the fictional account of Eminem's rise to hip-hop power in *8 Mile*, freestyling is the completely spontaneous and ephemeral creation of rhythm and rhyme through a combination of the linguistic talents and imaginations of individuals rapping and rhyming on the streets and in clubs. The film explores this undeniably engaging and charismatic creative expression, giving the current scene plenty of well-deserved screen time, and featuring a slew of incredible street talent. We also get a good look at its history with early examples of the art along with an investigation into its roots in slave songs, rhythmic black preaching, improvised jazz and the political poetry of the '60s. The film takes us through mesmerizing spontaneous "cyphers" (circles that gather to freestyle) backed up by human beatboxes, while arguments about the validity of pre-composed stream-of-consciousness rhyming versus "on the spot" creation explore the economics and shape of the music industry. By definition, the ephemeral moment of freestyle cannot be packaged, and so is liberated from any transformation to commodity.

Combining pure improvisation with the adrenaline of competition and one-upmanship, Freestyle explores the fleeting nature of the art of spontaneous rhyme while destroying the tired "gangster rap" media image of hip-hop culture. Featuring the incredible talents of Supernatural, Mos Def, Medusa, The Last Poets, Juice, Rakim, Cut Chemist, DJ Numark, Chali Tuna (Jurassic-5), and plenty more, the film also contains early footage of Biggie and Tupac shooting freestyles, and '70s icon Grandmaster Flash. Originally presenting the work as an "ultimate mixed tape film", Fitzgerald toured with it before its completion as open ended - compiling and adding more footage as it became available, often shooting new examples of this phenomenon on site at the screenings themselves.



Freestyle: The Art of Rhyme

Preceded by

A Private Dance With Cyd Harlow

Canada, 2003, colour, video, 25 mins

Director: Meesoo Lee

Combining his signature slow-mo fetishism with a blunt and unadorned portrait, media artist Meesoo Lee engages with Cyd Harlow using the video camera as biased interlocutor in this deceptively simple presentation of a personality to be reckoned with. Harlow's conflicted sense of self and cynical enthusiasm in combination with her brash intelligence and multi-faceted ego draw us into her struggles to speak to and question the maker and audience as much as the subject herself. Social pressure and expectation, culturally sanctioned notions of relationships and the struggle for meaning in an economically driven culture are examined within the context of Harlow's life as a dancer and performer. *A Private Dance With Cyd Harlow* explores the relationship between subject and maker, culturally determined gender roles, and the myth of documentary objectivity.

Curator Biography

Alex MacKenzie is a Vancouver curator and media artist. He has programmed works for Chicago's VIDEO MUNDI, the Cinematheque Ontario's INDEPENDENTS, the Anti-Matter Film Festival, Montreal's MAINFILM, the Winnipeg Film Group and many others. He was founder and curator of the Blinding Light!! Cinema and the Vancouver Underground Film Festival. His own work has screened across North America and in Europe.

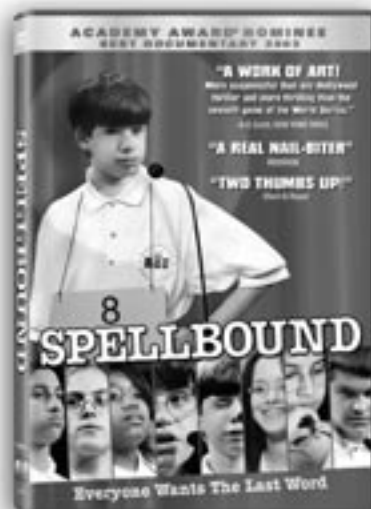
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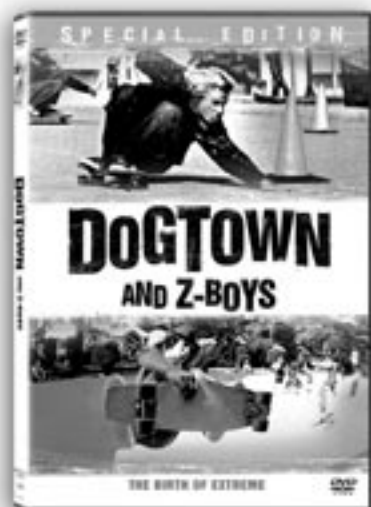
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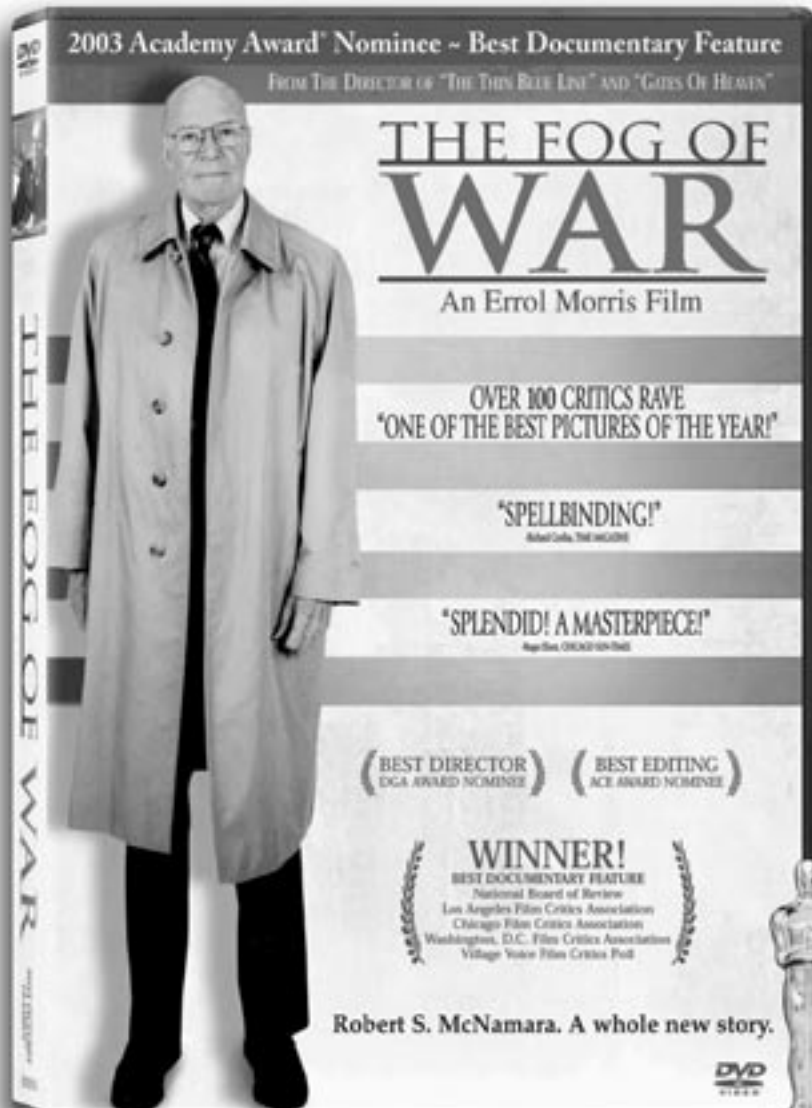
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Haack: The King of Techno

Haack: The King of Techo

USA, 2003, colour, video, 56 mins
Director: Philip Anagnos

This wildly visual and highly entertaining documentary follows the life of underground musician Bruce Haack – from his beginnings as a smalltown Alberta piano prodigy through his ultimate path as an electronic music pioneer and the composer/performer of some of the most deliriously inventive and unpatronising children's music ever recorded (just try to get *School for Robots* out of your head). A self-taught electronics wizard, Haack built a number of musical instrument-synthesizer hybrids, recorded dozens of songs and, the pinnacle of any musician's career, appeared on *Mister Rogers' Neighborhood*. Haack's growing number of fans include Beck, Stereolab, Mouse on Mars, Beastie Boy Money Mark and, of course, director Phillip Anagnos, whose film is a fittingly playful tribute to the man and his unapologetically silly, Shel Silverstein via lounge music creative genius.

gloria wong



Sid Vision

Preceded by Sid Vision

USA, 2003, colour/b&w, video, 30 mins
Producers/Directors: John Jack, Donna Pazdera & Todd Southern

From a very different perspective on what's good for kids, the equally entertaining yet somewhat disturbing *Sid Vision* examines the world of maverick 1950's and 60's 'educational' filmmaker Sid Davis. Unlike the vast majority of films intended for the classroom, Davis' 150 plus works were produced independently and without the guidance of school curricula or educational professionals. This freedom allowed Davis to address taboo subject matter that the mainstream educational films didn't or couldn't, while creating a document of a society overwhelmed by urban fears and in panic about virtually everything – from 'homosexuals' (synonymous in educational films of the period with 'child molesters') and youth gang members to unguarded construction sites and stray dogs.

gloria wong

Best Short Film, Documentary, Long Beach International Film Festival, 2003

Community Partner:

Out on Screen Queer Film & Video Festival

Out On Screen is a non-profit society that exists to celebrate the media arts as a powerful tool of communication and cooperation among diverse communities, by promoting the production and exhibition of films and videos of interest to the lesbian, bisexual, trans and gay communities of British Columbia.



A NIGHT OUT WITH THE GUYS (REEKING OF HUMANITY)



curated by Geoff McMurchy

In curating this collection of short films, I really didn't set out to choose films about men. Disability and the arts were the themes, actually; it just so happened that of the films previewed, the ones about men were the most compelling. These shorts provide character studies of six not-so-typical males just trying to play the hand dealt to them. All of them, safe to say, are more "sensitized" than your average man. Both art and disability will do that to you.

Still Breathing

Australia, 2001, colour, video, 26 mins

Director: Charlotte Roseby

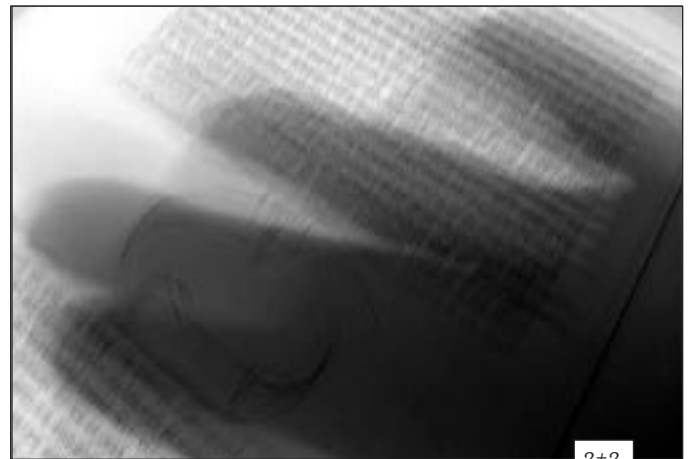
Still Breathing is an intimate portrait of Rob Fraser, alikable 33 year old with cystic fibrosis. As we watch scenes of his daily life, Rob muses on body and soul, relationships, the medical system and his decision to have a lung transplant. Drawing on his intelligence and wry humour, this video gracefully illustrates the tensions between solitude and companionship, life and death.

Ron's Gift

Canada, 2002, Colour, video, 7 mins

Director: Anne Stirling

This is a portrait of visual artist Ron Pelley of St. John's, Newfoundland. Ron, educated at the Kootenay School of Art in British Columbia, commanded high prices for his paintings, which are included in collections of the Provincial Governments of Newfoundland and BC and in private collections throughout North America. Ron talks about how "painting was over" in 1992, when rheumatoid arthritis made it impossible for him, and how he has since embraced digital art, despite its current lack of acceptance as a "fine art".



Dreaming Awake

USA, 2003, colour/b&w, video, 5 mins

Director: John R. Killacky

Described as "a prayer of reconciliation", this video juxtaposes naked dancers with disabilities with the expressionless narrator (Killacky) and images of the acupuncture treatments he undergoes to alleviate pain. A former dancer, ex-marathon runner and now paraplegic, Killacky plays the gravity of his somewhat bleak personal narrative against the transcendence expressed by the dancers.

Joey

Canada, 2003, colour, video, 22 mins

Directors: Mel M. Kantardzic & Ryan Milnes

Joey Richardson is a 38 year old near-genius who has Aspergers Syndrome (a form of autism). Socially "inept" and emotionally volatile, he is also incredibly earnest, intelligent and resilient. He has a strong attachment to his mother and this piece follows Joey on a pilgrimage to Rice Lake, where her ashes are scattered.

2+2

USA, 2001, colour/b&w, video, 11 mins

Directors: Benita Raphan & Clayton Hemmert

An ultra-stylish experimental film about John F. Nash Jr., a professor at Princeton University who was diagnosed with paranoid schizophrenia in the 1950s, shortly after writing a brilliant paper entitled "Essays on Game Theory". Nearly forty years later, Dr. Nash won a Nobel Prize in Economics for the same paper. In 2001, he became the subject of director Ron Howard's Oscar-winning film, *A Beautiful Mind*.



Panic Attack

Panic Attack

USA, 2000, colour/b&w, video, 12 mins
Director: Brett Ingram

This is an artful and compelling portrayal of Reade Whinnem's experience of panic disorder. Reade describes the physiological and emotional symptoms he experiences, the situations that typically precipitate his panic attacks and his understanding of his condition, which has helped him to function in the world.

Curator Biography

Geoff McMurchy is an artist, disability advocate, and the Artistic Director of the Society for Disability Arts and Culture.

The Society for Disability Arts and Culture (S4DAC) is a not-for-profit organization whose mission is to present and produce works by artists with disabilities, and to promote artistic excellence among artists with disabilities working in a variety of disciplines. Building on the grand success of the kickstART! Celebration in 2001, S4DAC is organizing the kickstART2 Festival of Disability Arts and Culture for September 16-19, 2004 in Vancouver. With the theme "Extraordinary Lives, Extraordinary Art", kickstART2 is inspiring local and Canadian artists, and will draw talent from a vibrant, worldwide disability culture movement. Be there!

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*Street Sweep Suite*

Is a documentary still a documentary when the narrator is a singing peanut suffering from Western liberal guilt? The works presented in this program challenge our expectations of traditional documentary-making by either incorporating or relying upon various methods of animation in their storytelling. The techniques used range from 'blink-and-you'll-miss-it' film manipulation, to rough and jarring scratch animation, to beautifully developed 3-D characters. Their effectiveness in evoking a range of emotions spanning from hilarity to heartbreak is remarkable. And the questions raised by the very use of animation in a genre most revered for its ability to depict 'reality', are intriguing. DOXA invites you to enjoy the work of just a few of the new directors choosing to break from tradition, and illustrate their point.

Lee Johnston

Frog

Canada, 1999, Colour, video, 30 secs

Directed by: Jules Molloy, Angus MacTavish, Jordan Willox, Raven McKenzie

There's a lesson to be learned from our amphibious neighbours in this PSA, produced as part of the AMES Youth in Media - Action on Climate Change program.

Street Sweep Suite

Canada, 2003, colour, video, 4 mins

Director: Jeremy Benning

A night in the life of a street sweeping vehicle as it cleans up urban waste and the subtle messages hidden therein.

*Child of Chernobyl*

Normal

Canada, 2002, b&w, film, 5 mins

Directors: Caitlin Padget, Alyson Titkemeyer, M.A. Chorna, Arlena Barnes, Silas Pronk

This black and white short uses scratch animation to juxtapose the filmmakers' artistic visions with authority's clinical view of depression and its sufferers.

Child of Chernobyl

Canada, 2001, colour, video, 5 mins

Director: Eva Ziemsen

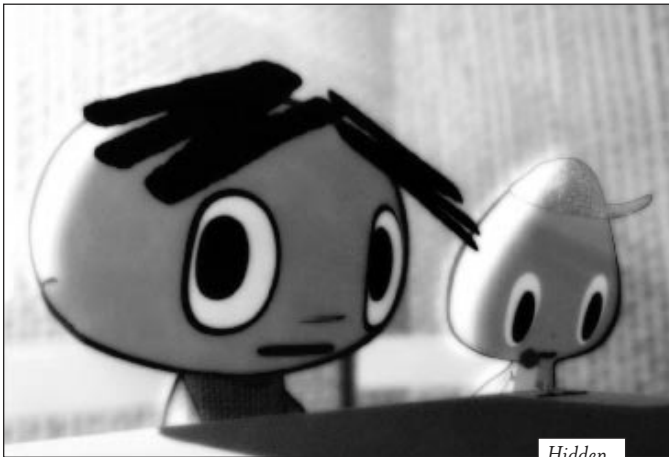
A lone teddy bear playing by itself outdoors pays tribute to the smallest victims of nuclear mismanagement, the children who must live with the consequences of adult actions.

Hidden

Sweden, 2002, colour, 35mm, Swedish w/English subtitles, 8 mins

Directors: Hanna Heilborn, David Aronowitsch, Mats Johansson

The directors of *Hidden* originally interviewed 12 year old Giancarlo, a Peruvian refugee hiding in Sweden, as part of a radio documentary, but were moved by his storytelling ability and determined to share it with a wider audience. Using charming drawings animated in 3-D, the directors re-create the interview room, the subjects, and themselves as they struggle to respond to Giancarlo's complicated situation. In delicately representing this marginalized segment of society, the filmmakers give face to a subject whose true identity can't be known.



Hidden

It's Like That

Australia, 2003, colour, mixed media, 7 mins

Director: Southern Ladies Animation Group (SLAG)

SLAG, a collective of animators, interprets the voices of children interviewed while being detained under the Australian Migration Act of Mandatory Detention of Asylum Seekers. Depicted as caged birds, the children reflect on their environment, the food they're made to eat, and what they imagine Australia to be like outside of the detention centre. The voices and visuals are beautiful and haunting, reminding us that entire childhoods are spent, and lost, in these and similar institutions.

Annotate

Scotland, 2003, colour, video, 10 mins

Director: Cameron Duguid

A whimsical animated journey through the process of electrical production and consumption, offered in part from a child's point-of-view.

The Luckiest Nut in the World

UK, 2003, colour/B&W, video, 23 mins

Director: Emily James

As the opening sequence tells us in four-part harmony, this is a film about nuts. In fact, it's a film narrated by a nut, featuring the expertise of a sock-puppet academic. It's a no-nonsense guide to trade in the real world, taking into account the effects of trade-liberalization on developing nations and their nut farmers.

Winner - Best Short, 2003 Full Frame Documentary Film Festival
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Screaming Men (Huutajat)

Finland, 2003, colour, 35mm, Finnish w/English subtitles, 76 mins

Director: Mika Ronkainen

You haven't really lived until you've seen thirty Finnish men screaming the words of the Treaty of Amsterdam. Fear not, the Screaming Men are here. Parodying fascism and nationalism, the Screaming Men are a choir from the wilds of Northern Finland. Combining a punk sensibility with the conservative 'suit and tie' look of traditional choirs, they deliver their concerts at full volume and with unnerving intensity.

Director Mika Ronkainen is an ex-member of the Screaming Men and uses plenty of Finnish humour to tell the story of Petri Sirviö, chronically tired and cheerfully caustic leader of the high-decibel band, in its second decade screaming at bemused audiences around the world. With a sense of humour recalling the silliness of Monty Python, choir members create their own ties from rubber inner tubes and "light" their performances by taking multiple photographs with the camera flashes on. Why? Well, the members have their own individual motivations. As one auditioning wannabe screamer says, after blowing really hard into a bag to demonstrate his potential, "I'd like to have something sensible to do, if this is sensible."

With a set that includes children's songs, sub-sections lifted from local by-laws and national anthems, the Screaming Men travel across Europe and throughout Japan expounding their belief that synchronized, controlled, and sometimes nonsensical shouting is one of the best methods of communicating your point.

Screaming Men is a film about intransigence and firm belief in your own art. Similar to the choir, the documentary walks the thin line between the dead serious and the absurd. Stunning cinematography makes this film a must-see on the big screen, and the subject matter proves once again that truth is often stranger, and more entertaining, than fiction.

Reception to follow.

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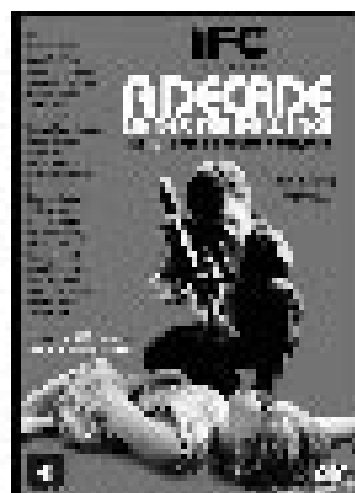
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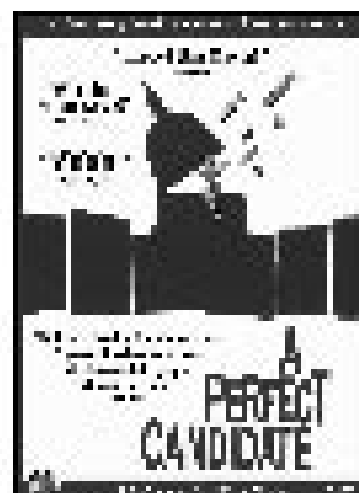
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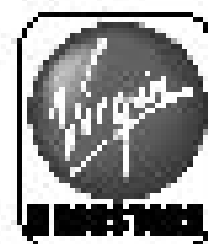


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Tel: +358.9.6220.3021
Fax: +358.9.6220.3060
email: marja.pallassalo@ses.fi

Sherman's March

First Run Features
153 Waverly Place
New York, NY 10014
Tel: 212.243.0600
Fax: 212.989.7649
email: info@firstrunfeatures.com

Sid Vision

Donna Pazdera
email: donnapaz@yahoo.com

Street Sweep Suite

Canadian Filmmakers
Distribution Centre
37 Hanna Avenue, Suite 220
Toronto, ON M6K 1W8
Tel: 416.588.0725
Fax: 416.588.7956
email: bookings@cfmdc.org

The Take

National Film Board of Canada
3155 Cote de Liesse
Ville St-Laurent, QC H4N 2N4
Tel: 1.800.267.7710
Fax: 514.469.1895
email: festivals@nfb.ca

White Palace

Video Out
1965 Main Street
Vancouver, BC V5T 3C1
Tel: 604.872.8449
Fax: 604.876.1185
email: videoout@telus.net

The Wonderful World of Wau Wau

Noelle Elia
malakiki33@hotmail.com

Word Wars

7th Art
7551 Sunset Blvd., Suite 104
Los Angeles, CA 90046
USA
Tel: 323.845.1455
Fax: 323.845.4717
email: seventhart@7thart.com

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16th Annual Vancouver Jewish Film Festival

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Screens films and videos that explore the diversity of Jewish life and culture, and promote the discussion of relevant issues and concerns within and beyond the Jewish community.

604.266.0245 / www.vjff.org

Ticket Hotline 604.488.4300



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September 23 - October 8, 2004

With the motto "Same Planet. Different Worlds.", the Vancouver International Film Festival screens 300 films from more than 50 countries for an audience of over 150,000.

604.685.0260 / www.viff.org



Whistler Film Festival

December 2 - 5, 2004

A four-day, action packed celebration of independent film, featuring exceptional films, innovative workshops, renowned guests, informal socializing and networking, cool parties, special events, and a fantastic setting.

Entry deadline: Sep 10, 2004.

www.whistlerfilmfestival.com



Vancouver International Digital Festival (VIDFEST)

June 25-26, 2004

The Vancouver International Digital Festival is a meeting of the top creative minds working in digital media and an international showcase of the superlative in digital film, animation and interactive design.

www.vidfest.com



Vancouver Queer Film + Video Festival

August 5-15, 2004

Fierce, fabulous, fearless: this year's festival will screen over 180 films, present thought-provoking community forums, and host the hottest parties in town.

www.outonscreen.com



Amnesty International Film Festival

November 4-7, 2004

Compelling stories and moving images from around the world that highlight human rights issues and the champions working to end violations.

www.amnesty.bc.ca/filmfest



Reel 2 Real International Film Festival for Youth & Families

March 1-10, 2005

Enjoy the world's best films for all ages! Every screening is a special event with directors, guests, and the audience participating in great discussions about independent films from Canada and around the world.

www.r2rfestival.org

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