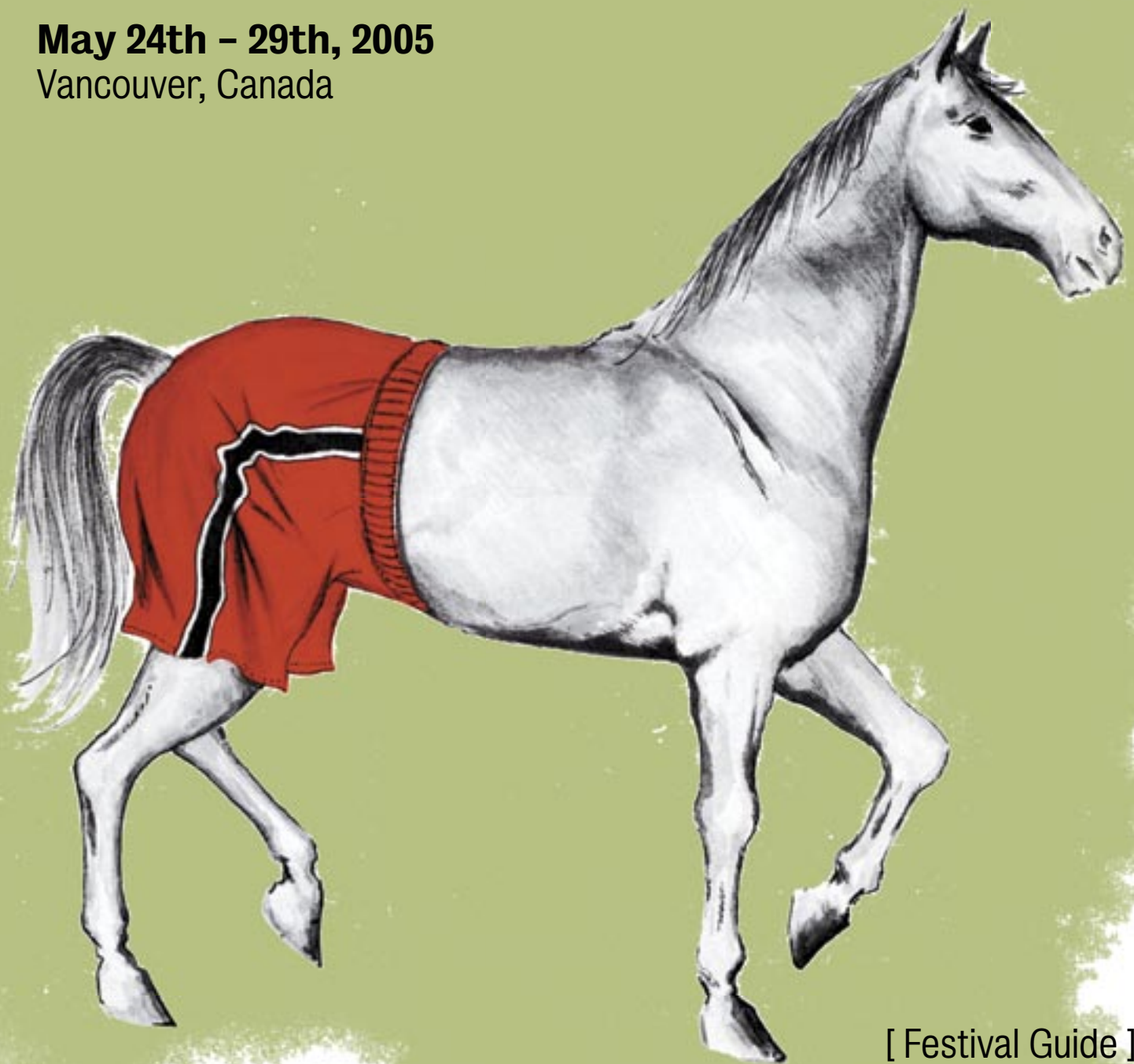


DOXA

Documentary Film + Video Festival

May 24th – 29th, 2005

Vancouver, Canada



[Festival Guide]

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Tickets

Opening Night Gala: **\$15**

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

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

Festival Pass: **\$69**

Membership: **\$2**

Forums: **Included** with ticket to preceding films (*Potlatch* and *The Future of Food*). To attend the forums only, admission is free, space permitting.

Festival Passes

Bring your 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

Advance tickets are available at ticket outlets until 12 noon on the day of the screening. Festival Box Office, however, is closed Sundays and holidays.

Tickets from Festival Box Office are subject to small 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 Bookshop: 2012 Commercial Drive (cash only)

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Festival Box Office: 1402 Anderson Street, Granville Island

604-257-0366 / www.festivalboxoffice.com

At the door, 30 minutes prior to each screening, for that screening only.



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Membership

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 be a member of the Documentary Media Society and be 18 years of age or older. The membership fee is \$2. Please carry your membership card with you at all times. You will be required to show your card at each screening. If you cannot produce a valid membership card, we must ask you to purchase one at that time. *There are two exceptions where the films will be classified and open to the public, including minors:*

May 24th: *Continuous Journey* p.19

May 28th: *Double Dare* p.41

Venues

The Vogue Theatre (VT) 918 Granville Street

Pacific Cinémathèque (PC) 1131 Howe Street

All programs take place at Pacific Cinémathèque, except Tuesday May 24th – *Continuous Journey*, 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

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Cover, poster and brochure designs are based on an image from the film *Abel Raises Cain*, by Jenny Abel.



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DOXA is presented by the Documentary Media Society, a Vancouver based non-profit society (incorporated in 1998) comprised of film and video makers, curators, and cultural workers devoted to presenting independent and innovative documentaries to Vancouver audiences. The society exists to educate the public about documentary film as an art form, through DOXA – a curated and juried festival, public screenings, workshops, panel discussions, public forums and master classes.

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The Documentary Media Society gratefully acknowledges the generous support of our funders, partners, sponsors and friends.

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DOXA Silent Auction + Fundraiser FRIDAY, NOVEMBER 4, 2005

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DOXA is Vancouver's documentary film festival, presented by the Documentary Media Society, a non-profit organization. We are committed to bringing thought-provoking and innovative documentaries to Vancouver every May. But we can't do it without you.

If you support a festival dedicated exclusively to presenting timely and relevant documentary films, please consider becoming a SUSTAINING MEMBER.

There are two ways to make a donation:

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- + Make a one-time donation to DOXA - make cheque payable to **The Documentary Media Society**.

Monthly donations provide us with a regular and predictable income. This helps us pay for ongoing expenses like rent, research, office-staffing and working with community groups. Our goal is to increase our individual donor income to \$1,000 per month with pre-authorized monthly donations. Please help us make that goal a reality!

All our donors will be acknowledged on our website and in our program book (unless you request anonymity). There are other special donor benefits as well, including gala tickets and special invitations.

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Greetings to all those taking part in the 2005 DOXA Documentary Film and Video Festival in Vancouver.

Film and video are powerful art forms that challenge audiences to see the world in a different light. The DOXA Festival is a celebration of the excellent documentary film and video projects being produced in Canada and abroad. Growing every year in popularity, it brings together filmmakers from diverse backgrounds whose works entertain and educate, and allow audiences to discover new talent and explore new vistas.

As Minister of Canadian Heritage and Minister responsible for Status of Women, I commend the Documentary Media Society and its partners for bringing these unique films to Vancouver. I would also like to thank the filmmakers who continue to tell our stories, and the audiences whose support for our film festivals has ensured their continued success.

Bravo!



Liza Frulla
Minister of Canadian Heritage and
Minister responsible for Status of Women



The National Film Board of Canada is proud to be associated with the DOXA Documentary Film + Video Festival.

You've done an outstanding job of showcasing innovative, cutting-edge non-fiction cinema from across Canada and around the world.

DOXA's success proves that there is an eager audience for socially engaged documentary filmmaking. The Festival has emerged as a key annual event where doc filmmakers and film lovers meet to share and exchange ideas – set against the beautiful backdrop of Vancouver.

I offer my sincere congratulations to the organizers, filmmakers and everyone taking part in this year's Festival – and my assurance that the National Film Board of Canada shares your dedication to the documentary genre.

Enjoy the Festival!



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

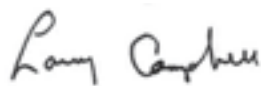


On behalf of the City of Vancouver, I want to thank the DOXA Festival organizers for their work to mount what is becoming one of our city's most important annual events.

Documentary film plays an indispensable role in bringing new issues, concerns and human experiences to public attention. This year's festival, like those that have gone before, brings a remarkable new series of films, both local and international, before viewers.

On behalf of the City of Vancouver, best wishes for an outstanding festival.

Yours truly,



Larry W. Campbell
Vancouver Mayor



On behalf of the British Columbia Arts Council, I am delighted to welcome you to the fourth, and now annual, DOXA Documentary Film and Video Festival.

An expanded festival this year allows audiences an even greater opportunity to engage with critical thinking thanks to the work presented on screen and in discussions afterwards. One of DOXA's great strengths is the critical context given the documentary genre through the curatorial writing in this program guide.

I would like to extend thanks to the artists, curators, staff, volunteers, sponsors and audiences at DOXA. The passion they hold for non-fiction media is contagious and I have caught the bug.

Enjoy the Festival!



Donald Shumka
Chair, British Columbia Arts Council





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Welcome from the Festival Director

On behalf of the Documentary Media Society, our committees, curators, partners, staff and volunteers, welcome to the 2005 DOXA Documentary Film and Video Festival! DOXA continues to be a festival that examines the role of documentary film as an art form, while inevitably providing social commentary, entertainment and a welcome alternative to the often inflammatory or abbreviated news stories we see and hear. This is an exciting time for documentary film and the genre is more necessary than ever, in our world that is bombarded daily by mainstream media and television.

Organizing an annual cultural festival is a pretty great job. In a climate of reduced or frozen arts funding, it can also be a challenge. So this year we reached out further into the community to find partners to work with us to present another great festival of moving and innovative documentary films. We found these partners in unions, community organizations, businesses and government departments.

Our long-term partners are still with us, many since our first year and we value their ongoing involvement. I welcome you all, whether new or returning partners – it's been a pleasure working with such a wonderful group of people. This year, more than ever, DOXA is a truly collaborative endeavour.

I want to thank our partners for their collaboration with DOXA and their commitment to independent documentary film. I 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. I want to thank the wonderful people with whom DOXA shares our office. It's a daily joy to work with and around such a fun-loving and inspiring group.

Making programming selections this year was more difficult than ever, as we received an over-abundance of strong and inspired films; more than we could ever include in our festival. There is great promise in the future of the art form, as the quality of films by first-time and new directors is extremely high. The programming at DOXA this year reflects a growth in the number of feature-length films that flooded into our office. We are proud to have many of those features from our own country – once again illustrating Canada's leadership and vision in the world of documentary filmmaking.

Finally, a film festival is made up of two crucial groups; the filmmakers, with their drive and passion – a great many of whom are here with us in Vancouver – and the audience, with their love of film, that comes together to experience the films. I hope that the festival and the films provide you with food for reflection and discussion over these six days and beyond. Welcome to you all and thank you for being here at DOXA.

– Kristine Anderson, Festival Director

Welcome from the Chair of the Board

Now that we are an annual Festival, DOXA is even more pleased about presenting a broad range of stimulating and timely documentaries. This year, DOXA brings Vancouver a good mix of quirky, challenging and important national and international films.

We believe we've struck a good balance of well-told stories and we are happy to be able to share these films with you.

Putting on a film festival takes passion and commitment. It also takes many hours of work. 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.

On behalf of the Board of Directors, we hope that you enjoy this year's festival!

– Jill Baird, Board Chair

Welcome from the Programming Committee Chair

Welcome to the fourth DOXA Documentary Film + Video Festival. This year's slate of programmes is a concise sampling of the most exciting documentaries from Canada and the rest of the world.

We kick off with a piece of Vancouver history – Ali Kazimi's *Continuous Journey*. Retelling the devastating story of the *Komagata Maru's* 1914 arrival in Vancouver from India (then the British East Indies) and the part Canadian officials played in the tragedy that followed, Kazimi's film illuminates a dark chapter in our city's past.

More outstanding Canadian work is showcased throughout the week starting with *One More River*, a riveting look inside the community consultation process for a controversial land development deal between the Cree people and the Quebec government. Nadja Drost will be presenting her fiercely passionate first feature *Between Midnight and the Rooster's Crow*, an investigation into a Canadian oil company's less-than-stellar environmental record in Ecuador.

International highlights this year start with Academy Award-winner *Mighty Times: The Children's March*, an inspiring story from the American Civil Rights Movement that is not to be missed. *At the Green Line* examines complex morality within the Israeli military and the number of young soldiers refusing to play the role of occupier. Then there's the unabashed fun of Jenny Abel's *Abel Raises Cain*. Most filmmakers make intensely revealing films when their subject is their family, but when your father is described by the New York Times as "the greatest hoaxer of our times", your family documentary is bound to be a little different.

Every year, I try to identify themes that emerged from the documentaries we chose. The Programming Committee doesn't employ themes in making selections so I was surprised to find that this year, we had one theme clearly underlying nearly every film in the program: courage. Oddly enough, this unpicked theme pervades even the choices of our guest curators. From the stuntwomen of *Double Dare* who kicked ass while blazing their trail to the biography of Chilean president Salvador Allende, DOXA 2005 is full of people who bravely questioned circumstances, and often did things that no one else had done before because no one else would.

We hope you enjoy them all as much as we did.

– Gloria Wong, DOXA Programming Committee Chair

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New Awards at DOXA!

We are pleased to be adding two new awards to this year's festival, recognizing the very best in feature-length and short subject documentaries from around the world - the **DOXA Long Documentary Award** and the **DOXA Short Documentary Award**.

Both award winners are selected by independent juries on the basis of three major criteria:

- + Success in the realization of the project's concept
- + Purpose and relevance of subject matter and approach
- + Overall technical proficiency

Winners of the new awards, as well as the winner of the National Film Board's **Colin Low Award** recognizing innovative Canadian work, will be announced on Sunday May 29th at the Closing Night screening.

JURORS FOR SHORT FILM AWARD

Ann Marie Fleming

Ann Marie Fleming is an independent filmmaker, writer, and animator living in Vancouver. Her work deals with themes of family, history and memory. She is currently turning *The Magical Life of Long Tack Sam*, her feature length animated documentary on her vaudevillian great grandfather, into a graphic novel for Riverhead Books in New York City, and working on an animated documentary about a murder.

Wendy Oberlander

Interdisciplinary artist Wendy Oberlander's award-winning documentaries *Nothing to be written here* (1996) and *Still (Stille)* (2001) have screened across North America and Europe at festivals, museums and universities, and have been broadcast on television. A current project, *Translating Esther*, unravels a quirky and resonant story of nationalism, identity and masquerade in 18th century New France. Currently, Oberlander teaches at the Emily Carr Institute in Vancouver.

Tami Wilson

For the past ten years Tami Wilson has been an active member of Vancouver's independent filmmaking community as a festival programmer, a Cineworks board member and a documentary filmmaker. Her short films have screened at festivals around the world and she is currently working on a one-hour documentary *Flesh*, which examines 'meat culture' from various female perspectives.

JURORS FOR LONG FILM AWARD

Marke Andrews

Marke Andrews spent 15 years as film critic at The Vancouver Sun, where he has also been a music critic, sportswriter, books editor, features writer and editorial writer. He currently writes about the business of entertainment for the newspaper's business section.

Colin Browne

Colin Browne is a filmmaker and writer who has worked extensively with archival motion pictures. He is on the boards of the AV Preservation Trust and the Audio-Visual Heritage Association of B.C. and is the author of *Motion Picture Production in British Columbia, 1898-1940*. His most recent film is the documentary portrait, *Linton Garner: I Never Said Goodbye*, produced for CBC's *Opening Night*. He is Associate Director and teaches in the Film Area of the School for the Contemporary Arts at Simon Fraser University.

Linda Ohama

Since 1991, Vancouver independent filmmaker Linda Ohama has successfully completed five award winning documentaries. Her first was the one hour documentary, *The Last Harvest*, and her last film was the feature length *Obaachan's Garden*. She is currently working on new projects.

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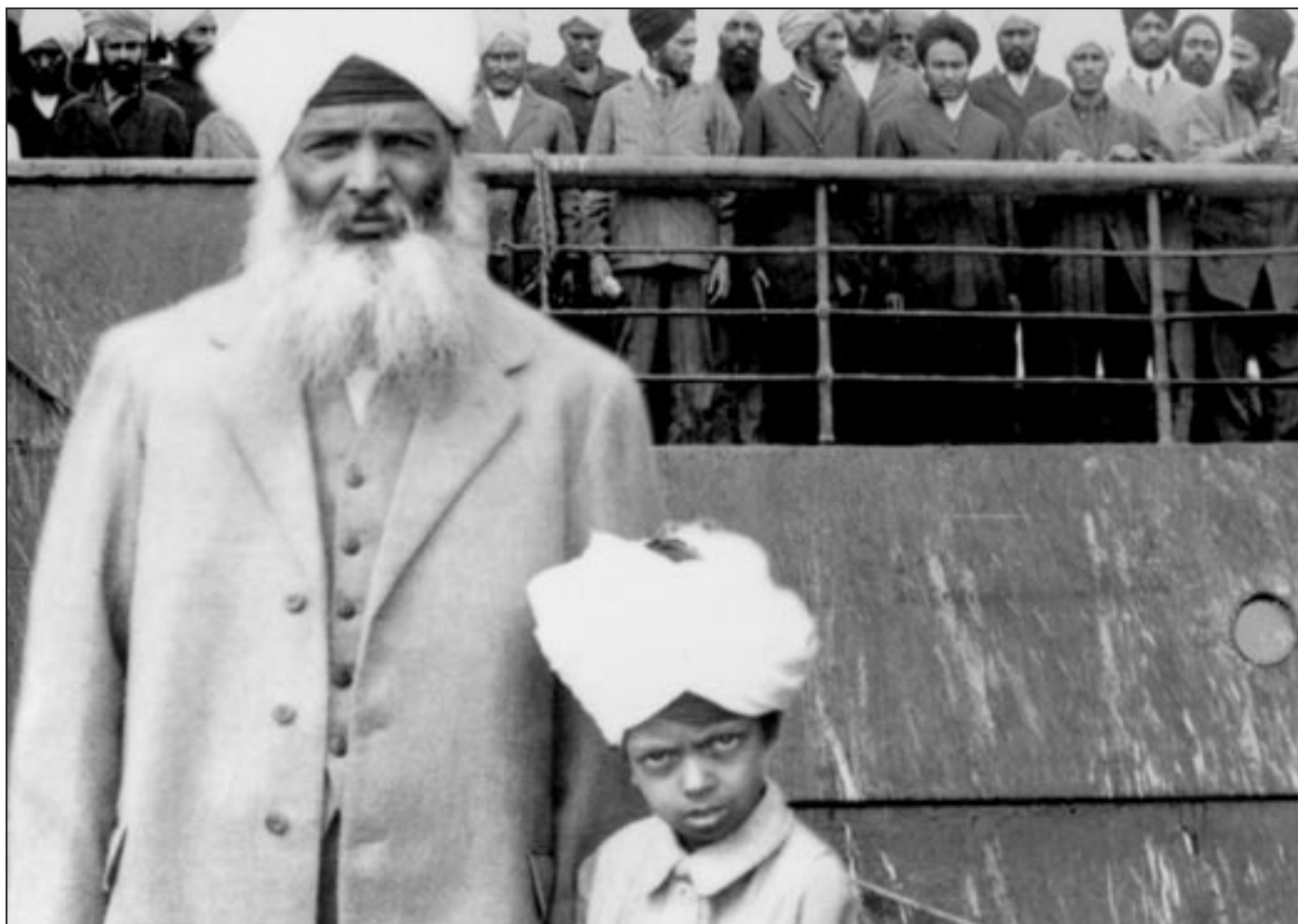
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Continuous Journey

Canada, 2004, Video, 87 min

Director/Producer: Ali Kazimi (director in attendance)

"I realized my interest in what happened to the people on the Komagata Maru has become an obsession; the more I dig through the records, the more fascinated I become. Maybe because here the history of India and Canada violently collide. Maybe because few know that people like me were shut out for decades. Maybe because I see this harbour as a crime scene, haunted by its ghosts. Maybe because I'm trying to understand how I fit in." – Ali Kazimi

On May 23rd, 1914, the Komagata Maru, a Japanese ship carrying three hundred and seventy-six Sikhs, Muslims and Hindus arrived in the port of Vancouver. As subjects of the Crown, they believed they had the legal right to settle in one of the Empire's territories. Instead, the passengers lived like prisoners for two months, threatened by famine and disease as the ship was refused permission to land.

Ali Kazimi's latest work illustrates one of Canada's worst incidents of racial profiling and anti-immigrant sentiment. The title *Continuous Journey* refers to the Canadian legislation stating that ships could not enter Canada if they had to refuel from their original departure point. Gurdit Singh, from whose eyes the

story is mainly told, worked around this law to bring Indians to Canada by chartering a ship from Hong Kong. His efforts were not enough, however, to prevent the tragedy that was about to occur.

"Brilliant...rarely has a documentary been so beautifully directed and rendered, shot for shot, image by image, pan by pan, zoom by zoom." – Peter Wintonick, POV Magazine

"*Continuous Journey* is the work of an experienced storyteller and image-maker. Kazimi's own journey from India...has been a fortuitous event for Canada." – Leah McLaren, The Globe & Mail

Special guest: Ian E. Wilson, Librarian and Archivist of Canada

Reception to follow.

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One More River: The Deal That Split The Cree

Canada, 2004, Video, 92 min

Directors: Tracy Deer, Neil Diamond (director in attendance)

Producer: Christina Fon

“Our pockets are full of money, but our hearts are broken,” are the words echoed by Lisa Petagumskum and many of her fellow Cree after a price has been put on the land, timber and water that have sustained their culture for centuries.

One More River is a moving account of the events leading up to a vote on a controversial agreement between the Cree Nation and the province of Quebec. The proposal, promoted to the Cree by their Grand Chief Ted Moses, would dam the Rupert River, resulting in monumental changes to the local environment. Filmmakers Tracy Deer and Neil Diamond document the protests of the traditional elders, young militants and dissident chiefs as they fight the move. Their unflinching documentary offers sharp insight into the forces at play within the halls of Native leadership and beyond. It is also an intimate profile of a community struggling to define its values and priorities.

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Kikkik E1-472

Canada, 2002, Video, 90 min

Director: Martin Kreelek

Producer: Ole Gjerstad

Curated by Dorothy Christian

During the 1950's famine in the Canadian Arctic, Kikkik, an Inuk woman, killed a man in self-defense and then found herself in the position of having to leave two of her five children on the tundra. She was tried for murder and criminal negligence and subsequently acquitted.

Her daughter, Elisapee Karetak lives in Arviat, Nunavut and has spent many years tracing the events of her family's story. Elisapee's brothers and sisters, as well as many members of the Inuit community who lived through the ordeal, have wanted and needed to reveal their memories.

Kikkik E1-472 focuses on the impact to the Ahiarmiut community when they were relocated - the tragedy that led to the famine and the deaths at Henik Lake in the winter of 1958. *Kikkik E1-472* unwraps the memory of the few surviving elders, and Elisapee's siblings, Annacatha and Karlak.

Curator's Notes

This story is intense, captivating, enraging and heartwarming all at the same time. I went through a gamut of emotions as I sat at the edge of my chair. It's about the first contact of the Ahaermiut people with white men in the 1940's. Elisapee Karetak, her sister Annacatha Anlatiut and her brother David Karlak survive starvation and other grave life circumstances that create a "mystery" and "secrets" in their family history.

I was fascinated with Elisapee's journey of uncovering the secrets for a couple of reasons – one, my current film project deals with "secrets and mysteries" in my family and two, the life altering event that Elisapee and some of her family survive happened in the 1950's when I was a child growing up on my reservation. I couldn't help but compare. Even though my community is thousands of miles away from Elisapee's home, I know we've experienced some of the horrific traumas that this film reveals. My reservation may not be as geographically isolated as Elisapee's community; however, in many ways we may as well live on another planet. An invisible wall built of many secrets and mysteries separates us from the rest of Canada. Children are forced to carry the memories of those secrets from generation to generation, in their blood memory if not in their conscious memory. Elisapee digs into the collective memory of her family to bring out some of the unspeakable murderous actions that were buried in their history.

This film shows a very dark period in Canadian history that is rarely talked about. I was deeply touched by the director's reenactment of Kikkik's trial – the language of the time demonstrates the unabashed values of the white supremacy of that era. I cried as Elisapee and her family liberate themselves of the burden of past secrets and shame.

– Dorothy Christian

**Curator Biography**

Dorothy Christian is of the Okanagan-Shuswap Nations of the interior of BC. In 1997, one of her productions for VISION TV won a Gemini, while some of her other works have screened and exhibited internationally, nationally and regionally. Dorothy has also produced, directed and written over 75 mini-documentaries for *Skylight*, a national Newsmagazine Program. Since moving to Vancouver in 2003, she has freelanced for CTV, APTN, *Venturing Forth*, *Creative Native Series*, and *Art Zone Children's Series*. Dorothy is currently developing her first National Film Board film.

Community Partner

Indigenous Media Arts Group



Indigenous Media Arts Group (IMAG) is a Vancouver based organization which started as a collective of media artists in 1998. Since then, IMAG has hosted the IMAGeNation Film Festival, which screens the works of indigenous media artists and filmmakers from around the world and has premiered the works of many artists and filmmakers from across Canada. The organization also provides a basic training program for youth and professional development for media artists.

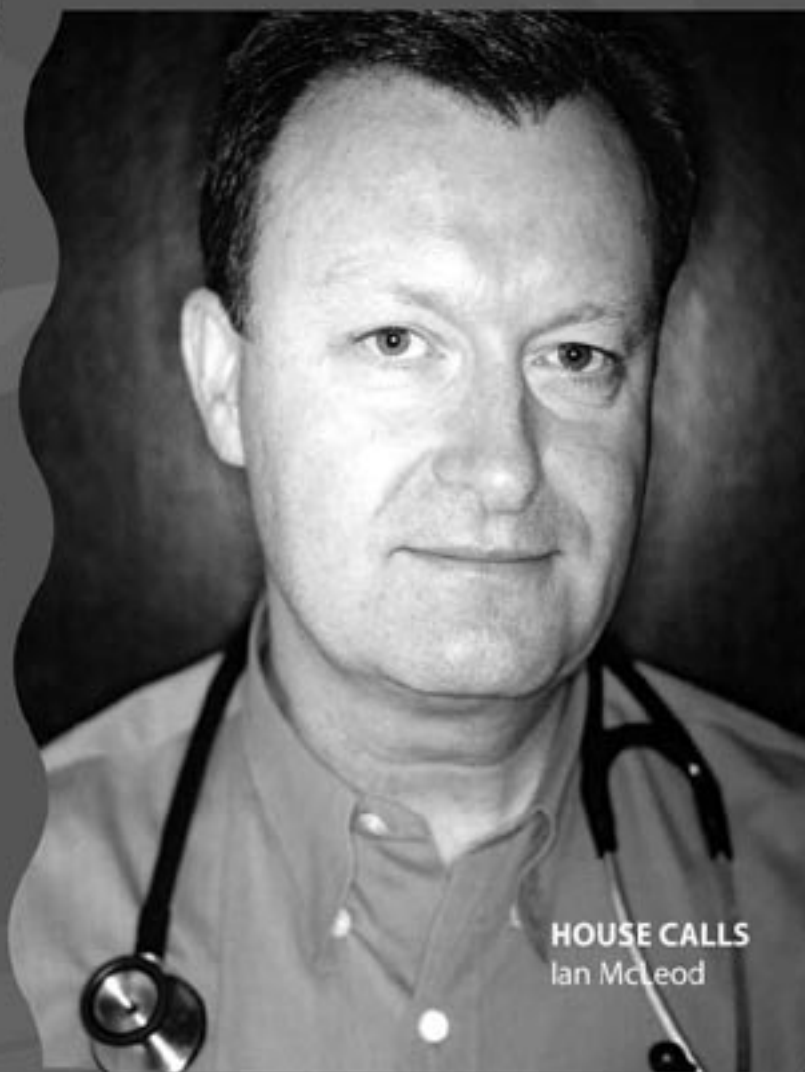
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Between Midnight & the Rooster's Crow

Between Midnight and the Rooster's Crow

Canada, 2005, Video, 66 min

Director/Producer: Nadja Drost (director in attendance)

"I came to this film not as a filmmaker, but as a social and environmental activist who had become fascinated with oil issues in the Ecuadorian Amazon years ago when I lived and worked in Ecuador." – Nadja Drost

In *Between Midnight and the Rooster's Crow*, Drost travels to Ecuador to investigate the practices of Alberta oil giant, EnCana Corporation, the target of local and international allegations of environmental contamination and human rights violations. Oil is heralded as both a saviour for a country in economic crisis and as a beacon of progress, but for the landowners who live by oil drilling operations and along the pipeline route, the promises of oil are but a mere pipedream.

While EnCana boasts an exemplary "corporate responsibility" record, Drost's daring exposé reveals how small landowners, farmers and community activists opposed to oil development have been subjected to forced relocation, intimidation, assault and illegal imprisonment, all of which have been carried out by an Ecuadorian military with close ties to EnCana's security forces. *Between Midnight and the Rooster's Crow* explores the experiences of the very people whose lives are being drastically altered by the race for black gold, a race fuelled by oil companies, a government desperate for foreign investment, and a rapidly-globalizing world.

Preceded by *A Call to Action*



A Call to Action

A Call to Action

Canada, 2004, Video, 12 min

Director: Carl Thériault

Producer: Claudette Jaiko



When you've spoken out against injustice and the government has turned a deaf ear, what do you do next? This is the dilemma faced by Gaétan Héroux. The Toronto activist leads us through the Dundas/Sherbourne area, one of Toronto's most disadvantaged neighbourhoods. We discover a darker side to Canada's "Queen City", as Héroux exposes the attacks and repression endured by the poor and homeless, whose ranks have been constantly growing since 1998.

Eight years ago, Héroux joined the Ontario Coalition Against Poverty (OCAP). Since then, he has loudly denounced the cuts in services and the lack of affordable housing for the people in the neighbourhood. Frustrated by politicians' inertia, he explains why he and his fellow OCAP activists have moved from words to direct action. One of the best examples of OCAP's new battle plan is its shutdown of a press conference held by federal MP Dennis Mills. OCAP demanded that Mills resign for having reneged on his promise to convert an empty building into social housing.

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**TUESDAY MAY 24**

7:30 pm Opening Night Gala – Continuous Journey p. 19 The Vogue Theatre

WEDNESDAY MAY 25

7:30 pm One More River: The Deal That Split The Cree p. 21 Pacific Cinémathèque

9:30 pm Kikkik E1-472 p. 23 Pacific Cinémathèque

THURSDAY MAY 26

7:30 pm Between Midnight and the Rooster's Crow + A Call to Action p. 25 Pacific Cinémathèque

9:30 pm Mighty Times: The Children's March + Family Portrait p. 29 Pacific Cinémathèque

FRIDAY MAY 27

2:00 pm Potlatch...a strict law bids us dance (followed by forum) p. 31 Pacific Cinémathèque

3:00 pm Public Forum – Mining Collective Memory p. 31 Pacific Cinémathèque

7:30 pm Girl Trouble p. 33 Pacific Cinémathèque

9:30 pm Abel Raises Cain + The Tree Officer p. 35 Pacific Cinémathèque

SATURDAY MAY 28

4:30 pm At the Green Line + Women in Black p. 37 Pacific Cinémathèque

7:30 pm The Hostage p. 39 Pacific Cinémathèque

9:30 pm Double Dare p. 41 Pacific Cinémathèque

SUNDAY MAY 29

1:00 pm The Future of Food (followed by forum) p. 43 Pacific Cinémathèque

2:30 pm Public Forum – What's Really on Your Plate? p. 43 Pacific Cinémathèque

4:30 pm House Calls + The Ocularist p. 45 Pacific Cinémathèque

7:30 pm Closing Night – Salvador Allende p. 49 Pacific Cinémathèque



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Mighty Times

Mighty Times: The Children's March

USA, 2004, Video, 40 min

Director: Bobby Houston, Robert Hudson

Producer: Robert Hudson

On May 2nd, 1963, thousands of black children and students deserted their classrooms and flooded the streets of Birmingham, Alabama.

Mighty Times: The Children's March reveals a never-before-told chapter in the Civil Rights movement and one of the most amazing acts of civil disobedience in American history. In 1963, heavy intimidation by Birmingham authorities left Martin Luther King Jr.'s Civil Rights Movement floundering with few active participants.

Thousands of young people rose up to take their place. Braving several days of fire hoses, police dogs, and arrest, the children stunned authorities and the nation by marching in opposition to the state's segregation laws. In doing so, they became the movement's unsung heroes, touching off a week of mass demonstrations and rioting that shocked the nation and rocked the world.

The Children's March includes archival footage, reenactments, and fascinating interviews with the grown women and men who, as children, changed the course of American history. It is a moving testament to the power of hope, activism, and courage.

Winner – 2005 Academy Award, Best Documentary Short

Preceded by *Family Portrait*



Family Portrait

Family Portrait

USA, 2004, Video, 28 min

Director: Patricia Riggen

Producers: Patricia Riggen, Alvaro Donado

In 1968 Gordon Parks wrote an article for Life Magazine on race and poverty in the United States. For his story, Parks photographed the Fontenelle family, a disenfranchised African American family of twelve living in extreme poverty in a small Harlem apartment. The public's response to the Life photo essay was so great that Parks worked with the magazine to purchase the family a home on Long Island.

In Patricia Riggen's moving and insightful documentary, Richard and Diana, the only surviving members of the family, render their own family portrait as they recount the challenges the family faced. Through interviews with Richard Fontenelle, Diana Nash and Gordon Parks, we meet two survivors in a family that has struggled confronting the social obstacles of racism, poverty, addiction, and AIDS.

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Potlatch...a strict law bids us dance

Canada, 1975, Video, 53 min

Directors/Producers: Dennis Wheeler/U'Mista Cultural Society

Over the centuries, the Kwakwaka'wakw (Kwakiutl) people of the Northwest Coast developed a sophisticated culture based on the ceremonial "give-away" of surplus wealth. With the arrival of European settlers intent on the accumulation of property, traditional Indian society came under attack. For years, the Canadian government outlawed the potlatch, crushing a unique culture and seizing its artifacts to be studied and "protected".

This internationally acclaimed film is based upon research compiled by the U'Mista Cultural Society of Alert Bay, BC and features testimony from Kwakiutl elders. *Potlatch* is narrated by Gloria Cranmer Webster, whose father Dan Cranmer came into conflict with the Canadian government when people were arrested at a potlatch he held in 1921. The Cranmer family continues to hold the potlatch today, in the tradition of their ancestors.

Followed by public forum: *Mining Collective Memory*

Public Forum: Mining Collective Memory

In an increasingly restrictive copyright culture, it is becoming harder to make documentary films dealing with political and historical subjects. Public archives like Library and Archives Canada are becoming increasingly vital for the public domain materials they hold – but this too is a tricky terrain. For filmmakers from cultures outside the mainstream, the problems are compounded by their lack of presence in the "collective memory of the nation".

What are the challenges filmmakers face today? What is being done today that will address these issues in the future? What are the pitfalls in working with archival materials? What can be done? Hear filmmaker Ali Kazimi discuss the making of opening night film *Continuous Journey* and filmmaker Barb Cranmer discuss *Potlatch*.

The forum is included with a ticket to the film, *Potlatch*. To attend the forum only, admission is free, space permitting.

Forum Participants

Barbara Cranmer is an award-winning documentary filmmaker from the Namgis First Nation of Alert Bay, British Columbia. Her films include: *Laxwesa Wa: Strength of The River*, *Qatuwas: People Gathering Together*, and *T'lina - The Rendering of Wealth*. Referred to as "A Messenger of Stories", Barb's work involves telling the important stories of the culture and lifeways of her people. Giving voice to our communities is critical.

Ali Kazimi is an award winning documentary filmmaker based in Toronto. Ali's films have been screened in festivals around the world, and broadcast nationally and internationally. As a cinematographer, Kazimi has shot several acclaimed and award winning documentaries. He has shot films in India, Nepal, Bangladesh, the U.K., the U.S.A, Bosnia, Italy, Turkey, Namibia and Indonesia. His latest film, *Runaway Grooms*, just appeared on CBC's *The Passionate Eye*.

Andris Kesteris has vast experience as an archivist in the field of acquisition and preservation of cultural heritage, specifically in film and television. He is currently the Senior Project Manager/ Archival Specialist (A/V) for the Canadian Archives and Special Collections Branch, Cultural Heritage Division, Library and Archives Canada. Mr. Kesteris is also the founder of the Baltic Film Festival in Canada.

Colin Preston is the Television Archivist for CBC Vancouver. His work includes providing preservation and access to the station's fifty year-old film / videotape collections and researching visuals for documentaries. Colin is a frequent panelist and presenter at Sound and Moving Image Archives conferences and has made numerous presentations related to Film and Video Archives.

Madeline Ziniak is the Vice-President and General Manager of OMNI Television, and a champion of multiculturalism and its expression through television. She has garnered international recognition and numerous media awards for her work in this field over more than 30 years, and received the Order of Ontario in 2001 and the Queen's Golden Jubilee Medal in 2003.

Moderator, Colin Browne is a filmmaker and writer who has worked extensively with archival motion pictures. He is on the boards of the AV Preservation Trust and the Audio-Visual Heritage Association of B.C. and is the author of *Motion Picture Production in British Columbia, 1898-1940*. His most recent film is the documentary portrait, *Linton Garner: I Never Said Goodbye*. He is Associate Director and teaches in the Film Area of the School for the Contemporary Arts at Simon Fraser University.

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Girl Trouble

USA, 2004, Video, 74 min

Directors/Producers: Lexi Leban, Lidia Szajko
(director in attendance)

How is it that young women comprise about one third of the young offenders population in the United States, but only receive 2% of support services? In *Girl Trouble*, girls tell their truth about juvenile justice and their search for support within a system designed to work against them.

Girl Trouble follows three young San Francisco women on the brink of adulthood over a four-year course. At the film's beginning they are wrestling with poverty, domestic violence, drug addiction and homelessness in their lives and have already had contact with the juvenile justice system. Hope comes in the form of the Center for Young Women's Development, the first American employment, leadership, and advocacy program run entirely by and for girls who have been locked up and are trying to change their lives.

Girl Trouble is a film that takes a personal look at the reasons why teenage girls are entering the juvenile justice system in greater numbers and at younger ages, and why current corrections strategies are failing to stop the cycle of incarceration. It movingly depicts several bold and articulate young women who must negotiate a system that at the same time seeks to punish and rehabilitate those who come into contact with it.

Winner – Golden Gate Award, San Francisco International Film Festival

Community Partner

Joint Effort



Joint Effort is a women-in-prison support group involved in solidarity work with prisoners at the Fraser Valley Institution for Women and the Allouette Correctional Centre for Women. The group operates from an abolitionist perspective and consists of women who work to create contacts between women in prison and various community organizations outside the prison. On the "outside", Joint Effort works to educate the public on issues relating to the criminalization of women, and the situation of women in prison.

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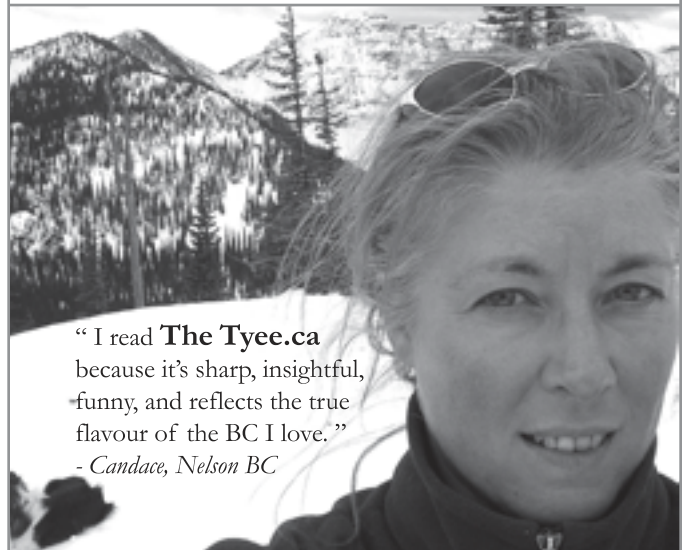


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- Alexandra Gill, Globe and Mail

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- Author Douglas Coupland

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Abel Raises Cain

USA, 2005, Video, 84 min

Directors/Producers: Jenny Abel, Jeff Hockett
(director in attendance)

"The imagination and sheer guts of Mr. Abel are pure delight."
— Erma Bombeck

As far back as she can remember, Jenny Abel has seen her father appear on television under a variety of aliases, fooling news reporters and talk show hosts. He was continually plotting new ways to infiltrate the media with one of his seemingly absurd causes. Throughout the years, people have accused him of being a scam artist or an imposter. But to Jenny, he was always just a father with a unique profession.

Alan Abel's career began in the 1950s with a campaign to clothe all naked animals for the sake of decency. Even though it was a satirical commentary on censorship, his slogan, "A nude horse is a rude horse," was plastered on the front pages of newspapers all across the United States. This success inspired him on to a lifetime of similar stunts, all designed to provoke or amuse, and take advantage of the media's weaknesses. Infiltrating a 1984 live national broadcast of Phil Donahue's talkshow is just one such example included in a film full of classic media moments. As Phil shoots for ratings with a panel of gay senior citizens, members of Abel's newly formed FAINT group (Fight Against Idiotic Neurotic Television) bring the show to a halt by collapsing in the aisles.

Filmmaker Jenny Abel, who has had a ringside seat to Alan's antics throughout her life and, on several occasions, has been an unwitting accomplice to his mischief, has crafted a provocative and often hilarious film. In exploring why her father is hailed by some journalists as the "world's greatest hoaxer" and scorned by others as a menace, she attempts to explain the true motives behind Alan's pranks and, in the process, echoes his ultimate message — that you can't believe everything you see, read, or hear.

*Winner — Grand Jury Award-Best Documentary Feature,
Slamdance Film Festival*

Preceded by *The Tree Officer*



The Tree Officer

Scotland, 2004, Video, 8 min

Director: Neil Jack
Producer: Cameron Fraser

The Tree Officer is an animated comedy, shot in spoof documentary style and described as "*Wallace and Gromit* meets *The Office*." Set in the Tree Officer's Department in the council, it focuses on the day-to-day running of the office and, in particular, a man stuck in the wrong job, the Tree Officer - Gary Dremmell. Passionate about botany and horticulture, Gary is wearied by the endless requests from the town's citizens for trees to be cut down. Resigned to his fate, he signs his daily quota of death warrants with an air of droll melancholy, assisted by his two colleagues: Matt, a sardonic temp with a stapling addiction; and Avril, a dedicated worker with an unreliable arm and a dysfunctional relationship with technology.

*Winner - Best New Screenplay, Best Animated Short, BAFTA
Scotland Awards*

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At the Green Line

USA, 2003, Video, 52 min

Director: Jesse Atlas (director, producer & editor in attendance)

Producer: Eyal Dimant

At the Green Line profiles Israeli conscientious objectors, or “refuseniks,” as well as active soldiers struggling to reconcile their roles as occupiers. The “Courage to Refuse” movement has been growing steadily since 2002, offering an alternative to Israelis who feel that the Occupation contradicts their values and beliefs. Today the movement numbers over 600 high-ranking soldiers and officers who have challenged Israel’s mandatory military service. Other soldiers who oppose the occupation continue to serve in the hopes that they are making a difference. *At the Green Line* thoughtfully presents the stories of both resisters and active soldiers as they wrestle with these difficult choices.

Community Partner

Vancouver Jewish Film Festival



The Vancouver Jewish Film Festival presents films that explore the diversity of Jewish life and culture and promote the discussion of relevant issues and concerns within and beyond the Jewish community. The 18th annual festival will take place in April 2006.

Preceded by *Women in Black*



Women in Black

Scotland, 2004, Video, 24 min

Director: Nick Higgins

Producer: Dave Tarvit

In the face of the overwhelming suffering and loss that so much of the world experiences on a daily basis, a few women in Edinburgh take action by joining an international peace network dedicated to protesting war, rape as a tool of war, ethnic cleansing and human rights abuses. They hold a silent weekly vigil, a tradition first started seventeen years ago in Israel/Palestine by women protesting Israel’s Occupation of the West Bank and Gaza. Edinburgh’s Women in Black gather in the heart of the city’s shopping district. Dressed in black they stand, rain or shine, and silently carve out a space of peace and hope in the midst of the bustle. *Women in Black* is a bittersweet contemplation on the pain that joins us to one another, and the love that goes some way towards healing the wounds.

Community Partner

Na’amat



Na’amat Israel and Na’amat Canada has a long history of providing services to women and children. Our role in Canada has primarily been to raise funds to support our 300 daycare centres, shelters for those experiencing domestic violence and training facilities for teens and women. Our services include: self-esteem programs for young students, legal aid, and school supplies for children living in shelters. As women who believe in peace, Na’amat is proud to be a sponsor of the film, *Women in Black*.

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The Hostage

Canada, 2004, Video, 78 min

Director: Carl Leblanc (director in attendance)

Producers: Luc Cyr, Carl Leblanc

Eighty year-old James Cross lives a quiet life in retirement in the small town of Seaford, England. His idyllic surroundings belie the fact that over thirty years ago he was a man caught in the middle of one of the most important political crises in Canadian history. For fifty-nine days in the fall of 1970, Cross was held hostage by the Front de Libération du Québec (FLQ) while working as a British diplomat. His death was announced on television and radio the same night the body of Pierre Laporte, the FLQ's other hostage, was found.

The Hostage combines interviews with Cross, his family and FLQ members with archival footage, providing a remarkably insightful perspective on Canadian history and politics. What makes the film unique is its ability to access the humanity behind the politics, particularly through Cross' eloquent and thoughtful views on the matter. Not just a historical accounting of events, *The Hostage* is a reflective memoir, and a contemplation on how extraordinary events affect ordinary people.

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Double Dare

USA, 2003, Video, 81 min

Director: Amanda Micheli

Producers: Karen Johnson, Danielle Renfrew

Jeannie Epper and Zoë Bell have been set on fire, thrown off buildings, dragged by wild horses and hit by cars. As Hollywood stuntwomen, they are the anonymous, blue-collar heroines of film and television, taking the hits that make actors into stars.

Double Dare explores the lives of Jeannie and Zoë, the stunt doubles for *Wonder Woman* and *Xena: Warrior Princess* respectively, as they face the challenges of a dangerous and male-dominated profession. The real women behind these two world-famous icons are at drastically different crossroads in their lives. One, a grandmother, struggles with the aging process and Hollywood's dearth of older female roles; the other, a young woman, is brash and unaware of the history that has preceded her in this notoriously macho field. When Jeannie becomes a mentor for Zoë, these two women, from opposite sides of the world and opposite ends of their careers, find a way to survive in the industry together.

The film follows Jeannie and Zoë's daily struggles to stay employed and stay sane – against the backdrops of *Xena*, *Wonder Woman*, *6 Feet Under*, and Quentin Tarantino's *Kill Bill*. Featuring interviews with Tarantino, Steven Spielberg, Lucy Lawless and Lynda Carter, this action-packed documentary is a must-see for fans of filmmaking and bold, ass-kicking women.

Winner – Audience Award, San Francisco International Film Festival

Winner – Audience Award, AFI Film Festival

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Reel 2 Real presents films from around the world that expose youth to new ideas and cultural perspectives. Films are selected by a qualified youth jury and explore issues that are important to youth. At this year's DOXA we are pleased to co-present *Double Dare* and hope you'll tell your friends.



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The Future of Food

USA, 2004, 35 mm, 89 min

Director: Deborah Koons Garcia (director in attendance)

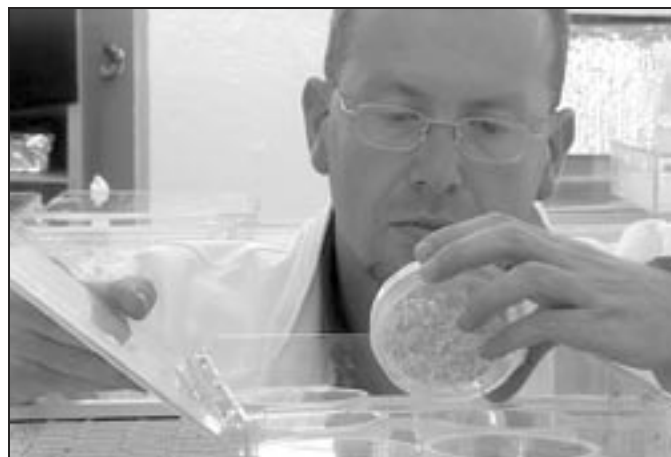
Producers: Catherine Lynn Butler, Deborah Koons Garcia

As a farmer observes at the beginning of *The Future of Food*, most of us are so distanced from the sources of the food we eat, we have little idea what goes into its production. This may also explain the degree of public apathy regarding the operation of this most crucial industry. Deborah Koons Garcia's gorgeously shot polemic deftly makes the case for the importance of current debates around food production.

From the prairies of Saskatchewan, Canada to the fields of Oaxaca, Mexico, *The Future of Food* gives a voice to farmers whose lives and livelihoods have been negatively impacted by the success of patented, genetically engineered foods. Though not the first film to turn over this territory, it compellingly illuminates the intimate linkages between seemingly disparate concerns. Shot on location in the U.S., Canada and Mexico, *The Future of Food* examines the complex web of market and political forces that are changing what we eat as huge multinational corporations seek to control the world's food system. While the film explores alternatives to large-scale industrial agriculture, proposing organic and sustainable agriculture as real solutions to the farm crisis today, it also draws attention to the need to address the democratic deficit in order to keep the door open to those alternate futures.

Deborah Koons Garcia's *The Future of Food* is cited as "the *Fahrenheit 9/11* of the genetically engineered food battle." Emotionally charged and thought-provoking, this film is a wake-up call for everyone who eats and a tribute to those growers who put our food and the environment first.

Followed by public forum.



Public Forum: What's Really on Your Plate?

2:30 pm (follows *The Future of Food*)

Join us for a community forum after the film with:

- + **Deborah Koons Garcia:** Filmmaker
- + **Tara Scurr:** Council of Canadians organizer for a GE-Free Canada
- + **André LaRivière:** Food journalist
- + **Catherine Kleinsteuber:** GE activist
- + **Jane Thornthwaite:** Registered Dietitian Nutritionist
- + Facilitator: **David Van Seters** of Small Potatoes Urban Delivery (SPUD)

Meet some of the passionate and informed people behind initiatives to make BC's food supply sustainable and sound. Solutions exist! Join us to look at the possibility of making Vancouver a GE-Free Zone.

The public forum, *What's Really on Your Plate?* is included in the cost of a ticket to the film, *The Future of Food*. To attend the forum only, admission is free, space permitting.

Film & forum generously sponsored by
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support services
- Slashed health care worker wages
by 15 per cent
- And more. Much more ...

We don't need to see this movie
again. And we definitely don't
want to see the sequel.



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House Calls

House Calls

Canada, 2004, Video, 52 min

Director: Ian McLeod (director and subject in attendance)

Producers: Gerry Flahive, Ian McLeod

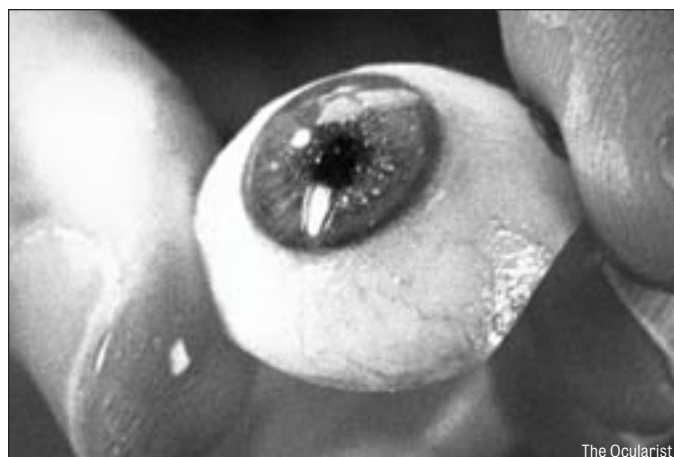


Doctor Mark Nowaczynski is one of the last proponents of a dying tradition, and is passionate about keeping it alive. He provides home care for senior citizens who are too frail or ill to go to their doctor's office, and is one of the few remaining Canadian doctors who still makes house calls. Determined to raise awareness about a growing but hidden segment of the population, Nowaczynski has been photographing his patients and capturing not only their stoic suffering, frailty and vulnerability, but also their strength and courage as they struggle to maintain a sense of dignity near the end of their lives.

House Calls follows Nowaczynski and his patients over a course of six months, showing us all our future and, more importantly, the urgent need for better access to adequate health care for our aging population. He battles a health care system that has not kept up with changing demographics and spends less than 2% of its budget on home care.

Over the course of this moving film we become acquainted with women and men such as 93 year-old Connie, who fears becoming separated from her main source of joy, her beloved cat Oscar. Eighty-six year-old Joe is housebound by an arthritic "cow-boy leg", and relies on Dr. Nowaczynski to provide him with the attention he won't receive at a walk-in clinic. With patience and compassion Dr. Nowaczynski cares for the subjects of his beautiful portraits, hoping that the photos will draw much-needed attention towards these forgotten citizens.

Preceded by *The Ocularist*.



The Ocularist

The Ocularist

USA, 2002, 35mm, 8 min

Director / Producer: Vance Malone (director in attendance)

Producer: Food Chain Films

Another man passionately involved in his work, Ocularist Fredric Harwin is a medical illustrator who unites the dexterity of a skilled craftsman with an artist's textural caress in his unique creations: custom acrylic eyes. This eight-minute short illuminates the process of Harwin's intricate work, subtly illustrating the theme of altered eyesight. The photography, design, and editing work in tandem to highlight the artistry that goes into something that should remain unnoticed – an artificial eye. Vocal tracks are innovatively woven with the original soundtrack, blurring the line between documentary and music video.

SUNDAY 4 SEPTEMBER 1970. Se siente, se siente, Allende presidente. You can feel it, you can feel it, Allende is the president. Salvador Allende, a self-declared Marxist, has been elected as Chile's new President. His program proposes a peaceful road to socialism, unlike the revolutionary war that took Fidel Castro to power in Cuba in 1959. Can it be done? The question looms heavily over the country, while hundreds of thousands pour on to the streets and celebrate for hours.

Allende speaks to the crowd on the Alameda, Santiago's main avenue. He says that he will attempt to take the country out of underdevelopment. "This is the first government in Chile's history that is truly democratic, national, popular and revolutionary," he adds. Then he asks his supporters to go home quietly. The world needs to know that communists and socialists do not eat babies alive, rape women, loot and rob, as the campaign of the right has claimed.

Patricio Guzmán also seems to be offering us a blueprint for a possible future – a bouquet of dreams that became a fleeting reality in the Chile of the 1970's.

Allende's election turns every corner of Chile into a political arena and a breeding ground for social change. The US-owned copper mines are nationalized. Reform gives land to impoverished peasants. Factory workers take control of key industries. Shanty town dwellers and squatters build their own houses. Health and education reforms allow for more accessible services. A literacy campaign results in thousands of adults learning to read and write for the first time. Popular culture grows everywhere. Those who have never owned a thing are taking a stab at controlling their own destiny. But it doesn't take long for the ones who have always owned everything to begin boycotting and sabotaging. The US



imposes an economic embargo and the CIA provides expertise and millions of dollars to the Government's opponents.

When support for Allende's Popular Unity coalition grows in the congressional elections of March 1973, it becomes evident that the powerful will not hesitate to strike with full force to turn the clock back. But knowing something in theory is very different from reality.

TUESDAY 11 SEPTEMBER 1973. Rumours of a military coup have been spreading for weeks. As Allende's foes do everything in their power to create chaos, the Popular Unity Party also begins to show its internal differences. Some call for a strengthening of popular organizations. Others propose further negotiations with the opposition. A real revolution or an abandonment of the Government's program are the two contradictory positions of the Left. In the end, the military coup finds the majority of Chileans

unprepared. The horror that begins to unfold that bright, spring morning goes beyond anyone's imagination.

La Moneda, the presidential palace, is bombed by US-provided Hawker Hunters. Salvador Allende, his personal guard and some of his closest collaborators and friends resist the attack. But a few guns are no match for a whole army poisoned with hatred and prepared for war. Undoubtedly, Allende knows that the battle of La Moneda cannot be won. However, he also knows that resistance is his only choice: he has to show the country and the world that he is prepared to offer up his life for the ideals that have guided his existence as a human being and a statesman.

Everywhere else in Santiago and the rest of the country, Allende supporters are rounded up, imprisoned, tortured, killed. Places of work and homes are raided, destroyed by army tanks.

PATRICIO GUZMÁN is one of thousands taken to the Santiago National Stadium, which for months becomes the dictatorship's largest concentration camp in the country. In the meantime, his uncle Ignacio manages to have the Swedish Embassy take a trunk loaded with film — the product of his nephew's many years of work — out of Chile. That footage will later give shape to Guzmán's acclaimed *The Battle of Chile, 1973-1979*, a three-part documentary that vividly portrays the social and political developments triggered by Allende's peaceful road to socialism.

In 1997, Guzmán releases another award winning film: *Chile: The Obstinate Memory*, which documents the film maker's return to Chile, where he holds interviews with survivors of the coup and the dictatorship who had been featured in *The Battle Of Chile*. At the same time, Guzmán films the reaction of different groups of young people to the screening of *The Battle Of Chile*, which until then had never been shown in the country.

In 2001, Patricio Guzmán premieres the also acclaimed *The Pinochet Case*, which chronicles the detention of Augusto Pinochet in London, in October of 1998. But perhaps as important, he interviews women survivors of Pinochet's seventeen-year dictator-

ship, who speak to the camera and to the world of what were, until then, unmentionable horrors.

Patricio Guzmán's preoccupation with the history of Chile of the last thirty-five years and his "obsession" with the preservation of individual and collective memory have now brought us his latest film, *Salvador Allende*, which premiered at the Cannes Festival in 2004.



SALVADOR ALLENDE is not and does not purport to be an exhaustive biography of the Chilean president. Rather, it is a subjective account, a testimony to how important Allende was and continues to be in Patricio Guzmán's life and the lives of many Chileans: "Salvador Allende marked my life", Guzmán says. "I would not be who I am if he hadn't embodied the utopia of a just and free world, which permeated my country during those times. I was there as both a participant and a film maker."

However, while offering a personal narrative, Guzmán also provides an enormous amount of information about Allende and his era. The film takes on the form of a collage and from this juxtaposition of material, a comprehensive picture of Salvador Allende emerges – about who he was, the ideals he represented and his place in world history.

But more than a nostalgic look at the past or a mere reconstruction of the emblematic statesman's image, *Salvador Allende* is a dialogue between the past and the present, between memory and oblivion. And through this dialogue, Patricio Guzmán also seems to be offering us a blueprint for a possible future – a bouquet of dreams that became a fleeting reality in the Chile of the 1970's, but that continues to be alive in the hearts and minds of many all over the globe. Perhaps, by bringing the past into the present, Guzmán is also inviting us to imagine the future.

Curator Biography

Writer Carmen Rodríguez is a Chilean-born Vancouver writer, journalist and educator who came to Canada as a political exile following the Augusto Pinochet military coup of September 11, 1973. Her poetry, short stories, articles and essays have been published in numerous periodicals and anthologies.

Among other educational publications, she is the author and

director of *Educating for Change: Community-Based/Student-Centred Literacy Programming with First Nations Adults* (Burnaby, Open Learning Agency, 2001), a book and video documentary. A volume of her bilingual poetry, *Guerra Prolongada/Protracted War*, was published in 1992 by Women's Press in Toronto, and her collection of short stories, *and a body to remember with*, was released by Arsenal Pulp Press in Vancouver in 1997. The Spanish version of this collection, *De cuerpo entero*, won an Honorary Mention of the 1998 City of Santiago Literary Awards, while *and a body to remember with* was a finalist for the Vancouver Book Award, also in 1998.

In most of her writing, Rodríguez explores the relationship between place and language and maps the emotional terrain of dual geographies. Both her poetry and stories include experiences and issues related to political activism, immigration and exile, memory and resistance. But above all, they are a celebration of life and a tribute to the resilience of the human spirit.

Currently, Carmen Rodríguez teaches in the Latin American Studies Program of Simon Fraser University and is the Vancouver correspondent for the Spanish Section of Radio Canada International.

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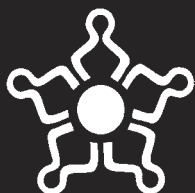
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Salvador Allende

Chile/France/Belgium/Germany/Spain/Mexico, 2004, 35 mm, 100 min

Director: Patricio Guzmán

Producer: Jacques Bidon

Curated by Carmen Rodríguez

“Salvador Allende marked my life. I would not be who I am if he hadn’t embodied the utopia of a just and free world, which permeated my country during those times. I was there as both a participant and a filmmaker.” – Patricio Guzmán

Salvador Allende retraces the life of the Chilean President from his childhood in the coastal city of Valparaíso to his death on September 11, 1973, the day of the U.S. backed military coup that installed the brutal seventeen-year dictatorship of General Augusto Pinochet.

The documentary is not and does not purport to be an exhaustive biography of Allende. Rather, it is a subjective account, a testimony to how important the statesman was and continues to be in Patricio Guzmán’s life and the lives of many Chileans. However, from the juxtaposition of archival footage, photographs and interviews, Guzmán is able to create a comprehensive picture of Salvador Allende - about who he was, and the ideals he represented and his place in contemporary history.

The dialogue between memory and oblivion which has characterized several of Patricio Guzmán’s former films, also plays a

central role in *Salvador Allende*. By retrieving a collective memory that is yet to find a just place in the consciousness of Chile and the world, Guzmán brings the past into the present and gives shape, depth and colour to a man that history has managed to turn into a hazy figure. Thus, he pays homage to Salvador Allende – a medical doctor, a Marxist and a humanist whose fleeting “peaceful road to socialism” was violently shattered on September 11, 1973, but whose dreams and ideals continue to be alive in the hearts and minds of many around the world.

– Carmen Rodríguez

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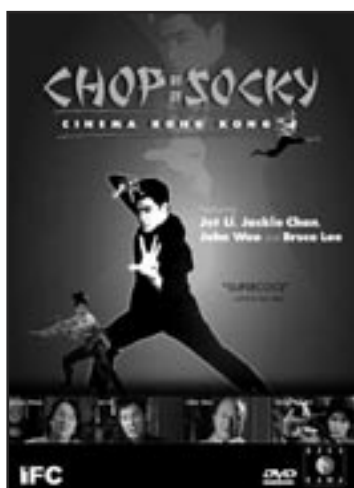
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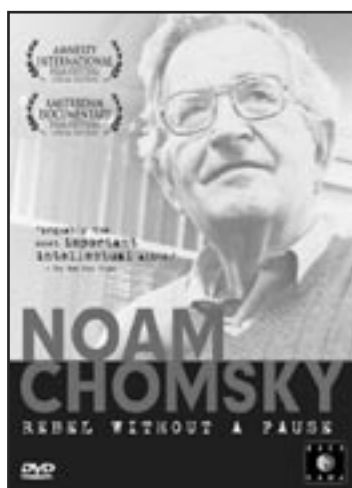
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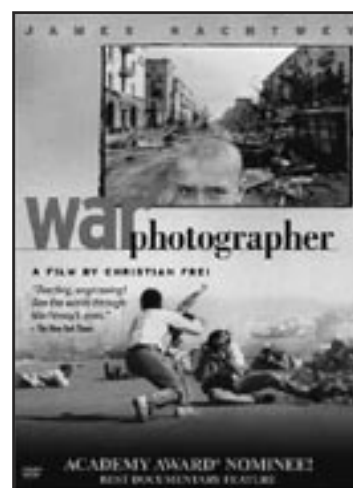
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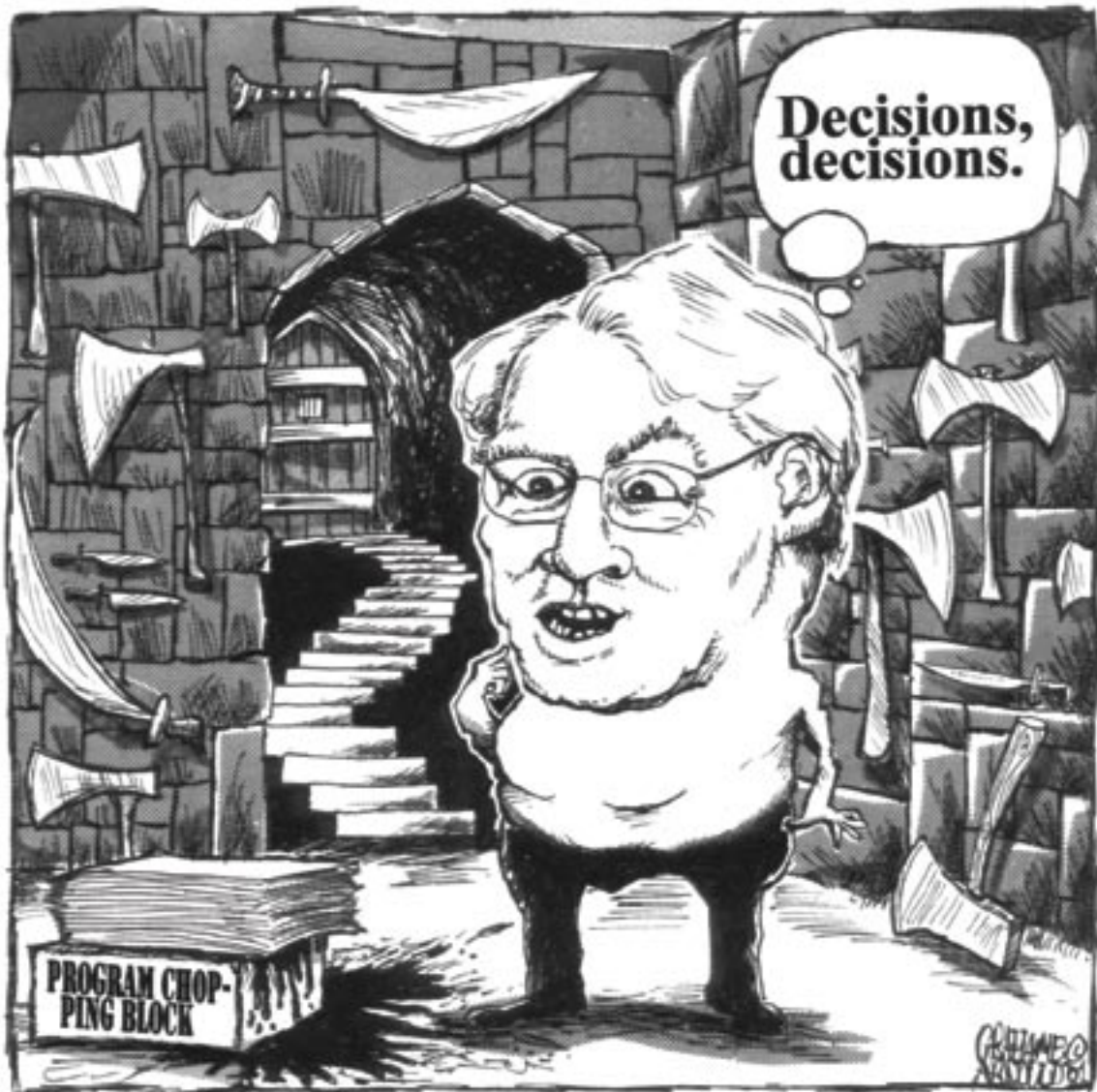
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