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Documentary Film & Video Festival

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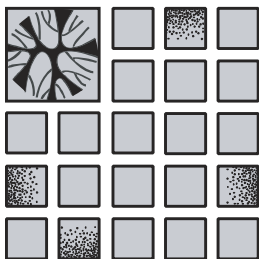
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Tickets

Opening Night Gala: **\$15**

Closing Night Gala: **\$15**

Matinee (before 6 pm) screenings: **\$8**

Evening (after 6 pm) screenings: **\$10**

Festival Pass: **\$69**

Membership: **\$2**

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. When you purchase a membership for \$2, you are entitled to attend any screening in 2006, provided you show your membership card.

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: 2010 Commercial Drive

Independent Flixx: 976 Denman Street

Videomatica: 1855 West 4th Avenue

The above ticket locations are cash-only.

Festival Box Office:

1398 Cartwright St, Granville Island

604.257.0366

www.festivalboxoffice.com



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

Venues

The Empire Granville 7 Theatre **G7**

855 Granville Street (at Robson)

Vancouver International Film Centre **VIFC**

1181 Seymour Street (at Davie)

Accessibility

Both theatres are wheelchair accessible; however, **there is only one elevator to get into the Granville Theatre, so please arrive early should you require the elevator.**

Festival Information

www.doxafestival.ca / 604.646.3200

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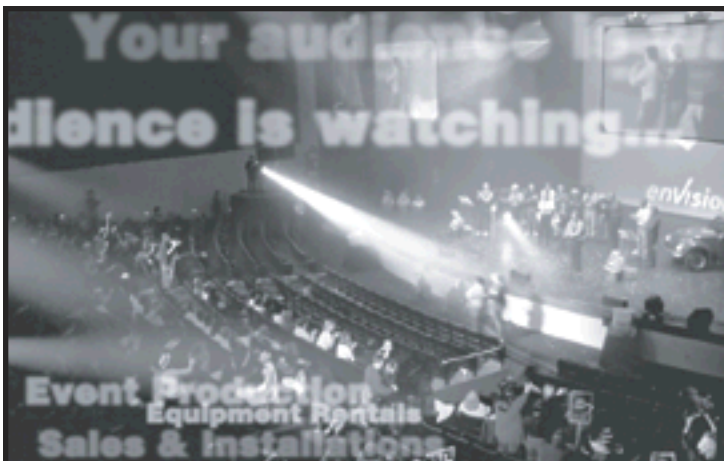
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The Documentary Media Society

DOXA is presented by the Documentary Media Society, a Vancouver based non-profit, charitable society (incorporated in 1998) 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 of public screenings, workshops, panel discussions and public forums.

Festival Director

Kristine Anderson

Program Assistant / Print Traffic

Lee Johnston

Fund Development Coordinator

Lauren Weisler

Connexions Coordinator / Volunteer Coordinator

Gina Garenkooper

Box Office Coordinator

Nancy Loh

Media Relations

Marnie Wilson / Publicity Plus Event Marketing

Publicity Materials

Lee Johnston

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Jessica Meistrich Gidal, Katherine Monk

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Community Outreach Committee

Emily Aspinwall, Elizabeth Brady, Cari Green, Meghna Haldar, Stephen Hinds, Christina Mulvena, Rachel Rocco



Acknowledgements

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

Funders

The Canada Council for the Arts: Media Arts Section
Arts Now
Department of Canadian Heritage Arts Presentation Canada Program
British Columbia Arts Council
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CELSIUS 17/11 DOXA Silent Auction & Fundraiser FRIDAY, NOVEMBER 17, 2006

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and all our other friends, donors and volunteers that aren't listed due to the print deadline.

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Do you want to support DOXA?

Help DOXA present inspiring and entertaining documentary films at our annual festival!

DOXA is Vancouver's documentary film festival, presented by the Documentary Media Society, a non-profit, charitable organisation. 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:

- + Become a monthly donor and have \$10 (or more) transferred from your account to DOXA's account.
- + Make a one-time donation to DOXA.

Monthly donations provide us with a regular and predictable income.

Donations are tax-deductible and all of our donors will be provided with a receipt and will be acknowledged on our website and in our program book (unless you request anonymity). Donors will receive other exciting benefits, including invitations and tickets to gala events.

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Greetings from our funders



The National Film Board of Canada is proud to be part of the DOXA Documentary Film and Video Festival, showcasing socially relevant non-fiction filmmaking. As part of our support for Canadian filmmakers, the NFB will present the Colin Low Award for Best Canadian Documentary, accompanied by \$3,000 in services from our Filmmaker Assistance Program.

This is also a special year for the NFB at DOXA, as we celebrate Bonnie Sherr Klein's return to filmmaking with the world premiere of *Shameless: the ART of Disability* as the festival's opening night film. A pioneer of women's cinema, Bonnie has turned her lens on disability, art and activism in her new film – the first in a growing number of NFB documentaries and initiatives by and about people with disabilities.

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



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

The British Columbia Arts Council recognizes the valuable services provided by DOXA to artists and their audiences and particularly values the relevance of the festival to the documentary community in BC

I would like to extend thanks to the artists, curators, staff, volunteers, sponsors and audiences at DOXA.

Enjoy the Festival!

Sincerely,

Donald Shumka
Chair, British Columbia Arts Council



On behalf of my colleagues on Vancouver City Council, I am pleased to offer congratulations to the DOXA Festival organizers for yet another fantastic event.

Documentary film plays an important role in bringing new issues, concerns and human experiences to the public's attention. This year's festival promises to enlighten, entertain and enrich viewers with films from local and international sources.

I want to thank the organizers and all of the filmmakers for your contribution. Welcome to tonight's festivities, and I hope the festival is a great success.

Yours truly,

Sam Sullivan
Vancouver Mayor

Welcome from DOXA

Welcome from the Festival Director

It's amazing how different the climate is for documentaries today than only a few years ago. At our first festival in 2000 there were people who said I was crazy to start a festival in Vancouver dedicated exclusively to documentaries. Sure, there were numerous documentary films to choose from, but there wasn't a huge audience for docs. In sharp contrast today, there are many documentary films that we can't obtain for festivals, simply because they are going directly to a theatrical run after their premiere and bypassing festivals altogether. Things have indeed changed.

I don't know if this trend will continue; however, DOXA will continue to create a venue that exclusively presents documentaries in a context where we may have a chance to meet the filmmaker, ask some questions, and go for a drink to debate the issues presented or discuss the filmmaker's style. DOXA will continue to be a place to see, experience and discuss the art of documentary filmmaking.

This year we received such an incredible array of powerful and artful films that it was intensely difficult to make the festival program selections. However, we're thrilled with the films being presented.

Our independent curators this year are writer, film reviewer and documentary-lover Katherine Monk, who is presenting one of her favourite docs, and former Vancouverite, filmmaker Jessica Meistrich Gidal, whose love for animation and documentary film brings us a unique shorts program.

DOXA branches out with a new venture this year - *Connexions*. Twelve young, aspiring filmmakers from outside of the Lower Mainland will be at the festival getting drenched in an atmosphere of documentary film. They will attend screenings, meet filmmakers, take part in discussions with mentors and tour local film-related institutions. They are the future storytellers in the world of documentary film and we are pleased to welcome them to Vancouver and to DOXA.

It's not possible to hold this event without our funders, sponsors, partners, donors and advertisers. My sincere thanks to them for helping us bring these wonderful films to Vancouver. I want to thank the Board of Directors of the Documentary Media Society, as well as our committees and volunteers for contributing their creativity, passion and time.

My colleagues and co-workers who come on the scene at various points in the year to create the festival, whether it's raising the money, designing the artwork, running the office or the box office, coordinating volunteers or wrangling the program and the program book, are a truly remarkable group. They do a lot with very little and manage to make it look easy and have fun at the same time.

Documentary film is an art form; it's storytelling at it's most visual. It's like going on a trip without leaving your own hometown. I know that you will see images and hear stories that you've never seen or heard before, thanks to a group of inspired and passionate filmmakers. Thank you for being here and enjoy the festival.

— Kristine Anderson, Festival Director

Welcome from the Chair of the Board

Since joining the Documentary Media Society in 2001, I continue to be impressed and inspired by what a small arts organization can achieve. Through the work of committed staff and board members, DOXA continues to expand and improve each year. The latest on our growing list of accomplishments was achieving charitable status, which we hope will garner the society new and continuing support from the growing community of documentary lovers. This year's programme features the kind of captivating and compelling stories, both local and international, that Vancouver has come to expect from DOXA. Welcome to our fifth festival - sit back and enjoy!

— Jill Baird, Board Chair

Welcome from the Chair of the Programming Committee

Thank you for joining us at the fifth DOXA Documentary Film + Video Festival. The increasing popularity of the documentary genre is translating into increased breadth, volume and quality of work. Though every year is filled with difficult decisions, now is definitely a good time to be a documentary lover.

We are pleased to start the festival with special guest Bonnie Klein (*Not a Love Story*) and the presentation of her first new documentary in nearly twenty years. *Shameless* is an intimate portrait of Vancouver's disability arts community, from an insider's perspective. Another project that features some familiar Vancouver faces is the pot and politics epic *Escape to Canada*, by *Stupidity* director Albert Nerenberg.

This year's program strikes a delicate balance between well-crafted films that address important issues and captivating films that are about such unusual topics, that they have to be seen. *Bombay Calling* is a well-rounded documentary about a phenomenon that seems to have exploded overnight – the India-based calling centre. Meanwhile, *The Swenkas* is about a phenomenon that you probably didn't know existed – straight-laced, working class South African men who dress up in tailored suits and host private fashion shows for fun.

If there's an over-riding theme to be found in this year's program, it might be pride - in the most positive, dignified sense. The title of our opening night feature could be used to describe several films this year because the characters, despite a mix of real-world circumstances, share a refreshing lack of shame. *A State of Mind* shows young North Korean gymnasts taking pride in the skills and hard work that allow them to participate in the Mass Games athletic spectacle. The dandys featured in *The Swenkas* not only take pride in their appearance but also in their mentorship of the next generation of men growing up in South Africa. And *Homemade Hillbilly Jam* is basically a feature-length hillbilly pride parade – with a great soundtrack. It's also arguably the most unabashedly entertaining film DOXA has selected and that, in turn, makes me proud.

So enjoy, because this is a good year to discover new stories.

— gloria wong, Programming Chair

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Awards

DOXA award winners are selected 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

DOXA Short Documentary Award Jury

Meghna Haldar

Meghna Haldar is a filmmaker and has worked as a festival programmer, lecturer, and film curator. Her short film *Revival*, a multiple festival award winner, was presented at 15 venues including the Director's Guild of America and New York Public Television. She was a participant in the 2005 WIDC-Banff Workshop and has been selected to participate in the NFB-Praxis "Art of the Documentary" workshop in 2006. She is currently in production with the NFB on her feature documentary, *Dirt*. Meghna is on the board of DOXA.

Marianne Kaplan

Producer / Director Marianne Kaplan makes films on subjects she feels passionate about. From the dying days of apartheid in South Africa (*Songololo: Voices of Change*) to genetically modified food (*Deconstructing Supper*) to the rock art of the Northwest Coast (*Petroglyphs: Images in Stone*), her award-winning documentaries have played on television and at film festivals around the world. Her latest film, *The Boy Inside*, is a highly personal film about her son who has Asperger Syndrome, a form of autism. It will be seen later this year on CBC Newsworld's documentary series *The Lens*.

Vanessa Kwan

Vanessa is a Vancouver-based artist, writer and amateur drummer. Her work has been exhibited in a variety of galleries and artist run centres--among them the Or Gallery, The Art Gallery of the South Okanagan and the Richmond Art Gallery--and her videos have been screened in Canada and the United States. She also writes from time to time, and her reviews and essays on visual art have been published in Fuse magazine, Canadian Art and The Georgia Straight. She is currently the Director of Programming for the Vancouver Queer Film Festival, and the drummer in a band called The Weather.

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DOXA Feature Documentary Award Jury

Cathryn Atkinson

Cathryn Atkinson grew up in Winnipeg. She writes for the Globe & Mail, Agence France-Press and the Guardian newspaper, among others, and has studied documentary film making at the Vancouver Film School. Cathryn lived in England for 15 years, working as a journalist, lecturer, photographer and editor before returning to Canada in 2003. A youth journalism project she ran won a British national press award in 1996. Cathryn holds an MA in Theatre Arts from Goldsmiths College, University of London, and has won two playwriting awards. Like almost everyone else in Vancouver she has just completed her first screenplay.

Cari Green

Cari Green has spent over twenty-five years producing award-winning films, such as *ScaredSacred*, and *The Corporation*. Prior to her producing career, Cari shaped a film distribution company into a viable entity for emerging and established filmmakers. A longtime advocate for the Canadian film industry, she has served on many boards, including, DOXA, Women in Film and Video, Hot Docs, and the First Weekend Club. She is currently developing The Global Women's Memorial Website, a large-scale project with the National Film Board of Canada, and launching the *ScaredSacred* DVD for wide release in Canada, Australia, New Zealand and the US.

Janice Talbott

Janice Talbott has worked 30 years in the broadcasting industry. Her passion for storytelling can be seen in the 26 projects she worked on as a Commissioning Editor and 12 films she crafted as an Executive Producer. Janice's vision and love for a multi-dimensional story has led to several award-winning films, including *Mission to Kosovo*, *Little Sisters vs. Big Brother*, and *A Journey to Remember*.

She is a mentor for Women in Film & Video Vancouver, member of the Academy of Canadian Cinema & Television, Director for the Axis Theatre and Facilitator for the "Broadcaster 101" Workshop. She is currently an Independent Production Officer for CHUM Television, overseeing the development and production of short dramas, documentaries and feature-length films.

The National Film Board COLIN LOW Award

Named for Colin Low, a tireless innovator and a pioneer of new techniques in filmmaking who has made extraordinary contributions to cinema in Canada and around the world, this award is presented by the NFB to the most innovative Canadian film.

Juried by representatives of the DOXA Programming Committee and the National Film Board.

Winners of all three awards will be announced on Sunday, May 28th, at the Closing Night screening.

Vancouver Film School

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Vancouver Film School is a very proud
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Connexions

A forum for BC youth

The Documentary Media Society is pleased to present the inaugural year of *Connexions*, an initiative dedicated to encouraging the artistic potential of BC's young people. We are bringing together 12 aspiring young documentary filmmakers from around the province to participate in a unique vision-building experience at DOXA.

Connexions is a project designed to offer youth living outside of the Lower Mainland valuable access to Vancouver's vibrant filmmaking community. Our goal is that the participants will carry the benefits of their experience back to their own communities, where they will have the inspiration and drive to initiate their own documentary projects.

As well as attending the films at the festival, participants will meet daily with mentoring filmmakers for discussion sessions. These seasoned documentary filmmakers will provide information and guidance throughout the week. Emphasis will be placed on the art of documentary filmmaking, the importance of telling local stories and the means by which young filmmakers can go about planning their own documentary projects.

By bringing together young aspiring artists from diverse communities and providing them with the opportunity to network with one another, we hope that *Connexions* will motivate and inspire them to pursue their visions.

DOXA is thrilled to welcome this year's participants:

Jonathan Chelsey (Victoria)
 Emily Crawford (Port Hardy)
 Jordan Ewan (Golden)
 Evan Locke (Victoria)
 Nick Matheson (Salmon Arm)
 Ingrid Ned (Lillooet)
 Gabrielle Nelson (Castlegar)
 Holly Mariah Pavlik (Victoria)
 Adam Schaan (Quesnel)
 Carla Sinclair (Nelson)
 Sasha Wade (Prince George)
 Syd Woodward (Campbell River)

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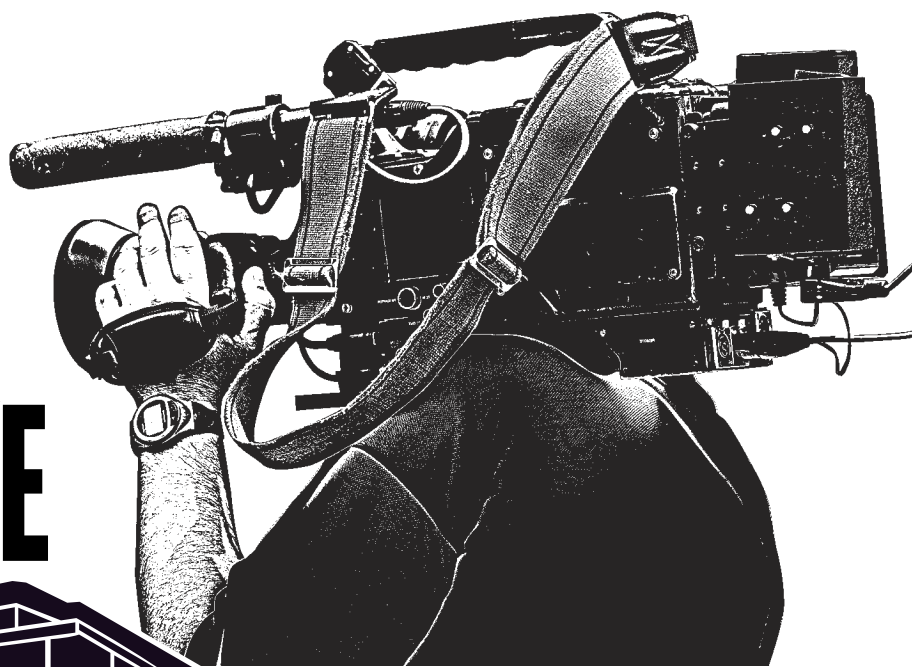
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TUESDAY MAY 23

7:00 PM

Empire Granville 7

Shameless: The ART of Disability

Director: Bonnie Sherr Klein, Canada, 2005, 70 minutes

World Premiere

Award-winning director Bonnie Sherr Klein is returning to filmmaking after a catastrophic stroke changed her life in 1987. From this unique perspective, she brings the audience into her new world of disability culture. Art, activism and disability are the starting point in what unfolds as a funny and intimate portrait of five surprising individuals, including Klein herself.

Humourist David Roche is working on taking his one-man show, 'The Church of 80% Sincerity', to New York. Writer, scholar and activist Catherine Frazee pushes her limits with a full schedule of teaching and speaking engagements. Dancer, choreographer and impresario Geoff McMurchy is organizing kickstART2, an international festival of disability art. Sculptor and writer Persimmon Blackbridge is creating mixed-media portraits from each character's "meaningful junk".

Contradicting other people's preconceptions and stereotypes, Klein's film dispels the myth of disability as tragedy, and celebrates the rich wholeness of these diverse and full lives. Witty, edgy - sometimes shocking - and deliberate, *Shameless: The ART of Disability* reveals each artist in their purest element as they speak candidly about their art, relationships, joys and fears.

Shameless is a revelation of a film: honest, vulnerable and filled with unexpected beauty.

Director in attendance.

IMPORTANT: Ample wheelchair seating is available, but elevator space is limited, so arrive early!

Director Biography

A legendary figure in the documentary film world, Bonnie Sherr Klein was a member of Challenge for Change and Studio D, the National Film Board's famed Women's Unit, where she directed the groundbreaking film *Not a Love Story: A Film about Pornography*. Her filmmaking was abruptly interrupted by a brainstem stroke at the age of 46. When she was able, she documented life after her stroke in the award-winning book *Slow Dance*, as well as the CBC radio series *Bonnie and Gladys*. Bonnie also co-founded the Society of Disability Arts and Culture, the producers of the kickstART! festivals. Produced eighteen years after her stroke, *Shameless* marks Bonnie's return to documentary filmmaking.

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The National Film Board of Canada



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WED MAY 24
7:00 PM
Vancouver International
Film Centre

Bombay Calling

Directors: Ben Addelman & Samir Mallal, Canada, 2005, 72 minutes

Bombay Calling is a revealing look into the latest progeny of India's new market – the call centre. In a city like Bombay, outsourcing firms have their pick of an entire generation of well-educated English-speakers eager to achieve success. Since they service different time zones in North America and the U.K., these young telemarketers keep unusual hours; in exchange, they earn two or three times the wages they could expect to earn from the local economy. They spend the extra money as many newly financially independent young people might - on parties, clothes, cell phones, and living the "American Dream". Their lifestyles have created a micro-economy that has transformed parts of Bombay into twenty-four hour disco and rave districts.

Bombay Calling follows a few of these telemarketing elite over a long enough period of time to show the cracks in the win-win veneer. The hours interfere with having any kind of home life, the potential customers the workers rely upon are often infuriated by telemarketing and, like any industry that sprouts up because of cost-cutting, the competition is fierce and questionable methods are employed. The result is an eye-opening addition to the debates on globalization, brought to us by the creative team behind the hit documentary *Discordia*.

Directors in attendance.

Directors' Biographies

After graduating from Concordia University's Communications program, Ben Addelman trained as a cameraman with a Kosovo-based NGO and worked as assistant editor/producer on a National Geographic series profiling Médecins Sans Frontières.

Samir Mallal also graduated from Concordia's Communications Studies program. He went on to intern in the NFB, training in a range of film and media related skills. Mallal is also a musician and actor.

Samir and Ben met in high school and studied together at Concordia. Their first feature film was *Discordia*, an examination of the 2002 Concordia conflict instigated by the scheduled appearance of former Israeli prime minister Benjamin Netanyahu.

Program Partner



Keeping the Fiction out of Non-fiction

by Katherine Monk

It's the best of times and the worst of times for documentary film. Buoyed and financially bolstered by the success of such mainstream non-fiction reels as *Fahrenheit 9/11*, *Bowling for Columbine* and *March of the Penguins*, the form has gained respectability and financial clout in the glitz-happy world of moviemaking.

The growth of the documentary market has not only made it more feasible for documentarians to get funding, but to find festival presence, distribution and media interest, as well.

A decade ago, this was not the case. Once upon a time, the buzz at a film festival revolved almost exclusively around narrative fiction and the next hot director. Thanks to Michael Moore, Errol Morris and Luc Jacquet that's changed. Corridor chit-chat and elevator small talk has not only embraced documentary, but given it the floor. "Did you hear about the movie about the guy who nearly died eating at McDonalds?" or "Did you see that one about Eisenhower's warning about the military industrial complex – and how it's all come true?" were comments I heard from Sundance to Toronto.

People are embracing documentary because in a world of media convergence and corporate monopolies, alternative media – such as the low-budget documentary, the non-fiction book and the internet – have become leading sources of news. The average media consumer is looking for information and enlightened perspectives on the day's troubling issues, and they're finding the depth and analysis they crave in issue-oriented documentaries.

While more information, more depth and more money for documentary film is a good thing for just about everybody, there is a downside to

The beauty of a great documentary is its ability to find drama in potentially dull subjects, or even boring people, by wrapping the viewer's head around larger issues and reeling them in, one piece at a time.

the growth and commercial interest in the documentary form. The most obvious problem is the new set of expectations that come with success. People aren't just satisfied with getting information, they want it packaged in a sexy way – with a rock 'n' roll soundtrack and a few celebrity cameos to sell tickets.

As a result, we're seeing stunt documentaries such as *Super Size Me*, where the facts take a backseat to first-person drama. We're seeing personal calling card movies such as *My Date with Drew*, where a documentary film suddenly becomes a good excuse for celebrity stalking. More distressing still is the commercial trend towards treating fiction and non-fiction according to the same demographic rules that ask "Who is this movie for?" rather than "What does this movie say? And why is it important?" A good documentary is relevant to everyone, regardless of what it's about, because it's about real people.

That's the theory, at any rate. These days, it's getting harder to draw the line between fact and fiction – between real moments, and scenes crafted specifically for the camera. Some would like to lay the blame at the foot of reality television and activist filmmakers such as Michael Moore, but those are easy targets. The real problem goes beyond tacky string bikinis and biased loudmouth lobbyists.

While watching news coverage of Katrina, and the testimony of her many victims, I was struck by how the accounts began to change as the days wore on, and as more news crews flew into the disaster zone – loaded cameras in hand. The first reports were full of raw emotion and real tears. Then, as every other news gathering organization set out to find the same powerful footage, the talking heads and distressed victims began to lose their power. The spontaneity was gone. The testimony began to feel contrived for a desired response. Even the tears felt bogus, and by the time the Oprahs and the Julia Roberts of the world showed up on every channel clutching a Kleenex, the whole exercise felt empty. The cameras turned everyone – including the victims – into performers. Through intense misery, these people found stardom, celebrity, and a sense of meaning because they appeared on camera.

This blind rush for fame is disturbing because it debases the human experience, and seems to suggest that truth without ample drama is uninteresting. In the context of documentary filmmaking, the move towards contrivance and bold-faced dramatic moments is not only debasing to the form, but capable of destroying its very soul.

The beauty of a great documentary is its ability to find drama in potentially dull subjects, or even boring people, by wrapping the viewer's head around larger issues and reeling them in, one piece at a time.

Some of the best docs I've seen this year featured the likes of research scientists, Alzheimer's patients, Jack Valenti and even Al Gore. Anyone can be interesting to watch, as long as they have something interesting to say, or a slightly different perspective on life than the rest of us.

Great documentaries celebrate difference by bringing us close enough together to see our similarities. Great documentaries also facilitate change by showing us the world as it really is. Without the essence of truth, the documentary is entirely meaningless and sadly, it seems the commercial rise of documentary has encouraged the establishment of new, market-driven paradigms.

The past year has witnessed a slow decline in the overall vision and quality of documentary film. Increasingly taking on a confrontational tone to sex things up, and using hot-button issues to polarize their potential audience, documentary filmmakers are selling out the form for the sake of commercial success.

As a Canadian who's always taken some degree of pride in being from the land of John Grierson's National Film Board, I find the degradation of the documentary quite sad – but I'm not pessimistic about its long-term future. After all, one good film that takes us into the heart of the issue – without false emotion or market-driven pretense – may be all we need to see the form with fresh eyes, release it from the hands of the movie pimps, and bring it back into our hearts and minds on its own humble – but altogether meaningful – merits.

Here at DOXA, programmers have gone to great lengths to find the best reels available, but there is no such thing as a perfect documentary because there is no such thing as a perfect person. So whether you walk out with a rave review or a rant, remember the best a documentary can do is make you think.

Dig in, and happy viewing.



WED MAY 24
9:00 PM
Vancouver International
Film Centre

Mademoiselle and the Doctor

Curated by Katherine Monk

Director: Janine Hosking, Australia, 2003, 90 minutes

What makes Janine Hosking's documentary about the euthanasia debate different from other issue-oriented films isn't technique, or approach, or even the decidedly balanced testimony from her subjects. What turns *Mademoiselle and the Doctor* into a memorable and moving experience is the central characters, particularly Lisette Nigot – "the mademoiselle" at the centre of this film. Nigot wants to die. Though she is not terminally ill, or even showing signs of her 79 years of age, Nigot figures she's done all the living she cares to do – and now it's time for her to move on. The minute we meet Nigot, we like her, which puts us in a very difficult place as an audience.

For Dr. Philip Nitschke, an Australian doctor at the very forefront of the debate, Nigot's decision is even more difficult to bear because for the past decade, the physician has dedicated his time and energy to putting the power of life – and death – back into the hands of the everyman. Nigot's decision to make a hasty exit pushes him into a lose-lose situation, where he either becomes a hypocrite or an accomplice to a tragic, and potentially criminal, act. Between the encounters between Nigot and Nitschke, Hosking also exposes the much easier side of the debate by showing us torturous scenes of people dying slow, excruciating, humiliating and altogether inhumane deaths at the hands of the established medical system.

Despite the heavy material, and the feeling that we've seen a lot of this before, *Mademoiselle and the Doctor* delivers as much humour as it does insight. It also cracks the delicate shell of the moral debate and pushes every single viewer into a profound round of questioning as we're forced to navigate the best route to a humane exit. Without a single easy hero, or identifiable villain, the movie reflects the burden of conscience back onto the viewer and in so doing, not only reframes the personal meaning of death – but the greater meaning of life at the same time.

"A heartbreaking yet thought-provoking film...Philosophical fires ignite all along the way and ethical and moral arguments abound." *SilverDocs Festival*

Winner – Silver Sterling Award, *SilverDocs Festival*

Director Biography

Janine Hosking has worked in the Australian film and television industry for 15 years. *Mademoiselle and the Doctor* is her second feature-length documentary. Her first feature-length production, *My Khmer Heart* (2000), won several awards including Best Documentary at the Hollywood Film Festival.

Curator Biography

Katherine Monk is a national movie writer for CanWest News Service, the national wire service for Canada's largest newspaper chain that includes *The National Post*, *The Vancouver Sun* and *The Province*, as well as *The Montreal Gazette* and *Ottawa Citizen*. Prior to being a national reporter, Monk worked at *The Vancouver Sun* as a movie critic, pop music critic, news reporter and news editor. In 2001, Raincoast Books published Monk's first book, *Weird Sex and Snowshoes: And Other Canadian Film Phenomena*, which hit the Canadian bestseller list and was adapted to the screen by Omni Film in 2004. Monk can also be heard regularly on CBC's *Radio One's Definitely Not the Opera*, as well as seen (and podcast) weekly on Global BC's *Early News* every Friday. In her spare time, Monk teaches, plays hockey and carves beauty turns on BC powder.



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Best Canadian Documentary

Into the Night — World Premiere



Bombay Calling



Escape to Canada



Zero Degrees of Separation





THURSDAY MAY 25
7:00 PM
Vancouver International
Film Centre

Zero Degrees of Separation

Director: Elle Flanders, Canada, 2005, 89 minutes

When your lover is most often considered your enemy, your relationship has more at stake than the average affair. Selim and Ezra, a gay Palestinian-Israeli couple, are fighting for the right to live together in Jerusalem. Edit and Samira, a lesbian Palestinian-Israeli couple, are trying to figure out how to bridge the divide between their cultures. Existing on the margins of their societies, the couples cross borders daily, sometimes physically, sometimes metaphorically. Through their lives we gain a unique perspective on the Middle East conflict.

Interwoven into these stories is director Elle Flanders' own rich narrative of growing up with Zionist grandparents intimately involved in the founding of the state of Israel. Drawing the past into the present through the use of home movies, the director retraces her grandparents' travels as they tour a fledgling nation brimming with pioneering, joyous youth, immigrants, refugees and endless open vistas of the Holy Land.

In stark contrast, the modern images of the Occupation expose the cracks in the country's foundation. Faced with endless barriers, the Palestinians in *Zero Degrees of Separation* must constantly detour around their homes and their land to go about their daily lives. Perhaps one of the greatest obstacles to Palestinian daily existence is the Israeli bulldozer as it destroys homes, builds barriers, settlements, and bypass roads, and tears up what little is left of this land.

Elle Flanders breaks with the sensationalistic media coverage of the violence in the Middle East by documenting the everyday lives of courageous, outspoken individuals as they take small steps towards peace, mutual respect and hope.

Winner – Michael J. Berg Documentary Award, Frameline Lesbian & Gay Film festival, San Francisco; Audience Choice Best Documentary, Barcelona International Women's Film Festival

Director in attendance.

Director Biography

Elle Flanders was raised in Canada and Israel and began documenting the effects of the Israeli state on Palestinian lives as an 18 year-old photographer. Her film and photo work has focussed primarily on alternative visions of Judaism and contemporary views on Israel. Her previous films, including *Once* and *Surviving Memory*, have screened internationally.

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www.movingpictures.ca

Festival Schedule



TUE May 23 7:00pm G7 Opening Night: **Shameless: The ART of Disability** p 17

WED May 24 7:00pm VIFC **Bombay Calling** p 19

9:00pm VIFC **Mademoiselle and the Doctor** p 21



THU May 25 7:00pm VIFC **Zero Degrees of Separation** p 23

9:30pm VIFC **Into the Night** p 27

FRI May 26 7:00pm VIFC **The Armwrestler from Solitude** p 29

9:30pm VIFC **The Swenkas** p 31



SAT May 27 2:00pm VIFC **Interval Shorts Program** p 33

Hush, Afloat, Music Palace, Solitudes, Symphony of Silence

4:00pm VIFC **Leila Khaled Hijacker / Offside** p 35

7:00pm VIFC **A State of Mind** p 37

9:30pm VIFC **Homemade Hillbilly Jam** p 39

SUN May 28 2:00pm VIFC **Real Cartoons: Animated Documentaries Shorts Program** p 41

Frankly Caroline, Faith & Patience, Flashbacks from My Past: Starry Night, Met State, Repetition Compulsion, Craft, His Mother's Voice, Shinjuku Samurai, Give Up Yer Aul' Sins, Roadhead, Bike Ride

4:00pm VIFC **Village Life / John and Michael** p 43

7:00pm G7 Closing Night: **Escape to Canada** p 45





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THURSDAY MAY 25
9:30 PM
Vancouver International
Film Centre

Into the Night

Director: Annette Mungaard, Canada, 2005, 75 minutes

World Premiere

Set in the lurid, perpetual neon burn of the nighttime city, with its 24-hour stores and restaurants, *Into the Night* explores sleeplessness and its discontents. Insomnia remains an enigma. More than a third of the world suffers from it, and billions are spent each year on prescription drugs to cure it. Nevertheless, it appears that the real difficulty with this elusive condition is that nobody knows quite what to do about it.

Filmmaker Annette Mungaard, herself a lifelong insomniac, has crafted a searching, lyrical, revelatory film, a sleep-noir journey, tracing one night of her own endless exhaustion – and everybody else's.

Desperate for some rest, Mungaard submits herself to a sleep clinic. She talks with wonderfully lucid, hollow-eyed fellow travelers about their varying worlds of sleep deprivation. She muses on sleeplessness in history, sometimes employing witty passages of animation to assist in her speculations (Benjamin Franklin, Charles Dickens and Winston Churchill were all famous insomniacs), and searches through the past for keys to sleeplessness in the present.

An unforgettable guide to the nether world of shadows and exhaustion, *Into the Night* is a cinematic sojourn into the realm of the insomniac – the tracking of a vivid mind moving through the artificial day of night, searching for rest.

Director in attendance.

Director Biography

Annette Mungaard has earned an impressive reputation for the cinematically daring and autobiographical films she's been creating for the past 20 years. Her recent works include *Broken Dreams* and *The Many Faces of Arnaud Maggs*.



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FRIDAY MAY 26
7:00 PM
Vancouver International
Film Centre

The Armwrestler from Solitude

Armbyterskan från Ensamheten

Directors: Helen Ahlsson & Lisa Munthe, Sweden, 2004, 78 minutes

The 16 residents of the tiny Swedish village called Solitude, all of whom are related, have a shared passion: armwrestling. For one family member in particular, the sport is much more than a minor past-time – 22-year-old Heidi Andersson has been the women's world champion four times, and counting.

An unlikely celebrity, Heidi lives a quiet rural existence during the day, working on the land with her family. She trains rigorously with makeshift equipment and the support of her coach and father, who she began challenging to armwrestling matches at age eleven. Her weekends are spent touring and promoting her under-acclaimed sport, sometimes in hardware stores where gawking men are encouraged to step up and take on the always-gracious champion.

Culminating in a trip to Canada where Heidi will fight the Russians for another world title, *Armwrestler* is more than a film about a woman succeeding in an unusual sporting arena. It captures the heart and humour of the inhabitants of Solitude, and offers a memorable glimpse of the unique nature of their communal life from which Heidi draws her strength.

Winner - Guldbagge for Best Documentary, Swedish Film Awards

Directors' Biographies

Lisa Munthe and Helen Ahlsson both studied directing at Dramatiska Institutet in Stockholm. When attending a local dance while at a nearby film festival, they caught sight of charismatic Heidi and set to work planning a 15-minute film; three years later, they completed the feature-length film *The Armwrestler from Solitude* instead.

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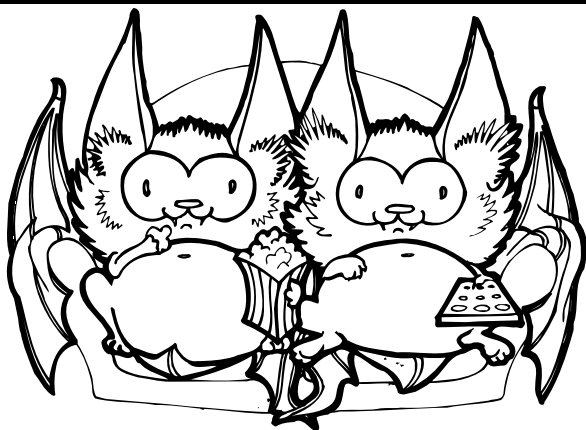
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FRIDAY MAY 26
9:30 PM
Vancouver International
Film Centre

The Swenkas

Director: Jeppe Rønde, Denmark/South Africa, 2004, 72 minutes

In post-Apartheid South Africa there's a small group of Zulu men who, every Saturday night, leave their grimy overalls behind and wear their best Carducci or Pierre Cardin suits to impress the judge at men-only, underground fashion shows. The men are called Swenkas and they have run this fashion show for so many years that no one remembers exactly when, or even why, it all began. Each week the men unite in friendship, support and community with the cheerful hope of winning a cow or wristwatch. They compete by entertaining the judge and each other, parading their stylish outfits and lifting their pant legs to show off outrageously flashy socks.

In this fascinating documentary, the lives of working class men – mineworkers, security guards and labourers – become intertwined with a world of fashion and style. The men not only pride themselves on their appearance, but also on their poise, dignity and the honour of being admired by their peers.

The youngest Swenka, Sabelo, is in the most turbulent time of his life. He has to bury his father just a week before Christmas and it is only a week until his own wedding. Uncertain as to whether he will continue with the Swenkas or not, he receives from them the quiet love and encouragement that allows him to move forward, even in the midst of his grief. But Sabelo's father was also the father of the Swenkas, and the whole group finds themselves in a state of incertitude after losing their leader and key role model.

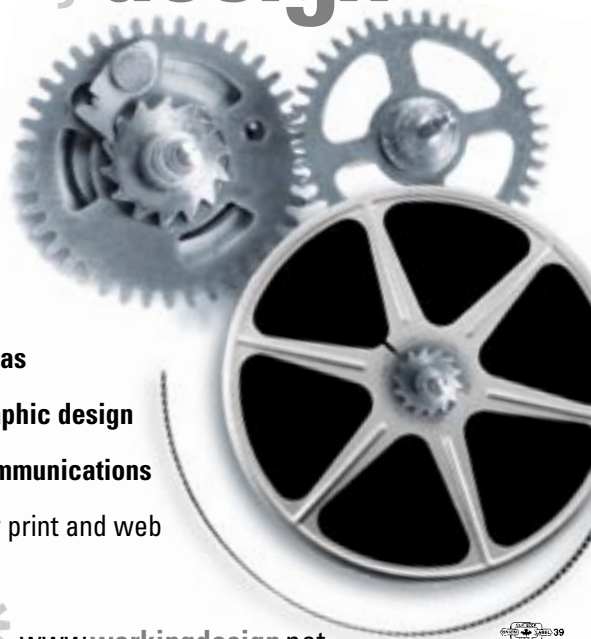
Beautifully shot on 35 mm film, the film incorporates a fictional Zulu elder who provides a philosophical perspective on the events as they unfold throughout the film. *The Swenkas*, unlike many films set in and based on South African life, does not dwell heavily on politics or tragedy. Rather, with laughter, courage, and following the dictums of respect and cleanliness, the Swenkas remind us all of what it means to find hope in the midst of difficult times.

Winner – Special Jury Prize, Hot Docs International Documentary Film Festival

Director Biography

Jeppe Rønde has a BA degree in Film Science and Art History from the University of Copenhagen. His most recent documentary prior to *The Swenkas* was *Jerusalem My Love* (2003). A musician, Rønde often composes the music for his own films.

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Music Palace

SATURDAY MAY 27
2:00 PM
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Afloat



Hush

Interval

Five short films reflecting peace and quiet, natural and shaped environments, music and poetry.

Hush

USA, 2003, 5 minutes
 Director: Mike Seely

Join the Nature Sounds Society in their quest for 'natural quiet'. Seely contrasts images and sounds in nature with everyday noises and our urban surroundings.

Afloat

USA, 2005, 5 minutes
 Director: Erin Hudson

Travel under and above water in this gentle meditation on growing old, staying young and living life.

Music Palace

USA, 2005, 9 minutes
 Director: Eric Lin

A swan song to New York's last standing Chinese movie theatre.

Solitudes

Canada, 2005, 22 minutes
 Director: Jeannine Gagné

In many North American cities, the number of single-occupant households exceeds that of couple and family households. Bearing witness to this new reality in the Western world, *Solitudes* introduces us to sixty-four people of all ages and backgrounds, connected by the solitude they feel and the presence of television in their lives. The characters usher us into their intimate worlds: a living room that seems to exist out of time, the regular ticking of a clock, the comforting presence of a cat. From the elderly widow to the reserved young man, the characters—at once ordinary and unique—share accounts of their experiences living alone that range from amusing to heartrending.

Symphony of Silence

Canada, 2005, 22 minutes
 Director: William Eaton

Mari, a 14-year-old deaf high school student, is a volleyball player, a writer and an extremely social teenager. Often feeling torn between the two vastly different cultures of the hearing and the deaf worlds, Mari has remained upbeat and positive, coping through what she has come to define as her refuge, ASL poetry. A national award-winning poet, she agrees to create an ASL poem to perform alongside the thirty piece Okanagan Symphony Orchestra. Unsure of where this journey will take her, Mari embarks on this challenge as she does with all of the challenges in her life—head on. Culminating in a live performance, this film highlights a unique and beautiful experience for both artist and audience.

Program length: 67 minutes

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Leila Khaled Hijacker

SATURDAY MAY 27
4:00 PM
Vancouver International
Film Centre



Offside

Leila Khaled Hijacker

Director: Lina Makhoul, Sweden, 2005, 58 minutes

What does a terrorist look like? What makes a person become a terrorist? In 1969, Leila Khaled challenged assumed notions about these questions - and made history - by becoming the first woman to hijack an airplane. Inspiring an international press frenzy at the time, the image of this young Palestinian radical remains a striking one that continues to raise these difficult questions.

Early in her fascinating documentary, Palestinian-Swede filmmaker Lina Makhoul admits to having had a deep childhood admiration for Khaled, finding her actions brave and empowering. As an adult, the filmmaker has more complex questions about Palestine, terrorism and Khaled. Does she think that she gave Palestinians a "bad name"? Does she have any regrets?

Makhoul tracks down Khaled - now in her sixties and living a very ordinary life in Jordan - to explore the dichotomies between this mythic figure and the real woman behind it, between her own conceptions of "terrorism" and "political resistance". She confronts Khaled with the reactions of the passengers, pilots and stewardesses who have lived with the memory and effects of her radical act. She also breaks bread with Khaled and her family, relating to them as everyday people in a way that some would find intolerable. There is a depth to Makhoul's approach that can not be replicated in the mainstream media. The result is a must-see film for anyone interested in a three-dimensional take on a controversial and complicated subject matter.

Director Biography

Lina Makhoul was born in Sweden to Palestinian parents from Nablus on the West Bank. She has worked as a journalist at the Swedish National Radio and with Swedish National Television. This is her debut as a filmmaker.

Preceded by:

Offside

Director: Dorothée Meddens, Netherlands, 2005, 12 minutes

A seemingly average sports spectator takes in a soccer match with other fans. Through voiceover, however, we learn that Arjan Erkel has lived through extraordinary circumstances, having been held hostage in Dagestan for 606 days. He conveys how patterns became rituals, giving him strength in his fight against the loneliness, insecurity and boredom of the ordeal.

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SATURDAY MAY 27
7:00 PM
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A State of Mind

Director: Daniel Gordon, UK, 2004, 92 minutes

In the eyes of filmmaker Daniel Gordon, North Korea's Mass Games are "the subordination of the individual's desires to the needs of the collective", a perfect example of the state's communist ideology. The Mass Games involve tens of thousands of Korean schoolchildren in a choreographed spectacle that the North Koreans claim, quite rightfully, to be the biggest and most elaborate human performance on earth.

Following the stories of two young schoolgirls preparing to be gymnasts in the Games, *A State of Mind* is an unparalleled glimpse into one of the world's least known societies. The filmmakers, hailing from Britain, received permission from the North Korean government to follow the two young girls and their families for eight months leading up to the Games, and were given unprecedented access to the lives and stories of this otherwise sealed-off state. From grueling daily practices, to the simple enjoyments of family life, to their devotion to "the General" (General Kim Jong Il, the national leader), the filmmakers have created an intimate portrait of what it means to be a young person in a communist state today. Coupled with spectacular footage of the Mass Games themselves, as well as historical context of North Korea's communist development, this film is a rare glimpse into a little-known world.

"The footage of the games is magnificent but it is the insight into Korean lives that is breathtaking." *Sunday Times*

"An extraordinary documentary...a rare picture of a secret and little understood country." *The Guardian*

Director Biography

Daniel Gordon produced and directed *The Game of their Lives*, documenting the legendary story of North Korea's soccer team at the 1966 World Cup. His prior documentary experience includes producing and directing for Channel 4 and the BBC.

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SATURDAY MAY 27
9:30 PM
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Homemade Hillbilly Jam

Director: Rick Minnich, Germany, 2005, 80 minutes

In the mid-19th century a scrappy group of Scottish and Irish immigrants settled in the Ozark Mountains of Southwestern Missouri. Stereotyped as poor, lawless degenerates, these isolated hill folk became the butt of countless jokes over time and earned themselves the name "hillbillies." But what about the offspring of the original pioneers who homesteaded the Ozark Mountains 150 years ago?

German-based American filmmaker Rick Minnich captures the rich and wonderful sounds of "neo-hillbilly" music by turning his camera on three families of musicians in the Ozark Mountains of Southwestern Missouri who give new meaning to the word "hillbilly."

Leading the pack is the band Big Smith, who have been shaking up the music scene with energetic, self-ironic tales of life along Bull Creek. While their sharp tongues and leftist sympathies are a contrast in this staunchly conservative, Baptist region, Big Smith's firm commitment to preserving their family's musical heritage has earned them accolades from fans of all persuasions. The Baldknobbers started off as an authentic hillbilly show, and have long since gone commercial. The Pine Ridge Singers could not be a greater contrast to The Baldknobbers. These distant relatives of Big Smith are clearly more hillbilly than anyone else in the film.

Although the film is continually filled with terrific music, this is not a concert documentary. The music and history are presented to us in naturally occurring situations of family gatherings, spontaneous jam sessions, kitchen talks, afternoon fishing trips and bonfire chats.

A unifying fabric of visual beauty with a rich mix of natural sounds immerses us in a locale, that for many, will seem as familiar and yet as distant as the sound of the faraway train whistle that ends the film.

Director Biography

Rick Minnich grew up in Kansas, Arizona and California. He relocated to Berlin in 1990 where he studied directing. His graduate thesis film *Heaven on Earth* won numerous international prizes, and his films have been broadcast on public television stations throughout Europe. *Homemade Hillbilly Jam* is his third feature documentary.

Program Partner



Community Partner



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Animated Documentaries

by Jessica Meistrich Gidal

"Cinema verité set back documentary filmmaking 20 or 30 years. It sees documentary as a sub-species of journalism... There's no reason why documentaries can't be as personal as fiction filmmaking and bear the imprint of those who made them. Truth isn't guaranteed by style or expression. It isn't guaranteed by anything." — Errol Morris, *Cineaste* XVII:1, 1989.

While it has long been recognized that the camera "lies" and that documentaries are no longer assumed to be strictly objective recordings of events, this comment by Errol Morris begs the question: how much can documentary footage be manipulated and still be considered non-fiction? The constructed medium of animation clearly inhabits an extreme end of the spectrum. Indeed, since as far back as Winsor McKay's *Sinking of the Lusitania* (1918), dozens of films fall under the seemingly incompatible genre of the "animated documentary."

The bulk of these "anima-docs" combine real audio with images entirely generated by the animator. The animated imagery can serve many different functions in these films. In Ellie Lee's *Repetition Compulsion* (1997), for instance, animation protects the identities of homeless and battered women. Moreover, her 3,000 charcoal drawings depict hardship with a universality that does not exploit the victims' lives. Feeling that any verbal description of the violence would compete with the images, Lee concentrated the

voiceover on the emotional content while depicting the specifics of the violence in the drawings. The effect is powerful — in fact, one interviewee told Lee that the film articulated emotions that she herself could not.

In another type of anima-doc, live footage is manipulated frame by frame. For example, Bryan Papciak's *Met State* (2001) employs pixilation to breathe life into an abandoned insane asylum, and Paul Bush's *Shinjuku Samurai* (2004) uses time-lapse studies of faces against backdrops of Tokyo's Shinjuku district to paint a picture of the area and its citizens. Both films juxtapose static and dynamic environments, offering new ways to examine and document a place and time.

Other animators graphically alter existing video with techniques like rotoscoping — the process of drawing over individual frames from a live-action sequence. Rotoscoping over live reenactments gives what Dennis Tupicoff calls "a trace of life"



Repetition Compulsion


to *His Mother's Voice* (1997), his haunting film about love and death. The distinctively different animation styles of the two segments underscore the fact that, just as there is no single interpretation of her story, there is no one response to pain.

To create *Roadhead* (1998), Bob Sabiston's team of twelve artists rotoscoped over live video, adding a humorous layer of running commentary to the short interviews. While there is no doubt that the artists' depictions of the subjects are highly interpretive, the use of real video allows the film to flirt with reality more than other animated documentaries that construct imagery from scratch.

Every shot in a documentary is dependent on subjective choices by the filmmakers — animation just makes those choices more obvious, more transparent. Picasso said, "Art is a lie that reveals the truth." Animated documentaries are no exception.

**How much can
documentary
footage
be manipulated
and still be
considered
non-fiction?**

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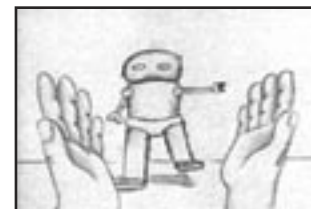
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His Mother's Voice

SUNDAY MAY 28
2:00 PM
**Vancouver International
Film Centre**



Faith & Patience



Repetition Compulsion

Real Cartoons: Animated Documentaries

Curated by Jessica Meistrich Gidal

Frankly Caroline

USA, 1999, 9 minutes
Directors: Frank & Caroline Mouris

Caroline Mouris tells her life story, and her husband Frank insists on "helping" her. The resulting dialogue between them says as much about the couple's collaborative process – squabbles and all – as it does about Caroline herself.

Faith & Patience

USA, 1991, 5 minutes
Director: Sheila Sofian

A conversation with a four-year old girl about her newborn sister.

Flashbacks from My Past: Starry Night

USA, 2003, 4 minutes
Director: Irra Verbitsky

A personal account of the filmmaker's childhood in Russia and the tragic events that unfold during World War II.

Met State

USA, 2001, 10 minutes
Director: Bryan Papciak

A visual portrait of an abandoned insane asylum.

Repetition Compulsion

USA, 1997, 6 minutes
Director: Ellie Lee

Stories of how prolonged childhood abuse in the lives of homeless women has set the stage for further victimization on the streets.

Craft

Russia, 2004, 3 minutes
Director: Dmitri Geller

A document of the simple beauty that is all in a day's work for Russian metalsmith, Alexsandr A. Lysjakov.

His Mother's Voice

Australia, 1997, 15 minutes
Director: Dennis Tropicoff

An exploration of an unexpected death.

Shinjuku Samurai

UK, 2004, 6 minutes
Director: Paul Bush

Over the course of one day, twenty-six citizens of Tokyo are asked to stand completely still for five minutes in front of a time-lapse camera while the teeming crowds of the Shinjuku business and entertainment district stream by.

Give Up Yer Aul' Sins

Ireland, 2002, 5 minutes
Director: Cathal Gaffney

Nominated for an Academy Award, this warm and funny film is based on original recordings of children telling Bible stories to their teacher in 1960s Dublin.

Roadhead

USA, 1998, 14 minutes
Director: Bob Sabiston

Filmmakers Bob Sabiston & Tommy Pallotta drove from New York to Austin, stopping along the way for roadside interviews with everyday folks.

Bike Ride

USA, 2000, 7 minutes
Director: Tom Schroeder

An entertaining tale of a heart-breaking journey set to an improvisational jazz soundtrack.

Program length: 90 minutes

Community Partner

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Curator biography

Jessica Meistrich Gidal, a former Vancouverite, is a filmmaker and editor based in Boston, Massachusetts. She is currently editing the *Screening Room with Robert Gardner* DVD series, and has recently worked on television and web-based productions for WGBH, Frontline and the Discovery Channel. In addition to working on her own personal films and non-profit videos, she has curated three presentations of animated documentary films at Boston's Coolidge and Brattle Theatres. Prior to filmmaking, she worked for community development organizations in the San Francisco Bay Area and in India.

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Village Life

SUNDAY MAY 28
4:00 PM
Vancouver International
Film Centre



John and Michael

Village Life

Directors: Nick O'Dwyer & Rachel Bliss, UK, 2005, 61 minutes

Botton village is an unusual place. Tucked away in the north Yorkshire Moors of England, it houses 136 special needs 'villagers' who live and work alongside 100 volunteers, co-workers and their families. For 50 years, men and women with autism, Down's syndrome, and mental illness have worked and socialized together as equals, in a nurturing environment that accepts and values them for their differences.

The film's directors were given remarkably free access to Botton, and the villagers speak freely for themselves, unmediated by experts or educational therapists. The daily rituals that form the basis of *Village Life* make for surprisingly fascinating drama. Anthony and Pamela engage in an ongoing feud over whose job it is to put the kettle on for tea in the woodshop, while Lisa, who is terrified of slipping on the sometimes-icy bridge, struggles to make the daily walk to and from work. Barry, born many years ago on the platform of the Paddington train station, has lived in Botton for 25 years but now feels it is time to make his own way in the world. Their engaging personalities and stories remind us that seemingly trivial daily rituals actually form the basis for human relationships, and are therefore always rife with potential for conflict, humour and connection.

"By turns funny, touching and profoundly humane." *The Times*

Directors' Biographies

Rachel Bliss had extensive documentary experience as an AP before joining the Oxford-based production company Landmark Films four years ago. Since then she has progressed to producing and directing several critically-acclaimed films for theatrical and television broadcast.

Nick O'Dwyer trained as a newspaper reporter and producer for Radio 4 before joining ITV's *This Week* series in 1988. Before starting Landmark Films in 2001, Nick made many memorable documentaries British television. He continues to work across all Landmark output as an exec, writer or narrator.

Preceded by:

John and Michael

Director: Shira Avni, Canada, 2004, 11 minutes

An animated memoir to two men with Down's syndrome who shared an intimate and profoundly loving relationship, beautifully rendered with clay backlit on glass.

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SUNDAY MAY 28
7:00 PM
Empire Granville 7

Escape to Canada

Director: Albert Nerenberg, Canada, 2005, 80 minutes

Around the world, Canada is known for its beavers, Mounties and winter climate, but a new image of the country is emerging. Albert Nerenberg, the man behind the indie-doc hit *Stupidity*, explores Canada's new personality in this high-energy film.

The story begins in 2003 when by apparent coincidence, gay marriage is legalized and the prohibition of marijuana is removed on the same day. Soon Canadians are not the only ones enjoying their newly forged liberties. Citizens from 'The Land of the Free' flock across the border to marry their same-sex partners. Others come to smoke marijuana. AWOL U.S. army soldiers arrive seeking refugee status. To many, Canada has become a red-and-white beacon of freedom around the world.

In other words, cold Canada could suddenly be cool.

Escape to Canada examines the nation's unlikely freedom fighters who challenge laws and old customs, then must confront the consequences. A couple, known as the Michaels, unleashes the gay marriage trend with their own impromptu wedding. Marc Emery, 'The Prince of Pot', travels the country smoking monster joints in front of police stations, daring the police to arrest him. Brandon Hughey, an ex-U.S. soldier, escapes to Canada to avoid America's war for 'freedom' in the Middle East. But within months, Canada re-criminalizes marijuana and suddenly there's a new campaign to turn back gay marriage.

In his signature no-holds-barred style, Nerenberg weaves these compelling stories into a tongue-in-cheek argument for Canada's place in a 21st century world.

"Taking as its hot-button thesis Canada, and not the US, as North America's pre-eminent freedom-loving country, Albert Nerenberg's *Escape to Canada* is a proud, benevolent, mischievous and altogether winning portrait of a country." *Variety Magazine*

Director in attendance.

Director Biography

Albert Nerenberg is an award-winning actor, director and journalist, and founder of the international cult phenomenon Trailervision, an online presenter of spoof film trailers. Nerenberg is also the founder of the annual World Stupidity Awards and the director of over 100 trailers, dozens of TV documentaries, and the award-winning feature documentary, *Stupidity*.

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The Armwrestler from Solitude (p29)

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Bike Ride (p41)

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Bombay Calling (p19)

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Craft (p41)

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Escape to Canada (p45)

National Film Board of Canada

Faith and Patience (p41)

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Flashbacks from My Past:

Starry Night (p41)

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Frankly Caroline (p41)

Frank and Caroline Mouris
cmouris@aol.com

Give up Yer Aul' Sins (p41)

Deirdre Barry
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His Mother's Voice (p41)

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Homemade Hillbilly Jam (p39)

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Hush (p33)

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Into the Night (p27)

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