

DOXA

Documentary Film Festival

May 22-27, 2007

Vancouver, Canada | *Festival Guide*



SHORT FILM. FULL FEATURE CAREER.

Vancouver Film School specializes in the fundamentals of the ten minute film. In our acclaimed one year Film Production program, you'll have eighteen potential opportunities to direct, including hands-on experience creating a short documentary film.

You pitch.

You crew up.

You get a budget.

You go shoot.

You do the cut.

We help you distribute the movie. **vfs.com**

VFSTM

Table of Contents

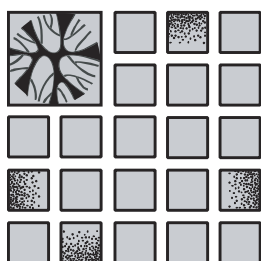
Tickets and General Festival Information.	3	The General's Daughter/ <i>La Hija del General</i>	35
The Documentary Media Society	5	Bledi, This is Our Home/ <i>Bledi, mon pays est ici</i>	37
Acknowledgements	6	Iranian Kidney Bargain Sale/ <i>Rea på njure</i>	37
Thanks from DOXA	7	Remains/ <i>Skyggenes Dal</i>	39
Contribute to DOXA.	9	Castells.	39
Celsius 17/11	11	Afterlife	41
Greetings from our Funders	13	Thin Ice	41
Welcome from DOXA.	15	Essay: <i>Rockumentaries</i>	42
Awards	17	Stroke/ <i>Am seidenen Faden</i>	43
Connexions Youth Forum	19	Música Inspiração.	43
Opening Night Gala: <i>The Edge of Eden: Living with Grizzlies</i>	21	9 Star Hotel/ <i>Malon 9 Kohavim</i>	45
Closing Night Gala: <i>Beyond Memory</i>	23	Quitters	45
Special Live Performance: <i>Before the End of the World Tour</i>	25	Essay: <i>From Hot Rollers to Harleys: Rebelling, Conforming and Gender Identities</i>	46
Toxic Trespass	27	Trannies and Grannies.	47
American Fugitive: The Truth about Hassan	27	Unbuckling My Bible Belt	47
Essay: <i>The Realm of Documentary Today</i>	28	Filmmaker Forum: <i>When the Camera Stops Rolling</i>	49
EMPz 4 Life	29	The Art of War.	49
Memes for Mothers.	29	Galil: A School with No Walls/ <i>Galil: Beit Sefer Lelo Homot</i>	51
Festival Schedule	31	Reach Out & Touch Someone	51
Lost Worlds	33	More Great Festivals	53
Saudi Solutions	33	Film Sources	54
The Pinochet Case/ <i>El Caso Pinochet</i>	35		



APPLY NOW!
**Two Year Physical Theatre
 Diploma Program**
 Auditions by Appointment
 CORPOREAL MIME - PHYSICAL ACTING
 DANCE - VOCAL BODY - VOICE
 CIRCUS ARTS - SINGING
Summer Intensive Program June/July

TOOBA PHYSICAL
 THEATRE
 CENTRE

604.730.5023 www.tooba.com



Lara Volgyesi, B.L.A.

509 - 318 Homer Street
 Vancouver, BC, V6B 2V2
www.urbanniche.ca
 e: unld@telus.net
 t: 604.899.3804
 f: 604.899.3805

**URBAN NICHE
 LANDSCAPE DESIGN**



**supporting innovative documentary films
 and their makers since 1976**

join us today!

ccec
 Credit Union
www.ccec.bc.ca

tel: 604.254.4100 | fax: 604.254.6558 | toll-free: 1.866.254.4100
 2250 Commercial Drive | Vancouver, BC V5N 5P9

take action
cut pollution
**defend the
 earth**



ENVIRONMENTAL | DEFENCE

Proud sponsor of the DOXA
 Documentary Film Festival

www.environmentaldefence.ca

Tickets and General Festival Info

Tickets

Opening Night Gala: **\$15**

(no membership required)

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

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

Special Event *Before The End of the World Tour*: **\$20**

(no membership required)

Festival Pass: **\$80** (includes \$2 membership)

Pass excludes *Before the End of the World Tour*.

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 18 years of age or older. When you purchase a membership for \$2 you are entitled to attend any screening in 2007, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *The Edge of Eden: Living with Grizzlies*, *EMPz 4 Life* and *Thin Ice*.

Theatre Procedures for Festival Passholders

Bring your Festival Pass Ticket to Will Call at your first screening and trade it for a Festival Pass to use throughout the festival. Your DOXA Festival Pass gives you access to all screenings with the exception of the *Before the End of the World Tour*. All passes are strictly non-transferable and passholders are required to show ID and valid membership. To guarantee seating you must arrive at the venue at least 20 minutes prior to screening. A Festival Pass does not guarantee you seating to sold-out shows. Please present your Festival Pass at Will Call in exchange for a ticket to your screening.

Advance Tickets

Advance tickets are available at ticket outlets for weekday shows (Tue–Fri) until 12 noon on the day of the screening. Advance tickets for weekend shows must be purchased the day before.

Rush Tickets

When a show is sold out there are often some rush tickets available at the door. A generous allotment of seats are reserved for passholders. If these seats are not claimed, tickets will be released just prior to the screening on a first come, first served basis. **Cash only at venues.**

Ticket Outlets

Tickets Tonight

Please note: All Festival Passes and tickets purchased through Tickets Tonight are subject to surcharges and telephone processing fees.

In person Plaza Level, 200 Burrard Street (at Cordova, in the Tourism Vancouver Tourist Info Centre)

10am–6pm Daily

By phone 604-231-7535

8am–8pm Mon–Fri, 10am–4pm Sat, 11am–4pm Sun

Online www.ticketstonight.ca

Bibliophile Bookshop

2010 Commercial Drive

11am–6pm Daily *cash only*

Videomatica

1855 West 4th Avenue

10am–10pm Sun–Thu, 10am–11pm Fri & Sat *cash only*

Will Call

Tickets and Festival Passes purchased through Tickets Tonight can be picked up from Will Call at the Festival Theatre of your first screening. Only the person who purchased tickets will be permitted to pick up the order. You must present your credit card or confirmation number in order to pick up your order. Please arrive 30 minutes in advance of your first screening to allow time to pick up your order.

Venues

Empire Granville 7 Theatre | G7

855 Granville Street (at Robson)

Pacific Cinémathèque | PC

1131 Howe Street (at Helmcken)

Vancouver International Film Centre | VIFC

1181 Seymour Street (at Davie)

Ticket sales at venues are cash only.

Accessibility

All theatres are wheelchair accessible with limited spots available.

Festival Information

DOXA Office

#5–1726 Commercial Drive

Vancouver, BC Canada V5N 4A3

604-646-3200 | www.doxafestival.ca

Front Cover Image from *Mother* (pg 45)

WANT A SUSTAINABLE OPTION FOR OFFICE SUPPLIES?



MILLS BASICS®

OFFICE SUPPLIES AND PRINTING

Mills Basics is an award winning leader in environmental and community based programs. We believe in giving back to the community in which we all work and live.

Considering we have great pricing, free next day delivery, and excellent customer service - why not give us a call?

Proud Sponsor of the 2007 DOXA
Documentary Film Festival

**Open an
Account
Today!**

604.254.7211
mills@mills.ca

Competitive Prices
FREE Next Day Delivery
No Minimum Order Size
Online Ordering

Vancouver Owned and Operated Since 1949

www.mills.ca/social_responsibility.html



Line 21 Media Services Ltd.

When you've
got to be on time...
we've got you covered.



Line 21's exceptional on-time record means you'll never be left behind. We get your show right the first time, on time, every time.

Captioning • Subtitling
Scripts • Transcripts

www.line21cc.com
info@line21cc.com 604-662-4600



Film

DIGITAL
PRODUCTION

for the independent spirit

JOIN OUR UNIQUE PROGRAM

DOCUMENTARY PRODUCTION CERTIFICATE

Intensive, 12-week professional training program designed for students who wish to pursue careers in the challenging world of non-fiction film. 9 students max per intake. Three intakes a year.

- Mentorship approach
- Up-to-date equipment
- Award-winning instructors
- Projects pitched to industry experts

Part-time Programs Available

Graduates are creative, passionate, working filmmakers

FOR MORE INFORMATION

Contact Annat Kennet, Program Coordinator
604.323.5561 or e-mail akennet@langara.bc.ca



www.langara.bc.ca/cs/dfp

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 comprised of public screenings, workshops, panel discussions and public forums.

Festival Director

Kristine Anderson

Communications and Outreach Coordinator

Lee Johnston

Fund Development Coordinator

Lauren Weisler

Finance and Operations Coordinator

Nancy Loh

Volunteer Coordinator

Christine Bachinsky

Media Relations

Marnie Wilson / PublicityPlus Event Marketing

Art Direction and Graphic Design

Terra Poirier

Assistant Designer and Website Designer

Katie Lapi

Web Coder

Chad Oakenfold

House Managers

Christine Bachinsky, Isabella Kessel

Connexions Youth Forum Coordinator

Carri Emerick

Guest Curators

Lynne Fernie, Loretta Todd, Cine Chile

Jurors

Arlene Nova Ami, Bill Evans, Victor Martínez Aja, Haida Paul, Jim Sinclair, Aerlyn Weissman

Board of Directors

Elaine Arrowsmith, Janice Chutter, Lorie Clay, Cari Green (chair), Meghna Haldar, Roberta Kremer, Ana Policzer

Programming Committee

Kristine Anderson, Tami Wilson, gloria wong, Patti Zettel

Screening Committee

Christine Bachinsky, Sonia Marino, Frances Wasserlein, Dorothy Woodend, Meredith Woods

Program Advisory Committee


Arlene Nova Ami, Colin Browne, Szu Burgess, Ann Marie Fleming, Cari Green, Colin Low, Alex MacKenzie, Wendy Oberlander, Aerlyn Weissman

Fundraising Committee


Elaine Arrowsmith, Janice Chutter, Carri Emerick, Rosie Karkari, Amy Metcalfe, Ana Policzer, Lauren Weisler

Community Outreach Committee

Sheena Campbell, Lorie Clay, Lee Johnston, Roberta Kremer



BANYEN
BOOKS
3608 West 4th Ave.
Books 604-732-7912
Music 604-737-8858
Open Mon-Fri 10-9, Sat 10-8, Sun 11-7



www.banyen.com

LOOKING for new and different eyeglasses to suit your style and personality?

Next time you want to smile with a smile, visit **ENVISION OPTICAL**. Featuring imported designer eyewear by: Robert La Roche, Ballo, Modis, Montana, Thierry Mugler, L.A. Eyeworks, Jean-Paul Gaultier, Kensai, MCM, Maki, Persol. I guarantee that you will hear, "I love your glasses." -Monny.

- Eyeglasses that set you apart from the crowd!
- Largest selection of sunglasses from Seattle to Toronto!

For those who cherish small details and treasure them as the key to success.

2641 W. 4th Ave.
733-2020
Kitsilano



ENVISION OPTICAL DESIGNS

Acknowledgements

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

Funders



Canada Council
for the Arts

Conseil des Arts
du Canada



Canadian
Heritage

Patrimoine
canadien



Media Sponsors



THE GEORGIA
straight



Premiere Hospitality Partners



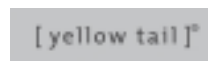
Special Event Partner



Print Partner



Hospitality Partners



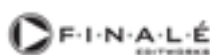
Hotel Partner



Screening Partners



Audience Partners



Audition Partners



Ticket Outlet Partners



Community Partners

The **Algerian Canadian Association of BC** aims to bring together all Algerians living in British Columbia and promotes Algerian culture, traditions, values and heritage. Info: www.bcalgeria.ca.

The **Alzheimer Society of B.C.** provides information, support, education, help and hope to those whose lives have been impacted by Alzheimer's disease or a related dementia. Contact us through our toll-free Dementia Helpline **1-800-936-6033** or www.alzheimerbc.org.

The **British Columbia Environmental Network** facilitates communication amongst BC's environmental groups and coalitions, the Government of Canada (through the RCEN), municipalities, First Nations, corporations and individuals working on environmental issues. Info: www.ecobc.org.

The **Portuguese Benevolent Society** is a non-profit organization created to promote harmony, education and culture in and about the Luso-Canadian community. Info: **604-684-5876** | www.portuguesebenevolentsociety.com.

Powell Street Festival Society's mission is to celebrate the arts and culture of Japanese Canadians and Asian Canadians and to foster community development through cultural events. Info: **604-739-9388** | www.powellstreetfestival.com.

Reel 2 Real International Film Festival for Youth offers children and youth the opportunity to learn about film and cultures from around the world. The next festival runs February 22–29, 2008. Info: **604-224-6162** | www.r2rfestival.org.

The **Stroke Recovery Association of BC** endeavours to help people with the challenge of recovering from the effects of stroke and to maintain independent living at home. Info at our toll-free helpline: **1-888-313-3377** or www.strokerecoverybc.ca.

Vancouver Girls Hockey (Vancouver Angels) provides a full program of girls ice hockey for residents of Vancouver, ages 5 and up. Info: www.vancouvergirlshockey.com.

The **Vancouver Out On Screen Film and Video Society** promotes the production and exhibition of queer media art and presents the annual Vancouver Queer Film and Video Festival (*August 16–26, 2007*). Info: www.outonscreen.com.

Thanks from DOXA

To our friends, colleagues, volunteers and donors...

Victor Martínez Aja
Scott Akin
Tania Alekson
Arlene Nova Ami
Jason Belsey
Heike Berendes
Fay Blaney
J Bradford
Brady Images
Waldo Bruno
Dorothy Budden
Cherelle Bureyko
Lodi Butler
Sheena Campbell
Morag Carter
Lena Choi
Michael Choy
Sue Cormier
Blair Cresswell
Dara Culhane
Chris Dagenais
Nick Darcy
Benny Deis
Drew Dennis
Jesse Dlin
Sue Donaldson
Nicole Eich
Carri Emerick

Timm Elliot
Mel Espadilla
Bill Evans
Betsy Fairbrother
Allana Farnell
John Felice
Venay Felton
Focal Point
Rina Fraticelli
Tracey Friesen
Jenny Garden
Dan Gawthrop
Sorrel Geddes
Michele Genest
Marlene George
Patty Gibson
Mark Gifford
Norman Gladstone
Clayton Goodfellow
Ali Grant
Mark Hancock
Jamey Heath
Susan Higashio
Kathleen Higgins
Michelle Hoar
Vanessa Kwan
Kelly Langgard
Hadrien Laroche

Peggy Lee
Cynthia Leighton
Kay Leung
Alanna MacLennan
Ken Macquisten
Andrew Male
Zeba Manki
Gary Marcuse
Cherryl Masters
Kelly Maxwell
Kevin McKeown
Karie McKinley
Brad Mills
Kelly Milton
Jennifer Moore
Laura Moore
Ken Muir
Barbara Murray
Andy Nathani
Juanita Odin
Sunny Oh
Greg Osoba
Haida Paul
Graham Peat
Andrew Poon
Priya Ramu
Allen Rhodes
Chanelle Routhier

Karin Schmidlin
Lucas Schuller
Dianne Scott
Liz Shorten
Jim Sinclair
Monika Small
Paul Sontz
Alison Stewart
Sharon Stoddart
Sean Stone
Simeon Taole
Jason Taylor
Sonia Theroux
Don Thompson
Meg Thornton
Angela van den Byllaardt
Jason Vanderhill
Sasha Wade
Aerlyn Weissman
Christine Welsh
Sarah Winterton
Susan Wood
Shauna Woolley
Mary Lynn Young

Dale Aucoin
Cecil & Jill Baird
Jennifer Brooks
Peter Cameron
Janice Chutter
Mike Chutter
Peter Chutter
Lorie Clay
Blair Cresswell
Jeff Hatcher & Leah Decter
Daryl Levine
Heather MacKay
Moshe Mastai
Karie McKinley
Marlie Oden
Sherry Parkin
Ana Policzer
Rachel Rocco
Carmen Rodriguez
Sabine Silberberg
Eric Sonner
Leslie Thompson
Donna & Marvin Weisler
Lauren Weisler
Patti Zettel
Veronica Zettel

Donors

Kristine Anderson &
Sheena Campbell

*...and all who are not listed
due to the print deadline.*

TALK DOCS AT 7,000 FEET



**NOVEMBER 28 – 29, 2007
WHISTLER, BC, CANADA**

Co-presented by the Whistler Film Festival and DOC-BC

DON'T MISS:

- An essential and intimate documentary think-tank
- Innovative panels, invaluable networking, premier screenings
- Signature event - Pitch Fest West
- Access to industry leaders
- The coolest place for a conference in Canada!

"I met wonderful filmmakers from BC and had the chance to hook up with important distributors. The trip was well worth it!"

– Sarah Whitehouse, Acquisitions Executive, Corus Entertainment

INFORMATION & SUBMISSION DETAILS:
whistlerfilmfestival.com



**whistler⁰⁷
film festival**

AMERICAN EXPRESS
PRESENTING SPONSOR

NOVEMBER 29 – DECEMBER 02



© Used by Annex Bank of Canada under license from American Express.



Progressive arts build strong communities.

*CUPE BC salutes the
directors, producers,
programmers and
hosts of the 2007 DOXA
Documentary Film Festival!*

Barry O'Neill
President

Mark Hancock
Secretary-Treasurer

compose
think perform
inspire experiment
transform
explore play
connect
create
act provoke
build write

Art & Culture Dance Film Music Theatre Visual Arts

The **School for the Contemporary Arts** is home to the most innovative and comprehensive **Film and Video Program** in Western Canada. A student in Contemporary Arts benefits from being part of one of Canada's outstanding universities. **Simon Fraser University** is highly rated nationally and internationally and is renowned for its spirit of innovation, its sense of exploration and its bold educational initiatives.

For Information on a BFA in Film or any of the other programs offered please contact 604.291.3363 or email: sca@sfu.ca



SIMON FRASER UNIVERSITY
THINKING AT THE WORLD

SCHOOL OF
**CONTEMPORARY
ARTS**

Contribute

Do you want to support DOXA?

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

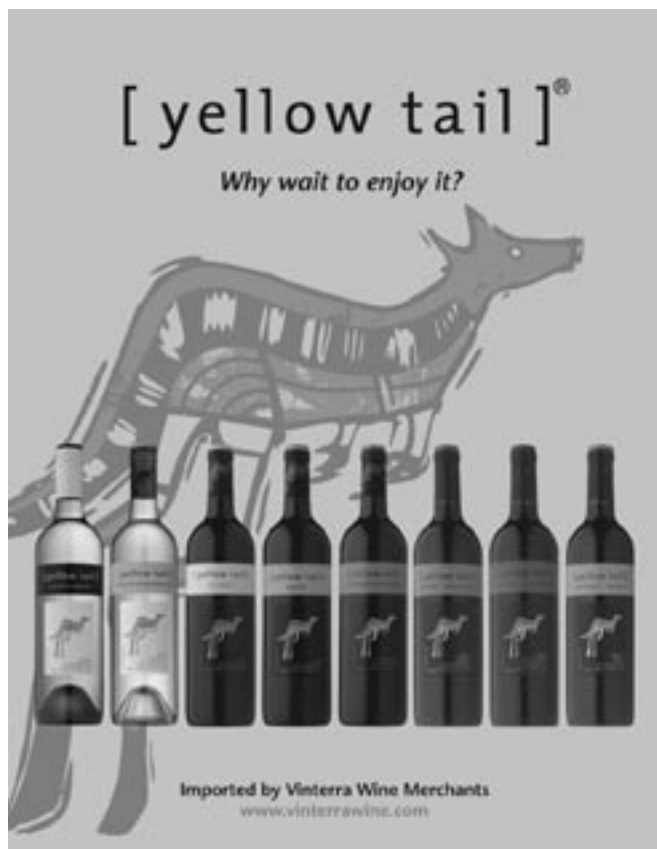
DOXA is Vancouver's documentary film festival, presented by the Documentary Media Society, a non-profit, charitable organisation. We are committed to bringing thought-provoking and innovative documentaries to Vancouver every May. But we can't do it without you.

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.



YES, I want to help DOXA show thought-provoking and entertaining documentary films.

I authorize DOXA to take a donation of:

____ \$10/month ____ \$15/month

____ \$20/month \$____ other/month

from my chequing account on the 15th of every month. Included is a cheque marked VOID.

Guarantee: You can stop your monthly donation at any time. Please contact us directly to change or stop your donation.

Here is my ONE-TIME donation of:

____ \$25 ____ \$50 \$____ other

____ \$100 ____ \$200

____ I have enclosed a cheque made payable to The Documentary Media Society.

Please charge my ____ Visa ____ Mastercard

Card #: _____

Exp. Date: _____

Name of Cardholder (*as shown on card*)

Donor Information

Name: _____

Phone number: _____

Email: _____

Street: _____

City/Prov: _____

Postal Code: _____

Signature: _____

Thanks for your support!

____ No, I do not want to be informed about DOXA's upcoming activities and events.

Charitable Tax Number: 854305331RR0001

printmaxx

printmaxx services

- event marketing
 - business media
 - commercial print
- » high quality
» discount prices
» superfast turnaround 3 days MAXX!

sean stone

tel 604.681.7270 | direct 604.780.0703 | printmaxx@shaw.ca | www.printmaxx.ca

vancouver arts & entertainment

posters
flyers
postcards
rackcards
programs

*We ship USA & International.
Contact us about rates.*

LOOK NO FURTHER



THE GEORGIA STRAIGHT, VANCOUVER'S ULTIMATE ARTS & ENTERTAINMENT
SOURCE SINCE 1967

PROUD TO SPONSOR

DOXA DOCUMENTARY FILM FESTIVAL

LOOK OUT FOR UPCOMING ISSUES

JUNE 21 - SUMMER IN THE CITY/JAZZ FESTIVAL



CHECK OUT THIS WEEK'S CONTESTS AT **straight.com**

Celsius 17/11 | DOXA Silent Auction & Fundraiser

Thank you to the following supporters and donors who contributed so generously to our 2006 fundraiser:

Caroline Affleck	Leef Evans	Lucy Mae Brown	Sony Canada
Angela Bailey	Festival Distribution Inc.	Mac Station	Storm Brewing
Cecil Baird and Sir Charles Tupper Secondary	Full Bloom Flowers	Moshe Mastai	Subeez Cafe
David Bavins	Marcy Gailunas	Meinhardt Fine Foods	Tapastree Restaurant
Bed	The Georgia Straight	David Miklos	Tech 1 Hair Design
Brix Restaurant & Wine Bar	Dina Goldstein	Eric Allen Montgomery	Nicole Thullner
Canadian Centre for Policy Alternatives	Gourmet Warehouse	Jeina Morosoff	Tripzter Travel
Capers	Kit Grauer and Peter Scurr	moulé	Alex Twohey
Capilano College Performing Arts Theatre	Grouse Mountain	Ken Muir and Precision Media Group	Vancouver Art Gallery
Johnnie Catanyag & Satellite Salon	Halfmoon Yoga Products	Museum of Anthropology	Vancouver Holocaust Education Centre
CBC	Harmony Airways	National Film Board of Canada	Vancouver International Film Festival
Century	Irene Hensel	Nons Drinks	Vancouver Opera
Kendra Chappell	Suzo Hickey	One Woman Circus	Vancouver Recital Society
David Hunter Garden Centre	Holiday Inn Downtown	oqoqo	Vancouver Symphony Orchestra
Leah Decter	Honeysuckle Rose Cottage	Our Community Bikes	Videomatica
Kim Desautels	Hotwears	Out On Screen	Vino Allegro
Jesse Dlin	International Cellars Inc.	Pacific Crab Co.	Vinterra Wine Merchants
Easy Park	JD's Barbershop	Playhouse Theatre Company	WaaZuBee Cafe
Envision Optical Design	Roberta Kremer	Terra Poirier	Donna Weisler
Escents	Peggy Lee	Raintree Day Spa	Westminster Savings Credit Union
Ethical Bean Coffee Company	Avi Lewis & Naomi Klein	Priya Ramu	Whistler Film Festival
	Line 21 Media Services	Lucas Schuller	Whistler Water
	Lorne Lapham Sales & Rentals	Simpatico Ristorante	Rosie Zollinger & Satellite Salon

Downtown Vancouver Howard Johnson Hotel



For the sixth year, our hotel is the winner of the President's Award for Excellence and Image. This award recognizes hotels that exemplify excellence in quality, staff training and performance, service to guests and community involvement.

Restaurant & Lounge
Free Wireless Internet
Jacuzzi Suites
Passes to Fitness World
CRUSH Lounge



Go anywhere. Stay here

1176 Granville Street Vancouver, BC Canada V6Z 1L8

T. 604-688-8701 1. 888-654-6336

info@hojovancouver.com / www.hojovancouver.com

WORKSHOPS / EQUIPMENT RENTALS / EDITING LABS / STUDIO

Cameras

Lighting

Mixers

Monitors

pre and post production consultation and equipment

Editing

Microphones

Workshops

does your world

VIDEO IN VIDEO OUT

www.vivomediaarts.com | videoout.ca

VH 604-872-8337 VO 604-872-8440

1000 Main Street, Vancouver, B.C. V6T 5C1



“ Health is a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity.”

Constitution of the World Health Organization

Building Healthy Communities



B.C. Government and Service Employees' Union



Greetings from our Funders



At today's National Film Board of Canada, we're committed to expanding the role of socially engaged cinema – producing and distributing documentaries that generate a dialogue on vital issues, while working to make a positive difference in people's lives.

An outstanding example of this commitment is director Barri Cohen's *Toxic Trespass*. Premiering at the DOXA Documentary Film Festival, this NFB co-produced documentary investigates what harmful chemicals are doing to the health of our children.

The NFB is proud to work with DOXA in showcasing socially relevant non-fiction filmmaking. As part of our support for Canadian filmmakers, the NFB will also present the Colin Low Award for Best Canadian Documentary, accompanied by \$3,000 in services from our Filmmaker Assistance Program.

Enjoy the festival!

Claude Joli-Coeur
Acting Government Film
Commissioner and NFB Chairperson



The BC Arts Council is delighted to welcome you to the 2007 DOXA Documentary Film Festival. Each year DOXA provides a unique and knowledgeable niche for the non-fiction genre, a niche that documentary artists and their audiences appreciate even more now that the genre is attracting wider notice.

The hard work, rigour and dedication of the artists, organizers and volunteers involved in DOXA ensure an exciting adventure for participants and audiences each year. Congratulations and thanks to all who make this sixth DOXA possible.

Enjoy the days ahead!

Sincerely,

Donald Shumka
Chair, British Columbia Arts Council



On behalf of the citizens of Vancouver, and my colleagues on Vancouver City Council I want to extend my warmest greetings to the Documentary Media Society and all those attending the 2007 DOXA Documentary Film Festival.

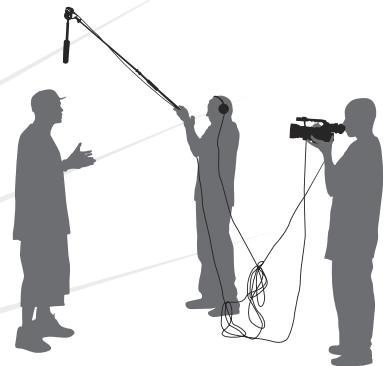
Film plays an indispensable role in bringing new issues, concerns and human experiences to the public's attention. This year's festival, like those that have gone before, brings a remarkable new series of films before viewers. The DOXA Documentary Film Festival creates opportunities for dialogue and education and it is a tribute to the organizers and volunteers that this festival has become so popular.

Best wishes for an outstanding festival.

Yours truly,

Sam Sullivan
Mayor

You've spent most of your
energy, all of your parent's
money, and every waking
hour telling your story.
So when do we get to see it?



At the Precision Media Group we make it easy for you to impress your audience. Whether you need live event production, equipment rentals, or DVD manufacturing you'll find it all under one roof. See us first, and we'll make sure you get noticed. To learn more call 1.800.663.6213 or email: sales@precisionmedia.ca



PROUD SPONSORS OF THE DOXA DOCUMENTARY FILM FESTIVAL

press conferences | trade shows | agm | video conferencing | sound systems | powerpoint presentations | video systems
dvd | cdrom | audio cd | custom packaging

Welcome from DOXA

Welcome from the Festival Director

Welcome to the 2007 DOXA Documentary Film Festival. We are delighted to be presenting a larger festival this year with additional venues and significantly more films than in previous years.

As always, DOXA is focused on the art of the documentary – meaning creative films that fall, more or less, within the genre of documentary. DOXA chooses films that have been carefully crafted and that express the personal vision of the filmmaker. In a good documentary, the form is as important as the content. While a documentary can provide insight into the world, a good documentary is also characterised by artistic values such as innovation, originality, expressiveness and cultural/historical value.

Every year, DOXA presents a selection of some of the best documentaries the world has to offer, chosen from a growing wave of productions. We look for documentaries that are interesting from a thematic or stylistic point of view, but also films that are innovative, socially relevant and succeed in conveying their story to an audience.

For this festival we looked at 600 films, making our decisions more difficult than ever. When selecting films we work to strike a balance. DOXA does not only show films that are sure-fire audience hits, nor do we select films purely on their social relevance. It is only when form, content and communication are each represented, that we have the makings of a well-rounded festival.

This year we sought out BC films for a Spotlight on BC presentation and we struck it lucky. We are opening and closing the festival with wonderful British Columbia documentaries, starting with the Opening Night Gala presentation of Sue and Jeff Turner's stunningly beautiful *The Edge of Eden: Living with Grizzlies* profiling grizzly bear researcher and rescuer Charlie Russell. Closing DOXA is the world premiere of *Beyond Memory*, a moving story of families living with Alzheimer's disease, by Vancouver filmmakers Sharon Bartlett and Maria LeRose.

In between we will witness stories from around the world, as well as from right here at home, including two other BC productions that are world premieres: *No More Hiroshima*, *No More Nagasaki* and *Os Três de Portugal*.

From the Middle East, we see Jewish and Palestinian children in mixed classrooms in *Galil*, *A School with No Walls*, as well as "illegal" Palestinian construction workers in *9 Star Hotel*. In the struggle for women's rights we go to Saudi Arabia where women work for independence in the groundbreaking *Saudi Solutions*, then to the Himalayas where girls fight for the right to play hockey in *Thin Ice*. There are some incredible "shorts" programs about children—including 2007 Oscar winner *The Blood of Yingzhou District*, about communication and technology, about war and peace—be sure to check them out.

Sprinkled throughout the festival, you'll see a selection of "rockumentaries"—music videos that use documentary footage, curated by DOXA's own Tami Wilson, accompanied by her essay on this phenomenon.

We're really excited about another first for DOXA—a special event featuring live performance with slides and super 8 films, presented by one of Canada's great musical assets—Bob Wiseman, along with some very special guests. You may know Wiseman as a musician from *The Hidden Cameras* or *Blue Rodeo* or as a producer with Ron Sexsmith

or Edie Brickell. Wiseman can't be pigeon-holed as an artist, but we can be sure that any project he is involved with is top-notch musically, and definitely innovative. Don't miss Bob Wiseman's *Before the End of the World Tour*, showcasing at DOXA, where he is appearing with Magali Meagher of *The Phonemes* and Jason Trachtenburg of the *Trachtenburg Family Slideshow Players*.

Our independent curators this year are writer, filmmaker and Hot Docs Festival programmer Lynne Fernie and world-renowned filmmaker Loretta Todd. Both have selected programming for DOXA along with essays sharing their thoughts on the state of documentary film in these times.

I want to thank the Board of Directors of the Documentary Media Society, the outstanding DOXA staff, as well as all of our committees and volunteers for their creativity, enthusiasm and time. Their enormous contributions, as well as their innovation and sense of fun are extremely important to the organization. Finally, thank you to these passionate and committed filmmakers for their inspired stories and to you, the audience, for sharing in the experience of their films.

—Kristine Anderson, Festival Director

Welcome from the Chair of the Board

Just as the world discovers the documentary form and more people are flocking to documentaries than ever before, Vancouver audiences are recognizing DOXA's unique brand of programming – cutting edge, state of the art, dynamic and irreverent; films that deal with important issues of the day from a local and international perspective. This year sees a significant expansion of the festival in size and in the number of venues. We continue to expand our partnerships within the filmmaking community and our ongoing relationships with film organizations and the media.

An example is our second year of the Connexions Youth Forum, a program dedicated to encouraging the artistic potential of BC's youth. DOXA has formed a new collaboration with Projections—a film training program in the Downtown Eastside for youth with limited access to resources. Projections will be working with us to bring a local group of young people to this year's Connexions Youth Forum. The participants will attend screenings, meet filmmakers, participate in discussions with mentors and tour local film-related institutions. I am pleased to welcome them to DOXA.

DOXA is made possible by the extremely generous involvement of sponsors and partners. Individual donors are also critical to DOXA and we appreciate their confidence in us to do good work and thank them for their support. DOXA also receives generous funding from all levels of government and arts funding bodies. Sincere thanks to all of you for helping us bring these wonderful documentary films to Vancouver.

I'm pleased to be part of the festival as it continues to grow, fostered by a highly dedicated board and staff, and to watch it become a well-established part of the cultural scene. Welcome to the sixth DOXA Film Festival! Enjoy!

—Cari Green, Board Chair



Don't let **PUBLIC HEALTH CARE** land on the cutting room floor.

The BC Liberals are privatizing health care faster than any other province in Canada.

But evidence shows private clinics cost more, don't reduce waitlists and weaken public health care.

On the other hand, public community health centres and surgery clinics are proven solutions that will cut waitlists and take the pressure off ERs.

Profit is not the cure.

Tell government to act on solutions that make public health care stronger.



Find out more at www.heu.org

there are
alternatives.

global economy · the environment · human rights
education · health · poverty & inequality...

www.policyalternatives.ca



CCPA
CANADIAN CENTRE
for POLICY ALTERNATIVES
BC Office

research · analysis · solutions



Awards

DOXA award winners are selected on the basis of three major criteria:

- success and innovation in the realization of the project's concept
- originality and relevance of subject matter and approach
- overall artistic and technical proficiency

DOXA Feature Documentary Award

Award sponsor: *Avid Technology Inc.*

Prize: *Avid Xpress Pro (editing system)*

DOXA Short Documentary Award

Prize: \$500 cash

DOXA Spotlight on BC Award

Juried by the DOXA Programming Committee

Award sponsor: *Finalé Editworks*

Prize: *Post-production services (value: \$1000)*

DOXA Student Film Award

Juried by the DOXA Programming Committee

Award sponsor: *The Gulf Islands Film and Television School*

Prize: *Adult Week-long Intensive (full scholarship)*

The National Film Board COLIN LOW Award

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

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.

Award sponsor: *NFB*

Prize: *Filmmaker Assistance Fund (FAP), technical services (value: \$3000)*

Award winners will be announced Sunday May 27th at the Closing Night Gala screening.

DOXA Feature Documentary Award Jurors

Bill Evans

Currently Director of Programming at the Whistler Film Festival, Bill is the former Director of Showcases at the National Screen Institute—Canada, where he also worked as the Director of NSI Film Exchange in Winnipeg. A filmmaker in his own right, Bill Evans is also an award-winning events producer and has a broad range of film festival and programming experience including five years as the programmer and Executive Director of Edmonton's Metro Cinema, and working experience with the Pacific Cinémathèque in Vancouver, Vancouver International Film Festival and the Moving Pictures Travelling Canadian Film Festival. Bill studied Drama and English at the University of Alberta, and Film Production and Film Studies at Simon Fraser University in B.C.

Haida Paul

Haida Paul has worked in film and television for over 30 years. During this time, she has collaborated with filmmakers from Canada, India, Britain, United States, the Philippines, Vietnam and Indonesia. Although known primarily for documentary editing, Haida also earned recognition as a feature film editor when she was awarded a Genie in 1986 for *My American Cousin*. Her teaching activities include: Apprenticeship trainings for Directors' Guild of Canada, workshops and seminars with Cineworks Canada, sessional lecturer at Simon Fraser University, Emily Carr School of Art, and the University of British Columbia.

Jim Sinclair

Jim Sinclair is the Executive Director of Vancouver's Pacific Cinémathèque, one of Canada's oldest and most active film institutes, and has been a curator of Canadian and international films for over 20 years. He has served on film festival, government arts council and film industry awards juries for, among others, the Vancouver, Whistler, and Bratislava film festivals; the B.C. Arts Council; Manitoba's Blizzard Awards; and the Toronto International Film Festival Group's Canada's Top Ten initiative.

DOXA Short Documentary Award Jurors

Victor Martínez Aja

Victor Martínez Aja was born and raised in Mexico City and has spent the last ten years living in Vancouver. His passion for the arts and experience as a cultural promoter has led Victor to collaborate with different Latin American events, as well as various film festivals in the city. Victor is the co-founder and director of the Vancouver Latin American Film Festival.

Arlene Nova Ami

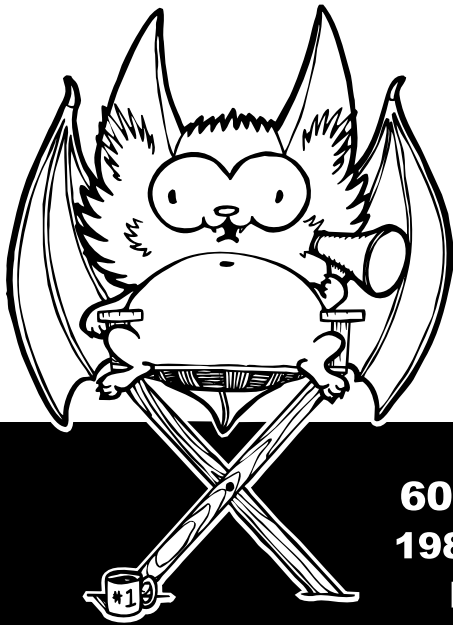
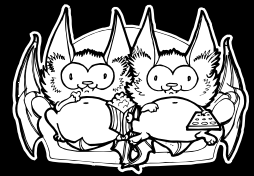
Arlene Nova Ami is a documentary filmmaker based in Vancouver. Upon graduating from Concordia University's Communication Studies program in Montreal, she co-founded Red Storm Productions. Under Red Storm, she wrote, directed and co-produced the one-hour documentary *Say I Do* (CTV, Vision TV), about Filipino women who came to Canada as part of the global mail-order bride phenomenon. She also co-produced *Army of One* (CBC, BBC, Best Canadian Feature Documentary at Hot Docs 2004), about young recruits who joined the U.S. military after 9/11. She recently directed *Secrets* (CBC Passionate Eye), a documentary about teen sexuality for Make Believe Media.

Aerlyn Weissman

Aerlyn Weissman has worked on film projects from Hollywood to the Himalayas. She's camped with grizzly bears for National Geographic, witnessed the conflicts of the Middle East, and recorded the Toronto Symphony. As a writer/director she has won two Genie awards and created films on a wide range of topics from forensic archaeology and digital technologies, to censorship and social software. Whether she is creating scientifically accurate computer graphics or shooting historical recreations, her signature approach involves a seamless blend of documentary, technical and dramatic elements. Now living on the West Coast of British Columbia, she continues to explore her interest in independent cinema and innovative television.

Happy Bats Cinema

DVD RENTALS AND SALES



foreign
cult
british
criterion

anime
new releases
documentaries
horror

classics
kids
80's
tv series

604-877-0666 www.happybatscinema.com
198 East 15th Ave Vancouver, B.C. V5T 4R3
Bat-Mail: happy_bats_cinema@yahoo.ca

YOUR SOURCE FOR FILM, THEATRE & TV
BOOKS / PERIODICALS / SOFTWARE & MORE

**DOCUMENTED
PROOF
OF OUR
WEBSITE:**

WWW.BIZBOOKS.NET

M-F 10-6, Sat 11-6, Sun 12-5
302 West Cordova St. Vancouver, B.C.
T 604 669 6431 F 604 669 5432
info@bizbooks.net

FILM / THEATRE / TV



rentals. screenings.
events. community.



cineworks.ca

Connexions Youth Forum

The Documentary Media Society is pleased to present the second year of the Connexions Youth Forum, a special DOXA project dedicated to encouraging the artistic potential of BC's young people. Connexions is designed to give youth the opportunity to gain valuable access to Vancouver's vibrant filmmaking community and the world of documentary film.

In 2006, Connexions hosted ten participants from outside of the Lower Mainland, providing youth from small towns or remote communities with an unforgettable experience. This year DOXA is working in collaboration with Projections, a film and video training program for youth with limited access to resources, to bring a group of local aspiring documentary filmmakers to the Connexions Youth Forum.

Located in Vancouver's Downtown Eastside, Projections works with youth and community partners to develop and deliver projects that support and build creative and economic capacity for youth. The focus is on developing creative and individual capacity through projects that are relationship-driven and provide transferable skills through hands on experience, internships, placements and mentorship.

As well as attending the festival, Connexions 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 relevant stories, and the means by which young filmmakers can go about planning their own documentary projects.

In addition, the participants will tour local film and television production and educational facilities to get an insider view into the world of filmmaking.

By bringing together young aspiring artists from under-served communities and providing them with the opportunity to network with practicing filmmakers, the hope is that Connexions will motivate and inspire the participants to pursue their filmmaking aspirations.

A warm welcome to this year's participants!

Connexions was made possible through the support of:



BRITISH
COLUMBIA
FILM



CAPILANO COLLEGE

Capilano College Film Centre

Motion Picture Production

One-, two- and three-year programs for independent filmmakers. Focus on all creative and business aspects of filmmaking, including screenwriting, directing, producing and entrepreneurship.

Film Crafts

Certificate and diploma programs: **Costuming for Stage and Screen** and **Cinematography**.

Documentary and Small Unit Production

Diploma program offering intensive project-driven instruction in documentary filmmaking.

For Details: **604.990.7868** E-mail: **film@capcollege.bc.ca**

www.capcollege.bc.ca/film



Capilano College

Film Centre, 2055 Purcell Way, North Vancouver, BC, V7J 3H5

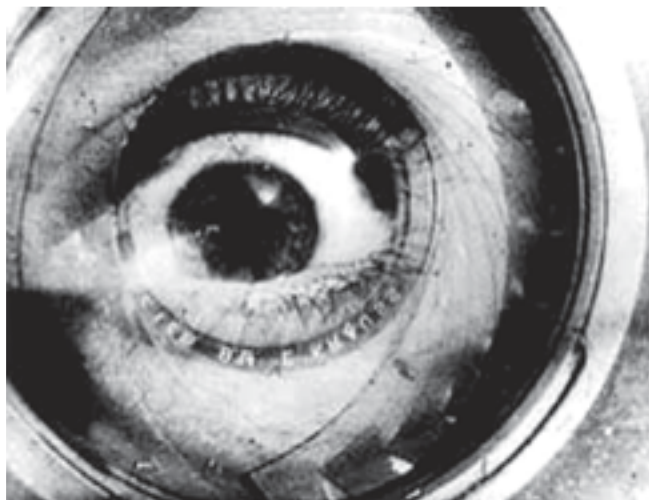
GREAT TEACHING. GREAT PROGRAMS. GREAT FUTURE.



As representatives of creative and logistical personnel in the film & television industry, the Directors Guild of Canada, British Columbia is proud to sponsor the DOXA 2007 Documentary Film Festival



www.dgcbc.com



DOCUMENTING REALITY – DOCUMENTING CINEMA

The Centre for Cinema Studies at UBC
is proud to support the DOXA Documentary Film Festival

The Centre for Cinema Studies promotes the critical and academic study of cinema, in all its diversity. It contains one of the largest and most diverse film library collections in the province, and it organizes the MA in Film Studies at the University of British Columbia. We also publish *UBCinephile*, a graduate student journal dedicated to film criticism and reviewing, with regular guest contributions.



More information via: emathijs@interchange.ubc.ca

Watch out for Centre for Cinema Studies publications on the web: www.film.ubc.ca and in your local bookstore.

UBCFILM
www.film.ubc.ca



c Nicci Tyndall



WORKING TOGETHER FOR BC WILDLIFE.

The Grouse Mountain Refuge for Endangered Wildlife is proud to present Jeff and Sue Turner's *The Edge of Eden: Living with Grizzlies*, featuring Charlie Russell, at the 2007 DOXA Documentary Film Festival.

Grouse Mountain's Refuge for Endangered Wildlife is a research, education and conservation program dedicated to becoming a world leader in the preservation of at-risk flora and fauna.

Visit grousemountain.com for more information.





The Edge of Eden: Living with Grizzlies

Directors: Jeff & Sue Turner, Canada/United Kingdom, 2006, 89 minutes

This film has been classified for all ages; no membership required.

CANADIAN PREMIERE. Directors & Charlie Russell in attendance.

The grizzly bear is considered by many to be the most dangerous animal in the world. But Canadian grizzly bear expert Charlie Russell thinks differently. He believes that grizzlies are misunderstood animals and that our fear of them is not only unnecessary, but driving them to extinction. After a life of exploring the relationship between humans and grizzlies in Canada, Russell's beliefs have taken him to Russia where he has been raising orphaned grizzly bear cubs in the wilderness of the Southern Kamchatka peninsula. For more than 10 years, sixty-five year old Russell has been rescuing orphaned cubs from squalid Russian zoos and releasing them into the last remaining grizzly bear sanctuary in the world. Becoming their surrogate mother, he struggles to teach them everything they need to survive a life in the wild.

The film follows Russell as he rescues two orphaned cubs from a zoo where they are soon to be killed and takes them to his cabin in the remote sanctuary. Over the course of one season he has to introduce the cubs to their new home, teaching them everything he can about a life in the wild. They have to learn the lay of the land, what plants to eat, how to catch fish and how to escape from predatory male bears. The film shows extraordinary scenes of Russell encountering adult grizzlies and holding his ground while protecting his charges.

Raising orphaned grizzly bear cubs, Charlie has been given a rare insight into the world of bears. He has learned that grizzly bears are not the fearsome aggressive killers that so many believe them to be, but rather are gentle, peaceful creatures and that it is possible for humans and bears to live together peacefully and safely, sharing this earth.

With breathtaking footage of grizzlies in a stunning geography, *The Edge of Eden* brings us closer than most of us will ever be to these magnificent animals.

Preceded by:

If a Tree Falls (Music Video; Artist: Bruce Cockburn, Canada, 1988, 5 minutes) –see *Rockumentaries*, page 42

Directors' Biography

Jeff and Sue Turner are a Canadian husband and wife wildlife filmmaking team that have been making films professionally for the past 20 years for BBC, CBC, PBS, Animal Planet and the Discovery Channel. They have written, directed, produced and photographed more than twenty films in that time and have won numerous awards for their work including a British Academy Award Nomination. Their films have been seen around the world in over 40 countries from Singapore to South Africa and from Portugal to Peru. They work with wild animals in wilderness settings and some of their film projects have included the white Ghost Bears of coastal BC; the grizzly bear in Canada, Alaska and the lower 48 states; wolves and buffalo in Wood Buffalo National Park; wolves and caribou in the high Arctic and in the barrenlands; as well as ravens, black bears, cougars and many others. Jeff and Sue have a strong connection to bears, producing six different films on bears since 1991.

Special Event Partner



Knowledge Network is proud to
present compelling documentaries
and award-winning films that
inspire and inform.



BEYOND MEMORY

The stories of people living with dementia,
and the families who are caring for them.

DOXA CLOSING NIGHT FILM - WORLD PREMIERE
GRANVILLE 7 THEATRE

SUNDAY | **7 30 PM**
MAY 27



KNOWLEDGENETWORK.CA



NEVER GIVE UP ON YOUR DREAMS

THURSDAY | **8 PM**
MAY 17



MICROCOSMOS

WEDNESDAY | **8 PM**
MAY 30



PREVENTIVE WARRIORS

MONDAY | **9 PM**
JUNE 25



SOMBRIO

THURSDAY | **8 PM**
JULY 12



GREENPEACE: MAKING A STAND

MONDAY | **9 PM**
AUGUST 27



Beyond Memory

Producers/Directors: Sharon Bartlett & Maria LeRose, Canada, 2007, 75 minutes

Produced for Knowledge Network

WORLD PREMIERE. Producers/Directors in attendance.

It's a journey none of us takes willingly—the journey *Beyond Memory*. This film is an intimate portrayal of what it's like to live with dementia, or to love someone with this terrible disease. The filmmakers gain extraordinary access into the lives of families courageously coping with dementia—from their practical strategies to prolong independence, through to the glorious discovery that love, somehow, survives even the loss of memory.

The characters offer us all an essential lesson, about really *living* each day. Elaine is diagnosed with Alzheimer's disease at just 47. She works to keep her brain active and goes on to become the first person with Alzheimer's to climb Mount Kilimanjaro. A 1950s Rhythm & Blues star, 82-year-old Milt can't remember the words to songs but can still show off the dance moves that first attracted his wife, Ruby. George gives up his job and moves home when his mother's memory fails. He patiently reminds her of all the important details in her life, save one: Alberta's forgotten she has Alzheimer's and George sees no reason to constantly remind her of this painful fact. Suffering from a rare and fast-moving form of dementia, 57-year-old Dede has pretty much had her memory wiped clean. Yet when her husband, Gerry, enters the room, Dede smiles. Her connection to him has survived beyond memory.

Beyond Memory illustrates the many different types of dementia, the new research in causes and treatments, and what we can do to hold onto our memories. However, the power of the documentary is in the filmmakers' unusual access to their subjects, and their tenderness in telling the stories of these people moving beyond memory.

Directors' Biography

Award winning producers/directors Sharon Bartlett and Maria LeRose share a commitment to create programs that reflect the realities of peoples' lives. They have worked as a team for almost twenty years and have completed nine biographies for the CBC series *Life & Times*, a Knowledge Network documentary series on *Child and Youth Mental Health*, and numerous other documentaries that tell the stories of ordinary people who live through extraordinary life events.

Major Partner



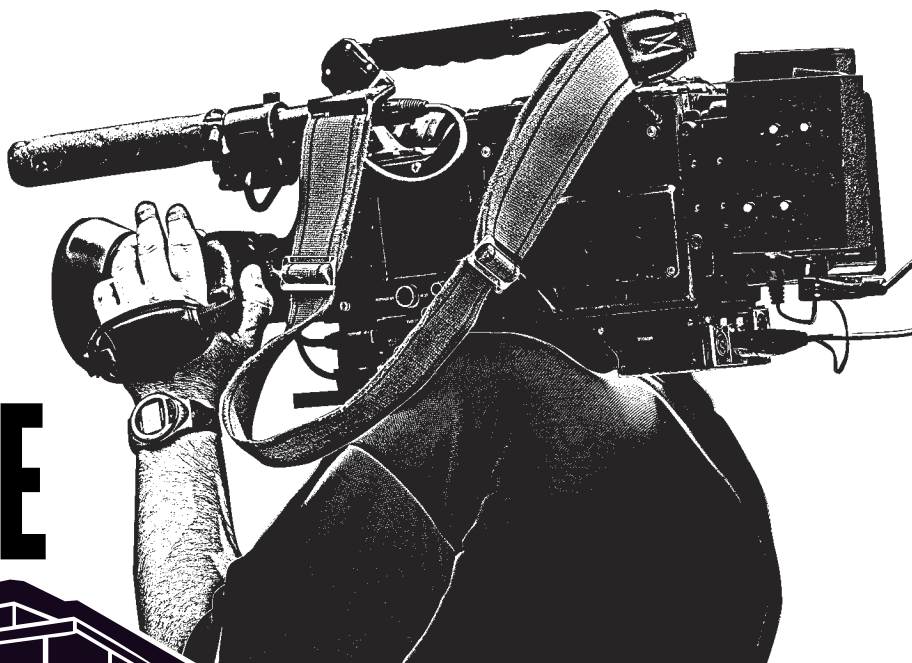
Community Partner

Alzheimer Society
BRITISH COLUMBIA



LIVE MEDIA LOUNGE

The Media Club is a Proud Sponsor of DOXA Documentary Film Festival



the media club

695 CAMBIE ST.

604-608-2871

www.themediaclub.ca

DAVID HAMILTON AND BOB ADAMS

are pleased to announce the opening of their new insurance brokerage firm specializing in film production insurance. Call us to put our combined 45 years of film insurance experience to work for your project.

FOCUS Entertainment Insurance Brokers Inc.

604-1200 Burrard St.
Vancouver B.C.
V6Z 2C7

Phone: 604 684 FILM (3456)
Toll free: 1 866 690 FILM (3456)
Fax: 604 684 3437

David's Cell: 604 802 1609
david@focusinsurance.ca

Not all pictures are moving...

Rentals

Cameras and
lighting for still
photography.
Props, Set dec.

Sales...

Expendables,
Digital Cameras, Seamless
paper, Darkroom supplies.

Call us for all your still
photography needs.

BEAU PHOTO Beau Photo Supplies
1520 West 6th Ave.
Vancouver, BC
604.734.7771
info@beauphoto.com



www.beauphoto.com



Before the End of the World Tour

Price: \$20. Ticket includes post-show party; no festival passes.

Critically acclaimed Canadian musician Bobby Wiseman teams up with the *Jason Trachtenburg Slideshow Conception* and Toronto band *The Phonemes* to present a one-of-a-kind musical and visual performance. Read on for the scandalous details of what made it all possible...

"Sometime before May 25th, 2007, *Jason Trachtenburg*, *Bouncing Bobby Wiseman* and *The Phonemes* were kidnapped by an unnamed branch of the Lithuanian government and flown to Vilnius, where they were forced to answer serious questions about slides and super 8 projectors mixed with accordions and/or guitars. Fortunately the Canadian government, now led by Stephen Harper, had boosted their investment in all-things-military (because pay equity, aboriginal issues and poverty in Canada were solved?) and spies, proficient in Lithuanian, French and English were able to rekidnap (a real word) and set free *Jason Trachtenburg*, *Bouncing Bobby Wiseman* and *The Phonemes*. To celebrate their restored liberty they decided to perform new and old works Friday May 25th in Vancouver using slide projectors, super 8's and musical instruments, and call this demonstration the *Before The End Of The World Tour*."

Artist Biographies

Bob Wiseman, formerly of *The Hidden Cameras* and *Blue Rodeo*, was actually born in what they refer to in the far east as the Year-Of-The-Cat-That-Constantly-Wants-To-Go-Out-Then-Wants-To-Come-In. Though he claims to not believe in astrology, a brief glance at his career—9 CDs on Warner, Atlantic, Bar/None and now the Blocks Recording Club, 14 films made from super 8, mini DV or flash animation, plus producing Ron Sexsmith, Edie Brickell, and Bruce McCulloch and collaborating with Scott Thompson and Maggie MacDonald—demonstrates that he really might seriously reconsider occasionally having an oracle live nearby. Or maybe he doesn't want to know what will happen next. His latest record, *Theme and Variations*, was a cumulative meditation about his area of expertise: ex-girlfriends.

Jason Trachtenburg's musical career began in the late '80s in New York City, where he was part of the Lower East Side's anti-folk and performance-art scenes. In 1992, he moved to Austin, TX, where he worked with Daniel Johnston on music and video projects. He relocated to the Pacific Northwest in 1993 to collaborate with Chris Ballew of *Presidents of the United States of America*. In 1999, Trachtenburg released *Your Favorite Song* and gained favorable attention from Seattle music fans and from the Orange Recording Company, who released his *Revolutions Per Minute* album in 2000, finally garnering Trachtenburg the national attention he'd always deserved. The *Trachtenburg Family Slideshow Players* were born during this time. Deriving their song topics from vintage slides, the trio (musician/vocalist Jason Trachtenburg, slide projector/costume designer Tina Piña Trachtenburg, and preteen drummer Rachel Piña Trachtenburg) became the first unsigned act to play on *Late Night with Conan O'Brien*. Jason recently released *TOGETHER*, his latest solo record.

The Phonemes from Toronto have a respect for rubato and a hankering for harmonies. 2007 sees the release of the first Phonemes full-length CD "*there's something we've been meaning to do.*" This new record was produced by Efrim Menuck (*Godspeed You! Black Emperor/Silver Mount Zion*) and also features the ubiquitous wunderkind Owen Pallett (*Final Fantasy*, *Arcade Fire*, *The Hidden Cameras*, etc.). Magali Meagher is head bee-keeper of *The Phonemes*. As well as continually writing and recording soon-to-be-classic songs, she drums and sings with Blocks labelmates *Hank* and was the star in author Maggie MacDonald's rock opera *The Rat King*, which will be remounted in New York City in August 2007.

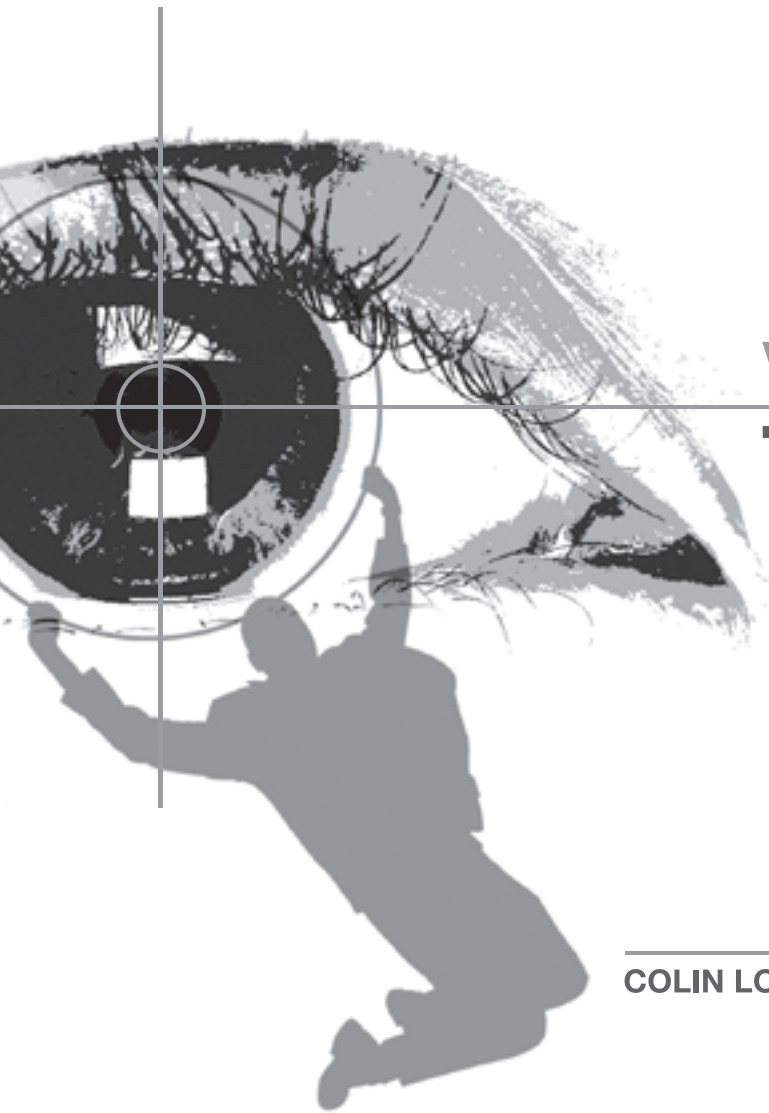
Screening Partner



NATIONAL FILM BOARD OF CANADA

@ DOXA DOCUMENTARY FILM FESTIVAL

Expanding the role of socially engaged filmmaking



VANCOUVER PREMIERE
TOXIC TRESPASS

PROUD SPONSOR
COLIN LOW AWARD FOR BEST CANADIAN DOCUMENTARY



**NATIONAL FILM BOARD
OF CANADA
OFFICE NATIONAL DU FILM
DU CANADA**



Toxic Trespass

Director: Barri Cohen, Canada, 2006, 81 minutes



WORLD PREMIERE. Director in attendance; discussion to follow.

At birth, babies have up to 287 industrial chemicals in their blood. No wonder deadly childhood cancers are on the rise, along with asthma and neurological diseases. Today's children are introduced to our society's toxic legacy long before they are even born. One of those children is Ada Cohen, daughter of *Toxic Trespass* director Barri Cohen. "I am polluted," she says.

Toxic Trespass investigates the growing evidence that we are conducting a large-scale toxicological experiment on our children. Together, Barri and Ada confront polluters, researchers who see no conclusive link between environmental poisoning and childhood disease, and the government officials who are supposed to be protecting us. They also meet a renegade scientist who released a secret government report on toxins, and families whose lives have been forever changed by serious childhood illness.

Crafted with a healthy dose of humour and irony, *Toxic Trespass* is shot in some of North America's most toxic hotspots. One of them is near where the Cohens live. There are similar places all over the industrialized and the developing world—places where petrochemical and auto plants work around the clock and thousands of diesel-spewing trucks rumble past communities every day.

Toxic Trespass reveals the links between industrial chemicals, environmental degradation and childhood illness—and asks why governments are doing so shockingly little about the problem. It's a call to arms for citizens to fight the pollution that affects us all.

Preceded by:

Ready to Fall (Music Video; Artist: Rise Against, USA, 2006, 4 minutes) —see *Rockumentaries*, page 42

The Market/Plac (Director: Ana Husman, Croatia, 2006, 9 minutes) *Croatian with English subtitles.*

A colourful portrait of a day in a fruit and vegetable market in Zagreb —gorgeously photographed, sped up and animated.

Screening Partner



Community Partner



American Fugitive: The Truth about Hassan

Director: Jean-Daniel Lafond, Canada, 2006, 75 minutes

In 2001, when Iranian director Mohsen Makmalbaf's feature film *Kandahar* was acclaimed in Cannes and shown around the world, the international press picked up on a surprising appearance. The film's African-American "doctor" was in fact a man called David Belfield, wanted in the United States for murder and now living in exile in Iran.

American Fugitive: The Truth about Hassan tells the story of this wanted man, an American—known in Iran as Hassan Abdulrahman—who says: "There is life after America." Through this story of an unrepentant assassin who accuses "the real culprits," another tale emerges: that of covert networks, international political manipulation and state-sponsored violence.

In Washington D.C. in the summer of 1980, at the behest of Iranian intelligence, David Belfield shot dead Ali Akbar Tabatabai, the former press attaché and representative of the Shah at the Iranian embassy. Tabatabai was thought to be involved in a plot to kill the Supreme Leader, the Ayatollah Khomeini, and topple the new regime.

This story of a young African American's sudden awareness of race in the aftermath of the killing of Martin Luther King, and of his personal confrontation with Uncle Sam, begins with the Black Power movement of the 1970s and the rise of Islam in the USA. The confrontation continues to this day as David Belfield remains on the FBI's most wanted list. *American Fugitive* provides rare insight into one of the most critical issues of our time, and into the soul of a man with no place to go.

The Realm of Documentary Today

The everyday is documentary. Celebrity angst. Celebrity trauma. Detox. Retox. Geo-political angst. Geo-political trauma. Lie. Invade. Repeat.

We've got the ethnographic enquiry of post-teen starlets—what they wear, how they parent, how they are parented, what they consume or don't consume, their dating rituals, their physiology catalogued for research purposes.

There is the docu-soap of the neo-liberal overlords, acting the aggrieved imperialists in the melodrama of empire (Rumsfeld's pout, Bush's swagger). And then there is the cinema vérité of Canadian politics, where minority leader Prime Minister Harper can don the mantle of victim and bully in the same press conference, so attuned is the political right to the pervasiveness of documentary in our everyday lives.

This is not just the persistence of reality television in media, this is about something far more daunting. It's not just that the personal is political—it's that the personal has been so completely colonized by the forces of state capital, the powers-that-be, late capitalism—whatever you want to call it—that the realm of the real and the very attributes of documentary (that is, truth and hope) are easily manipulated. Public life has become “cultural”—and us “culturals,” radicals and even liberals, can see the very tools of our voice used against us.

But how can that be, you say, in this era of the documentary, where millions are made at the box office for politically left docs that reveal the duplicity of the Bush regime and its invasion of Iraq, or how Al Gore and his slide-show has brought global warming to the political forefront?

Yes, but the invasion of Iraq remains and there is talk of more invasions, and global warming is still debated and the totalizing effect of climate change is met with fragmented toothless incremental actions that won't see any real results for decades. I mean, tomorrow, right here in Vancouver, it could be collectively decided that we cut our driving by even 20% (walk to that store/café/work), use only recycled toilet paper, take the profit out of street drugs and save lives, allow no more big-box stores and stop the building of the new highway (of tears) to Whistler.

I'm no follower of McLuhan, but perhaps he was right in predicting, as someone put it, that the “dictatorial form of the medium wins out over the supposedly liberatory content.”¹

But if this is even a little bit right, then it is indeed depressing. Perhaps you would believe that the realm of pop culture is indeed manipulative, but not the purity of documentary. But, again, pop culture is documentary. We don't really listen to pop music (how can anyone, it is so bad) but we consume the documentary of pop stars' lives. And politics are pop culture. We don't really debate the validity of war, or a supposed war on this or that. We have less and less say in how even local governments decide the ethical consequences of our lives, but we are asked to debate the character of our supposed political leaders—even though their character is performed for effect and consumption.

If traditionally the documentary extracts an agreement with the audience, building a “debt,” “constantly and noisily extorting a deal from us: action or guilt. This debt overloads our present and renews itself with no end.”²—then it is in this realm of “debt” that political interests and pop culture marketers can extract our loyalty.

As a maker of documentaries, what does this mean to me? As an Aboriginal intellectual who (tries to) live and express Aboriginal philosophy and knowledge, I've long been critical of the documentary and sought its reinvention. This is not biting the hand that feeds, but knowing the tools of my production. (Of course, Aboriginal media is included in this discussion; unfortunately there isn't room here for a discussion concerning Aboriginal documentary aesthetics per se.)

The documentary has of course been reinvented many times over, from the avant garde using the “aesthetics of failure” to feminists and others introducing subjectivity into the documentary, in the hope of making documentaries that are “as radical as reality itself.” Hybridity has been explored—expressionism, drama, associative, experimental. But perhaps it is at its very core that documentary can find its true resistance to the use of the documentary for totalizing effect. The core? Could it be, to borrow from Dr. King, unarmed truths and unconditional love?

This is where things become more difficult to articulate. It is not my intention to fix the documentary or to fix meaning even within documentary. And, as a filmmaker, it is easier for me to show than tell about my intentions.

Dziga Vertov, when calling out his Kino Eye Manifesto, declared, “I am in constant motion.” Soviet filmmakers Vertov and Eisenstein may have failed at infusing cinema with revolutionary spirit, but the intent is still valid: Could “I am in constant motion” allow documentary to evade the shaping of our subjectivity and our perceptions by the powers-that-be?

If Vertov and Eisenstein turned to dialectics to imagine a revolutionary cinema, then perhaps I can turn to Aboriginal science and knowledge to imagine mine. As Vine Deloria Jr. said, “Western civilization, unfortunately, does not link knowledge and morality but rather, it connects knowledge and power and makes them equivalent.”

Aboriginal science and knowledge considers all reality—not just what can be seen or measured. This concept is expressed in Aboriginal languages, where language reflects reality beyond simple denoting of time, place or thing. Rather, linguistic meaning expresses “a fluid, constantly moving, interconnected flux.”³ Here, there is no paramount truth, there is no singular source of knowledge; rather there is a to-and-froing, an on-going conversation with existence. Perhaps these relationships are expressed most profoundly in ceremony and ritual, but they can inform our everyday lives.

As such, the documentary director and the viewer, and those in the film, are engaged in a dialogue where we are responsible for exploring and expressing our own meaning to the images and stories. We become more than debt collectors or debt owers, we become participants in a shared experience. I can't tell you how to feel or think, but I can engage you to feel and think and I can ask that you to be responsible for what you think and feel.

Curator Biography: Loretta Todd is an internationally acclaimed, award-winning director and writer. In addition to having curated film programs at such prestigious film festivals as the Yamagata Documentary Festival, Todd's films have been viewed around the world, including at the Sundance Festival, the American Indian Festival and the Museum of Modern Art.

¹ S. Shaviro www.shaviro.com/Blog ² S. Majakowski www.desireproductions.be/cms_files/N-150-nlBestand6.doc ³ G. Parry www.shiftinaction.com/node/2705



EMPz 4 Life

Director: Allan King, Canada, 2006, 113 minutes

This film has been classified for all ages (Parental Guidance suggested); no membership required.

A bullet blasts a hole in a family's front window—the target was their son. A tireless community leader tries to get through to him. “They are trying to kill you. Did you see your mother's face? This can only end two ways.” Allan King, master of the documentary form and pioneer of cinéma-vérité, turns his attention to the high-risk young men from Toronto's suburbs, and to the forceful and committed individuals fighting to safeguard their futures.

Brian Henry is a volunteer for HOOD-LINC, a youth agency. He is tough on the kids themselves and relentless on their behalf. “You are succeeding at keeping the black race in prison,” he bluntly says to one. Though often confronted with their pose of defensive impenetrability, it is impossible for him to stop trying. He unremittingly lobbies the educational system and in return is accused of acting in self-interest. “I've met more honourable people in prison,” he says, alluding to a past that still defines him.

His dedication is echoed by that of mathematician and writer John Mighton, who volunteers in the same community. Mighton's math classes are as much about building confidence as they are about numeracy. As his students surpass goals once thought impossible, they are bashful in the face of their own achievement.

The tireless commitment of the film's protagonists is matched by King's own. His trademark depth of vision is fully present here as he thoughtfully observes these young men. Without narration or interview, King allows the eloquence of his subjects' actions to reveal the complexity of this world with an immediacy and urgency that is characteristically immersive. This is a relevant and profound offering from a giant of Canadian cinema.

The summer of 2005 was branded in the press as Toronto's “Summer of the Gun,” and much of the attention centred on these neighbourhoods. *EMPz 4 Life* is a respectful exploration of a community often simplified by the purple prose of daily headlines. —Marguerite Pigott

Preceded By:

Sun City (Music Video; Artist: Artists United Against Apartheid, USA, 1985, 7mins) —see *Rockumentaries*, page 42

Community Partner



Memes for Mothers

Curator in attendance.

What's a Meme and why for mothers? A meme is a unit of cultural information transferred and adapted. Now memes are those annoying email questionnaires you get asking you spring or fall, popcorn or twizzlers, or to list your favourites songs. Some say a meme is meant to change thought patterns. Am I trying to change thought patterns about mothers? DOXA does happen close to Mother's Day, which was conceived as a movement to “promote the alliance of different nationalities...and general interests of peace.” We all have never-ending relationships to our birth—parents, siblings, birthdays. In a world where relationships are valued primarily for personal advancement, once we're adults, do we really need a mother? “Mother” denotes a dynamic, fluid relationship which should be based on reciprocal respect. Hmmm—a world based on reciprocal respect? Another reason for Memes for Mothers? Aboriginal mothers have the lowest standing in a world where hierarchies persist. Young mother to son, young son to mother, future mothers, a son who lost his mother to the cold-heart of colonialism. Yes, this is also an honouring of Aboriginal mothers.

Curated by Loretta Todd

Endangered (Director: Tracey Rigney, Australia, 2005, 25 minutes)

Endangered portrays Aboriginal women lamenting how most Aboriginal men are married, gay, preoccupied with being single, or perhaps in jail. Cheeky, fun, light-hearted with quick wit, *Endangered* looks at the prelude to motherhood—finding a man. Sociological enquiry? Nah, but some social truths with a great soundtrack you can dance to.

City of Life (for my son) (Director: Kamala Todd-Darrell, Canada, 2007, 3 minutes)

A short, personal story from a mother to a child about finding Aboriginal teachings and knowledge, even in the city.

Untitled (Director: Darcy O'Connor, Canada/Australia, 2007, 2 minutes)

Using lino-cut imagery and evocative soundscape, the director expresses thoughts and feelings about mothers.

Case 442 (Director: Mitch Torres, Australia, 2005, 49 minutes)

Frank Byrne is not a young man but he never gave up his childhood dream—to find his mother. After Frank was taken to mission school his mother was institutionalized, depressed at losing her son. No one in the village knew what happened to her and she died in that institution. Sixty years after he said goodbye and forty years since her death, Frank does the only thing he can do, bring his mother's remains home. Made with the skilled eye of an experienced director who values story, Mitch Torres doesn't make this easy for us because neither does Frank. A matter-of-fact man, Frank says he has few tears left, but he carries a sadness almost as a shield. How does Torres respect Frank's need for distance? How does she avoid picking the scabs to get her story? Frank inscribes the film with lyrical beauty, keeps the camera at a respectful distance and lets Frank come to trust her and to trust himself.

Program Length: 79 minutes

CBC NEWS AT NOON VERY VANCOUVER

LAST SIDEWALK
CLOSED
BETWEEN
33 AVE. & 29 AVE.
USE
WEST SIDEWALK BETWEEN
33 AVE. & 25 AVE.



Gloria
Macarenko

WEEKDAYS AT 12

cbc.ca/bc



CBCnews
at Noon

Festival Schedule

Tue May 22	7:30 pm	G7	The Edge of Eden: Living with Grizzlies	<i>Opening Night Gala</i>	pg 21
Wed May 23	7:00 pm	PC	Toxic Trespass		pg 27
	9:30 pm	PC	American Fugitive: The Truth about Hassan		pg 27
Thu May 24	1:00 pm	VIFC	EMPz 4 Life		pg 29
	5:00 pm	VIFC	Memes for Mothers	<i>Curator Program</i>	pg 29
	7:00 pm	VIFC	Lost Worlds	<i>Shorts Program</i>	pg 33
	7:00 pm	PC	The Pinochet Case	<i>Cine Chile Spotlight (part 1)</i>	pg 35
	9:00 pm	VIFC	Saudi Solutions		pg 33
	9:30 pm	PC	The General's Daughter	<i>Cine Chile Spotlight (part 2)</i>	pg 35
Fri May 25	4:30 pm	VIFC	Bledi, This is Our Home		pg 37
	7:00 pm	VIFC	Iranian Kidney Bargain Sale		pg 37
	7:00 pm	PC	Remains		pg 39
	9:00 pm	VIFC	Before the End of the World Tour	<i>Special Live Performance</i>	pg 25
	9:30 pm	PC	Castells		pg 39
Sat May 26	12:00 pm	VIFC	TBA	<i>Visit www.doxafestival.ca</i>	
	2:00 pm	VIFC	Afterlife	<i>Shorts Program</i>	pg 41
	3:00 pm	PC	Thin Ice		pg 41
	4:30 pm	VIFC	Stroke		pg 43
	5:00 pm	PC	Música Inspiração	<i>Shorts Program</i>	pg 43
	7:00 pm	VIFC	9 Star Hotel		pg 45
	7:30 pm	PC	Quitters		pg 45
	9:00 pm	VIFC	Trannies and Grannies	<i>Curator Program</i>	pg 47
	9:30 pm	PC	Unbuckling My Bible Belt		pg 47
Sun May 27	12:00 pm	VIFC	TBA	<i>Visit www.doxafestival.ca</i>	
	2:00 pm	PC	When the Camera Stops Rolling	<i>Filmmaker Forum</i>	pg 49
	2:00 pm	VIFC	The Art of War	<i>Shorts Program</i>	pg 49
	4:00 pm	PC	Galil: A School with No Walls		pg 51
	4:30 pm	VIFC	Reach Out and Touch Someone	<i>Shorts Program</i>	pg 51
	7:30 pm	G7	Beyond Memory	<i>Closing Night Gala</i>	pg 23

G7 Empire Granville 7 Theatre | PC Pacific Cinémathèque | VIFC Vancouver International Film Centre

INDEPENDENT ONLINE MEDIA AT ITS BEST



Check out
WWW.THE TYEE.CA

*BC's fastest-growing
independent online
source of:*

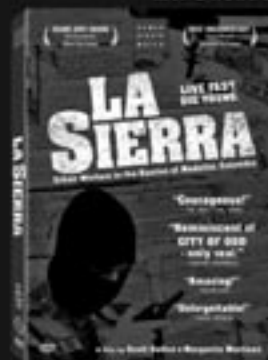
- Feisty takes on books, film, TV, music, and life in BC
- In-depth coverage of environmental and social issues
- Sharp investigative journalism you won't read elsewhere

TOP DOCS on DVD

Battle of Algiers

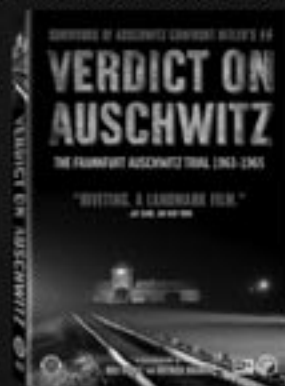


La Sierra



Bob Dylan:
Don't Look Back
Deluxe Edition

Verdict On Auschwitz



paradox

Rent or buy online at:

VIDEOMATICA.CA

Purveyors of fine films since 1983

1855 West 4th Ave. at Burrard
Rentals 604-734-0411 • Sales 604-734-5752



Lost Worlds

These three films show children around the world struggling to survive in some of the bleakest of circumstances. Yet, through powerful photography and impassioned filmmaking, we see glimmers of hope and the potential for change.

The Clown Children/Klovnebarna (Director: Jannicke Systad Jacobsen, Norway, 2005, 6 minutes)

A day in the life of two brothers who earn a living juggling oranges and turning cartwheels in the exhaust filled streets of Guatemala City.

Winner—2nd Prize, 2006 Chicago International Children's Film Festival; Special Mention, 2006 Berlin Interfilm Festival

Black and White: David Gillanders (Director: Zam Salim, United Kingdom, 2006, 29 minutes)

David Gillanders is an internationally acclaimed photojournalist from Glasgow. *Black and White* follows him to the Ukraine where he photographs the hellish underground existence of the country's street kids. With tireless devotion to his work and the children he meets, Gillanders draws the world's attention to some of the most destitute youth on earth.

The Blood of Yingzhou District (Director: Ruby Yang, China/USA, 2006, 39 minutes) *Mandarin with English subtitles*

This groundbreaking documentary exposes the tragedy of impoverished Chinese citizens who contract AIDS as a result of unsafe medical practices when donating blood. In many of these cases, for a mere reward of 50 Yuan, parents end up passing the disease to their children. As the adults die they often leave their children shunned by family, friends and society to live as outcasts on the fringe. This Oscar winning film follows the voiceless toddler Gao Jun for a period of a year as he is moved from foster home to foster home until a kindly family of AIDS sufferers takes him in and shows him the true meaning of care and affection. Over time, we see the gradual transformation of Gao Jun from a lost and desolate child to a mischievous and playful toddler.

Winner—2007 Academy Award, Best Documentary Short

Program length: 74 minutes

Screening Partner



Saudi Solutions

Director: Bregtje van der Haak, Netherlands, 2006, 77 minutes

In Saudi Arabia, one of the most religiously conservative societies in the Middle East, women are not allowed to vote or drive a car. Men and women are segregated in most public spaces and work environments. A strict dress code enforced by religious police mandates that women cover their heads and bodies in public, where they must always be accompanied by a husband or other male guardian.

In *Saudi Solutions*, filmmaker Bregtje van der Haak, the first Western filmmaker ever granted permission to film the lives of Saudi women, takes us inside this closed society where fewer than five percent of women work. She profiles several women with professional careers—including a journalist, a doctor, a photographer, a television newsreader, a university professor, and the nation's first female airplane pilot—and asks them to explain what it means to be a modern woman in a fundamentalist Islamic society.

In an interview with Prince Alwaleed Bin Talal, owner of Kingdom Holding Company and fifth richest man in the world, *Saudi Solutions* finds an isolated enclave of progressive attitudes toward women. In his office building and private palace, half of the employees are women who are unveiled and dressed in the latest fashions. However, the Prince's feminist ideals become suspect upon closer inspection. Sharing similar body types and facial features, the women appear as though they might one day compete against one another for the title of "Saudi's Next Top Model."

In discussing their everyday lives and concerns, the women are surprisingly defensive of Saudi social customs, arguing that, while they see the desirability of gradual social reform, they see no conflict between Islamic law and the rights of women. They are especially resistant to Western pressures to abandon their value system for one imposed on them from outside. In offering Western audiences a fascinating and often shocking look at the social status of women in Saudi Arabia, *Saudi Solutions* also reveals that while Saudi society may be one in transition, involving a delicate balance between religious tradition and modernizing influences, the pace of change will be dictated by the Saudis themselves.

Preceded by:

Sift (Director: Sally Van Gorder, Qatar, 2006, 9 minutes)

An intimate glimpse into the thoughts of 15 young Arab women who are graduates of the experimental Education City in Doha, a 2,500-acre compound that hosts branch campuses for the world's leading universities.

A Convenient Solution.

Discover the freedom and flexibility of car sharing

We've all heard it - especially with the increased awareness of Climate Change - if we could all just start making better choices with our transportation needs, the world would be a better place. But how do we maintain the access and opportunity we need without adding time-loss, fatigue and extra hassle in our lives? Well the Co-operative Auto Network wants you to know it's possible and PAINLESS! Discover the difference - discover car sharing.



Use our On-line Orientation with Promo code DOXA23 and save \$20 on joining!

Co-operativeAutoNetwork
all the car you need

www.cooperativeauto.net

604.685.1393

**EMILY CARR
INSTITUTE**

ART + DESIGN + MEDIA



outstanding experience in film, video and animation

Join our summer series on Visual Storytelling: one-week intensives ranging from audition tips for actors to scriptwriting, scenic painting, video production and beyond.

604.844.3810 or 604.844.3856 csinfo@eciad.ca www.eciad.ca/cs



Authorized
Training Center





The Pinochet Case / *El Caso Pinochet*

Cine Chile Spotlight, Part 1

Director: Patricio Guzmán, France/Chile/Belgium/Spain, 2001, 109 minutes
English/Spanish with English subtitles

Augusto Pinochet, the general who overthrew President Salvador Allende of Chile in 1973, was the first dictator in Latin America—or the world—to be humbled by the international justice system since the Nuremberg trials.

In September 1998, Pinochet flew to London on a pleasure trip. He rested for a few days. He had tea with Margaret Thatcher. But, suddenly, he began experiencing back pain and underwent an operation in the London Clinic. Upon waking from surgery, he was arrested by the London police. Who was responsible for this?

This new film by Patricio Guzmán investigates the legal origins of the case in Spain—where it began two years before Pinochet's arrest. With the film's protagonists, among them the prosecutor Carlos Castresana who filed the charges, and Judge Baltasar Garzón, who upheld them and issued the arrest warrant, *The Pinochet Case* explores how a small group of people in Madrid laid the groundwork for this incredible feat—catching a dictator 25 years after his rise to power.

Scotland Yard served the arrest warrant, and *The Pinochet Case* also follows the workings of the British legal system that ensued. The General spent 503 days under house arrest at an estate outside London, until Tony Blair's government released him on grounds of ill health—but only after the House of Lords, in an historic decision with international repercussions, divested him of his legal immunity, ruling that even heads of state can be held accountable for crimes against humanity.

Winner—Award of Merit in Film, 2003 Latin American Studies Association

Winner—Golden Gate Award for Best Documentary, 2002 San Francisco International Film Festival

Winner—Grand Prize, 2001 Marseille Festival of Documentary Film
Premiere—2001 Cannes Film Festival



The General's Daughter / *La Hija del General*

Cine Chile Spotlight, Part 2

Director: María Elena Wood, Chile, 2006, 59 minutes
Spanish with English subtitles

The General's Daughter tells the story of the life of Michelle Bachelet and her surprising journey along the road to the presidency of Chile. Despite being a socialist, a single parent and an agnostic, Dr. Bachelet succeeds in becoming the first woman President of Chile, one of South America's most conservative nations, and captures the attention of the world's press with her singularly female way of engaging with politics.

Chilean filmmaker María Elena Wood spent one year following this once anonymous doctor and socialist militant as she travelled through Chile on the campaign trail, discovering some of the forces motivating Dr. Bachelet and examining the high points in her personal and family life.

Through the letters written by her late father, a general in the Chilean Air Force imprisoned after Pinochet seized power in 1973, we learn the story of a middle-class Chilean family, so profoundly marked by the collapse of democracy and whose experiences are emblematic of Chile's recent history.

Screening Partner



Cine Chile is a promotional initiative for contemporary Chilean Cinema in Canada; its main task is to present recent films with the purpose of creating a Canadian audience for Chilean Cinema. *Cine Chile* is also a liaison agent between industry participants in Canada and Chile with the aim to lead the way to a more fluent relationship in the light of a Co-Production Agreement Chile and Canada signed in 1995.

MAKE IT TEN!

B.C.'s lowest paid workers
need a raise in the minimum wage.

Make it happen. Sign the petition
at www.bcfed.ca



WWW.WORKINGDESIGN.NET

BCFED

GIVE BC A RAISE!
**\$10
NOW**



Sutton

**sutton group -
langara realty**

AN INDEPENDENT MEMBER BROKER

7547 Cambie Street,
Vancouver, B.C., Canada V6P 3H6

Telephone: 604-322-3000

Res Fax: 604-732-8697

E-mail: mmastai@sutton.com

Website: www.moshemastai.com

MOSHE MASTAI

Business Broker
Residential Sales

Direct: 604-805-1255

SWEET SPOT

25
YEARS

- EXQUISITE HOLIDAYS
- INTRIGUING PROGRAMS
- RESTORATIVE GETAWAYS

HOLLYHOCK

CORTES ISLAND, BC

Free Catalogue 800.933.6339

hollyhock.ca

30th Annual VANCOUVER Folk Music Festival

YOU ARE THE FOLK. THIS IS YOUR FESTIVAL.



30 Years of Real Music
JERICHO BEACH PARK

July
13 14 15

Early Bird
Ticket Sales
End June 16

TICKETS & INFORMATION

604.602.9798 OR 800.883.3655

www.thefestival.bc.ca



Bledi, This is Our Home/ *Bledi, mon pays est ici*

Directors: Malcolm Guy & Eylem Kaftan, Canada, 2006, 53 minutes
French with English subtitles

Filmmakers in attendance; discussion to follow.

In the early 1990s, 40,000 Algerians fleeing their war-ravaged homeland arrived in Montreal, Quebec. Despite repeated attempts, many of them were denied refugee status and were unable to study or work under normal conditions. The years went by; they began to raise families and to consider Canada their home. But everything changed for them after 9/11, when the Canadian government began deportations to the U.S. The “non-status Algerians” responded by organizing demonstrations and fighting to be allowed to stay in Canada.

The filmmakers followed the central players involved in this fight for 2 years, in particular chronicling the story of the spokesperson for the Algerians, Mohamed Cherfi. A high profile activist, Cherfi was eventually ordered to leave Canada and sought sanctuary in a Quebec City church. For the first time in history Canada’s tradition of sanctuary was violated when police stormed the church and Cherfi was arrested, forcibly removed and eventually taken to a U.S. jail.

Ultimately this film raises crucial questions about Canada’s refugee policies and, in particular, its treatment of Muslims and Arabs in the post-9/11 world.

Community Partner

**Algerian Canadian Association
of British Columbia**



Iranian Kidney Bargain *Sale/Rea på njure*

Director: Nima Sarvestani, Sweden, 2006, 52 minutes
Farsi/Swedish with English subtitles

Rarely does a film title so aptly and thoroughly summarize the plot. On street corners and town squares young men and women can be found holding signs. One of them reads: Immediate offer! Kidney for sale, young man, 22, healthy, blood type O positive. Tel. 09122...

Iran is a country that not only permits the for-profit sale of human organs, but also regulates more than one hundred Kidney Procurement Agencies. Every ten minutes, a hopeful young man or woman appears at the entrance of one of these official agencies, hoping to cash in a body part for what works out to be about six months worth of wages.

With an impressive level of disclosure from both the individuals and the institutions involved, director Nima Sarvestani delivers a fascinating exposé on the business of kidney trafficking. The film follows the story of several characters, both buyers and sellers, as they first enter the kidney referral agency and clinic. We see them as they are introduced to their donor or recipient, as they haggle over the going rate for 100 grams of flesh, and eventually as they lay in hospital beds awaiting their operations. Each person has a sobering story to tell about mounting money problems and failing health that has forced them to participate in this absurd trade, in which people buy and sell body parts as if they were any marketable commodity.

Preceded by:

World on Fire (Music Video, Artist: Sarah McLachlan, Canada, 2003, 4 minutes) –see *Rockumentaries*, page 42

Keep health care **PUBLIC** and **NOT** "for profit"

CONTACT the
**BC HEALTH
COALITION**

www.bchc.ca
604.681.7945

Tell them you **support medicare!**

CALL YOUR MLA

Enquiry BC 604.660.2421
or 1.800.663.7867

Tell them you **don't support
privatizing** health care services!



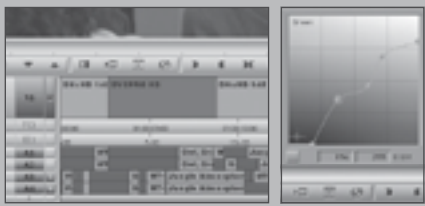
*Registered Nurses work in your community to
protect and maintain quality public health care*



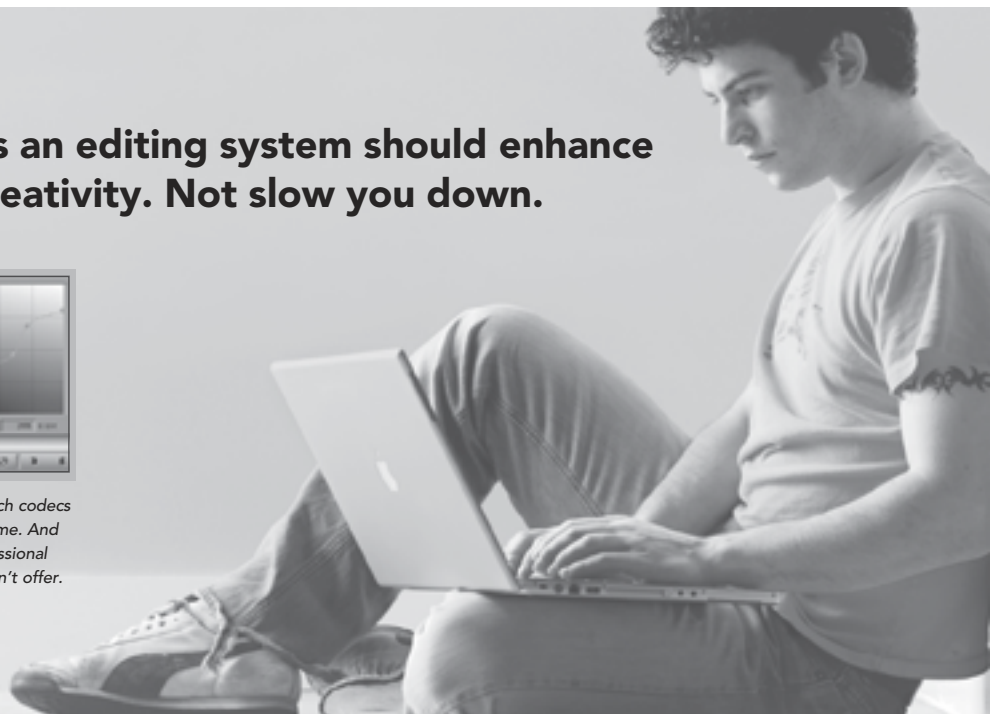
BC Nurses' Union 4060 Regent Street, Burnaby, BC V5C 6P5 (604) 433-2268; 1.800.663.9991; www.bcnu.org

cope 15

**Avid believes an editing system should enhance
your creativity. Not slow you down.**



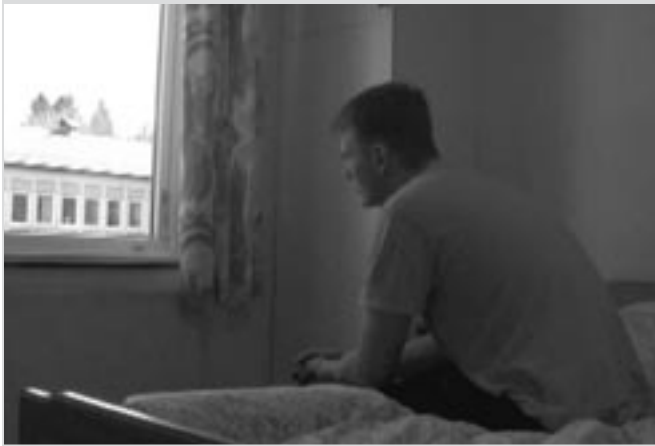
*The Avid Open Timeline lets you mix and match codecs
and resolutions on the same timeline in real time. And
with a few simple clicks, get the level of professional
color correction and effects the others just don't offer.*



Avid Xpress® Pro lets you explore the limits of your creativity. Not your patience. Our unique HD and SD Open Timeline technology, unmatched media management, collaboration/conform, and powerful 24p and film features for both Mac and PC let you render less, edit faster, and do your best work. Find out why Avid is the industry standard for today's feature films, independent films, and prime-time TV shows. Get the max from your Mac at www.avid.com

Avid
do more

© 2007 Avid Technology, Inc. All rights reserved. Product features, specifications, system requirements, and availability are subject to change without notice. Avid, Avid Xpress, and do more are either registered trademarks or trademarks of Avid Technology, Inc. or its subsidiaries in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.



Remains/Skyggenes Dal

Directors: Morvay Samaré & Astrid Schau-Larsen, Norway, 2006, 87 minutes
Norwegian with English subtitles

WORLD PREMIERE. Filmmakers in attendance.

An extraordinarily rare film, *Remains* portrays with haunting intimacy the lives of three adult siblings as they deal with the sexual abuse they suffered as young children. Trym, now 24, has been institutionalized numerous times for self-harming, depression and suicide attempts. His younger brother Stale, now 21, has left Norway and moved to Denmark in an attempt to rid himself of the painful memories of his childhood abuse. Their sister Camilla, 30, has also left the country and engaged in years of self-destructive behaviour.

With excruciating honesty they share their memories of childhoods ravaged by the sexual abuse they were subjected to by their father. Their mother Bente struggles with guilt over her inability to shield her children from what she suspected was the “truth” of their childhoods. The three siblings have been unsuccessful in seeking judicial redress with the Norwegian legal system largely because incest remains so taboo in Scandinavia that few believed their story.

The filmmakers raise questions about the rights of children and, in sharing the story of Trym, Stale and Camilla, describe the legacy of adult survivors of sexual abuse in which shame, guilt, thoughts of suicide, issues of sexuality, love and hate inform the ongoing fabric of daily life. Although much has been explored about child sexual abuse, *Remains* is a powerful and groundbreaking work of art, treading deeper than most previous films on the subject.



Castells

Director: Gereon Wetzel, Germany, 2006, 88 minutes
Catalan with English subtitles

In Catalonia there is a 200 year-old tradition: Castells, the formation of giant human pyramids. These towers are built by 400 people and can exceed 10 metres in height, reaching balconies high above the narrow streets and marketplaces. The teamwork must be perfect—the slightest mistake could be fatal. In fierce competitions different groups demonstrate how perfectly their small communities are holding together.

The filmmakers spent one season, through a summer full of crises, twists and turns, with team “Colla Joves” from Valls, a small town near Tarragona. Driven by a rivalry with the other group from Valls (the “Colla Vella”), the castellers strive for a victory at the final derby. In their efforts to make larger and more complex structures, sweating and swearing are common, minor injuries are obtained, and longstanding friendships are questioned. In one instance, their high hopes seem to be dashed by a terrified five-year-old girl who cannot be bribed or shamed to scale up a swaying tower. For the children who do climb to the very top tiers of the pyramids, their agility and frailty create white-knuckled suspense for the spectators at the live event and the film audience alike.

This tradition is not only a national sport but also a symbol of Catalan pride and an emblem of cultural independence. As tower after tower wobbles, and often collapses, this warm and beautifully photographed film shows us the victories and the struggles that unite the people of Catalonia. In *Castells*, a multi-generational story unfolds where everyone has a place of their own and where the future of a community relies on the strength of its foundation.

*Winner—1st Prize Documentary Film Award, 2006 DOK FEST
 Munich International Documentary Film Festival*

Preceded by:

Candemonium (Director: Jason Margolis, Canada, 2006, 7 minutes)

You won't believe the sculptures that can be built using cans of food! Check out this annual Vancouver anti-hunger project, “Construction.”

Screening Partner

Avid
 do more

GREENPEACE

Proud supporters of the
2007 DOXA Documentary
Film Festival.

www.greenpeace.ca



David
Suzuki
Foundation

SOLUTIONS ARE IN OUR NATURE

Proud sponsor of the
2007 DOXA Documentary
Film Festival



www.davidsuzuki.org



**SALES
SERVICE
SUPPORT
RENTALS**



**PREMIUM SUPPORT PLAN
COMPUTER RENTALS + PROPS
AUTHORIZED SERVICE TECHNICIANS**



Apple Authorized Reseller & Service Provider www.macstation.com
ABBOTSFORD 604-864-6227 | BURNABY 604-420-5224 | VANCOUVER 604-806-6227
11 - 32451 SOUTH FRASER WAY | 207A - 3430 BRIGHTON AVE | # 101 - 1014 HOMER STREET



THE APPLE LOGO AND MACINTOSH ARE TRADEMARKS OF APPLE, INC.



Afterlife

Twenty-one years after the world's worst nuclear disaster, two documentary teams create films that portray, in very distinct ways, life after Chernobyl. Preceded by a surprising short film that depicts the march of "progress" in reverse.

Undo (Director: Jean-Gabriel Périot, France, 2005, 10 minutes)
To create a better world, "undo" it.

Half Life: a Journey to Chernobyl (Director: Phil Grabsky & David Bickerstaff, United Kingdom, 2006, 40 minutes)

Poetry by Mario Petrucci

Based on Mario Petrucci's award-winning book-length poem for Chernobyl, this film tells the story of the people who dealt with the world's worst nuclear disaster at ground level: the fire-fighters, the soldiers, the "liquidators" and their families. Petrucci's poetry, based on eye-witness accounts of the disaster, forms the backbone of the film's narrative. The poems are cut together with revealing archival and evocative location footage of the ghost-town of Pripyat and the surrounding exclusion zone.

Directors Grabsky and Bickerstaff travelled to the deserted town of Pripyat and the interior of the destroyed reactor to meet some of the "settlers" who have rebuilt their lives inside the radioactive area, despite official advice. Working closely with Petrucci, they then created a film which, rather than relating the technical details of the world's biggest ever industrial accident, emphasises the effects of the disaster on the people of Chernobyl.

A Sunday in Pripyat (Director: Frederic Cousseau & Blandine Huk, France, 2006, 26 minutes)

Director Blandine Huk in attendance; discussion to follow.

Twenty years after the Chernobyl nuclear disaster we return to Pripyat, a model city built in the early 1970s. Lying in the heart of the "forbidden zone," this city was once inhabited by 50,000 people, many of them workers at the nuclear power plant. When an invisible enemy forced the residents of Pripyat and surrounding villages to evacuate the area, Pripyat became a ghost town. Although the land it was constructed upon appears to have reverted back to its natural state, traces of its former occupants are still visible some twenty years after. We hear the sounds of the activity of a restaurant, a cinema, a swimming pool, a nursery, as if people still inhabit these places.

Screening Partners



Thin Ice

Director: Håkan Berthas, Sweden, 2006, 58 minutes

This film has been classified for all ages; no membership required.

Dolkar, a young Buddhist woman from Ladakh in the Indian Himalayas, wants to play ice hockey. But boys and men have dominated the sport ever since the army introduced it to the northern Indian province. In 2005, when a group of young women decide that they have the right to participate in the national ice hockey championship, Dolkar, a passionate and talented student, makes women's hockey her mission.

The men in charge of the tournament prefer ice dance from the women, but when they are prevented from taking part in the games the women protest and Dolkar becomes their natural leader. Dolkar and her friends in school have to create all that is needed for hockey from scratch, everything from hockey skates and sticks to the very ice they skate on.

When the next year's tournament is approaching the girls make a new attempt to enter. They face each problem head on: thin ice, bad equipment, no coaching. When they find American coach Deb, they make the dangerous trip over the mountain to the Muslim village of Kargil and create a joint team. Side by side the Buddhist and Muslim girls challenge the men in charge. When they are finally allowed to take part in the competition they still have to fight for their rights, as the men change the rules and push the girls around.

Director and hockey lover Håkan Berthas films Dolkar and her teammates in an unobtrusive style, leaving plenty of room for the beauty of the Himalayas as backdrop to the struggle for the equal rights of women in sport.

Preceded by:

Football/Fodbold (Director: Sussie Weinold, Denmark, 2006, 10 minutes) *Danish with English subtitles*

The joy of playing—children in Zambia make their own ball and then soccer play begins!

Screening Partner



Community Partner



Rockumentaries

It is 1985 and I'm slumped on the family sofa as Much Music aired *Sun City: Artists United Against Apartheid*. Like any eighth grader I recognized Bono, Run DMC, and Aretha Franklin as just a few of the artists in the video. However, the camera keeps cutting away from these familiar and enjoyable entertainers, and I am forced to watch news-style footage of police brutality and civilian protests in Africa. It occurred to me that this video was less about entertainment than it was about information. It was a 'rockumentary' and it served as my introduction to the very concept of apartheid.

Music videos have both influenced and been influenced by many genres of filmmaking, and documentary is no exception. At the best of times, the coupling of nonfiction filmmaking with passionate and politically minded songwriting can grab the attention of young people, galvanizing an apathetic generation to act upon a cause. At the worst of times, music videos that utilize documentary techniques can be charged with selling out a critical genre for the purpose of selling albums and to bolster a pop star's public image.

Any discussion about the crossover between nonfiction filmmaking and music videos must start with the mid-eighties. Within a two year span groups like Band Aid performed famine relief songs, dual Live Aid concerts were held in Philadelphia and London, Dionne Warwick rallied friends for the AIDS awareness ballad "That's What Friends Are For," and the first of many Farm Aid benefits occurred. This was an era when artists were willing to share the spotlight and harness the power of video, to open our eyes and pocketbooks for some desperate causes. The *Sun City* video collaboration was a part of this movement toward song-based activism. Yet, it stands apart from the aforementioned projects because it embraced nonfiction filmmaking techniques as a means to communicate its socio-political message.

A seven minute epic masterpiece, *Sun City* initially looks like a promotional video for a posh resort. A narrator extols that *Sun City* is "a lavish resort where you can relax and enjoy some of the world's headline entertainers. It's part of the reality of apartheid." The scene changes with a bang (literally, a gun shot) and various members of the Artists United Against Apartheid collective repeat the chorus, "I, I, I ain't gonna play *Sun City*." With the ensemble's anti-apartheid agenda established by the song's lyrics, the video employs some conventional documentary practices to strengthen its case. Quotes from Martin Luther King and Nelson Mandela are superimposed over historical photos and archival film. Contemporary news footage showing acts of oppression and resistance in South Africa is also woven into the mix. Celebrities notwithstanding, this music video looks very different than other videos of the era.

In the case of *Sun City* it is easy to be moved by the altruistic nature of the collaborators. However, the vast majority of music videos are marketing tools designed as advertisements for bands, CDs, and entire lifestyles. In most cases, this profit motive is taken for granted. But when documentary tactics are employed to this end, it is important to question the ideological agenda of the artists and the informative value of the piece itself.

A few weeks ago, I once again found myself slumped in front of the TV, this time watching Much More Music, when I noticed some documentary footage that seemed to focus on animal rights. It was part of the *Ready To Fall* video by the outspoken vegetarian punk band, Rise Against. The song's lyrics reference the feelings of alienation and despondency often shared by their demographic audience. The most political line in the whole song is, "Now my compassion slowly drowns." The teaming of the vague lyrics with powerful images of violence against animals and wildlife in distress seems to be a stretch. The song fails to provide context for the violent images or any analysis of their meaning. Instead, it could easily be construed as a glorified picture of cruelty to animals. I doubt that your average video gaming, preteen boy is going to stop eating meat after

seeing this video; perhaps he is more likely to log onto You Tube and blog about the awesome tracking shots of rotting salmon.

Rise Against might wish to take some 'effective activist' lessons from a seasoned professional like Bruce Cockburn, and his similarly themed rockumentary *If A Tree Falls*. The lyrics provide the audience with a wealth of factual information about deforestation and its effects on wildlife and the people who inhabit deforested regions. These hard hitting facts are underscored with startling images of the Amazon in flames, clear-cuts in BC, and animals facing extinction. Even when the camera cuts away to the requisite performance shots of Mr. Cockburn in his unfortunate leather pants, the documentary images continue to be projected in the background, constantly reaffirming the political and ethical agenda of the song. What makes this video so much more effective than *Ready To Fall* is that it embraces the best attributes of the documentary genre—the ability to provide critical analysis of issues pertinent to all of us.

To be fair to Rise Against, it is important to note that there is bit of commentary tagged onto the end of their video, which unfortunately is rarely included when the video is telecast. Standing in a clear-cut and speaking directly to the camera the band's lead singer states, "Every action has a reaction. We've got one planet, one chance." While their heart is in the right place, their last ditch effort to affix meaning to their video is too little, too late. Yet, I do commend celebrities who take the opportunity to be magnanimous and use their public relation machinery for great deeds, including the benefit concerts of the 1980's. The same can be said for 54-40's video, *One Gun*. This 1989 Canadian classic features beautiful black and white archival images of stoned hippies stuffing daisies into gun barrels. Overall, the video lacks critical content, but it should be appreciated for its peace anthem qualities.

A more recent music video deserving of special attention is Sarah McLachlan's *World On Fire*. The video begins with a subtitle explaining that, while it usually costs \$150,000 to make a music video, this one cost only \$15—the price of the video tape used to film McLachlan performing the song in a no frills studio. The rest of the video consists of donated footage of impoverished people living in the world's poorest regions. The images are contextualized with computer graphics and inter-titles explaining how the budget was spent. For example, the \$3,000 that would normally pay for a single day of on-set catering was instead used to provide 10,950 meals to street children in Calcutta. McLachlan's insightful lyrics, "The more we take, the less we become. The fortune of one that means less for some" work with the visuals to ensure that the overall message is clear. In the world of music videos this one should be lauded for its informative qualities. In the world of documentary the video stands apart for its innovative presentation of social commentary. *World On Fire* is rockumentary-making at its finest, incorporating the best of song-based education and activism.

All of the rockumentaries discussed here have been included throughout this years' DOXA festival. By presenting these music videos in a theatre rather than on a television and by prioritizing education over entertainment, it becomes clear that non-fiction filmmaking is not an isolated genre. Documentary is a vibrant practice that both borrows from, and contributes to, a variety of artistic forms. Most importantly, these musical mini-docs serve as a reminder that documentaries can be entertaining, but they should also make us think critically.

Curator Biography: For the past ten years Tami Wilson has been active in Vancouver's documentary community as a festival programmer and independent filmmaker. Her films have screened at festivals around the world and they range in topic from bingo addiction to the gender politics of meat. Tami is currently developing her first feature length film about the people who work in Alberta's oil rich community of Fort McMurray.



Stroke / Am seidenen Faden

Director: Katarina Peters, Germany, 2005, 111 minutes

Filmmaker Katarina Peters is 40 when she falls in love with Boris Baberkoff, a talented and charismatic 33-year-old cellist with a zest for life. Before long, the couple is married and pursuing their shared artistic passions. They travel to New York, where suddenly Baberkoff collapses and the newlyweds' world is turned upside down. Baberkoff has suffered multiple strokes and is "locked in," a prisoner of his own brain. He can hear but is unable to move or communicate; his chances of even partial recovery appear slim.

In desperation, Katarina takes up her camera and begins to record a stroke diary, turning to art as a means of survival. With U.S. hospital bills mounting, she's forced to prematurely transport Baberkoff back to Germany, where he begins to find a path back to the outside world. Katarina meticulously documents Baberkoff's arduous recovery, capturing both her husband's extraordinary strength and fragility. But this is also her story. Through a series of impressionistic dream sequences, Katarina recreates her tortured state of mind. Filming becomes a way for them both to cope with the depression, fear and discouragement that threatens their marriage.

Stroke is a remarkably accomplished cinematic tour de force, and a wrenching and captivating story of great love.

Community Partner



Música Inspiração

Two distinct styles of music, two cultures, and two films about being inspired and inspiring others through music.

Speaking Notes: Three Movements with Tabea Zimmermann

(Director: Ruth Schocken Katz, United Kingdom, 2006, 28 minutes)

An inside look at the inspirations surrounding both the work and the personal life of Tabea Zimmermann, an award-winning and internationally acclaimed violinist. For many years Zimmermann has been recognised as one of the most popular and renowned musicians of our time. Her charismatic personality, musical understanding and natural playing are equally valued by her audience and her musical partners. Zimmermann has frequently been called the finest violinist in the world today.

Os Três de Portugal/The Three of Portugal (Director: Jordan Paterson, Canada, 2006, 24 minutes)

WORLD PREMIERE. Director in attendance with special musical guests.

"I adore fado, not only because I play fado but because...all our history is told through fado." – Manuel Redondo

Os Três de Portugal is a Vancouver fado music group comprised of luthier Jose Amaral, guitarista Manuel Redondo and singer Suzana Rodrigues. Having seen interest in fado diminish over the years, the aging trio is driven chiefly by the desire to preserve this important cultural tradition from their native Portugal—and they try to impart the spirit of fado to a new generation of young people born in their Canada. Along the way, we learn about the band members' lives, inspirations and disappointments as musicians and immigrants. This beautifully photographed film climaxes with the musicians reuniting for a final concert at the Vancouver East Cultural Centre.

Screening Partner



Community Partner



G.I.F.T.S.
The Gulf Islands
Film & Television School

the indie film school

**the
two-week
media
intensive
program**

sept 30~oct 13
2007

our mission
to develop skilled, confident,
emerging filmmakers with the
tools to create their own
indie productions

next week-long
program for **adults:**
july 22-28, 2007

summer **youth** programs
available july & august

on beautiful
Galiano Island, BC

register online
or call 1.800.813.9993

WWW.**GIFTS**films.com



Limelight Video

100's of documentaries...



it might be difficult to decide.

2505 ALMA @ WEST BROADWAY | (604) 228-1478



I.A.T.S.E. Local 891
Motion Picture Technicians

1640 Boundary Road
Burnaby, BC, V5K 4V4
604.664.8910 (p)
604.298.3456 (f)
www.iatse.com



From great **documentaries** come great **stories**, from great **stories** come great **movies**.
We are proud to support **DOXA** and be a vital part of the creative process.



9 Star Hotel / *Malon* *9 Kohavim*

Director: Ido Haar, Israel, 2006, 78 minutes

Arabic with English subtitles

In Israel's occupied territories, thousands of Palestinians work illegally as construction labourers. After making an arduous and dangerous journey loaded with blankets and bags, they cross the hills to the places where they can find employment. At night they sleep on the hillcrests in improvised huts and coffin-like sleeping cubicles, a stark contrast to the luxury apartment complexes they build by day. But they have made homes for themselves, complete with cosy pillows and power generated by batteries they have scraped together. Sharing food, belongings and stories, people like Ahmed and Muhammad live under the constant threat of being arrested—police, soldiers and secret service agents are tirelessly on alert for illegal workers. With raw handheld images, this disconcerting yet touching film intimately documents friendship, nostalgia and the uncompromising drive to survive.

"A documentary that unravels almost like a thriller; and at times seems like an absurd comedy; but above all it displays an alternative reality that exists side by side with Israeli reality, like a world of ghosts wandering around it."—Uri Klein, Ha'aretz

Winner—Best Documentary, Wolgin Competition, 2006 Jerusalem International Film Festival

Screening Partner



Quitters

Director: Morgan Matthews, United Kingdom, 2005, 90 minutes

Taking its title from the T-shirt slogan "Rehab is for quitters," Matthews' unpretentious film looks inside Phoenix House, a South London treatment centre for drug addicts, many of them sent by the courts as an alternative to prison.

In a subject familiar to Vancouverites, this British documentary explores the issue of drug addiction, and in particular a strategy the UK has implemented in an attempt to address the problem. Should repeat offenders who happen to be addicted to drugs be locked up or given the chance to reform? By significantly increasing funding, the British Government has given a clear signal that it believes rehabilitation is the answer.

Phoenix House is a residential treatment centre that offers people who use drugs the chance to change their lives through a six-month program. Some people arrive there voluntarily and are destitute and looking for help; others have been sent by the court system and will face lengthy prison sentences should they fail to complete the program. The hero of the film is Jimmy, one of the centre's counsellors, whose first experience of the programme he now runs was as one of its beneficiaries—he was the subject of a 1996 film about heroin addiction.

With unique and intimate access to the therapeutic process, this moving film follows a number of the residents of Phoenix House on an intensely personal journey over the course of their six months in a treatment program that could literally save their lives.

Preceded by:

Mother (Director: Christoph Steger, United Kingdom, 2006, 7 minutes)

"Mother" is an undertaker with a loud voice, an expressionless face and huge square glasses. This endearing animated short film documents her story as she poignantly but directly explains, with no frills or small talk, how she feels about her career as an undertaker who lives above her funeral parlour.

From Hot Rollers to Harleys: Rebelling, Conforming and Gender Identities

"One is not born a woman, one becomes one."—Simone de Beauvoir

"Once there were a bunch of old women who lived in an old age home and got fed up with being leftovers."—Sybil Rampen

"Documentary is not a reproduction of reality—it is a representation of the world we already occupy... We judge a reproduction by its fidelity to the original—it's capacity to look like, act like, and serve the same purpose as the original. We judge a representation more by the nature of the pleasure it offers, the value of the insight of knowledge it provides, and the quality of the orientation or disposition, tone or perspective it instills. We ask more of representation than we do of a reproduction."—Bill Nichols

It has been seventeen years since Judith Butler's groundbreaking book *Gender Trouble* theorized sex, gender and sexuality as "performative"—that rather than being a fixed, unchanging aspect of one's identity assigned by genitalia at birth, gender is constantly being created through daily rituals of dress and behaviour within a complex social system. Butler's theories and the discussion surrounding them have been liberating for people whose inner identities and experiences of "self" have been contrary to social norms. In addition, theories of performativity have vastly expanded the ways in which documentary filmmakers approach subjects dealing with identity, gender and sexual stereotypes. The two films in this programme present powerful stories of women who are negotiating the tangled complexities and stereotypes of gender, sex and age with tenderness, humour, passion and rebellion. Director Maya Gallus's *Girl Inside* engages with gender, sexuality and age difference through the story of a transitioning transsexual's relationship with her grandmother, while the women in Jason Gileno's *Hell's Grannies* run roughshod over negative stereotypes of women and the elderly that would normally consign them to the edges of society.

Girl Inside focuses on the relationship between 26-year-old Madison, who is in the process of becoming a girl, and her sophisticated grandmother, Vivien. Shot over three years in direct cinema style and beautifully structured around scenes of intimate and forthright "girl talk," the film reveals the deepening relationship between Madison and Vivien during the long process of Madison's sexual transformation. Vivien's unintentionally humorous advice about how to act like a woman reveals that the fashions, behaviours and characteristics that epitomize "femininity" differ from era to era, and from woman to woman. When Vivien takes the hot rollers to Madison's long hair, she admits that the new hairstyle might be a bit out of date. Gallus's three-year relationship with Madison results in a subtle and in-depth portrayal of a person who is both articulate about her decision and grounded in her relationships—with her grandmother, with her parents and siblings in rural New Brunswick and, most importantly, with her best friend Cameron, a straight boy who falls in love with her in the midst of her transition. Unlike many films about transsexuals, *Girl Inside* situates its protagonist in the warmth of a supportive and complex network of relationships.

The women in *Hell's Grannies*, on the other hand, ride their Harleys into the margins and claim them as their own. Purposefully mis-performing both gender and age stereotypes to counter the negative and pervasive conceptions of "sweet grannies" and "pathetic old ladies," Sybil and these extraordinary women play with irony and po-mo notions of gender and age-appropriate activity by adopting a rebellious biker chick stereotype—and by just plain having fun. In doing so, they approach growing older with vitality, humour

and a "what-the-hell" attitude. Shots from a "granny cam" of the women donning their leather for a photo shoot bring to mind scenes of drag queens making up or dismantling their personae. Beneath the laughter and wit, these women are extremely aware that their performance of humour and visibility maintains an ongoing engagement with social and public life that is vital to their spiritual and emotional well-being.

There are, of course, differences in the stakes of performing or mis-performing gender in each film that cannot be conflated. For Madison, there is a profound psychological and emotional need to conform to the gender and sex she experiences "inside," as well as a commitment to surgery and hormone treatments to align her body with her interior gender image and the courage to deal with powerful prejudices about transsexuality. For the women in *Hell's Grannies*, inhabiting reverse gender and age roles amounts to a kind of theatrical cross-dressing that allows them to rebel against negative stereotypes of older women. At the end of their performances the women take off their leather and, like drag kings, are aware that they are confronting social norms through mimicking the roles opposite to expectations. Their performances represent an astute rebellion against the depression and resignation that can result from being sidelined by a youth-driven culture, or from internalizing the "old and useless" prejudice that would reduce them to unsexed bodies awaiting death. It requires courage and spiritual resolve to insist on one's full humanity. The women also affirm that their relationships are crucial to their sense of worth. As Sybil says, "Alone we might be frail old women, but together we are a force."

With the increasingly high profile of theatrical documentary films, critical and popular media discourses, television shows and "tele-docs," new forms of documentaries are pushing the boundaries between lifestyle programming, reality shows, entertainment, fiction, and the traditions of in-depth documentary filmmaking. It's no surprise that in our consumer-driven, "sex sells" culture, many of these films and programs focus on sexuality, transgression and gender. This has resulted in passionate discussions about the ways in which some of these films gloss over reality for the sake of easy entertainment and commercial success, while others communicate aspects of truth in a world increasingly overwhelmed and distorted by media. As a documentary programmer, it's an exciting time to have the privilege of seeing a range of documentary forms. But beautifully crafted documentary films that tell of people engaged in contemporary dilemmas and rebellions—films in which the respect between subjects and filmmakers are evident in the openness and spirit shown on the screen—will undoubtedly continue to bring pleasure and a heightened sense of social consciousness to documentary lovers and filmmakers alike.

Curator Biography: Lynne Fernie is an interdisciplinary artist and award-winning documentary filmmaker. She co-directed and wrote the Genie-winning documentaries *Forbidden Love: the Unashamed Stories of Lesbian Lives*, and *Fiction and Other Truths: A film about Jane Rule*. Her most recent production is *Apples and Oranges*, a hybrid documentary/animation film for school children, which has screened internationally. Fernie has been active in the art, feminist and gay communities: as a founding member of *Fireweed: A Feminist Journal and the Women's Cultural Building Collective*, was editor of *Parallélogramme*, a national magazine, and has exhibited widely in galleries. She is currently the senior programmer of the Canadian Spectrum programme at Hot Docs Canadian International Documentary Festival, and teaches film and video production for the Department of Film at York University in Toronto.



Photo by Cylla von Tiedemann

Trannies and Grannies

Curator in attendance.

While one grandmother uses traditional ideas about feminine behaviour to assist her grandchild through a sexual and gender transition from male to female, another group of grandmothers rebel against gender and age stereotypes to resist internalizing the impotent images of old women.

Curated by Lynne Fernie

Girl Inside (Director: Maya Gallus, Producer: Justine Pimlott, Canada, 2007, 70 minutes)

Director and producer in attendance.

Twenty-six-year-old Madison is in the process of becoming a girl and Vivien, her apple-martini-drinking 80-year-old glamorous grandmother, has taken on the job of advising her on all things feminine. While Vivien's attempts to school Madison in the mysterious codes of fashion and behaviour are often hilarious, her straight-up questions raise profound issues about the performative nature of gender and its relationship to sexuality. Filmed over two years, Madison's gender metamorphosis unfolds as an emotional, intellectual and spiritual journey of self-discovery that is as important as the physical journey of hormones and surgery. Love trumps discomfort as her family in rural New Brunswick struggles to accept that they now have a daughter instead of a son, a sister instead of a brother. And a year into her transition, she and her best male friend Cameron fall in love. He now sees Madison as completely female and accompanies her through the final stages of surgery and recovery. Sometimes funny, sometimes painful, this sweet coming of age-and-gender story is both a portrait of the relationship between a young woman and her grandmother, and an exploration of what it means to become a woman.

Preceded by:

Hell's Grannies (Director: Jason Gileno, Canada, 2006, 24 minutes)

One day, 75-year-old Sybil Rampen realized she was growing old and decided she wouldn't go quietly. So she wrote a book and formed a motorcycle gang of grannies: they wear leather, they have a clubhouse, they do TV shows, pose for photographs and generally raise hell, love and laughter. They even attend the infamous Friday the 13th biker convention in Port Dover, Ontario to sell Sybil's book. Director Jason Gileno lovingly captures the spirit of an extraordinary group of geriatric rebels who play with the stereotypes of age and gender.

Community Partner



Unbuckling My Bible Belt

Director: Patricia Tassinari, Canada, 2006, 71 minutes

Director in attendance.

"I used to be afraid of Satan—scared of the red, scaly bifurcated-tongued Satan... Now I'm scared of the followers."—Cousin Boone

Two women, 40 cans of Canadian maple syrup, and an old blue Volvo hit the road through the dark, lush Southern USA. After the death of her progressive Southern Democrat mother, US-expatriate-turned-Canadian Laura Mitchell decided to return "home" to reconnect with her sprawling, deeply religious, mostly right-wing Southern clan. She needs to see what remains of her mother's ideals of justice and compassion in the land of hard-core Bush supporters.

Using her family as a road map, Laura and her friend Patricia criss-cross seven bible belt states, armed only with a video camera and maple syrup to give as gifts. They seek out the eccentric members of Laura's family—including Christian militants, philosophical cowboys, a Rapture-crazed pastor, and an ex-Fundamentalist-turned-Buddhist drag queen. This wry and surprising portrayal of the American South skillfully captures the natural beauty of the landscape as well as the complex relationships Southerners have with religion and politics.

At a time when religion occupies a central and ominous position in American politics, the film offers a powerful and personal look at the changing face of life in the USA.

Preceded by:

Land of the Pines (Director: Dan Sokolowski, Canada, 2006, 5 minutes)

Sit back and enjoy this amusing journey through the real and imagined ideas of that quintessential Canadian tree: the pine. *Land of the Pine* explores things that are pine, things that are named pine and things that think they are pine.

Saskatchewan, Part 3 (Director: Brian Stockton, Canada, 2006, 10 minutes)

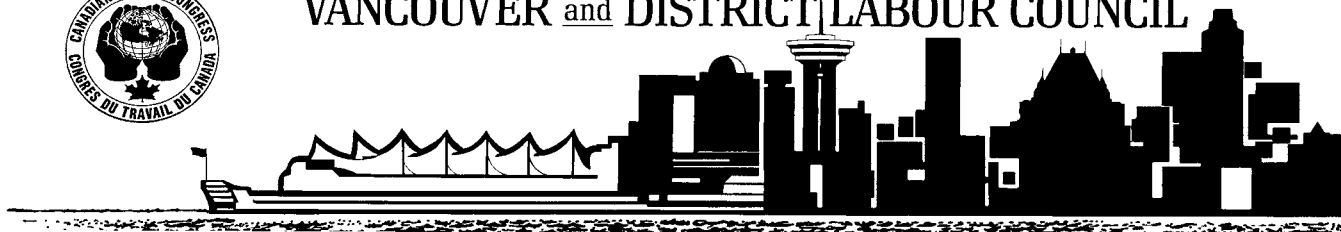
A humorous look at the filmmaker's family tree, and how it is that his grandparents ended up in Saskatchewan in the early 20th century; this charming animated short ably mixes personal history with Saskatchewan lore.

Screening Partner





VANCOUVER and DISTRICT LABOUR COUNCIL



Labour Working in the Community for Peace and Social Justice

**Thanks to the DOXA Film Festival for bringing progressive,
thought provoking documentary films to Vancouver.**

*Best Wishes from the Vancouver & District Labour Council
A proud supporter of the DOXA Documentary Film Festival*



"Great Store, Great Staff, Great Selection"

1380 Commercial Drive

604 253 4498

Search our movies online: www.bugmedia.com/alpha



**TEN THOUSAND
VILLAGES**

1204 Commercial Drive
(604) 323-9233

2909 West Broadway
(604) 730-6831

1387 Marine Drive
West Vancouver
(604) 913-0844

**Fair trade products
from around the world**

www.TenThousandVillages.ca



Chad Oakenfold

Web Development

Focused on elegant user-centric designs

Web design

Web development

Graphic design for print

Flash interfaces

Flash games

projects@oakenfold.ca

778 - 227 - 6670

oakenfold.ca



Filmmaker Forum

When the Camera Stops Rolling...

Free Admission

When making a documentary film, there are many approaches and styles in working with human subjects.

Some filmmakers work in collaboration with their subjects, being open to their input and ideas throughout the process. Sometimes this means developing a long-term relationship that continues beyond the film.

Some filmmakers interview or follow one or more people only once or twice when shooting, to add to their story, to help prove their theories or add to their film thesis.

Some filmmakers follow a trail of information while investigating a complicated story, with (or without) an open mind, meeting various people along the way who then become film subjects.

Some filmmakers gather and manipulate historical images of people to aid them in presenting pre-written scripts.

What are some of the potential impacts, negative and positive, of being portrayed in a film?

Do many filmmakers maintain relationships with their subjects after the film is finished?

What are the options when a subject is unhappy with the finished film?

Who does a film belong to—the filmmaker? The film subject?

This forum will explore the frequently complicated relationships and power imbalances between director and subject in documentary filmmaking. A variety of filmmakers with different approaches will discuss such issues as ethics, honesty, and openness in documentary filmmaking when dealing with film subjects.

Forum participants: Maya Gallus and Justine Pimlott (*Girl Inside*), Morvay Samaré & Astrid Schau-Larsen (*Remains/Skyggenes Dal*), and Sharon Bartlett & Maria LeRose (*Beyond Memory*).



The Art of War

Four beautiful, artistic films reminding us of the ugliness of violence and the immorality of war, accompanied by the music video **One Gun** (Artist: 54-40, Canada, 1987), presented as part of our rockumentary series (pg 42).

Even if she had been a criminal.../Eût-elle été criminelle...
(Director: Jean-Gabriel Périot, France, 2006, 9 minutes)

In only minutes, this stunning short film shows the diverse impacts of the WW II armistice—the faces of happy, liberated citizens, contrasted with the cruel spectacle of women being publicly taunted, beaten and having their heads shaved for allegedly engaging with Germans.

The Bleeding Heart of It/L'Éclat du mal (Director: Louise Bourque, Canada, 2005, 8 minutes)

Bourque explores a psychic terrain from her own childhood, yet the film is much more than simply personal.

The Big Lie (Director: Peter Everett, Scotland, 2006, 13 minutes)

One of the last surviving members of the Scottish International Brigades, Steve Fullarton tells of his experiences fighting fascism in the 1930s. His story is heartfelt, and as the images change from Spanish peasants weeping over the dead to footage of the Middle East today, Fullarton exhorts us not to believe everything that is told to us by the mass media. A point that has been made before—humankind is ever unwilling to learn from its history and governments will always be willing to lie to their people.

No More Hiroshima, No More Nagasaki (Director: Yuki Nakamura, Producer: Timothy Richards, Canada, 2007, 52 minutes)

WORLD PREMIERE. Director and producer in attendance.

A powerful telling of the horrendous disaster of the August 1945 nuclear bombings of Hiroshima and Nagasaki by the United States. Hundreds of thousands of people were killed and/or died of radiation and few are still alive to tell the tale. In *No More Hiroshima, No More Nagasaki* we meet several survivors of that nuclear war and hear the stories of their personal experiences being on the ground in those cities while under nuclear attack. When so many countries are currently stockpiling and building nuclear weapons, the film reminds us about the reality of warfare of this magnitude.

Community Partner



powell street festival society
パウエル祭協会



INTERNATIONAL DIGITAL FILM ADVANCED DIPLOMA

- Personal attention & dedicated labs/equipment
- Unique global focus on independent and documentary film making
- Encourages collaboration, creativity and technical mastery
- Award winning film instructors

Now accepting applications for Fall 2007

For more information please contact **Jason Taylor**
(jtaylor@selkirk.ca) at **250.352.6601** or **Cara**
Weston (cweston@selkirk.ca) at **250.365.1282**

selkirk.ca

Selkirk  College



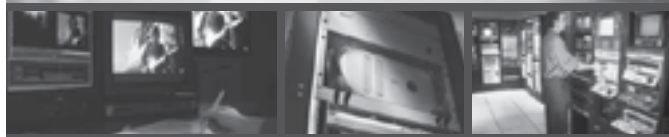
DISCOVER THE SELKIRK ADVANTAGE



Experience High Definition



- Online Finishing/HD 24P
- Color Correction
- Avid/FCP Editorial Rentals
- VFX Compositing
- DVD Authoring
- Sound Post
- Duplication
- Standards Conversion



www.finale.tv

WE'VE MOVED
Finalé Editworks
Suite 100-2339 Columbia St.
Vancouver, BC V5Y 3Y3
Tel: 604.876.7678
Email: info@finale.tv

ENTERTAINMENT INSURANCE

PROVIDING INSURANCE FOR:

Feature Films
Television Series
Documentaries
Camera Packages
Commercial Production Houses
Producers' Errors & Omissions
Post Production Facilities
Equipment Rental Houses
Production Personnel Group Accident
Death & Disability

*"We provide Free Quotations
to meet your production commitments"*

Call
Mark Callow (604) 683-2048

CALLOW INSURANCE ASSOCIATES LTD.
ENTERTAINMENT INSURANCE BROKERS
315-938 Howe Street
Vancouver, British Columbia V6Z 1N9
Fax (604) 683-8795



Galil: A School with No Walls/*Galil: Beit Sefer Lelo Homot*

Directors: Avi Hershkovitz & Sharon Hammou, France, 2006, 70 minutes
Arabic & Hebrew with English subtitles

In Galilee, one of Israel's most ethnically diverse regions, 200 children aged 6 to 14 (Muslims, Jews and Christians) study at the Galil School, the first bilingual Jewish-Arabic school in Israel. Each class is half Jewish and half Arabic with two teachers teaching in both Hebrew and Arabic, encouraging students to openly discuss events of their entangled cultures.

One day, fifth grade teachers Rasmia and Dana set out two maps—one is a map of Israel today, the other a 1947 map of Palestine. The young students discover that many of their houses in Ya'ad were built on the land of a Palestinian village that was called Mi'ar. *Galil* explores the exposed nerve of the Palestine-Israel conflict through the eyes of the students, staff and parents at this extraordinary school. Though the documentary doesn't shy away from the complexity of the situation, it presents hope in a possible solution.

Preceded by:

Something Other Than Other (Directors: Jerry A. Henry & Andrea Chia, USA, 2006, 8 minutes)

The day Andrea Chia found out that she was pregnant, she and her partner started to film a video diary. Each having endured their share of racism growing up, the new parents create this intimate experimental documentary and their hope that their multi-racial son will be able to grow up identifying as something other than "other."

Screening Partner



Reach Out & Touch Someone

It's easy to feel overwhelmed or inconsequential with the bombardment of visual and verbal messages we receive on a daily basis. Yet, these same signals and noises are often what keep us connected to one another. This collection of stylish and award-winning films explores the conflicts between the private and public, between being intimate yet distant, and between progress and nostalgia in this ubiquitous information age.

Bump, Tick, Scratch (Directors: Micah Perta & Rob Grobengieser, USA, 2005, 3 minutes)

A punk artist utilizes retrofitted record players and razor blades to produce new beats and rhythms from vintage vinyl.

Talk to Me (Director: Mark Craig, UK, 2006, 23 minutes)

In the 80's, long before email and texting, answering machines were the cornerstone of personal messaging. Filmmaker Mark Craig interweaves more than 100 telephone messages to a continuous montage of the callers' photos, capturing the essence of life for himself, his family and his friends as it unfolded over two decades.

Blue, Karma, Tiger (Directors: Mia Hulterstam & Cecilia Actis, Sweden, 2006, 12 minutes) *Swedish with English subtitles*

A colourful claymation about three gutsy graffiti gurlz who influence their environment with jumbo markers and cans of spraypaint.

Self-Portrait as a Tortured Artist (with positive feedback) (Director: Evan Tapper, Canada, 2006, 1 minute)

A humorous moment with an artist, his audience, and his phone.

Hattenhorst (Director: Ove Sander, Germany, 2005, 5 minutes)
German with English subtitles

Accompanied by static, black and white images, a crotchety old projectionist contemplates whether cinema pictures have any meaning for him.

The Intimacy of Strangers (Director: Eva Weber, UK, 2005, 20 minutes)

You used to have to make an effort to overhear other people's conversations. Now you have to make an effort not to. *The Intimacy of Strangers* is a story of life, love, loss and hope—entirely constructed out of real, overheard mobile phone conversations of random strangers.

Program Length: 64 minutes

Experience the Latest Technology In HIGH DEFINITION Post

featuring

Avid Symphony Nitris & Final Cut HD

S



A DIVISION OF SUPER SUITE VIDEO PRODUCTIONS

DUPLICATION | EDITING | VFX | AUTHORIZING

LARGEST PROFESSIONAL DUPLICATION FACILITY IN BC!

We support all HD & SD Video Formats

SUITE & EQUIPMENT RENTALS

**HD UP/DOWN CONVERSIONS
using the TERANAX System**



MULTI-MEDIA PROFESSIONALS

DIGITAL DAILIES HD-DVD / CD AUTHORIZING & DESIGN

WEB APPLICATIONS - REAL TIME STREAMING

WWW.SSVP.COM mail@ssvp.com

750 WEST 6th AVE VANCOUVER, BC V5Z 1A5

TEL 604.877.2299 FAX 604.877.2298 TOLL FREE 1.888.833.7338

More Great Festivals



Amnesty International Film Festival

Various dates and locations across Canada

These annual film nights and festivals feature documentaries that tell important and compelling stories about the violation of human rights around the world and the brave individuals who struggle to build respect for human rights, often at grave personal risk.

604-294-5160 | www.amnesty.ca/filmfest



Vancouver Queer Film Festival

August 16–26, 2007

A showcase of international and local queer independent media featuring 11 days of bold and daring cinema, provocative community forums and sizzling parties!

604-844-1615 | www.outonscreen.com



Vancouver Latin American Film Festival

September 5–12, 2007

VLAFF Bringing Latin American culture to Canada.

604-872-8040 | www.vlaff.org



Antimatter Underground Film Festival

September 21–29, 2007

Dedicated to the exhibition and nurturing of film and video as art, Antimatter is the premier showcase of experimental cinema in the west, encompassing screenings, installations, performances and media hybrids.

250-385-3327 | www.antimatter.ws



Vancouver International Digital Festival (VIDFEST)

September 22–26, 2007

Canada's biggest digital content event.

604-739-9878 | www.vidfest.com



**VANCOUVER INTERNATIONAL
FILM FESTIVAL & VANCITY THEATRE**

The 26th Vancouver International Film Festival

September 27–October 12, 2007

Celebrating 26 years of extraordinary film festival fare with year-round programming in our state-of-the-art, luxurious Vancouver International Film Centre, Vancity Theatre (www.vifc.org).

604-683-3456 | www.viff.org



Victoria Film Festival

February 1–10, 2008

Screening 190 films over 10 days, Vancouver Island's biggest and longest running film festival is where you'll see the world's best new movies alongside Trigger Points Pacific, an industry conference with a ratio of 1 buyer for every 2 producers.

250-389-0444 | www.vifvf.com



Les Rendez-vous du cinéma québécois et francophone

February 6–16, 2008

Visions Ouest Productions is a non-profit society. We present the French Film Festival *Les Rendez-vous du cinéma québécois et francophone*, the *School Matinées* and the Series *Jazz From the Movies*.

604-876-2294 | www.rendez-vousvancouver.com



Reel 2 Real International Film Festival for Youth

Celebrating 10 Years

February 22–29, 2008

Educational and entertaining, Reel 2 Real offers children and youth the opportunity to learn about film and cultures from around the world. Activities include internationally acclaimed films and workshops on animation, special effects make-up, digital filmmaking, and much more. This exciting program is sure to delight, move and amaze audiences of all ages!

604-224-6162 | www.r2rfestival.org

Film Sources

9 Star Hotel (pg 45)

Eden Productions
84 Arlozorov St.
Tel Aviv, Israel 62647
t: 972 3 527 3403
www.edenproductions.co.il

American Fugitive: The Truth about Hassan (pg 27)

InformAction Films
460 Ste-Catherine West, Suite 927
Montreal, QC
Canada H3B 1A7
t: 514-284-0441
www.informactionfilms.com

Beyond Memory (pg 23)

John Reid
Knowledge Network
4355 Mathissi Place
Burnaby, BC
Canada V5G 4S8
t: 604-431-3248
www.knowledgenetwork.ca/
beyondmemory

The Big Lie (pg 49)

Scottish Documentary Institute
Edinburgh College of Art
74 Lauriston Place
Edinburgh, Scotland
UK EH3 9DF
t: 44 0 133 221 6125
www.scottishdocinstitute.com

Black and White: David Gillanders (pg 33)

Hopscotch Films
Caledonian Arthouse
752-756 Argyle St.
Glasgow, Scotland
UK G3 8UJ
t: 44 0 141 221 2828
www.hopscotchfilms.co.uk

Bledi, This is Our Home (pg 37)

Productions Multi-Monde
4067, St-Laurent Blvd, Suite 201
Montreal, QC
Canada H2W 1Y7
t: 514-842-4047
www.pmm.qc.ca

The Bleeding Heart of It (pg 49)

Louise Bourque
e: lbourque@mac.com

Blue, Karma, Tiger (pg 51)

Swedish Film Institute
Box 271 26, SE-102 52
Stockholm, Sweden
t: 46 8 665 11 00
www.sfi.se

The Blood of Yingzhou District (pg 33)

The China AIDS Media Project
c/o Sesame Workshop
1 Lincoln Plaza, 2nd Floor
New York, NY
USA 10023
t: 212-875-6181
www.chinaaidsmedia.com

Bump, Tick, Scratch (pg 51)

Micah Perta, MTV NETWORKS
1515 Broadway
New York, NY
USA 10036
t: 212-846-5746
e: micah.perta@mtvstaff.com

Candemonium (pg 39)

Nicholas Humphries
VFS Productions
t: 604-631-3079
www.vfs.com

Case 442 (pg 29)

CAAMA Productions
PO Box 2608
101 Todd Street
Alice Springs, N.T.
Australia
t: 61 8 8951 9755
www.caama.com.au

Castells (pg 39)

Hochschule für Fernsehen und Film
München
Frankenthaler Str. 23
81539 München, Germany
t: 0049 89 68957448
www.hff-muc.de

The Clown Children (pg 33)

The Norwegian Film Institute
Boks 482 Sentrum
0105 Oslo, Norway
t: 47 22 47 45 00
www.nfi.no

The Edge of Eden: Living with Grizzlies (pg 21)

Jeff Turner
River Road Films Ltd.
Box 356, Princeton, BC
Canada V0X 1W0
t: 250-295-3517
e: skyfilms@xpolornet.com

EMPz 4 Life (pg 29)

Allan King Films Limited
965 Bay St., Suite 2409
Toronto, ON
Canada M5S 2A3
t: 416-964-7284
www.allankingfilms.com

Endangered (pg 29)

Endangered Pictures
Level 1, 179 Johnston St.
Fitzroy, Victoria
Australia 3065
t: 61 39419 9996
www.endangeredpictures.com

Even if she had been a criminal... (pg 49)

Envie de Tempete
57 rue de Tcoqueville
75017 Paris, France
t: 33 149983994
www.enviedetempete.com

Football (pg 41)

DR TV International Sales
Emil Holms Kanal 20
DK-0999 København C
Denmark
t: 45 35203040
www.drsales.dk

Galil: A School With No Walls (pg 51)

Sharon Hammon
e: Sharon.h@free.fr

The General's Daughter (pg 35)

Wood Producciones
Galvarino, Gallardo 1604
Providencia, Santiago
Chile
t: 56 2 236 0742
www.woodproducciones.com

Girl Inside (pg 47)

Red Queen Productions
587 Markham St. Suite 7
Toronto, ON
Canada M6G 2L7
t: 416-532-6001
www.redqueenproductions.com

Half Life: a Journey to Chernobyl

(pg 41)
Seventh Art Productions
63 Ship Street
Brighton, East Sussex
UK BN1 1AE
t: 44 0 1273 777678
www.seventh-art.com

Hattenhorst (pg 51)

Ove Sanders c/o Academy of Media
Arts Cologne
Am Karpfenteich 33
Hamburg, Germany 22339
t: 49 1793912891
www.hattenhorst.org

Hell's Grannies (pg 47)

East Hill Productions
t: 416-405-9801 x 1
www.ehproductions.com

The Intimacy of Strangers (pg 51)

Eva Weber
National Film and Television School
10 Kemp House, Sewardstone Road
London, England
UK E2 9YL
t: 44 7980 809911
www.theintimacyofstrangers.com

Iranian Kidney Bargain Sale (pg 37)

Hysteria Film AB
Falugatan 17
Stockholm, Sweden 113 32
t: 46 8 344995
www.hysteriafilm.se

Land of the Pines (pg 47)

Dan Sokolowski
Sok Cinema
RR#1 Kemptville, ON
Canada K0G 1J0
t: 613-258-7614
www.sokcinema.ca

The Market (pg 27)

Ana Husman
Studio Pangolin
Mlimarska 21
Zagreb, Croatia 10000
t: 00 38591 248 7626
www.anahusman.net

Mother (pg 45)

Christoph Steger
e: Christoph.Steger@gmx.de

No More Hiroshima, No More Nagasaki (pg 49)

Timothy Richards
t: 604-340-3349
e: t@telmnp.com

Os Três de Portugal (pg 43)

Jordan Paterson
t: 604-321-7806
e: jlpaters@sfu.ca

The Pinochet Case (pg 35)

First Run Icarus Films
32 Court Street, 21st floor
Brooklyn, NY
USA 11201
t: 718-488-8900
www.frif.com

Quitters (pg 45)

Century Films
 Studio 32, Clink Street Studios
 1 Clink Street
 London, England
 UK SE1 9DG
 t: 44 020 7378 6106
 www.centuryfilmsltd.com

Remains (pg 39)

Movary Samaré
 RAMZ
 Parkview 18, Bergen
 Norway 5007
 t: 0047 900 24 023
 www.ramzprod.com

Saskatchewan, Part 3 (pg 47)

Brian Stockton
 www.brianstockton.com

Saudi Solutions (pg 33)

First Run / Icarus Films
 32 Court St, 21st Flr
 Brooklyn, NY
 USA 11201
 t: 718-488-8900
 www.frif.com

Self-Portrait as a Tortured Artist
(pg 51)

Video Pool Media Arts Centre
 300 – 100 Arthur St.
 Winnipeg, MB
 Canada R3B 1H3
 t: 204-949-9134 x 2
 www.videopool.org

Sift (pg 33)

Sally Van Gorder
 PO Box 8095 Doha, Qatar
 t: 974-570-9913
 e: svangorder@qatar.vcu.edu

**Speaking Notes: Three Movements
with Tabea Zimmermann** (pg 43)

Ruth Schocken Katz
 London Film School
 42 B Greencroft Gardens
 London, England
 UK NW6 3LU
 t: 44 207 681 4810
 e: ruthsk@gmail.com

Stroke (pg 43)

Katarina Peters Filmproduktion
 Dessauer Straße 6-7, 10963
 Berlin, Germany
 t: 49 30 26 22 320
 www.amseidenenfaden.de

A Sunday in Pripyat (pg 41)

Blandine Huk
 e: blandine.huk@wanadoo.fr

Talk to Me (pg 51)

Mark Craig
 www.talktome.org.uk

Thin Ice (pg 41)

WG Film AB
 Västergatan 23, SE-211 21
 Malmö, Sweden
 t: 46 0 40 781 50
 www.wgfilm.com

Toxic Trespass (pg 27)

National Film Board of Canada
 3155 Cote de Liesse Road
 Ville St-Laurent, QC
 Canada H4N 2N4
 t: 514-283-9805
 www.nfb.ca

Unbuckling My Bible Belt (pg 47)

Patricia Tassinari
 Pandora Films
 2391 Coursol Street
 Montreal, QC
 Canada H3V 1L8
 t: 514-932-8385
 www.unbucklingmybiblebelt.com

Undo (pg 41)

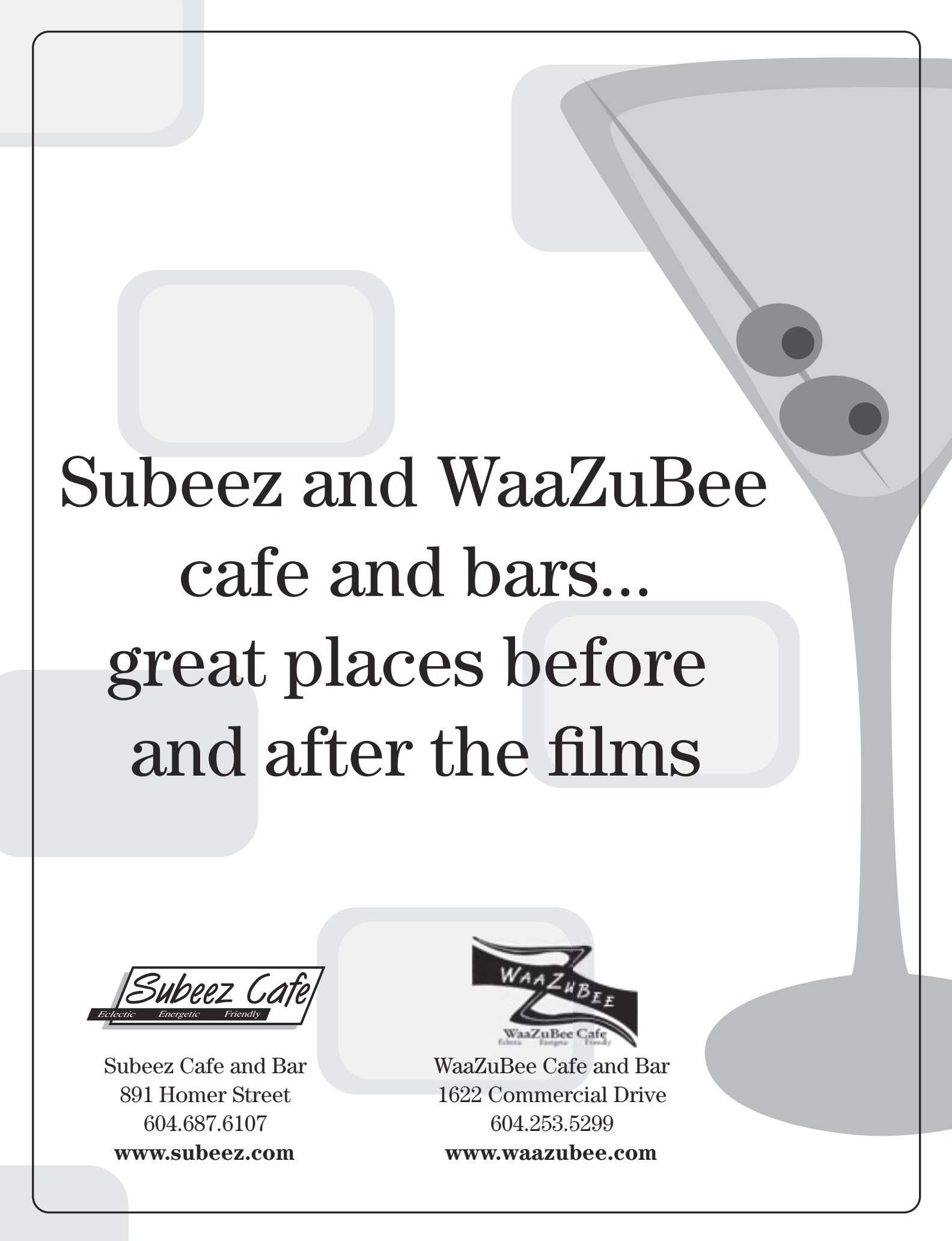
Local Films
 45 rue des Orteaux
 75020 Paris, France
 t: 33 1 44 93 73 59
 www.local-films.com



Suite 103 – 2339 Columbia St. Vancouver BC V5Y 3Y3

Audio Post Services for Television & Film

www.themixroom.ca



Subeez and WaaZuBee cafe and bars... great places before and after the films



Subeez Cafe and Bar
891 Homer Street
604.687.6107
www.subeez.com



WaaZuBee Cafe and Bar
1622 Commercial Drive
604.253.5299
www.waazubee.com

SUBSCRIPTIONS NOW ON SALE!

For a free brochure or
to subscribe call the
VO Ticket Centre
604.683.0222

www.vancouveropera.ca

VANCOUVER
OPERA

JAMES W. WRIGHT, GENERAL DIRECTOR

2007-2008 SEASON

Mascagni

CAVALLERIA
RUSTICANA

~AND~

Leoncavallo

I PAGLIACCI

Rossini

THE ITALIAN
GIRL IN ALGIERS

Beethoven

FIDELIO

Puccini

LA BOHÈME



Charlie Russell has a different way of relating to bears.



Photo: Paul Zakora



Photo: Maureen Enns & Charlie Russell

For over 50 years, Charlie Russell has been forging unique relationships with wild bears. His groundbreaking work with the elusive spirit bear of the Great Bear Rainforest and the grizzlies of Canada and the Siberian wilderness has shown that people and bears *can* co-exist in harmony.

Tides Canada Foundation salutes Charlie Russell and his work as depicted in the film "Edge of Eden – Living with Grizzlies" which has its Canadian premiere at the 2007 DOXA Documentary Film Festival.

Tides Canada is committed to protecting the world's last remaining wilderness habitats and preserving endangered species. We support some of the most innovative conservation initiatives on the planet such as the Great Bear Rainforest campaign and Charlie Russell's valuable research.

SUPPORT CHARLIE'S WORK

Your charitable donation will help Charlie's work with these threatened animals. Cheques, shares/securities, and one-time or monthly credit or debit card donations can be made payable to: **Tides Canada Foundation-Charlie Russell Bear Coexistence Fund** or online at www.tidescanada.org/cms/page1161.cfm

#680 - 220 Cambie Street | Vancouver, BC | V6B 2M9