



Documentary Film Festival May 27 - June 1, 2008

Vancouver, Canada | Festival Guide Order tickets today (page 3)

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Tickets and General Festival Info

Tickets

Opening Night Gala: \$15 Single Tickets: \$10 Festival Pass: \$80 (*includes \$2 membership*) Membership: \$2

Membership

The Documentary Media Society presents films that have not been seen by the B.C. Film Classification Board. Under B.C. 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 2008, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *Planet in Focus, Emoticons, Wipe Out, Junior* and *Warrior Boyz.*

Theatre Procedures for Festival Passholders

Bring your festival pass to Will Call to receive your admittance ticket(s) for the film(s) you wish to see at that venue for that day. Once you have your ticket you may join the ticket holders queue. Passholders must arrive at the venue at least 20 minutes prior to the screening. A festival pass does not guarantee you seating to sold-out shows. Your DOXA festival pass gives you access to all screenings. All passes are strictly non-transferable and passholders are required to show ID and valid membership.

Ticket Outlets

Advance tickets must be purchased from ticket outlets at least one day prior to screening.

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 604-684-2787 10am – 5pm Tuesday to Saturday Online www.ticketstonight.ca

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Tickets at the Door

Only tickets for day of screening can be purchased at the screening venue. Box Office opens 30 minutes prior to each screening. **Cash only at venues**.

Rush Tickets

If a show is sold out, rush tickets may be available at the door. A generous allotment of seats is reserved for passholders. Any unclaimed seats will be released just prior to the screening on a first come, first served basis.

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.

Will Call opens one hour prior to screening for opening night and 30 minutes prior for all other screenings. Please arrive in advance to allow time to pick up your order (especially for opening night).

Venues

Empire Granville 7 Theatre | *G7* 855 Granville Street (*at Robson*)

Pacific Cinémathèque | PC 1131 Howe Street (at Helmcken)

Vancity Theatre | VT 1181 Seymour Street (at Davie)

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 These Girls (page 59)

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The Documentary Media Society

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

Festival Director Kristine Anderson

Director of Development Lauren Weisler

Finance and Operations Coordinator Nancy Loh

Outreach and Volunteer Coordinator Don Buchanan

Production Assistant Laura Funay

Media Relations Marnie Wilson / The Artsbiz Public Relations

Communications Coordinator Jennifer Nesselroad / The Artsbiz Public Relations

Art Direction Katie Lapi / katielapi.com

Graphic Design Antonia Allan / redcellcreative.com

Website Avi Goldberg / bugeyed.ca

Connexions Youth Forum and Public Forums Coordinator Meghna Haldar

Fundraising Consultant Andrea Seale / Blueprint Fundraising and Communications Marketing Consultant David Pay

Marketing Research Coordinator Kara Gibbs

Guest Curators Victor Martínez Aja, Graham Peat

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Program Book Contributors Kristine Anderson, Alejandra Islas, Lee Johnston, Graham Peat, Frances Wasserlein, Dorothy Woodend, gloria wong

Acknowledgements

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

Funders



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

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Weeknights at 6

2008 DOXA Gala Fundraiser & Silent Auction, Saturday, November 22, 2008 HOSTED BY FRED LEE—CBC RADIO ONE, NATIONAL POST AND THE VANCOUVER COURIER'S 'MAN ABOUT TOWN' Mark your calendar for this year's DOXA Gala Fundraiser at the Vancity Theatre. Thank you to the following supporters and donors who contributed so generously to our 2007 Fundraiser:

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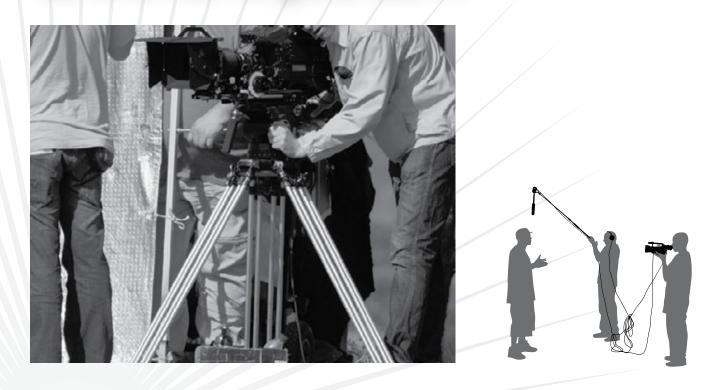
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Greetings from our Funders



As the Minister responsible for the arts, I'd like to welcome you to DOXA Documentary Film Festival. Through its presentations of cutting-edge and thought-provoking independent documentaries from B.C. and around the world, DOXA has become a film festival favourite that has been praised for its strong and diverse selection of new documentaries.

The provincial government values and supports film production in B.C. In January 2008, the Province raised the Film Incentive B.C. tax credit to 35 per cent and increased the Production Services Tax Credit rate to 25 per cent through to 2013.

As well, in honour of B.C.'s 150th anniversary of the founding of the Crown Colony of British Columbia in 1858, we have established the \$150-million BC150 Cultural Endowment fund with the annual interest being dedicated to support a wide range of arts activities in communities across British Columbia.

On behalf of all British Columbians, thank you to all the volunteers and organizers who have given time and energy to make this event possible. Your contributions to British Columbia's thriving and vibrant arts sector is greatly appreciated. I wish you all the best and the most successful festival to date.

Sincerely,

Stanley B. Hagen Minister of Tourism, Sport and the Arts



Welcome to the DOXA Documentary Film Festival.

Documentary films inform us, entertain us and present us with new ideas. They make statements about our lives and about ourselves. Thanks to the seventh annual edition of this festival, Vancouver audiences will discover that the spirit of independent documentary cinema is alive and well and will have the opportunity to enjoy some of the best documentaries from across Canada and around the world.

As Minister of Canadian Heritage, Status of Women and Official Languages, I commend the organizers and filmmakers on their ongoing work to support this important art form and to promote excellence and innovation in documentary filmmaking both at home and abroad.

Enjoy the films!

sú Sumer

Josée Verner Minister of Canadian Heritage



On behalf of the citizens of Vancouver and my colleages on Vancouver City Council, I want to extend my warmest wishes to the 2008 DOXA Documentary Film Festival.

The DOXA Film Festival puts our everyday lives on screen. By viewing our issues on screen, we open the door to education and dialogue and it is through dialogue that we overcome and move forward. As Mayor, I am proud of our thriving arts community and I am pleased to congratulate the DOXA Documentary Film Festival for such an innovative program. I want to thank the organizers, volunteers and filmmakers who have made the festival such a success.

Best wishes for an outstanding festival.

Yours truly,

am Jul

Sam Sullivan Mayor, City of Vancouver

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Welcome from DOXA

Welcome from the Festival Director

Welcome to the 2008 DOXA Documentary Film Festival. We are thrilled to be bringing you award-winning films from around the world, along with many world and Canadian premieres.

To open the festival, we proudly present *Triage: Dr. James Orbinski's Humanitarian Dilemma* by Canadian director Patrick Reed. Former field physician and president of Doctors Without Borders, Orbinski travels back to Africa to the land and the people who marked him forever. We welcome Dr. James Orbinski and director Patrick Reed to DOXA to present this powerful film.

From many corners of the world, we have films ranging from bizarre to poignant; from intrigue to inspiration; from travelogue to homecoming; from sports to street life; and from the criminal to the comical. Among those in the category of bizarre is *Shadow of the Holy Book*, portraying Turkmenistan's dictator. Meet a humourous elderly couple in *Paradise* as they fight over wallpaper in their idyllic home in rural Sweden.

To the poignant, we have *The Wings of Life*, a moving film about the meaning of death in life, as well as an artist saving endangered turtles in *The Chances of the World Changing*. Intrigue plays highly in the story of American whistle-blower Sibel Edmonds in *Kill the Messenger*; as well as in *Lucio*, the portrait of a modern day Robin Hood.

Inspiring stories include *Sozdar, She Who Lives Her Promise, The Dictator Hunter* and *Angels in the Dust,* all of them portraits of extraordinary people. World premieres at DOXA include local films *Dirt, Warrior Boyz, Wipe Out* and *Long Road North*—films not to be missed if you want to see what's on offer from some of Vancouver's documentary filmmakers.

There are moving and controversial stories of First Nations' experience, including Tracey Deer's *Club Native, Gene Boy Came Home* from filmmaker Alanis Obomsawin, and *Policy Baby: the Journey of Rita/Bev.* Canadian films that take us behind the scenes include *Junior*, an eye-opening backroom look at junior hockey and *Diamond Road*, a unique look at the diamond industry.

We are fortunate to have special guest Jennifer Baichwal (*Manufactured Landscapes*) at DOXA for an informal seminar and join us for a public forum on film and activism after *Recycling the Newsreel with Paul McIsaac* — a reflection on '60s activist film collective The Newsreel. Another blast from the past is *FTA* (with Jane Fonda and Donald Sutherland), a movie that was pulled from American screens during the Vietnam War.

There's gospel music, gay pride, global warming, as well as girls on the Internet, Egyptian girls fighting for survival and films from documentary legends—more than I have room to mention!

Our guest curators this year are Victor Martínez Aja, bringing us two Mexican films: *Bajo Juárez: The City Devouring its Daughters* and the award-winning *Tracing Aleida*, and Graham Peat, who has put together a fascinating program called *City Beats: Lost Vancouver from the '40s to the '60s*.

Join us on closing night for the spectacular presentation of the multiple award-winning film, *Stranded, I've Come From a Plane that Crashed on the Mountain*, winner of the top prize at Amsterdam's prestigious IDFA. An incredible story of survival, this film has been thrilling audiences around the world. Don't miss it! I'm very fortunate to work with an extraordinary group of people to create the DOXA Festival. The festival staff members are some of the most talented and dedicated people one could hope to have as colleagues.

I'm grateful to the Documentary Media Society board of directors and the committees of the board who contribute their time and vast abilities. Thank you to the screening committee and the programming committee who screen films and work together to make the festival selections. Thank you to our curators and forum participants who will be facilitating dialogue—a crucial part of the festival experience. Thank you to all the volunteers who run the festival through the week and to our donors, partners and sponsors—without them DOXA would only be an idea! Finally, thank you to the filmmakers who create the films that will inspire us throughout the week. I hope you enjoy the 2008 DOXA Festival.

- Kris Anderson, Festival Director

Welcome from the Chair of the Board

Vancouver audiences look forward every May to 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 the number of award-winning films and world premieres. With a spectacular lineup, DOXA features films that address human rights issues that resonate with issues close to home—from Mexico's *Bajo Juárez: The City Devouring its Daughters* to the latest film from documentary icon Albert Maysles' The Gates.

We continue to expand our partnerships within the filmmaking community and our ongoing relationships with film organizations. DOXA is proud to present the third year of the Connexions Youth Forum. In partnership with Our World, an NFB initiative, Capilano Documentary and Small Unit Production Program and the Indigenous Independent Digital Filmmaking Program (IIDF), eight participating youth from two B.C. indigenous First Nation communities—Shíshálh (Sechelt) and Nuxalk (Bella Coola)—will get an opportunity to produce four short documentaries, see films and meet filmmakers from all over the world.

DOXA is fostered by a dedicated board and hard-working staff and is made possible by the generous involvement of sponsors, partners, donors and funders from all levels of government, including the City of Vancouver, B.C. Arts Council, the Department of Canadian Heritage, B.C. Film and the Canada Council for the Arts. We thank you all for your continued support.

I'm pleased to be part of the festival as it continues to grow and become a fixture in Vancouver's artistic and cultural landscape. Welcome to our seventh festival!

– Cari Green, Board Chair



You told us we need to change. Start listening. You got our attention.



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 Media Composer (valued at \$4,995 USD)

JURORS:

Rudy Buttignol is the president and CEO of Knowledge Network. He is the chair of the International Advisory Council of the Toronto Documentary Forum; on the Board of Governors of the Canadian Conference for the Arts; and a moderator at the Toronto, Leipzig and Amsterdam co-financing forums. An award-winning producer, director and writer since 1975, from 1993 to 2006, Buttignol was TVO's creative head of network programming, head of independent production and commissioning editor. Notable commissions include *The Corporation, Manufactured Landscapes, Dying at Grace, Hardwood* and *Diamond Road*.

Yves J. Ma has worked in Canada's film industry since 1994. Yves produced the feature film, *Eve & the Fire Horse*, taking home awards at the Vancouver International Film Festival and at the Sundance Film Festival. He produced the CBC documentary *Symphony of Silence*, which won the Merit Award at the XXVII Superfest International Disability Film Festival in Berkley, California; and most recently, the short drama *Smile*, which premiered at the 2007 Toronto International Film Festival and had its international premiere at the 2008 Sundance Film Festival. Currently, Yves works as a producer at the National Film Board of Canada, Pacific and Yukon office.

Mina Shum is a Hong Kong-born, award-winning writer-director. Shum has made three feature films: *Double Happiness; Drive, She Said;* and *Long Life, Happiness and Prosperity,* as well as numerous short films, documentaries and installations. She is currently writing—with co-writer Dennis Foon—her next feature film, *The Lotus*.

DOXA Short Documentary Award

Award sponsor: Avid Technology Inc. Prize: Avid Xpress Pro (valued at \$1,695 USD)

JURORS:

Norman Armour is executive director of Vancouver's PuSh International Performing Arts Festival. Each January the PuSh Festival presents groundbreaking work in the live performing arts: theatre, dance, music and various hybrid forms of performance. Between 1995 and 2005, Norman was the artistic producer of Rumble Productions, an interdisciplinary theatre company he co-founded in 1990. A graduate of Simon Fraser University's School for the Contemporary Arts, he has collaborated on the creation of over a hundred works for the stage and other media. **Carolyn Combs**, a Vancouver-based director-producer opened her first feature, *Acts of Imagination*, at the Toronto International Film Festival '06. It has since played many international film festivals including Vancouver, Pusan (Korea) and Aarhus (Denmark). It has been theatrically released in Canada and is currently being cable cast through Super Channel. Carolyn has produced and directed several documentary projects including *Art and Ability*, with the Canadian Centre on Disability Studies; *Protest & Prayer*; and *Stories from the Diner*.

Wendy Oberlander is an interdisciplinary artist whose award-winning documentaries *Nothing to be written here* (1996) and *Still (Stille)* (2001) have screened across North America and Europe. A current film project unravels a quirky and resonant story of nationalism, identity and masquerade in eighteenth-century New France. Oberlander teaches high school visual arts and media arts in Vancouver.

The National Film Board COLIN LOW Award

Award sponsor: National Film Board of Canada Prize: Filmmaker Assistance Fund (FAP), technical services (valued at \$3,000)

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 at DOXA.

JURORS:

Tom Cone's plays include *Herringbone, Stargazing, Love at Last Sight* and *True Mummy*; his adaptations of classic plays include Molière's *The Miser* and Goldoni's *The Servant of Two Masters* that premiered at the Stratford Festival where he was a writer-in-residence; his librettos include *The Architect* composed by David MacIntyre, *The Gang* composed by Peter Hannan and *Game Misconduct* composed by Leslie Uyeda. He is a co-founder of *Song Room* and a co-producer of *Cabinet: Interdisciplinary Collaborations*.

Lisa Jackson has been making waves as an emerging director in the documentary scene and in 2005 won the Vancouver Arts Award for Emerging Media Artist. Her short film *Suckerfish* screened at over 50 festivals and has broadcast nationally. Her most recent film *Reservation Soldiers* explores the relationship between aboriginal youth and the Canadian military and broadcast on CTV's *W5 Presents* in late 2007. She is currently teaching digital storytelling to aboriginal youth through the NFB's Our World program. She is Anishinaabe and grew up in Toronto and Vancouver.

Michelle Mason is an award-winning independent documentary filmmaker from Vancouver. In 2000 Michelle founded Cypress Park Productions and made *The Friendship Village* (2002), the tragic and inspiring story of an American veteran's efforts to transcend war by building a reconciliation project with his former enemy. Michelle recently wrote and directed *Breaking Ranks* the story of four American military deserters seeking sanctuary in Canada from the Iraq War. Michelle teaches documentary filmmaking at the Capilano College Documentary Program.



66 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





Connexions Youth Forum

The Documentary Media Society is proud to present the third year of the Connexions Youth Forum, a special DOXA project dedicated to fostering filmmaking skills in youth as well as providing access to the DOXA Festival and Vancouver's documentary filmmaking community.

This year we welcome eight participants from two B.C. First Nations, Shíshálh (Sechelt) and Nuxalk (Bella Coola), for an intensive workshop experience where the youth will have an opportunity to write, shoot and edit four short films. The participants will meet with seasoned filmmakers who will guide and advise them on their projects. Connexions will provide hands-on experience as well as mentorship from seasoned filmmakers in an environment that is open, intensive and supportive.

DOXA is proud to co-present the 2008 Connexions Youth Forum with the National Film Board and two of their unique programs, Our World and CITIZENShift. Our World is an initiative designed to give First Nations youth an opportunity to create digital stories in First Language (http://nfb.ca/ourworld). CITIZENShift is an interactive and crossmedia social issues website that engages audiences and encourages participation and social change through media (http://citizen.nfb.ca).

Wednesday May 28 | 3:00 pm | VT

Perpetual Liminality An informal seminar with filmmaker Jennifer Baichwal

A liminal state is characterized by ambiguity, openness and indeterminacy. Liminality is a period of transition where normal limits to thought, selfunderstanding and behaviour are relaxed—a situation which can lead to new perspectives. Liminality is the state that Jennifer Baichwal describes herself as living in during the documentary filmmaking process-without a script, open to where the story could lead.

Join Baichwal as she discusses some of the problems and situations she has been met with during the making of her five films. In this seminar, she will show clips from her documentaries and engage in a discussion with the audience.

Jennifer Baichwal has been making documentaries for fourteen years. Her first film, Looking You in the Back of the Head, an enquiry into the problem of personal identity, asked thirteen women to try to describe themselves. Let it Come Down: The Life of Paul Bowles, her first feature documentary, won a 1999 International Emmy for Best Arts Documentary and premiered at the 1998 Toronto International Film Festival.

The Holier It Gets documents a trek Baichwal took with her siblings to the Ganges River with their father's ashes. The film won Best Independent Canadian Film and Best Cultural Documentary at Hot Docs 2000, as well as two Geminis. The True Meaning of Pictures is an award-winning

Participating communities:

Nuxalk Nation

The Nuxalk Nation is an indigenous, sovereign Nation located in Bella Coola on B.C.'s central coast.

Shíshálh First Nation

The Shíshálh First Nation is an indigenous, sovereign Nation located on the Sunshine Coast of B.C.

NFB Workshop Coordinators

Catrina Longmuir (Our World) Lisa Nielsen (CITIZENShift)

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feature-length film on the work of Appalachian photographer Shelby Lee Adams.

Manufactured Landscapes, a documentary about the work of artist Edward Burtynsky, premiered at TIFF in 2006 and won Best Canadian Feature Film and has since received a Genie for Best Documentary, as well as the Toronto Film Critics' Award for Best Canadian Feature and Best Documentary.



Baichwal founded Mercury Films Inc. with Nick de Pencier in 1998. Her current project is Act of God, a documentary on the metaphysical effects of being struck by lightning.

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We are pleased to sponsor the Opening Night screening of *Triage: Dr. James Orbinski's Humanitarian Dilemma* and congratulate the 2008 DOXA Documentary Film Festival on this year's outstanding program.



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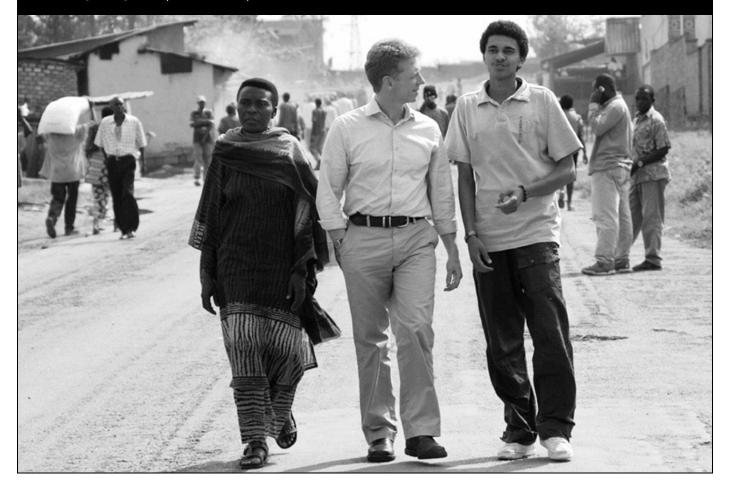
But these private companies refuse to pay their workers a fair, family-supporting wage.

That's why many of the people who clean our hospitals and prepare food for patients can't make ends meet.



Tuesday May 27 | 7:00 pm | **G7**

OPENING NIGHT GALA



Triage: Dr. James Orbinski's Humanitarian Dilemma

Director: Patrick Reed, Canada, 2007, 88 minutes

The act of triage is the ultimate humanitarian nightmare. Racing against time with limited resources, relief workers make split-second decisions: who gets treatment; who gets food; who lives; who dies. This impossible dilemma understandably haunts humanitarians like Dr. James Orbinski, who accepted the 1999 Nobel Peace Prize on behalf of Médecins Sans Frontières (MSF) as their president, and was a field doctor during the Somali famine and the Rwandan genocide, among other catastrophes.

Having seen the best and worst of humanitarian assistance and of humanity itself, Orbinski embarks on his most difficult mission to date writing a deeply personal and controversial book that struggles to make sense of it all.

Leaving his young family behind in Toronto, Canada—where he's a university professor and doctor—Orbinski returns to Africa, revisiting the past and engaging with the present. He hopes that here, in the place where he witnessed humanity literally torn apart, he can rediscover the true heart of humanitarianism.

Orbinski travels to war-torn Somalia, the first place he was posted with MSF in 1992; then to Rwanda, where he was MSF Head of Mission during the 1994 genocide. Finally he goes to Goma, Democratic Republic of Congo, where it seems humanitarian dreams go to die. Along the way he questions the co-optation of humanitarianism by the military political agenda and contemplates the dilemma faced by humanitarians seeking to retain political neutrality in circumstances over which he still feels personal rage. He refuses to turn away when confronting troubling memories or realizing disturbing truths and, in the most unlikely of places, he finds where bonds of solidarity are forged and human spirits somehow remain unbroken.

Director's Biography

In the past ten years, Patrick Reed has collaborated with filmmaker Peter Raymont on a number of award-winning productions, through Raymont's company White Pine Pictures, including the documentary *Shake Hands with the Devil: The Journey of Roméo Dallaire*, which won the World Cinema Documentary Audience Award at Sundance 2006 and Best Documentary Emmy in 2007. Recently, Reed directed *Tsepong: A Clinic Called Hope*, a cinema vérité chronicle of the work of doctors and nurses fighting the HIV/AIDS pandemic in Lesotho, Africa. *Triage: Dr. James Orbinski's Humanitarian Dilemma* had its world premiere at the 2007 International Documentary Film Festival Amsterdam (IDFA) and screened at the Sundance Film Festival 2008.

Director & Dr. Orbinski in attendance.

Screening Partner



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For more information contact Robin Mirsky, Executive Director, at (416) 935-2526.

Application deadlines for the Rogers Documentary Fund are June 26 & October 8, 2008. Application deadline for the Rogers Cable Network Fund is October 22, 2008.



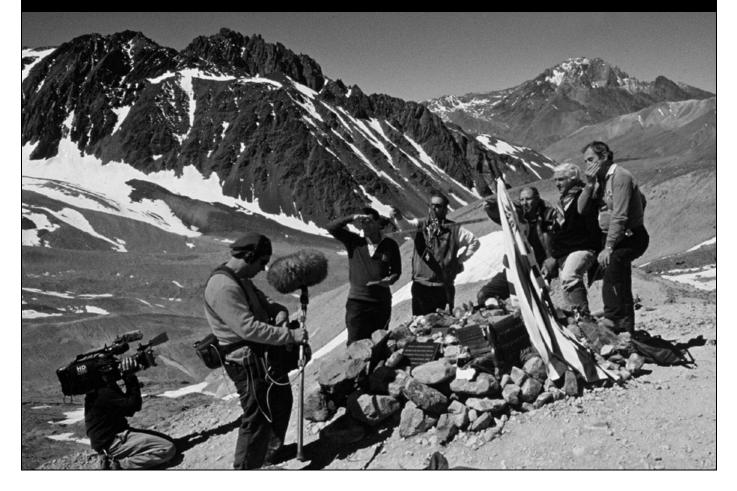






Sunday June 1 | 7:00 pm | **G7**

CLOSING NIGHT GALA



Stranded: I've Come from a Plane that Crashed on the Mountains

Director: Gonzalo Arijon, France, 2007, 130 minutes

One of the greatest survival stories of all time is finally told by the survivors themselves, brilliantly crafted by their childhood friend and master filmmaker, Gonzalo Arijon. If this is a story that you think you know, think again. In October 1972, a rugby team from Uruguay boarded a plane for a game they would never play. Their plane crashed in the Andes. Miraculously, sixteen of the original 45 passengers managed to defy nature and stay alive for 72 days on a frozen glacier, despite brutal conditions. How they did it became a story that shocked the world.

Arijon goes beyond the lurid tale of cannibalism that swept the headlines to discover the essence of this extraordinary human drama. Exceptionally crafted re-enactments set the stage for an experiential journey that unlocks the truth of this amazing story. Thirty-five years later, the survivors and their children revisit the crash site known as the Valley of Tears. One by one, they disclose the intimate details of their harrowing experience, including the precise moment when they realized their only hope was to eat human flesh. Recovered photos and footage of their rescue illuminate the interviews with an immediacy that is palpable. Gonzalo Arijon's film is a profound parable of the human condition, as hauntingly powerful as it is true.

Director's Biography

Gonzalo Arijon was born in Montevideo, Uruguay and has lived in France since 1979. After studying films and anthropology, he began making documentaries for major television channels worldwide. His many documentaries include *Lula: Managing a Dream; Far, Very Far from Rome; The Dark Side of Milosevic;* and *Massai: The Secret of the Volcano God.* His film *For These Eyes* received the Coral Prize at Film Fest La Habana, the Grand Prix at Montecarlo Film Fest, the Freedom of Expression Award at Telluride Film Festival and was an official selection at FIPA 98 and the Margaret Mead Film Festival. *Stranded*, his latest film, won the top prize at the prestigious International Documentary Festival Amsterdam.

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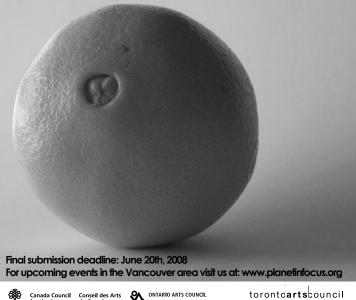






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Wednesday May 28 | 1:00 pm | VT



Planet in Focus

Antarctic Mission: Islands at the Edge

Directors: Caroline Underwood & Jean Lemire, Canada/France, 2007, 52 minutes

A team of adventurous scientists and filmmakers aboard the Canadian sailing ship SEDNA IV document the impact of climate change in Antarctica. On the remote, windswept islands of South Georgia, they encounter a spectacular gathering of penguins, albatross and fur seals who depend on huge swarms of shrimp-like zooplankton called krillthe driving force of the vast Southern Ocean food web. On the fourhectare Bird Island, researchers discover that climate changes, starting half a world away, are having a devastating impact on the krill-eating predators. Fur seals and gentoo penguins are revealing that changes to ice formation and temperatures in Antarctica are at the heart of the problem. Islands at the Edge bears witness to a changing world.

Preceded by:

Warming

Director: Colleen MacIsaac, Canada, 2007, 4 minutes

Climate change is the result of an interconnected relationship between society and the ecosystem. Warming is a stylistic, colourful animation on the impact of our actions on the environment.

Silent Snow

Director: Jan van den Berg, The Netherlands, 2007, 14 minutes

Two girls in Northern Greenland are travelling to a disappearing village where one of them still lives. Against a background of melting ice, they discuss the pollution which is not only dramatically changing their lives but threatening the entire world.

Co-presented by:

Planet in Focus, Canada's largest environmental film and video festival, promotes and showcases outstanding and compelling works in all forms-



documentary, drama, animation, experimental and new media-focusing on environmental themes and subjects by Canadian and international filmmakers.

No membership required.

Wednesday May 28 | 6:30 pm | PC



The Chances of the World Changing

Directors: Eric Daniel Metzgar & Nell Carden Grey, USA, 2005, 99 minutes

Ten years ago in New York, Richard Ogust, a writer, abandoned his life's work and began to acquire endangered turtles, driven by the appalling but little known fact that we are on the brink of losing a group of animals that have survived the ecological instability of the last 200 million years, including the great extinction that eliminated the dinosaurs.

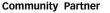
Currently in China, hundreds of thousands of turtles are sold in food markets. Species are being taken from the wild at such an alarming rate that the situation has escalated into an environmental crisis.

Ogust built an ark, literally rescuing (by confiscation) hundreds of endangered and critically endangered turtles bound for these food markets. Eventually, he was sharing his giant penthouse in lower Manhattan with over 1,200 creatures. His collection comprised a substantial percentage of the world's endangered turtle species, but the weight of Richard's ark began to crush him. His passionate pastime had evolved into a colossal enterprise.

To save himself and his turtles, he made a fascinating and daring decision-to create the country's largest turtle conservation institute.

The filmmakers initially intended to provide a window into modern conservation, but everything changed. Now, in the end, they have provided a window into the evolution of a dream, as dug by extreme personal and global loss. The story has grown and now explores the shifting relationship between preservation and self-preservation. What began as a nature film metamorphosed into a psychological portrait of a hero's journey.

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Notes on the Mexican Documentary

Essay by Alejandra Islas

The privilege of challenge—this is the Mexican condition to make documentaries. In a country of great diversity, deep roots and strong social contrasts, documenting reality is a way of being amazed by and accepting the challenge of narrating life.

Thanks to the Lumiére brothers and Alva and Salvador Toscano in Mexico, there is a visual-historical memory of the beginnings of cinema and of a fundamental period of the nation—the Mexican Revolution. The images captured by several filmmakers, including S.M. Eisenstein and his team in the 1930s, include heroes, battles and trains together against a backdrop of rural Mexico's landscapes, celebrations and traditions.

The documentary in Mexico has been influenced by social issues, but there are also valuable registries of daily life, arts, creators and personal and family experiences. The tragic event of 1968 opened a new path to young filmmakers. For example, Leobardo Lopez and Oscar Menéndez filmed *The Scream* and *Mexico 68*, two remarkable works that are an important reference for the contemporary Mexico.

In the 1970s, a period full of social struggles and utopic constructions, the influence of Latin American documentary and particularly the Cuban cinema is obvious. The works of Eduardo Maldonado, Jose Rovirosa, Julio Pliego and others express the collective need of contributing to social changes. Their documentaries explored the rural world, workers' unions and other social movements. Of all these films, *ABC Genocide* by Paul Leduc and *The Boy Fidencio* by Nicolas Echevarría stand out for their narrative and formal proposals.

The documentary in Mexico has been influenced by social issues, but there are also valuable registries of daily life, arts, creators and personal and family experiences.

From this decade on, documentary production will be supported by educational and official institutions such as the University Center of Cinematographic Studies of the UNAM, the Center of Cinematographic Training, the Indigenous National Institute, the Shorts Production Center and the Mexican Institute of Cinema. Thanks to cinema clubs existing all over the national territory, the 1980s were a time of a great diffusion for documentary and independent cinema.

Mexico, a country of thematic abundance for documentaries, continued its production with filmmakers graduating in national and international schools. One new wave occurred in the 1980s and 1990s with Paco Urrusti and his ethnographic cinema, together with Carlos Mendoza and his documentaries about disinformation. The production of art and experimental documentary was also increased. From these decades, the works *We Did Not Ask a Trip to the Moon* by Maricarmen de Lara and *The Cheno Grandfather* of Juan Carlos Rulfo and provocative films such



as *The Paternal Line* by Jose Buil and *The Lost Rolls of Pancho Villa* by Gregorio Rocha were produced.

At the beginning of this century, the Zapatista movement created an enormous amount of video production, an outstanding example being *Chenalhó* by Cristina Fregoso.

The battle against the loss of a memory and a more complex search in narrative and aesthetic proposals have characterized the last years. These are new technological times, and access to digital video multiplies the work production and the rise of young filmmakers around the country. Audience and film festivals are demanding the exhibition of documentaries, but commercial circuits are still to be conquered. The documentary movement is strengthening with new voices of indigenous video artists from Oaxaca and Chiapas, and also, the increasing involvement of women. The works of Christianne Buckhard, Marcela Arteaga, Carolina Rivas, Bright Gajá and Alejandra Sanchez are a few interesting examples.

A diversity of voices and points of views are strongly present in Mexican documentaries which today are challenged to better their quality and reach a wider audience.

Author's Biography

Alejandra Islas, director and scriptwriter, studied cinema at CUEC-UNAM (University Center of Cinematographic Studies of the UNAM). She has directed various independent and cultural television documentaries. Islas has been awarded with more than fifteen prizes and mentions including Ariel de Plata, Emmy Award Nomination, Rovirosa Prize, Midia Prize, Docusur Prize, Audience Award in the Festival of Cinema of Morelia, Document Bolivia Prize and others for the documentaries: Iztacalco, Eisenstein in Mexico, Tina Modotti, The Molinet Case, The Band of the Gray Automobile, Muxes and The Demons of Edén. She received grants and support for scriptwriting from Hubert Balls Fund and IMCINE. Islas was part of the National System of Creators (2004-2007) and teaches at the Arts Faculty of the UAEM. She is also the director of the Festival of Memory: Latin American Documentary in Tepoztlán Mexico.

Wednesday May 28 | 7:00 pm | VT



Spotlight on Mexico, Part 1 | Curated by Victor Martínez Aja

Tracing Aleida

Director: Christiane Burkhard, Mexico, 2007, 88 minutes

Aleida Gallangos has no memory of her parents. They "disappeared" during the Mexican "Dirty War" in the Seventies, an era of political violence against dissidents that has been ignored for decades. Aleida was just two years old when she was rescued from the midst of a gun battle and raised under a new identity—her past locked away for nearly three decades. She grew up under the adopted name Luz Elba, not knowing her biological parents. Both Aleida and her brother Lucio Antonio grew up in different families, not only separated from their missing parents, but unaware of each other's existence.

Now, almost thirty years later, Aleida has found several relatives thanks to a magazine article and learns for the first time of her missing brother. Upon this discovery, she dedicates her life to finding Lucio, following numerous trails which finally lead her to Washington D.C. where her brother is living.

Tracing Aleida tells us the very intimate and moving story of Aleida's quest for information about what happened to her parents and her brother. Filmmaker Christiane Burkhard follows both the search and the first encounter of the siblings and focuses her documentary on their developing relationship, as well as on their own reconstruction of political history and personal memory.

Wednesday May 28 | 9:00 pm | VT



Spotlight on Mexico, Part 2 | Curated by Victor Martínez Aja

Bajo Juárez: The City Devouring its Daughters

Directors: Alejandra Sánchez & José Antonio Cordero, Mexico, 2007, 96 minutes

In the Mexican city of Juárez, close to the American border, a striking number of young women have disappeared in recent years. Many have remained missing, but the discovery of several bodies has attested to the fact that the women were murdered. *Bajo Juárez: The City Devouring its Daughters* follows these unsolved and highly publicized crimes against women along the Mexico-U.S. border.

How can it be that most of the murders have remained unsolved and the perpetrators unpunished?

Directors Alejandra Sánchez and José Antonio Cordero bravely forge a new understanding of the enormous dangers still facing women in the malquiadoras factories, where hundreds of murders go unsolved. Using a narrative approach unique to a woman's point of view, *Bajo Juárez* integrates testimony from family members, journalists, factory workers and police officials. The film commands attention to the horrors perpetrated against grieving parents still desperate for answers.

The film also introduces two journalists who refuse to accept the vague explanations from the police and government officials, and instead dig deeper into the hundreds of disappearances. The documentary points toward a disturbing corruption that reaches to the highest levels of the Mexican government.

Director in attendance.

Curator's Biography

Victor Martínez Aja was born and raised in Mexico City and has lived in Vancouver for ten years. 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.

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Long Road North

Directors: Gwendal Castellan & Ian Hinkle, Canada/USA, 2008, 90 minutes

Leaving behind his office with no windows, Gwendal Castellan dreams up an adventure to travel halfway across the planet at a human pace and experience the story of the road. Seen from the handlebars of a bicycle, the world is a lot smaller than he ever thought. This epic journey begins at the most southern tip of Argentina, taking us on a modern day *Motorcycles Diaries* through eighteen countries, along the longest road in the world.

From the mountains of Patagonia, through Latin American mega-cities and small-town America, to the sparse reaches of the Canadian Arctic, we get a glimpse of what it would be like to drop everything and hit the open road.

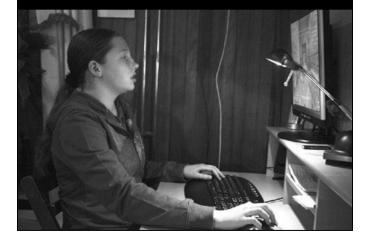
In a time when global relations can make the world seem too scary to embrace, we are reminded that the most common thing we share with other parts of the world is humanity.

The sites visited are more than just names on a map. These places might be familiar enough, but even then, it isn't until Castellan spends time exploring them that he realizes that every city, every small town, every deserted stretch of road, carries a story of its own.

As he journeys through this diverse landscape, Castellan finds that sometimes the farther we travel, the more we realize the importance of relationship and family. Despite what he thought he knew about the world, he came to see that he hardly knew it at all.

WORLD PREMIERE. Directors and producer in attendance.

Thursday May 29 | 1:00 pm | VT



Emoticons

Director: Heddy Honigmann, The Netherlands, 2007, 53 minutes

Saskia is fourteen years old. She is pestered and bullied at school, which makes her daily life miserable and lonely. At home, she sits at the computer for hours playing violent video games, which brings her relief and consolation. Sanne, sixteen years old, writes the loneliness out of her system by publishing her poetry on the Internet. The reactions of others give her comfort and a sense of self. Samantha was raped at fifteen and draws strength from giving advice to other girls about love and sex on Internet forums. Debbie and Inge both lost their mothers to breast cancer. They met online and have sent each other hundreds of e-mail messages. Zineb chats with her family in Algeria and with friends who understand what it is like to wait for a decision regarding a residence permit.

For all these girls, the Internet is a safe haven where they can be themselves without fear of being judged. The computer has become crucial to their emotional well-being, and they submerge themselves in a virtual world that has become more important than the "ordinary world." They have found their soul mates via the Internet.

In *Emoticons*, internationally renowned filmmaker Heddy Honigmann introduces us to a group of lost souls in search of contact, support and friendship. With the help of new technology, they have found it.

Preceded by: Butterfly

Director: Yulia Mahr, Scotland, 2007, 12 minutes

This intimate portrait explores a teenager's perspective about her albinism, which has often made her an outsider—but also a courageous woman determined to lead a normal life.

No membership required.

Screening Partner



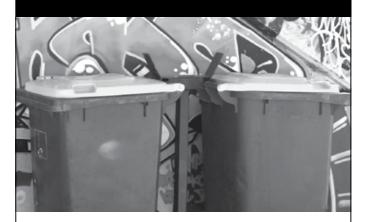
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Thursday May 29 | 6:30 pm | PC



Shadow of the Holy Book

Director: Arto Halonen, Finland, 2007, 90 minutes

Under the dictatorship of Saparmurat Niyazov, who renamed himself Turkmenbashi ("Leader of All the Turkmen"), Turkmenistan became a country of almost bizarre contradictions. While Niyazov erected golden statues of himself, the country's health system fell apart and unemployment soared to over 60%. At the epicenter of this political megalomania was the so-called "Holy Book." The *Ruhnama*, penned by Niyazov himself, is a rambling collection of bad poetry and historical inaccuracies that replaced math and literature in the country's schools.

In *Shadow of the Holy Book*, writer Kevin Frazier and film director Arto Halonen set out to uncover the strange connection between the rainbow-coloured insanity of *Ruhnama* and some of the world's biggest corporations including DaimlerChrysler, Siemens, Bouygues and Caterpillar. Drawn to Turkmenistan's enormous gas and oil reserves, multi-billion dollar companies have put aside any moral qualms about the country's leadership and paid to have the *Ruhnama* translated into their own languages, in return for potentially huge business deals.

Frazier and Halonen are a tenacious team of muckrakers who refuse to take "no comment" for an answer and intrepidly battle PR flunkies and tight-lipped businessmen around the globe. Interviews with exiled dissidents describe a country in the grip of a madman. (Niyazov celebrated his ascension into virtual Godhood by renaming the days of the week and banning ballet and beards.) It might be funny if the reality wasn't quite so tragic. Critics of the government are either jailed or killed, and young girls sell themselves in the streets. Even after the sudden death of Saparmurat Niyazov, business as usual continued under his successor Gurbanguly Berdymuhammedov, a virtual clone of the Niyazov, right down to his hairdo.

The edict "follow the money" takes on new meaning as the true depth of international collusion and corruption is revealed. While a few corporate executives admit wrong-doing, most refuse to say anything at all. Or, as one public relations official says with unintended irony, "It's normal. It's just normal."

Director and writer in attendance.

Thursday May 29 | 7:00 pm | VT



Wipe Out

Director: Lionel Goddard, Canada, 2008, 50 minutes

Second screening of this film: Friday, May 30 at 1:00 pm (VT)

A major U.S. study has found that extreme sports are fueling an epidemic of brain injury, the leading cause of death and permanent disability for men under the age of 35. More than 100,000 Canadians suffer brain injuries each year, but despite the statistics, scientists and doctors are only just starting to understand what drives some young men, regardless of the risk, to push their bodies to the absolute limit.

Directed by Lionel Goddard and narrated by Ross Rebagliati, *Wipe Out* follows three young men who suffered serious brain injuries as a result of extreme sports and continue to live with the long-term effects. Jon Gocer was going more than 30 kilometers per hour when he was knocked off his skateboard and hit his head. His severe frontal lobe injury made even following a simple recipe for chocolate chip cookies challenging, but only a few weeks after getting out the hospital, he wanted to return to snowboarding.

A lack of impulse control, coupled with surging teenage hormones and the phenomenon of posting videos of spectacular crashes on YouTube, drives kids to engage in dangerous behaviour—faster, bigger and a lot more deadly. "Kids like me do a lot of risky things because they can," says Chris Tutin. Tutin's motorcycle accident resulted in such extensive damage to his cerebellum his doctor thought he might never walk again.

Professional snowboarder Chris Dufficy has endured broken ribs, a punctured lung and seven concussions, but it was a serious brain injury that threatened to end his career forever. His neurosurgeon allowed him back on the slopes on the condition that he become a spokesperson for helmet safety. Dufficy, along with Tutin, now lectures school kids on the importance of wearing helmets. "It's either wear a helmet up here, or wear a diaper down there," says Tutin.

Wipe Out is an incisive look at the high costs of extreme sports; costs paid not only by the young men who suffer terrible injuries, but by the doctors who treat them and the parents who agonize about letting their kids pursue the sports they love.

WORLD PREMIERE. Director and special guests in attendance. No membership required.

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WIPE OUT

"They thrived on the adrenalin of extreme sports, until traumatic brain injuries changed their lives. The compelling stories of three young men expose an invisible epidemic."

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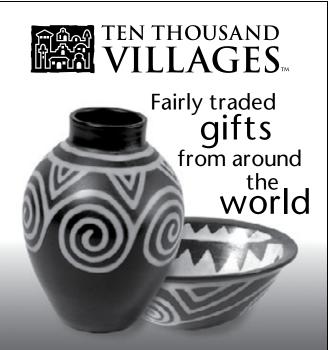
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	5:00 pm	VT	These Girls		pg 59
	7:00 pm	G7	Stranded: I've Come from a Plane that Crashed on the Mountains	Closing Night Gala	pg 21
			G7 Empire Granville 7 Theatre PC Pacific Cinémathèque VT Van	city Theatre	





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Thursday May 29 | 9:00 pm | PC



Diamond Road

Field Director: Nisha Pahuja, Canada, 2007, 100 minutes

North Americans frequently associate diamonds with love. These rocks have most often been seen as the ultimate sign of true love, in the form of the engagement ring. In recent years, however, we have had the opportunity to learn more about the search for the hardest and most sought after gem. The main thing that we've learned is that it can be a bloody business. But who is involved, and can the diamond business become a more ethical one?

Twenty-four tons of diamonds are mined worldwide each year. Many people will help move the gems through the "pipeline." In *Diamond Road* we get to meet some of the individuals who bring diamonds to the market. The path of the stones crosses five continents, and they move through the hands of prospectors, miners, cutters, jewelers, gem brokers, dealers, soldiers and smugglers.

An orthodox Jewish-American broker speaks at huge diamond industry meetings, discussing conditions in African mines to convince his colleagues to pay miners a fair wage. Seen as a trouble-maker, he travels with bodyguards wearing a bulletproof vest. Met with blank stares by his audience, he tries to team up with an African-American designer who specializes in making diamond jewelry for millionaire hip-hop artists. They travel together to Sierra Leone to meet some miners in person.

We meet a young Indian boy who is enrolled at a very young age as an apprentice to become a diamond cutter. India is now home to the best diamond cutters in the world. We attend an unbelievably lavish wedding within one of India's richest "diamond families."

Diamond Road examines these stories and others to bring us closer to the people whose lives revolve around diamonds. We experience the dreams and desires as well as the greed, conflict and tragedy within this complex, international business. A more personal look into this world has not been captured on film before.

Thursday May 29 | 9:00 pm | VT



Club Native

Director: Tracey Deer, Canada, 2006, 78 minutes

On the Mohawk reserve where director Tracey Deer grew up, there were two very firm but unspoken rules: don't marry a white person, and don't have a child with a white person. The consequences of ignoring these rules were equally simple: lose all status as a Native person, and have your children lose their status as Native people. Not only did breaking either of these rules mean the depletion of "the Nation," but it also represented a defacto betrayal of one's loved ones.

In *Club Native*, Deer uses her hometown of Kahnawake as a lens to probe deeply into the history and contemporary reality of Aboriginal identity. Following the stories of four women, she reveals the exclusionary attitudes that divide the community and many others like it across Canada. Deer traces the roots of the problem, from the advent of the highly discriminatory Indian Act through the controversy of Bill C31, up to the present day, where membership on the reserve is determined by a council of Mohawk elders, whose rulings often appear inconsistent. And with her own home as a poignant case study, she raises a difficult question faced by people of many ethnicities across the world: What roles do bloodline and culture play in determining identity?

Club Native is a candid and deeply moving look at the pain, confusion and frustration suffered by many First Nations people as they struggle for the most important right of all: the right to belong.

Preceded by: Nikamowin (Song)

Director: Kevin Lee Burton, Canada, 2007, 11 minutes

This experimental soundscape of deconstructed Cree explores how languages and cultures survive over time. Nikamowin is an audio-visual experiment that begs questions of how languages exist, emerge, and survive. It is obvious that the altered and constructed Cree that the director 'speaks' in this film is not one that conforms to the traditional constructs of the Cree language, but it does resonate deep enough to make us feel like we are hearing something that we truly understand a message that begs lost language speakers to hear their inner song of pride so they can bring back the language that lives alone waiting in the darks of their spirits.

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Technology as a Catalyst for Social Change

It is almost a truism that changing new technologies can foster social change; that the Internet, social networking sites, webcams and public security cameras are changing the way human beings interact, exchange information and build cyber communities is also well understood. We accept this even though most of us don't quite understand the how of it. How are these new interactive technologies actually creating communities of change? How does using technology alter traditional community development? What, if any, is the long term impact of these emergent forms of media in social development?

DOXA presents a live and online forum for web gurus, social marketing specialists and media specialists to debate, provoke and challenge our assumptions about new media technologies in this web-altered universe.

Forum participants



Jason Mogus (moderator) is the CEO of Communicopia, a Webby Award-winning online strategy and development firm supporting organizations working for sustainability and social change. His clients include new global NGO The Elders, Make Poverty History, Environmental Defense Canada, BC Hydro and the United Nations Foundation. He also founded and manages the Web of Change series of conferences, which is co-launching Canada's first ever "Social Tech

Training" to create new online leaders inside social change organizations. In 2007, his team earned a coveted Webby Award for World's Best Charitable Website for www.NothingButNets.net.



Sue Beily is the director of business development and social responsibility and co-founder of The Nimble Company, a multi-platform media company that creates and manages media brands for the post-tv generation, including the beta interactive community hip hop site RapSpace.tv. Prior to co-founding Nimble, Sue was acquisitions editor for the late-night Emmynominated CBC TV series *ZeD*. That experience left her with an expertise in short form which

she shares as a speaker, guest teacher and consultant. Sue's work has taken her to festivals, conferences and campuses all over the world. With a history in development, funding, broadcasting, commissioning, producing, business affairs and new media, Sue can often see between the traditional media gaps.



Michael Tippett is the founder and chief marketing officer of NowPublic, a participatory news network. He founded The Webpool Syndicate, one of Canada's first Internet companies, in 1995. Recently, he lived in New York and served as general manager at Register.com (one of Deloitte and Touche's Fast 50). In 2005 Tippett founded NowPublic, a commercial descendent of BlueHereNow.com, which in 2002 became the first to combine camera phone photographs

with breaking news events. He has also contributed to digital culture in fields such as media arts. In 2004 he collaborated with Kate Armstrong to produce Grafik Dynamo, a net art piece that loads live images from blogs and news sources on the web into a live action comic strip. Michael is a member of the University of British Columbia's School of Journalism Advisory Board and is on the Board of CABINET, a Vancouver-based arts organization.



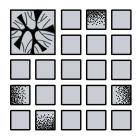
Jodie Tonita works with social change organizations and leaders to help create a shift in social change movements from piecemeal efforts to true partnership and systemic change. She is co-convener of the Web of Change conference (www.webofchange.com), supports the strategic development of ONE/Northwest (www.onenw. org) and is senior associate to Robert Gass (sacredunion.com).



Bill Weaver is a media strategist, filmmaker and journalist who has spent over three decades creating content for U.S. and Canadian television. For the past five years, he has been producing web-based film shorts that promote sustainable development. Bill firmly believes in media's potential for triggering social and environmental change and is intrigued with how immersive media technologies can encourage deeper contact with nature. To that end, he founded

Media that Matters, an annual brainstorming conference at Hollyhock. Media that Matters is committed to sparking new ideas, broadening collective wisdom and building a stronger, smarter community among values-centered media professionals.

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Friday May 30 | 5:00 pm | VT



Roadtrips and Railroads

Four trips to four continents in four short films.

When the Cricket Sings

Director: Sara Angelucci, Canada, 2007, 8 minutes

A nocturnal glimpse of Shanghai street life, depicting one of the typical neighbourhoods disappearing under the city's urban development. The improvised sound track is a duet orchestrated for the guzheng, an ancient Chinese instrument, and the cricket that sings only at night.

Buffalo Farm

Director: John Woods, Canada, 2007, 9 minutes Images from a road trip through Alberta and Saskatchewan.

Stop Look Listen

Director: José Luis Marqués, Argentina, 2007, 26 minutes

Recounting the absence of the train, this film takes us on a picturesque journey through the past (and present) of the many people in rural Argentina whose lives revolved around the railroad.

A Map with Gaps

Director: Alice Nelson, Scotland, 2006, 26 minutes

An entertaining account of the filmmaker's late father's journey through Soviet Russia in the early '70s in a van he called "Supervan." Utilizing a combination of archival audio recordings, still photographs, drama reconstruction and animation, a surreal and comic tale unfolds of 12,000 miles, fourteen countries and 26 very peculiar days. Essentially this is a catalogue of minor disasters, a story that demonstrates that fact can indeed be stranger than fiction and sometimes the grey area between the two is the most interesting place to explore—particularly if you forgot to bring a map. Friday May 30 | 6:30 pm | PC



The Gates

Directors: Antonio Ferrera & Albert Maysles, USA, 2007, 97 minutes

In 1979, artists Christo and Jeanne-Claude approached the city of New York with a proposal to install 7,503 saffron-coloured gates throughout Central Park. A firestorm of controversy erupted, and the project was shelved. More than a quarter-century later, on February 12, 2005, the *Gates* were finally unfurled in an explosion of colour and hype.

From the very beginning, the project divided New Yorkers, with people passionately taking up positions and defending them against all comers. "It's like Picasso painting *Guernica* over top of the *Last Supper*," said a journalist at one of the first press conferences to a chorus of hoots and howls. While the politicians debated liability, elderly ladies decried the project as a crime against nature. But as Jeanne-Claude helpfully points out, Central Park is entirely manmade. The journey and the destination become inextricably entwined as the project finally gets underway with help from an army volunteers and the cheerful support of Mayor Bloomberg.

Co-directed by Albert Maysles, David Maysles, Antonio Ferrera and Matthew Prinzing, the film is a love song to the dyspeptic spirit of New Yorkers, who bitch and complain quite unlike anyone else. It is also a visual poem rich with idiosyncratic detail. From the saffron of Jeanne-Claude's vivid hair to the matching hue of the snapping panels of fabric, to small dogs dressed in orange, it is a riotous paegant of colour and oddity that captures the human need for ritual in all its contradiction and complexity. Love them or hate them, the *Gates* united the city and achieved a singular and curious state of community. The entire furor—past, present and future—is revealed to be part of the process. In the words of Christo, "The work is not only the fabric, the steel poles and the fence. The art project is right now, here. Everybody here is part of the work. If they want it, if they don't want it, either way they are part of the work." Or, as one hotdog vendor admits, "This was awright..."

Screening Partner





City Beats: Lost Vancouver from the '40s to the '60s

Curator's Essay by Graham Peat

On my frequent walks through Vancouver's streets, I constantly see demolitions, renovations and new buildings altering the landscape. I think all of us have had that feeling of loss when we can no longer remember what occupied the space before. It's in this way that the city transforms itself, year after year. We wonder what will endure, what will fall and whether we will still feel we belong in the picture. Does the past we knew still exist in some form? Somewhere deep under the layers of concrete and pavement, is there a cobblestone remaining from the first roadway, a beam from a building that fell in Vancouver's great fire, a bit of cedar from a Coast Salish carved pole? How many layers of newness have been added since the first trees fell and the city was staked out?

The city's past is documented in some fine written accounts and collections of still photographs. The moving image adds that extra dimension and puts us in that moment. Fortunately public institutions like the CBC, and to some extent the NFB, provided the tools which gave beginnings to so many talented film craftspeople. The works they forged have survived but are seldom seen; most were shown only once at small film societies or in a single television broadcast.

The three films in the *City Beats: Lost Vancouver* program were all shot to explore then current ideas or issues. Each of the filmmakers has given us a piece of our history as they saw it. Some constants have been Stanley Park, the waterfront and Chinatown—obvious choices for filmmakers—but the wildness of the park and the shoreline have been radically tamed and altered. The few blocks that form Vancouver's Chinatown are still familiar to us, having at least partly avoided the crush of urban renewal.

Stan Fox grew up during the Depression in Vancouver. In 1946, the eighteen-year-old Fox sought out the Film Study Group of the Labour Arts Guild and immersed himself in silent, experimental and foreign films. The series was programmed by a very left-leaning group of colourful individuals who seemed to have stepped out of German expressionist films. It was "an exotic mix of art and politics," but Fox was primarily there to absorb the films and was driven by his desire to make them.

Through the film society, Fox met Peter Varley, an adept young photographer and the son of one of the famous Group of Seven painters, Frederick Varley. Fox and Varley convinced the society to make a small donation to help them get started on a film. With some war surplus film stock, as well as new Kodak film, they managed to create what is likely the earliest known non-commercial documentary on Vancouver. They were inspired by *The City Symphonies*, which depicted the great metropolises of Europe.

The norm for documentaries in the 1940s were NFB-style narration-heavy films. Fox and Varley's *In the Daytime* is more of an "art film," with quicker cuts, unstaged shots and interpretive narration—in this case, the purposeful choice of original poetry by Norman Newton, wistfully read by Roy Daniels. This soundtrack was synced "live," so the projectionist had to cue the narration from a 78 RPM disc and mix the score from a wire recording. When the film was acquired by the B.C. Archives in 1986, archivist Dennis Duffy combined the audio elements and a new print with sound was made.

The inner end of False Creek seen as the playground for two boys in *Summer Afternoon* is unknown to most people living here today. It's 1956 in Chinatown. We see the B.C. Fish Company where scores of whole fish are displayed on beds of crushed ice in the open for customers to pick from. Live chickens run around outside a poultry warehouse. A herbalist fills prescriptions from a myriad of plant and animal remedies in glass jars. In a noodle house, the boys are offered soup by the staff. The floating shantytown at the edge of Pender Street is a sleepy community that



disappeared when this end of False Creek was filled in. The present Georgia Viaduct was built over it in anticipation of a freeway system that was to have cut through the heart of Chinatown and Gastown.

Director Ron Kelly broke from narrated story to instead offer an Italian neorealist style portrait of children's lives in the inner city, not unlike Visconti's *Shoeshine* or *Bicycle Thieves*. The choice of original music by Edward Baravalle and no dialogue or narration serves to enhance the images of veteran cameraman Jack Long, cut with skill by Stan Fox.

In *Strange Grey Day This*, Maurice Embra shunned scripted narration and let his subject speak freely for himself. Embra then carefully edited artist-poet bill bissett's ramblings into an intimate narrative that is both purposeful and amusing. He also allowed bissett's "grey" to be his equal subject—the cloudy, often rainy city that envelops the artist as he traverses it on foot. It's already 1966, but bissett can still cross a wooden bridge to downtown and carry a canvas painting along a now-forgotten Robson Street—one lined with small groceries, newsstands and European specialty shops.

In these collected images from the late '40s to the mid '60s, we see not only the evolution of the cityscape and the cultural scene, but also the evolution of the documentary form, from the narrative style to the visual story without voiceover, to the more intimate style where the subject's own voice replaces that of the narrator.

These filmmakers were not typical of their time. They all benefited from the freedom to express themselves without the usual imposed forms. They weren't interested in producing television news stories. They were influenced by foreign films and brought that sensibility to their interpretations of local stories. Each production was laboured over for about six weeks, giving them a finished feel. Stan Fox calls them "anti-TV films."

We look at these films with new eyes today. Can we recognize anything? What clues remind us that this is the city we know? What has endured and what has been transformed? Today these works have an extra value as a visual record of a lost city. We can watch them for the places we'd never otherwise have a chance to see, and measure them against our existence in the same spaces today.

Curator's Biography

Graham Peat is the co-owner of Videomatica, Vancouver's best-known source for movies on DVD. He also hosts and programs film events throughout the year and is the co-author of Show It In Public, a guide book and website resource for showing films in public. He is a member of the AV B.C. Film Heritage board and is passionate about old celluloid.

Friday May 30 | 7:00 pm | VT



City Beats: Lost Vancouver from the '40s to the '60s

Curated by Graham Peat

As B.C. marks a century and a half as a province, it is just over 100 years since the first film of our city was made. Most of the early films were made to promote the city to visitors, and there is little record of our daily lives. But there were rare portraits made by insiders, those who lived and worked in the city, in small film societies or with the newly spawned television film crews. Three finely-crafted short works take the unique vision of each team of artists to reflect a time that shaped Vancouver—the post-war boom years from the 1940s to the 1960s—and reveal a city that is almost unrecognizable to us today.

In the Daytime

Directors: Stan Fox & Peter Varley, Canada, 1949, 22 minutes (16mm)

Perhaps the first poetic portrait of our city, *In the Daytime* is an ode to post-war Vancouver (which goes unnamed, adding to its mystery). Morning mist over the city's west side burns off and the bustling populace arise in full pursuit of a weekend day of leisure, via trolley buses, streetcars, ferry boats to Indian Arm and canoes on Lost Lagoon. They stroll Chinatown and our original downtown at Main and Hastings for lunch in a diner or a drink via the gender-separated entrances to beer parlours. The eclectic scenario plays over original pre-beat poetry and a dramatic score.

Summer Afternoon

Director: Ron Kelly, Canada, 1956, 28 minutes

A delightful record of an inner city that no longer exists, *Summer Afternoon* follows two boys as they explore Chinatown and inner False Creek, a floating shanty town of boats and squatters under the old Georgia Viaduct, long since drained and paved; morphing into condos, Expos and Costco. The vibrant street life of a racially mixed but nurturing community is just blocks away from Skid Row, yet we want to believe this picture of innocence, painted with only intimate black and white cinematography and original music.

Strange Grey Day This

Director: Maurice Embra, Canada, 1966, 28 minutes

Strange Grey Day This is a portrait of the artist-poet bill bisset as he existed and struggled to find his niche in the post-beat era. Just on the cusp of the counterculture explosion, Vancouver is his palette—rainy, grey and not terribly pretty. Bisset takes us through the slick city streets, over the old wooden Cambie Street Bridge to his studio, where outside he is hounded by neighbourhood kids who call him a "beatnik." He is, as always, uniquely insightful in his outsider observations.

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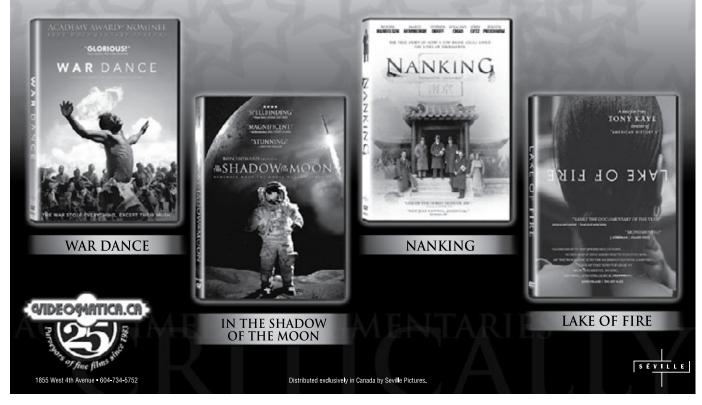
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CRITICALLY ACCLAIMED DOCUMENTARIES



Friday May 30 | 9:00 pm | PC



Wild Blue Yonder

Director: Celia Maysles, USA, 2007, 70 minutes

In the 1960s, David and Albert Maysles revolutionized documentary film by creating "direct cinema," a nonfiction form of cinema verité meant to capture the truest nature of experience. Together, the Maysles Brothers were responsible for some of the most influential documentaries in American film history, including *Salesman* (1968), *Gimme Shelter* (1970) and *Grey Gardens* (1976).

Celia Maysles was just seven years old in 1987 when her father, David, died from a brain aneurysm. Almost twenty years later, she set out to uncover who her father really was by making—what else?—a documentary film called *Wild Blue Yonder*. In the grand tradition of the Maysles, whose work often sprang from the complexities of family, Celia retraces her father's footsteps, visiting the sights of some his famous films and reconstructing him as an artist and person through interviews with those who knew him best, from his therapist to his wife. But as she begins to dig into her family and personal history, deep fractures are revealed. A bitter legal battle over her father's unfinished autobiographical film *Blue Yonder* is only the beginning. It develops that her Uncle Albert has plans for his own documentary, and like most great artists, he has little interest in sharing the limelight. Soon Celia's quest to rediscover her father threatens not only her family's fragile reconciliation but her emerging sense of herself as a filmmaker in her own right.

The film features a veritable who's-who in American documentary filmmaking including Albert Mayles, D.A. Pennebaker, Charlotte Zwerin and Susan Froemke, as well as clips from the Maysles Brothers's most celebrated films, including footage of *Grey Gardens'* Big Edie and Little Edie, Mick Jagger, Christo and Jeanne-Claude. *Wild Blue Yonder* is a deeply personal journey that addresses the mutability of memory, the value of art and ultimately asks whether the mystery of a father's life (and death) can ever be fully understood by the daughter he left behind.

Friday May 30 | 9:00 pm | VT



FTA

Director: Francine Parker, USA, 1972, 97 minutes

Banned by the military! Hounded by the FBI! Despised by Richard Nixon! The film that mysteriously disappeared 36 years ago is back, starring Jane Fonda, Donald Sutherland, Michael Alaimo, Len Chandler and Holly Near and a cast of thousands of anti-war soldiers.

It was 1971, two years after Richard Nixon had promised to end the Vietnam War, and American troops were still fighting and American warplanes were still bombing North Vietnam relentlessly.

A massive GI movement to end the war was sweeping through the troops, wreaking havoc on the U.S. military. Into that mix came *The F.T.A.* (*F*** the Army*) *Show*, a caustic, electrifying, sharply anti-war comedy revue led by Jane Fonda and Donald Sutherland. As they toured outside military bases from Guam to the Philippines, over 60,000 soldiers cheered and joined the show's call to end the war. It was an explosive, historical moment never seen before or since.

FTA, Francine Parker's powerful documentary of the tour, opened in U.S. theatres in 1972, as the Nixon administration was still escalating the war and fighting for its political life at home. After only one week, the film mysteriously disappeared—never to be seen again.

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Saturday May 31 | 12:00 pm | VT



Recycling the Newsreel with Paul McIsaac

Directors: Ivora Cusack & James June Schneider, UK, 2007, 65 minutes

Combing archival footage from 1960s radical film collective The Newsreel and engaging interviews with one of its original members, Paul McIsaac, *Recycling the Newsreel* explores the history of radical social movements in North America and the key role of independent media in resistance.

With both rare and familiar clips featuring everyone from the Black Panther Party to the Yippies, and images of resistance to the war in Vietnam, the film offers a unique glimpse into the 1960s—a time of incredible defiance and creativity.

Recycling the Newsreel is more than a retrospective; it is a challenge to contemporary filmmakers and activists about the importance of stories, collaboration and art in building and sustaining movements for radical social change.

Followed by a community forum with participants:

Randy Lee Cutler is an artist, educator and writer who investigates the expanded relationships between mediation, diversity, critical theory and embodied knowledge.

Bonnie Sherr Klein is an author and an award-winning activist filmmaker who gained international acclaim as a member of Challenge for Change and Studio D, NFB's acclaimed women's unit where she directed the groundbreaking films *Not a Love Story* and *Speaking Our Peace*.

Alejandra Sánchez studied at the Centro Universitario de Estudios Cinematograficos. Her credits include the multiple award winner Not One More, I Bet, I Win and Bajo Juárez: The City Devouring its Daughters.

Loretta Sarah Todd is an internationally acclaimed director, writer and producer known for her powerful, visual storytelling. Her films have screened world-wide, including at the Sundance Festival, American Indian Film Festival, Yamagata Documentary Festival and the Museum of Modern Art.

Dorothy Woodend (moderator) is the film critic for the *Tyee* and *This Magazine*. She is also the associate editor for the Vancouver International Film Festival and sits on screening committees for the VIFF, DOXA and the Whistler Film Festival.

For more information about the forum participants, please see www.doxafestival.ca.

Screening Partner



Community Partner



Saturday May 31 | 12:30 pm | PC



The Wings of Life

Director: Antonio P. Canet, Spain, 2007, 90 minutes

Many of us have questions about dying: what happens, what it will feel like for us and what it feels like for people we care for and about. Death is an event in life; one we will all experience perhaps as a witness and certainly as the one dying. *The Wings of Life* does what perhaps documentary film can do better than any other medium—it gives us a window on events and experiences we cannot always get close to.

Carlos Cristos and his family and friends bring us into an intimate, thoughtful and loving process. Cristos, a physician, is dying sooner than anyone expected. The healer became the patient with the announcement of a diagnosis of Multiple System Atrophy (M.S.A.).

Cristos has been a passionate scientist, musician, hang-glider and mountain climber. He has been a regular contributor to Spanish National Radio, with a program about health, through which he has been both teacher and advocate.

Now Cristos is living his death with his friend and film director, Antonio P. Canet, as companion on his unique journey. The film begins in 2003 and moves through time with Carlos as he reflects on the big questions about living and dying. He speaks with philosophers; he visits his parents; he goes once again to a favourite launching spot for hang gliding.

Carlos's determination to live his death with dignity and purpose offers us an advance look at the journey each of us will take in our own way.

Screening Partner





Saturday May 31 | 2:30 pm | PC



The Edge of Hope

Director: Gerd Schneider, Germany, 2006, 52 minutes

In August 2005, the Israeli Army withdrew from the Gaza Strip after almost thirty years. While the world has its eyes fixed on the tiny strip, life goes on in its own absurd way in the West Bank.

Thirty-five-year-old Ramadan Affanah knows this everyday life, which is far from normal. He is a cameraman for the Arabic news channel Al-Jazeera, and *The Edge of Hope* accompanies him in his daily routine.

It's a story of hope and despair, helplessness and confidence, violence and anger. Much happens, but nothing changes.

To See If I'm Smiling

Director: Tamar Yarom, Israel, 2007, 59 minutes

Israel is the only country in the world where eighteen-year-old girls are drafted for compulsory military service. In *To See If I'm Smiling*, a few of them describe their experiences during their two years in the army. All of these young women were stationed in the Gaza Strip and the West Bank, places where the conflict is intense. Although they were not directly involved in armed operations, they were in positions that provided a unique perspective on the tense relationship between Israel and the Palestinian population.

For the first time, they speak openly about their experiences in interviews that are complemented with both archival footage and personal material. Their two years of service left an indelible impression on each of them. They explain what it was like to hold their own as the only female soldier among men, as well as the moral dilemmas and doubts regarding the way the Palestinians are treated at the checkpoints. Ultimately, they touch on the inevitable numbness that they ended up feeling and the fading boundary between what they could once so clearly distinguish as good or evil. Saturday May 31 | 2:30 pm | VT



Junior

Directors: Isabelle Lavigne & Stéphane Thibault, Canada, 2007, 95 minutes

Reflecting our society, the world of junior hockey seems more and more obsessed with competition. Without making any judgments, *Junior* gives us a fascinating behind-the-scenes look at our national sport, where both players and managers share an obligation to win–no matter what the cost. Behind closed doors, we meet colourful and truly passionate people who spontaneously reveal much about themselves before the camera.

Taking in one complete season with the Baie-Comeau Drakkar, this film reveals the daily lives of managers and players on this Quebec Major Junior Hockey League team. One player is fired minutes before the team photo is taken. Another finds out that he's been traded and has half an hour to catch a bus to another city to play a game that night or his hockey career is over.

This documentary marries the steady pace of fiction films with the sensitive eye of the "direct cinema" tradition. It intentionally shows no scenes of hockey being played, yet proves that what happens off the ice is no less exciting. Admired and treated like professionals, junior hockey players are already stars whose lives have very little margin of error. They are also teenagers as young as sixteen, who are already gambling with their future. Trainers, shareholders, agents, scouts and parents: all eyes are fixed on these elite young players, even though only a tiny number of them will succeed in playing at the highest level.

Junior demystifies aspects of the game little understood by the typical fan: dressing-room speeches by the coach, high-level meetings on the state of the team, the relationship between agents and their young charges, the assessments of professional scouts, what underlies the trades, and curfews.

By inter-cutting evocative images and making effective symbolic links, *Junior* offers a real-life portrait of an environment that engenders deep emotions despite its rough exterior.

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Saturday May 31 | 5:00 pm | PC



Lucio

Directors: Aitor Arregi & Jose Maria Goenaga, Spain, 2007, 93 minutes

Lucio Urtubia is a retired bricklayer who lives quietly in suburban Paris. He is also one of the greatest counterfeiters that ever lived. But how did a Spanish labourer from the tiny village of Navarra bring one of the world's biggest banks to its knees?

Dubbed "the good bandit" by the French press, Lucio's startling David and Goliath story began in Franco's Spain smuggling contraband, but it was in Paris where he found his political calling as an anarchist. It was a philosophy that deeply appealed to Lucio's distrust of money and power. After sheltering the legendary dissident Quico Sabaté from the French and Spanish authorities, Lucio determined that it was much easier to make money than to steal it. With that a master forger was born. Lucio set out to rob banks of their power and privilege, funding causes around the world—everyone from Che Guevara to The Black Panthers—without missing a single day of work.

Interviews with his family, friends and others far less charmed by Lucio's activities create a vivid and engaging portrait of an extraordinary man. With little more than native skill, Lucio was able to create some of the most perfect forgeries ever made. Nothing proved to be beyond his ability including forging identity cards, passports and bank notes. But his masterpiece was an epic scheme in which counterfeit Citibank travellers' cheques were exchanged for real money. The largest bank in the world was soon drowning in a sea of false paper and forced to negotiate on Lucio's terms.

Directors Aitor Arregi and Jose Maria Goenaga have fashioned an exquisitely constructed, razor-sharp look at Lucio's life and crimes, which plays like a Hollywood suspense caper. False identities, police stings and seemingly impossible escapes are recreated through dazzling graphics, archival footage and dramatic reenactments. But it is Lucio himself who is most engaging in this tale of larceny and politics. His sanguine pronouncements that banks are basically the biggest crooks around—"They exploit you, take your money and cause all the wars"—has an acid relevancy in these days of corporate scandal and economic meltdown.

Saturday May 31 | 5:00 pm | VT



Warrior Boyz

Director: Baljit Sangra, Canada, 2007, 42 minutes

A grade ten drop-out and ex-con, Jagdeep carries the reminders of his gang experience mapped across his body in the form of bullet wounds and machete scars. A steady pattern of escalation pulled him deeper into the criminal underworld until he says, "I guarantee it...I was gonna be dead." His experience is a stark rejoinder to fifteen-year-old Tanvir, a slender teenager, whose life is a free fall of violence and alienation. Eighteen-year-old Vicky, who is struggling to graduate from high school, refuses to even talk about his past for fear of retaliation. Director Baljit Sangra focuses on the experience of three young men and the people who are fighting to help them resist the deadly lure of gangs.

In a world where memory and tradition are fading—replaced with suburban strip malls and fast food joints, where a quick cell phone call can summon 50 kids armed with knives, bats, bear mace and machetes—it's a struggle for some kids to reach their 25th birthday. To date, more than a hundred young men from the South Asian community have died in gang-related violence in Metro Vancouver—a pattern that is replicated in different communities across the city. But behind the body count and the headline news stories, a far different battle is being waged. People on the front lines of gang violence, educators and parents are taking action. Sukh Rai, vice principal at a major Surrey secondary school, says kids are "looking for connections in the wrong areas, with the wrong people." To puncture the bad-boy fantasy of gang life, he organizes slide shows of crime scenes that show the grim reality of bodies, blood and senseless death.

Warrior Boyz takes an unflinching look at the root causes of gang violence, but more importantly, it also offers real solutions and hard-fought hope for the future.

Followed by a community forum with participants:

Social justice activist Jagdeep Singh Mangat, Langara College Sociology instructor Indira Prahst (moderator), Frank Hurt Secondary School vice principal Suke Rai and director Baljit Sangra. For more information about the forum participants, please see www.doxafestival.ca.

WORLD PREMIERE. Director and special guests in attendance.

No membership required.

Community Partner



Screening Partner







Saturday May 31 | 7:00 pm | PC



The Dictator Hunter

Director: Klaartje Quirijns, The Netherlands, 2007, 74 minutes

"If you kill one person, you go to jail. If you kill 40 people, they put you in an insane asylum. But if you kill 40,000 people, you get a comfortable exile with a bank account in another country, and that's what we want to change here." *Reed Brody, Human Rights Watch*

He's a lawyer, hunting dictators for Human Rights Watch. For seven years, Reed Brody has been on the track of former dictator in Chad, Hissène Habré, who is charged with killing thousands of citizens in the 1980s. A Chadian citizen, Souleymane Guengueng, has been the source of much of the evidence Brody is using to bring Habré to justice. Habré now lives in Senegal where he uses the millions of dollars stolen from the people of Chad to buy his continued liberty.

Guengueng has convinced many of his countrymen and women to continue to believe in the value of the struggle to charge Habré. Brody managed to get the English courts to agree to try Augusto Pinochet, the dictator of Chile. These two men have cooperated, working to bring Habré to trial in Senegal, or to have him extradited.

In the 1980s the United States government supported Habré and financed the development and training of the dreaded DDS, the secret service. Entirely unexpectedly, during one of his many trips to Chad, Brody stumbled upon the abandoned archives of the DDS, finding there proof of the U.S. complicity in the repression of resistance to the dictatorship.

The twists and turns of international diplomacy are reflected in the chess games Brody plays with his son. Habré is an opponent with considerable power and money. Finally, the game turns another corner and the Belgian courts agree to charge and try Habré. In July 2007, agreements were made which will result in the trial of Hissène Habré, and Guengueng will have achieved the promise he made himself in prison so many years ago—justice.

Saturday May 31 | 7:00 pm | VT



Dirt

Director: Meghna Haldar, Canada, 2008, 85 minutes

"What is it about feeling dirty that shames us into silence and disgust?" asks director Meghna Haldar. From the slums of Kolkata to Vancouver's Downtown Eastside to a barbeque joint in Central Texas, everyone has a different story—sex workers, poop scientists, sanitation artists, Catholic priests, cemetery workers, historians and little kids.

"We are born between urine and feces," wrote Freud in *Civilization and Its Discontents.* Death returns us to the earth. In between these two events, human beings spend a great amount of time and effort trying to keep clean, employing everything from the power of Pears Soap to religious processions. In India, for example, the practice of fashioning the goddess Durga out of clay begins by collecting dirt from the doorstep of a prostitute's house.

With more questions than answers, Haldar sets out on a quixotic odyssey to unearth the muck of human history and culture asking, "When did cleanliness become next to Godliness? Where is the line drawn between race, class and dirt? Why do we discriminate against people who are considered unclean? Which event transformed a garbage dump into a sacred site? What does it mean to feel dirty?" And most importantly, "Why can't we talk about it?" Along the way, Haldar is forced to confront her own deeply held beliefs and discover the true nature of dirt.

With a panoply of ideas, opinions and images captured in lush colour on Super 16mm, featuring animation to make Hieronymus Bosch blush, interviews with artist Mierle Laderman Ukeles, tracks from Godspeed You! Black Emperor and an experimental soundscape by Clinker, *Dirt* digs deep to illuminate the positively filthy experience of being human.

WORLD PREMIERE. Director and special guests in attendance.

Preceded by: Cascadia

Director: Donna Szoke, Canada, 2007, 6 minutes

A mediation on Vancouver, whose port name is **Cascadia**. Soundtrack by Chris Grigor.

Director in attendance.

Screening Partner



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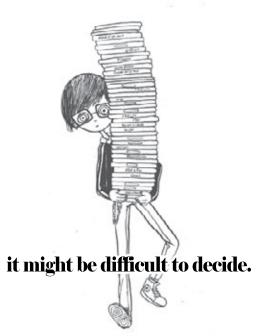
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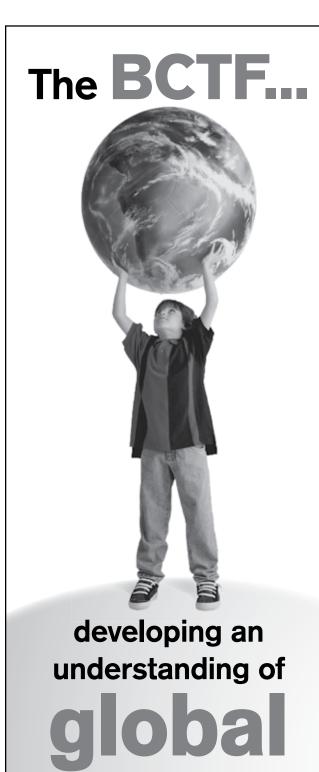


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Saturday May 31 | 9:00 pm | PC



Kill the Messenger

Directors: Mathieu Verboud & Jean R. Viallet, 2006, France, 84 minutes

In the wake of September 11, 2001, Sibel Edmonds is approached by the FBI. As an American of Iranian and Turkish origin, Edmonds' linguistic skill set makes her a valuable asset to the Language Services Unit, where she spends months translating high-security clearance documents. One day shortly after reporting the possible infiltration of her unit by Turkish spies to her supervisors and their supervisors, Edmonds' world is turned upside-down.

Instead of seeing her colleague become the target of an investigation, she is interrogated, then unceremoniously fired and warned not to pursue her claims any further as she would be watched and listened to. In the years that follow, Edmonds is transformed into the country's first public National Security whistle-blower and a prominent First Amendment advocate (the ACLU calls her the "most gagged woman in America"). Sibel is fighting for the very ideals that American democracy relies on and is facing, against overwhelming odds, some of the most reckless and powerful officials in the U.S. government. She brings her case to Congress, the 9/11 Commission, the media and the Supreme Court, facing down not only the FBI, but also then-Attorney General John Ashcroft, Vice-President Dick Cheney and then-National Security Advisor Condelezza Rice.

Sibel has granted the film crew full and exclusive access to document her story and her struggle as we zero in on her "secret"—the network of nuclear black-market, narcotics and illegal arms trafficking activities. Playing like a big-screen adaptation of *Frontline*, *Kill the Messenger* is a riveting true spy story that presents one citizen's unexpected journey through the politicized quagmire that is America's War on Terror.

Director in attendance.

Saturday May 31 | 9:30 pm | VT



Jerusalem is Proud to Present

Director: Nitzan Gilady, Israel, 2007, 80 minutes

In 2005, plans to host the annual WorldPride events in Jerusalem were postponed by the Israeli Disengagement Plan from Gaza. One year later, the city's GLTB community centre, Jerusalem Open House, prepared to host the 2006 WorldPride, a series of events culminating in a pride march through the streets of one of the world's most politically complex cities.

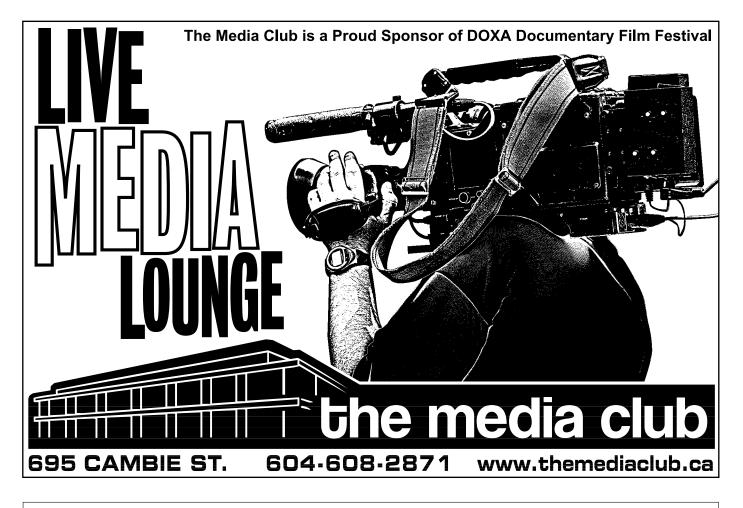
What follows is a gripping portrait of clashing visions for the nation of Israel. Muslim, Christian and Jewish leaders unite in opposition to a perceived attempt to defile the Holy City. Individuals from both sides of the debate refer to the other side as terrorists. An openly gay city council member struggles to communicate through official venues in a council chamber clearly biased against him, while opposing religious leaders take their message to the streets with inflammatory posters about this attempted "rape of the Holy Land." Threats to the event organizers and Jerusalem Open House escalate as the date approaches, forcing individuals and the community to question the cost of their convictions.

Just as the organizers of WorldPride get set to hold their first official press conference, politics intervene once again when Israeli soldiers are captured and Israel retaliates in Lebanon. Members of Jerusalem Open House and the broader queer community must decide whether or not to proceed and make history with Israel's first WorldPride or acquiesce to the odds which are increasingly stacked against them.

Community Partner









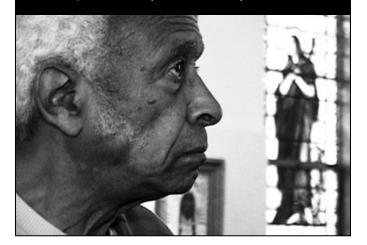
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Sunday June 1 | 12:00 pm | PC



Shake the Devil Off

Director: Peter Entell, Switzerland, 2007, 99 minutes

When Hurricane Katrina slammed into the East Coast, it appeared no one was properly prepared. And, for some reason, the authorities couldn't seem to help thousands of the stranded, most of them poor, black or both.

Over 1,800 people died as a direct result of the disaster, but the fallout is still being felt. While the catastrophe—widely regarded as the worst natural calamity in U.S. history—left a lot of questions about environmental degradation and government infrastructure, it raised just as many concerning America's ongoing racial and class divisions.

Swiss filmmaker Peter Entell explores many of these questions in his new feature documentary, *Shake the Devil Off.* The film examines the disturbing case of the St. Augustine Church in the heart of New Orleans, considered by many historians to be one of the first places where slaves and non-slaves, black and white, worshipped together in the U.S. But six months after Katrina, when residents were already dealing with an ongoing nightmarish situation, they were told that their priest, Father LeDoux, would be transferred from the parish and it would be shut down. The Catholic archbishop who made this decision never seemed to offer up a good explanation, other than that the parish was losing money. Making matters worse, the archbishop with the plan to shut it down is white, while LeDoux is black.

The results are stirring, with *Shake the Devil Off* revealing a story that is at various times devastating, hopeful, infuriating, funny and poignant. As the parishioners learn that they are going to have to give up their beloved priest and house of worship, they gain national attention by barricading the doors and occupying part of the church, insisting they won't leave until they are assured their parish and priest will remain. Things heat up when the national media arrive; the Reverends Al Sharpton and Jesse Jackson also show up to chime in on the parish's dilemma.

Sunday June 1 | 12:30 pm | VT



Sozdar, She Who Lives Her Promise

Director: Annegriet Wietsma, The Netherlands, 2007, 70 minutes

In 1988, Saddam Hussein's forces used chemical weapons to murder some 5,000 men, women and children in the Kurdish town of Halabja. People died almost where they stood—grandfathers, grandmothers, husbands, wives and children. It was these attacks, unleashed on innocent civilians, that forged Nuriye Kesbir's resolve to fight for the freedom of the Kurdish people. Instead of accepting an arranged marriage and an ordinary life, Nuriye became a guerilla soldier with the PKK resistance movement, taking on the name Sozdar, meaning "she who lives her promise."

Director Annegriet Wietsma first approached Nuriye in 2001 after she had been arrested in the Netherlands and was awaiting deportation back to Turkey. After being released from prison, Nuriye became little more than a stateless refugee, moving from safe house to safe house, guarded every moment by a group of Kurdish patriots. In this remarkably intimate portrait, we see her caught in a no man's land of dueling governments and global politics that adds to her growing frustration and her need to take action. A trip to the hairdresser with her niece or a moment watching children playing in a school yard reveals the enormous schism between the ease and privilege of the West and the suffering and hardships endured by the Kurdish people. Fiercely dedicated to women's suffrage, Nuriye has difficulty understanding how the struggle for women's rights and freedom can result in something like Amsterdam's infamous Red Light District.

Nuriye's decision to flee the Netherlands and return to the guerilla camps in the mountains of Northern Iraq, where row upon row of painfully young fighters await her return, reveals the true depth of her character. Despite the hardship and danger, it is the only place Nuriye's life has meaning.

Preceded by: Buried Treasure

Director: Donna Szoke, Canada, 2007, 4 minutes

A drawing-based animation about Szoke's paternal step grandmother, *Buried Treasure* alludes to her complex coping mechanisms from post-war trauma and her personal triumphs. This work was completed during a thematic residency *burnout: loss and recovery* at the Alternator Gallery in October 2004. Featuring original music composed by Moshe Denburg, performed by the Orchid Ensemble.

Director in attendance.

Screening Partner







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Sunday June 1 | 2:30 pm | PC



Angels in the Dust

Director: Louise Hogarth, USA, 2007, 94 minutes

With one of the highest HIV rates in the world—more than six million adults and children currently infected—South Africa has entered into "a new apartheid" in the words of Bishop Desmond Tutu. By the year 2010, it is estimated that there will be 40 million AIDS orphans. The reality of these mind-boggling statistics is brought brutally home in director Louise Hogarth's documentary *Angels in the Dust*. Hogarth spent three years capturing daily life at Boikarabelo, a 99-acre farm run by long-time activist Marion Cloete and her ever-supportive husband and two daughters. Boikarabelo is home to more than 550 children, many of whom have lost their entire families to AIDS and who are themselves HIV positive.

As Marion rallies the kids to fight for their lives, the level of misinformation about the disease proves to be one her greatest obstacles—from the myth that sex with a virgin will cure AIDS to South Africa's minister of health claiming a salad made with beetroot and olive oil will stave off the infection. Meanwhile, the death rate continues to spiral out of control with cemeteries straining to accommodate the number of bodies being buried every single day.

At Boikarabelo, the quotidian details of getting kids to school, cooking and bedtime are incorporated into the business of death. As Marion barters with the mortuary over caskets, visits the sick and helps children cope with the loss of their parents, the true scope of the battle is revealed. *Angels in the Dust* does not hide the blunt facts of death, but ultimately, it is the extraordinary courage of young children that is nothing short of revelatory. Whether they are confronting the parents who sold their small bodies to men for sex or staging a dance competition, the resiliency of these tiny souls is literally stunning.

Winner of the 2007 Emerging Pictures/Full Frame Audience Award at the Full Frame Documentary Film Festival and the 2007 Special Jury Prize for Best Documentary at the Seattle International Film Festival, this is an utterly necessary work of art and agitprop.

Sunday June 1 | 2:30 pm | VT



Finding Home: Three Stories

Writing the Land

Director: Kevin Lee Burton, Canada, 2007, 8 minutes

Writing the Land meticulously combines film language with Hunkamenum words to recreate Musqueam elder Larry Grant's experience of rediscovering his language and cultural traditions. Fluid roaming camera movement captures the ever-changing nature of a modern city. In this mutable, multifaceted environment, the enduring power of language to shape perception and create memory is etched onto the wind, water and land.

Gene Boy Came Home

Director: Alanis Obomsawin, Canada, 2007, 25 minutes

Eugene "Gene Boy" (pronounced: Genie) Benedict was raised by his great uncle and aunt on the Odanak Indian Reserve an hour and a half east of Montreal, Quebec. He left home at age fifteen to work in construction in New York State. At seventeen, adrift and beginning to lose his way, he accepted a dare and enlisted in the U.S. Marines. A few months later, he was on his way to the frontlines of the Vietnam War. *Gene Boy Came Home* is the harrowing and deeply moving story of his two years of service in Vietnam and his long journey back to Odanak after. At this critical point in the world's history, celebrated filmmaker Alanis Obomsawin turned her camera on the ugliness of war through the eyes of one survivor.

Policy Baby: The Journey of Rita/Bev

Directors: Susan Stewart & Michael Glassbourg, Canada, 2007, 55 minutes

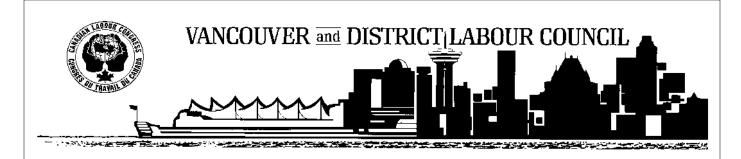
Bev Jones is an Ojibway woman from Keeseekoowenin in Western Manitoba. She was apprehended by officials from children's aid as a baby and sent to a distant non-native foster home. Six years later, when government policy changed, she was suddenly removed from her foster family and returned to the reserve, where she experienced isolation and abuse. At the age of twelve, she chose to move back permanently to live with her foster family. *Policy Baby* tells the story of a woman stuck between two cultures and follows her journey as she reconnects with her Aboriginal self.

WORLD PREMIERE. Directors and special guests in attendance.

Screening Partner



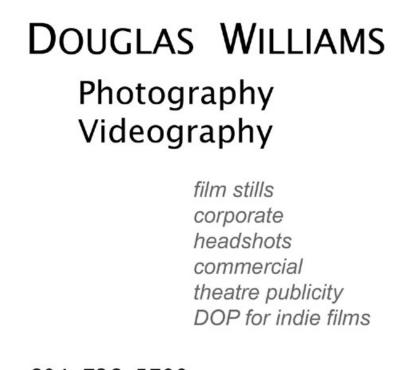




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Drew McCreadie in Volpone, United Players

Sunday June 1 | 5:00 pm | PC



Paradise

Director: Jerzy Sladkowski, Sweden, 2007, 58 minutes

"A marriage that survives wallpapering can survive anything." Northern Swedish proverb

Hans and Kerstin, both 83 years old, have been married for 65 years and are enjoying the latter years of their relationship together in their family lakeside cottage in the north of Sweden. Their days are filled with trumpet playing, dancing, lingonberry picking, trips into town and visits from dear friends. Hans has plenty to say about Kerstin's forgetfulness and inability to steer a rowboat, but his commentary belies a genuine affection and appreciation for the life they've built together. And as he demonstrates when he attempts to bake a sponge cake while Kerstin is on an outing, he still knows how to throw together a last-minute surprise when the spirit takes him.

One day, after resistance from Kerstin and against the counsel of family and friends, Hans decides it's time to decorate an otherwise unassuming white wall with a window featuring the cottage's most picturesque view of the lake. We gain more insight into the couple's life and the acceptance of foibles and differences that are required by each individual in a long-term relationship. Eventually a questionable wallpaper design is chosen and applied, seemingly putting an end to the tension. Delightfully, however, Kerstin demonstrates that she still has a trick or two left up her sleeve and, with the help of a friend, manages to pull one over on her stubborn husband. In the end Hans can do little but note that, "You know you're still alive if you can still be surprised." Filled with music, laughter and affection, *Paradise* is a bright, loving and entertaining portrait of love in the twilight years.

Preceded by:

I Shot the Mayor (or: Plan B)

Director: Astrid Bussnik, The Netherlands, 2007, 6 minutes A filmmaker gets the runaround while trying to pursue a story in a village in the Spanish Pyrenees.

Peter and Ben

Director: Pinny Grylls, UK, 2007, 10 minutes Living in seclusion in Wales, Peter feels it's time for Ben, a sheep he raised, to return to its herd.

Director in attendance.

Screening Partner

DOUGLAS WILLIAMS Photography Videography **Community Partner**



Sunday June 1 | 5:00 pm | VT



These Girls

Director: Tahani Rached, Canada/Egypt, 2006, 68 minutes

On the streets of Cairo, a group of young women fight with one another, take pills, smoke up, search for temporary shelter and live in fear of rape, kidnapping and police harassment. They also dance and sing, ride horses with exhilaration through city traffic, care for each other's children and protect their friends with a fierce loyalty. Director Tahani Rached brings alive the pulse of Cairo's streets, offering an unsentimental portrait that avoids traps of guilt or cheap pity. What stands out is the strength and sheer joy that these girls project. With deft skill Rached reveals an invisible world and offers a loving homage to the inspirational, fierce girls who inhabit it.

These Girls follows Tata, Mariam, Abir and Donia, some of Cairo's most marginalized, at-risk citizens, as they negotiate the oppression and freedom offered by street life. Twice victimized by a religious code that persecutes survivors of sexual assault, they do their best to fend off and avoid potentially murderous family members scorned by their unmarried pregnant daughters. They occasionally receive support and advice from Hind, a devout Muslim whose work with the girls brings her to break social barriers and taboos. "I am not a social worker, nor a psychologist, nothing of that sort. I have a tourism diploma, in airline ticketing. It's a feeling, not a science. I work with them on the basis of that feeling. They make you feel alive." Frustrated at times, she is drawn back by their compassion, their strength and the love they provide to her. With an unflinching honest style that captures exchanges ranging from whimsical to heartbreaking, *These Girls* draws us back as well.

Director in attendance.







Rosie the DOXA dog 1992 – 2007



Film Sources

Angels in the Dust

Dream Out Loud Films 1300 Scott Avenue, Suite 114 Los Angeles, CA, USA 90026 Tel: 213-405-5824 Fax: 213-405-5880 Email: info@dolfilms.org

Antarctic Mission

Amélie Dubé Les Films Séville Pictures Email: amelied@sevillepictures.com

Bajo Juárez: The City Devouring Its

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Cascadia see Buried Treasure-

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