



DOXA

DOCUMENTARY FILM FESTIVAL

MAY 6–15, 2011

VANCOUVER CANADA

FESTIVAL GUIDE

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Saturdays at 10:30 pm and Sundays at 11 pm



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Tickets and general festival info

TICKETS

Single Tickets: \$10 (all films except Opening and Closing Night)

Opening Night film and party: \$20

Closing Night film and party: \$20

Membership: \$3

Festival Pass: \$125

Excludes Opening/Closing Night films & parties; includes \$3 membership.

Festival 5-Ticket Pack: \$45* (online only)

Festival 10-Ticket Pack: \$85* (online only)

NO REFUNDS OR EXCHANGES ON ANY TICKETS.

* **Festival 5 and 10 Ticket Packs** are valid for 5 or 10 tickets to any general admission priced shows valued at \$10 each. Purchasers must book tickets online in advance. Ticket Packs do NOT include the Opening and Closing Night films and parties or the \$3 membership.

The following forums and events are free of charge:

Magic Lantern Images of Vancouver (1890–1940)

Amnesty! When They Are All Free: film screening and panel discussion (by donation)

NFB Interactive Documentary Screening Room: interactive installation and presentation

Narrating Change: Filmmakers, Lawmakers and Troublemakers: a Justice Forum open discussion

ADVANCE TICKETS

Advance tickets are available for purchase until 6pm the day before the screening.

Online at www.doxafestival.ca

Please note: All festival passes and tickets purchased online are subject to processing fees.

Videomatica CASH ONLY

1855 West 4th Avenue

Sunday to Thursday: 11am–10pm; Friday & Saturday: 11am–11pm

People's Co-op Books CASH ONLY

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Monday to Saturday: 10am–6pm; Friday: 10am–8pm;

Sundays & Holidays: 1pm–5pm

TICKETS AT THE VENUES

Box office opens 30 minutes prior to the first screening of the day at all venues (one hour prior for Opening and Closing Nights).

Vancity Theatre: tickets for films screening that day can be purchased at the Vancity Theatre box office during festival hours.

Festival Box Office at Pacific Cinémathèque: Between May 7 and 15, tickets for all remaining festival films can be purchased at Pacific Cinémathèque during festival hours.

CASH ONLY AT VENUES.

RUSH TICKETS

Rush tickets may be available at the door when all advance tickets have been sold. A generous allotment of seats are reserved for passholders. Any unclaimed seats will be released just prior to the screening on a first come, first served basis. Cash only.

WILL CALL

Tickets and festival passes purchased online can be picked up from Will Call at the festival theatre of your first screening. You must present your confirmation number in order to pick up your tickets.

Will Call opens one hour prior to screening for Opening and Closing Nights and 30 minutes prior for all other screenings. Please arrive in advance to allow time to pick up your order.

MEMBERSHIP

DOXA presents films that have not been seen by Consumer Protection BC. Under BC law, anyone wishing to see these unclassified films must be a member of the Documentary Media Society and 18 years of age or older. When you purchase a membership for \$3, you are entitled to attend any screening in 2011, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *Louder Than a Bomb*, *Freedom Riders*, *Neurotypical*, *Lesson Plan*, *Maria and I*, *It's a Start* (Shorts Program).

THEATRE PROCEDURES FOR FESTIVAL PASSHOLDERS

Bring your festival pass to Will Call to receive your ticket 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 festival pass gives you access to all screenings except Opening and Closing Nights. All passes are strictly non-transferable and passholders are required to show ID and valid membership. Please note: no one will be admitted once the film has begun.

VENUES

Pacific Cinémathèque [PC]: 1131 Howe Street (at Helmcken)

Vancity Theatre [VT]: 1181 Seymour Street (at Davie)

Rio Theatre: 1660 East Broadway (at Commercial)

Park Theatre: 3440 Cambie Street (at 18th Avenue)

Vogue Theatre: 918 Granville Street (at Smithe) **[OPENING NIGHT]**

CBC Vancouver: 700 Hamilton Street (at Robson) **[CLOSING NIGHT PARTY]**

ACCESSIBILITY

All theatres are wheelchair accessible with limited spots available. Attendants accompanying people with disabilities will be admitted at no cost.

FESTIVAL INFORMATION

DOXA Office

#5 – 1726 Commercial Drive, Vancouver, BC, Canada V5N 4A3

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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 Documentary Film Festival, a curated and juried festival comprised of public screenings, panel discussions, public forums and educational programs.

Executive Director

Lauren Weisler

Festival Programmer

Dorothy Woodend

Development Director

Joe Clark

Marketing, Outreach and Box Office Coordinator

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Guest Curators

Doreen Manuel, Graham Peat

Guest Essayists

Robin Morgan, John Vaillant



DOXA STAFF & CONTRACTORS (L-R): LAUREN, DOROTHY, JOE, GINA, NANCY, JUSTIN, MEGHNA, KATHY, CAROLYN, TAMMY, MARNIE, AVI & TERRA.



DOXA BOARD OF DIRECTORS (L-R): PATRICK, LUCY, MICHAEL, KENJI, MELINDA, DEBRA & STEVE.

Acknowledgements

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

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Thank you to our contributors, supporters and volunteers:

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Greetings from our funders



Our Government is pleased to support events like the DOXA Documentary Film Festival that encourage creativity and artistic innovation while giving Canadian audiences a chance to take part in activities that enrich their culture. This festival is a wonderful opportunity for Canadians to see the work of some of the best documentary filmmakers from this country and beyond.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to thank the Documentary Media Society and everyone who has helped make DOXA possible.

The Honourable James Moore
Minister of Canadian Heritage and Official Languages



Telefilm Canada is proud to be a part of the DOXA Documentary Film Festival and to salute the extraordinary talent that this nation generates. It is events such as this one that strengthen the industry as a whole by drawing attention to Canadian productions, and developing talent. At Telefilm, our objective is to support talent throughout Canada, and to encourage the production of content that appeals to audiences at home and abroad.

Thank you to the organizers of the DOXA Documentary Film Festival. This event will provide festival-goers with an opportunity to discover outstanding works and to enjoy the latest in home-grown cinema.

Enjoy the festival!
Carolle Brabant
Executive Director, Telefilm Canada



The success of the DOXA Documentary Film Festival is a testament to the popularity of auteur documentary cinema around the world, as audiences continue to look for the experiences and insights that only documentaries can provide. We also see this appetite driving growth in the consumption of docs on the National Film Board of Canada's (NFB.ca) Screening Room and on our acclaimed mobile apps.

This year, the NFB will again be partnering on the DOXA Connexions Youth Forum and presenting the Colin Low Award for Best Canadian Documentary. We're also excited to be contributing to DOXA's new interactive component.

Tom Perlmutter
Government Film Commissioner and Chairperson of the National Film Board of Canada



Documentary is vital art, constantly evolving to find new ways to challenge, inform and engage audiences. Since 2000 the DOXA Documentary Film Festival has provided a forum for this essential filmmaking practice, connecting audiences with voices and visions from home and around the world.

As chair of the BC Arts Council, I am proud of the support that we have provided to DOXA over the years. Since its inception in 1998 we've watched it grow to an internationally acclaimed cinematic event. Council extends its best wishes to all the artists who are showcasing their talents at DOXA and thanks to all of you who are helping to provide such an important platform for documentaries and filmmakers.

Stan Hamilton
Chair, BC Arts Council



It brings me great pleasure to offer my warmest best wishes on behalf of the City of Vancouver, to everyone attending the 2011 DOXA Documentary Film Festival. Documentary films are the perfect medium for bringing new issues, concerns and human experiences to the public's attention. Year after year DOXA presents a showcase of exciting films for us to experience, including this year's *Spotlight on Vancouver*, a Vancouver-themed film program of the 2011 festival that the City of Vancouver is proud to support. I want to offer my appreciation for the hard work and dedication required by organizers and volunteers in order to put on such a great festival.

Best wishes for the best festival ever!

Gregor Robertson
Mayor

Welcome from DOXA

WELCOME FROM THE CHAIR OF THE BOARD

It's my pleasure to welcome you, on behalf of the Board of Directors of the Documentary Media Society, to the 2011 DOXA Documentary Film Festival. After many months of hard work, we are happy to bring you a selection of provocative, entertaining and engaging documentary films from Canada and around the world. Through the eyes of documentary filmmakers, we have the opportunity to witness life unfold in all its complexity. We are taken to corners of the earth we may never have the opportunity to see, and connect with stories from people we may never meet.

Since the first festival in 2000, one of DOXA's strengths has been its consistent presentation of high quality programming. The reason the festival has grown with such success has been because of you, the audience, and your dedication to attending screenings, engaging in post-film discussions and simply sharing your DOXA experience with friends and family.

I would like to acknowledge the DOXA staff for their passion, commitment and hard work throughout the year. Thanks also go to the DOXA Board, committee members and the many volunteers who give generously of their time, experience and knowledge. And a special thanks to all of our sponsors, funders and donors.

Thank you for your support and I hope you enjoy the diversity of films at this year's festival.

Kenji Maeda, DOXA Board Chair

WELCOME FROM THE EXECUTIVE DIRECTOR

I am delighted to welcome you to this year's festival and its fantastic array of film screenings, forum discussions and parties. DOXA is known for its excellent lineup of compelling and thought-provoking films and this year is no exception. From our Opening Night film right through the ten days to our Closing Night film, the collection we are bringing you represents the very best in documentary filmmaking. With additional venues at this year's festival, we are presenting more films than ever before, introducing new programs and building upon those already established.

Organizing and presenting an event like DOXA cannot happen without the work and collective effort of many people, and I would like to offer my thanks to all of you. To my wonderful colleagues at DOXA for all your hard work and devotion to the festival; I am honoured and grateful to spend my days working with such an amazing group of people. To the Documentary Media Society's Board of Directors for the support and guidance you provide to the organization, as well as to all of the people who partake in DOXA's committee work. To our funders, sponsors and donors—we could not put on this festival without your support. Thanks to our many volunteers for your commitment of time and energy to the festival, and to our curators, filmmakers and forum participants for bringing your great work and knowledge to DOXA. And finally, I would like to extend my gratitude to you, DOXA's audience, for coming to the festival and supporting the work we do. I hope you enjoy the next ten days and go away feeling both engaged and empowered.

Lauren Weisler, Executive Director

WELCOME FROM THE FESTIVAL PROGRAMMER

Welcome to the 2011 DOXA Documentary Film Festival. This has been my first year as Festival Programmer. To say it has been a major learning experience is something of an understatement, but when I look at the collection of films we have this year, I get so excited that I occasionally forget to breathe. So before I slip into a coma, let me tell you a few of the things we have in store.

We are thrilled to kick off the festival with an all-ages show at Vancouver's legendary Vogue Theatre with *Louder Than a Bomb*. The film follows four teams of Chicago-area high school students as they prepare for and perform at the world's largest youth poetry slam. Additional new venues this year include the Rio Theatre and Park Theatre, where we will be presenting our first-ever 3D documentary, Werner Herzog's stunning *Cave of Forgotten Dreams*, our Closing Night film.

We have a number of new initiatives and special programs this year, including the second edition of DOXA's Justice Forum. To mark the City of Vancouver's 125th year, we are proud to present some of the very best of Vancouver's filmmakers both past and present in our *Spotlight on Vancouver* program. In the spirit of adventure and curiosity, we are presenting the Interactive Documentary Screening Room, an installation of eight webdocs from the National Film Board. The newly renamed Kris Anderson Connexions Youth Forum is proud to continue the festival's commitment to ensuring gender equality in filmmaking. We are also very pleased to be able to offer younger audiences a voice at DOXA through our Rated Y for Youth program. Read more about our special programs on pages 14 and 15.

Special thanks to our guest curators Graham Peat and Doreen Manuel, as well as our guest essayists Robin Morgan and Governor General award-winner John Vaillant, who provided exceptional pieces of writing for our program guide this year.

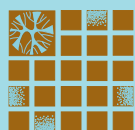
DOXA is the result of the work of many dedicated and passionate people. I want to thank the DOXA staff who make it both a pleasure and a ridiculous amount of fun to come to work every day. I also want to thank our hard-working board members, volunteers and most importantly the filmmakers whose work is the very soul of the festival. I also especially want to thank our audience. DOXA is a festival that is first and foremost for the people, so thank you all for making DOXA what it is.

Dorothy Woodend, Festival Programmer

Thank you

to the following supporters and donors who contributed so generously to Now & Again, DOXA's 2010 Fundraiser:

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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; and overall artistic and technical proficiency.

DOXA FEATURE DOCUMENTARY AWARD – JURORS



KEN EISNER's reviews and features have appeared in the *Georgia Straight*, where he is the chief film critic, every week for almost 25 years. He began as a traveling reviewer for *Variety* in 1991, which led him to be on festival juries in Aspen, Hawaii and Montreal. The New York City-born writer has been a frequent commentator on CBC Radio and TV, and has contributed music-related text and photos to publications such as the *P.O.V.*, the *San Francisco Bay Guardian*, *Guitar Player* and *No Depression*. His writing has been anthologized in several collections, most notably in *Women Filmmakers* (UBC Press, 2003).



JIM SINCLAIR is the executive and artistic director of Vancouver's Pacific Cinémathèque, and has been a curator of Canadian and international films for more than 25 years. He received a BA and an LLB from the University of Alberta prior to moving to Vancouver to pursue graduate work in film studies at UBC. He joined the Cinémathèque in 1987 and became its director in 1991. He has served on numerous film festival, government arts council and film industry awards juries.



NETTIE WILD is one of Canada's leading documentary filmmakers. Her highly charged and critically acclaimed films have brought her audiences behind the frontlines and headlines of revolutions and social change around the world. She is best known for her award winning documentary features including *FIX: The Story of an Addicted City* (2002), *A Place Called Chiapas* (1998), *Blockade* (1993) and *A Rustling of Leaves: Inside the Philippine Revolution* (1988).

DOXA SHORT DOCUMENTARY AWARD – JURORS



JEFF CHIBA STEARNS is a multi award-winning independent documentary and animation filmmaker from Kelowna, BC, of Japanese and European heritage. A graduate of the Film Animation program at Emily Carr University, he founded Meditating Bunny Studio Inc. in 2001, which specializes in animation, documentary and commercials. His films have screened at hundreds of film festivals around the world, garnering 23 awards.



ALAN GOLDMAN began his career in radio and was part of the award-winning team that produced the five-part national CBC Radio documentary series *A Matter of Survival*, hosted by Dr. David Suzuki. Alan produced the award-winning *Glowing in the Dark*, which looks at the history of neon light in Vancouver, Los Angeles and Las Vegas. His semi-autobiographical film *Who the Jew Are You?* premiered at the 2009 DOXA Documentary Film Festival.



SARAH MUFF's work intersects art, audience, education and change through the public sector. Her current projects include programming for Knowledge Network and research into online community development. Sarah has worked as a curator, manager, marketer and educator for Canadian Images at the Vancouver International Film Festival, Reel 2 Real International Film Festival for Youth and Cineworks Independent Filmmakers Society.

NFB COLIN LOW AWARD FOR MOST INNOVATIVE CANADIAN DOCUMENTARY

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



JACK SILBERMAN has been producing, directing and writing documentaries for 30 years. He has made films for Canadian, American (PBS, HBO), British (Channel 4) and Japanese (NHK) television networks, as well as for the NFB, National Geographic, Discovery Channel and others. His films have won more than 60 national and international awards. He is also an instructor in the Documentary Film Program at Capilano University.



T'UY'TANAT – CEASE WYSS, SKWXW'U7MESH NATION

As an ethnobotanist, media artist, educator and activist, Cease has worked in the areas of community, health and healing practices for over two decades. She is currently working with the Urban Native Youth Association (UNYA) as an Aboriginal Youth Worker. She does outreach in elementary and high schools with youth, and supports other UNYA programs and services.



AERLYN WEISSMAN has directed programs on a wide range of topics, from forensic archaeology and digital culture to sexuality and censorship. Along with being a mentor and teacher of production and technical workshops, she is a frequent speaker at industry, community and academic forums on topics of media literacy, documentary methods and digital technologies. A writer/director of two Genie Award-winning documentaries, she has a Master's degree in digital media and received the Vancouver 2009 Mayor's Arts Award in Film and New Media.

Youth Programs

Education is a founding part of DOXA's mandate. Since the very inception of the festival, DOXA has invested in growing and expanding its youth and educational programming.

In 2011, we are exceptionally proud to offer the Kris Anderson Connexions Youth Forum, renamed in honour of festival founder Kris Anderson. The importance of reaching out to and actively engaging with young media makers is of great importance to Kris, and we are very proud to continue and expand the initiatives she helped to launch.

We are also very proud to open the festival this year with an all-ages presentation of *Louder Than a Bomb*, a film devoted to the power and passion of young poets.

DOXA's ability to engage young audiences in a conversation about social justice and change is critical to our organization, and we remain committed to ensuring the festival remains open to the principles of accessibility, open dialogue and media literacy. Whether it is through providing young women filmmakers access to film workshops and industry professionals, or giving high school students the opportunity to engage with challenging topics and learn critical media skills through our Rated Y for Youth educational program, DOXA uses documentary films to propel social action, incite discussion and make change.

KRIS ANDERSON CONNEXIONS YOUTH FORUM

DOXA and the National Film Board of Canada are proud to present the Kris Anderson Connexions Youth Forum, an educational program designed to foster documentary filmmaking and storytelling skills in youth between the ages of 19 and 26 who face barriers in attaining their career goals.

This is the sixth year that Connexions is being presented at DOXA, and this year, Connexions will be a 14-day immersive workshop in the art of documentary cinema. Participants will create collaborative digital documentary stories using NFB facilities, meet with industry professionals and attend festival screenings and forums. The short documentary films that the Connexions participants create will screen at DOXA's Special Presentation of *Spotlight on Vancouver — A City's Image*.

For the third year, DOXA is offering Connexions as a way to address gender inequality within the film industry by selecting a group of talented young women wishing to work in the documentary form.

RATED Y FOR YOUTH

DOXA is pleased to present the 3rd annual Rated Y for Youth (RYY), a school outreach program. RYY was created to provide an opportunity for high school students to participate at the festival. The program facilitates intelligent dialogue and critical media literacy for a new generation, through non-fiction media arts. DOXA selects programming specifically for high school students, giving youth an opportunity to attend the festival, view thought-provoking documentaries and participate in post-film discussions with filmmakers and community members. Welcome to this year's students and thank you to all the schools and teachers who are participating in RYY and DOXA 2011!

This year's RYY films are: *Lesson Plan* by Philip Neel and David Jeffery, *Freedom Riders* by Stanley Nelson, *Neurotypical* by Adam Larsen and *Louder Than a Bomb* by Greg Jacobs and Jon Siskel.



Look for this icon to find films that are Rated Y for Youth.

CONNEXIONS PARTNERS



CONNEXIONS PARTICIPANTS, 2010 DOXA FESTIVAL



RATED Y FOR YOUTH, 2009 DOXA FESTIVAL

Special Programs

SPOTLIGHT ON VANCOUVER

In honour of the City of Vancouver's 125th anniversary, DOXA is proud to present a number of films that document the city through the lens of filmmakers, artists and activists who call this place home. *Spotlight on Vancouver* includes several different programs, including a retrospective of Allan King's early work, a selection of First Nations films, new films about the city's most famous artists and landmarks, as well as some of the earliest images of Vancouver ever committed to magic lantern slides. From contemporary images to archival portraits, *Spotlight on Vancouver* is a kaleidoscopic view of the city's evolving identity.

ALLAN KING

Born in Vancouver in 1930, Allan King's first foray into documentary came through his television work for CBUT and CBC. This selection of three of King's early films, *Portrait of a Harbour*, *Gyppo Logging* and *Skidrow*, eloquently captures the faces and places of a vanished city.

A CITY'S IMAGE

The city's cultural heritage is uniquely captured in this collection of films chosen by curator Graham Peat. A picture postcard Vancouver beckons the viewer to explore its multitude of pleasures, contrasting with more intimate stories of the city as it grows and abandons the old.

FIRST NATIONS FILMS AND FILMMAKERS

From the deeply charming animation in Lisa Jackson's animated short film *The Visit* to the celebration of First Nations culture that marked the opening of the 2010 Olympic Winter Games, this collection of films, selected by curator Doreen Manuel, depicts the struggles and triumphs of First Nations people.

NEW VANCOUVER FILMS

DOXA is proud to present a number of new films about the city and its icons, be they artists or trees. Harry Killas' *Picture Start* is a thoughtful portrait of photo conceptualists. Fumiko Kiyooka paints a picture of her father, the acclaimed Canadian poet/artist Roy Kiyooka, in *Reed*. *The Hollow Tree*, a new film from director Daniel Pierce, follows the fate of Stanley Park's most famous tree.

MAGIC LANTERN IMAGES OF VANCOUVER

Magic Lanternist Michael Lawlor and Civic Historian John Atkins will present vintage Magic Lanterns and glass lantern slides of historic pictures of Vancouver from 1890 to 1940, selected from Lawlor's Canadian Magic Lantern Slide Archive.



Look for this icon to find films included in the *Spotlight on Vancouver*.

FUNDER



JUSTICE FORUM

In 2010, DOXA's inaugural Justice Forum was presented with funding from the Law Foundation of BC. The program included nine feature-length films profiling Canadian and international struggles for justice and human rights. This year, with support from the Immigrant Services Society of BC Mentoring Connections program, the Justice Forum has developed and expanded to cover a broad range of topics, from international drug policy to the rise and fall of social housing.

The 11 films that make up the 2011 Justice Forum are: *The Market; Vlast (Power); The Pruitt-Igoe Myth: An Urban History; Raw Opium: Pain, Pleasure, Profits; War is Not a Game; Amnesty! When They Are All Free; If a Tree Falls: A Story of the Earth Liberation Front; Tears of Gaza; Holy Wars; The Wolf in Shorts; and Prosecutor*.

Each film will be followed by a discussion with featured speakers, including: Dr. Ronald Joe, Medical Manager for Inner City Addiction, Vancouver Coastal Health; Rebecca Ambrose, Vancouver Seed Bank; Jeff Schutts, Former Army Officer and Director, Institute of Ethics & Global Justice; Patrick Condon, James Taylor Chair in Landscape and Livable Environments and senior researcher with the Design Centre for Sustainability at UBC; Nicole Barrett, Director of International Criminal Law at The International Centre for Criminal Law Reform and Criminal Justice Policy; Dr. Jeremy Snyder, Assistant Professor, SFU Faculty of Health Sciences; Karen Madeiros, Executive Director at the Adoptive Families Association of BC; Peter ter Weeme, previous Chair of Canadian Business for Social Responsibility; Seth Klein, BC Director of the Canadian Centre for Policy Alternatives; Nicole Jackson, Associate Professor, SFU School for International Studies; and Reverend Richard Topping, St. Andrew's Hall Professor of Studies in the Reformed Tradition.



Look for this icon to find films included in the Justice Forum.

MAJOR PARTNER



NARRATING CHANGE: FILMMAKERS, LAWMAKERS AND TROUBLEMAKERS

What does justice look like and who are its narrators? How do they frame issues to effect social change? DOXA invites you to a free discussion with filmmakers, lawyers and activists to talk tactics, share stories and argue strategies.

Tuesday May 10, 5:30 – 6:30 PM at Pacific Cinémathèque

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Louder Than a Bomb

Greg Jacobs and Jon Siskel, USA, 2010, 99 minutes

"When I got arrested, my father didn't cry about that. The first time I made my father cry is the first time he heard me perform poetry," says Lamar Jorden, one of the poets competing in "Louder Than a Bomb," the world's largest high school slam poetry competition.

Every year in Chicago-area high schools, more than 600 teenagers begin working towards the competition, crafting their poems and their performances. To compete, each team must prepare at least five poems: four solo poems and one group piece. The film follows Nate, Adam, Nova and members of the Steinmetz Academic Centre's team, aka The Steinmenauts, as they strive for poetic glory. Each competitor comes from a different background, but all share a drive and commitment to the power of language to make change and shape reality.

From the beginning of the year, the preparation is intense. As Adam says, "Louder Than a Bomb is the coolest place to be on the planet!" Each poet has something to prove. To witness these teenagers embrace the grace and power of words is a revelation. As you watch the poets work intensely with their fellow writers, workshopping their poems in a collective, cooperative process, Jon Siskel and Greg Jacobs' incendiary film pushes you to reassess what words can do, and more critically what young people can do. "Points don't even matter, just go up there and show everybody what you do, you live for poetry!" says Jésus, a member of The Steinmenauts.

Louder than a Bomb is a joyful, moving, intense film that might leave you speechless. It isn't beyond words... it is words. —DW

"Here are real performers with real feelings and important things to say." — Roger Ebert

Special Jury Prize, Chicago International Film Festival
Audience Award, Palm Springs International Film Festival

PRECEDED BY:

12 TAKES: SHANE KOYCZAN

Katrin Bowen, Canada, 2010, 3 minutes

Vancouver's own slam poetry hero Shane Koyczan lays it all on the line in director Katrin Bowen's smart, sharp short film.

FILMMAKERS AND SPECIAL GUESTS IN ATTENDANCE

FOLLOWED BY AN ALL-AGES PARTY AT THE VOGUE THEATRE!

DOXA's Opening Night party will feature performances from the winning team of *Hullabaloo*, the first ever slam poetry competition for Vancouver-area high school students, and so much more!

SECOND SCREENING OF LOUDER THAN A BOMB

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MAJOR PARTNER

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Spotlight on Vancouver: A City's Image



Curated by Graham Peat

This collection of films reveals how differently we viewed our city as recently as 50 years ago. A picture postcard Vancouver beckons the viewer to explore its multitude of pleasures, contrasting with more intimate stories of the city as it grows and abandons the old.

The program will be preceded by a screening of the 2011 Kris Anderson Connexions Youth Forum films.

VANCOUVER HONEYMOON

David Bennett, Canada, 1961, 25 minutes

A couple of newlyweds in a Sunbeam Alpine convertible find paradise in Vancouver as they experience totems in Stanley Park, the P.N.E. Playland, drive-in dinner at the White Spot and a night out in neon-drenched downtown theatres and supper clubs like The Cave and Trader Vic's. Glossily produced in colour by Lew Parry, BC's king of promotional and industrial filmmaking.

THE OUTCAST

John Fuller, Canada, 1963, 13 minutes

A man in his twenties, newly out of jail, is hopeful he will find work and have a chance to fit in, but is acutely sensitive to people on the street who he thinks can see his past written on him. He shares his thoughts as we follow him walking from his Downtown Eastside rooming house through the docks and rail yards, passing downtown streetscapes, the shorelines of English Bay and beyond the looming overpasses of the Granville Island area.

Thank you to Colin Preston, CBC, Dennis J. Duffy, Royal Museum BC Archives and the Vancouver City Archives.

WEST END '66

John Fuller, Canada, 1966, 12 minutes

Made when the West End was surging towards the sky, this film captures Canada's highest density neighbourhood in all its visual distinction. From its beginnings as a home for lumber barons, displaying "Edwardian elegance at the turn of the century," to its transition into a "vertical forest" of highrises and a "habitat of the swinger", Fuller and the cinematographer treat us to a joyous portrait.

SWINGSPAN

Bruno Lázaro Pacheco, Canada, 1986, 28 minutes

Filmed when the last swing bridge in Vancouver was about to disappear after 72 years of continuous use, *Swingspan* is an affectionate portrait of the old Cambie Bridge. To allow ships to pass, a bridge tender operated the swingspan from a structure on top of the centre span. In the final days of operation, he gives the viewer a tour of his domain.

FILMMAKER AND SPECIAL GUESTS IN ATTENDANCE

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Cave of Forgotten Dreams

Werner Herzog, USA, 2010, 95 minutes

The caves discovered at Chauvet-Pont-d'Arc in France in 1994 contain paintings that are believed to date back almost 32,000 years. Who better to document these earliest forms of human existence than Werner Herzog? Because of their rarity and pristine condition, few people have actually seen them in real life. Even the barest touch of human breath could compromise their integrity. With admonitions that basically state, "Don't stay longer than an hour, don't breathe too much, and for God's sake, don't touch anything!" Herzog and crew venture into the darkness, determined to capture some of the first images made by humans. The fact that they're doing so with the latest in 3D technology has a particular poetry about it. Witnessing some of the cave paintings of elephants, rhinos and carnivores, Herzog intones in inimitable Herzogian-style about these drawings bearing witness to the dawn of human consciousness, "As if the human soul was awakened within them... one of the greatest discoveries in the history of human culture."

Despite the occasional slippage into grandiosity, *Cave of Forgotten Dreams* is an admirably restrained affair. The drawings on the walls of the 1,300-foot Chauvet cave are home to the oldest paintings in the world and feature an array of different species, including lions, panthers, bears, owls and hyenas. Experts analyze the way the art makes use of the cave's spatial features to create a narrative, and even craft a sense of movement. But what would a Herzog film be without a little divine madness? The film's final coda fits the bill nicely. —DW

Herzog's decision to shoot in 3D is the film's greatest asset. When one expert decides to demonstrate the use of hunting spears they come hurtling from the screen into the lap of the viewer. This is a rare instance of the 3D appearing gimmicky. Most of the time it enhances the depth of perspective as we glimpse the art and travel through the claustrophobic caves. Crystals sparkle and it feels like being back among the fireflies on Pandora in Avatar as you truly feel you could reach out and touch the stalactites or brush your hand across a painting.

— Screen Daily

FOLLOWED BY DOXA'S CLOSING NIGHT PARTY

Whip off your 3D glasses and head on over to CBC Vancouver for our Closing Night party and awards ceremony!

700 Hamilton Street · 9:30 PM

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Capilano University Documentary Program



Raw Opium: Pain, Pleasure, Profits



Peter Findlay, Canada, 2010, 83 minutes

Peter Findlay's *Raw Opium: Pain, Pleasure, Profits* is an exhaustive examination of the opium poppy, from its history of pharmaceutical and recreational use, to its substantial force as a commodity providing economic support for countries around the world. From Vancouver's Downtown Eastside to the United Nations' Office on Drugs and Crime, charged with the impossible task of preventing drug traffic over Afghanistan's borders—the opium trade is literally life and death.

Digging deep into the extreme power of this flower, *Raw Opium* challenges preconceived notions of harm reduction, causes and conditions of addiction and government involvement in both production and enforcement. The US "War on Drugs" is held up for particularly critical examination. Author/historian Gwynne Dyer sums it up best, when he snaps, "Are you winning? Just stop!"

Playing into the hands of the economic principal of supply and demand, the profits are as staggering as the production is cheap. Since 2001, when the US returned to Afghanistan, profits have jumped 200% to an estimated \$50 million. Criminalizing the product makes it fantastically profitable. But as one interviewee points out, Afghan farmers growing poppies to feed their families are a world away from European politicians sitting in a well-appointed boardroom drafting policy.

Even as governments debate, and the US pours \$70 million into a new drug enforcement campaign, business continues as usual. "Drugs are about money," says another interviewee. The struggle to control the drug trade is as intense as the hold heroin has over the lives of those who use it. With these realities exposed, the hard questions lie in how new initiatives are needed from all levels of those affected. With poppy crops expanding exponentially around the world, *Raw Opium* provides a critically important look at the severity of the situation and need for a new approach on a global scale. —MM

Discussion to follow.

WORLD PREMIERE. FILMMAKER IN ATTENDANCE.

COMMUNITY PARTNER



Spotlight on Vancouver: First Nations Films and Filmmakers



Curated by Doreen Manuel

This program proudly presents films that pay tribute to the diversity of First Nations groups who visit and call Vancouver their home. The Vancouver area is the traditional home to the Coast Salish: Squamish, Musqueam and Tsleil Waututh nations. This collection of short films depicts the struggles and triumphs of First Nations people.

THE VISIT · Lisa Jackson, 2009, 4 minutes

Lisa Jackson's whimsical animated film recounts the true story of a Cree family's strange encounter one winter night.

CODY · Cody, KAYA and Reel Youth, 2010, 3 minutes

A young man talks about his Auntie Janet, who disappeared in the Downtown Eastside of Vancouver.

THE GATHERING · David Martin, 2010, 23 minutes

In 2010, over 300 youth, representing the Indigenous people of Canada, gathered to perform in the Olympic Opening Ceremonies.

INDIGENOUS CITY · Kamala Todd, 2006, 3 minutes

Images of Vancouver help us reflect on our taken-for-granted urban environments and its important teachings.

OUR CITY OUR VOICES: FOLLOW THE EAGLE

Kamala Todd, 2004, 7 minutes

Follow the Eagle looks at the Elders training program created by the Aboriginal Front Door Society to help local residents connect to their cultural teachings.

THE MAKING OF A HAIDA TOTEM POLE

Kelvin Redvers, 2007, 17 minutes

Don Yeomans is a contemporary Haida carver commissioned by the Vancouver Airport Art Foundation to carve two new poles for YVR.

IN THE NAME OF NORTH STAR WOMAN, MY MOTHER

Beric Manywounds, 2011, 15 minutes

A profoundly personal documentary essay that explores loss and grief, this is a remarkable film from a major new talent.

12 TAKES: ROY HENRY VICKERS · Jenn Strom, 2010, 2 minutes

A lyrical animated portrait inspired by the celebrated BC artist.

FILMMAKERS IN ATTENDANCE

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Vlast (Power)



Cathryn Collins, USA, 2010, 88 minutes

This engrossing doc shines a light on power politics in post-communist Russia, and what we see is not pretty. On one side, there are rich oligarchs who have gained control of national resource industries through highly questionable means, and who represent the face of capitalist inequity. On the other, there is Vladimir Putin and his ruthless political apparatus. It's this side that is winning in the morally and factually complex battle between ultra-capitalism and illiberal politics, represented here by the case of Mikhail Khodorkovsky, shady oil tycoon and political subversive. In the early 1990s, Khodorkovsky acquired ownership of formerly socialized oil companies through highly dubious means; from these he created the Yukos corporation and became one of the most powerful men in Russia. His fortunes took a turn for the worse with his invitation of Western investment and his support for political opponents of Putin. What followed was a series of politically motivated prosecutions that landed Khodorkovsky and many of his cohorts in jail, where most of them remain to this day.

Vlast is a true-life political thriller, replete with mysterious assassinations, illegal wiretaps, fleeing family members and state persecution. It's a riveting journey through the underbelly of nascent capitalism and leftover tyranny that defines the contemporary Russian elite. There's a lot of moral ambiguity here: both Putin and Khodorkovsky are ruthless men with a moral case for their positions. Putin sees evil in private oligarchic capitalism, and suppresses it with profoundly undemocratic methods. Khodorkovsky came to power through highly unscrupulous means, but later came to embrace transparency and political pluralism; the film implies that it was these impulses as much as aversion to private oligarchy that set the government against him. Director Kathryn Collins weaves an intricate tapestry of testimonials from journalists and concerned parties; in a particularly chilling moment, one witness' naming of two important people in the story is redacted by a censorship bleep. Russia has come a long way, but it's still not safe to tell the truth. —MA

Discussion to follow.

Special Selection, MoMA Documentary Fortnight 2010

Special Recognition, Movies That Matter Jury, Zagrebdox

FILMMAKER IN ATTENDANCE



It's a Start

Little people tell big stories in this collection of exceptional shorts.
—TW

MY BIG RED PURSE

Giancarlo Iannotta, USA, 2010, 4 minutes

A woman remembers holding her own as a child, with the help of her favorite handbag, against a school bully.

FLYING ANNE

Catherine van Campen, Netherlands, 2010, 21 minutes

The first thing people notice about 11-year-old Anne is her stunning beauty. The second thing might be one of her "tics." Anne suffers from Tourette's syndrome, which makes her body do things against her will. Twirling has long been her signature tic. Without warning, she'll spin herself in a complete circle, always to the right. Recently, she has acquired a more annoying "lick tic." Worried that her classmates might catch her licking the ground, a bar of soap, or something even worse, she attempts to subdue her compulsion. Thanks to some great adult guidance, the free-spirited Anne learns to accept the tics for what they are — an integral part of her.

WARCHILD

Caroline Monnet, Canada, 2010, 5 minutes

A young director creates a powerful cinematic landscape to help him find his footing in the real world.

CHILDREN OF THE SEA

Annabel Verbeke, Belgium, 2010, 27 minutes

One after another, little boys tell harrowing tales as to why they have ended up in boarding school. One lad's father went away but he doesn't know why. Another youngster's mother told him, "You just need to behave a bit better." Yet these sobering stories are only a part of this fascinating film. The real focus is Ibis, a boarding school founded in 1906 that prepares young boys from broken homes for work and careers in the fishing industry. The students wear sailor suits and salute their superiors. Archival footage of former students is interspersed among the modern day footage, and it all looks surprisingly similar.

Classified for younger audiences. No membership required.

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It Ain't Over Yet

Wisdom, sports and sex come together in these shorts about living large in the later years. —TW

LIFE MODEL

Lori Petchers, USA, 2010, 5 minutes

A glimpse into the life of an aging nude figure model and the artworks she inspires.

BETWEEN THE LINES

Joanna Tomaszewska, Poland, 2010, 13 minutes

Tadeusz Budynkiewicz graduated during the war and immediately began a manual typesetter apprenticeship. After 47 years on the job, he reflects upon the historic works he's inked, from flyers for resistance fighters to season tickets for his beloved ballet. Having spent countless hours in isolation, shaping plates and manipulating pallets, Budynkiewicz says, "Life is perfect, it's only ruined by people...."

IRMA

Charles Fairbanks, Mexico/USA, 2010, 12 minutes

At the peak of her career as a professional athlete, Irma Gonzales was a world champion. Long past her athletic prime now, she is currently finding a new peak in her life. As this intimate musical documentary unfolds, Irma teaches young girls the ins and outs of one of Mexico's favorite pastimes, and she does it with both a sense of humour and showmanship.

SHORT:DOX AWARD, CPH:DOX, Copenhagen International Documentary Film Festival 2010

I AM A LOVE MAKER

Arash Lahuti, Iran, 2010, 40 minutes

In Iran, a "lovemaker" is the proprietor of prize-fighting roosters and the double entendre is intended; the men in this documentary love their cocks. One man declares, "You look in the eyes of the rooster. You kiss him as if you're kissing your girlfriend... it's due to love." An older man and one-time Iranian lovemaking champion sees himself more as a parental figure, beaming with pride when his flock fights well. This motley ensemble of characters agrees that passion is the key to success. However charismatic the lovemakers are as they battle for economic gain and internet notoriety, the obvious losers are the roosters.



Pit No. 8

Marianna Kaat, Estonia/Ukraine, 2010, 95 minutes

Meet Yura Sikanov, an endearing and hardworking 15-year old trying to enjoy what is left of his childhood in the Donetsk region of Ukraine. With his parents deep in the throes of alcoholism, the responsibility for taking care of his two sisters falls on Yura's young shoulders. The economic reality of post-Soviet Ukraine is pretty grim, but Yura, who falls into the *Oliver Twist* school of children, possesses a remarkable strength of character.

The city of Snizhne is the centre of the coal industry in Eastern Ukraine. Many of the abandoned coal mines that pockmark the city are still accessible, sort of. As one miner says, "Saudi Arabia, they have oil, we're rich in coal." The word "rich" has a particular twist. In the city's abandoned coal mines, the locals have fashioned crudely constructed shafts to gain access to what remains of a once thriving industry. Scavenging the remains of the coal deposits is one of the only ways to make a bit of money. Despite the fact that he is still a child, Yura practices the same dangerous dirty work as the adults. "Who taught you that?" asks the filmmaker, and he cheerfully answers, "My hands did."

A true stoic, Yura works hard at home, caring for his younger sister, Julia, and struggling to maintain a relationship with his older sister, Ulyana. But despite the pressure, his pride, self-reliance and tenacity are clearly evident, whether he is devising a homemade ladder, or crawling through collapsed mine shafts deep underground. But as one season follows another, even more difficult situations emerge. With the threat of Julia being placed in an orphanage, Yura must struggle to keep his small family together, even at the risk of abandoning his own dreams for the future.

Director Marianna Kaat brilliantly captures the remaining innocence of these children with honesty and honour. Despite the difficulty of their situation, the film never sentimentalizes their struggle, but rather grants them the respect they so richly deserve. —MM

Movies That Matter special mention, ZagrebDox Festival 2011

FILMMAKER IN ATTENDANCE

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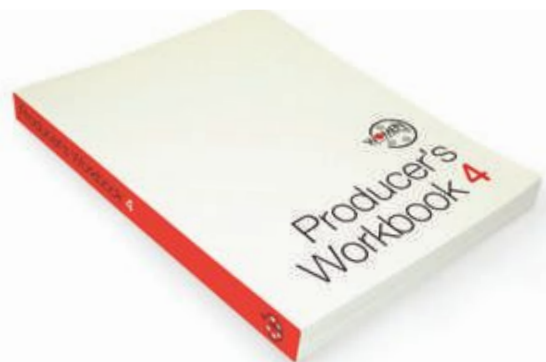
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God No Say So

Brigitte Uttar Kornetzky, Switzerland/Sierra Leone, 2010, 88 minutes

Smiles run rampant in Swiss filmmaker Brigitte Uttar Kornetzky's poignant anti-war documentary, *God No Say So*. The film weaves a vibrant mosaic of Sierra Leone in the wake of an 11-year-long civil war, during which tens of thousands of people's hands were crudely amputated and then sent to Sierra Leone's president. "The hand you voted with for the civilian government," rebels would say, "you will never vote with again."

While those with missing hands are a constant, painful reminder of the past, the prevailing ethos among Sierra Leoneans is anything but despairing, with the civil war's aftermath having precipitated, surprisingly, a swelling of human spirit and camaraderie. It is these smile-filled pockets of humanity that Kornetzky attends to with dotting yet unadorned artfulness—showing off the country as a kind of contemporary post-war bohemia. In a luminous scene, we are given a candlelit tour through "The Bonka" — the darkened cavern of a bridge in Sierra Leone where hundreds at a time once hid. Caring little for the obvious, bleak aspects of such wartime living, Kornetzky instead captures the rhapsodic pride held by the survivors who were able through human ingenuity to carve out a space with survival as the sole objective. It's a majestic, aesthetically provocative scene of human resilience, not unlike the life flourishing in the abandoned, New York underground railway tunnels in Marc Singer's *Dark Days*. In another moment, we visit Kroo Bay, a slum community in Sierra Leone's capital, Freetown, where the basic necessities are nil, and a river carrying mostly trash cuts through the area like a bleeding wound. Evidently, corruption persists; yet hope and a sense of humour, Kornetzky observes, reverberates among the people despite it. —JM

Nomination for Prix de Soleure 2011, Solothurn, Switzerland



Lovers

Rafał Skalski, Poland, 2010, 51 minutes

"I guess anything is possible in love," concedes Marek, in Rafał Skalski's endearing slice of life, *Lovers*. The rain cloud dangling over this lovesick man, whose relationship has run up against a brick wall, is palpable, thanks to the film's subjects, who openly divulge the intimate details of their lives, eschewing the sentimental for a true-to-life portrayal of modern relationships. Marek and his girlfriend Kaska are one of a handful of couples followed in *Lovers*. Another couple struggles to spark romance's flame anew while balancing the responsibility of raising their jubilant five-year-old. And yet another couple prepares, with a mixture of feverishness and first-time jitters, to move in with each other.

Love notwithstanding, all of these couples share one thing in common; one of the partners in each relationship is in a wheelchair. Skalski never dwells on this point, nor makes overt social commentary. Instead, he puts us directly in the middle of these coupledoms, filled, like all relationships, with their share of hiccups and delights. Seen at such intimate proximity, the exchanges sprinkled throughout *Lovers*—an endearing glance reciprocated by a warm, familiar smile, eyes meeting each other in synchronicity—take on a heart-melting vividness. —JM

PRECEDED BY:

THE FLORESTINE COLLECTION

Helen Hill and Paul Gailiunas, USA, 2010, 31 minutes

A homespun story of love, loss and artistic perseverance, *The Florestine Collection* begins when experimental animator Helen Hill finds a rain-drenched pile of handmade dresses one Mardi Gras morning—Hill's "best trash pile find ever!" Determined to discover more about the dressmaker, Helen embarked on the project with her customary passion and curiosity only to be interrupted by Hurricane Katrina. Upon returning to New Orleans Helen was murdered in January 2007. Her husband Paul Gailiunas devoted himself to completing this, her final work. Through music, flood-damaged home movie reels, and Helen's quixotic and charming silhouette, cutout and puppet animation, the story of Paul and Helen's life together is beautifully imparted. A true labour of love, *The Florestine Collection* is a fitting tribute to Helen's spirit. —JM

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Detroit Wild City

Florent Tillon, France, 2010, 80 minutes

The birth, death and odd rebirth of a great American city is exemplified by downtown Detroit. The history of this city reads like a textbook case of what happens when heavy industry falters, the tax base vanishes and infrastructure crumbles.

Director Florent Tillon approaches this iconic city with the eye of an artist and the mind of an anthropologist, capturing Detroit's grand art deco architecture as it fades into a science fiction film set (if that film took place in a dystopian future where inner cities have largely been abandoned). The beauty of decay has a power all of its own, and as Tillon's camera glides through the empty streets, across fields of grass grown waist high, a type of reincarnation emerges that is achingly lovely.

In this new motor city, packs of feral dogs roam city streets and vacant houses vanish underneath vegetation. But a new form of homesteading has emerged as artists, activists and urban farmers have re-populated the city's downtown core. People, plants and animals have moved back to discover a new form of urban living. "This is a beautiful story: people who are growing a new way of life, a new way of enjoying the city, making something among the ruins," says the filmmaker. Whether these settlers will constitute a real future for the city remains to be seen. Still, there is a kind of wonderful poetry in Detroit reinventing itself as a city of the future once more. —DW

PRECEDED BY:

DISNEYMOTIONLAND

Maria Jeglinska and Zaq Foltest, France, 2010, 14 minutes

This wordless, brilliantly musical doc lays bare the devices of the amusement park and in so doing, creates an eerie sense of wonder. The camera floats above merry-go-rounds, coasts along with boats, and hitches on the back of roller coasters to evoke sensations that are rarely combined this well in movies: both movement and deeply concentrated focus. —MA

CONSULATE AND CULTURAL PARTNER

TRANSPORTATION PARTNER



The National Parks Project

Canada, 2011, 125 minutes

In honour of the Parks Canada centennial comes an unprecedented celebration of Canadian beauty in sound and image. From one coast to the other, *The National Parks Project* spans the epic expanse of Canada, from Nahanni National Park in the Northwest Territories, to the deep green jewel tones of Gwaii Haanas off British Columbia's west coast. For each national park, one filmmaker and three musicians set out to capture the unique beauty of every Canadian province and territory. Filmmakers Scott Smith (*Falling Angels*), Zacharias Kunuk (*Atanarjuat: The Fast Runner*), Peter Lynch (*Project Grizzly*), Sturla Gunnarsson (*Force of Nature: The David Suzuki Movie*), Kevin McMahon (*Waterlife*), Louise Archambault (*Familia*), Hubert Davis (*Hardwood*), Catherine Martin (*Ocean*), Daniel Cockburn (*You Are Here*), John Walker (*A Drummer's Dream*), Jamie Travis (*The Armoire*), Stéphane Lafleur (*Continental: A Film Without Guns*) and Keith Behrman (*Flower and Garnet*) were paired with musicians as diverse as members of Broken Social Scene, The Besnard Lakes, Godspeed You! Black Emperor, The Weakerthans and Great Lake Swimmers.

Each of these thirteen different short films is as beautiful and mesmerizing as the landscape it captures. The diversity is staggering, whether it's Prince Albert, Saskatchewan—flash lit with sudden illuminations that capture an abandoned bicycle, a family of deer lawn ornaments, or a single leaf twirling in endless darkness—or the ropes of kelp and gem-bright starfish in Haida Gwaii. So much beauty forces us to see anew this place we call home. *The National Parks Project* is truly deserving of the oft thrown around term "epic." Homeric in scope, it is a journey that demands the viewer surrender to the sublime and wordless poetry of trees, ocean and sky. So much beauty can ravish the senses, so be prepared to be subsumed by the endless amounts of it. Oh, Canada, indeed. —DW

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Forgotten Transports to Poland

Lukáš Pribyl, Czech Republic, 2009, 90 minutes

DOXA is very proud to present director Lukáš Pribyl's master work, *Forgotten Transports*. The series spans four different countries: Poland, Latvia, Estonia and Belarus. Our presentation of the four films begins with *Forgotten Transports to Poland*, in which the filmmaker retraces the fate of 76 of the 270 survivors among the thousands of Czech Jews who were sent to different camps, among them Jägala, Kaiserwald and Auschwitz. Remarkable stories of escape, love affairs and strange twists of fate mark many of the survivors' tales, as they recount their own experiences as well as those of friends and family. But what most endures from the film is the human capacity for grace, courage and humour in the face of horror. —DW

*We have seen these images before, wizened men and women recalling unspeakable events that occurred when they were teenagers, sometimes tartly mocking their own cluelessness.... But what makes *Forgotten Transports* stand out from the multitude of Holocaust documentaries is that its director, Lukáš Pribyl, did more than track down survivors or burrow through film archives and deportation records. Over 10 years and visits to 30 countries, he hunted down photographs of SS camp commanders and snapshots taken by local residents and workers who might have encountered inmates, sometimes trading bottles of vodka for the artifacts.*

*The films weave several strands in an approach echoing the chapter structure of Joyce's *Ulysses*. Each film portrays different groups in different locations—single women in Estonia, men in Belarus, families in the Riga ghetto of Latvia, escapees from the Lublin region of Poland.*

In each film well-dressed survivors sit in comfortable living rooms calmly recollecting without a narrator's intrusion. Mr. Pribyl also avoided standard historical footage of events like Nazi parades.... The survivors sometimes chuckle as they look back in disbelief. Mr. Pribyl said he felt that survivors had a sense of humor and an optimistic outlook in common. But ultimately, Mr. Pribyl said, his research proved that "the only recipe for survival is to have a lot of good luck."

—The New York Times

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Tears of Gaza



Vibeke Løkkeberg, Norway, 2010, 83 minutes

On December 27, 2008, Israel executed extensive military actions in Gaza, one of the world's most populated areas. It lasted 22 days. *Tears of Gaza* shows exactly what happens to a civilian population in the middle of a war zone. It is not easy to witness, but it is necessary to see and understand the human cost of conflict. Vibeke Løkkeberg and her camera crew (many of them Palestinian) place themselves in the line of fire, and the footage they capture is staggering. These are not images that are often seen on the nightly news. While the cinematography in the film is remarkable, the filmmaker never loses sight of her true subject, namely the people on the ground. Almost 1,400 people died during the bombardment, another 5,500 were wounded. Many of the wounded were young children. The film follows a young girl named Amira, who wants to become a lawyer, and Yahya, whose hope to become a doctor stems out of a desire to help people who are wounded and hurt. Both children speak openly about their experiences during the bombardment.

A searing indictment of military violence directed at a civilian population, *Tears of Gaza* is a powerful companion to a number of other films presented at DOXA this year, which look at topics like the Geneva Convention (*War is Not a Game*) and the International Criminal Court (*Prosecutor*). Both of those films examine how international bodies charged with trying to moderate or mitigate human conflict around the globe function. *Tears of Gaza* takes a very different approach. There is no narration nor analysis offered in the film; it simply shows the consequences of war. —DW

Few antiwar films register with the disturbing immediacy and visceral terror of Tears of Gaza, Vibeke Løkkeberg's extraordinary documentary set amid the 2008-09 Israeli bombing of Gaza. Almost purely observational, "Tears" doesn't take sides as much as obliterate politics: The wounded parents carrying maimed children are not in uniform, and the bullet holes in the 2-year-olds did not arrive by accident. —Variety

Audience Award, Best Feature, Göteborg International Film Festival 2011



A Good Man

Gordon Quinn and Bob Hercules, USA, 2011, 90 minutes

"All that I humbly ask is that I be able to participate in the world of ideas," says controversial and self-possessed dance choreographer Bill T. Jones in *A Good Man*. We follow Jones' Arnie Zane Dance Company—a reputable Harlem-based ensemble of which he is artistic director—over two work-intensive years as they delve into thorny issues of race and slavery in one of their most challenging commissions, a "modern dance concert," inspired by Abraham Lincoln and in celebration of Lincoln's 2009 Bicentennial.

The film melds dance, theatre, musical composition, song-writing and visual art. We witness Jones' rigorous and socially conscious creative process, in which he wrestles, as an African-American, with how to represent Lincoln.

"Lincoln was the only white man I was allowed to love unconditionally," Jones confesses while speaking of his youth. This romantic notion of Lincoln as the "great emancipator," however, now clashes with Jones' older, more cynical self. Was Lincoln just a shrewd politician and even, possibly, a white supremacist?

A Good Man charts the tensions inside Jones that manifest on-screen in streams of inspiration and occasionally destructive outbursts. These are slowly transposed into thought-provoking dance. There are also the dancers themselves, to which these creative insights are continually directed, and who, through interviews, help flesh out Jones as one of this century's most influential choreographers. Jones himself incorporates the dancers' personal biographies into the work as a way of locating Lincoln in contemporary life and bridging the past with the present. It is also here that Jones, in all his skepticism and world-weariness, reclaims a piece of his youth, a belief in human goodness as tenable and worthwhile. —JM

FILMMAKER IN ATTENDANCE

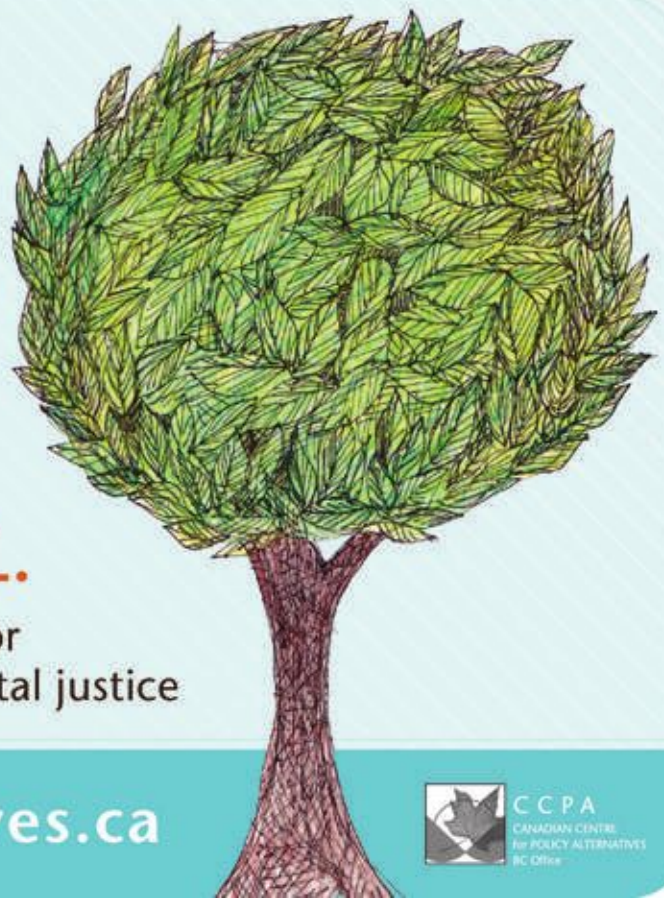
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I Am Jesus

Heloisa Sartorato and Valerie Gudenus, Italy, 2010, 75 minutes

The second coming of Christ might be upon us; this time there are three men claiming to be the chosen one. *I Am Jesus* follows the spiritual journeys of these men and their disciples. In a film where devotee disco bloggers and dumpster-diving activists crusade for the salvation of humanity, the directors should be commended for refusing to ridicule the messenger. By remaining open to the possibility that one of these characters might actually be who he says he is, they also present a compelling exploration about what a modern day messiah might offer.

Inri Cristo is a simple but educated man who has become a media phenomenon in Brazil. With 40 years of messiah-ship under his belt, he's appeared on countless TV shows and built a compound for his female followers. There, they prepare a birthday celebration for their 61-year-old leader. One devotee explains that 1948 was a year of rapture because their leader was born, the State of Israel was created and women achieved equality.

Fifteen years ago, an organic farming community in Siberia formed around a charismatic but introverted man called Vissarion. His teachings focus on developing a society hardy enough to survive in a scarce future. With long hair and a white robe, the stoic Vissarion is most believable as the chosen one. However, some of his obedient followers are pushed to the breaking point as they struggle to conform to his vision.

And finally, there is David Shayler, a former secret service agent in the UK who became spiritual after a stint in prison. Only two years into his divine journey, David's close-knit community of squatters and freegans offer some of the most insightful commentary about the messiah complex. Shayler might seem like the most unlikely Christ, but he has definitely endured the most persecution for his beliefs.

I Am Jesus shows the everyday life of each community, and explores the differences and similarities between them while raising questions about leadership, spirituality and the desire to belong. —TW



The Pruitt-Igoe Myth: An Urban History



Chad Freidrichs, USA, 2010, 83 minutes

Remember *Koyaanisqatsi*? Those devastating shots of a housing project being demolished? Here's the story behind those very images, a tale of poverty, race, government power and the people whose lives these things helped determine. Pruitt-Igoe was a massive housing project constructed in St. Louis, Missouri in the 1950s, designed to house low-income residents. It was a product of post-war optimism, wealth and government activism, but as America went on to change, so did the fortunes of this ambitious project. This detailed and moving documentary explores Pruitt-Igoe's history, from initial success to full demolition 20 years later. The story takes a wide-angle look at post-war American history but refracts it through the hopes, trials and disappointments of the buildings' residents, some of whom are interviewed.

The Pruitt-Igoe Myth is both a social study and a memory film. It's full of reminiscences, some proud, some sad, many bittersweet. But these are folded seamlessly into a whole that includes hard data, local and national history, and an investigation of race and demographics in America. Every aspect of the film is given due attention and connected with the larger picture; the movie is intimate and historically panoramic at the same time. What is exceptional about the film is how it blends close-range human engagement with a detailed investigation of the growth and decline of cities, the complex shifts in race relations, and the history of post-war social policy. The political is personal: this is a film about the concrete connections between government action and the fate of the poor. We see history being lived by the marginalized and relatively powerless, and their anecdotes and reflections are powerful and illuminating. There have been a lot of ambitious journalistic documentaries in recent years, but few of them give such a palpable human presence to their narratives of power and injustice. —MA

Discussion to follow.

SCREENING PARTNER





The Wolf in Shorts



Nadia Dalle Vedove and Lucia Stano, Italy, 2010, 56 minutes

In Italy, 100,000 children have at least one homosexual parent, and 49% of homosexual couples want to have children according to a 2005 study undertaken by the Italian National Institute of Health. It is also currently illegal in Italy for a same-sex couple to adopt a child. Lucia Stano and Nadia Dalle Vedove's documentary follows two couples who are involved, in various ways, in being a family. "Our family is made up of five people: me, my sister, my brother, my mom and my other mom," says seven-year-old Joshua. Filmed in part by the kids themselves, *The Wolf in Shorts* takes a decidedly personal perspective on the issue of same-sex parenthood.

This is especially the case with Luca and Francesco, whose road to parenthood had a few bumps along the way. As gay men, they have no option to adopt, and are forced to travel to Canada to hire a surrogate who will be implanted with frozen embryos. Throughout this process, the two men support and cherish each other, getting through the emotional rollercoaster that attends each possible pregnancy. The powerful desire for children, especially in Italy, a country that has enshrined the idea of family, is only one part of Stano and Vedove's film. The film is also very much a love story about the two couples who are drawn closer together even as they struggle to maintain a right to their existence as a family. —DW

PRECEDED BY:

AND I AM ME

Alison Segar, USA, 2010, 15 minutes

Alison Segar's charming film about her adopted son and their family is at once intimate and childlike. The film moves easily between scenes of Julian's everyday life and introspective conversations between Segar and her son. They play with the conventions of the documentary interview as they trade questions about race, sexuality and adoption. The seriousness of the subject matter is alleviated by Julian's own playful relationship to his mother and the camera. —JC

Discussion to follow.

NORTH AMERICAN PREMIERE

COMMUNITY PARTNER



Explorations and Re-creations

"Curiouser and curiouser!" cried Alice. A collection of short films, each engaged respectively with falling down the rabbit hole of image and ideas.

NEGATIVIEG

Matthew Rankin, Canada, 2010, 16 minutes

Matthew Rankin's film is a poignant examination of tortured civic pride, class resentment, alienated celebrity and broken dreams — all stemming from the story of some guy who smoked Burton Cummings in the head with a beer bottle. It was 1985 and ne'er-do-well Rory Lepine was causing trouble at a 7-Eleven in Winnipeg's North End. Who should intervene but The Guess Who's Cummings, local boy made good. The altercation put him in the hospital and Lepine in jail, and sparked a media controversy. Cummings saw it as the last straw, denouncing the city as "Negativiege" and earning the ire of local columnists. —MA

YANQUI WALKER AND THE OPTICAL REVOLUTION

Kathryn Ramey, USA, 2009, 33 minutes

Yanqui Walker and the Optical Revolution tells the bizarre but true story of William Walker's 19th century military expedition to Central America. With the blessing of the American government, Walker—a so-called "filibustero"—led a small military force first to Nicaragua and then to Costa Rica where he intended to establish an American colony and slave state. Using experimental techniques and mixing archival footage with her own travelogue that retraces Walker's route, Kathryn Ramey deconstructs the historical documentary itself. By cutting together images, sounds and titles, the filmmaker deliberately complicates the questions of history, filmic representation and the titular "optical revolution." —JC

Best Short Doc, Athens International Film and Video festival, 2010

THE VOYAGERS

Penny Lane, Canada, 2010, 16 minutes

A winsome space love story, Penny Lane's *The Voyagers* is a valentine to the cosmos and the skeptic in all of us: reminding us that only by risking everything—and journeying into the unknown—can we ever hope to encounter something (or someone) wondrous. —JM

FILMMAKER IN ATTENDANCE



War is Not a Game



Lode Desmet, Canada, 2010, 87 minutes

What are the possibilities for just engagement in the most destructive and cruel of all human endeavours? This contemplative documentary is a search for answers to this question. Looking at the history of international laws of war from the first Geneva Convention to the present day, Lode Desmet's film is a scrupulous examination of the morality of combat. The interview subjects include former soldiers, mercenaries, guerrillas and peacekeepers; female bomber pilots serving in Afghanistan; and a Jewish-American lawyer who prosecuted Nazis at the Nuremberg tribunals. Each interview adds a layer of complexity to the question of battle ethics. Key areas of focus are the various Geneva Conventions, first established in the wake of the Napoleonic Wars in the 19th century and revised in 1949 and 1977, and the establishment of the International Criminal Court in 2002.

The interviews are deeply moving and provocative, as we hear tales of combat that complicate the notion of strict ethical codes. We hear from a former Israeli soldier who has made it his work to publicize the brutal actions during his country's occupation of the Palestinian territories, from former members of the French Foreign Legion who decry the outfit's ruthlessness, from a veteran of civil war in El Salvador, and from a traumatized French-Canadian peacekeeper who is haunted by the lives he could not save. All those interviewed are conscious of the complexities and moral paradoxes inherent in war, which makes their testimony all the more credible. It's hard to apply broad guidelines in the heat of battle, as many of the veterans' pained recollections make clear. The film's subject is the intersection of abstract law and personal context, and Desmet pursues this dynamic across a broad swath of history, from World War II to Bosnia to the War on Terror. This is a disturbing, illuminating film that applies big questions to personal contexts, and vice versa. —MA

Discussion to follow.

FILMMAKER IN ATTENDANCE



Spotlight on Vancouver: Allan King's Early Works



Before Allan King became one of the masters of Canadian documentary, he worked as a producer/director at CBUT and CBC in Vancouver. In these early works, glimpses of the filmmaker he would become are clearly visible. —DW

GYPP0 LOGGING

Allan King (Producer), Canada, 1957, 29 minutes

Gypso Logging explores the lives of loggers who eked out a living by hand-felling some of the most inaccessible timber on the BC coast. Relying on sheer toughness alone, these men endured one of the most dangerous industries in the world. Their hard way of life resulted in a huge appetite for music, drink and dancing.

PORTRAIT OF A HARBOUR

Allan King (Producer), Canada, 1957, 28 minutes

Vancouver's life as a port city is given an encompassing look in this remarkable glimpse of life on the waterfront. From the tugboat operators who ply the waters of Coal Harbour, to cannery workers shelling crab, to the Japanese sea captain inching his way into port, each scene is a gem. Together they create a bustling portrait of a Vancouver that once was.

SKIDROW

Allan King (Producer/Director), Canada, 1956, 37 minutes


On Vancouver's Skid Row a group of men live hard and drink hard. King's film interviews several men about their past, why they're on Skid Row and how they survive. With his peers Richard Leacock, D.A. Pennebaker and the Maysles brothers, King pioneered the use of documentary as a means to capture human experience at its most unvarnished and honest state.

Allan King, Filmmaker (1930–2009)

For over fifty years Allan King made films using a compassionate and distinct style which he called actuality drama. His powerful films like *Warrendale*, *A Married Couple*, *Dying at Grace*, *Memory for Max*, *Claire*, *Ida and company*, and his final film, *EMPz 4 Life*, illuminated the complexities of the human condition. In 2002 King was made an Officer of the Order of Canada and in June 2008 was inducted into the Canadian Film and Television Hall of Fame.

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Over Your Cities Grass Will Grow

Sophie Fiennes, France/UK/Netherlands, 2010, 105 minutes

The Wagnerian-scaled, 35-hectare studio estate of Anselm Kiefer, an artist of post-fascist Germany, was constructed from a derelict silk factory (La Ribaute) near Barjac, France. From 1993 through to 2008, Kiefer furnished La Ribaute with forty-seven pavilions designed to house large-scale paintings and installations. These pavilions connect to an intricate network of underground corridors that “bear traces of what happened above.” Outside is an open, desolate landscape of unhinged concrete towers stacked like card houses, plus manmade lakes and bridges, and a 20-metre tiered amphitheatre.

This place is the subject of Sophie Fiennes’ dizzying, if beguiling, observational documentary, *Over Your Cities Grass Will Grow*. Ranko Paukovic’s haunting score and compositions by György Ligeti (of *2001: A Space Odyssey* fame) accompany Fiennes’ camera as it traverses La Ribaute, floating around somewhat similar to Hiroshi Teshigahara’s *Antonio Gaudí*, capturing this quasi-village in lush, mesmerizing cinemascope.

From this process, a multi-layered narrative emerges, a kind of cine-essay: providing a majestic portal through which to view Kiefer’s alchemical creative processes. The film images, in turn, become art in their own right, with Kiefer himself being revealed as a kind of contemporary Jackson Pollock, with grandiose ambition and brutish verve. By transforming raw materials of lead, concrete, ash, acid, earth, glass and gold, Kiefer has achieved the near-impossible and fashioned for himself an uncanny, transfixing parallel universe, its physical dimensions evoked through Fiennes’ sumptuously choreographic and visual language.

As she did with *The Pervert’s Guide to Cinema*, Fiennes creates an enigmatic portrait of one of today’s most iconic artists through her innovative play with form. —JM



Who Took the Bomp? Le Tigre on Tour

Kerthy Fix, USA, 2010, 69 minutes

Emerging from the riot grrrl scene in the 1990s, Le Tigre has gone on to produce a unique brand of “electronic feminist punk” that has revolutionized the music industry. What began as a fun project became one of the most relevant girl bands of the last decade. Ignoring the constrictions of both the mainstream and the underground, Le Tigre has never believed that fun and intelligence couldn’t coexist. They have demystified electronic music, critiqued government policies and celebrated female and queer artists, all the while dropping roller-skate jams that make everyone dance.

In 2004, Le Tigre set out on a year-long world tour and the band’s lighting director filmed a combination of live performances and archival interviews mixed with backstage silliness and meet-the-fan fiascos. Lauded by both *Rolling Stone* and *Bitch Magazine*, Le Tigre’s romp across four continents should be required viewing for all musicians who plan to tour. The band is irreverent at all the right times; they mock rock divas or jest about the best way to break actual balls. Yet, they ooze integrity the rest of the time, especially when they refuse to dumb down for the sake of free publicity or when they deal with reporters who just don’t get them, or their music.

“Feminists. We’re calling you. Please report to the front desk.” With lyrics like this you don’t even need to be a fan of the band to love *Who Took the Bomp? Le Tigre on Tour*. It is accessible to everyone, regardless of your position on girl power. Newbies will be inspired to burn their Spice Girl albums in favour of a more sophisticated alternative, and second wavers will feel ooey-goey inside knowing that this trio of lady loveliness is obliterating the gender-generational gap. —TW

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A person is captured mid-air, jumping over a large, white, triangular structure that resembles a modern sculpture or a piece of industrial equipment. The person is wearing a yellow shirt and blue pants. The background is a cloudy sky. The word "DOXA" is written in large, white, stylized letters across the middle of the image.

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FLYING ANNE



FORGOTTEN TRANSPORTS TO POLAND



THE MARKET

FRIDAY MAY 6

7:00 PM | VOGUE [PAGE 17]

Louder Than a Bomb

Greg Jacobs & Jon Siskel, USA

WITH **12 Takes:** Shane Koyczan

Katrin Bowen, Canada

FOLLOWED BY OPENING NIGHT PARTY

SATURDAY MAY 7

12:00 PM | PC [PAGE 23]

Raw Opium: Pain, Pleasure, Profits

Peter Findlay, Canada



12:00 PM | VT [PAGE 23]

Spotlight on Vancouver: First Nations Films and Filmmakers



The Visit / Cody / The Gathering / Indigenous City / Our City Our Voices: Follow the Eagle / The Making of a Haida Totem Pole / In the Name of North Star Woman, My Mother / 12 Takes: Roy Henry Vickers

2:00 PM | VT [PAGE 25]

Vlast (Power)

Cathryn Collins, USA



2:30 PM | PC [PAGE 25]

It's a Start: Shorts Program

My Big Red Purse / Flying Anne / Warchild / Children of the Sea

4:00 PM | PC [PAGE 27]

It Ain't Over Yet: Shorts Program

Life Model / Between the Lines / Irma / I Am a Love Maker

4:00 PM | VT [PAGE 27]

Pit No. 8

Marianna Kaat, Estonia/Ukraine

6:30 PM | PC [PAGE 29]

God No Say So

Brigitte Uttar Kornetzky, Switzerland/Sierra Leone

7:00 PM | VT [PAGE 29]

Lovers

Rafał Skalski, Poland

WITH **The Florestine Collection**

Helen Hill & Paul Gailiunas, USA

9:00 PM | PC [PAGE 31]

Detroit Wild City

Florent Tillon, France

WITH **Disneymotionland**, Maria Jeglinska &

Zaq Foltest, France

9:00 PM | VT [PAGE 31]

The National Parks Project

Canada

SUNDAY MAY 8

10:00 AM | PARK [PAGE 32]

Forgotten Transports to Poland

Lukáš Pribyl, Czech Republic

12:00 PM | PC [PAGE 33]

Tears of Gaza

Vibeke Løkkeberg, Norway



12:00 PM | VT [PAGE 33]

A Good Man

Gordon Quinn & Bob Hercules, USA

2:00 PM | VT [PAGE 35]

I Am Jesus

Heloisa Sartorato & Valerie Gudenus, Italy

2:30 PM | PC [PAGE 35]

The Pruitt-Igde Myth:

An Urban History

Chad Freidrichs, USA



4:00 PM | VT [PAGE 36]

The Wolf in Shorts

Nadia Dalle Vedove & Lucia Stano, Italy

WITH **and i am me**, Alison Segar, USA



5:00 PM | PC [PAGE 36]

Explorations and Re-creations:

Shorts Program

Negativpeg / Yanqui Walker and the Optical Revolution / The Voyagers

6:30 PM | VT [PAGE 37]

War is Not a Game

Lode Desmet, Canada



6:45 PM | PC [PAGE 37]

Spotlight on Vancouver:

Allan King's Early Works

Gypso Logging / Portrait of a Harbour / Skidrow



9:00 PM | VT [PAGE 39]

Over Your Cities Grass Will Grow

Sophie Fiennes, France/UK/Netherlands

9:15 PM | PC [PAGE 39]

Who Took the Bomp? Le Tigre on Tour

Kerthy Fix, USA



THE FLORESTINE COLLECTION

MONDAY MAY 9

1:00 PM | PC [PAGE 45]

Neurotypical

Adam Larsen, USA



4:00 PM | PC [PAGE 45]

Forgotten Transports to Latvia

Lukáš Pribyl, Czech Republic

6:30 PM | PC [PAGE 47]

Pablo's Hippos

Antonio Von Hildebrand & Lawrence Elman, UK/Colombia

7:00 PM | VT [PAGE 47]

Surviving Hitler: A Love Story

John-Keith Wasson, USA

WITH **Bathing Micky**, Frida Kempff, Sweden/Denmark

9:00 PM | PC [PAGE 49]

Feathered Cocaine

Thorkell Hardarson & Örn Marino Arnarson, Iceland

9:00 PM | VT [PAGE 49]

!Women Art Revolution

Lynn Hershman Leeson, USA

TUESDAY MAY 10

1:00 PM | PC [PAGE 51]

Autumn Gold

Jan Tenhaven, Austria/Germany

3:30 PM | PC [PAGE 51]

Darwin

Nick Brandestini, USA/Switzerland

WITH **Tuned In**, Kevin Gordon, USA

5:30 PM | PC [PAGE 15]

Narrating Change: Filmmakers, Lawmakers and Troublemakers

Free discussion forum



7:00 PM | PC [PAGE 53]

Forgotten Transports to Estonia

Lukáš Pribyl, Czech Republic

7:00 PM | VT [PAGE 53]

Familia

Alberto Herskovits & Mikael Wiström, Sweden

9:00 PM | VT [PAGE 55]

Leaps and Laps

My Playground, Kaspar Astrup Schröder, Denmark

No Finish Line, Kullar Viimne, Estonia

9:15 PM | PC [PAGE 55]

At Night, They Dance

Isabelle Lavigne & Stéphane Thibault, Canada



VODKA FACTORY



LA BOCCA DEL LUPO



SOUND IT OUT

WEDNESDAY MAY 11

1:00 PM | PC [PAGE 17]

Louder Than a Bomb

Greg Jacobs & Jon Siskel, USA



3:30 PM | VT [PAGE 57]

Welcome to Pine Point

Paul Shoebridge & Michael Simons, Canada

4:00 PM | PC [PAGE 58]

Prosecutor

Barry Stevens, Canada



6:30 PM | PC [PAGE 59]

Forgotten Transports to Belarus

Lukáš Pribyl, Czech Republic

6:30 PM | VT [PAGE 59]

The Market

Rama Rau, Canada



9:00 PM | PC [PAGE 61]

Vodka Factory

Jerzy Sladkowski, Sweden

9:00 PM | VT [PAGE 61]

Sound it Out

Jeanie Finlay, UK

THURSDAY MAY 12

1:00 PM | PC [PAGE 62]

Lesson Plan

Philip Neel & David Jeffery, USA



3:15 PM | PC [PAGE 63]

Maria and I

Félix Fernández de Castro, Spain

WITH **Bye**, Anthony Morrison, USA

5:00 PM | PC [PAGE 63]

Magic Lantern Images of Vancouver (1890–1940)

Michael Lawlor & John Atkins



7:00 PM | RIO [PAGE 19]

Spotlight on Vancouver: A City's Image

Vancouver Honeymoon / The Outcast / West End '66 / Swingspan



7:00 PM | PC [PAGE 65]

Ahead of Time

Bob Richman, USA

WITH **Inventory**, Paweł Łozinski, Poland

7:00 PM | VT [PAGE 65]

Reed: The Life and Works of Roy Kiyooka

Fumiko Kiyooka, Canada



THURSDAY MAY 12 CONTINUED

9:15 PM | PC [PAGE 67]

La bocca del lupo

Pietro Marcello, Italy

9:15 PM | VT [PAGE 67]

Silver Girls

Saara Aila Waasner, Germany

WITH **Grandpa's Wet Dream**

Chihiro Amemiya, Japan/USA

FRIDAY MAY 13

1:00 PM | PC [PAGE 69]

Freedom Riders

Stanley Nelson, USA



4:00 PM | PC [PAGE 70]

Amnesty! When They Are All Free

James Rogan, UK



6:30 PM | PC [PAGE 71]

The Hollow Tree

Daniel Pierce, Canada



6:30 PM | VT [PAGE 71]

Spotlight on Vancouver: Canadian Artists

KOOP, Katherine Knight, Canada

Picture Start, Harry Killas, Canada



9:00 PM | RIO [PAGE 72]

Highway Gospel

Jaret Belliveau, Canada

9:00 PM | PC [PAGE 73]

My Perestroika

Robin Hessman, USA/UK

9:15 PM | VT [PAGE 73]

Phil Ochs: There But For Fortune

Kenneth Bowser, USA

SATURDAY MAY 14

12:00 PM | PC [PAGE 75]

Holy Wars

Stephen Marshall, Canada/USA



12:00 PM | VT [PAGE 75]

If A Tree Falls: A Story of the Earth Liberation Front

Marshall Curry, USA



2:30 PM | PC [PAGE 77]

Gunnar Goes God

Gunnar Hall Jensen, Norway

2:30 PM | VT [PAGE 77]

Light in the Darkness: Shorts Program

The High Level Bridge / Son of Macista /

The Darkness of Day / Jelena's Song

4:00 PM | VT [PAGE 79]

NO! The Rape Documentary

Aishah Shahidah Simmons, USA

4:30 PM | PC [PAGE 79]

There Are No Outdoor Ice Rinks in Madrid

Bruno Lázaro Pacheco, Canada

7:00 PM | PARK [PAGE 21]

Cave of Forgotten Dreams

Werner Herzog, USA

FOLLOWED BY CLOSING NIGHT PARTY

SUNDAY MAY 15

TBA – There will be six repeat screenings of films that sell out during the festival.

Check www.doxafestival.ca for the latest updates.

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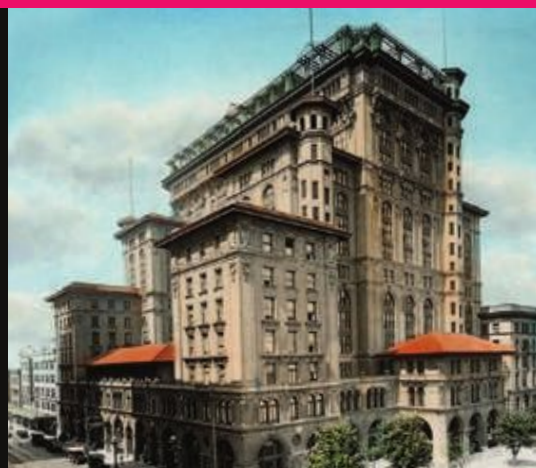
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A GOOD MAN



MAGIC LANTERN IMAGES OF VANCOUVER



Neurotypical



Adam Larsen, USA, 2010, 88 minutes

“What is the standard that identifies one person as whole and capable and another as disabled and broken?” This question is the common thread running through Adam Larsen’s tenderhearted film *Neurotypical*, which parallels the lives of three individuals who fall on the autism spectrum. There is the stoic and wanderlust-stricken three-year-old Violet who is gradually learning to navigate a world that requires continual compromise; Nicholas, a high school bound teenager and gamer/skateboarder who struggles to build an identity for himself in a society he can’t relate to; and Paula, a bubbly daydreamer forced to deal with financial anxiety and a crumbling marriage, even as she discovers that she is autistic.

“Neurotypical” is the term used by autistic people to describe non-autistic people. The most startling thing about Larsen’s film is that it continually forces one to reassess what is “normal” behaviour. Despite the fact that the medical system views people who fall on the autism spectrum as needing help, the autistic community argues that the condition represents a different way of perceiving and understanding the world. That it is, in fact, a culture in its own right. This burgeoning sense of community identity, described as “neurodiversity,” states that all human experiences are essential and valuable.

A remarkably cinematic film that often recalls the work of Terrence Malick in its treatment of the natural world, *Neurotypical* possesses a deep respect for the people it profiles. Indeed, Larsen’s lens finds unending fascination in his subjects while tracking them in their day-to-day lives — whether it’s a guy trying to get a date, a toddler’s stroll in the woods, or a ride to the local skate park that radiates pure boyish joy, each individual navigates their own path through a world that is both bewildering and beautiful. With intelligence and care, *Neurotypical* carves out a more expansive idea of what it means to be human. —JM

Discussion to follow.

Classified for younger audiences. No membership required.

CANADIAN PREMIERE. FILMMAKER IN ATTENDANCE.



Forgotten Transports to Latvia

Lukáš Pribyl, Czech Republic, 2007, 90 minutes

In January 1942, Czech Jews were deported to the Riga Ghetto, located in Latvia. When the men and women arrived at the camp, they discovered the belongings of the people who preceded them, precisely where the previous owners had left them. As the people sent to Riga got their first inkling of the events taking place, the scope of what the Germans were planning became horribly clear. In the harsh conditions, many of the people died from complications from frostbite and gangrene. As one elderly man recounts, the lice were as large as cockroaches. But far worse than the deplorable conditions was the caprice of their captors about the lives of the people in the camps. SS officers determined, seemingly at random, who would live and who would die. One young girl who was accused of stealing a bit of red wool was shot and killed, along with every woman she was standing close to, while another Nazi guard accepted a bribe so that men and women in neighbouring camps could dig a hole and visit each other at night.

As the survivors recount their stories in calm and measured tones, for every incident there is also, most startlingly, an image to accompany the memory. “I decided everything people say will be documented with authentic pictures and footage from that time and place,” the director told *The New York Times* in an interview about the film series. Thus when a prisoner named Ernst Ballon escaped from the Latvian camp of Salaspils and was subsequently caught and hanged, not only are there photos of Ballon himself, but there are also images of the SS commander who ordered the hanging, as well as Salaspils’ inmates watching the event. This remarkable attention to detail brings home these stories with new power and freshness, by giving them a face, as well as a voice. —DW

Best Czech Documentary of 2007, Czech Film and Television Association’s Trilobit Award

FILMMAKER IN ATTENDANCE



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Installation at Western Bridge, Seattle 2008. Image courtesy of the artist.

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Pablo's Hippos

Antonio Von Hildebrand and Lawrence Elman,
UK/Colombia, 2010, 81 minutes

In 1981, Pablo Escobar's cocaine cartel was reaching epic proportions. Crowned the seventh richest man on the planet by *Forbes Magazine*, the world's most famous drug lord found different ways of amusing himself. His infamous jungle estate, Hacienda Nápoles, was stocked with motorbikes, airboats, Brazilian prostitutes, a mechanical bull and a machine gun set up by the swimming pool. In this private playground Escobar and his pals could cavort like wild animals. One day a Hercules plane arrived with a cargo of real wild animals, giraffes, zebras, elephants and hippos, bound for Escobar's private zoo. So begins directors Von Hildebrand and Elman's lunatic *roman à clef*, *Pablo's Hippos*. While Escobar's story has been the fodder of a number of films, this is a tale told from a distinctly different perspective, namely that of a large, sexually voracious animated hippo, named after Escobar himself. (Asked which woman he would most want to sleep with, Escobar answered Margaret Thatcher, and went on to name an elephant after the then British Prime Minister.)

But despite his bad habit of murdering anyone who crossed him, *El Patrón* endeared himself to the Columbian people by building football stadiums, and giving money to churches and poor folk. His climb to the heights of political power in Columbia staggers the imagination. But in the fine old narrative tradition, the higher you climb, the further you must fall, and Escobar's fall was a particularly ignominious one. After he was killed, a band of policemen posed thumbs up over his bloodied bloated body, like one would over the body of a major predator. The film combines archival footage of Escobar at his wildest, with remarkably candid interviews from friends and family. As the parallel tales of hippos and humans run riotously together, the film combines tragedy and comedy to often delirious effect. Set to a 70s funk slap bass beat, *Pablo's Hippos* is an epic of drugs, murder, unspeakable wealth, non-stop sex, corruption, treachery, hubris, and of course hippos. —DW

FILMMAKER IN ATTENDANCE



Surviving Hitler: A Love Story

John-Keith Wasson, USA, 2010, 65 minutes

As a teenager in Nazi Germany, Jutta was a tall, exquisite blond who appeared to be the prototype of Hitler's Germanic vision. Yet to her own surprise, she discovered she was half Jewish.

When Hitler was establishing his dictatorship, our young heroine was beginning a courtship with a handsome and charismatic German soldier named Helmuth. Despite being a little too good-looking to be trusted, according to his beloved, the couple fell head over heels in love. When he was sent to the Russian front, Helmuth witnessed first-hand the atrocities committed by the Nazi war machine. When he was reunited with his sweetheart in Berlin, the pair joined the infamous Valkyrie plot to assassinate the Führer. The plan failed and Jutta had to fight, not only for her own life, but for the lives of everyone she loved.

This would all sound like a pitch for a Hollywood blockbuster were it not all true. "When you're young you do all sorts of things that you might not do ten years later," remarks Jutta. With the same sassy wit and intense beauty now that she had all those years ago, Jutta is a remarkable storyteller, chronicling her love affair as it coincided with the rise, reign and fall of the Third Reich. Footage shot by Helmuth provides a backdrop to Jutta's narration, and director John-Keith Wasson weaves haunting dramatizations into the mix. *Surviving Hitler: A Love Story* is a mesmerizing account of resistance and romance that, during a dreadful time, miraculously had a happy ending. —TW

Inspiration Award, Full Frame Film Festival 2010

PRECEDED BY:

BATHING MICKY

Frida Kempff, Sweden/Denmark, 2010, 14 minutes

In the twilight of her years, Micky goes to the ocean to bathe and reflect on a life of love. The water is a tonic for her, a bracing reminder of the physical pleasures of life. Micky speaks with emotional and sexual frankness about the love of her late husband and their triumph over anti-Semitic persecution during the Second World War. Kempff's film is a beautiful portrait of serenity in old age. —MA

Jury Prize, Short Film, Cannes Film Festival



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Feathered Cocaine

Thorkell Hardarson and Örn Marino Arnarson, Iceland, 2010, 80 minutes

At 18, Alan Howell Parrot left the US to take a job as the head falcon trainer for the Shah of Iran. Little did he know that years later, he would be attempting to convince the US government that his beloved falcons could lead them straight to the world's most notorious terrorist, Osama bin Laden.

Calling Mr. Parrot a fan of the falcon is something of an understatement. He has devoted his entire life to the preservation of these birds. But as falcons have skyrocketed in value, the illegal trade for particularly rare species has reached stratospheric new heights. (The film's title refers to the astronomical prices fetched on the black market.) Parrot has a personal interest in stopping the illegal falcon smuggling, as he was one of the originators of the practice. Not only has the desire for falcons resulted in dwindling numbers, but it has also resulted in odd new hybridized breeds that pollute the genetic purity of the species.

Falconry's rich history spans the globe, but it is of special significance in the Middle East where Saudi princes traditionally did business in desert hunting camps. It was here where Parrot became acquainted with a certain Osama bin Laden, a fellow falcon fanatic, who travelled with a collection of birds, each equipped with a radio collar for tracking purposes.

An oddly two-headed creature, *Feathered Cocaine* evolves from an animal rights film into conspiracy theory deluxe. But despite entering the realm of a John le Carré novel, the filmmakers never lose hold of the true subject at the heart of the story, namely Alan Parrot, and his quest to save the world's falcons. —MM

The web of corruption, the influence of big oil, and Osama bin Laden's love of falconry are all touched upon in this film. The magnitude of ties between illegal falcon trading and the role it plays in the funding and communication network of Al-Qaeda is astonishing. It's a complex tapestry of money, events and power players that the directors uncover and are skillfully able to connect the dots and tell the story. —NBC



!Women Art Revolution

Lynn Hershman Leeson, USA, 2010, 83 minutes

A call to arms, a critically important history lesson, a restorative, a *cri de coeur*, a riotous Guerilla grrrrrl celebration of creativity, thought and power—director Lynn Hershman Leeson's film is all these things and more! The film is culled, or perhaps more correctly curated, from over forty years of footage collected by the filmmaker, who states, "I began to shoot this film 40 years ago. I've been waiting all this time for the right ending." An exhaustive survey of the past four decades of feminist art practice, *!WAR* reads like a laundry list of artists, historians, curators and critics. But the film is anything but dryly academic; it throbs with blood, pain, joy, and ultimately triumph. Artists and hell raisers from Hannah Wilke, Judy Chicago and, of course, the inimitable Guerilla Girls hold forth on their experiences as women artists. The footage that Hershman has collected makes you laugh through your tears. It covers comedy to tragedy — from the US Congress wrangling for hours over whether Chicago's *The Dinner Party* was pornography or art, to the Guerrilla Girls holding universities, galleries and museums over the flames, through hilarious campaigns designed to reveal how ridiculous gender discrimination actually is, to the death of Ana Mendieta, who died after falling from a 34th floor apartment. Mendieta's new husband, sculptor Carl Andre, was tried for her murder, but with no witnesses he was acquitted. In an act of fury and defiance, protestors papered the gallery that featured Andre's work, chanting, "Where's Ana? Ask Carl!"

The ferocity, courage and intelligence of such women artists resulted in the most significant art movement of the late 20th century. Featuring a rocking soundtrack including Laurie Anderson, Janis Joplin, Sleater-Kinney, The Gossip, Erase Errata and Tribe 8, *!Women Art Revolution* will convince you to grab your gun, your paint brush, your hammer and chisel, and join the revolution. Women, sisters, to Arms! To Arms! To Art! —DW

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Autumn Gold

Jan Tenhaven, Austria/Germany, 2010, 94 minutes

An old man scales a flight of concrete stairs, falling at one point and rising to continue. Reaching the top of the building, he gasps in exhaustion and steps out onto a balcony before he turns to the camera and says, "They say that life is like water. We want to hold it in our hands, but it flows through our fingers. That's why we ball our hands into fists."

So begins this powerfully inspiring doc about five European citizens, all in their eighties or older, who fight aging with sports. Jan Tenhaven's film follows Herbert Liedtke, sprinter; Jiri Soukup, high jumper; Ilse Pleuger, shot putter; Gabre Gabric, discus thrower; and Alfred Proksch, also a discus thrower and the oldest at 100 years. These men and women radiate defiant energy, unshakable confidence and unflagging vigour as they train for competition in Finland.

These athletes all refuse to live in the past. They share poignant recollections of life and love while insisting that memory is not enough; the film's recording of their efforts is an affirmation of the present. *Autumn Gold* is about courage and pride, and this depiction is deeply emotionally satisfying for the viewer. It's both humbling and awe-inspiring to see a man in his nineties perform exercises that most people couldn't manage; or, in a moment that has to be seen to be believed, an athlete rolling slowly towards triumph on an Able Walker. Tenhaven keeps the camera close, giving the viewer a profound emotional and physical intimacy. The film's power comes from watching the athletes' struggling bodies as much as hearing their words. In the age of reality-TV, where intimacy is so often associated with humiliation, this movie feels like some kind of antidote. It combines personal exposure with an ethic of total dignity. —MA

Filmmaker Award, Hot Docs, 2010

Audience Award, Best Documentary, Berlin & Beyond Film Festival, 2010



Darwin

Nick Brandestini, USA/Switzerland, 2011, 86 minutes

Darwin, once a thriving mining community, now has 35 people, most of them near the end of their own stories. After an opening montage of empty roads, abandoned cars and rundown buildings amid the vast barrenness of California's Death Valley, we meet the few people left in this desert outpost: ex-cons, pagans, retired miners, aging bohemians and former addicts. For these people, isolation is an answer to life's tragedies and disappointments; the past is rarely spoken of without regret or sorrow. These citizens are American refugees, finding peace and comfort at the edge of society. "They accept you for what you are today, not what you were," says one resident. Another sums up the mood of sad closure that defines the town in speaking of his son's tragic life and death: "We cried a long time ago. We don't cry anymore."

Marked by gorgeous cinematography and a plangent electric guitar score, Nick Brandestini's film is an array of human portraits sketched against a desolate landscape. Death Valley is a vast stretch of dirt and sand dotted with shrubs and hills; the filmmaker alternates between barren vistas, grizzled faces and sad stories. The Darwinians are a distinctive bunch, mixing Californian bohemia with rural folksiness; they combine old-fashioned frontier spirit with post-60s disillusionment. There's an implicit political critique here: a small town that capitalism has betrayed and left dead is now populated largely by escapees from the cities that have displaced rural life and its values. Darwin is a true ghost town, haunted by the past and with little future to speak of. It's a graveyard for the American frontier myth, and Brandestini's film is a deeply affecting elegy. —MA

Artistic Vision Award, Big Sky Film Festival, 2011

CANADIAN PREMIERE

PRECEDED BY:

TUNED IN

Kevin Gordon, USA, 2010, 5 minutes

Although naturally produced radio signals surround us all the time, they are invisible to the human ear. Kevin Gordon's film takes us on a sonic journey into the world of one Steve McGreevy, a natural radio pioneer. McGreevy's quest to capture these sounds has taken him to the most remote parts of the continent. —DW

Big Sky Award Winner, Big Sky Film Festival, 2011



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Forgotten Transports to Estonia

Lukáš Pribyl, Czech Republic, 2008, 90 minutes

"The worst is when there's something ahead of you and you don't know what it is," recalls Anna Kraus Bauer, who was a very young girl when the Nazis deported her and her parents to Estonia. "I remember I kept looking at the moon, telling myself it is shining here, and it is shining at home too, the very same one. So maybe things won't be so bad."

Forgotten Transports to Estonia follows a group of young women as they coped with internment, forced labour and the sexual violence meted out to women during times of war.

On September 5, 1942, after a five-day journey, the transport carrying Anna Bauer, as well as many other men and women, reached the tiny Estonian village of Raasiku. Nazi officers selected a group of young women, separated them from their families and sent them on to Jägala camp. It was the beginning of what was to become an epic journey.

At Jägala, the women experienced the perverse cruelty of the German guards. As sexual fodder for the their captors, the most beautiful women were often chosen, and just as often never seen again. The women survived however they could, holding séances, making birthday cakes out of bread, even fashioning uniforms, anything to keep their spirits intact. After Jägala, they were taken to the Central prison in the Estonian capital of Tallinn, and forced to work on the docks. Here they met Russians, Swedes and Germans who tried to help as best they could. In spite of the dire conditions, friendships and romances bloomed.

Throughout their circuitous journey through Estonia, Poland and finally Germany, the women forged a bond based on mutual support and survival. It was only after the war ended that the truth about the fate of their families was finally revealed.

Amazingly, after recounting countless horrors, it is remembering the kindness of the Allied forces that causes one woman to break down. "I can't talk about it, they were so humane," she says, in a moving, emotional conclusion to this powerful testimonial film. —DW

FILMMAKER IN ATTENDANCE



Familia

Alberto Herskovits and Mikael Wiström, Sweden, 2010, 82 minutes

"What can I do?" says Nati, finding herself jobless. Crestfallen, she reluctantly accepts work overseas, in Spain, as a hotel cleaning maid: "I hope everything will be fine. I know it won't be easy." And so begins the exquisitely shot *Familia*, an unostentatious, vérité portrait of one Peruvian family's tireless efforts to make ends meet. This work opportunity could change all that, however, and so a farewell gathering is had and then, almost overnight, Nati, the family matriarch, is off—leaving Daniel, her ailing husband, and three children behind. Daniel is especially affected by Nati's absence—melancholy writ large across his face—as he bumbles mopily around town earning a little coin in his dirtied blue three-wheeled motorcycle taxi. There's their shy daughter Judith, too, who quietly bears the emotional brunt during Nati's work sojourn, and Dani, the eldest son, who falls into excessive drinking and debt, and whose marriage is crumbling for it. Affectingly, *Familia* also weaves in Daniel and Nati's back story through black and white photographs of them collecting salvageable rubbish in a garbage dump, where, 31 years ago, their life as a family began inside a makeshift wooden dwelling. Still, despite past and present hardships, Daniel manages to keep his morale afloat while spending time with his youngest son, eight-year-old Natanael, who isn't old enough yet to comprehend a term like "socio-economic status," but versed rather in forms of whimsical play.

By gliding effortlessly between the family's disparate outlooks, *Familia* sheds psychological depth on family dynamics with a rare intimacy—bluntly but without ever pitying. The result is a multi-layered, consciousness-infused picture of a poverty-stricken family doing whatever it can so that when Natanael's childhood illusions do shatter, he might have what they never did. —JM

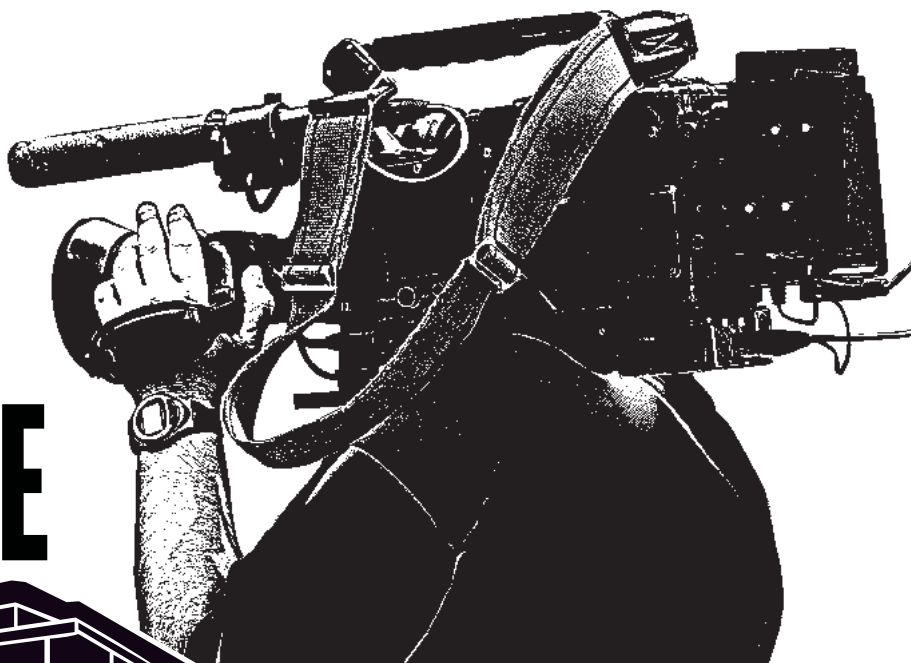
Best Documentary, Karlovy Vary Film Festival 2010
Dragon Award, Best Swedish Documentary 2010

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Leaps and Laps

Whether it is an Estonian family participating in a 24-hour marathon, or parkour practitioners leaping off buildings, the joy and pain of pushing the human body to its utter limit comes with its own rewards.

NO FINISH LINE

Kullar Viimne, Estonia, 2009, 28 minutes

When one family—Father Peeter, mother Pille and daughter Heleen Vennikas—travel to Finland to participate in the annual ultra-marathon, an event which lasts 24 hours, the race becomes not only a test of their endurance, but also of their familial bonds. In an indoor stadium, runners cover hundreds of kilometres in a single day. The physical costs are high: bleeding feet, nausea and the occasional bout of diarrhea. As each family member comes face to face with their own personal crisis, it is the love and support of their fellow runners that brings them home. —DW

MY PLAYGROUND

Kaspar Astrup Schröder, Denmark, 2009, 50 minutes

Wikipedia defines parkour as: “A utilitarian discipline based upon the successful, swift and energy-efficient traversing of one’s surrounding environment via the practical application of techniques, based around the concept of self-preservation and the ability to help others.”

This may be the definition of the sport, but it fails to adequately capture the sense of soaring freedom and ridiculous exhilaration that results from watching young men and women hurtle their bodies into space in a headlong rush off the sides of buildings. The sport originated in France and has since spanned the globe. *My Playground*, from Danish filmmaker Kaspar Astrup Schröder, captures parkour and its practitioners doing what they do best, jumping off walls, leaping between structures, occasionally hovering in midair. The thing that makes *My Playground* much more than just another parkour film is the presence of award-winning Danish architect Bjarke Ingels. Ingels says that parkour affords a different view of urban space, quite literally. In this case, that means designing buildings that better facilitate multiple types of use. Nowhere is this better exemplified than in the film’s opening scene where people are calmly eating their breakfast, while just outside their apartment windows, bodies hurtle through space. —DW



At Night, They Dance

Isabelle Lavigne and Stéphane Thibault, Canada, 2010, 80 minutes

Isabelle Lavigne and Stéphane Thibault’s documentary is a hectic, funny and deeply poignant look at gender politics and the sexual economy in Cairo. It’s a close-range view of a family of belly dancers: mother Reda and her unwieldy brood of kids live off the wages of this form of entertainment, and the film is a record of their struggles, frustrations and moments of triumph. Life for the family is hard: we see internecine quarrelling, fraught financial negotiations, and a determined struggle being waged against patriarchy and repression. It’s an uphill battle for Reda and her daughters as they fight to live as free women in a society that imposes a cruel double standard: the men who enjoy them for their beauty and sexuality often view them as whores. As with any good family story, joy and pain sit side by side.

The intimate, handheld camerawork captures powerful emotion, subtle social dynamics and the beauty of live performance; this is a profoundly urban film, with the noise, crowds, cramped apartments and bright lights at nightfall. Lavigne and Thibault are masterful at stressing the confluence and contrast of tradition and modernity, with ritual and religion bumping up against modern culture. In an era when the West is inundated with notions of sexless repression in the Muslim world, *At Night, They Dance* feels like an erotic tonic. The film is intimately psychological, expansively sociological, powerfully dramatic and often quite funny. This is an eye-opening film for Westerners, a hard look into areas that our dominant media discourse pointedly ignores. It’s a heartfelt, curious and very rewarding social document. The women are passionate, proud and beautifully stubborn in their struggles; the directors are empathetic and scrupulous, and, best of all, the music and dancing are superb. —MA

Jury Mention for the Kino-Pen Award, RIDM Festival Montreal 2010

SCREENING PARTNER



COMMUNITY PARTNER



A blurry, low-angle shot of a propeller-driven aircraft on a runway. The aircraft is dark-colored with a light-colored wing. A person is visible near the wing. The background is a hazy, mountainous landscape under a blue sky. The image has a vintage, slightly grainy quality.

**PINE POINT WAS
THE FIRST PLACE I
EVER WENT ALONE.**

**I was 9, living in Yellowknife, and
travelled there for a hockey tournament.**

Atom league, 10-and-unders.

A blurry, low-angle shot of a propeller-driven aircraft on a runway. The aircraft is dark-colored with a light-colored wing. A person is visible near the wing. The background is a hazy, mountainous landscape under a blue sky. The image has a vintage, slightly grainy quality.

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Presented with Mac Station, the documentary screening room will be available to festival audiences May 7–15 at Vancity Theatre. The installation features eight innovative, interactive stories exploring the world from uniquely Canadian points of view.

THE TEST TUBE WITH DAVID SUZUKI

An interactive parable about our insatiable appetites, the fallacy of growth, and the things we can and cannot change. The story illustrates the problem of increasing consumption and how all 7 billion of us are connected by a simple mathematical reality.

THIS LAND • Diane Whelan and Jeremy Mendes

Keep your batteries in your bra. Stay together, stay alive. Move slow: if you sweat you die. A 16-day interactive photographic adventure across 2,000km of the harshest terrain on earth to plant a single flag on the northernmost tip of Canada.

FLUB AND UTTER • Scott Nihill, Sabrina Saccoccio, Jordan Scott

Poetry is language constrained; it's the measured syllables of a haiku, the iambic pentameter of the sonnet. For Jordan Scott the limits of language begin at the tip of his tongue and are heard the moment he opens his mouth.

HIGHRISE • Katerina Cizek

Concrete residential highrise buildings: you see them all over the world. On the outside, they all look the same. But inside these towers of concrete and glass people create community, art and meaning.

WATERLIFE

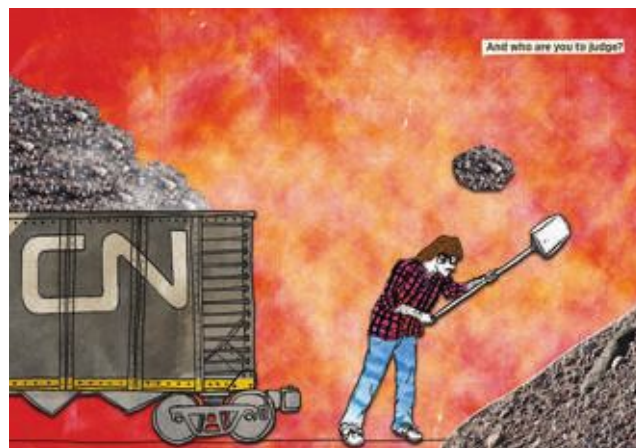
No matter where we live, the Great Lakes affect us all. And as species of fish disappear and rates of birth defects and cancer rise, it seems one thing is clear: the Great Lakes are changing and something's not quite right with the water.

CAPTURING REALITY

Werner Herzog can memorize 60 hours of footage, but only for two weeks. Rakesh Sharma films without a script. Thirty-eight of the world's most influential documentarians discuss their approaches to non-fiction storytelling.

GODS LAKE NARROWS • Kevin Lee Burton and Alicia Smith

Gods Lake Narrows doesn't get a lot of outside visitors. But neither does the reserve closest to you. Winnipeg artist Kevin Lee Burton asks us to check our assumptions at the door.



Welcome to Pine Point

Paul Shoebridge and Michael Simons, Canada

A live screening and presentation of the interactive webdoc *Welcome to Pine Point* (with filmmakers Paul Shoebridge & Mike Simons) kicks off the Interactive Documentary Screening Room, presented by DOXA, the National Film Board of Canada and Mac Station.

The mining town of Pine Point was built in the 1960s, but closed down in the 80s, when the mine's stock of zinc and lead ore ran out. The town existed exactly long enough for one generation to come of age. Michael Simons, who grew up close to the town of Pine Point, and Paul Shoebridge recreate a vanished time and place through montages of images and personal narrative. For anyone who misspent their youth in the sticks, it's a bittersweet experience. Along with the bad video, 80s power ballads, dirt bikes and mullets, comes a deep, almost Proustian yearning for the past.

Part book, part film, part family photo album, *Welcome to Pine Point* unearths a place frozen in time and discovers what happens when an entire community is erased from the map. Through the memories of four of the town's former residents, Kimberley Feodoroff, Lyle and Wayne Hryniuk, and Richard Cloutier, Pine Point lives again!

FILMMAKERS IN ATTENDANCE

FREE ADMISSION

Welcome to Pine Point is also included in the NFB Interactive Documentary Screening Room.

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Prosecutor



Barry Stevens, Canada, 2010, 94 minutes

In July 1998, 120 nations voted the International Criminal Court (ICC) into reality. The idea that justice could replace revenge was a lovely concept, and the new, permanent court was born. The ICC itself has a curious history, and has been the target of international criticism since the very infancy of the organization.

Persuading people to accept the idea of global justice is the job of the “man in the white suit,” Luis Moreno-Ocampo, the Chief Prosecutor of the ICC. Moreno-Ocampo made a name for himself in the 1980s while prosecuting the leaders of Argentina’s dirty war. With a firm (some might argue overly optimistic) belief in the power of justice, he launched himself onto the world stage with ambitious plans. But political compromise is never a simple process and in an increasingly violent and fractured world, it appears almost impossible.

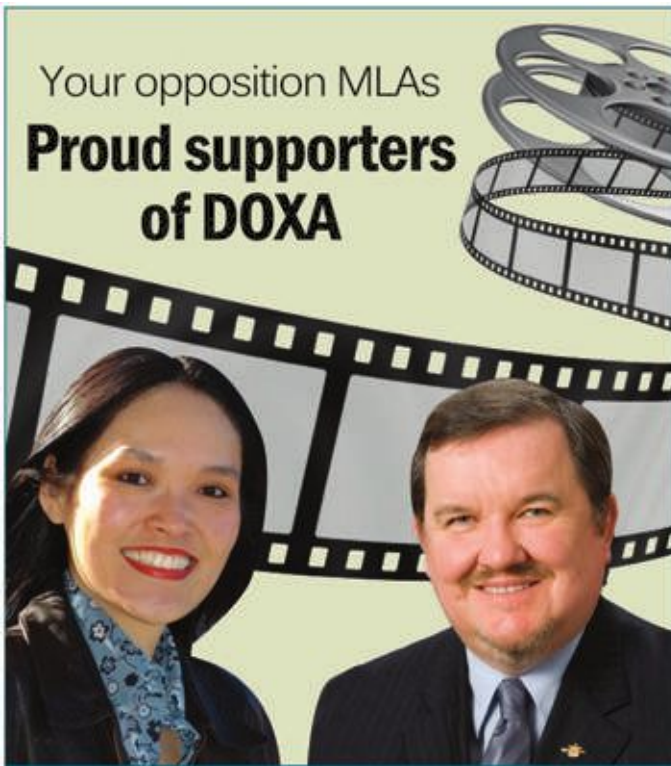
One of Moreno-Ocampo’s first cases is charging Omar Al-Bashir, the president of Sudan, with war crimes and genocide. Indicting a sitting head of state is not easy, as the prosecutor soon discovers in director Barry Stevens’ revelatory new film. In spite of this, Moreno-Ocampo sticks to his metaphorical guns, maintaining that negotiation is not the answer, and that ultimately, there must be a higher authority, a larger sheriff in town as it were, enforcing the rule of law the world over.

Stevens began following Moreno-Ocampo in 2009, just as the prosecutor was beginning his new position in a blaze of idealism and passionate conviction. Moreno-Ocampo’s targets are the worst of the worst, people who commit atrocities — genocide, crimes against humanity and war crimes. Perversely enough, the larger the bloodshed the more difficult it is to enact justice. “The era of impunity is ending,” says Moreno-Ocampo. But despite the fiery speeches, for which the prosecutor has an innate fondness, action proves more difficult. With few actual means to enact his grandiloquence (the prosecutor does not have the support of his own police force), he may be forced to eat his own words. —DW

Discussion to follow.

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Forgotten Transports to Belarus

Lukáš Pribyl, Czech Republic, 2008, 90 minutes

The German Army conquered Minsk on June 27, 1941. Almost immediately camps were established and mass killings began. The first pogroms resulted in the deaths of 20,000 people. The only way to survive was to fight back, and for the Jewish population transported to Belarus, active armed resistance was a means to preserve life, as well as sanity. The men who survived relied on their wits, luck and ingenuity. Guns also helped. But as young men escaped to join the partisans in the countryside, they left behind their families, parents, younger brothers and sisters. It was only later, upon returning to the ghetto to find it entirely emptied of people, that they discovered the fate of their loved ones. Over a period of two days (between July 28 and July 30, 1942) 10,000 people were murdered by the Nazis. A violinist played as people were forced to walk to the gas trucks.

In Belarus, the divisions between east and west were at first a dividing line between the deportees. “We were Stalin’s Jews. They were Hitler’s Jews,” says one woman. When the better dressed, Western Jews arrived on the transports, they were aghast at the Russian’s lack of indoor plumbing. “We have culture and bad toilets. You have good toilets, but no culture,” remarks another particularly wry individual. In such harsh conditions, almost anything could make the difference between life and death. Of the 7,000 Czech Jews deported from Theresienstadt, only 22 survived. The twists and turns of fate were often deeply strange. One man survived the destruction perpetrated by the Nazis only to end up in the firebombing of Dresden, undertaken by the Allied forces. But he watched the bombardment in joy. “We were so happy,” he says in the film, “they [the bombs] were falling on Germans.”

The men who survived eventually returned to their home and cities (one man was determined to sit on the riverbank near the Charles Bridge and simply gaze once more upon his beloved Prague). The call of home and roots was powerful, and this film is a deeply moving testimonial to the strength of the human will to survive. —DW

Dejiny a současnost magazine Award for Best Czech Documentary Film in the Humanities and Social Sciences, Academia Film Olomouc, 2008

FILMMAKER IN ATTENDANCE



The Market



Rama Rau, Canada, 2010, 70 minutes

Every three days one person in Canada dies waiting for a kidney. In India selling human organs is illegal but for \$60,000, a kidney can be bought in the underground market.

The personal cost of the international trade in organs comes home in Rama Rau’s startling new film — very close to home actually; the city of Nanaimo, where a single mother named Sandra lives with her teenage daughter. Sandra’s kidneys are failing; every day she must undergo multiple dialysis treatments if she wants to live. Across the world in Chennai, India, Hema, a mother of two, is faced with her own difficult choice. With mounting debts, Hema can sell her kidney to a broker for \$2,500. Hema joins a growing number of people who have made the decision to sell their body parts, often to people from the West. In one scene after another, both women and men display the surgical scars on their torsos, a lasting physical indicator of the depth of their poverty and desperation.

The connection between these two very different women, brought together via the booming (albeit illegal) international trade in human organs, provides the impetus for the film. It also shines a critical eye on the moral and deeply personal process of decision-making. As her own mother and daughter push Sandra to consider buying a kidney, time is running out. Already on a waiting list for five years, the honeymoon period for Sandra’s particular type of dialysis is over, and her body is beginning to break down. But for Sandra to gain a kidney, another woman will be forced to lose one.

As Sandra wrestles with her own sense of right and wrong, the issue of ethics and economics and the personal price paid for morality is revealed when Sandra and her family travel to India to get the other side of the story. —DW

Discussion to follow.

FILMMAKER IN ATTENDANCE

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Vodka Factory

Jerzy Sladkowski, Sweden, 2010, 95 minutes

Life in the Southern Russian town of Zhigulyovsk is pretty provincial. With shades of Chekhovian ennui, young Valentina (age 22) yearns for a better life as a TV actress in Moscow. Meanwhile she works at a factory, marking time with endless complaining about the perfidy of men. At home, things aren't much more exciting. Valentina shares an apartment with her young son and her embittered mother, Tatiana (age 50). Resentful at being used by her daughter as an in-house babysitting service, Tatiana is desperate for love after decades of loneliness.

Filmmaker Jerzy Sladkowski is more than up to the task of capturing the melancholia of mother and daughter and the adorable stoic that is Valentina's young son Danilo. The scene of the little boy consigned to ride the buses all day long with his grandmother, while his mother gallivants off to service her own dreams, is a visual poem of longing, sadness and boredom.

In one scene, Valentina shows up at a friend's flat with a bottle of brown fluid; "Break out the glasses," she says. Three women embark on a spirited evening of gossip. "We're all adults. We've all experienced infidelity." Profanities and threats begin to fly when it's revealed that two of the women are sleeping with the same man. Valentina attempts to find closure by toasting, "Let's drink to love." In a scene that couldn't have been better scripted by Chekhov himself, someone responds listlessly, "We always do that."

But Valentina isn't quite willing to give up on her desire for something better, even as her family, friends and fellow factory workers trample on her dreams — "You won't succeed and it's not worth it... it is awful to abandon your son." Ultimately, Valentina must make a decision, stay or go, keep dreaming or resign herself to a life of despair. — *TW*

*Grand Jury Special Mention, One World Documentary Film Festival
Golden Dove Award, International Leipzig Festival for Documentary
and Animated Film*



Sound it Out

Jeanie Finlay, UK, 2011, 78 minutes

The demise of the independent record store is ostensibly the subject of Jeanie Finlay's deeply charming documentary. But music and the passion it evokes are the real heart of the film. In the last five years British record stores have succumbed to economic forces, closing at the rate of one every three days. But despite these rather grim statistics, *Sound it Out* is a warm and deeply funny portrait of British eccentrics, music fans and vinyl enthusiasts who have found a home for themselves in the last vinyl record store in Teeside, northeast England. The Sound it Out record shop is a hub of activity, whether it's an elderly lady with a penchant for Meat Loaf albums or a pair of metal-heads sporting mellifluous accents. As Tom, the store's owner says, "It's all emotions and memories... records hold memories."

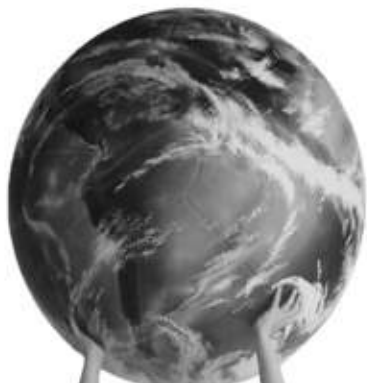
For people who came of age buying records, this film packs a particular punch. Finlay, who grew up three miles from the store, brings a keen and affectionate eye for the English characters that patronize the store. One scene hammers home the sense of community that people make out of shared musical experiences. During a live in-store performance from local Stockton lass Saint Saviour (otherwise known as Becky Jones), the camera glides over the faces of the audience, listening with attention and rapture. In one of the most economically hard hit areas in all of the UK, life goes on, accompanied by a soundtrack. Whether that soundtrack is dance music or Meat Loaf, it is carefully selected and deeply loved. — *DW*

"*Sound It Out* tickled me at times, made me sad sometimes, and even shocked my senses a bit. It's a film that is as much about what it means to be human as it is about a record shop."

— *Michael Kurtz, Co-founder, Record Store Day*

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Lesson Plan



Philip Neel and David Jeffery, USA, 2010, 76 minutes

In the spring of 1967, at Cubberley Senior High School in Palo Alto, California, history teacher Ron Jones began an experiment with his class of 15-year-old students. On the first day, the class was introduced to the slogan: "Strength Through Discipline," followed, in succeeding days, by "Strength Through Community" and "Strength Through Action." The experiment began with innocuous enough ideas; students were made to sit up straight, to practice getting in and out of their seats, and to address their teacher formally. They were also told to salute each other and were given membership cards.

But as the experiment continued, something more insidious began to happen. Students were selected to be informers and bodyguards. One sophomore, who refused to participate any longer in Jones' experiment, was banished to the library. Shunned by her friends and relegated to the role of subversive, she began a poster campaign that would make any guerilla fighter proud.

This was only the beginning of what was to become one of the most bizarre social experiments in education history.

In a matter of days the experiment began to spiral out of control, as those attracted to this inside group, now called The Third Wave, became aggressive and exclusive. As students embraced their newfound ideology with zeal, Jones informed them that they were actually part of a much larger social movement. Their new leader would soon be revealed with a national broadcast carried live in the school gymnasium. As the students assembled to receive their new leader, the pressure became almost unbearable.

In Philip Neel and David Jeffery's jaw-dropping film, the now 50-year-old participants talk about the details of the experiment, recalling it as one of the most amazing learning experiences in their lives. *Lesson Plan* is a powerful touchstone for understanding how easily group dynamics can be transformed into group control. —LA

Discussion to follow.

Classified for younger audiences. No membership required.



Maria and I

Félix Fernández de Castro, Spain, 2010, 80 minutes

In Félix Fernández de Castro's film, artist Miguel Gallardo's comic strips illustrate the relationship between Gallardo and his daughter Maria. In the pages of his notebooks, filled with drawings and sketches, Maria's early life is revealed, including her parents' slow realization that their baby girl wasn't quite like other children.

As father and daughter take a vacation to the Canary Islands, the camera tags along, capturing moments both complicated (Maria's anxiety manifests as loud wails) and magical (a single ray of sunshine and dust motes provide for an extended reverie). As her father ruefully admits, Maria is most happy when there is food, even airplane food in this case. "I don't want people to treat her like a normal person," says Gallardo of his daughter. "I want them to treat her like a queen."

It is Maria's mother, May Sanchez, who offers up a more blunt assessment of life with an autistic child, stating that she hopes Maria dies before her parents, because nobody could look after her daughter in the same way as her mother and father. Maria can recall the face of everyone she's ever met, and her father draws the web of these connections, sketching images of friends and family, in a long tracery of love and affection. The film ends in a tangible expression of this community, as Maria's friends assemble for a party, and Maria joyfully greets everyone at the door. —DW

Best First Feature Film, REC Film Festival, Spain 2011

PRECEDED BY:

BYE

Anthony Morrison, USA, 2010, 9 minutes

Jayden cannot speak. Diagnosed with severe autism at age two and a half, Jayden struggles to interact with the staff and other children at the New York Child Resource Center in the Bronx. Director Anthony Morrison follows Jayden and his parents as they deal with the challenges and triumphs of his first year of school. As Jayden's teacher Angie says, "Just because he doesn't speak, doesn't mean he doesn't understand." —JC

Classified for younger audiences. No membership required.



Magic Lantern Images of Vancouver (1890–1940)



Michael Lawlor and John Atkins

Michael Lawlor is a Magic Lanternist who presents slide lectures using vintage Magic Lanterns and glass lantern slides. John Atkins is a Civic Historian who knows more about Vancouver history than Michael ever will. Together they will present historic pictures of Vancouver from 1890 to 1940, selected from Lawlor's Canadian Magic Lantern Slide Archive.

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Ahead of Time

Bob Richman, USA, 2009, 73 minutes

Born into an affluent Brooklyn family in 1911, Ruth Gruber became the youngest person in the world to receive a doctorate before going on to become an international foreign correspondent and photojournalist at age 24. With her love of adventure, fearlessness and powerful intellect, she defied tradition in an extraordinary career that spanned more than seven decades. Throughout the film Ruth reminisces about a string of strange yet pivotal moments that kept her impressive career on track.

After having been accepted into NYU at an early age, she developed a fondness for her German professor, which quickly spiraled into a love for all things German and a fellowship in Cologne. There she would experience the high of meeting Virginia Woolf and the low of hearing Hitler speak first hand.

Gruber was never content to simply report the news; she made the news by doing things that women just didn't do back then. She was the first journalist to enter the Soviet Arctic in 1935, and in 1942 she traveled to Alaska as a member of the Roosevelt administration. Two years later she escorted hundreds of Holocaust refugees to America. In 1946, Ruth had a front row seat documenting the Nuremberg trials. Yet she claims the climax of her career was in 1947, when she boarded the ship *Exodus* and photographed Polish Jews who were denied entrance into British occupied Palestine.

Ahead of Time catches up with the 96-year-old Ruth, who is every bit as spry now as the rebellious girl who wrote poetry by the East River, dreamed about seeing the world, and then did it. —TW

Best Documentary, Miami Jewish Film Festival, 2011

Best Documentary, Denver Jewish Film Festival, 2011

PRECEDED BY:

INVENTORY

Paweł Łozinski, Poland, 2010, 9 minutes

Beneath a windswept canopy of verdant trees, kindred souls painstakingly decipher an almost obliterated inscription on the ground, recovering a lost part of Warsaw, Poland, a modern city, like any other, characteristically bent on looking inward. —JM



Reed: The Life and Works of Roy Kiyooka



Fumiko Kiyooka, Canada, 2010, 94 minutes

A stunning and nostalgic journey through the life of iconic painter and writer Roy Kiyooka, this film, made by Kiyooka's daughter Fumiko, features loving and insightful interviews with a panoply of Canada's best artists and writers. Michael Ondaatje, Joy Kogawa, Margaret Atwood, Daphne Marlatt, and many others describe the brilliant ferocity of Kiyooka, who worked as a painter, poet and musician. He was also front and centre in many of the social movements of his time. Both the virtuosity and the tangled emotional difficulties of Kiyooka's life are unflinchingly presented in the film; his work, drug use, relationships, political radicalism and his conflicted relationship with his Canadian and Japanese heritages.

Kiyooka was born to Japanese immigrant parents in Calgary, Alberta. His schooling was interrupted by World War II and internment and so he spent his high school years working as a manual labourer in a small town in Northern Alberta. But he knew he wanted to be an artist and enrolled in art school in Calgary after the war. After he finished art school, he went to Mexico and then to Regina where he became part of the famous art group, the Regina Five. However, when the group had a show in the National Gallery of Canada, Kiyooka was denied a place in it, a fact he bitterly attributed to racism. In the 1960s he moved to Vancouver where he became an active part of the political, literary and arts scene. As Fred Wah describes him, he was the "actualizer" of the poetry scene in Vancouver.

Reed is a moving and powerful document of a time in Canada when artists, painters and musicians were a major force for social change. Kiyooka died in 1994, but as this film shows, his life packed a huge emotional, artistic and intellectual influence on the development of Canadian art. —LA

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La bocca del lupo

Pietro Marcello, Italy, 2009, 76 minutes

Every frame in Pietro Marcello's lyrical tour de force, *La bocca del lupo*, is full of feeling and aesthetic beauty, casting a spell to capture the viewer's imagination. Part archeological excavation, part city symphony, and a true love story for the ages, this modern day fairytale begins at a railway station in the historic port of Genoa, next to the Mediterranean Sea. Since time immemorial, castaways have washed ashore here; this time, it's Enzo—a towering Sicilian man with a thick black moustache and caustic presence, crafted seemingly from the same mold from which movie villains are fashioned—who arrives freshly out of prison.

Through low-lit cobblestone streets and narrow, deteriorating alleyways, Enzo makes his gradual way to a modest apartment in the ghetto of the old quarter. There his lover of 20 years, Mary, a self-effacing and shy transsexual, awaits. Mary sees in Enzo a side most couldn't fathom: "I realized that beneath the facade of a strong, bossy man, a sweet and sensitive soul was hiding." Later on, in one of the most absorbing interviews ever committed to celluloid, Mary, sitting by Enzo's side, shares in detail their extraordinary love story. Intimate audio conversations—tapes recorded and exchanged secretly between the two during Enzo's time in prison—play above the luscious 35mm images of Genoa's mysterious cityscape. It is all captured with a nostalgic divinity and brutality rivalling the potency of those seamy streets immortalized in Scorsese's *Taxi Driver* and Godard's *Alphaville*.

Along with a somber, haunting score, Marcello overlays fragile archival material of a more prosperous Genoa—grainy celluloid that flickers upon the screen in tinted hues—bringing the city's past to romantic life while obscuring the failed destiny of the present. —JM

FIPRESCI Prize for Best Film

Winner of the Caligari Film Award and the Teddy Award for Best Documentary, Berlin Film Festival 2010

CONSULATE AND CULTURAL PARTNER



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Silver Girls

Saara Aila Waasner, Germany, 2010, 74 minutes

In *Silver Girls*, Saara Aila Waasner's intimate and artfully shot documentary, we follow the everyday lives of three Berliners who earn a living as sex workers. If it looks like they could be grandmothers, it's because, well, they are.

"We accompany the gentlemen to bed... and beyond," says Paula, 49, in a whispery voice. She runs a bordello—homely and adorned with fresh tulips—although in her off time, she dreams of escaping the city, and in the interim finds a calm delight in watching airliners take flight. Karolina, 64, looks to be a modern day Cruella de Vil with her sophisticated furs and intimidating stature. But this is fitting, given her work as a dominatrix, in which patrons pay to be called a "slave." Lastly, there's Christel, 58, who we learn, in an honest moment, was pre-orgasmic until the age of 49. Sex workers have long had to justify their profession, but *Silver Girls* requires no such thing, showing off these women's surprisingly conventional routines, which include early morning runs, salsa dancing at a bustling neighbourhood dancehall, and frequent visits to the local video store. The services they render are called simply, their "work," but such work doesn't define who they are.

Silver Girls paints Christel, Paula and Karolina as dynamic, idiosyncratic individuals who have struggled to find their place in the world. But now, insecurities around growing old encroach. Waasner poignantly keeps this looming sense of mortality at the centre of the film. —JM

The New Berlin Film Award for Best Cinematography, Achtung Berlin Festival, 2010

PRECEDED BY:

GRANDPA'S WET DREAM

Chihiro Amemiya, Japan/USA, 2010, 16 minutes

Ishii Yasuo leads a double life that would indeed be many a grandpa's wet dream. In one life he's a humble, self-effacing retired salesman. In the other he's Shigeo Tokuda, a seventy-five year old porn star. That's right, seventy-five. That's right, porn star. This wryly amusing doc puts the spotlight on one of the leading figures of "elder porn," a growing industry in contemporary Japan. —MA

Don't just stand there — get on the bus!

BY JOHN VAILLANT

First off, welcome to DOXA! It's an honour and a pleasure to be invited to curate a film for this wonderful festival. As a journalist and non-fiction writer, I feel a strong kinship (not to mention sympathy!) for documentary filmmakers. A well-made documentary is one of the most powerful and satisfying media experiences I know of and *Freedom Riders* (2010) is a case in point. This film has it all: heroic characters, gripping drama, startling footage, elegant editing and themes that resonate as strongly today as they did when these historic events first unfolded.

The “Freedom Rides” took place exactly 50 years ago at a time when the southeastern United States were practicing their own version of apartheid under the so-called “Jim Crow” laws. These state laws, first enacted after the Civil War, distorted the Constitution with racist doublespeak. Southern lawmakers called this policy “separate but equal;” it required African-Americans to enter public facilities by separate entrances, to eat at separate tables, to drink from separate water fountains, and, most significantly, to ride in segregated (read: inferior) seating on buses and trains. The hypocrisy and blatant injustice of such policies in the “Land of the Free” was obvious, but also so entrenched that most turned a blind eye. Those who dared to question it faced a real risk of violence. How real? Between 1892 and 1968 there were nearly 600 recorded lynchings in Mississippi alone, and many others were never reported.

The Freedom Riders understood this, at least in theory, but they were committed pacifists and most were practicing Christians. Numbering, at first, only a couple of dozen, they believed the time had come to challenge these racist laws, once and for all. This they would do but at considerable personal cost. Their courage and discipline in the face of almost incomprehensible hate (women with babies in their arms screaming “Kill them niggers!”; men with clubs dealing out savage beatings—and worse) is both astonishing and humbling. It's hard to watch this film without wondering, what would I have done in their situation? How would I act—or *react*?

What emboldened them, and probably saved them, was their powerful sense of united purpose. The Freedom Riders were an interracial group of clergy, lay people and university students, male and female; most of them were members of the Congress of Racial Equality (CORE), one of several civil rights groups active at the time. Whereas other civil rights groups and their leaders, such as Dr. Martin Luther King, favored a less confrontational approach (peaceful marches, etc.), CORE's philosophy was a bit more activist, more Greenpeace than World Wildlife Fund. CORE's founders admired Ghandi's non-violent methods of civil disobedience and saw them as an effective way to challenge racial segregation in the Deep South. It wasn't the first time CORE and others had tried this, but thus far there hadn't been



a critical mass of support; the *zeitgeist* wasn't blowing yet. However, times had changed; in 1954, the pivotal Supreme Court case, *Brown v. Board of Education*, was decided in favor of desegregating public schools; in 1955, Rosa Parks famously refused to give up her seat to a white bus passenger; in 1960, John F. Kennedy was elected President, and his brother, Bobby, was named Attorney General. As when Obama was elected, there was a renewed sense of hope and possibility in the air, especially if you were a progressive.

On May 4, 1961, when they boarded two commercial buses in Washington, DC, bound for New Orleans, the Freedom Riders knew that they faced the possibility of physical attack and/or incarceration, and they had prepared themselves accordingly, vowing that any assaults were to be met with non-violence. Still, it is safe to say that none of them fully grasped what was in store for them. And neither did the Kennedy Administration. When he first learned that a Greyhound bus had been set on fire in Alabama, and that some of the passengers had been brutally beaten by a mob, the President had his mind on the Cold War and an upcoming meeting with Soviet leader Nikita Khrushchev. In those days, Communism and the nuclear arms race were top of the agenda, so Kennedy handed this new domestic headache off to his brother Bobby the AG. Bobby wanted nothing to do with it either, and so he passed it off to his assistant, John Siegenthaler. A week later, Siegenthaler was lying unconscious under a car in Birmingham, Alabama with his head cracked open. Meanwhile, more Freedom Riders were heading for Alabama, the mobs awaiting them were growing in size, and images of burning buses and white hot hate were spreading across the globe. Even without Twitter, the world understood that something was rotten in America. By then, the Kennedys understood it, too.

So began the Freedom Rides.

The idea of a high official from Washington being beaten by a mob is hard (but not impossible) to imagine today, and yet such was the climate in the American South during the 1960s—a place where wounds left by the Civil War still festered, and where racism was a kind of religion. In fairness, it's not just a southern thing: I grew up outside Boston in the mid-1970s when “forced busing” of black students into white schools was causing riots downtown. There's one photo in particular that has stayed with me ever since; it shows a young white man in the act of stabbing a flag pole into the belly of prominent black lawyer. Flying from this pole-turned-spear is an American flag. [*The Soiling of Old Glory* by Stanley Forman]

Maybe every country has a wound that just won't heal. A quick glance across the border will reveal that our neighbour's capacity for this kind of devout and vitriolic hatred remains undiminished. It's just the colours that change. Today, that vicious line isn't drawn between Black and White so much as between Red and Blue.

Take a look around; where is the
most damaging oppression occurring?
Where are the moral stakes the highest?
What makes you the most uncomfortable?
Then ask yourself: What's worth riding for?

But there is no undoing what the Freedom Riders and their compatriots accomplished, and no diminishing the vicarious pride I feel in the stories my grandmother told of being arrested with Martin Luther King, or in those my aunt told of going South to register black voters at a time when doing so could get a person killed. It is fair to say that, one way or another, the American Civil Rights movement of the 1950s and '60s has influenced every similar movement that came after. From women's rights to planetary rights, Tahrir Square to *The Cove*, the Freedom Riders' heroic example continues to resonate. It began with only a handful of committed people, and most of them were college kids. But look what they accomplished!

So, where are Freedom Riders needed most today? Take a look around; where is the most damaging oppression occurring? Where are the moral stakes the highest? What makes you the most uncomfortable? Then ask yourself: What's worth riding for? For me, here, in North America, I think it's the environment that needs Freedom Riders most. But there are many buses. Among you, I'm sure, are many riders who know that courage, conviction and non-violence can change the world. Watch and see.

Enjoy the film—and the festival!

John Vaillant's first book, the national bestseller The Golden Spruce, won the Governor General's Literary Award for Non-Fiction as well as several other awards.



Freedom Riders



Stanley Nelson, USA, 2009, 120 minutes

A film of heart-stopping intensity and heroism, *Freedom Riders* tells the story of people who, by the simple act of riding the Greyhound and Trailways buses through Alabama and Mississippi, changed their country forever.

In 1946, the American Supreme Court struck down laws against racial discrimination in interstate travel. But this act had little effect on the Southern states. In the early 1960s, segregation on buses and in bus station waiting rooms was still rigorously enforced. A group of young men and women, both white and black, set out to change this by deliberately violating the segregation laws of the deep South by riding the bus together.

Based on the book *Freedom Riders* by historian Raymond Arsenault, Stanley Nelson's extraordinary film details the terror, assaults, threats, beatings and arrests faced by the often extremely young students. Just outside of Anniston, Alabama, a mob firebombed the Greyhound bus, with the intention of burning the Freedom Riders to death. In another instance in Montgomery, 1,500 people were trapped in a church while a howling crowd tried to set the church on fire. The violence was often condoned by the authorities — at some bus stations Ku Klux Klan members were assured by the police that they would have 15 minutes to do anything they wished to the bus passengers before police intervened. While this particular chapter in American history staggers the imagination, what is most extraordinary is the grace and courage of the riders themselves.

When the Freedom Riders finally made it to Mississippi they were sent to state prison. In response, hundreds of people poured into Mississippi to be purposefully arrested in solidarity. This form of protest sufficiently embarrassed the Interstate Commerce Commission (ICC) such that it finally demanded that interstate travel in the south be desegregated. The “whites only” signs in bus stations came down at last. *Freedom Riders* is about an act of heartbreaking heroism undertaken by very young and very brave people. —DW

Discussion to follow.

Classified for younger audiences. No membership required.



<http://thetyee.ca>



Amnesty! When They Are All Free



James Rogan, UK, 2011, 59 minutes

In May of 1961, a British lawyer named Peter Benenson read an article about two Portuguese-Spanish students who had been imprisoned for drinking a toast to liberty. Benenson was so incensed that he wrote and published an article that began: "Open your newspaper any day of the week and you will find a report from somewhere in the world of someone being imprisoned, tortured or executed because his opinions or religion are unacceptable to his government..." So began Amnesty International. In May 2011, Amnesty International will be celebrating its fiftieth anniversary and in honour of that occasion comes a remarkable new film.

Amnesty International is the world's largest human rights organization. But it began very humbly with small groups of passionate and dedicated citizens writing to dictators around the globe demanding justice and the release of political prisoners. In one instance, a particularly determined Amnesty member called the Kremlin and asked to be put through to Nikita Khrushchev, and remarkably enough, he was. As Amnesty grew, launching global campaigns against torture, sexual violence and poverty, the complexities of maintaining a non-ideological stance in an increasingly politicized world threatened to sunder the very heart of the organization.

Filed with unprecedented access to Amnesty, the camera follows the new Secretary General, Salil Shetty, as he struggles with the changing reality of human rights around the world, from China's political prisoners to Rwandan genocide to Egypt's post-election revolution. Archival footage of Amnesty's greatest triumphs and worst defeats features a broad array of political leaders, activists and celebrities, including founder Sir Louis Blom Cooper, Sting, the cast of Monty Python, Bruce Springsteen, and Jack Straw, the former British Home Secretary who released General Pinochet.

Amnesty International may have indeed changed the world, but the world has also changed Amnesty International. —DW

Discussion to follow.

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The Hollow Tree



Daniel Pierce, Canada, 2011, 90 minutes

Paris has the Eiffel Tower and New York has the Statue of Liberty, but there is perhaps no more iconic structure in Vancouver than Stanley Park's Hollow Tree. The tree invokes deeply held passion not just in people who call Vancouver home, but in the legions of visitors who, every year, cheerfully pose for pictures in front of its massive roots and trunk.

But after the 2006 storm that devastated large sections of Stanley Park, the fate of the tree hung in the balance, quite literally, when it developed an ominous lean and was deemed a danger to the public. As Vancouver citizens offered their opinions, everyone from author Douglas Coupland to Parks Board Commissioners seems to have a deeply held idea of what the future of the tree should be. Was saving it simply propping a dead stump? Was it better to allow a dignified death or artificially maintain it with wire cables and supports? As a last lingering reminder of the city's wild past, the tree has become a symbol.

As the debate erupts over the future of the tree, people take sides and a battle is joined between engineers, historians, and arborists committed to saving this ancient wonder, and city administrators who are determined that spending money on the tree is a waste of time and resources. In the centre of this debate stands, or rather leans, the tree itself, a thousand year old Ancient Red Cedar that has weathered countless storms, as well as other indignities visited upon it by humans, which have included people backing their cars inside the tree, as well as other far more invasive interventions by Parks Board staff. The campaign to save the tree reaches new heights when the decision is made to right it once more, a feat of engineering that requires a massive crane. But as the crew of engineers, arborists, and crane operators assemble in the park, the question remains, will all their work be enough to save the tree, or will all their work and dreams come crashing down? —DW

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Spotlight on Vancouver: Canadian Artists



This pair of films is a wonderful representation of the depth and breadth of contemporary Canadian art practice.

KOOP

Katherine Knight, Canada, 2011, 52 minutes

In Katherine Knight's perception-soaked treat, *KOOP*, we follow influential Vancouver-born, Winnipeg-based painter Wanda Koop on a contemplative excursion up the St. Lawrence River. Here she musters visual inspiration for an upcoming 25-year retrospective (*Wanda Koop: On the Edge of Experience*, on display at the National Art Gallery). Art having its basis in travel has always been key to Koop's observational repertoire—road trips across Canada were not uncommon during the artist's formative years. In *KOOP*, though, it is not a vehicle but a sizable Canada Steamship Lines freighter that serves as her "floating studio"—affording resplendent and continually changing views. —JM

PICTURE START

Harry Killas, Canada, 2010, 48 minutes

In their studios, at galleries and while walking around the city, three Vancouver art stars (Jeff Wall, Ian Wallace and Rodney Graham) reflect back on the pioneering art they individually, and occasionally collectively, began producing in the 1970s. Their art—causing nothing short of a tremor within the art world—eventually came to be known as photo-conceptualism: a novel approach to photography involving stripping down the photographic image to pure information, pure idea. Exploring the movement, *Picture Start* offers an informative insider's look at the personal motivations that drove these artists to create the art that they did. Along the way, we are treated to lesser-known and fascinating side tales: the brief visit of legendary artist Robert Smithson to Vancouver, and the earliest reception of Wall's now canonized photograph, *Destroyed Room* (1978), which insured photo-conceptualism was here to stay and forever placed Vancouver on the art world map. —JM

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Highway Gospel

Jaret Belliveau, Canada, 2010, 90 minutes

For the dudes of *Highway Gospel*, skateboarding is a religion. Whether it's bombing down hills at over 100km per hour, just inches from the ground, or spending 25 years and their life savings to keep competing in the sport they love, these guys are truly devoted—and a little road rash or even open-heart surgery are simple tests for the faithful.

Highway Gospel weaves together two Canadian stories of skateboarding's true believers. On the BC coast, the sport of longboarding evolves from a rag-tag group of daredevils willing to risk insane speeds, gnarly turns and possible arrest to a slightly less rag-tag group who help make longboarding legal and build a vibrant community in the process. In Ottawa, Claude Regnier, a world champion slalom skateboarder in the 1980s, is trying to make a comeback after "dying" on the operating table during open-heart surgery.

Highway Gospel is blessed with an unforgettable and thoroughly quotable pantheon of characters. Jody "Schnitzel" Willcock is the spiritual father of longboarding in BC. A middle-aged stoner-philosopher-cum-inventor, Jody uses cast-off parts from the local lumber mill to create a homemade computer-controlled jigsaw and revolutionize longboard design. If Jody is the prophet, then Bricin "Stryker" Lyons is the sport's Billy Graham. With not much more than "determination and a lot of beer," this enthusiastic evangelist and punk-rock entrepreneur organizes the first legal downhill races in the world.

Belliveau obviously loves his characters and what starts out as a gonzo skate movie turns into a surprisingly heartfelt documentary that bears witness to the power of community, dedication and the DIY spirit. As Jody preaches, "You can wish in one hand and you can shit in the other, and you know damn well which one is going to get full first." Amen, Father Schnitzel, Amen. —JC

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My Perestroika

Robin Hessman, USA/UK, 2010, 87 minutes

Director Robin Hessman's fascinating film provides a glimpse into the complex historical changes taking place within what was previously the Soviet Union. The story follows five ordinary Russian people navigating turbulent events as best they can, even as the political climate continues to shift and change around them.

The characters were elementary school students at the height of the Soviet era; now as adults, they deal with having jobs, raising children, and getting by. But the past continues to haunt them; as one character asks, "How can we explain our history to children?"

All of these people lived through perestroika, a time of enormous hope, music, dancing in the streets and populist movement. The hope that genuine democratic change was in the works was heady stuff. But in the era of Putin, that initial elation has given way to despair. Cynicism has settled over Russia like a fog. "After 400 years of serfdom, it's the mentality here," says one man.

In addition to uncovering a little known part of Russian history, Hessman's film is a startling travelogue of contemporary Russian life; everyone in the film smokes. Children are absorbed with video games and computers just like North American kids. Ads for Sony and other large corporations blanket the streets. But under this veneer of "pleasant" middle-class life, huge cracks loom. —LA

It's hard to imagine Western kids coming up with the equivalent of the strange "funeral of Brezhnev" game that was played in the wake of the revered leader's death (yup, Hessman's got the home movies to prove it) or the Soviet habit of broadcasting Swan Lake whenever a historic event occurred.... Indeed, the specificity of My Perestroika—from its upbeat score consisting of everything from traditional tunes to Russian hardcore, to its footage of the "mass healings" that sprung up after communism's fairy tales were exposed—is what makes the film so riveting.

—Slant Magazine

Filmmaker Award, Full Frame Documentary Film Festival 2010
Special Jury Award, Silverdocs Film Festival 2010



Phil Ochs: There But for Fortune

Kenneth Bowser, USA, 2010, 96 minutes

Handsome as James Dean, possessed of enormous talent and a towering passion to effect change, Ochs had everything that was needed for superstardom. As one colleague says, "Phil had what was essential: a stance, six strings and insistent voice wanting to be heard." But the mantle of the voice of his generation was taken up by another 1960s singer-songwriter. As Christopher Hitchens notes, "There was a difference between people who liked Bob Dylan and those who even knew about Phil Ochs. ANYONE could like Bob Dylan."

Director Kenneth Bowser's *There But for Fortune* is an evocative, haunting and deeply moving portrait of a complex artist in an even more complex era. In the 1960s, America was in the midst of a monstrous social upheaval. From the war in Vietnam, to President Nixon's impeachment, Ochs never lacked for material for his fiery brand of protest songs. But despite his success, Ochs was haunted not only by his own past, but by the death of the idealism his work embodied so beautifully. The assassinations of John and Robert Kennedy and Martin Luther King, along with the stunning vicious police violence at the 1968 Democratic convention in Chicago took an enormous toll on Phil. As one interviewee notes, "He was a big enough egomaniac to take it all personally."

After 1968, when the war was finally truly over, he stopped writing, slipped farther into mania, depression and alcohol, and finally took his own life at the age of 35.

Filled with Ochs' music, *There But for Fortune* packs an emotional wallop from the opening bars of, "And you won't find me singing on this song when I'm gone, so I guess I'll have to do it while I'm here," to the deeply sad words of "He was a friend of mine," sung at his memorial concert.

Listening to his songs now, the viewer is struck by how little has changed and how much we still need such great songs and music to lift us out of our seats, and send us into the street to demand change. They still resonate with that same strength and integrity so many years later. —DW

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Holy Wars



Stephen Marshall, Canada/USA, 2010, 84 minutes

"I went looking for people who believe that a Holy War is inevitable," states director Stephen Marshall by way of introduction to his film *Holy Wars*. "I found two. One Christian. One Muslim. For three years I followed their lives, not knowing where this would lead me." The two men in Marshall's provocative and insightful film are Aaron Taylor, an evangelical Christian from Missouri's Bible Belt, and Khalid Kelly, an Irish-born nurse from London who converted to Islam.

Despite their radically opposed points of view, both men have a great deal in common. They share an ideological commitment that goes far beyond reason and borders perilously close to mania. Both men spend a great deal of their life proselytizing about their beliefs, working hard to convince other people of the rightness of their chosen belief systems. Marshall follows each man through his daily activities, dogging them as they preach in Brazil, or accost innocent pedestrians on London streets. Little does each know that they are about to be forced to defend their beliefs to each other.

The key moment in *Holy Wars* falls at the centre point in the film when Taylor and Kelly come face to face in an empty London warehouse and debate the fine points of theology. Can Christianity and Islam have a meaningful dialogue without resorting to fundamentalist rhetoric? Will each religious firebrand be able to trade their desire for conversion into the opportunity for genuine conversation? Is debate at this level of fundamentalism even possible? Something entirely surprising happens in the midst of Taylor and Kelly's debate. —DW

An absorbing, even-handed study of religious fundamentalism. [Marshall's] cool, agnostic approach effectively modulates the intense battle of wills that develops between the uniquely compelling subjects. Middle-ground viewer sympathies are likely to gravitate toward Taylor, but Kelly, who's handed some ironic revelations of his own in Pakistan, emerges a poignant, disturbing reminder of how lonely, and dangerous, the righter-than-thou road can be. —Variety

Discussion to follow.

CANADIAN PREMIERE



If a Tree Falls: A Story of the Earth Liberation Front



Marshall Curry, USA, 2011, 85 minutes

What do environmentalists do when they run out of answers and out of hope? In the case of a group of young environmentalists in the US, they turned to burning down corporate structures. They took great care to make sure only corporate structures were damaged and no people were hurt. And they just might have gotten away with it if the FBI hadn't pressured one of their members into ratting out the others. And thus began the takedown of what was called The Earth Liberation Front, or ELF.

The film follows two people specifically, filmmaker Tim Lewis, and activist Daniel McGowan. McGowan has accepted a plea deal with the court that will send him to prison for only seven years, instead of life, but will also see him labelled for life as a "terrorist." There are also interviews with police, FBI members and other activists who are facing long jail terms.

But it is the scenes with Daniel McGowan that catch the viewer's attention; it's hard not to imagine what one would think and feel in his place, newly married, living with his sister and her family, and facing seven years in an isolated prison built specifically for domestic terrorists. He reflects on what drove him into such extreme acts of arson when he was younger, and what also impelled him to leave them behind and later rediscover the love and support of his family.

If a Tree Falls raises a number of important questions that anyone concerned with environmental and justice issues would do well to ponder. What is the meaning of the term "eco-terrorist" and how and why is it applied? How far should someone go in defense of the environment?

Filmed with great sensitivity and care, the people in this film speak from all sides to one of the great social and political dilemmas of our time. —LA

Discussion to follow.

US Documentary Editing Award, Sundance Film Festival 2011

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Gunnar Goes God

Gunnar Hall Jensen, Norway, 2010, 85 minutes

What is the meaning of life? For filmmaker Gunnar Hall Jensen, trapped in the woes of middle-class, financially affluent, consumerist culture, the question becomes more than a navel-gazing solipsistic exercise in this pointedly funny film. Gunnar is not alone in his quest for meaning; his entire film crew is stuck in a similar spiritual malaise, over-worked, stressed out and drinking like proverbial fish in order to cope with the demands of modern life. Is this what it's all about, asks Gunnar, "Sacrificing myself for a way of life that leaves me dead?"

When Gunnar reads a magazine article about a desert monastery that has been in existence since the 4th century, he and his entire crew decamp for the Sahara in search of answers. Along the way, he ponders the idea of God and his own lack of faith. Although he sees the beauty in "rituals, techniques, meditations," he asks himself, "How it is possible that something so beautiful [religious faith] can so easily turn into violence and horror?"

The monks have retreated from the world to search for the truth. They rise at 4am, have one meal a day at 5 and spend the evenings alone in contemplation and prayer. Gunnar tries to fit into monastic life but finds himself lonely, bored and craving junk food. When he asks the monks about death, they state unequivocally: "Death for us is a just a passage from this life to eternal life."

But Gunnar isn't quite ready to slip this mortal coil. Finally he concludes, "God lives inside me—lives with me and dies with me. I just need to nurture him and he comes alive. I can do that." At home in Norway, he organizes his own form of spiritual ritual, middle-class monk style—with a paintball gun!

Gunnar Goes God is an inspiring, humorous and ultimately joyful meditation on the biggest question there is. —DW



Light in the Darkness

Through images and intimate recollections, these four different films chart a path from darkness through to light.

THE HIGH LEVEL BRIDGE

Trevor Anderson, Canada, 2010, 5 minutes

The High Level Bridge spans the icy waters of the North Saskatchewan River in Edmonton. Over the years, it has become something of an ominous landmark in the city. —DW

SON OF MACISTA

Emile Bokaer, USA, 2010, 7 minutes

Director Emile Bokaer and his father Tsvi explore their memories of Emile's psychotic break, their fears of it happening again, and their love for one another. Using photographs from his childhood and by revisiting the sites of his episode with his father, Bokaer shows how his diagnosis of bipolar disorder affected both of their lives. —JC

THE DARKNESS OF DAY

Jay Rosenblatt, USA, 2009, 26 minutes

Jay Rosenblatt's remarkable film is comprised entirely of clips from discarded films that were saved from destruction. Would it were so simple with human beings. A meditation on human sadness and its ultimate end result, *The Darkness of Day* possesses the ability to make a taboo act, if not more bearable, at least more understandable. Rosenblatt's film collects stories of the deep underlying desire for escape that fuels this ultimate act of self-determination. The quality that emerges from the assembled stories and images is ultimately a sense of shared humanity. —DW

Best Short Documentary, It's All True Documentary Festival, Brazil

JELENA'S SONG

Pablo Alvarez-Mesa, Canada, 2010, 28 minutes

In Pablo Alvarez-Mesa's lyrical doc, Jelena excavates her childhood past: a mélange of youthful memories and images punctured by a traumatic period of abuse. Recollections elicited through faded family photographs, photo-booth self-portraits and disconcerting drawings are stitched together, revealing Jelena's past as much as who she is today—a woman who has turned both the good and the bad into something transformative. —JM

Pierre and Yolande Perreault Award, Rendez-vous du cinéma québécois, 2011

NO! A Film of Sexual Politics—and Art

BY ROBIN MORGAN

I'm grateful to DOXA for this chance to sing the praises of documentary films. Since the invitation to be a guest curator, I've thought of so many films crucial to the flowering of global feminism, to the coming to voice of women—more than half of humanity—that my list was more than enough for a complete festival. There were classics like Julie Dash's *Daughters of the Dust*, or Canada's own *Not a Love Story*, the first exposé of the violence inherent in pornography, a film by Bonnie Sherr, who's recently made such brilliant documentaries as *Shameless*, about artists with disabilities. And there were more recent gems, like Gini Reticker's and Abigail Disney's *Pray the Devil Back to Hell* about the amazing women who pieced Liberia back together from the ruins of dictatorship.

But at heart I knew from the first what my choice was going to be: an extraordinary, feature-length documentary 11 years in the making, the creation of one stubborn, visionary woman, Aishah Shahidah Simmons. Simmons conceived, wrote, directed and produced *NO! The Rape Documentary*—a ground-breaking film that explores the international reality of rape and other forms of sexual assault.

Herself an incest and rape survivor, the daughter of a civil-rights activist (who is also a rape survivor and who appears, movingly, in *NO!*), the filmmaker founded AfroLez Productions in 1990 ("AfroLez" defines the culturally conscious role of black women who identify as Afrocentric, lesbian, and feminist). She co-produced two monthly public television programs for a Philadelphia PBS affiliate. Her acclaimed short videos *Silence...Broken* (1993) and *In My Father's House* (1996), explore the intersected issues of race, gender, homophobia, rape and misogyny.

Women live with this: fear, implicit
social limitations on movement,
chilling effects on freedom.

But it is *NO!*, officially released in 2006, that has come to have a vivid life of its own, as its electric energy connects with women around the globe. It has been shown at film festivals, community centers, colleges and universities and high schools, prisons, conferences, rape-crisis centers, and battered-women's shelters, and screened by government agencies and non-governmental organizations both, in Brazil, Burkina Faso, Canada, Colombia, Croatia, England, France, Guadeloupe, Hungary, India, Italy, Jordan, Kenya, Malaysia, Mexico, Nepal, The Netherlands, Peru, Rwanda, Serbia, South Africa, Spain, Turkey and Venezuela.

In 2006, *NO!* won the Audience Choice Award and a Juried Award at the San Diego Women's Film Festival. Most recently it won the juried Best Documentary Award at the 2008 India International Women's Film Festival. With a grant from the The Ford Foundation, Simmons coordinated the French, Spanish, and

Portuguese subtitling of *NO!*; produced and directed the two-hour *Breaking Silences: A Supplemental Video to NO!*, and was the creative and editorial director of *Unveiling the Silence: NO! The Rape Documentary Study Guide*, co-created by Salamishah Tillet, Ph.D., and Rachel Afi Quinn. The website serves as a contact hub for activists and survivors globally; women post their own testimonials and connect with others about surviving assault, healing and activism (www.notherapedocumentary.org).

This film sings like a well-forged tool in the hands of all women. I write "all women" deliberately because it's true—I'm moved to weep by the film's power every time I see it. *NO!* is a report about the toll taken on all women, as rape (stranger rape, acquaintance rape, date rape, marital rape, incest rape, gang rape, ethnic rape, and more), plus sexual harassment, stalking, battery—*violation*—affects our daily lives. Women live with this: fear, implicit social limitations on movement, chilling effects on freedom. Betrayal by trusted male teachers or mentors or heroes or pastors or bosses or colleagues or nice-boys-next-door, by beloved blood relatives, by priests. Recurring flashbacks that terrorize victims, post-traumatic-stress disorders that plague survivors lifelong. Blaming of the victim (who must have "really wanted it," who must have "asked for it"). Secrecy. *Shame*. This film is universal in that all women can find themselves in it.

Yet as a white, European-American woman, I can only imagine the validation, the silence-smashing relief, the enormity of truth finally being expressed, that an African-American woman must feel on viewing *NO!*—or a Latina, an Indigenous woman, an Asian-American, any woman of color.

Because this film is specifically about the realities of sexual violation for African-American and other women of color. Simmons' bravery in forging this film is historic.

Communities of color are focused on fighting entrenched racism (blatant or subtle), and its accompanying griefs: poverty (and poverty-related health issues), educational and employment discrimination, violence born of despair, high crime rates, etc. This battle against racism has sometimes been expressed as a struggle for black "manhood," ostensibly robbed by a white power structure that would not hire black men but did hire black women—in largely low-paying service jobs—thus creating a so-called "black matriarchy." (How working triply hard and being blamed for doing so is an empowering status is nonsensical, but every community has used women as scapegoats through history.) Despite this, black women have persistently dared raise issues of feminism/womanism: black women's rights. They have critiqued the denial of sexual and familial violence in the community, the misogyny and homophobia of certain rap lyrics, the reluctance to denounce O.J. Simpson or Mike Tyson. Those women were of course accused of being "divisive" to the "larger struggle," of "hanging out dirty linen in public," sometimes even of being "race traitors." Intra-community attacks rained down on such writers as Ntozake Shange, Alice Walker, even the great Toni Morrison—for daring to expose buried truths about black womanhood's realities.

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NO! The Rape Documentary

Aishah Shahidah Simmons, USA, 2006, 94 minutes

An 11-year old girl is called a slut and whore in her neighbourhood after being raped by her teenage boyfriend. Another woman active in the civil rights movement in the US is sexually assaulted by one of her community leaders and told to keep it to herself. Another woman, raped by her university's highest-ranking black administrator, tries to pretend it never happened. Aishah Shahidah Simmons, herself an incest and rape survivor, presents each woman's story within a broader cultural and historical context. Uncovering the deep roots of racism and gender inequality are the heart of the issue. As one woman says, "I may have been victimized but I am a survivor." Women who have endured sexual violence refuse victimization and go on to teach, protest, educate and work towards ending patterns of abuse. Each woman in the film emerges as self-possessed, courageous. Their powerful spirits endure long after the film is over.

Rape is a global issue, but it is also deeply personal, a form of violence so invasive that many women simply remain silent. Each woman in *NO! The Rape Documentary* speaks out, talking not only about her own experience but also about the larger and long-lasting effects on an entire population. Simmons' searing indictment of sexual violence in the African-American community convenes a collection of thinkers, writers, artists and activists including anthropologist and former Spelman College President Johnnetta Cole, historian Beverly Guy-Sheftall and former Black Panther Elaine Brown to help break the silence. —DW

"If the Black community in the Americas and in the world would save itself, it must complete the work this film begins."

—Alice Walker, Pulitzer Prize Winning Author

FILMMAKER IN ATTENDANCE



There Are No Outdoor Ice Rinks in Madrid

Bruno Lázaro Pacheco, Canada, 2011, 75 minutes

A man flees freedom to fight fascism; years later, a family flees fascism to live in freedom. From this cracked mirror image, Spanish-Canadian filmmaker Bruno Lázaro Pacheco crafts a film of uncommon power, a meditation on hope and failure, idealism and reality, justice and oppression. Lázaro Pacheco is the son of renowned Spanish poet Jesús López Pacheco, who fled fascist Spain in the 1960s and settled in Canada. In *There Are No Outdoor Ice Rinks in Madrid*, the filmmaker traces two paths separated by history but united under the theme of struggle against political evil. López Pacheco was a brilliant, fiercely passionate poet whose art and political activism were an affront to Franco's dictatorship. After years of oppression, he and his family immigrated to Canada, where, through the legacy of the late poet's work and now, through his son's passionately committed filmmaking, the struggle against oppression continues.

Lázaro Pacheco is an experimental, documentary and commercial filmmaker; in this film, he digs into the past, unearthing the true story of a young Canadian volunteer in the Spanish Civil War. His story is interwoven with that of the Pacheco family, bringing a host of poetic parallels and ironies to light. Lázaro Pacheco evokes the volunteer veteran's historic failure and the Pacheco family's success, but the film's intelligence and power come from its scrupulous qualifications: the Pachecos eventually find problems within the consumer capitalism of Canada, while the filmmaker brings to light the successes of the fight against fascism, never forgetting that this struggle is perpetual. The movie is a brilliantly structured meditation, bouncing personal memory, musings on Canadian and Spanish culture, and large-scale history off each other. Lázaro Pacheco wades deep into the paradoxes of ideology, nationhood, personal impulse and political action without losing his sense of moral clarity, an extraordinary achievement. This film is passionate but never simple, complex but never confusing, a record of the past suffused with hope for the future. —MA

WORLD PREMIERE. FILMMAKER IN ATTENDANCE.

continued from page 78

In the United States, one in three women will experience sexual assault in her lifetime. But though African-American women comprise approximately 7 percent of the U.S. population, they currently constitute 18.8 percent to 28 percent of sexual assault victims. So *NO!* is a film about racism as much as it is about sexism—as if the two were separable, which they're not. (Racism is at the core of the idea of preserving some mythical "purity" of descent; in order to control such "purity" it's imperative for patriarchy to control women's reproductive systems and sexuality.) Similar appalling statistics resonate in other communities of color. The figures increase for lesbian women—who often suffer particularly vicious attacks "to teach them a lesson" about being "real women."

The voices and faces in *NO!* present an array of experience and wisdom. We hear such distinguished academics as Johnnetta Cole and Beverly Guy Sheftall, womanist leaders like Barbara Smith, activists like Elaine Brown, church leaders, psychologists, sociologists, directors of rape-crisis centers—and most of all, survivors, trying to understand, trying to heal.

Because this is a film as much about healing as about violation. Whether a survivor is trying to cure herself from having been forcibly infected with HIV or from persistent nightmares and PTSD (post-traumatic stress disorder), she is fighting the poisonous aftermath of sexual assault in ways parallel to fighting the criminal act.

The women's movement has said for decades that rape is a form of sexual politics, that sexual violence is not about sex, but about power.

To counter that, *NO!* presents a different kind of power—not power over, but power to. And here is where, for me, the film transcends its own fine documentary consciousness-changing genre and enters the realm of art.

The personal stories, told vulnerably and haltingly, the restrained use of music, the choice of color in backdrops, the lighting, the editing, the unsentimental use of poetry—even movement—is as risk-taking as confronting the subject itself.

And it works.

If I had my way, *NO!* would be required viewing in schools everywhere, shown to 6th grade classes or even younger students, with separate follow-up discussions for girls and for boys. If I had my way, it would be aired on TV networks, uncut, every day during Rape Awareness Month. If I had my way, it would have garnered an Oscar.

But the best I can do—besides buying copies of the DVD for friends and recommending it in my books and speeches—is to "curate" it for my friends and sisters at DOXA.

Please give yourself the experience of *NO!*

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Robin Morgan is an award-winning poet, political theorist, feminist activist, journalist, editor and author, and has published over 20 books, including the now-classic anthology Sisterhood Is Powerful.

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